

bulletin

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Conservation of the Mosque of Aslam al-Silahdar in Cairo

Jarosław Dobrowolski

It is remarkable that the members of the military oligarchy that ruled Egypt from 1250 to 1516, the bellicose and rapacious Mamluks who were constantly engaged in fierce and often vicious power struggles, were at the same time great patrons of art and architecture.

Amir Baha' al-Din Aslam al-Silahdar, whose name has been immortalized by a mosque he founded in Cairo in 1345, was one of these warriors who combined ferocity with piety and patronage of arts. His life spanned the reigns of two great sultans, al-Mansur Qalaun al-Alfi and his son al-Nasir Muhammad, and then the times of intrigues and struggles surrounding the quick succession of the latter's numerous sons. His career was marked by sudden twists of fate, but this was not unusual in the world into which he was born. Al-Nasir Muhammad



The manual cleaning of the intricate stucco decoration was a challenging and labor-intensive task. Photo: Matjaž Kacianik

himself who was made Sultan as a young boy and initially a mere figurehead for scheming amirs, was deposed twice before he firmly settled on the throne for thirty years in 1310. Aslam rose through the ranks of Mamluks, and during the third reign of al-Nasir Muhammad was made a silahdar, or Sword-Bearer to the Sultan. This was a post of great importance in the military Mamluk society, since its holder was the Controller of Armaments. In 1326, however, he was slanderously accused of treason and spent six years imprisoned in Alexandria. After his release he regained the previous position, but was later transferred to Safad in Palestine, which was then a part of the Mamluk sultanate.

He was allowed to return to Egypt after sultan al-Nasir's death in 1340, and a year after building his mosque, he died in Cairo in 1346. Aslam was unusual among his Mamluk companions in being also a religious scholar and a teaching shaykh.

The mosque that bears his name is among the masterpieces of Mamluk architecture in Cairo. It is typical of the style of its period, but also displays rare or even unique features.

Like most religious buildings from the Mamluk period in Cairo, it was conceived as a madrasa, or religious school, and had a cruciform plan typical of these schools that also served as places of prayer:

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from the director

Dear Members,

With the publication of each successive issue of the ARCE Bulletin, I am reminded — and amazed — at what an active and multi-faceted organization our Research Center truly is. As the articles within this issue will ably demonstrate, ARCE's research activities continue to stretch from ancient Egypt (Kelly Anne Diamond's study on New Kingdom private tombs), to Greco-Roman Egypt (Nicholas Warner's article on work at Amheida), to Coptic Egypt (Betsy Bolman's article on a decorated tomb at the site of the White Monastery), to Islamic Egypt (Jaroslaw Dobrowolski's article on the Mosque of Aslam al-Silahdar).

While active research and conservation projects to preserve Egypt's past for future generations form two focal points of ARCE's work (see the photo here of the Ambassador's visit to ARCE projects this spring), the organization is also a leader in training and documentation in Egypt, as Janice Kamrin's article on ARCE activities in the Egyptian Museum demonstrate. Our organization is also a place for the active exchange of ideas, as demonstrated in Kathleen Scott's report on our 60th Annual Meeting and Andrew Gordon's remembrance of his late friend Calvin Schwabe.

In addition to articles about ARCE's activities, including those of our members and fellows, this issue contains ARCE's Annual Report for fiscal 2007-2008. Included is a summary of ARCE's most recently audited financial statements, recognition of ARCE's donors, lists of our expeditions, fellows, Board, and staff for the same period. Dina Saad's report on ARCE's governance changes and new Board structure should also be noted.

None of these activities could be accomplished without you, our members, as is noted in Dina's contribution on the importance



Gerry Scott tours ARCE projects in Luxor with U. S. Ambassador Margaret Scobey.

of your membership support on page 27. So, on behalf of ARCE, please accept our sincere thanks for your continued and sustaining support for all our many activities and programs.

In closing, please visit the ARCE website (www.arce.org) if you have not done so recently. It has been redesigned and is well worth a visit. While you are there, you can sign up for ARCE's new E-Newsletter, which is sent out quarterly and contains recent news, interviews with ARCE's members, and other special features. This new electronic outreach is the work of ARCE's Public Relations Specialist Erin Carlile.

Gerry D. Scott, III
Director

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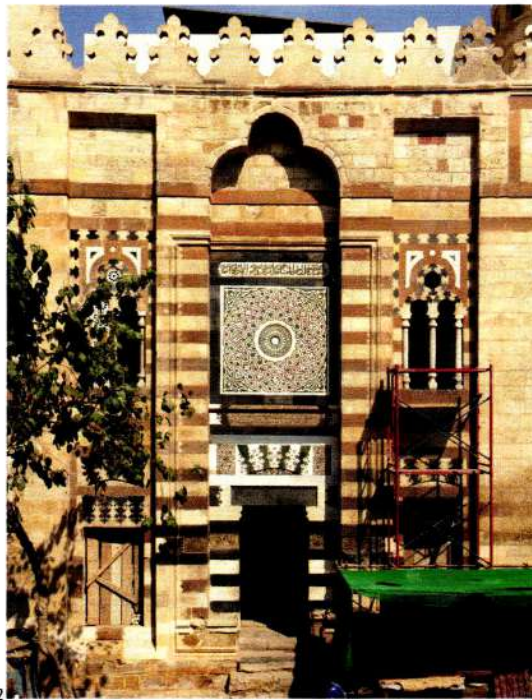
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JAROSLAW DOBROWOLSKI is the Technical Director for ARCE's Egyptian Antiquities Conservation Project.

1. Decoration in multicolor marble inlay over the main entrance door to the mosque. The craftsmanship is of extraordinary quality even by Cairo's high standards. Typically for Islamic architecture, calligraphic script is used as a major decorative feature. The upper inscription is a verse from the Qur'an; the lower inscription includes Aslam al-Silahdar's name and title, and the date of construction.

2. The main entrance porch. The mosque is unusual in having a door leading directly into the prayer hall.

Photos: Matjaž Kacirik

continued from page 1

four deep recesses or liwans opening on a central courtyard. In this case, the courtyard is covered with a wooden roof (which at present is an early 20th century reconstruction). Pointed-arch arcades supported on marble columns separate the courtyard from the side liwans, giving the interior an aspect similar to arcaded open-courtyard mosques; this is an unusual arrangement in Cairo.

In the southeastern corner is the mausoleum of the amir, covered with a soaring dome supported in the interior on tiers of elegant muqarnas niches with a stucco finish, while on the outside the drum of the plastered, fluted dome is decorated with decorative inscriptions and crenellations in ceramic tiles; this is another rare feature in Cairo. What is now a busy and dense residential neighborhood was part of Cairo's vast cemeteries when the mosque was built, and it appears that the structure originally was just a domed mausoleum standing in the corner of an open walled courtyard. Later, the madrasa, the minaret (which has since been replaced by a much later construction) and other structures were added to form a multi-functional complex typical of Cairo cemeteries. Both simple funerary enclosures with a domed mausoleum, and examples of subsequent enlargement by the same patron into more

elaborate complexes can be found among Mamluk monuments in Cairo.

Different materials and techniques combine in the decoration of the building to achieve a harmonious and appealing overall effect. On the external walls, carpet-like patterns of multicolor marble inlays are of extraordinary quality, even by Cairo's high standards. In the interior, elaborate stucco decoration on the walls, enhanced with touches of brilliant color from embedded faience pieces (another rarity in Cairo), and colorful stucco-and-stained-glass window grilles work in harmony with the patterns on painted wooden ceilings, carved and inlaid woodwork of the pulpit, window shutters, and doors, as well as patterned marble floor. Originally, glass and brass lamps, as well as magnificently illuminated and bound manuscripts, all in the same style, would contribute to the overall grandeur.

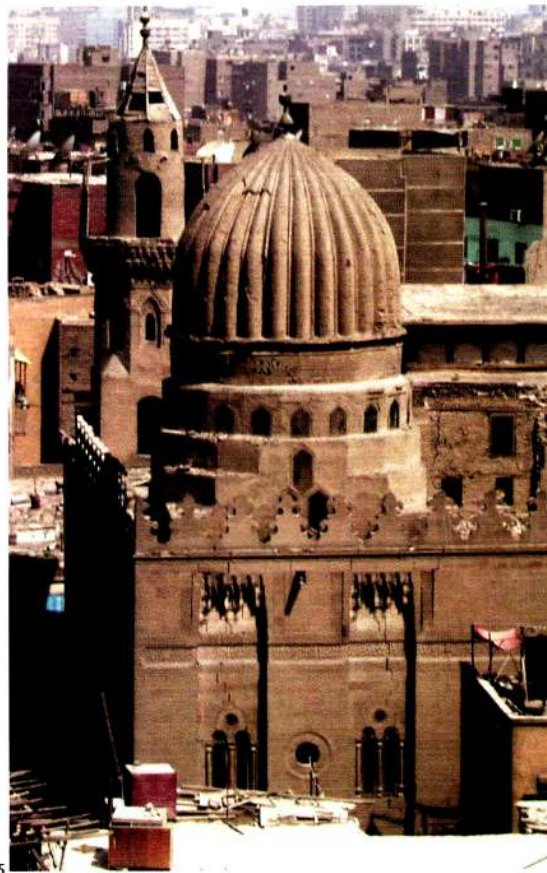
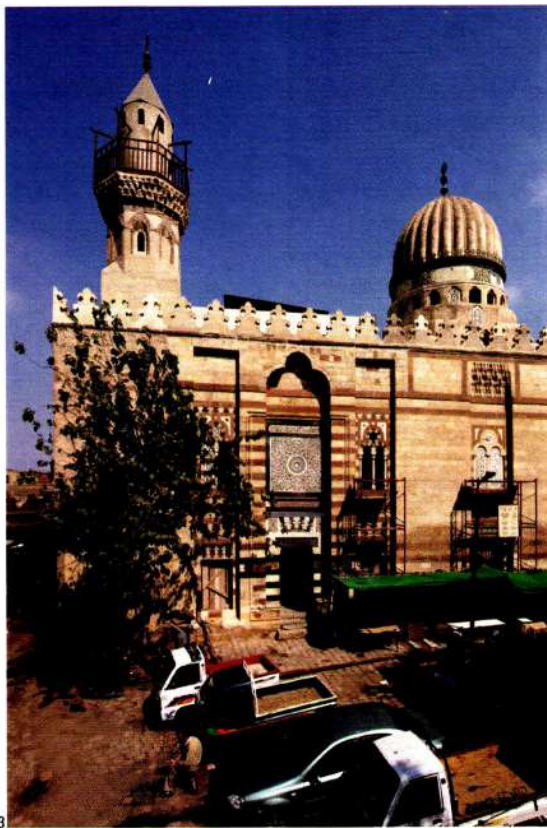
By the beginning of the 21st century, however, most of this splendor was gone. Restoration by the Comité de conservation des monuments de l'art arabe in the early 20th century had saved the building from being lost altogether, but the condition of the mosque was alarming. Faulty roofs no longer offered protection from rainwater, while rising damp damaged lower courses of stone masonry. Big parts of the ceramic

3. The square in front of the mosque is one of the very few open public spaces in the densely built up neighborhood.
Photo: Matjaž Kacicnik

4. The recent conservation revealed the colors of the elaborate interior decoration in carved stucco. Pieces of glass and ceramics were used to highlight the patterns with bright colors.
Photo: Matjaž Kacicnik

5. The mosque of Aslam al-Silahdar (view from the new Al-Azhar Park before conservation began) is important for community life in a dense and busy traditional neighborhood.
Photo: Jaroslaw Dobrowolski

6. Cleaned and repaired facades of the mosque after conservation.
Photo: Jaroslaw Dobrowolski



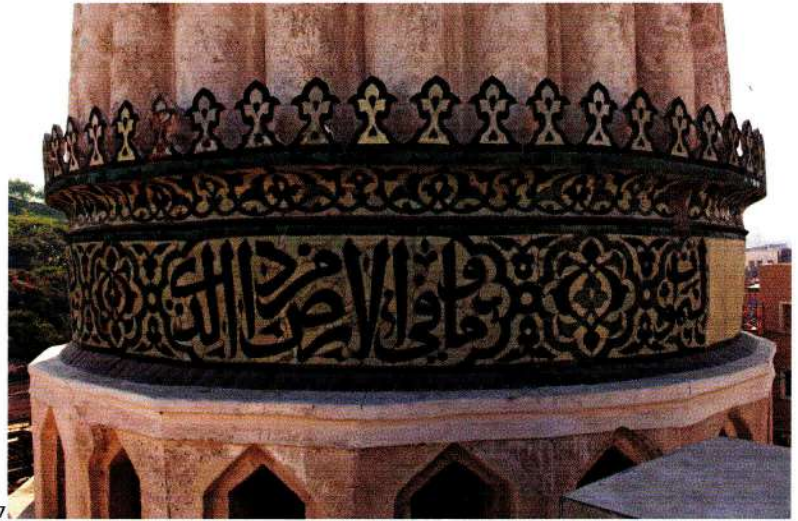
decoration of the dome were missing, and other portions detached and in danger of being lost. In the interior, plaster, including fine carved stucco decorations, was also cracked and detaching from the walls. Long-term neglect and damage to woodwork was compounded by heavy coats of paint and by nonprofessional attempts at conservation in the past. Thick layers of dust, dirt and grime obscured the decoration and gave the building a neglected, desolate look.

The mosque is located halfway between The Bab Zuwayla area, where ARCE has carried out conservation of a number of monuments, and the Al-Azhar Park created by the Aga Khan Trust for Culture, within the Darb al-Ahmar area where the Aga Khan Trust has been active in urban upgrading and social development projects, and conservation of historic buildings.

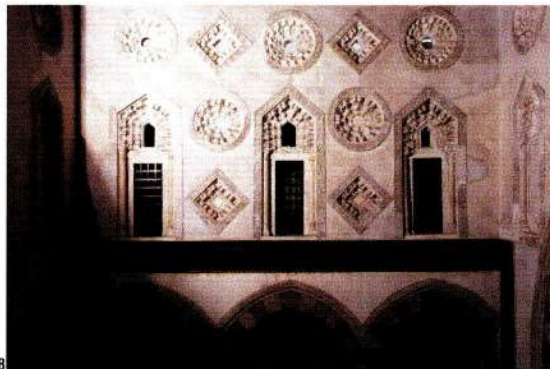
Between 2006 and April 2009, the American Research Center in Egypt and the Aga Khan Trust for Culture carried out a collaborative conservation project that resulted in comprehensive conservation of the building. The work was done under overall direction of Christophe Buleau, with Dina Bakhoum in charge of the on-site work, aided by architects/site engineers Lara Iskandar and Muhammad Lashin. As on all ARCE conservation projects, any actual physical intervention into the monument was preceded by studies, trials and tests; different conservation options were carefully considered before choosing the most appropriate ones, and both the condition of the building before and after work, and the conservation process itself were thoroughly documented.

Structural problems had to be addressed first. A whole array of different methods and techniques of repairing and reinforcing masonry were used, including stone replacement, which was done only where absolutely necessary. Roofs were repaired and provided with properly watertight roof covers over the whole building.

Conservation of the fine decoration was a huge and challenging task that required a large team to perform. At periods of peak activity, up to seventy people worked on site. These were people of different expertise: engineers and architects, construction crews, craftsmen, and a huge team of fine arts conservators cleaning and consolidating the elaborate decoration in



7.



8.

7. The base of the dome over the founder's mausoleum. The decoration in ceramic tiles is a rare feature in Cairo.

8. The internal facade of a covered central courtyard of the mosque, after conservation.

Photos: Matjaž Kacinik

different materials. Throughout the work, traditional crafts and skills were used whenever possible, and building materials and techniques similar to the ones used in the original construction. One of the important objectives of the project was to contribute to the survival and continuation of valuable but slowly disappearing skills among the local craftsmen. Crafts like carving the camel bone panels used to replace the missing ivory pieces are a rare commodity, but conservators in Cairo were lucky to be able to find people still practicing such crafts.

Conservation of the ceramic decoration of the dome required various considerations in choosing the proper approach. Parts of the inscription band and almost all fleur-de-lys crenellation were gone, but enough was preserved to enable accurate reconstruction of the missing part, with no conjecture involved. It was done in such a way, however, that while the reconstructed

conservation

9. Side facade of the mosque, with an asymmetrically placed entrance porch typical of Mamluk architecture in Cairo.
Photo: Matjaž Kacicnik



10. The central courtyard in the final stages of conservation work.
Photo: Matjaž Kacicnik



11. Marble decoration was cleaned both mechanically and chemically. A conservator is removing dirt from a surface first treated with chemicals applied in poultices (right). The darkened part to the left shows condition before conservation.
Photo: Matjaž Kacicnik



12. Cleaning and conservation of the elaborate woodwork (here: carved inlaid doors of bookshelves in the interior) was a painstaking but very rewarding task.
Photo: Matjaž Kacicnik



pieces blend harmoniously into the whole, they can be immediately recognized for what they are. Choosing the way to treat the minaret was also an issue. It was decided to treat the present structure as it was, with no attempt at reconstruction of the original and with respect to all phases of the building's history.

Cleaning of the marblework, both mechanically and chemically, brought spectacular results, as did the conservation of painted wooden ceilings, of carved and inlaid woodwork, and stucco decoration.

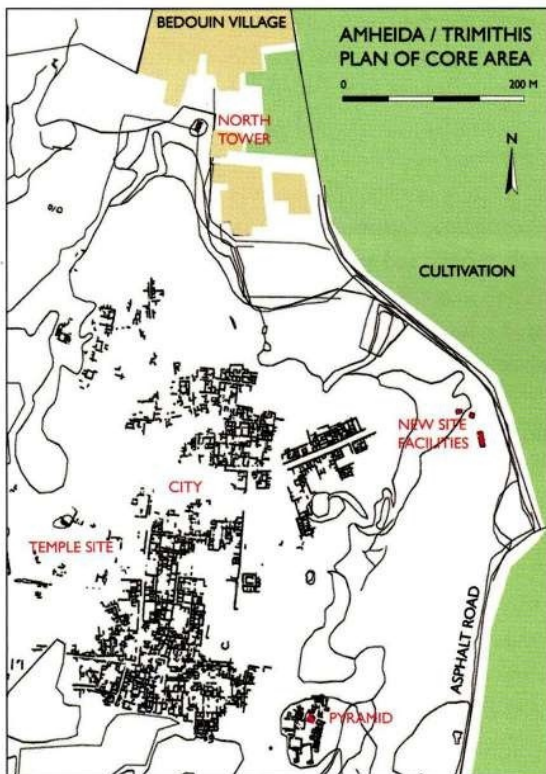
In the delicate work of cleaning and repairing the elaborate decoration the conservators had to literally treat every inch of the walls, which was an enormous task, given the size of the building, but as a result, the mosque has been truly transformed.

As this is an actively used mosque, it was important to ensure that it could be used properly and conveniently. To this end, the ablution area was completely redone. Installation of a new lighting system (both lamps to illuminate the interiors, and museum-type lights that highlight important decorative

elements) served practical purposes, but it reflected a deeper aspect too, considering the symbolism and significance of light in Islam.

The mosque is inseparable from its neighborhood. The square in front of it is one of few open spaces in the crowded district, and it bustles with activities of all kinds. At the time of writing in April 2009, the square is being rearranged and embellished as part of the Aga Khan Trust's larger urban upgrading project, along with the renovations and repairs to houses in the whole neighborhood. This is part of a plan to ensure sustainability through economic aid programs and through linking the neighborhood to the al-Azhar park. A gate between the park and the neighborhood has recently been opened close to Aslam al-Silahdar's mosque. The Mosque of Aslam al-Silahdar is not just a place for prayers but also a focal point for community life. ARCE was honored to be part of a process which integrated building conservation into a larger program of improving the ways in which Historic Cairo works. ■

Amheida: The Site Management Project of 2008-2009



Nicholas Warner

seasons in three different contexts: a late Roman house with wall-paintings (the 'Villa of Serenus') with adjacent three-room school, and an earlier bathhouse partly beneath these; the now severely damaged temple precinct continuously in use from the Old Kingdom through Roman times; and another middle-income domestic context. Excavations are routinely backfilled at the conclusion of each season owing to the fragility of exposed remains. Two conspicuous standing mud brick monuments have been conserved to date: the largest surviving Roman pyramid in Egypt and a Roman tomb-tower. Off-site facilities such as a storage magazine / workroom, guardhouse, and small mosque were built from 2004-2006 in a compound on the east of the site, it is entered via direct access from the asphalt road that runs parallel to the site on its eastern perimeter running from the famous Islamic town of al-Qasr through three villages to the south.

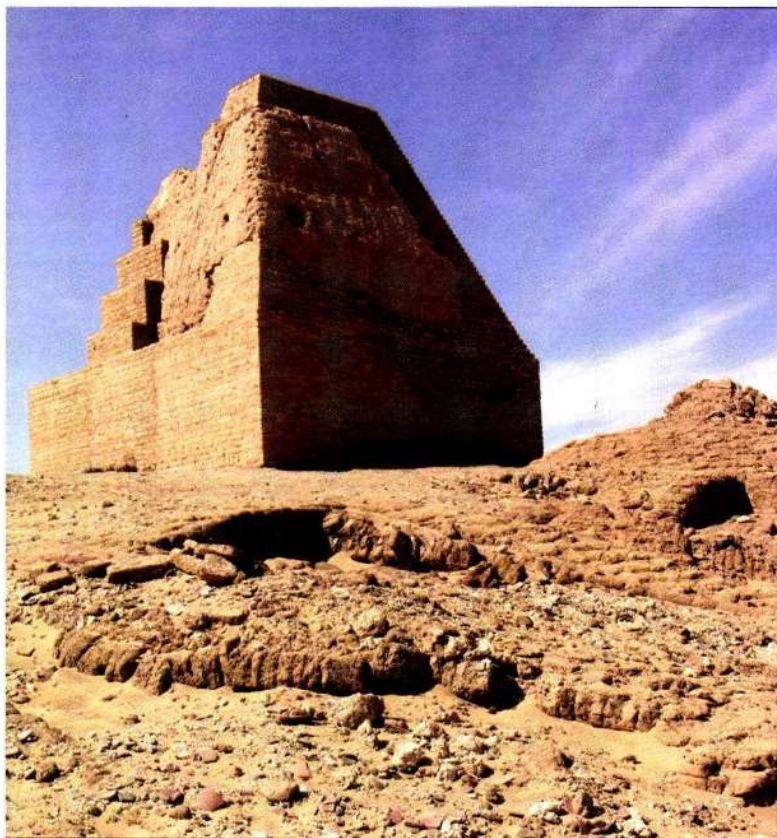
The expedition working at Amheida was initially affiliated with Columbia University, an affiliation that was switched to New York University in 2008. The work of the mission up to the time of writing can be viewed at www.amheida.org, the project's website. The plan for the long-term development of the site that is presented here is focused on two primary objectives beyond the in-situ conservation of remains and continued backfilling of mud-brick structures: the protection of the boundaries of the site and the construction of off-site but adjacent facilities to present the results of the excavations to visitors. Funding has thus far been received from three separate sources to accomplish these aims: the Royal Netherlands Embassy Cultural Fund, the Institute for the Study of the Ancient World (New York University), and the Antiquities Endowment Fund from the American Research Center in Egypt.

Dr. NICHOLAS WARNER is the conservation and design architect for the Amheida Mission, directed by Dr. Roger Bagnall and assisted by Dr. Paola Davoli (archaeological field director) and Dr. Olaf Kaper (associate director of Egyptology).

Plan of the city of Trimithis with location of new site facilities. Survey by Simone Occhi, Fabrizio Pavia, and Silvia Maggioni.

The archaeological site of Amheida, in Roman times the regional center of Trimithis, is located in the west of the oasis of Dakhleh in the New Valley Governorate. The site occupies a large area, some two square kilometers, of which approximately half is covered by visible mud brick architectural remains and vast mounds of pottery sherds. It is the most important surviving site of the Dakhleh Oasis in extent, preservation, and chronological range. The surface remains have been extensively surveyed beginning in 2001, revealing a well-ordered city plan with distinct residential quarters, public buildings and cemetery areas. After the initial topographical work, archaeological exploration (both excavation and continued survey) has so far occupied six consecutive

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The restored Roman mudbrick pyramid.
Photo: author 2008

Boundaries

The site cannot be easily protected from individuals on foot, or from animals. Tomb robbers continue to operate at will in the cemeteries south of the core area. The main physical threats to the site, however, come from vehicles, from uncontrolled agricultural expansion, and from new construction. Off-road cars, mechanical diggers, and tractors are all capable of doing a considerable amount of damage to the archaeological resource, whether intentionally or unintentionally. Encroaching cultivation is a particular problem on the western boundary of the site. To the north, an adjacent Bedouin village has grown considerably in the last twenty years around the most northerly standing remains. These threats require immediate action to guarantee the integrity of at least the core area of the site where the bulk of remains lie. After discussions with representatives of the Dakhleh

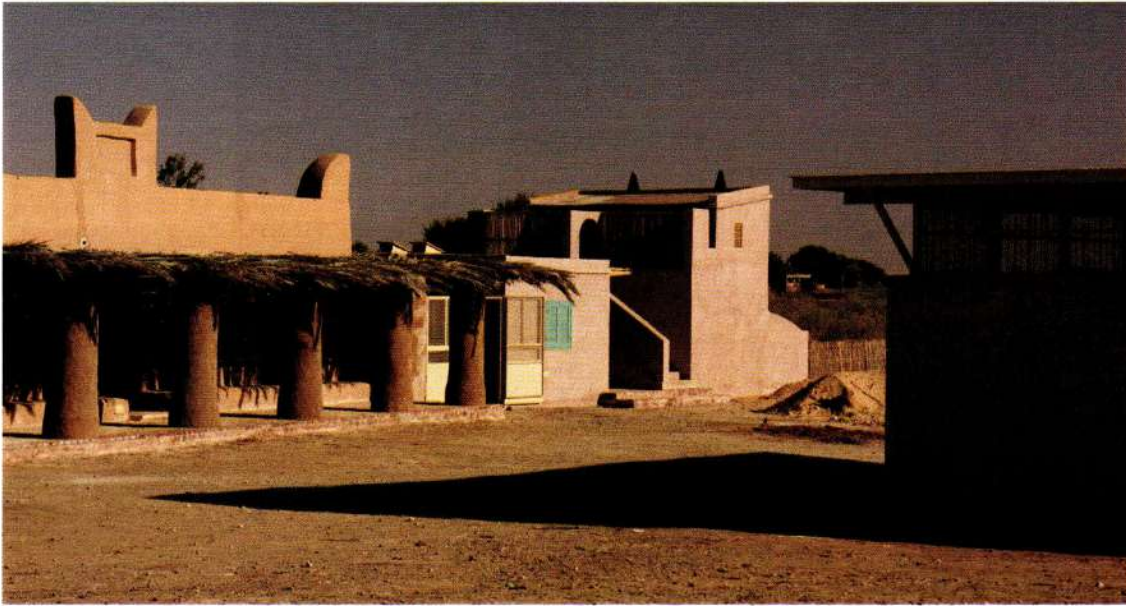
An additional grant from the Royal Netherlands Embassy Cultural Fund enabled the site conservation room to be built, which was a late addition to the project.

Inspectorate, a variety of interventions, determined by topography, practicality and visual appearance, were designed to improve the security of the site. These were then approved by the Permanent Committee of the Supreme Council of Antiquities. With the help of ARCE's Antiquities Endowment Fund, the northern and western boundaries have now been protected with a fence and stake boundary respectively, and the dirt track road to the north and east of the site re-routed. A prototype fence combining barbed wire and reed mats has also been constructed to see how it stands up to the onslaught of the severe winds and voracious insect life of the oasis. The more traditional palm-rib fence, though beautiful, proved costly to build and requires regular maintenance that is unlikely to occur along the 8 km long boundary of the site. It is hoped that further campaigns will extend this protection to the entire perimeter.

Facilities

The area of the site near the asphalt road to the north-east stands on ground that is archaeologically devoid of interest. This was the reason it was chosen, together with ease of access, as the location for all work and visitor facilities serving the site. During the building season of 2008-2009, in the summer months when work can be carried out with greater comfort, a number of extremely useful buildings were constructed, again with funding from the Antiquities Endowment Fund. These will significantly improve the long-term facilities at Amheida. Included are new composting toilet facilities, a room for the conservation of objects immediately upon their excavation, and a large storage and display facility for loose blocks recovered from the destroyed temple precinct over past seasons of excavation. Infrastructure serving these new buildings has also been installed: electrical power and gravity-fed water (from a nearby agricultural water-channel) are two novelties that are appreciated by all those who use the site.

A total number of some 700 sandstone blocks and fragments with relief decoration (together with further undecorated fragments) have thus far been recovered from the remains of a multi-phase temple on the highest point of the site. These blocks vary in size, and several linked scenes have been identified.



Site compound showing new composting toilets, conservation room and main work room fronted by loggia to left, with new block storage facility to right. Photo: author 2009



Site compound showing new composting toilets, conservation room and main work room to right, with replica villa of Serenus (under construction) and new block storage facility to left, and guard house at center. Photo: author 2009

They indicate that the lower courses of a sanctuary, built in the first century of our era and decorated during the reign of the Roman Emperor Domitian, have the potential to be reconstructed, and that a coherent display of other Roman and Saite period blocks could also be created. A few of the blocks are distinctive architectural elements (door jambs or cornice fragments etc.), but the majority are wall-facing blocks. It is expected that more blocks will emerge from excavations in future years, and these will also require storage. From the point of view of visitor information, the temple blocks are a useful vehicle for explaining the long history of the site, and its repeated re-buildings.

The blocks have caused major storage problems since the moment of their discovery, and have been repeatedly moved from the site to distant storage locations around the oasis. The new block storage and presentation space at the site itself has solved this problem. Owing to the strong winds and harsh sun of the oasis, it was necessary to protect the blocks from the elements. They could not have been left exposed as in many other open air block display areas around Egypt. The design of the new facility follows an east-west orientation, believed to mirror the orientation of the original temple. Thus, the blocks in storage can, wherever possible, be located with reference to their assumed original orientation on different walls of the

Interior of new block storage and display facility.
Photo: author 2009



Panorama of site from roof of replica villa of Serenus with restored pyramid on horizon.
Photo: author 2009



temple. The facility has a fired brick perimeter wall plastered with a sandy coloured lime plaster. Within the exterior wall runs a mastaba of fired brick, also plastered with lime. Two other wider mastabas, each taking a double row of blocks, lie either side of the central feature of the space. This central feature is a mastaba built in the form of a chapel that is intended to be used as the base for the reconstruction of the

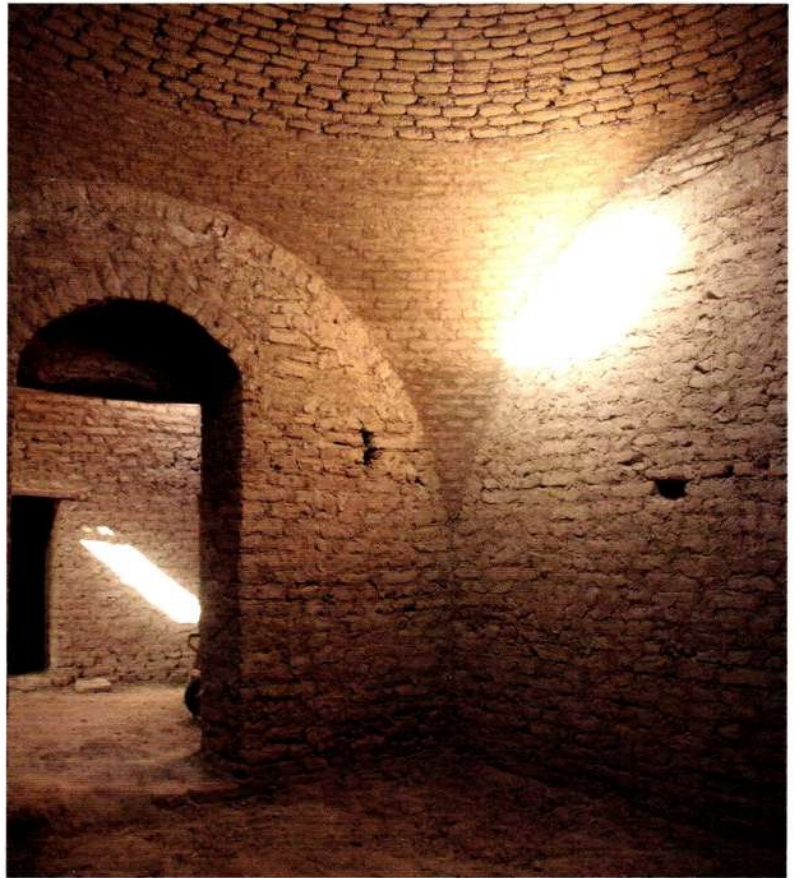
chapel of Domitian in the temple. The Domitian sanctuary will be reconstructed in the near future out of a total of about 50 blocks and fragments in three courses with blank infills where appropriate constructed from fired brick with lime mortar and lime plaster. On the walls above the perimeter mastaba are two horizontal lines of steel posts that are set into the brickwork of the wall. These support

antiquities endowment fund grants

plank shelving for further block storage. More fragmentary blocks occupy these upper levels, while the more significant blocks are positioned on the mastabas below. The mastabas and plank shelving provide a total of 140 linear metres of storage space: blocks, like books, have a tendency to accumulate quickly. On the east wall either side of the entrance door it is planned to mount in the future bilingual visitor information panels on etched aluminium sheets bolted to the wall. The roof of the building is a steel structure resting on steel columns located at the perimeter and flanking the central mastaba. This supports a composite wooden board sheathing, with bitumen waterproofing and 10cm of white cement as the final finish, intended to reflect the heat away from the interior. Continuous grilled windows around the perimeter at a high level (which also serve as a barrier to nesting birds) provide ventilation and natural lighting.

Current and future works

Work at Amheida continues. Aside from the priority of completing protection measures for the entire perimeter of the site, it is the wish of the Supreme Council of Antiquities to open the site to tourism. As has become increasingly obvious over recent years, such an action constitutes a considerable threat in and of itself and must be carefully controlled wherever possible. The principal tool employed at Amheida to reduce the negative impact of large numbers of people walking over the site is the creation of a replica of one of the most remarkable discoveries on the site: the Villa of Serenus, who was a member of the town council of Trimithis in circa 350-365 AD. The villa was built entirely of mud bricks and decorated with vibrant wall-paintings, virtually without parallel in Egypt, using both geometrical motifs and figural scenes depicting episodes in Greek mythology. Owing to the extreme fragility of the surviving remains, especially the paintings, it is impossible to open the site of the original building to visitors, and the structure has now been backfilled following detailed recording and in-situ conservation of the decorated surfaces. The construction of a replica of the villa^{**}, using matching materials, is now under way, and will provide an unparalleled opportunity for a presentation of daily



life in a recreated context. It has also provided a unique opportunity for a piece of experimental archaeology to take place. The villa has a fifteen-meter-square plan, seven inclined elliptical vaults and a large pendentive dome. Two separate stages of construction, walls and vaults, have now been completed using a total of 100,000 mud bricks made on site. Final plastering is scheduled to take place in Fall 2009, after which the recreation of the wall-paintings by hand, using projection and tracing techniques, can proceed. From the roof of the building, a magnificent panorama will be visible, ranging from the dramatic escarpment edge of the oasis at the north to the restored pyramid at the south, taking in the full extent of the built-up area of the ancient city. ■

The pendentive dome of the replica villa of Serenus before plastering.
Photo: author 2009

^{**} Supported by the Institute for the Study of the Ancient World (New York University) and the Royal Netherlands Embassy Cultural Fund.

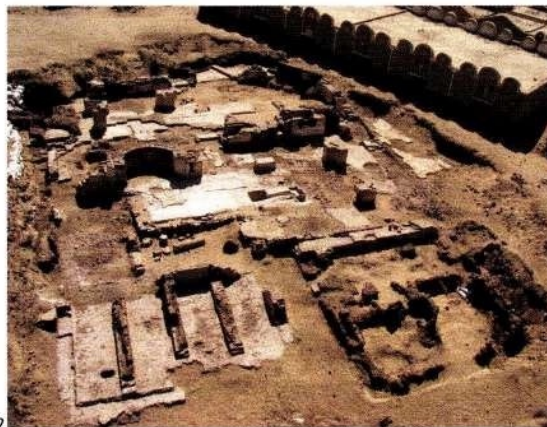
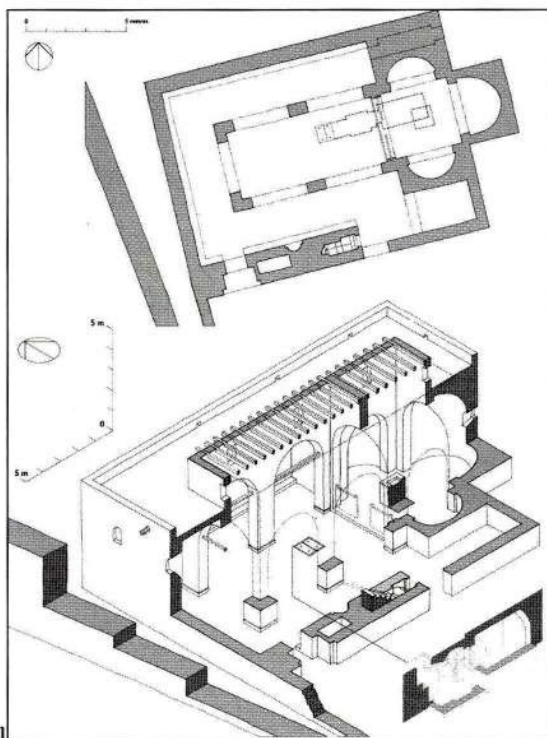
A Late Antique Funerary Chapel at the White Monastery (Dayr Anba Shenouda), Sohag

Elizabeth S. Bolman, Luigi De Cesaris, Gillian Pyke, Emiliano Ricchi, and Alberto Sucato

With contributions by: Mohammed Abdel Rahim, Louise Blanke, Stephen Davis, Wendy Dolling, Father Maximous El-Anthony, Mohammed Khalifa, Saad Mohammed, Peter Sheehan, Anna Stevens and Nicholas Warner

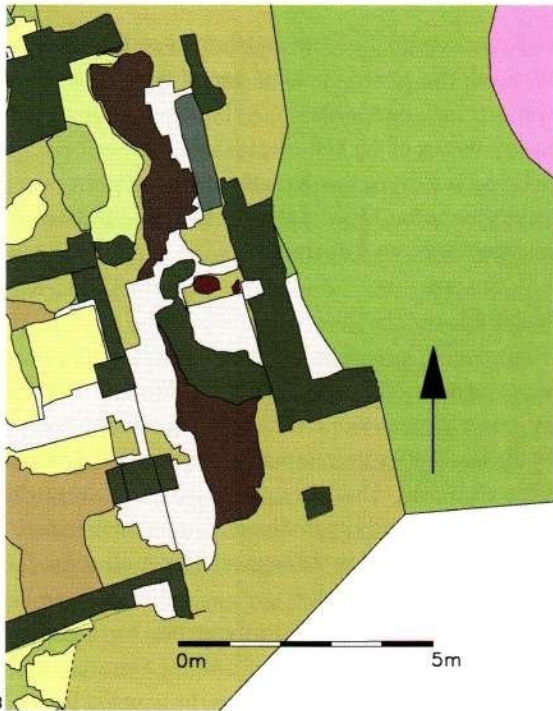
1: Plan and Hypothetical Reconstruction of the TFC and Tomb Chambers at the White Monastery.
Drawings: Nicholas Warner

2. TFC and adjacent complex, view looking south, with a row of modern Coptic tombs at the southwestern edge of the Late Antique architectural features.
Photo: Gillian Pyke



Excavations carried out under the direction of Mr. Saad Mohammed, in 2002, at the White Monastery (Dayr Anba Shenouda, Sohag), unearthed a small Triconch Funerary Chapel (TFC; figs. 1-2), with an adjoining building or buildings. A tomb with a small antechamber and a barrel-vaulted room lie underneath the chapel. The monument is of unusual interest for several reasons, most notably: its triconch format; its Late Antique program of wall paintings (a rare surviving example among Egyptian tombs of the period); and the rarity of its location within a monastery. The three-lobed basilica type seems to have had special significance in the region of the White Monastery, given that it was not only chosen for both the monumental church and the tomb chapel (that appear to be roughly contemporary in date), but also for the church at the nearby Red Monastery. In the case of the Chapel, considerable evidence of paintings associated with the building has survived, and some is still *in situ*. In the last two centuries, dedicated antiquarians and archaeologists have documented several painted Christian tombs and funerary chapels in Egypt dating approximately between the fifth and seventh centuries, however, most of these monuments have since been destroyed.¹ The TFC and tomb at the White Monastery join a few monuments in the necropolis of El-Bagawat as very rare examples of surviving mortuary architecture with wall paintings from the early centuries of Christianity in Egypt. The TFC at the White Monastery, however, had a different clientele than that at El-Bagawat, the former serving the needs of a

antiquities endowment fund grants



3. Architectural features in Square N1, looking south.
Photo: Gillian Pyke

monastic community and the latter those of the nearby town in Kharga Oasis. This monument is therefore unique among surviving funerary structures in Egypt. Its several phases of wall paintings have ties to monastic art from Upper Egypt, and interestingly, also to funerary art in the larger Mediterranean region.

With support in the form of an Antiquities Endowment Fund grant from the American Research Center in Egypt, significant steps to conserve, document, protect, and study the monument are underway. This article documents work carried out at the TFC with a second AEF grant, and the emphases during this period were on archaeological, documentary, conservation, and art historical work. The activities at the TFC are unfolding within the context of a much larger scope of work at the White Monastery. We anticipate that the expansive multidisciplinary project, of which the work on the TFC is a vital part, will enable us to deepen substantially our understanding of the genesis and formation of early monasticism in this region and throughout Egypt.²

Archaeology and Architecture of the TFC:

Mapping of the TFC (fig. 2), located at the west edge of the ancient monastery, close to the modern cemetery, continues to follow the strategy established in previous seasons, using a total station to make a map of the outline of the walls and floor deposits. Mapping of the many features of the area of the TFC was completed, and areas excavated this season were added to the overall map of the building.

Two areas were selected for excavation this season: Square N1 at the east end of the southern part of the TFC, and Square N2 located outside its north west corner. These were supplemented by the recording of archaeological features in the northern part of the TFC which included two small test excavations. A selected presentation of this work follows.

Square N1

This area (fig. 3), at the east end of the southern part of the TFC, was chosen for excavation in the hope of further understanding the nature and extent of this part of the structure, with a

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4. South west corner of mud brick building to the east of the TFC.
Photo: Wendy Dolling



particular interest in locating its east boundary wall. The excavations were successful in finding this wall, and also provided surprising information about the sequence of building and alteration in this area.

The east boundary wall of the south part of the TFC was found to be a substantial mud brick wall that is, in fact, the wall of an earlier structure. This wall (fig. 4) was first detected immediately behind the triconch area in 2007, but its significance was not clear at the time. The excavation of Square N1 shows that this

wall continues to the south and forms a corner behind the south east pier of the south part of the TFC, which was later built up against it. The limestone floor of the south part of the TFC extends into the mud brick building, indicating that it continued in use at the same time as the TFC and that the two buildings were interconnected via a doorway.

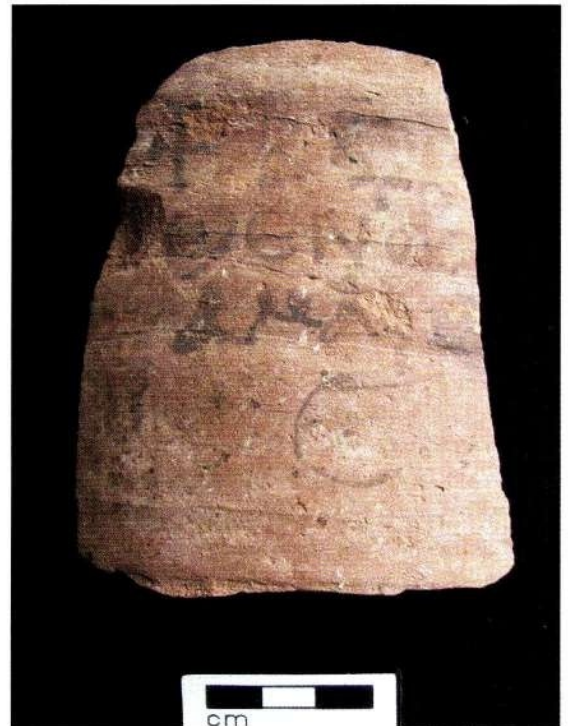
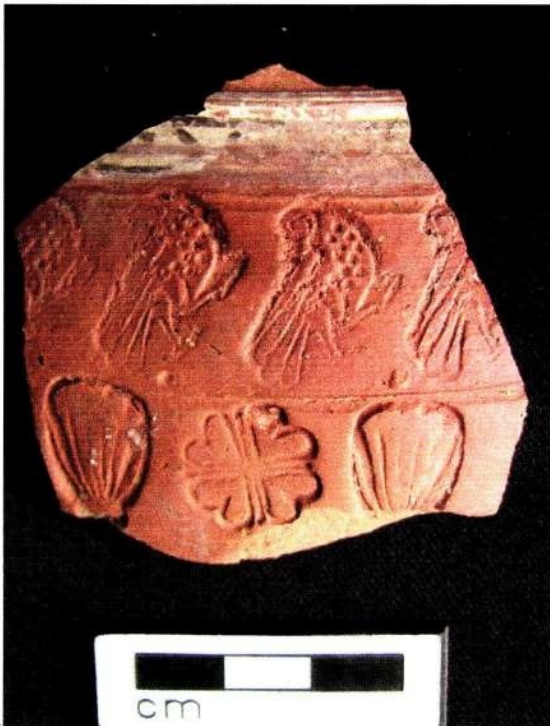
Square N2

This square is located immediately to the north of the west end of the TFC. It is distinguished from the TFC by its use of mud brick architecture, but is associated by the fact that its structures follow approximately the same alignment. This latter, shared characteristic might be the result of the fact that both these structures share the same alignment as the large mud brick structure that predates the TFC.

Due to their poor condition, the architectural remains in this area provide little evidence for the exact date and function of the structures, although the layout of the walls suggests that they are part of a single complex.

Finds from this area were relatively few, comprising pottery, plaster, glass, charcoal, and other plant remains

5. Fragment of stamped vessel and ostrakon from square N2.
Photo: Gillian Pyke



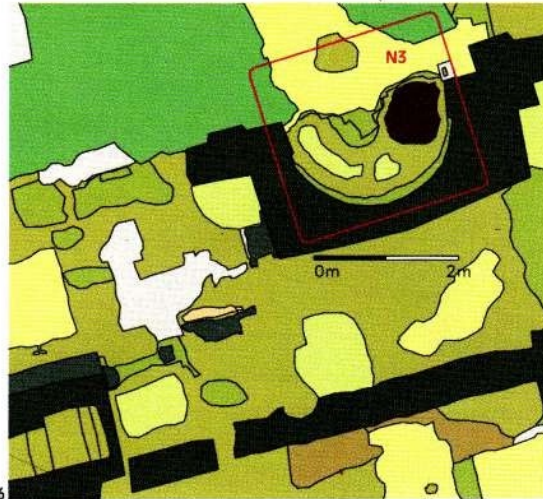
and animal bones. The pottery from all loci was found to be consistently of Byzantine to early Islamic period date, with few scraps of Medieval glazed wares. The pottery from the midden deposit at the west end of the excavations, that runs under the west wall, is domestic and includes everyday cooking, eating and storage vessels, as well as transport amphorae and fine table wares, some of which are imported. Some of the fine wares are of slightly earlier date than those in the area excavated by Darlene Brooks Hedstrom in 2005-2006, and those seen in the N1 excavations, perhaps dating to the fourth to sixth centuries. These include a goblet and a flask with stamped bird and flower decoration (fig. 5), both made in Aswan.

A number of ostraka were found, including a potentially legible fragment of ostrakon (fig. 5) on a piece of LRA 7 amphora, the sherd at least dating to the Byzantine period. Preliminary examination suggests that the three-line text is preceded by a cross, and is perhaps signed with a monogram.

The plaster fragments from the N2 excavations are generally small and worn, most clearly deriving from the adjacent TFC. The composition of the material was generally similar from every locus, consisting of a few scraps of wall plaster from the first and second construction phases of the TFC and a mix of floor plasters. The presence of these plaster fragments in the ceramic deposit at the west end of square N2 suggests that this material was (re)deposited here after the TFC had fallen out of use. It is not clear whether these latter fragments derive from floors, now lost, within the excavated area or are also from the TFC.

Square N3

A small excavation (fig. 6) was conducted inside the south conch of the tomb chapel, to determine whether any floor layers remained in this area. No original floors were found in this area, but a sequence of activity post dating the original use of the church was visible. The first phase consisted of the removal of the marble floor, and the patching of the resulting break with a pink mortar floor. This was later cut through, probably during the domestic reuse of the structure, and a number of pot emplacements inserted. The pots were carefully removed, as nothing now remains of



6. Archaeological features found in square N3. Photo: Louise Blanke

them, and emplacement for the larger pot was filled with sand and then the whole south conch was filled with building rubble, directly over which was a dung layer from animals, presumably due to the use of this area to stable them. The building rubble contained a significant component of small thin fragments of painted plaster. The mud preparation layer on the underside of these fragments suggests that they might have come from a mud brick wall, possibly the east face of the wall between the TFC and the earlier mud brick building to the east.

Painted Plaster Fragments: Study and Documentation

After the TFC was no longer used as a church, the limestone paving of the south east corner became the foundation for a mud working surface, with emplacement cut through for pots and possibly an oven. The exact date of this domestic utility area could not be established from the few sherds found in these loci, but it is clear that it took advantage of architecture that stood to a considerable height and was probably still roofed. It was abandoned before a significant structural collapse that covered this emplacement. This fallen architecture was associated with a large amount of painted plaster in a formal floral design in red, white, black and olive green, apparently organized in panels.

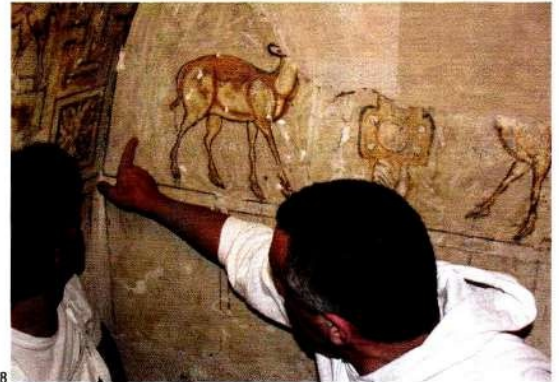
The plaster provides a valuable insight into the nature of the decorative scheme in this part of the

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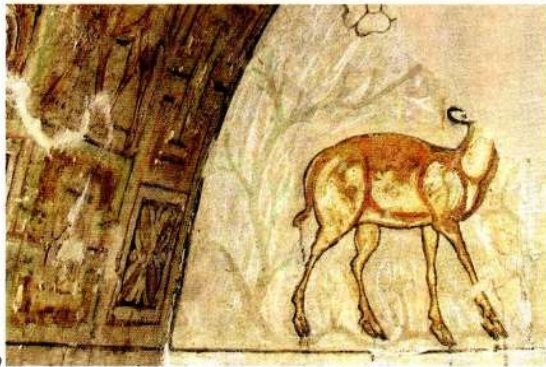
7. Painted plaster from Square N1 showing saints holding books. Fragments pieced together by Gillian Pyke.
Photo: Gillian Pyke



8. Emiliano Ricchi (left) and Luigi De Cesaris (right) discussing the work in progress. March 2008.
Photo: Elizabeth Bolman



9. Deer and Gazelle, TFC, Tomb, North (unconserved) and East Walls (conserved).
Photo: Elizabeth Bolman



10. Impressions of the *battitura di filo* technique, applied to damp plaster.



building, although the original location of this decoration is now not clear. Further fallen plaster (fig. 7) from the northern part of the trench at the same level was reconstructed to reveal part of a scene showing at least two standing saints holding books.

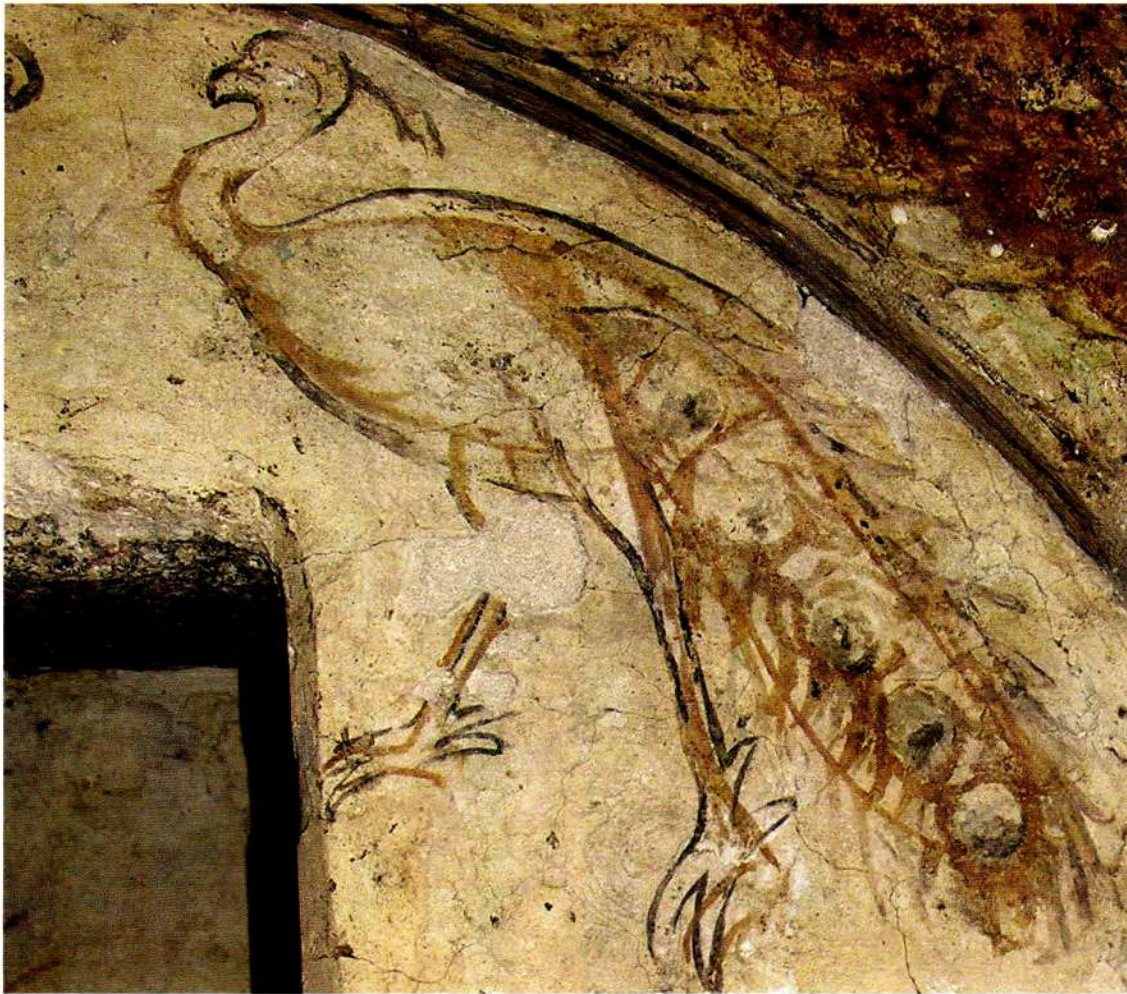
The massive structural failure of the east end of the building marks its permanent abandonment, but activity continued here in the form of extensive pitting over an extended period of time, probably from shortly after it fell out of use, to recent times. The pottery evidence suggests an initial and extensive phase of activity in the Byzantine and early Islamic period, probably reflecting the period of the primary use of the TFC. A second phase, less well represented, took place in the early Medieval period, but it was unfortunately not possible to link this material to any particular phase of archaeological deposit. Material from recent times in the uppermost levels of the excavated area, but again, it cannot clearly be associated with specific deposits.

Wall Painting Conservation:

Luigi De Cesaris, Alberto Sucato, and Emiliano Ricchi directed a short season of conservation in the underground chambers of the TFC (a total of sixty days of work, with De Cesaris and Sucato providing periodic supervision)(fig. 8). They ascertained that the tomb, built of fired brick, rests at least partially on bedrock. The lime mortar used has close ties to the mortar employed in the construction of the TFC aboveground, suggesting the possibility that they were constructed at the same time. However, given that the tomb chambers and the Chapel do not line up precisely, this point is somewhat in doubt.

The paintings in the underground chambers are distinctly different than the principal group found both in situ and in fragmentary form, above ground. The walls above ground show evidence of two major phases of painting, so it may be the case that what survives so well underground corresponds to the first phase (mostly covered), in the chapel.

Mr. Saad Mohammed and his team from the Supreme Council of Antiquities needed to apply a layer



11. Peacock. Entrance chamber, south wall. This area seems to have been left only partially finished. Photo: E. Bolman

of acrylic resin (in solution), after excavation, to protect the paintings. While this had the virtue of protecting the images, it also obscured them, as it combined with dust and dirt on the surface. Contrasting the appearance of the paintings before and after the removal of the varnish (fig. 9), shows that the controlled lines of the drawing, and the subtlety of the colors, have been very well preserved.

Three principal areas were chosen for cleaning and conservation: the eastern wall and part of the southern wall in the barrel-vaulted tomb chamber, and sections of the walls and shallow dome in the small entranceway. The technique used in all of these areas proved to be of particular interest. Instead of the application of pigment onto dry plaster, as is seen widely in Egypt, the artist(s) working in the tomb chambers applied the pigments onto a damp finishing surface comprised of limestone powder and slaked lime. While not constituting real fresco painting, it is nevertheless very unusual and noteworthy. Traces of the tools used by the painters have also survived in the wall

surface. A common technique for creating straight lines on wall surfaces is the use of a string covered with carbon or pigment, stretched and plucked so that it strikes the wall (*battitura di filo*). In the tomb chambers, this method created not only lines, but also left marks in the damp plaster (fig. 10).

Art Historical Significance:

Completion of the first phase of conservation in the underground chambers of the TFC helps preserve them, and makes it possible properly to begin studying them. The underground rooms include subjects commonly associated with paradise and resurrection, including large gemmed crosses, peacocks, and other birds and animals. Similar crosses and animals appear in wall paintings in monastic dwellings. Their emphasis is not on death, but on rebirth.

The palette of the paintings is remarkably restrained, including principally shades of brown, yellow, black, and white, with some pink, pale blue, and pale green additions. The principal artist drew the figures' outlines with confident, fluid lines, as this detail of a deer shows.

The character of the underground paintings, with their color range, their extremely unusual quasi-fresco technique, and their austere, symbolic iconography suggest a date in the fifth or possibly even the late fourth century.³

They show ties, in their technique of execution, and in their style and subject matter, with tomb paintings and other funerary art (e.g. sarcophagi) found around the Mediterranean, for example in Bithynia (Iznik) and Ravenna.⁴ These points in common establish connections between the Upper Egyptian monastic site at the White Monastery, and artistic trends in early Byzantium, showing that this site was not cut off from the larger empire.

Conclusion

The 2007 - 2008 seasons at Dayr al-Abyad have been extremely successful in all aspects. The topographical survey of areas excavated by both the Supreme Council of Antiquities and the White Monastery Federation continues to both add to the map of the whole of the monastery, and to create maps of specific areas. The new excavations in the TFC have discovered its eastern extent, and have revealed the existence of an earlier substantial mud brick structure to the east. The work in Square N1 has also increased our understanding on the phases of building, alteration, reuse, abandonment and pitting in these two buildings. The small excavations in Squares N3 and N4 has supplemented this information with complementary evidence for these sequences as reflected in the floors of the building. Square N2 was found to consist of a complex of mud brick buildings on the same alignment as the TFC and building to the east.

Sustained work on studying, documenting and properly storing the painted fragments from the SCA excavations makes possible the proposal of schemes of decoration for the chapel, as well as their study in connection with paintings in the immediate region and the larger Mediterranean world in the early Byzantine period. Through the study of the paintings and architecture, the significance of the monument not only within

its immediate sphere, but in the much larger context of the Mediterranean becomes clear. The conservation is the most important and pressing aspect of our work, because it protects this rare survival, with its delicate painted surfaces, from degradation and destruction. With the support of two AEF grants, we have now learned a lot about the monument, have documented it, have protected the remaining in situ paintings above ground, and have completed the first phase of conservation of the painted tomb chambers, underground. ■

NOTES

- 1 Small areas of Christian painting have survived in the West Necropolis (Gabbari) at Alexandria. Michael Sabottka, "Ausgrabungen in der West-Nekropole Alexandriens (Gabbari)," *Das Römisch-Byzantinische Ägypten* (Mainz am Rhein: Philip von Zabern, 1983) pl. 43. Painted remains from the tomb at Abou Girgeh are preserved in the Greco-Roman Museum in Alexandria. Marguerite Rassart-Debergh, "Peintures coptes de la région maréotique: about Girgeh et Alam Shaltout," *Annuaire de l'Institut de Philologie et d'Histoire Orientales et Slaves* 26 (1982): 91 - 107. Dayr Apa Fana had paintings in the funerary church, but no underground painted chambers. Buschhausen, H. "Ausgrabungen von Dair Abu Fana in Ägypten im Jahre 1990," in *Ägypten und Levante* 4 (1994) 95-127. The extensively painted tomb at Antinoe no longer survives. Mario Salmi, "I Dipinti Paleocristiani di Antinoe," *Scritti Dedicati alla Memoria di Ippolito Rosellini* (Florence: Felice Le Monnier, 1945) 158 - 169.
- 2 From 2000 to the summer of 2008, Bolman was the director of the White Monastery Project. Beginning in the middle of 2008, Bolman became the Associate Director of the larger project, and remains in charge of wall painting conservation and publication. Stephen Davis, of Yale University, has replaced Bolman as Executive Director of the White Monastery Project. Gillian Pyke is directing archaeological field work. The larger project has received funds from several sources, in addition to the Antiquities Endowment Fund of the American Research Center in Egypt. These are the Yale Egyptological Fund, the National Endowment for the Humanities, Temple University, and Dumbarton Oaks.
- 3 The second major phase of above-ground paintings date approximately to the sixth to seventh century, and thus provide a general *terminus ante quem* for the paintings underground.
- 4 Nezih Firathi, "An Early Byzantine Hypogeum Discovered at Iznik," *Mélanges Mansel II* (1974): 919 - 932.

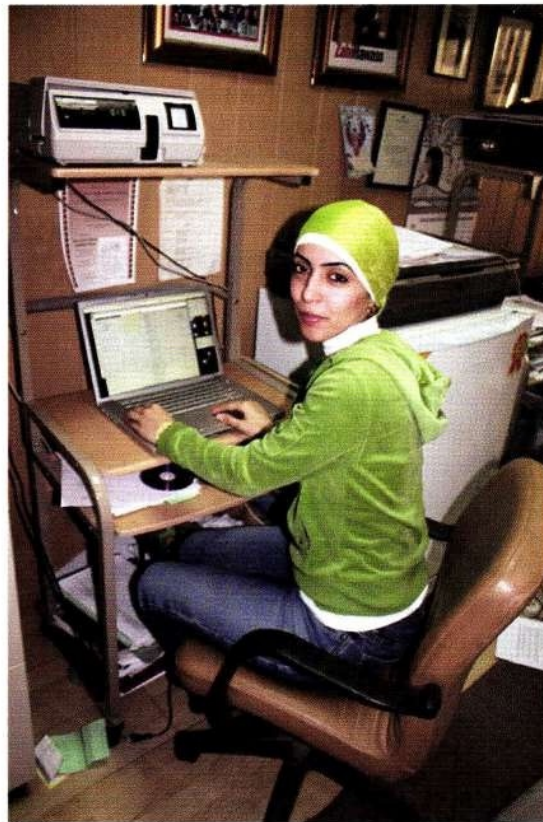
The Egyptian Museum Register Scanning Project, Part II: The Special Registers

Janice Kamrin, with Elina Nuutinen and Stephanie Boucher

Thanks to the generosity of ARCE and the Antiquities Endowment Fund and the support of Dr. Zahi Hawass, Secretary General of the Supreme Council of Antiquities and Dr. Wafaa El Saddik, Director of the Egyptian Museum, Cairo, we have successfully completed the second and final phase of the Egyptian Museum Register Scanning Project. During the period from May 2007 to December 2008, our team digitized and processed the third set of official Egyptian Museum handwritten ledgers, the Special Registers. In addition, we completed the digitization of almost 90% of the published Catalogues générales (CG), as well as 12 unpublished CG manuscripts. All of these books have now been linked to the Egyptian Museum database, where they are available to the museum staff for consultation.¹

Introduction

The Egyptian Museum Register Scanning Project is part of a cluster of ARCE-SCA collaborations currently underway at the Egyptian Museum, Cairo. At the center is the Egyptian Museum Registrar Training Project (EMRTP), funded as part of a USAID grant to ARCE. The goal of this project, which began in January, 2007 (with a planning period from August to December of 2006) and will run until October of 2010, is to build a new collections management system for the Egyptian Museum and to select and train a group of registrars to implement this system. The work of the new Registration, Collections Management, and Documentation Department (RCMDD) is enhanced by the Egyptian Museum Database Project, currently funded by a grant to ARCE from the Andrew W. Mellon Foundation. The Egyptian Museum Database Project is working to build a new database for the



JANICE KAMRIN is ARCE's Director of Egyptian Museum Database and Registrar Training Projects.

Rania Galal is seen here processing data.
Photo: courtesy of author

Egyptian Museum: in March of 2009, the original Filemaker Pro collections management database built by the project director was migrated to a new commercial system, KE EMu. All of these projects are directed by Dr. Janice Kamrin, with the supervision and support of ARCE's director, Dr. Gerry Scott.

Digitization

Part I of the Egyptian Museum Register Scanning Project ran from July, 2005 through August, 2006. We began this project with an Epson Expression 10000

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flatbed scanner belonging to the Egyptian Mummy Project, to which we were given access by Dr. Zahi Hawass. In the initial phase of the project, we scanned 11 of the museum's Temporary Registers at full size, 300 dpi. By the middle of the first grant period, the field of digital photography had advanced to the point at which it was more time effective, and better for the books, to photograph rather than scan the ledgers.² We therefore moved to digital photography, with project photographer Gustavo Camps using his own full-frame 12.8-megapixel Canon EOS 5D, and successfully digitized the remaining 7 Temporary Registers and all 24 of the Journals d'entree. All of these volumes were processed, using Adobe Photoshop, into spreads, and linked to the Filemaker Pro Egyptian Museum Database.

The goal of the second part of the Egyptian Museum Register Scanning Project was to digitize the museum's Special Registers. These correspond to the sections into which the museum was divided in the middle of the last century:³ Section 1 is Tutankhamun and Jewelry; Section 2 is Old Kingdom; Section 3 is Middle Kingdom; Section 4 is New Kingdom; Section 5 is Late Period and Greco-Roman; Section 6 is Coins and Papyri; and Section 7 is Mummies, Coffins, and Ostraca. The sections correlate roughly to the chronological and thematic divisions outlined above, and also to specific groups of galleries. When the sections were created, all of the objects on the main floors (ground, first, and second) of the museum (both on display and in storage) were reregistered in seven series of ledgers, organized according to their then-current locations. An eighth section was recently created to cover the storage rooms in the basement. The Special Registers are the responsibility of the section heads, who inventory the objects in their sections from these books. The section heads keep the actual books locked up for security. There are a total of 91 Special Registers.

In general, the objects in each section are numbered sequentially, with each series beginning again at 1. The active phase of the project began at the end of August, 2007. The team worked closely with each section head, who was responsible for providing the books to be digitized one at a time,

and for maintaining their security. The technical process developed for the first part of the project was used: the books were laid carefully on a copy stand and photographed, one page at a time, by Mr. Camps (again with his Canon EOS 5D), as high-resolution jpegs. The images were immediately stabilized as 300-dpi tiffs (saved with LZW compression) and renamed in order. The "processing" team took the page images and processed them into spreads with Adobe Photoshop, joining the left and right sides together to reflect the way the actual books are organized, with each object entry spanning two side-by-side pages.⁴ The spreads were archived in nested folders, one for each section, and within each section, one folder for each book. The spreads were then stored as tiffs, and backed up onto two hard drives. DVDs of the books were burned and delivered to the appropriate section heads. The tiffs were also batched into 150-dpi jpegs, imported into the facsimile module of the Egyptian Museum Database, and linked to the relevant object records.

For the first several books, Mr. Camps was assisted by Ms. Stephanie Boucher, who had acted as Senior Project Assistant for the first phase of the project and is now the Associate Director of the Egyptian Museum Registrar Training Project. Management of the project was then turned over to Ms. Elina Nuutinen, who successfully managed the project until its completion. She was joined by Ms. Maggie Bryson; Ms. Sari Nieminen; Ms. Nora Shalaby; Ms. Julie Patenaude; and Ms. Sara Kayser, all of whom assisted with the shooting, processing, and linking to the database of the ledgers. As had been the case for Phase I of the project, a large portion of the processing was carried out by Ms. Rania Galal.⁵

Books from sections 1 - 7 were photographed and processed between August 2007 and June 2008. The "basement" books, which were discovered in July 2008, were photographed, processed and linked during autumn and summer of 2008.

Conservation

As part of Phase I of the project, all 12 of the Temporary Registers and 11 of the Journals d'entree were conserved by Canadian book conservator Ms.

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Marie Trottier and Dr. Wafika Noshi Wahba of Cairo University, using materials provided by the AEF grant. After conservation, these ledgers were packed in acid-free boxes and put away. The project created Adobe InDesign files from which they printed the digitized versions of the books and bound them; these reprints are now available in hard copy in the RCMD. Pdfs of these files were provided to the museum director.

For Phase II of the project, the plan from the beginning was for the Special Registers to be "triaged," with the books in the worst shape stabilized, and then as much additional conservation carried out as possible. The ledgers are then to be returned to the section heads

and will continue to be used. As was the case for Phase I, the AEF grant has paid for the conservation materials; the actual conservation work is being funded by the SCA and carried out by Dr. Wafika Noshi Wahba of Cairo University.

Conclusion

Phase II of the Egyptian Museum Register Scanning Project was successfully completed as of December 31, 2008. All of the Egyptian Museum's principal handwritten ledgers have now been digitized, stored as high-resolution tiffs, and linked, as lower-resolution jpegs, to the Egyptian Museum Database,

Digital image of register book pages.
Photo: courtesy of author

| رقم سجل N° | رقم القطع N° | وصف القطع Description | المادة المصنوع بها Material | القياسات Dimensions | الموقع Provenance | التاريخ Date | ملاحظات Remarks | صور الأثر Photo |
|---------------|-----------------|-------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|---------------------------------------|-----------------------------------------------------------------------|---------------------------|---------------------------------------------------------------------------------|--------------------|
| 13574 | R. 15 W. 52 | Bas-relief. 23 Ptole. 20th c. BC. 20 cm. de haut. 10 cm. de large. 20 cm. de diam. 20 cm. de haut. 10 cm. de large. 20 cm. de diam. | Calcaire peint | 0.20 x 0.24 | Deir-el-Medinet 1912 | | J. 43569 (Journ. Ass. Arch. XVI, p. 128 & planche) | |
| 13575 | R. 19 | Two fragments of same part of statue of Nub-ib-Hotep | Black granite | 0.875 | Amun temple, Temple of Nub-ib-Hotep, to North of Hall of Nub-ib-Hotep | | Egypt. Dep. of Ant. at Tell. Basta 1943 (Ank. Habachi) | |
| 13576 | A. 19 | 2 fragments from the middle part of the statue of the wife of Nub-ib-Hotep. (2 figs. don't join) | | 2.0.285 x 0.235 x 0.225 h. 0.27 (max) | | | | |
| 13577 | R. 15 B. 20 | Sarcophage de la fille de Ramses II | Gyranit | 1.97 | Achat 1922 | | J. 47370 | |
| 13578 | | Sarcophage of Queen Henutmehyt (found covered by list of King Horosies 425996) | Red granite | 2.40 | Medinet Habu | Chicago Br. Inst. 1926-28 | J. 60187 | |
| 13579 | R. 15 B. 20 | Stèle du prince Houi. 70 cm. de haut. 44 cm. de large. 44 cm. de large. 44 cm. de large. | Schiste | 0.15 | Karnak | | J. 2463 (K. 105) | |
| 13580 | | Sphinx de Ramses II, trouvé au site de Karnak. | Calcaire dur | 0.30 x 0.18 | | | G. 42146 J. 38060 (K. 654) | |
| 13581 | R. 15 B. 20 | Statue d'une princesse de la famille de Ramses II. Rangée d'inscriptions au-dessus de la tête. | Calcaire | 0.26 | Qurna, au nord des Kamosseum | Petrie | G. 600 J. 21413 (Liquida 1911) (cf. Petrie, Six Temples, pl. n. et p. 6, 7, 22) | |
| 13582 | | Statue de femme. "Statuette d'ivoire". P. 10 cm. de haut. 10 cm. de large. 10 cm. de large. 10 cm. de large. | | 0.22 | Gournah 1903 | | J. 36350 (cf. Hasp. Gournah, 1910, pl. 410. Hasp. Gournah sur P. 10 et 11) | |
| 13583 | R. 15 B. 20 | Ptèle de Ramses II | Calcaire dur | 0.24 | Gournah (Achat. 1903) | | G. 770 A J. 36350 (cf. Hasp. Gournah, 1910, pl. 410) | |

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where they are now available to for consultation by museum staff.

The Egyptian Museum Register Scanning Project team, in concert with the other members of the ARCE-RCMDD joint team, has also been working to digitize all of the published Catalogues générales of the Egyptian Museum, Cairo; to date, 101 out of the approximately 114 volumes have been photographed and linked to the database. In February, Mr. Camps photographed the 12 unpublished CG manuscripts currently under the responsibility of Mr. Sayed Hassan, head of Section 6 and Deputy Head of the Egyptian Museum. We are grateful to Mr. Hassan for his cooperation, and look forward to the completion of this project, which will provide immediate access to all of the museum's fundamental registers through the Egyptian Museum Database. ■

NOTES

- 1 We wish also to thank the following Egyptian Museum curators and section heads for their cooperation and support: Madame Hala Hassan, Mr. Mahmoud Halwagy, Mr. Gamal El Belem, Madame Salwa Abdel Rahman, Madame Takwa Salimen, Mr. Ibrahim Abdel Gawad, Ms. Zeineb Abdel Aziz, Mr. Mohamed Ali, Mr. Sayed Hassan, Ms. Somaya Abdel Samia, Mr. Laffi Abdel Hamid, Madame Wafaa Habib, Madame Heba Aady, Mr. Waheed Edwar, and Ms. Heba Alaa Mostaeen.
- 2 The first photography was done by Sandro Vannini, who volunteered his time to shoot part of several books. Mr. Vannini encouraged us to move in the direction of digital photography, and we are grateful for his time and expertise.
- 3 See B. Bothmer, "Numbering Systems of the Cairo Museum," in *Bibliothèque d'Étude* 64/3 (1964), 111-122; *ibid.*, "Cairo Museum Numbers," *NARCE* 22 (June 30, 1956) 13-20.
- 4 Mr. Camps carried out several training sessions for project staff, teaching both basic and advanced techniques of image processing, including cropping, joining images, and color correction.
- 5 Ms. Nuutinen was hired at the outset of the project as Senior Project Assistant for the Register Scanning Project. She was promoted to Project Assistant for the Registrar Training Project in February, 2008, when she was replaced on the Scanning Project by Ms. Nieminen; Ms. Nieminen in turn joined the Database Project as Collections Management Systems Assistant in June 2008, and was replaced on the Scanning Project by Ms. Shalaby. Ms. Shalaby joined the Registrar Training Project in November, 2008, and Ms. Kayser, Ms. Bryson, and Ms. Galal finished out the Scanning Project.

An Investigation into the Sacred District as Depicted in New Kingdom Private Tombs

Kelly–Anne Diamond



DIAMOND is Adjunct Professor, Villanova University and was a U.S. Department of State ECA fellow at ARCE 2008-2009.

Theban Tomb 17. Great gate with four shrines below and on the right two kneeling women offering *nw-jars* to four water basins.

Several early private New Kingdom tombs display a special scene representing the *t3 dsr*, or sacred land. This term has been variously translated as the Sacred District, the Sacred Tenemos, the Holy Place, and the Garden Pool. The purpose of my research is to examine these depictions, attempt to place the episodes in sequence, and clarify their significance.

The most comprehensive study on this subject was written by Jürgen Settgast in 1963, who made a significant contribution to the interpretation of the Sacred District. Manfred Bietak also wrote

an intriguing article on a possible archaeological context for such a Sacred District. Since then, more research has been done on the interpretation of tomb decoration and on funerary scenes specifically. I hope to elaborate on Settgast's work by incorporating scenes from additional tombs into the known repertoire, examining the *t3 dsr* in light of recent research, and completing detailed indices of all episodes occurring in the *t3 dsr*.

I specifically examined private New Kingdom tombs located on the west bank of Thebes and Elkab.



Theban Tomb 21. Two rows of shrines on the left with slaughter scene and land plots on the right.

Here one can distinguish a sequence of scenes that scholars have recognized as the “*Heilige Bezirk*.” It is a series of micro-scenes that are usually grouped together to form a rather compact arrangement. I use the term “Sacred District” simply because it is one of the possible English translations for the aforementioned term coined by the Germans and it also corresponds to the Egyptian term *t3 dsr*. The *t3 dsr* is most commonly thought to refer to the necropolis. One of the sources supporting this identification is Theban Tomb 60, which dates to the Middle Kingdom. In it one sees the funeral procession approaching the Hall of the *Mww* and the caption states that they are arriving in the *t3 dsr*. The New Kingdom offers fuller depictions of this destination and one may interpret the Hall of the *Mww* as the entrance point to this Sacred District. However, these illustrations do not necessarily correspond to our idea of a desert necropolis, which has initiated much theorizing. As the micro-scenes are arranged in a neat, organized manner with visible boundaries, they give the impression of an enclosure. Existing theories suggest that there is a relationship between this area and the sacred desert necropolis of the predynastic kings in Lower Egypt; and the “Butic Burial” is also often mentioned in conjunction with this vicinity. On one hand, these scenes seem to take place in a mythological world, or are laden

with so much mythological lore that the meaning of the depictions is unclear and may or may not represent actual segments of a funeral. On another level, the location may be legendary, as opposed to mythological, and represent an ancient royal tradition that has been preserved in the cultural memory.

Objectives

My first objective was to determine a basic set of terms to describe the area in question. Within modern scholarship there is a certain inconsistency in the terminology, not only for the name and nature of the complex as a whole, but also for the individual episodes, or scenes, that appear within the arrangements of the Sacred District. Various scholars have written preliminary remarks about this series of scenes; however, it is again only Settgest who has made a major contribution to the study of the Sacred District and its components. His work still functions as the basic source for later studies. Settgest’s work distinguishes the following episodes: the Hall of the *Mww*, the Women’s Tent, the Garden Pond, Gods of the Great Gate, the Gods’ Shrines, the Three Ponds, the Slaughter House, the Four Basins, and Rites performed for the Mooring Post. There is no set sequence for these scenes, and a tomb may contain any number of these scenes – therefore, it was not necessary to depict every episode for the intended meaning to be clear. Some scenes, however, are more common than others. I have organized the content of the Sacred District according to different criteria, and I have distinguished at least 22 different micro-scenes within the overall arrangement. I hope to chart the emergence of each scene and examine its placement in the Sacred District in relation to the other micro-scenes.

Using additional material, I hope to elaborate on Settgest’s study and in turn look at the material from several different perspectives. Aside from determining a set progression from one scene to another, I want to investigate the Sacred District’s relationship with the parallel progression of the deceased from this world to the next on the day of burial. Meaning, is there a spot in the tomb that marks the transition point from this world (and the events of the funeral) to the Hereafter



Theban Tomb 53. Hall of the *Mww* stands on the left with two trees, palms with pool, land plots with offering stands and Great Gate.



Theban Tomb 125. Series of shrines with palm trees.

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(and the events that take place beyond)? In order to discover how to read the Sacred District, it is necessary to look at the order of the registers, the orientation of the participants, any apparent directives, and absolute versus relative scene placement. Furthermore, how do these depictions benefit the tomb owner? What was their intended function? Who was the planned audience?

An additional interest of mine lies in several female appellations functioning as captions in the aforementioned tomb scenes. Having begun with the publications for Theban Tombs 82 and 100 I had the hope of encountering more appellations in other tombs, namely *mn/knwt*, *dmDyt*, and *mnit wrt*. My intention was to compile a complete archive of the sources and define the role of these functionaries in the Sacred District; however, most of the other tombs that I examined either did not have extant inscriptions or were not given labels in the first place.

Methodology

Originally my approach to this topic was twofold: deciphering the signals or directives for reading the episodes within the Sacred District and elaborating on the function of the various female participants who are listed above. Once my field work began, I quickly realized that the latter line of research was not going to be as fruitful as I would have liked. The reason for this is simply that there are not enough preserved inscriptions, (or perhaps they never existed), to provide further evidence to either confirm or refute my initial theories.

I did, however, see that the term *mn/knwt* had yet a further variation—*ktnw*. The same signs are employed but they are shown in a different order. This leads me to believe that this particular appellation was no longer in use, as the scribes of the early 18th Dynasty were not aware of its correct spelling. It must have seemed important enough, though, to continue to include in the funerary scenes, albeit sporadically. At a later date I will re-examine the available evidence, even though it is minimal. At this point, I have chosen to focus on the decipherment of the various scenes that repeatedly make up the Sacred District.

In order to reach my objectives, I created a list of tombs from already published sources that have examples of the Sacred District depicted in their funerary scenes (please refer to table below). I have since surveyed several private New Kingdom tombs on the west bank of Thebes and two tombs farther south at Elkab. In each tomb, I recorded whether or not the illustration of the Sacred District was still present and if there were any other scenes that were relevant. For example, often the scene depicting the rites performed for the Mooring Post appears within the Sacred District while in other instances it appears outside it. Likewise, I noted the presence or absence of inscriptional material, particularly focusing on female appellations. I documented the cardinal location of the relevant scene, as well as the particular wall where it is illustrated. I also looked at the orientation of the figures, the scenes that precede and follow the Sacred District scene, and the register in which the Sacred District is located. I took several photos when possible and made detailed sketches on paper.

When beginning my field work, I also needed to tackle the issue regarding Porter and Moss's designation of Rites in the Garden. For example, these authors maintain different categories than Settgast with regard to the tomb scene content, and it was not initially clear to me whether the two terms, (Rites in the Garden and *Der Heilige Bezirk*), were indeed referring to the same depiction. In reality, the two terms overlap one another.

In some cases, when I entered a tomb, the walls were so black from smoke it was impossible to tell exactly where all the elements of the Sacred District were located. In other cases, chunks of the wall had fallen down and large portions of my scene were missing entirely. Another issue that I encountered was that certain tombs were inaccessible, either due to current excavation projects, missing reliefs, or destruction. Thus, in these cases I worked from the most recent publication of that particular tomb when available.

When my field work was complete, I could see several patterns beginning to emerge. However, at this point more study still needs to be done before concrete conclusions can be made. ■

Tomb Database: Field Work

Legend

AI = Amenhotep I
 RW = Right Wall of Rectangular Chapel
 AII = Amenhotep II
 LW = Left Wall of Rectangular Chapel
 AIII = Amenhotep III
 LWP = Left Wall of Passage in T-Shaped Tomb
 TI = Thutmose I
 LWBC = Left Wall of Burial Chamber
 TII = Thutmose II
 RCT = Rock-Cut Tomb
 TIII = Thutmose III
 RLiv = Realm of the Living (this world)
 H = Hatshepsut

RO = Right Orientation
 Ram = Ramesses
 LO = Left Orientation
 Hor = Horemheb
 A = Assasif
 DAN = Dra Abu el'Naga
 LPT = Left End of Pillared Transverse Hall
 SAQ = Sh. 'Abd el-Qurna
 IN = Inner Room
 K = Khokha

** Register numbers go from bottom to top; ex. 2/3 means the second, or middle, register out of three.

| Tomb Owner | Tomb # | Date | Scene Location | Cardinal Location (wall) | Register | Orientation of people in RLiv | Area |
|------------------|--------|--------------|----------------|--------------------------|--------------------|-------------------------------|-------|
| Renni | RCT 7 | AI | RW | E | 2/3 | LO | Elkab |
| Ineni | TT 81 | AI-TIII | LWP | SW | 2/4 | RO | SAQ |
| User | TT 21 | TI | LWP | S | 1+2/4 | RO | SAQ |
| Nebamun | TT 179 | H | LW | SW | 2-3/6 | RO | K |
| Duauneheh | TT 125 | H | LWP | SW | 1+3/5 | RO | SAQ |
| Senenmut | TT 71 | H | LWP | S | ? | RO | SAQ |
| Ahmose | TT 224 | H -TIII | LW | NE | 2/4 | RO? | SAQ |
| Djehuty | TT 110 | H-TIII | LWP | S | 2? | RO | SAQ |
| Senemi'oh | TT 127 | TIII ? | LWP | SW | 2+3/5 | RO | SAQ |
| Menkheperresoneb | TT 112 | TIII | LWP | SW | 1/4 | RO | SAQ |
| Amenemhet | TT 122 | TIII | Inside Chapel | W | 2/4 | RO | SAQ |
| Amenemhet | TT 123 | TIII | LWP | S | 1/3 | RO | SAQ |
| Amenemhet | TT 82 | TIII | LWP | SW | 5/5 | RO | SAQ |
| Amenemhet | TT 53 | TIII | LWP | SW | 1+2/4 | RO | SAQ |
| Rekhmire | TT 100 | TIII-AII | LWP | WSW | 6, 8, 9, 10, 11/11 | RO | SAQ |
| Paheri | RCT 3 | TIII-AII | LW | W | 1+2/5 | RO | Elkab |
| Amenemose | TT 42 | TIII-AII | LWP | SW | | RO | SAQ |
| Sennefer | TT 96B | AII | LWBC | W (NW) | 1/3 | RO | SAQ |
| Nebamun | TT 17 | AII | LWP | SW | 1+2/4 | RO | DAN |
| Djehutynefer | TT 104 | AII | LWP | SE | 1/3 | RO | SAQ |
| Menna | TT 69 | TIV | LWP | SE | 1+2/4 | RO | SAQ |
| Amenemope | TT 41 | Hor-Sety I ? | LPT | S & W | Upper 2 Register | RO | SAQ |
| Sobekmose | TT 275 | Ram | LWP | SW | Upper Part | RO | QM |

Calvin W. Schwabe: Remembering a Veterinarian's Approach to Ancient Egypt

Andrew H. Gordon

ANDREW H. GORDON (Ph.D. in Egyptology, University of California at Berkeley) has published on Egyptian archaeology, history, lexicography and religion.

Calvin W. Schwabe, one of the preeminent veterinarians and epidemiologists of the twentieth century died in Haverford, Pennsylvania, on June 24, 2006, from the tertiary effects of a polio-like virus. He sought the integration of human and veterinary medicine, pioneering the concept of "One Medicine." Schwabe believed that medicine made its greatest advances when human and veterinary medicine were closely aligned. He was a grandson of Henry August Schwabe (1843-1916), stained glass designer and painter, who studied under William Merritt Chase.

Schwabe was born in Newark, New Jersey, on March 15, 1927. From an early age, he loved history and ancient Egypt. In 1954, Schwabe was awarded a Doctorate in Veterinary Medicine with highest honors from Auburn University. He also received a master's degree in tropical public health from the Harvard School of Public Health in 1955, followed by a doctorate of science in public health and parasitology from Harvard in 1956.

From 1956 until 1966, Schwabe was on the faculty of the American University of Beirut, and from 1960 until 1991, he was a consultant to the World Health Organization. During his stay in Beirut, he contracted a bulbar polio-like viral encephalitis that affected his legs, breathing capacity, and general stamina, but never his intellect. He also found time to visit Egypt and other parts of North Africa. While in the Middle East he began to explore the ideas that the origin of all of medicine, both human and animal, was particularly developed in Egypt and that the origin of Egyptian medicine was in the start of veterinary medicine. He based this on his growing understanding of the sacrifice of large mammals,

such as the bull and the ram. He saw the ancient Egyptian symbols for the *ankh*, *djed* and *was* as parts of the bull that the ancient Egyptians would have seen as they dissected this most powerful of sacrifices.

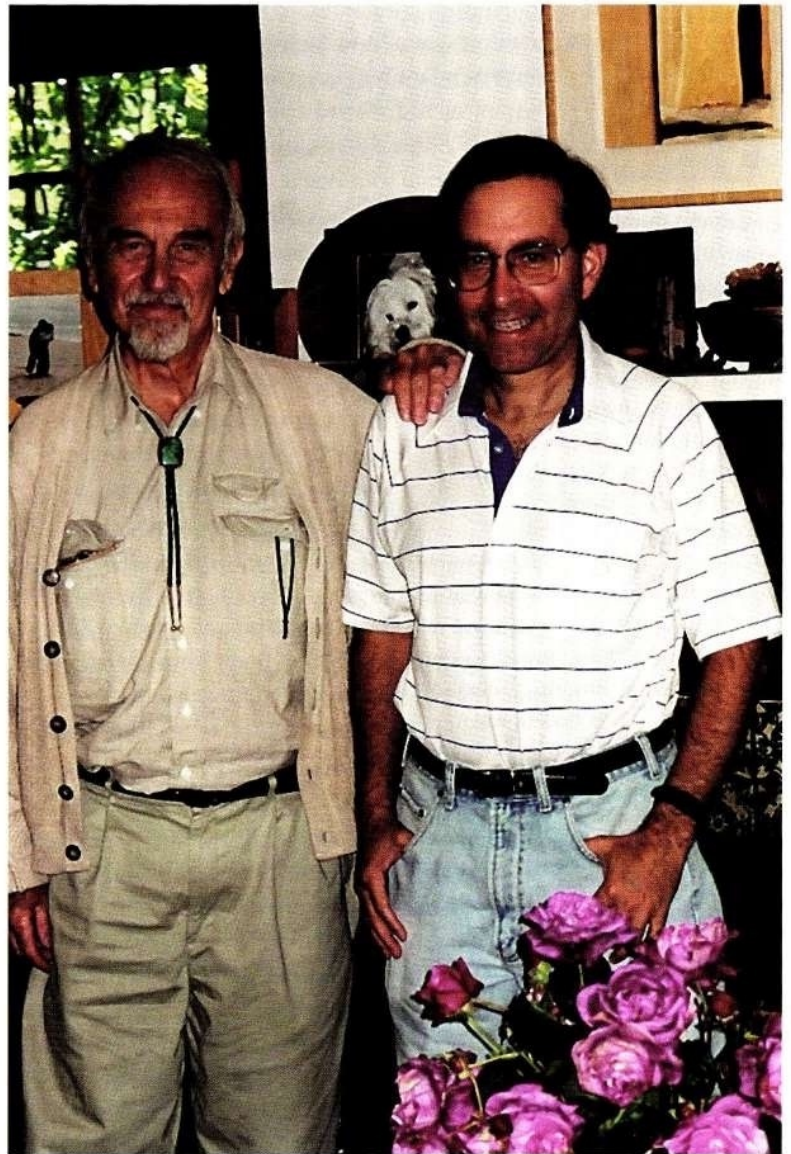
Schwabe's connection with Egyptology was long lasting. His initial work in Egypt occurred intermittently from 1957 until 1962 when he interacted with Dr. Maharam Kamal of the Egyptian Directorate of Antiquities at the Cairo Museum, Mohammed Munir Abdou of the Cairo Agricultural Museum, and Professor Charles F. Nims of the Oriental Institute at Luxor. Schwabe's first Egyptological publication was "Notes on ancient Egyptian veterinary practices," published in 1958. In 1960, he received a Fulbright award from the Council for International Exchange of Scholars, which allowed him to travel for a year in Egypt and Sudan, visit the Cairo Museum in depth speculating on this notion, and spend a year in Kenya within the Makerere Veterinary School. While there he worked with pastoral tribes in western Kenya, the Turkana and Dinka in particular, on hydatid disease, his medical speciality (a parasitic disease communicated from lower animals to man that ultimately causes huge cancerous growths in the liver, heart, head, etc.). During this year, he had a scientific epiphany while doing a routine field autopsy for hydatid disease of a bull in western Kenya with Turkana tribesmen. Familiar with the frequent epithet of the Egyptian king, *ankh djed was*, "life, stability, dominion," he had pondered the origin of these symbols. "So I exposed against the red of the muscle, muscles of the animal, the white thoracic vertebra and (it) just entered my head, that's the *Ankh*." (ABC transcript 2001). Proceeding with the autopsy, he observed that the bull's sacrum plus its last three lumbar vertebrae resembled the *djed* hieroglyph.

Regarding the *was*, a staff held by gods and kings, he also realized that it was not a bone of the bull but its dried penis. Since the Egyptians and some modern Nilotic tribes believe(d) that semen was formed in the spine and passed through the penis, he reasoned that the Egyptians saw semen as formed in the thoracic vertebrae that passed down through the lumbar vertebrae and sacrum and out through the bull's penis. The muscles attached to the bull's penis make it appear to be attached to its spine. Schwabe was later to find examples of dried bulls' penises used to drive cattle or as walking sticks. (2004, p. 141).

In *Cattle, Priests, and Progress in Medicine*, he wrote in the Introduction (1978, p. 3), "...many of the most significant breakthroughs in improving human health have been closely associated with observations and experiments on animals other than man. That is to say, human medical progress has been unusually dependent upon veterinary studies." He believed in the intellectual necessity of cross-disciplinary thinking in probing for eventual full understanding of both ancient and current questions and problems.

To that end, he wrote that especially regarding Egypt "...emerging human civilizations were highly zoocentric; that cattle were of particular importance; that real knowledge of anatomy, physiology, and disease in such societies was, of necessity, almost entirely derived from observations and practices with animals; and that healers in existing preliterate societies in parts of the world where ancient civilizations arose practice comparative medicine." (1978, p. 64).

From the sacrifice of animals, Schwabe argued that the Egyptian priests and healers learned about anatomy and physiology; in maintaining the animals for sacrifice, they applied what they learned from being present at the sacrifice. He noted that the oldest preserved medical textbook was a veterinary manual of advanced design, that most hieroglyphs for internal organs were from animals not humans and that Manetho's reference to Athothis as an anatomist must be in reference to veterinary anatomy. One of two papers I gave at the 1990 ARCE meeting with Schwabe expanded on these ideas. Thus, as a scientist, Schwabe was concerned with the first



attempt at a rational basis for medicine, which he felt was found in Egypt.

I first met Schwabe in 1977 when he expressed an interest in learning ancient Egyptian. At that time, his Wesley W. Spink Lectures on Comparative Medicine were published as *Cattle, Priests, and Progress in Medicine* (1978), a large portion of which was devoted to Egypt. In 1979, Schwabe went to southern Sudan to do ethnological fieldwork with the Dinka and Turkana tribes. At some point, in the late 1970's, he made the acquaintance of Carleton T. Hodge, an Afro-Asiatic

Calvin Schwabe and Andrew Gordon.

language specialist with several publications on Egypt. Schwabe felt his personal lack of knowledge of Egyptology had allowed a number of errors to enter his book, *Cattle, Priests, and Progress in Medicine*. His association with Hodge and later with me was a counterbalance to his enthusiasm in pursuing his ideas. He realized the importance of having an even deeper foundation in the language and culture of ancient Egypt, and after a year, he felt he was able to see the field more clearly and comprehensively.

Hodge collaborated with Schwabe on a rewrite of the latter's paper on the *Ankh* and intended to collaborate further with him on a rewrite of "A unique surgical operation on the horns of African bulls in ancient and modern times" (1984b). Letters to each other indicate that Hodge was an active collaborator with, and believed in, Schwabe's ideas. Their "Egyptian beliefs about the bull's spine: an anatomical origin for ankh" paper appeared in 1982, but Hodge's other interests did not allow him time to continue their association.

Schwabe and I kept in touch through letters and phone calls over the next several years, and he sent me his Egyptological papers to review. In 1984, he applied for grants so that we could work together, and in 1985, I joined him at U. C. Davis to work on the Egyptian *was*-sceptre, the *ka*, and the Opening-of-the-Mouth ceremony. While the grant did not outlast 1985, I found myself working with him on and off over the next 21 years until his death in 2006.

To put in perspective our working relationship, I would suggest that he was the architect and I was the builder. That is, he saw what he wanted to do, and it was my job to accomplish it. I had to tell him which parts of his theory were viable and which were not, which to emphasize and which to downplay, and the likely response he would get from an Egyptological world that at that time was mostly language based. At the same time, we were able to reverse positions. Schwabe's wife Tippy said that we pitched ideas back and forth in something of a creative frenzy. The research that I did with him over the next several years led first to lectures by both of us given at the "All-UC Conference on the History and Pre-history of Man-Animal Relationships" (1986) and later to four working papers at the Agricultural History Center at Davis,

which we freely distributed to colleagues in many fields with the proviso that they not publish anything found in the papers without our express permission. Two of these on the *was* were reworked and published in *Agricultural History* (1988) and in *JARCE* (1995).

In 1990, we each gave lectures at the annual ARCE meeting on the origin of ancient Egyptian medicine in veterinary medicine. These were subsequently published in *KMT*. In 1993, at the Annual ARCE meeting, we each gave a lecture on "Live Flesh" and the "Opening-of-the-Mouth" ritual, later reworked and published in 1998, and I gave a lecture on the *ka* later published in *JARCE* (1996a). At both annual meetings, our lectures caused a buzz. We fielded question after question. In 1995, I went to Oxford for the International Association of Egyptologists meeting where I gave an updated lecture on our research, which was published in 1998. From 1996 to 1998, we each went our separate ways and did other projects, but in 1998, we finally decided to complete our research and to find a publisher for it. The culmination of our collaboration was *The Quick and the Dead: Biomedical Theory in Ancient Egypt*, published by Brill.Styx in 2004.

In 2005, Schwabe was asked by Linda Kalof to write a chapter for a series of books on man's interaction with other animals. He asked her to consider me for the chapter. Up until the time (two months before he died), Schwabe and I were exchanging e-mails over corrections and changes to the structure of the paper. While I did not always agree with him, his remarks were always cogent and farsighted, even as his short-term memory started to fail him. I never got the chance to tell him that the first major review of our book had just come out through the online journal *PalArch's Journal of Archaeology of Egypt/Egyptology* (2006).

While Calvin Schwabe's credentials and work were very impressive, his humanity was also important. He was a mentor to me not only in the area where Egyptology met biology, but in the workings of the world and how to approach them. His many interests included not only veterinary and human medicine, but also the anthropology and ethnology of modern Egypt and Sudan. His dedication and ability to focus on a problem until it was solved and published seems



Calvin Schwabe in his study.
Photo: courtesy of Jonica Newby

almost unique. He had an intensity that was striking. He also had an incredible memory that helped him see connections in different fields and allowed him to build bridges between fields.

As a collaborator, he was always demanding, mostly positive, sometimes controlling, creative, always open to new ideas, and engaging but resolute. He was turned outward, often participating with other researchers. He wrote many letters to others about Egyptology, ethnology and anthropology that were a give-and-take of creative idea exchange. He was an enemy of perfectionism, stating that perfectionists never publish anything. One's published ideas are simply the best one can do at that time. All ideas are subject to change or rejection, but science is advanced by the publication of new ideas, which are then challenged or furthered. So he urged people never to be afraid of presenting ideas that cannot be totally proved. Only mediocre researchers demand total proof before presenting new ideas. ■

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ARCE's 60th Annual Meeting

Kathleen Scott

The membership gathered in Dallas April 24-26 at the historic Adolphus Hotel for ARCE's 60th Annual Meeting. The hotel, a baroque fantasy built in 1912 by brewing tycoon Adolphus Busch, provided an elegant backdrop for the many business meetings and Egyptological exchanges that make up ARCE's Annual Meeting. Approximately 300 people attended the three days of scholarly talks and collegial networking. Although open to scholars in all periods of Egyptian studies, ARCE is *the* professional organization for North American Egyptologists and more than 100 papers were presented by specialists in all aspects of ancient, Greco-Roman, and Coptic Egypt.

Much of ARCE's business and committee activities were accomplished earlier in the week prior to the paper sessions. ARCE's Executive Committee met for a final time before handing over the governance of the organization to a newly formed and smaller Board of Governors. The General Membership Meeting was held on Friday afternoon. Director, Gerry Scott, presented an overview of ARCE's latest conservation activities. The membership also heard a report from the ad-hoc Implementation Committee informing them that the Board of Governors unanimously approved revised by-laws which were based on recommendations, put forth by the ad-hoc Governance Committee, and approved by the Board. This allowed for a re-structuring of the Board of Governors. And, as a result, the membership voted in a new slate of Governors. A slate of new officers was also elected. ARCE's new Board President is Emily Teeter and Sameh Iskander is Vice-President. The Treasurer is Janet Irwine. (More about governance issues is included in the following article by Dina Saad, ARCE's Director of Development.)

A new feature this year was a panel discussion on Friday afternoon that was open to ARCE members and local media. Kara Cooney of UCLA chaired the

discussion and participants included Betsy Bryan of Johns Hopkins University, David O'Connor of NYU's Institute of Fine Arts, Janice Kamrin and Michael Jones, of ARCE. Each participant briefly discussed their current conservation projects in Egypt and brought up issues facing those who are seeking to help preserve Egypt's monuments. Discussion among the panel members along with questions from the audience followed the presentations.

Those generous donors who have significantly contributed to ARCE financially over the past few years were honored at a lovely President's and Director's reception on Friday evening. Out-going President Rich Martin, in-coming President Emily Teeter, and Director Gerry Scott all visited with guests and expressed their special thanks for this very important support.

On Saturday at noon, the ARCE Chapter Fund Raiser attracted nearly 100 attendees for a special presentation by Willeke Wendrich of the UCLA Digital Karnak Project. This innovative project has produced a 3-D Virtual Reality model of the temple throughout its history, showing how it was constructed and offering students a completely new way to view the temple.

A Members' Reception and buffet dinner was held in the Grand Ballroom of the Adolphus on Saturday night. The winners of the ARCE Chapters sponsored Best Student Presentation Awards were announced during the reception. Jeremy Pope of Johns Hopkins University was given the first place award of \$500 for his paper *The Demotic Proskynema of a Meroite Envoy to Roman Egypt*. Leslie Ann Warden of the University of Pennsylvania was awarded second place and \$250 for her paper *The Economy of Old Kingdom Egypt – A Ceramic Perspective from the Memphite Necropolis and Elephantine*. ■

Mark your calendars for next year's meeting being held in Oakland, California April 23-25, 2010.

arce annual meeting



1. Registration table at the Adolphus Hotel in Dallas with volunteers Lindsay Vosburg and Betty Bussey greeting attendees.

2. The Chapter Council Meeting

3. Members of the out-going Board Jan Johnson, Carol Redmount, Richard Martin, Emily Teeter, and Emil Homerin posed for one last photo after the Board voted to dissolve itself and turn the governance over to the new Board of Governors.

4. “ARCE ALONG THE NILE”: A Roundtable Discussion of Recent ARCE-Supported Initiatives in Egypt with Kara Cooney (standing), David O’Conner, Betsy Bryan, Janice Kamrin, and Michael Jones.

5. Emily Teeter, ARCE’s new Board President, Sylvia Iskander, and Sameh Iskander, ARCE’s new Vice President, enjoy the Donor Reception.

6. Betsy Bryan and Chuck Van Sicken lead an informative session on applying for ARCE Fellowships.

arce annual meeting



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7. Norma Kershaw and Carol Redmount visit at the Donor Reception.

8. Board of Governors members (left to right) Terry Rakolta, Marjorie Fisher, and Salima Ikram.

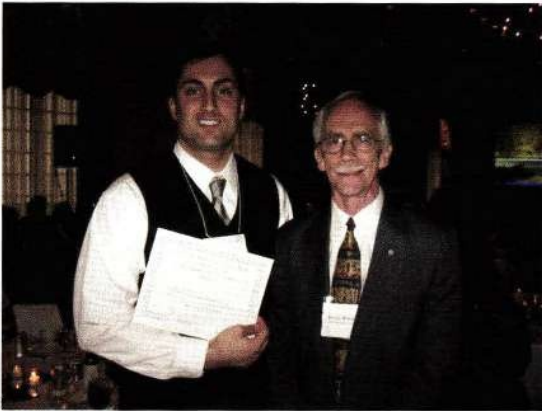
9. Board members Chris Karcher and Magda Saleh visit during a break in the paper sessions.

10. Gerry Scott delivers a talk on ARCE's upcoming Museum Training Initiative.

11. Michael Jones speaks about the Red Sea Monasteries.

12. The ARCE Chapter Fund-raiser event – Virtual Karnak attracted a large crowd.

arce annual meeting



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13. Bob Wilson presents the Best Student Paper Award to Jeremy Pope.
14. Rick Moran congratulates Best Student Paper Runner-Up Leslie Ann Warden.
15. The ARCE Members' Reception was held in the elegant Adolphus Grand Ballroom.
16. Board members, Sarah Harte and David O'Conner enjoy dinner with ARCE staff members Rachel Mauldin and Michael Jones.

17. ARCE US staff members Dina Saad, Kathann El-Amin and Jeff Novak visit with Emily Teeter.
18. ARCE staff members Erin Carlile and Jeff Novak thank Gabriela Truly (center), registrar at the Dallas Museum of Art, who volunteered her time to assist at the annual meeting.

Big Changes in ARCE Governance Practices

Dina Aboul Saad

Ms. SAAD is ARCE's Director of Development.

ARCE's "Old" Board of Governors meets to discuss proposed changes.

Your Board of Governors and their sub-committees have been working over the past year to restructure the governing body of ARCE, enabling it to function more efficiently and encourage more active participation by Board members.



Most notably, the Board is now made up of no more than 21 members and will meet at least twice a year, including once in conjunction with the Annual Meeting in the Spring and again approximately six-months after the Annual Meeting. All members of the Board of Governors must be members of ARCE in good standing and are expected to contribute to any ongoing fundraising appeals and/or campaigns.

While the President and Vice President will continue to be selected from the academic membership of ARCE, their area of expertise will no longer be considered during the selection process.

The Executive Committee has been disbanded. All business is to be conducted by the Board of Governors.

A Research Supporting Members (RSM) Council has been created and composed exclusively of research supporting member appointees. The formation of this committee provides RSMs with an opportunity to meet and discuss issues of importance in conjunction with the Annual Meeting. This committee elects its chair and the RSM members (3) that will serve on the Board of Governors. The roles and responsibilities of these RSM Board members are identical to all other Board members.

An Emergency Committee made up of the President, Vice President, Treasurer, Clerk, Director, CFO, and one at-large Board member may conduct business only in the case of an emergency situation. Should this committee be required to meet, any actions taken will be communicated as quickly as possible to all Governors.

In order to ensure that ARCE is following good governance practices, a new Nominating and Governance Committee has been formed and will perform several functions. This committee a) ensures that a slate of qualified candidates is presented each year to the Board of Governors for openings based on an assessment of skills/expertise needed, b) prepares and provides a Board orientation book explaining the roles and responsibilities of all Board members, and c) tracks and reports on Board member attendance and participation in the operation of ARCE.

ARCE will institute a new President's Council that will include the Presidential appointees to the Board of Governors and other individuals who can provide needed expertise and assistance to ARCE and serve as a "sounding board" for the President and Director. This Council will meet with the President and Director at the time of the Annual Meeting or at such other times as the President and Director decide. It is expected that this group can help expand relationships with other institutions and individuals having an interest in Egypt and the capacity to help ARCE achieve long-term financial stability. ■

Fellows 2008-2009

Jere Bacarach

U.S. Department of State ECA Fellow
Professor Emeritus of Early Islamic, Medieval, and Modern
Middle East Studies
University of Washington
Research topic: Islamic Numismatics and Historical Research

Heather Badamo

U.S. Department of State ECA fellow
Doctoral Candidate, University of Michigan
Research topic: Among Byzantines and Muslims: Medieval
Coptic Representations of Military Saints ca 850-1300 CE

Scott Bucking

National Endowment for the Humanities fellow
Associate Professor of Ancient Mediterranean Studies, DePaul
University
Research topic: Archaeology, Papyrology, and the Search for the
"Schoolrooms" of Graeco-Roman Egypt

Michelle Campos

National Endowment for the Humanities fellow
Assistant Professor of Modern Middle Eastern History, University
of Florida
Research topic: Making Citizens, Contesting Citizenship in the
Arab Middle East

Elizabeth Cummins

U.S. Department of State ECA fellow
Doctoral Candidate, Emory University
Research topic: Beds in New Kingdom Egyptian Art

Kelly-Anne Diamond-Reed

U.S. Department of State ECA fellow
Adjunct Professor, Villanova University
Research topic: An Investigation into the Events of the Sacred
District in New Kingdom Funerary Scenes

Dina EL Gabry

Samuel H. Kress Foundation
Doctoral Candidate, Johns Hopkins University
Research topic: Chairs, Stools and Footstools in the New
Kingdom: A Catalogue of the Objects Preserved in the Cairo
Museum

Noor Khan

U.S. Department of State ECA fellow
Assistant Professor in History, Colgate University
Research topic: The Connections between the Indian and
Egyptian Nationalist Movements, 1882-1954

Sara Nimis

U.S. Department of State ECA fellow
Doctoral Candidate, Georgetown University
Research topic: "Educational Reform in Nineteenth Century Egypt"

Adam Sabra

National Endowment for the Humanities fellow, ARCE Scholar-in-
Residence
Associate Professor of Pre-Modern Middle Eastern History,
University of Georgia
Research topic: A Dynasty of Ottoman-Egyptian Notables and
Their World

Suzanne Stetkevych

National Endowment for the Humanities fellow
Professor, Department of Near Eastern Languages and Cultures,
Indiana University
Research topic: From Engagement to Disengagement: The
Poetics of Abu-Al-Ma-arri

Hoda Yousef

U.S. Department of State ECA fellow
Doctoral Candidate, Georgetown University
Research topic: Literacy in the Public Sphere in Egypt at the
Turn of the 20th Century

RESEARCH ASSOCIATES 2008-2009

Mariam Ayad

Research Associate
Assistant Professor of Art History, Department of Art, University
of Memphis
Research topic: The Opening of the Mouth Ritual: Selection and
Layout in Select Theban Tombs

Dalia Gubara

Research Associate
Doctoral Candidate, Columbia University
Research topic: Trajectories of Learning and the Everyday Life of
Ideas: Al-Azhar in the Eighteenth Century.

2008 GETTY RESEARCH EXCHANGE FELLOWSHIP FOR THE MEDITERRANEAN BASIN AND MIDDLE EAST

Dr. Sherif Sayed Anwar

Assistant Professor, College of Archaeology, Cairo University
Research Topic: An Introduction to the Study of Islamic Coins
Research Country: Jordan

Dr. Said Ennahid

Assistant Professor Al-Akhawayn University
School of Humanities and Social Sciences, Ifrane, Morocco
Research Topic: From "Rabad" to "Habitat Social": An
Archaeological-Urban History of Collective Housing in Morocco
Research Country: Egypt

❶ Chicago chapter

On Saturday February 21, 2009, ARCE Chicago Chapter and the Oriental Institute presented a public symposium entitled "A Mummy Comes to Life: Science and Art Resurrect an Ancient Egyptian Priestess" in association with the current OI exhibit entitled "The Life of Meresamun: A Temple Singer in Ancient Egypt." Speakers included ARCE's new Board President and exhibit curator Emily Teeter as well as Janet H. Johnson, co-editor of the exhibit catalogue.

❷ Regional Library of Congress Representative Meets ARCE Fellows

Each month ARCE hosts an informal, yet informative, meeting for the current year's fellows. During May, ARCE was pleased to welcome Mr. William Kopycki, Field Director for the Library of Congress.

Resident in Cairo, Mr. Kopycki oversees the processing of materials acquired from countries in the region of the Middle East and North Africa. Countries covered are Algeria, Bahrain, Egypt, Gaza, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Qatar, Saudi Arabia, Sudan, Syria, Tunisia, Turkey, United Arab Emirates, West Bank and Yemen. He explained that the Library of Congress Office in Cairo is one of six overseas offices administered by the African/Asian Acquisitions and Overseas Operations Division of the Library. These offices acquire, catalog, preserve, and distribute library and research materials from countries where such materials are essentially unavailable through conventional acquisitions methods. The bulk of materials acquired are in Arabic, followed by Turkish, Kurdish, Armenian, French, English and other regional languages and dialects spoken in the countries.

Fellows were surprised to discover that the office was established in 1963, although some of the senior members of the group remembered the time, including Mr. Kopycki himself, when the Library of Congress Office was instrumental in assisting fellows to transport their book collections back to the USA at the end of their fellowship period. A quick survey of the fellows attending revealed that it was common to have acquired upwards of 150 books or periodicals while carrying out their fellowships, and that covering the costs of shipping them back home was a concern.

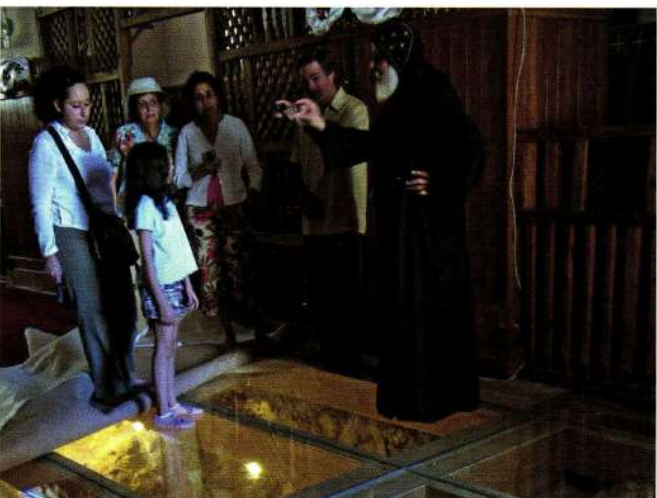
Toward the end of the meeting, Mr. Kopycki welcomed interested fellows to contact him for a tour of the Library of Congress premises, which is located in the American Embassy, just next to the ARCE office.

❸ ARCE fellows on a tour of Historic Cairo with Michael Jones and Jarek Dobrowolski of ARCE. (l-r) Jere Bacarach, Adam Sabra, Ahmed Ibrahim, Michael Jones, Sara Nimis, Jarek Dobrowolski, and Dina El Gabry

❹ Sameh Iskander of New York University spoke on January 9, 2009 at ARCE/Cairo about the current season's expedition to record the Temple of Ramesses II at Abydos.

❺ Dina Saad (center), Development Director for ARCE visited St. Antony's Monastery with her family in June.

❻ ARCE's Associate Director for US Operations, Rachel Mauldin (left) and CFO Kathann El-Amin toured a former ARCE conservation project in the Quseir Fort on the Red Sea in June.



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2007-2008 ARCE Board of Governors

***Richard Martin, President - 2009** (RSM)
Emory University

***Emily Teeter, Vice President** (2009)
Oriental Institute, University of Chicago

***Brienne Loftis, Treasurer** (2008)

James P. Allen (RSM)
Brown University

Jonathan Berkey (2009)
Davidson College

Betsy M. Bryan (RSM)
Johns Hopkins University

***Robert Bussey** (Chapter Rep.-2009, ex officio)
President, Northern California Chapter

Kara Cooney (2008)
Getty Research Institute

John Darnell (RSM)
Yale University

Peter Dorman (2010)
Oriental Institute, University of Chicago

Marjorie Fisher (2008)
University of Michigan

William Granara (RSM)
Harvard University

W. Benson Harer (2008)

***Sarah Harte** (2009)

James K. Hoffmeier (RSM)
Trinity International University

***Thomas Emil Homerin** (2008)
University of Rochester

Janet Irwine (2008)

Janet H. Johnson (RSM)
Oriental Institute, University of Chicago

Chris Karcher (2008)

***David O'Connor** (RSM)
New York University

***Diana Craig Patch** (2010)
Metropolitan Museum of Art

Jehane Ragai (RSM)
American University in Cairo

***Carol A. Redmount**, (immediate past pres.-2008,
ex officio)
University of California, Berkeley

Catharine Roehrig (RSM)
Metropolitan Museum of Art

John Shearman (2010)

Susan Slyomovics (RSM)
University of California, Los Angeles

Raymond Smith (2008)

Dona J. Stewart (RSM)
Georgia State University

Christopher Taylor (2010)
Drew University

Robert Tignor (RSM)
Princeton University

Chris Townsend (2009)

Robert Vitalis (RSM)
University of Pennsylvania

Roxie Walker (RSM)
Institute for Bioarchaeology

Willeke Wendrich (2009)
University of California, Los Angeles

Timothy Whalen (RSM)
The Getty Conservation Institute

* Executive Committee membership

RSM: Research Supporting Member of the ARCE
Consortium

The date in parentheses indicates the year term ends.

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2007-2008 ARCE Expeditions

ABYDOS PALEOLITHIC SURVEY,

Abydos: University of Pennsylvania
Director: Dr. Harold Dibble
Work Period: December 1, 2007 – January 21, 2008

AIN EL-GEDIDA, Dakhla Oasis: New York University and Columbia University
Director: Dr. Roger Bagnall
Work Period: January 1, – February 28, 2008

AKHENATEN TALATAT AT KARNAK TEMPLE; ARCE

Director: Dr. Jocelyn Gohary
Work period: June 2008 – July 2009

AMHEIDA, Dakhla Oasis: New York University and Columbia University
Director: Dr. Roger Bagnall
Work Period: January 1 – February 28, 2008

ARCE/SCA CONSERVATION FIELD SCHOOL, Luxor

Director: Ed Johnson
Work Period: 1) October 1, 2007 – May 30, 2008
2) October 1 – May 5, 2009

EL-AMRA, South Abydos: University of Pennsylvania
Director: Dr. Jane Hill
Work Period: September 10 – November 15, 2007

EL-HIBEH, Beni Sweif: University of California, Berkeley
Director: Dr. Carol Redmount
Period of work: September 15 – October 15, 2007

EL-KAB & HAGR EDFU; British Museum
Director: Dr. Vivian Davies
Work period: January 10 – April 30, 2008

GIZA MAPPING PROJECT, The University of Chicago-the Semitic Museum-Ancient Egypt Research Associates
Director: Dr. Mark Lehner
Work Period: December 2007 – November 30, 2008

HIERAKONPOLIS, British Museum/University of Arkansas
Director: Dr. Renee Friedman
Work Period: December 1, 2007 – April 16, 2008

KHONSU TEMPLE, ARCE, Karnak:
Director: Dr. Gerry Scott
Work Period: 1) October – November 2007

2) December 2007 – January 13, 2008
MALKATA, Luxor: AUC/Univ. of Chicago/Michael Carlos Museum
Directors: Dr. Fayza Haikal, 2) Dr. Peter Lacovara
Work period: November 25, 2007 – February 28, 2008

MEDINET HABU & LUXOR TEMPLE: Epigraphic Survey, Oriental Institute, University of Chicago
Director: Dr. W. Raymond Johnson
Work Period: November 1, 2007 – May 10, 2008

MUT TEMPLE, Luxor: Brooklyn Museum
Director: Dr. Richard Fazzini
Work Period: December 25, 2007 – March 31, 2008

MUT TEMPLE, Luxor: Johns Hopkins University
Director: Dr. Betsy Bryan
Work Period: January 1 – December 2008

NORTH & EAST LAKE CAROUN, Fayoum: University of California, Los Angeles
Director: Dr. Willeke Wendrich
Work period: September 15 – December 31, 2007

RAMSESSES II TEMPLE, Abydos: New York University
Director: Dr. Sameh Iskander
Work Period: December 23, 2007 – January 23, 2008

SACRED LAKE, KARNAK & MUT TEMPLE; ARCE
Director: Dr. Gerry Scott
Work Period: JUNE 2007 – JUNE 2009

SALVAGE ARCHAEOLOGICAL FIELD SCHOOL, ARCE, Luxor:

Director: Dr. Mark Lehner
Work Period: January – March 2008
SHUNET EL-ZEBIB, North Abydos: Univ. Pennsylvania/Yale Univ.

Directors: 1) Dr. David O'Connor, 2) Dr. Matthew Adams
Work Period: January 1 – May 31, 2008

SOUTH ABYDOS, University of Pennsylvania-Yale-NYU
Director: Dr. Joseph Wegner
Work Period: March 15 – June 30, 2008

TAUSERT TEMPLE, Luxor: University of Arizona
Director: Dr. Richard Wilkinson
Work Period: January 8 – January 23, 2008

TELL EL-BORG: Trinity International University
Director: Dr. James Hoffmeier
Work Period: March 1 – April 5, 2008

TELL EL-MARKHA, University of Toronto
Director: Dr. Gregory Mumford
Work period: May 15 – July 15, 2008

TELL GABBARA, University of West Indies
Director: Sabrina Rampersad
Work Period: July 1 – August, 2008
December 1 – December 31, 2008

TOMB OF MENNA CONSERVATION PROJECT; ARCE

Director: Dr. Melinda Hartwig
Work Period: September 1 – December 31, 2007

TOMB OF TETI, Saqqara: University of Pennsylvania Museum
Director: Dr. David Silverman
Work period: November 19 – December 19, 2007

VALLEY OF THE KINGS, Pacific Lutheran University
Director: Dr. Donald Ryan
Work Period: October 29 – December 15, 2007-12-02

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Donor and Membership Support 2007-2008

\$5000 + Annual Fund

Dr. Marjorie Fisher
Dr. Ben Harer and Mrs. Pamela Harer
Mrs. Anne H. Salisbury

\$1000 + Annual Fund

Drs. Al and Julia Batata
Mr. Donald R. Kunz
Mr. A. Bruce Mainwaring
Dr. Bonnie Sampsell

\$500 + Annual Fund

Dr. Peter Dorman
Dr. Jayne L. Hollander
Mr. Pat Legan
Mrs. Norma Kershaw
Mr. John P. Shearman
Dr. Emily Teeter and Mr. Joseph Cain
Mr. James S. Westerman

\$200+ Annual Fund

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Ms. Susan L. Gundersen
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Dr. Gay Robins
Drs. Jaroslav and Suzanne Stetkevych
Mrs. Carol Wichman and Mr. Ken Wichman
Dr. Koji Yoshinaga and Mrs. Machiko Yoshinaga

Foundations and Government Support

Max M. and Marjorie S. Fisher Foundation
Samuel H. Kress Foundation
Andrew W. Mellon Foundation
Council of American Overseas Research Centers

National Endowment for the Humanities
U.S. Agency for International Development
U.S. Department of Education

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Ms. Sarah Harte and Mr. John Gutzler
Mr. Chris Karcher and Ms. Karen Keach
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Mr. Christopher G. Townsend
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Dr. Richard W. Redding
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Mr. John P. Shearman
Mr. George N. Sherman
Merit M. Shoucri & Sylvia S. Mansour
Mr. Michael R. Van Vleck
Ms. Robin Young

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Mr. Michael Greene and Mrs. Bernice Greene
Mrs. Nancy F. Johnson and Mr. Roger L. Johnson
Dr. John and Mrs. Sarah O'Brien
Mr. Jay A. Ramaker and Mrs. Barbara C. Ramaker

Lotus Club Members

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Dr. Roger Bagnall
Ms. Robin F. Beningson
Dr. Larry M. Berman
Ms. Louise Bradbury
Ms. Janet R. Braziel
Dr. Betsy M. Bryan
Mr. Alan Burgdorf
Ms. Annie C. Busch
Ms. Frances E. Cahill
Ms. Jenifer Castellucci
Mr. David A. Cintron
Mr. Courtney B. Conte and Mrs. Gina Conte
Mr. Richard L. Cook
Ms. Nancy J. Corbin
Sir Michael J. Costa

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 Ms. Jane Davis
 Ms. Patricia Dihel
 Dr. Peter F. Dorman
 Ms. Sylvia J. Egan
 Mr. Donald V. Etz
 Ms. Kay Ferrari
 Ms. Sandra Lee Gast
 Dr. Anna Gonosová
 Mr. David A. Goodman
 Dr. Claire Gottlieb
 Mrs. Carolyne L. Hatch-Destro
 Dr. James K. Hoffmeier
 Dr. Susan Tower Hollis
 Ms. Dana R. Ivey
 Ms. Jackie Jordan-Davis and
 Mr. Walter Jordan-Davis
 Mr. Jack Josephson and
 Dr. Magda Saleh
 Dr. Gerald E. Kadish
 Dr. Cathleen A. Keller
 Mr. Charles Kempe
 Dr. Timothy Kendall
 Ms. Arielle P. Kozloff

Mr. Daniel Y. Kruger, Esq and
 Mrs. Chaddie Kruger.
 Dr. Peter G. Lacovara
 Ms. Harriet A. Laws
 Ms. Brienne H. Loftis
 Mr. Robert H. Lowdermilk
 Ms. Brenda L. Lowe
 Dr. Afaf L. Marsot
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 Mr. Warren Brown
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 Mr. Gary L. Parks and Mrs.
 Rebecca Parks
 Fr. Berry Parsons
 Mr. Richard H. Peebles

Mr. David Pfaender and
 Mrs. Judy Pfaendler
 Ms. Dina Aboul Saad
 Dr. Rushdi Said
 Dr. Bonnie Sampsell
 Ms. Kim A. Sanders
 Dr. Joseph W. Sanger
 Mr. John T. Sarr and Mr. Paul A.
 DuCommun
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 Mr. Howard J. Schulz II
 Mr. James M. Shepperd
 Mr. Charles W. Steinmetz
 Mr. Henry R. Taylor and Ms.
 Madeleine E. Cody
 Mr. Frederick and Mrs. Shirley Teeter
 Dr. Susanne Thomas
 Dr. Nancy Thomas
 Dr. Kristin M. Thompson
 Mr. Prescott J. Van Horn and Mrs.
 Jennifer Van Horn
 Mr. Thomas L. Walden Jr.
 Dr. John Winnie, Jr. and Mrs. Kristie
 Winnie

Consortium 2007-2008

Research Supporting Members

American University in Cairo
 Brown University
 Emory University
 Georgia State University
 Getty Conservation Institute
 Harvard University
 Institute for Bioarchaeology
 Johns Hopkins University
 Metropolitan Museum of Art
 New York University
 Oriental Institute, University of
 Chicago
 Princeton University
 University of Pennsylvania
 Trinity International University

University of California, Los Angeles
 Yale University

Institutional Members

Ancient Egypt Research Associates,
 Inc.
 Brigham Young University
 Brooklyn Museum of Art
 CAORC-Smithsonian Institution
 College of Charleston
 Columbia University
 Combined Prehistoric Expedition
 Drew University
 Frank C. McClung Museum
 Los Angeles County Museum of Art
 Museum of Fine Arts, Boston

Pacific Lutheran University
 Temple University
 Tennessee State University
 The British Museum
 The University of the West Indies
 University of Arizona
 University of Arkansas
 University of British Columbia
 University of California, Berkeley
 University of Memphis
 University of Michigan
 University of Notre Dame
 University of Toronto
 Washington University in St. Louis
 Wittenberg University

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ARCE Staff 2007-2008

Gerry D. Scott, III, director
Shari Saunders, assistant director
Amira Khattab, deputy director for research and government relations
Kathleen Scott, director of publications
Hussein Abdul Raouf, finance manager
Nadia Saad, assistant finance manager
Noha Atef, accountant
Mary Sadek, public programs coordinator
Amir Abdel Hamid, office manager
Djodi Deutsch, academic programs coordinator
Charles Van Siclen, librarian
Usama Mahgoub, assistant librarian
Amira Gamal, assistant librarian
Soliman Gomaa, library assistant
Yasser Hamdy, computer systems manager
Reda Anwar, receptionist
Salah Metwalli, assistant for governmental relations
Yehia Yassin, security and maintenance officer
Ahmed Hassan, driver
'Abd Rabou 'Ali Hassan, driver
Mohammed Hassan Mohammed, messenger
Ramadan Khalil Abdu, messenger
Mohammed Hassan Hussein, messenger
Eid Fawzy, messenger
'Amr Gad, messenger

The Egyptian Antiquities Conservation Project Staff (EAC)

Michael Jones, associate director, EAC
Jaroslaw Dobrowolski, technical director
Robert K. Vincent, Jr., cultural heritage manager
Alaa El-Habashi, assistant technical director
Hoda Abdel Hamid, technical adjunct
Janie Abdul Aziz, grant administrator
Lara Shawky, assistant grant administrator
Ghada Hazem El Batouty, chief accountant

Mariam Abdel Malek, administration and finance assistant
Marwa Shehata, executive secretary
Janice Kamrin, director, Egyptian Museum Registrar Training Project (EMRTP)
Andrew Bednarski, assistant project director, EMRTP
Stephanie Boucher, project assistant, EMRTP
Sari Nieminen, project assistant, EMRTP
Elina Nuutinen, project assistant, EMRTP
Hussein Ahmed, driver

EAC Luxor Staff

M Fraser Parsons, director, East Bank Groundwater Lowering Response Project (EBGLRP)
Ed Johnson, assistant director, EBGLRP
Magdy Mokhtar, assistant engineer, EBGLRP
Adel Abdel Meguid Aly, office manager
Yahya Ahmed, accountant
Zakariah Yaccoub, IT specialist
Ayman Rabei, messenger
Mahmoud Ibrahim, housekeeper
Mohamed Ragab, housekeeper

US Business Office

Kathann El-Amin, chief financial officer
Rachel Mauldin, assistant director for US operations and archivist
Dina Saad, director of development
Jeff Novak, membership coordinator
Erin Carlile, PR and grant writing specialist

US Membership Office

Candy Tate, assistant director of development
Diane Springfield, program administrative assistant
Yorel Dawkins, senior secretary

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Fellows 2007-2008

Paul Chandler Dilley

US Department of State ECA fellow Doctoral candidate, Yale University
Research topic: The Crisis of Conversion: Monastic Self-Formation in Late Antique Egypt

Salima Ikram

American Research Center in Egypt fellow Professor and Department Chairperson, American University in Cairo
Research topic: A Survey of Egyptian Rock Art

Jennifer Robin Yen Kaplan

US Department of State ECA fellow Doctoral candidate, New York University
Research topic: Adolescent Identity and Narrative Power in Egyptian Literature for Adults and Children

Melinda Gwynne Nelson-Hurst

Samuel H. Kress Foundation Doctoral candidate, University of Pennsylvania
Research topic: Title Inheritance and Reciprocity during the Middle Kingdom: an Examination of the Textual and Art-Historical Evidence

Jennifer Anne Pruitt

US Department of State ECA fellow Doctoral candidate, Harvard University
Research topic: A Tale of Two Cities: Locating the Courtly and the Urban in Classical Fatimid Visual Culture

Nasser Omar Rabbat

US Department of State ECA fellow, Scholar-in-Residence
Agha Khan Professor of Architecture, Massachusetts Institute of Technology
Research topic: Historicizing the City: Al-Maqrizi and His Khitat of Egypt

Joshua Aaron Roberson

US Department of State ECA fellow, Lecturer, University of Pennsylvania.
Research topic: The Book of the Earth: Photographic Collation of Lesser-Known Sources

Joshua Trampier

US Department of State ECA fellow Doctoral candidate, University of Chicago, Oriental Institute
Research topic: The Nile Valley Between the New Kingdom and the Early Roman Period

Research Associates 2007-2008

Raja Abou Adal

Research Associate Doctoral candidate, Harvard University
Research topic: Negotiating the Aesthetics of Western Modernity: Art Education in Egyptian and Japanese Government Schools 1870-1950

Anne Marie Clement

Research Associate Doctoral candidate, University of Toronto
Research topic: Peasant Nationalism

in Egypt: Exploring the Emergence of a National Sentiment among the Fellahin of the Delta 1881-1919

Theresa Lynn Musacchio

Research Associate Doctoral candidate, University of Pennsylvania
Research topic: Texts and Iconography of Funerary Stelae from Dendera during the First Intermediate Period: An Analysis

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American Research Center in Egypt Statement of Financial Position June 30, 2008 and 2007

As audited by PriceWaterhouseCoopers
The notes, available by request from ARCE, are an integral part of these financial statements.

| ASSETS | 6/30/2007 | 6/30/2008 |
|-----------------------------------------|---------------------|---------------------|
| Cash and cash equivalents | \$12,722,867 | \$10,757,121 |
| Receivables and prepaid expenses | 545,728 | 168,663 |
| Pledges Receivable | - | 871,506 |
| Grants receivable | 722,907 | 2,920,017 |
| Deferred Sub-Grants | 2,564,862 | 4,598,926 |
| Investments, at quoted fair value | 41,476,306 | 44,998,017 |
| Property & equipment, net | 149,259 | 252,386 |
| Library collection | 835,440 | 835,440 |
| Deferred rent | 184,000 | 172,000 |
| Total assets | \$59,201,369 | \$65,574,076 |
| LIABILITIES | | |
| Accounts payable & accrued expenses | \$552,447 | \$476,099 |
| Grants payable | 240,896 | 45,700 |
| Sub-Grants Payable | 2,409,343 | 4,228,117 |
| Refundable advances & custodial funds | 10,263 | 10,505 |
| Deferred revenue | 3,481,585 | 2,932,453 |
| Assets held in trust for others | 9,457,539 | 9,551,275 |
| Total liabilities | \$16,152,073 | \$17,244,149 |
| NET ASSETS | | |
| Unrestricted | \$374,641 | \$4,902,387 |
| Temporarily restricted | 14,766,856 | 13,197,091 |
| Permanently restricted | 27,907,799 | 30,230,449 |
| Total net assets | \$43,049,296 | \$48,329,927 |
| Total liabilities and net assets | \$59,201,369 | \$65,574,076 |

annual report 2007-2008

American Research Center in Egypt Statement of Activities For the year ended June 30, 2008

As audited by PriceWaterhouseCoopers

The notes, available by request from ARCE, are an integral part of these financial statements.

| REVENUES AND SUPPORT | TOTAL | UNRESTRICTED | TEMPORARILY | PERMANENTLY |
|---------------------------------------------------------|---------------------|---------------------|----------------------|---------------------|
| Grants | \$6,646,513 | \$5,207,352 | \$1,439,161 | \$— |
| Membership dues | 131,992 | 131,992 | | |
| Contributions | 2,448,125 | 40,262 | 151,130 | 2,256,733 |
| Cultural endowment trust earnings | 131,273 | 131,273 | | |
| Meeting, lectures, and publications | 109,618 | 109,618 | | |
| Investment income | 1,848,024 | 1,375,602 | 472,422 | |
| Net unrealized & realized gains on investments | (1,395,237) | (304,418) | (1,090,819) | |
| Other | 25,514 | 25,514 | | |
| Net assets released from restrictions | | 384,053 | (384,053) | |
| Total revenues and support | \$9,945,822 | \$7,101,248 | \$587,841 | \$2,256,733 |
| EXPENSES | | | | |
| Program services | | | | |
| Conferences and seminars | \$225,114 | \$225,114 | | |
| Fellowships | 389,988 | 389,988 | | |
| Library | 158,683 | 158,683 | | |
| Public education | 384,649 | 384,649 | | |
| Publications | 85,285 | 85,285 | | |
| Restoration and conservation | 4,286,657 | 4,286,657 | | |
| Scholars residence | 17,715 | 17,715 | | |
| Total program services | \$5,548,091 | \$5,548,091 | \$— | \$— |
| Supporting services | | | | |
| Management and general | \$663,838 | \$663,838 | | |
| Membership development | 103,159 | 103,159 | | |
| Fundraising | 117,709 | 117,709 | | |
| Total supporting services | \$884,706 | \$884,706 | \$— | \$— |
| Total expenses | \$6,432,797 | \$6,432,797 | \$— | \$— |
| Total change in net assets before foreign exchange gain | \$3,613,026 | \$768,452 | \$587,841 | \$2,256,733 |
| Foreign exchange gain | \$(86,872) | 58,165 | (191,843) | 46,806 |
| Change in net assets | \$3,526,154 | \$826,617 | \$395,998 | \$2,303,539 |
| Net assets at beginning of year | \$43,049,296 | \$374,641 | \$14,766,856 | \$27,907,799 |
| Adjustments to Fund Balance | \$1,754,477 | \$3,701,129 | \$(1,965,763) | \$19,111 |
| Net assets at end of year | \$48,329,927 | \$4,902,387 | \$13,197,091 | \$30,230,449 |

Fellowships in Egypt 2010-2011



**Applications will be submitted on line
Deadline is January 15, 2010**

Fields of Study:

Anthropology
Archaeology
Art & Architecture
Coptic Studies
Economics
Egyptology
History
Humanities
Islamic Studies
Language & Literature
Political Science
Religion

Fellowships to be awarded in 2010:

The U.S. State Department Bureau of Educational and Cultural Affairs

Fellowships are available to pre-doctoral candidates in the all-but-dissertation stage and to post-doctoral scholars. Fellowships are restricted to U.S. citizens and are for a minimum stay of three months.

National Endowment for the Humanities

The NEH makes available 2-4 fellowships for post-doctoral scholars and non-degree seeking professionals for a minimum stay of four months. One of these fellows is chosen to serve as the ARCE Scholar-in-Residence, whose role is to promote collegiality at the Center.

The William P. McHugh Memorial Fund

The McHugh Award provides assistance to a graduate student from any nation to encourage the study of Egyptian geoarchaeology and prehistory. (Concurrent with one of the other fellowships for the study of Egyptian geo-archaeology or pre-history only)

A Sample of the 2009-2010 Award Topics

Imagined Minority: The Limits to Coptic History
Negotiating Modernity: The Adoption and Adaptation of the Violin in Egyptian Music
Legal School Boundaries and Eclecticism in 18th Century Cairo
Envisaging Egypt: Geography and Conceptions of Space in a Desert Nation, 1841-1925
Baboons, stable isotopes, and the lost Land of Punt

Duration and Allowances

The Fellowship year begins October 1, 2010 and ends September 30, 2011.

ARCE fellows receive a monthly stipend commensurate with academic status and number of accompanying dependents, plus round-trip air transportation for recipients only.



E-Mail Contact: fellows@arce.org

San Antonio Office • Tel: 210 821 7000

• Fax: 210 821 7007

Applications available at www.arce.org/fellowships