



# bulletin

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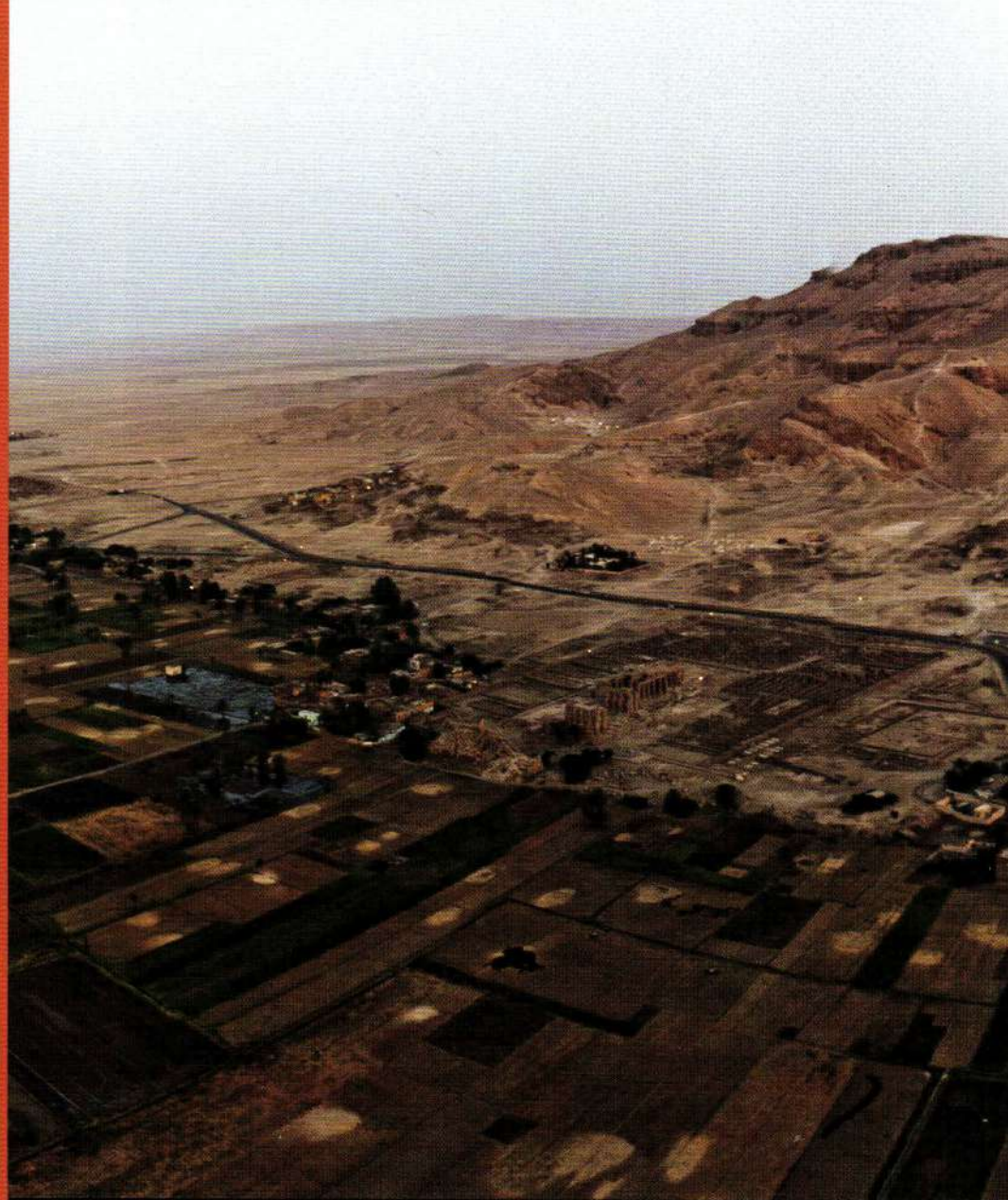
## QSI Project: Recording the Latest Stratigraphic Layers of Sheikh Abd el Qurna and el Khokha

ANDREW BEDNARSKI

*Dr. Bednarski is Project Egyptologist and Field Director for QSI and TT110 Field School, ARCE Luxor.*

In 2011 the American Research Center in Egypt, with the support of USAID, launched an ambitious program of work in Luxor. This initiative, known as the Annual Program Statement (APS), addressed three important issues: mass unemployment in Luxor following the Egyptian revolution of 2011; the ongoing conservation and maintenance of Luxor's ancient monuments; and the continuation of ARCE's program of capacity building within the former SCA, now the Ministry of State for Antiquities (MSA). This article explains the Qurna Site Improvement (QSI) project, which forms part of ARCE's Luxor APS program of work.

The QSI project employs 600 male representatives from local communities to visually improve the sites of Sheikh Abd el Qurna and el Khokha. These areas, which form part of a UNESCO World Heritage



Aerial view of the QSI project taken in 2012. Photo by Owen M. Murray and courtesy of ARCE.

site, were left in an alarming state of disarray following the destruction of their modern hamlets in 2010. Large piles of construction debris and the standing remains of partially demolished buildings were left atop and around the area's tombs, some of which continued to be open to visitors. The project employs its labor force to remove loose debris by hand in an archaeologically sound manner. Once this clearance work is done, visitor access and security will be improved through non-invasive pathways with lighting.

The area of Sheikh Abd el Qurna and el Khokha is probably one of the most intensively archaeologically examined sites in the world. Despite this fact, we know very little about the area from an archaeological and anthropological point of view after the time of Egypt's New Kingdom (1550–1069 BCE). Of particular relevance to this project is the fact that we know very little about the area's most recent phase of

habitation, with the exception of work done by Ms. Caroline Simpson, Dr. Kees van der Spek, and Dr. Zoltán Fábíán.

The most recent phase of habitation forms the final stratigraphic layer of the area, and is worthy of investigation for a number of reasons. The remains of modern habitation tell the latest phase in the story of human interaction with a site that has been important to, and used by, people for thousands of years. If we are to understand the area, this layer of information cannot be ignored. In addition, aspects of Qurnawi culture provided abundant insight into the traditional practices of Luxor's rural populations. These populations and their practices have been changing rapidly over the past two generations.

As a means of safeguarding the tombs that existed under many of the area's modern houses,

continued on page 3

**BULLETIN OF THE  
AMERICAN RESEARCH  
CENTER IN EGYPT**

**Director**  
*Gerry D. Scott, III*

**Editor**  
*Kathleen S. Scott*

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2 Midan Simón Bolívar  
Garden City, Cairo, 11461 Egypt  
tel: 20 2 2794 8239  
fax: 20 2 2795 6052  
email: [cairo@arce.org](mailto:cairo@arce.org)  
[www.arce.org](http://www.arce.org)

US Business Office  
ARCE  
8700 Crownhill Blvd., Suite 507  
San Antonio, Texas 78209  
tel: 210 821 7000  
fax: 210 821 7007  
email: [info@arce.org](mailto:info@arce.org)

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## FROM THE DIRECTOR

Dear ARCE Members,

I am sure that some of you will have heard of the troubling incident in Cairo that recently befell one of ARCE's Fellows, Christopher Stone, this year's Scholar-in-Residence. Chris has been using his fellowship with ARCE to study the twentieth century Egyptian singer Sheik Imam and his relationship to the Revolution of 1911. Chris also organized a superb symposium on the arts and revolution in Egypt that took place in February.

In early May, Chris and an ARCE employee were waiting outside the US Embassy in Cairo so that Chris could get some paperwork processed for his wife's visa. A young Egyptian man approached Chris and asked him, in Arabic, his nationality. Chris replied, also in Arabic, that he is American. At this point, the young Egyptian man stabbed Chris in the neck with a knife.

The ARCE staff member who was with Chris immediately called additional ARCE staff for assistance, and members of the US Embassy's medical and security staff also responded quickly, as did Egyptian security forces. The attacker was subdued and taken into custody.

Accompanied in the ambulance to the hospital by ARCE's redoubtable Mme. Amira Khattab, Chris continued to receive medical attention

from American and Egyptian health care workers until he could be operated on at the hospital. The operation to remove the knife was a success and, fortunately, Chris's injuries were remarkably minor for that critical portion of the body. Miraculously, the knife missed the major blood vessels and spinal cord.

Chris and his family are now back in the States, where Chris received additional medical attention, and he seems to be recovering well.

It is ironic that the young Egyptian man, who did not like US foreign policy in the region, should have chosen to attack an American scholar who not only studies Egypt, but who also loves the country and its people. In the continuing uncertainty of present day Egypt, where internal security is not what it should be, we are all fortunate that this story has a happy conclusion.

I want to commend all of the ARCE staff who assisted Chris and his family during his ordeal. All of us at ARCE send our very best wishes to Chris and to his family for a swift and complete recovery.

Gerry D. Scott, III  
*Director*

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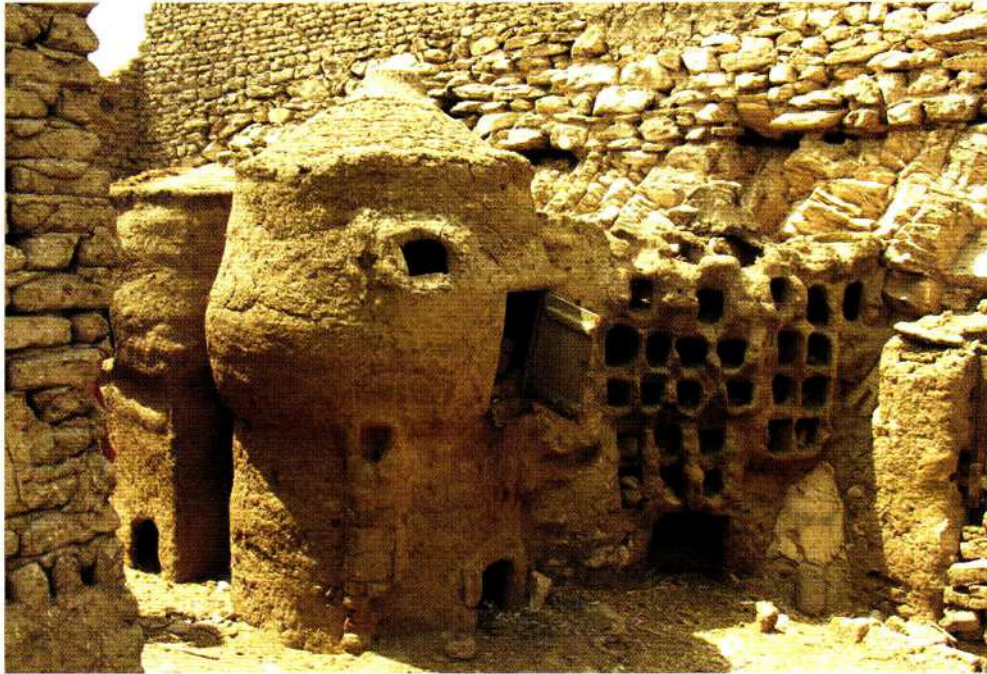
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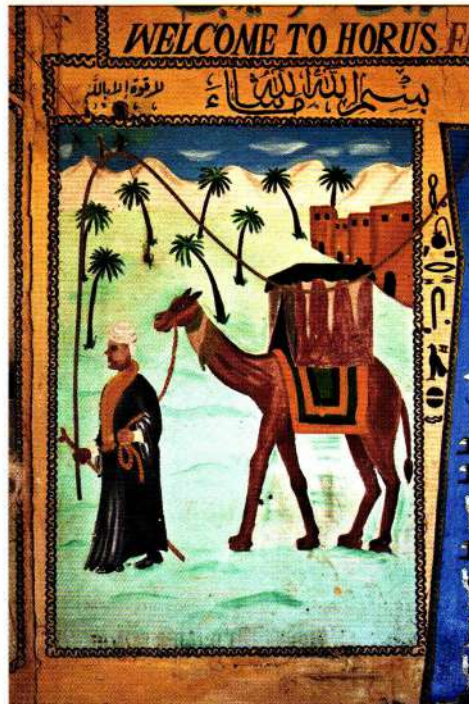
## ARCE CONSERVATION AND TRAINING



An example of traditional mud constructions within the hamlets prior to demolition. Photo courtesy of Caroline Simpson.

continued from page 1

the Egyptian government placed bans on modern building materials that could be used by the local population in the construction and repair of their homes. These bans, implemented in the 1980s, appear to have been at least partially enforced. The result of these proscriptions at the time of the demolition was the retention of traditional building materials and crafts that were dying out in surrounding villages. Many people within these villages, for example, began to use concrete more, and mud increasingly less as an everyday construction material. This meant that the traditional forms used for mud were disappearing in other areas. Another notable aspect of Qurnawi culture that existed prior to the demolition were the Hajj paintings that adorned many of the houses, and which formed the subject of a number of exhibitions outside of Egypt. Summaries of clearance work conducted in the area, and presented on ARCE's Qurna website, further explain the importance of the remains of the modern hamlets.



An example of the Hajj paintings that adorned many of the hamlets' houses. Photo courtesy of Yarko Kobylecky.

## ARCE CONSERVATION AND TRAINING



Workers clearing debris at Qurna in 2012. Photo by Kathleen Scott.

The area investigated by the QSI represents roughly 1 km<sup>2</sup> and is bordered by the Theban mountain range and Hatshepsut's mortuary temple to the north and north west, modern roads to the north east and south, and the German dig house to the south west. The sheer size of the area in question, the number of workmen allocated to the cleanup effort, and the amount of debris presented a challenge for work to progress in an archaeologically sound manner.

As part of a desk-based assessment, an archaeological methodology was developed to address the site. The recording system used is a pared down version of Ancient Egypt Research Associates' (AERA) single context recording system, itself based on the Museum of London's

system, as the backbone for an archaeological watcher brief. The archaeological goal of the project is to observe material that is revealed during the clearance process, as opposed to excavating for the purpose of investigation. The parameters of the watcher brief are as follows:

- Attention is primarily directed to loose rubble, as opposed to removing deep and compacted mounds of debris formed by the hamlets' demolition. The project's overall goal is to improve the appearance of the landscape while leaving as much material in place as possible. The project aims to leave foundations, deep walls, ground floors, and other features, covered and intact for future exploration. Whenever possible, architectural features standing above the level of debris

## ARCE CONSERVATION AND TRAINING



An example of a partially demolished house in Sheikh Abd el Qurna. Photo by Abd-Allah Sabry and courtesy of ARCE.



Gerry Scott, ARCE Director, discusses the QSI project on site with Andrew Bednarski. Photo by Kathleen Scott.

- are modified as little as possible to assure the safety of visitors, and in conjunction with the concerns of the Egyptian authorities.
- The labor force is divided into five teams of 100 workers, with the majority of men assigned the task of hauling material from the areas of debris in which they are working. As heavy machinery is not used on site, the clearance relies on long lines of workmen who carry debris down the hills. The only machinery used during the removal effort include tractors and small pickup trucks. Vehicles are kept far from the area's tombs.
- Each clearance team incorporates at least one archaeological observer.
- A complete photographic record of all areas, features, and objects discovered is maintained. This rule applies to all material, including ancient and modern artifacts.
- All objects of interest, including modern material, are recorded and kept in storage on site in tombs designated by the Egyptian authorities for analysis in the project's second season. The purpose of recording and analyzing all material, including modern objects and pottery, is to understand the houses' former occupants, and the life of the hamlets.
- Archaeological top plans are created to better understand the relationship of the houses to each other, to the tombs, and to the terrain, so

## ARCE CONSERVATION AND TRAINING

Examples of personal objects recovered during the clearance effort. These photographs were recovered during work within one of the demolished houses in Sheikh Abd el Qurna. Photo by Abd-Allah Sabry and courtesy of ARCE.



An example of other sorts of objects recovered during the clearance work within the former hamlets. This worked limestone fragment was created as a tourist souvenir, and represents an important part of the economy of the former hamlets. Photo by Abd-Allah Sabry and courtesy of ARCE.



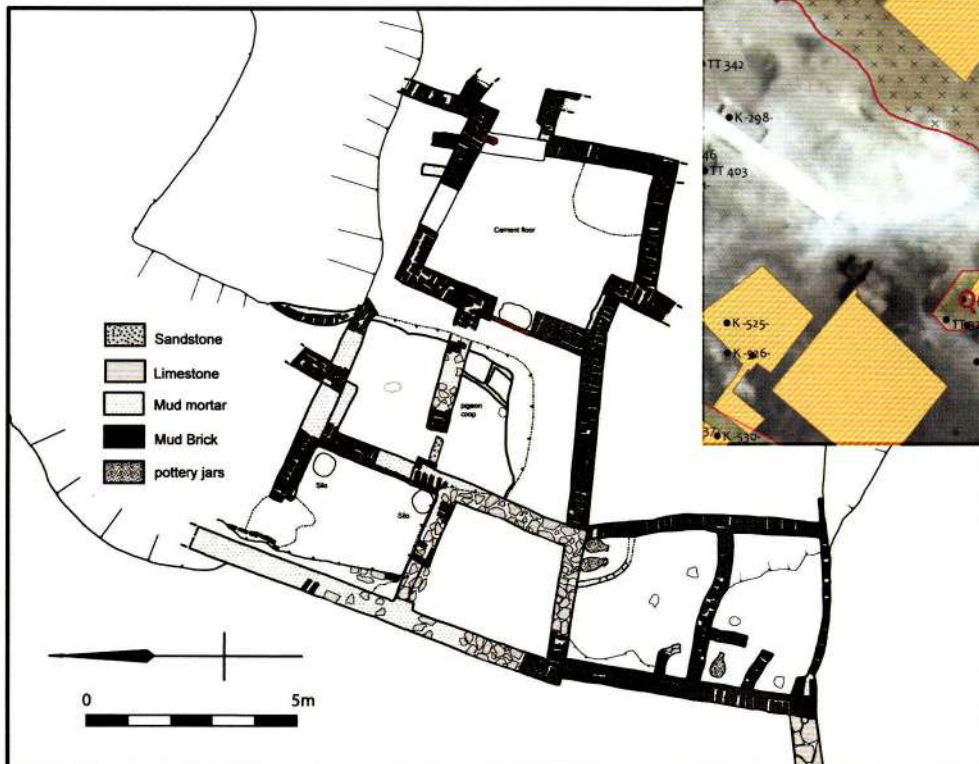
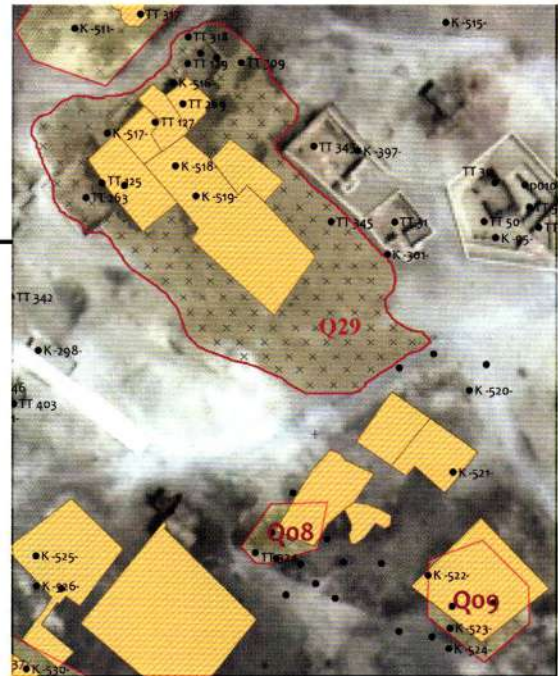
that a discussion on the adaptive reuse of the landscape might be made once the fieldwork side of the project ends.

- As the work progresses, the archaeological observers amass ethnographic information on the buildings, including: the owners' names, family sizes, occupations of the individuals who lived and worked there, the relationship of the groups of people who lived near each other, and the religious practices of these people. The project is able to collect such information because many of its workmen lived in, or had ties to people who lived in, the former hamlets.

Portions of Sheikh Abd el Qurna and el Khokha have been surveyed many times in the past 30 years. Despite these mapping efforts, there was neither a current, professionally available topographic map of the area done to a scale

# ARCE CONSERVATION AND TRAINING

A sample of the composite map of the area, showing debris pile outlines, the outlines of former structures, and the locations of known tombs. Image courtesy of ARCE.

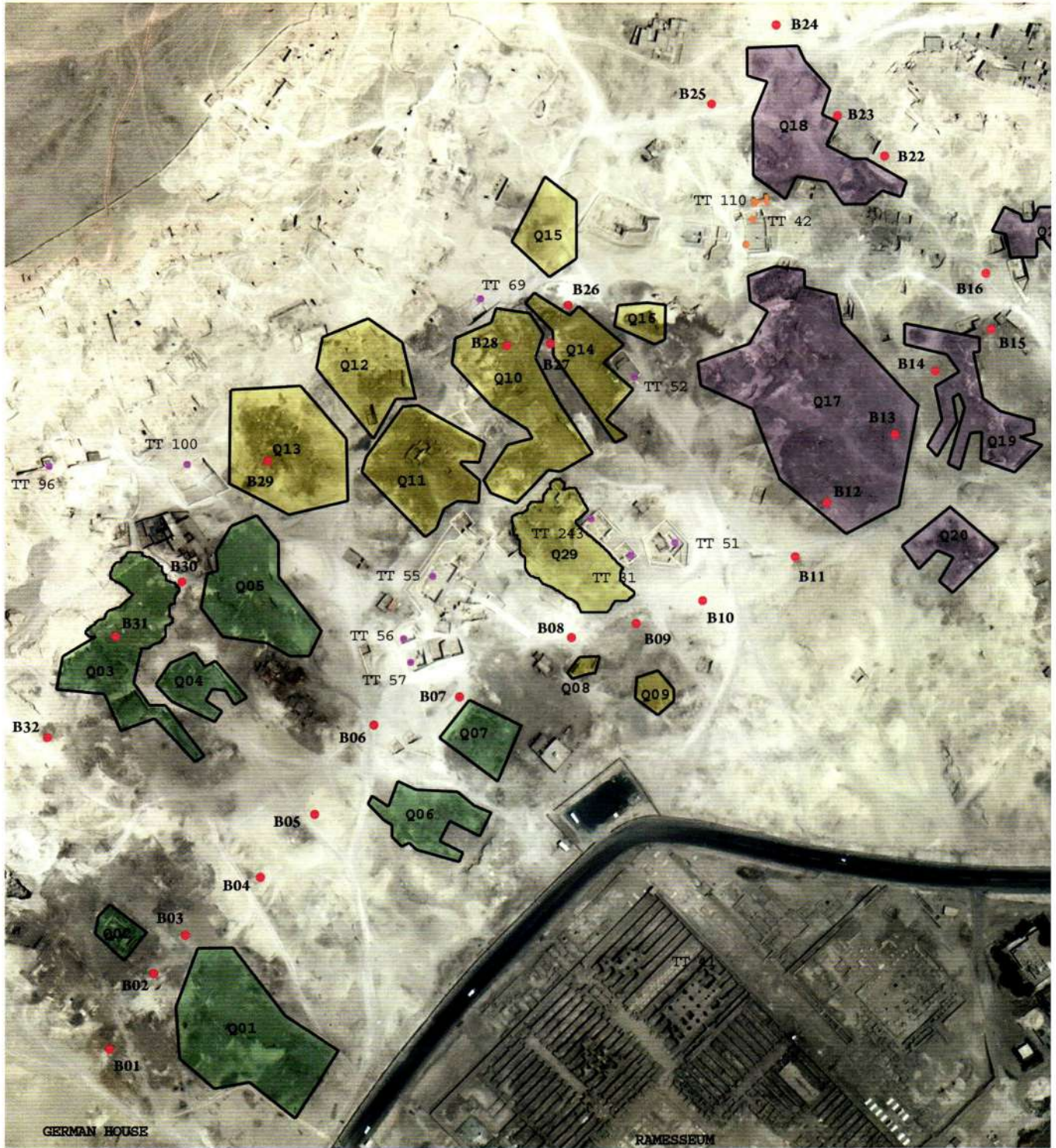


An archaeological top plan of a house in one of the debris piles. Drawings such as these will be plotted onto a larger map of the area. Image courtesy of ARCE.

appropriate for this project, nor a comprehensive map of the area's tombs and surrounding structures. In response, ARCE generated its own topographic map and set fixed points for future archaeological and surveying purposes. High resolution satellite images of the area were purchased, showing the landscape prior to the demolition in 2005, and again in 2011. ARCE's goal when addressing this material was not to clean the full 1 km<sup>2</sup> area, but, instead, to address those areas of debris visible in the satellite images. The debris piles were mapped using handheld GPS units and were then numbered from Q01 (with Q simply designating Qurna)

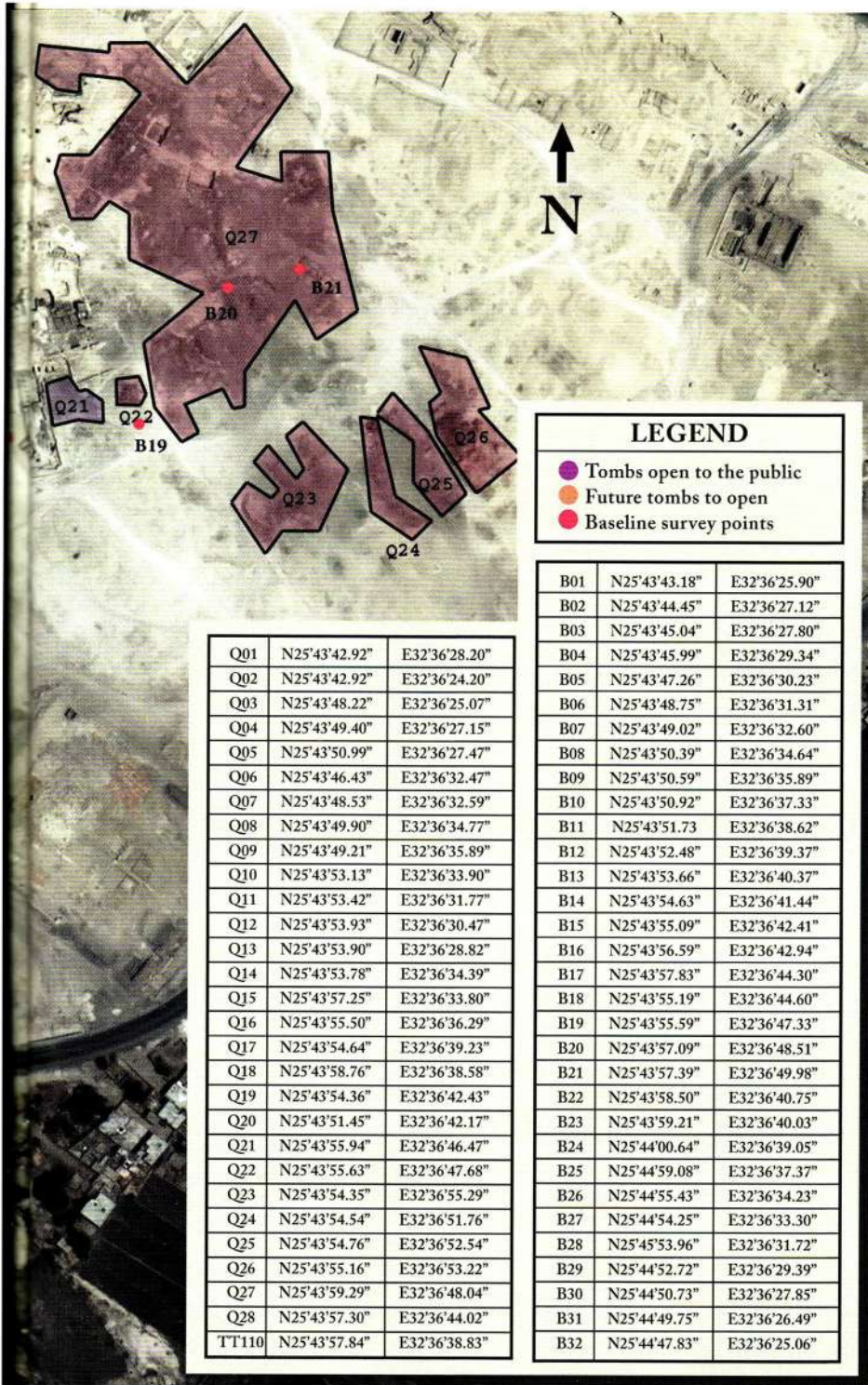
through to Q29 for the ease of organization. A composite image of the area was then generated by Mr. Alban-Brice Pimpaud, who worked within the MSA's GIS Center. Mr. Pimpaud's map overlaid all data from prior mapping efforts in the area, including: the 1922-24 Survey of Egypt's contours of the modern buildings; tomb locations and numbers listed in B. Porter and R. Moss' *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings* and F. Kamp's *Die Thebanische Nekropole*, the results of GIS mapping done by Dr. Peter Piccione; and ARCE's mapped debris pile outlines.

# ARCE CONSERVATION AND TRAINING





# ARCE CONSERVATION AND TRAINING



The result allows the project archaeologists to visualize where former structures stood, and the approximate locations of known tombs, prior to the clearance work in each area. In addition, the project has created ethnographic maps that reflect how divisions within the former hamlets were conceptualized by both the local Egyptian antiquities authorities, and the former occupants themselves.

The QSI project is scheduled for completion in July 2014. The physical result of its work will be a more visually harmonious and more accessible landscape worthy of UNESCO World Heritage status. The scholarly results of its work will be the preservation and documentation of the latest archaeological phases of Sheikh Abd el Qurna and el Khokha, a better understanding of how these came to exist, and a better understanding of a site that continues to play an important role in humankind's history.

The project is directed by John Shearman, with Andrew Bednarski as its archaeological field director, and Ali Henawy, Moamen Saad, Mohamed Hatem, Oliver Moran, Saad Bakhi, and Yasser Mahmoud working as project archaeologists. For further information on this project, please visit: [arce.org/conservation/Qurna/qurna-overview](http://arce.org/conservation/Qurna/qurna-overview).

A satellite photograph showing the area's mapped debris piles. Image courtesy of ARCE.

# ANTIQUITIES ENDOWMENT FUND GRANTS

## The British Museum Expedition to Hagr Edfu 2012: Conservation through Documentation (Phase 2)

DR. O'CONNELL  
is Assistant Keeper  
(Curator) in the  
Department of Ancient  
Egypt and Sudan,  
The British Museum.

*Elisabeth R. O'Connell*

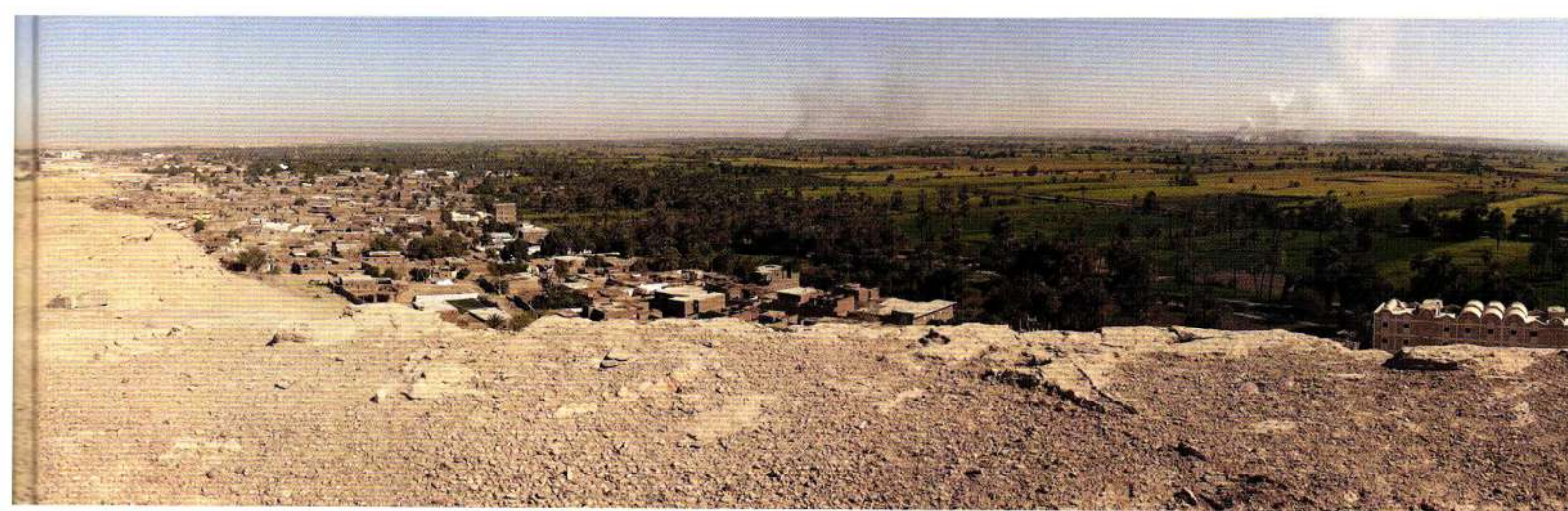


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As the location of a rock-cut necropolis serving the regional capital at Tell-Edfu, the hills of Hagr Edfu once marked the edge of the cultivatable land. Today, Hagr Edfu is surrounded by roads, settlement, water distribution systems and agriculture that threaten the archaeology of the site (Figs. 1a and b). In 2001, The British Museum Epigraphic Expedition directed by W. V. Davies began documenting a cluster of three pharaonic

tombs and, from 2005, mapping of tomb entrances at Hagr Edfu. From 2007, the mission has systematically recorded Late Antique installations in and around pharaonic rock-cut tombs and other features of particular interest. As annual witnesses to rapidly expanding settlement and agriculture in the area, team members became increasingly concerned with the future of the site and the limited opportunity to establish the chronological horizons of

Figs. 1a and b: Hagr Edfu, panoramic views north and south; the site is now surrounded by settlement and agriculture. Photo by James Rossiter.



## ANTIQUITIES ENDOWMENT FUND GRANTS



Figs. 2a and b: Hagr Edfu, 2010 and 2012 photographs of the north wall of the slopping corridor of the pylon "tomb," the stone of which is now disintegrating due to local irrigation systems that have caused the water table to rise. Photos by Lamia El-Hadidy and James Rossiter. For plan and report, see *ARCE Bulletin* 197–Fall 2010: 4–7.



use and reuse (Figs. 2a and b). In 2009, we undertook a program of conservation through documentation with the aims to complete the first map of the site and a surface survey of pottery; to document a representative sample of architectural features; to study Coptic ostraca, both surface finds and a large corpus of texts excavated by an Egyptian mission in 1981 and now stored in the Elkab Magazine; and to continue to conserve and record original tomb decoration as well as later inscriptions and motifs. Thanks to the generous funding of the Antiquities Endowment Fund administered by the American Research Center in Egypt in both 2010 and 2012, these goals have now been met and a view of the historical development of the site, its use and reuse over the course of 3,500 years, is coming into focus.

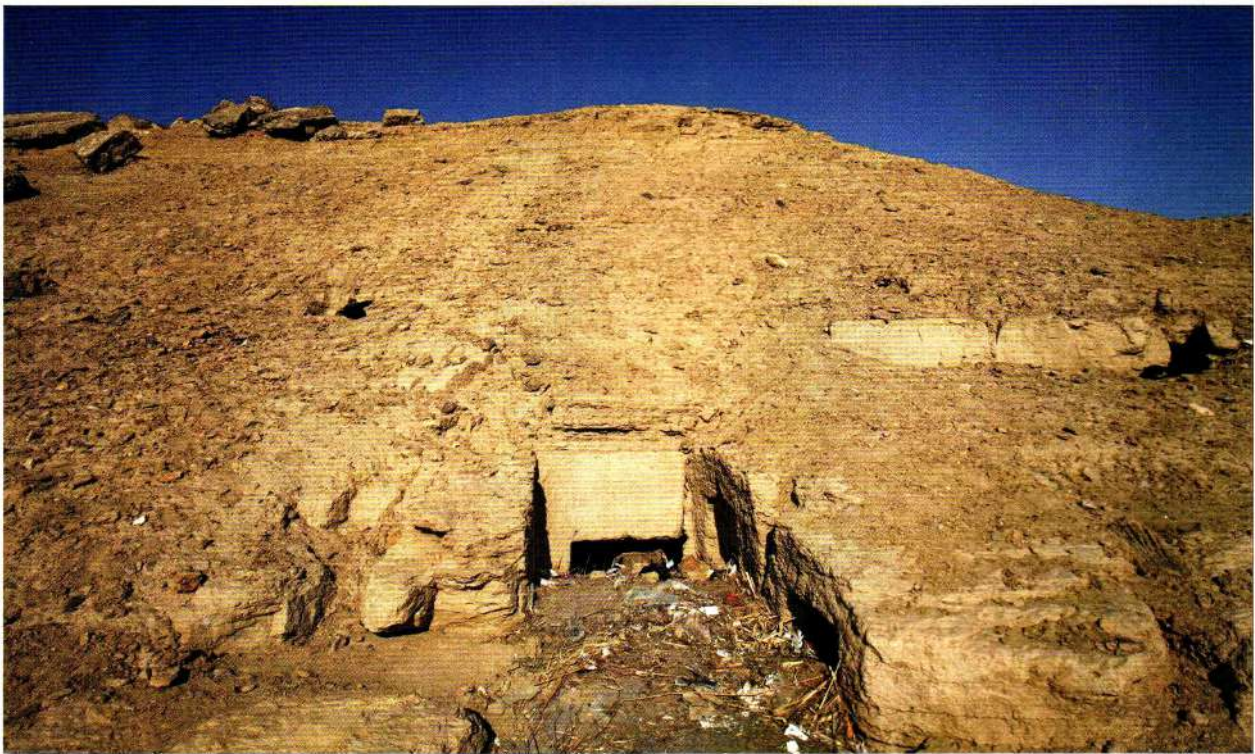
From as early as the end of the Middle Kingdom and into the modern era, Hagr Edfu played a significant role in the funerary and sacred landscape of the region. The hills constituting Hagr Edfu are the most prominent feature on the western horizon (Fig. 3). The decoration in the tomb of the early New Kingdom official Sataimau demonstrates that he was second-lector priest of the temple of Horus located at Tell-Edfu and that Hagr Edfu was considered a "holy mound." In this period, Hagr Edfu may have been a stopping place on the annual

## ANTIQUITIES ENDOWMENT FUND GRANTS



Fig. 3: View west over the pylon of the Ptolemaic period Temple of Horus and Tell-Edfu, with the hills of Hagr Edfu in the distance. Photo by James Rossiter.

## ANTIQUITIES ENDOWMENT FUND GRANTS

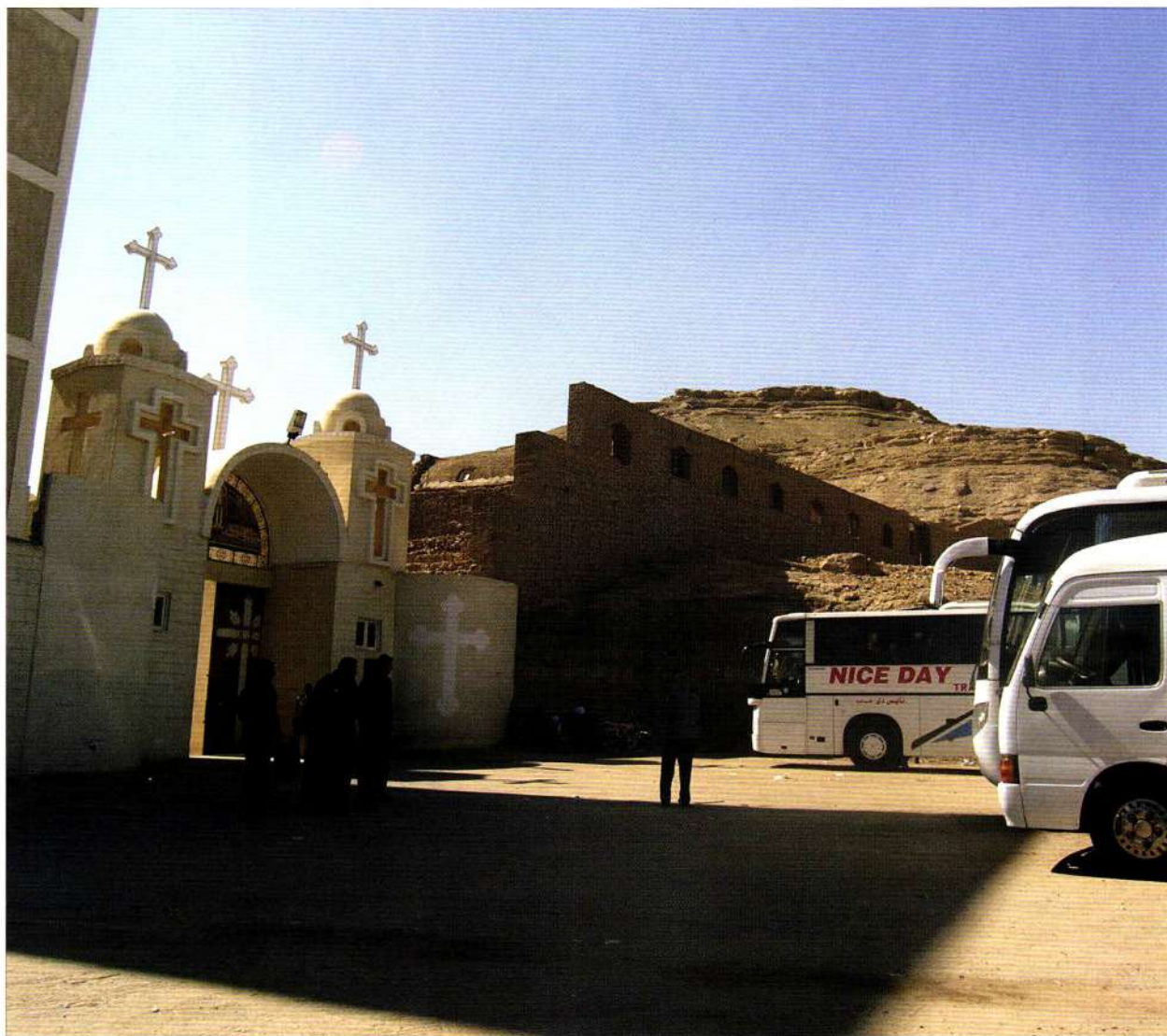


Figs. 4a and b: Hagr Edfu, entrance of a rock-cut tomb located on the southernmost hill of the necropolis and now used to dump trash. The Greek funerary inscription over the entrance commemorates Harpokration ("Horus-the-Child"), son of Hierax ("Falcon"). Photo by James Rossiter.

processional route of the cult statues of the divine couple Hathor of Dendera and Horus of Edfu. Cult activity from the New Kingdom and later is demonstrated by hieratic visitors' inscriptions and by fragments of ceramic "Hathor vessels" used to pour liquid libations. The bulk of ceramic evidence suggests that the necropolis was particularly popular for burial in the First Millennium BC (Fig. 4a), and the pre-eminence of the falcon god Horus and

his Ptolemaic period temple at Tell Edfu is reflected at Hagr Edfu by a Roman period Greek funerary inscription located on the southernmost hill of the necropolis and commemorating Harpokration ("Horus-the-Child"), son of Hierax ("Falcon") (Fig. 4b). In Late Antiquity, the character of the site shifted when Christians moved in and built architectural installations in and around earlier rock-cut tombs, a practice common among monks in this period. The

## ANTIQUITIES ENDOWMENT FUND GRANTS



colophons of manuscripts written for Christian institutions in “the Mountain of Edfu” (ptouou nΓbô) by copyists in Esna demonstrate that, by the tenth century AD, the site was the location of several saints’ shrines and a monastery dedicated to St Merkurios. By the 1800s, Christian activity was localized at the base on the escarpment, where a church with altars dedicated to the Virgin, the Archangel Michael, Pachomios and John were reported by Somers Clarke in 1901. It

was around this church that, until recently, Copts from the region buried their dead. In the 1970s, following several seasons’ work by Egyptian expeditions, a modern monastery with the church at its core was dedicated to Saint Pachomios and, in 1980, the complex, Dayr Anba Bakhum, became the Tenth Official Coptic Orthodox Monastery. Today, Coptic visitors arrive on buses from all over Egypt during the school holidays to visit this monastery, which now dominates the landscape (Fig. 5).

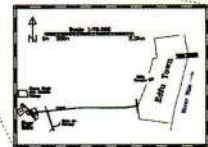
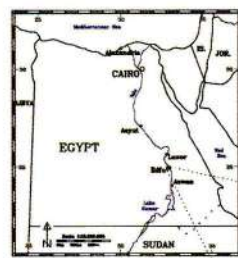
Fig. 5: Hagr Edfu, buses bring visitors to the modern Monastery of Pachomios located at the base of the escarpment. Photo by E. R. O’Connell.

# TOPOGRAPHICAL MAP OF HAGR EDFU

Drawn for 'The British Museum Expedition' by F. Jarocki and A. Schmidt.  
Based on recordings made during the 2006 - 2012 seasons.

## LEGEND

- |  |   |  |                         |
|--|---|--|-------------------------|
|  | contour lines (5m)                      |  | boulder                 |
|  | contour lines (1m)                      |  | mud brick structures    |
|  | rock-cut tomb (with and without stairs) |  | burnt brick             |
|  | rock-cut tomb interior                  |  | rock inscription        |
|  | sain                                    |  | modern wall             |
|  | monastery                               |  | ancient stone structure |
|  | modern (Coptic) cemetery                |  | modern road             |
|  |   |  | detailed plan available |



Elevations are approx. above sea level. River Nile level (2006) at Edfu Bridge is approx. 91m above sea level.



## ANTIQUITIES ENDOWMENT FUND GRANTS

Fig. 6: Hagr Edfu, completed topographical map with Areas 0–10 of the pottery survey indicated. Map by Focke Jarecki, Alena Schmidt and Thomas Beckh.

Figs. 7a and b: Hagr Edfu, view east over at-risk tombs in 2010; view east over the same tombs covered by new construction in 2012. Photos by E. R. O'Connell and James Rossiter.



### *Map*

Started in 2005, work to create the first topographical map of Hagr Edfu was completed in 2012 (Fig. 6). Using real-time kinematic GPS, more than 500 rock-cut tombs have been mapped together with mud-brick structures and other features. The completed map demonstrates a variety of rock-cut tomb types and other structures that can usefully contribute to the known corpus of regional funerary architecture, complementing and supplementing evidence from better-studied royal necropolis.

A very different advantage of the map was demonstrated this season when the expedition returned to find new construction over several

ancient tombs at the south end of the site. Due to the proximity of the road running along the eastern border of the archaeological zone and the encroachment of the village to the south, these tombs had been identified as at-risk and a photographic record made in 2010. At this time, the stepped entrances cut straight down into the bed rock were used to burn trash. Local residents have now leveled the surface and started to build structures upon it (Figs. 7a and b). The threat of encroachment from the west is similarly grave. Construction of a tarmac road along the western perimeter is now complete and, along the road, the villages to the north and south are growing and will soon surround the site on all sides. Blocks laid-out as a grid for new construction

## ANTIQUITIES ENDOWMENT FUND GRANTS

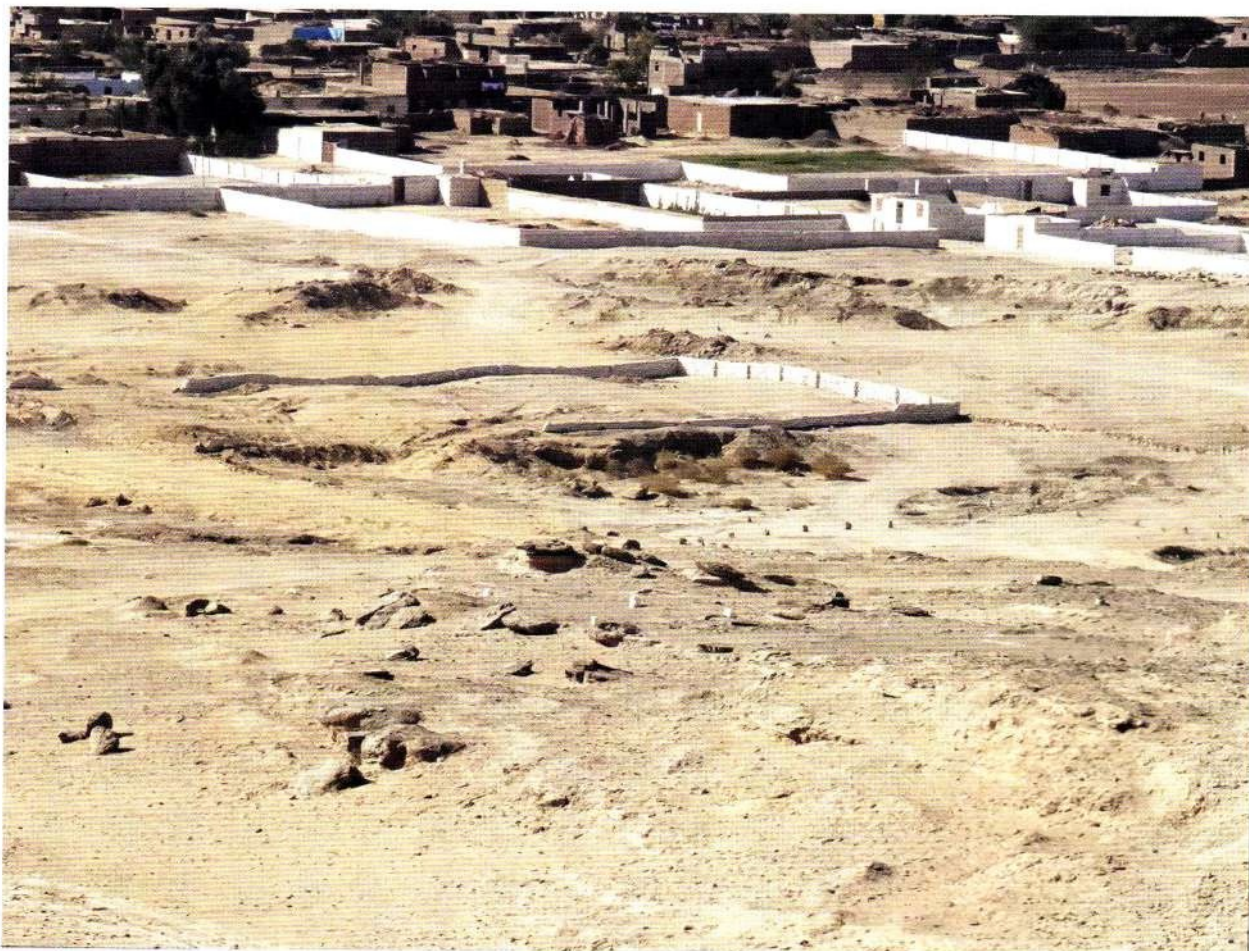


Fig. 8: Hagr Edfu, view west, where new structures encroach on the antiquities land. Photo by James Rossiter.

come closer and closer to the archaeological site each year (Fig. 8). The map thus represents features that have disappeared under new building works or soon will.

### *Pottery survey*

A preliminary chronology for the development of the site has been established by Thomas Beckh's completed survey of surface pottery. Ceramic evidence associated with Tombs 1 (Sataimau), 2 and 3 located in Area 3, includes the earliest examples which date to the New Kingdom (for Areas, see Fig. 5). These tombs are the largest discovered so far in the necropolis and they are located at the base of its highest

hill. New Kingdom pottery is also to be found further to the south, in Areas 9c–d, at the base of the second most prominent hill. While Third Intermediate Period (TIP) and Late Period pottery are common finds all along the desert escarpment from north to south in Areas 0–9, Graeco-Roman period pottery is concentrated on the two southernmost hills, particularly in Areas 8–10. Evidence for occupation of the site by Christians in Late Antiquity is limited to Hagr Edfu's most prominent hill, Areas 1–4, where pottery dating from the 5th–9th centuries AD is concentrated. Since this is the location of the site's largest and best-cut rock-cut tombs, it is not surprising that Christians chose these to reuse.

# ANTIQUITIES ENDOWMENT FUND GRANTS

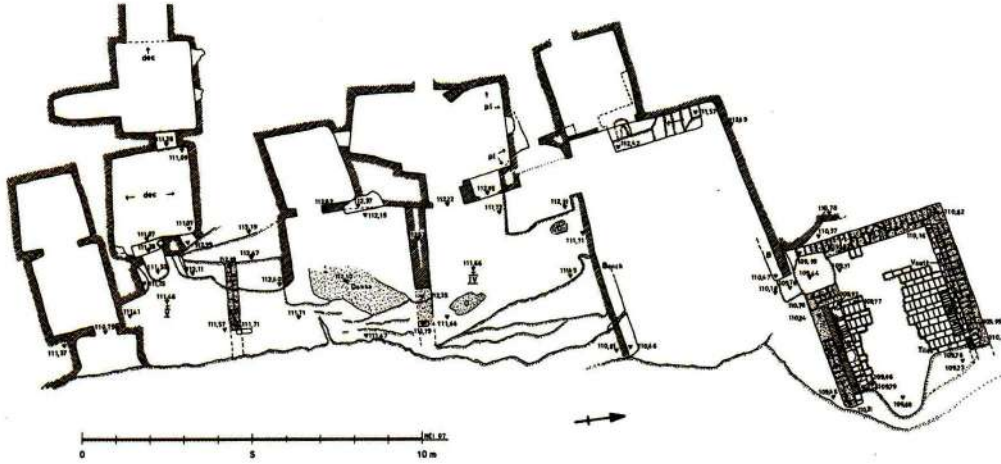
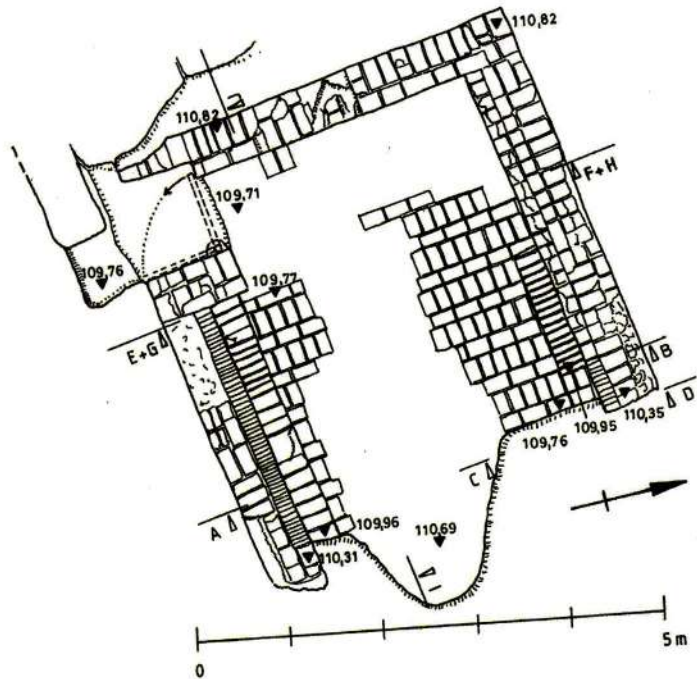


Fig. 9: Hagr Edfu, Area 2a and b with Christian mud-brick structures in and around adapted rock-cut tombs. Plan by Günter Heindl.

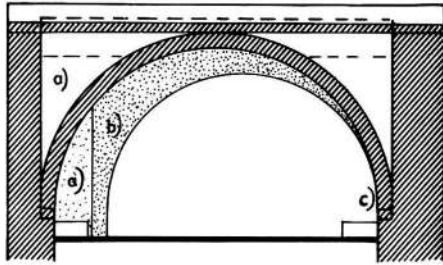
Fig. 10: Hagr Edfu, mud-brick building with fired-tile floor and benches along north and south walls. Plan by Günter Heindl.

## *Adaptive reuse of rock-cut tombs in Late Antiquity*

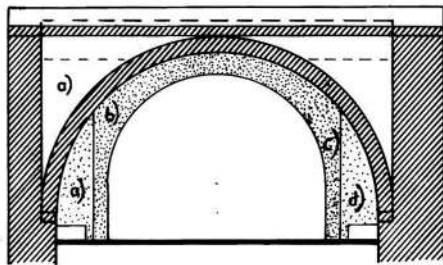
Christian inscriptions and motifs together with Coptic ostraca found in Areas 1–4 and rock-inscriptions on the hill-top support the 5th–9th century AD date indicated by the pottery survey. Since 2007 architectural remains of mud-brick buildings in and around rock-cut tombs together with modifications to the tombs themselves have been documented in an effort to identify the character of the activities that took place therein. In 2012, refinements to plans and a final architectural description of mud-brick structures were made (Fig. 9). Area 2 evidences a range of purpose built structures and modified rock-cut tombs. One structure with a neat fired-tile floor and benches along its north and south walls would appear to be a public space, perhaps a church or a chapel, although, since the east end is collapsed, an identification cannot be made with confidence (Fig. 10). Nevertheless, based on the extant remains, architect G. Heindl ventured a reconstruction suggesting the original roof height and orientation (Fig. 11). In the same area, the first chamber of the best preserved



# ANTIQUITIES ENDOWMENT FUND GRANTS

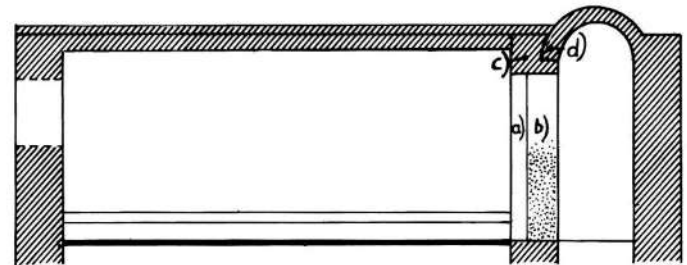


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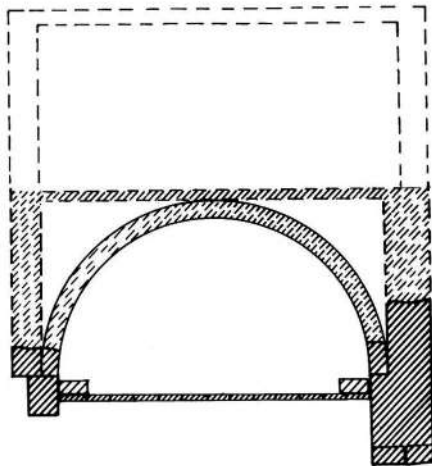


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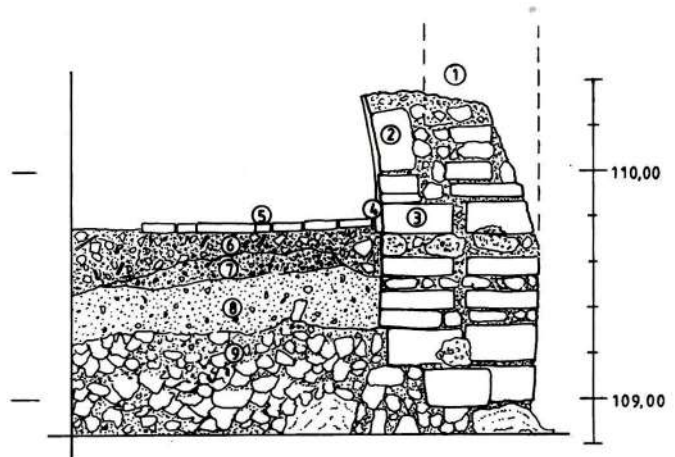


SECTION I-J



0 5m

SECTION A-B



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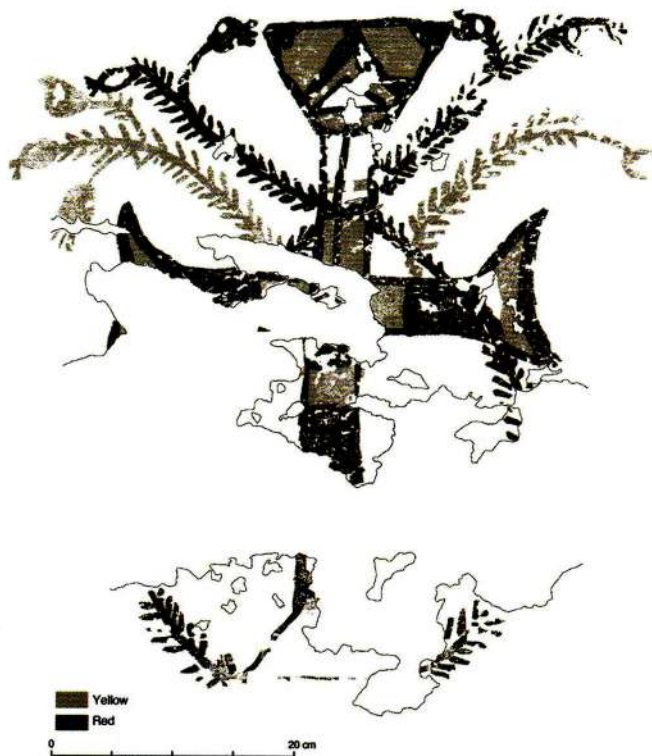
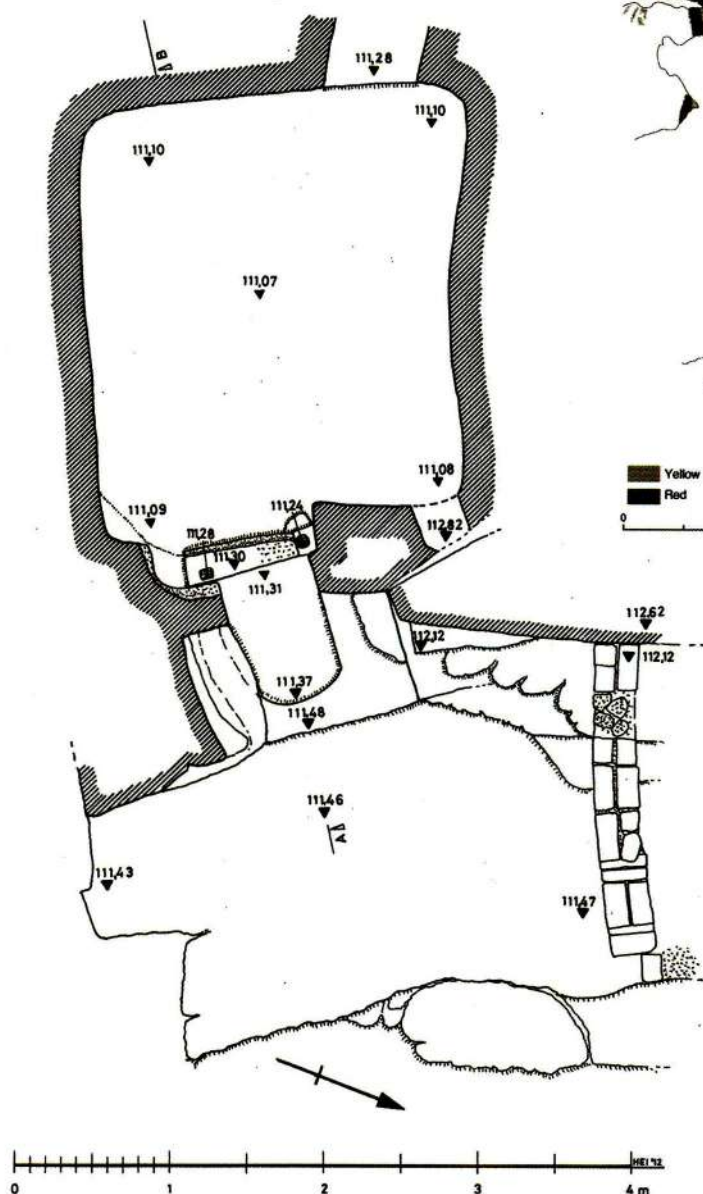
SECTION C-D

Figs. 11a and b: Hagr Edfu, reconstruction of mud-brick building with fired-tile floor. Plan by Günter Heindl.

# ANTIQUITIES ENDOWMENT FUND GRANTS

Fig. 12: Hagr Edfu, courtyard and first room of a rock-cut tomb (Area 2b, Tomb D) later modified by Christians and decorated with crosses and inscriptions. Plan by Günter Heindl.

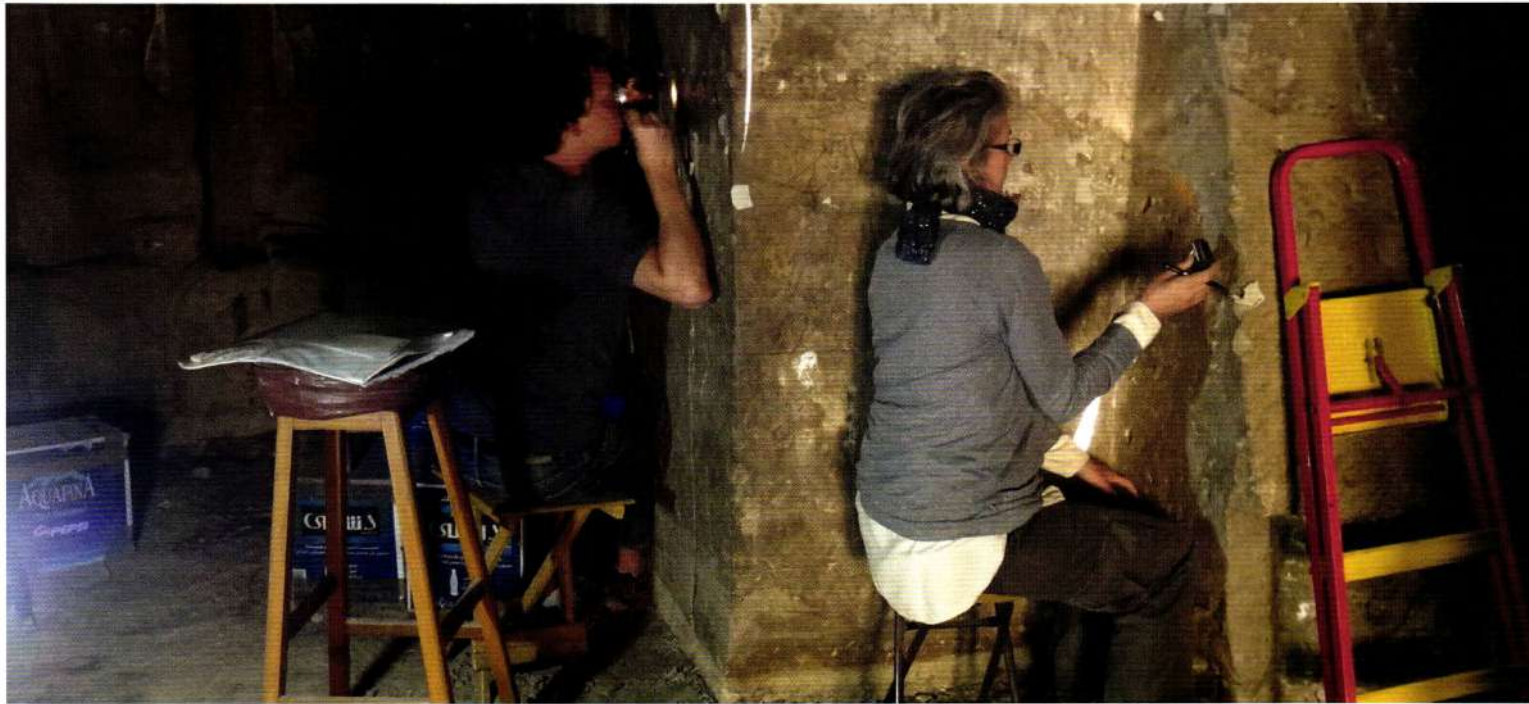
Fig. 13: Hagr Edfu, cross painted on the west wall of rock-cut tomb, Area 2b, Tomb D. Drawing by E. R. O'Connell.



rock-cut tomb evidencing Christian reuse was planned in detail and elevations of its walls drawn (Fig. 12). Unfortunately the tomb had been “cleared” by excavators prior to the British Museum Expedition’s involvement at the site, but a record of its painted Christian decorative program and architectural features has now been completed (Fig. 13).

### *Tombs 1–3 (Area 3)*

South of Area 2, Area 3 includes the earliest dated tombs recorded at the site. In 2011, the wire mesh of the gates of Tombs 1–3 was replaced. This season, the gates were fortified with steel bars and covered in a second layer of wire mesh, and the doors were fitted with new,



stronger locks. Architectural elevations for all three tombs and their facades were completed this season. Final collation of the epigraphic documentation was undertaken in the tomb originally prepared for Sataimau, an early New Kingdom official, and an adjacent unfinished tomb, both reused in Late Antiquity (Fig. 14). Cleaning and recording of inscriptions and motifs was undertaken in a third tomb, which was probably prepared at the end of the Middle Kingdom and apparently not accessible in Late Antiquity (Fig. 15). Hieratic visitors' inscriptions in this tomb indicate that it was understood as a "temple of Isis" (Hwt-nTr), and thus that it was repurposed not long after it was cut.

*"Pyramid" tomb (Area 5)*

Work at the "pyramid" tomb began in 2009, continued in 2010 and was completed in 2012.

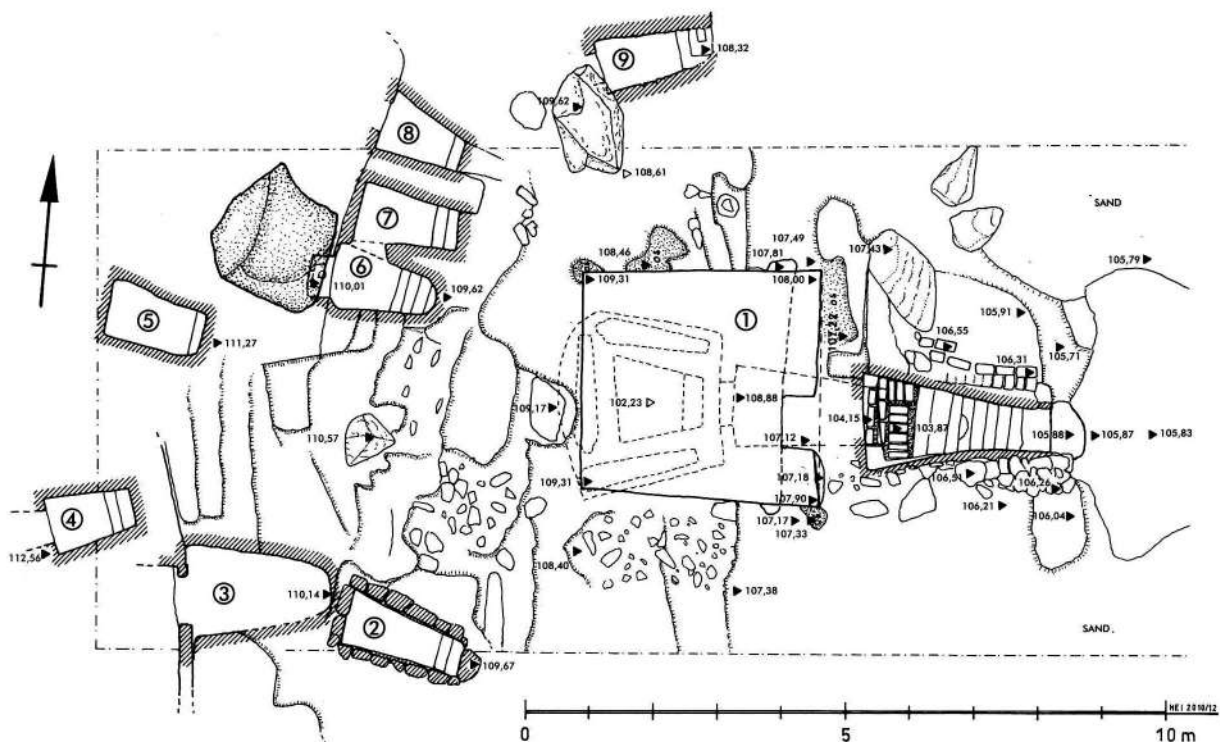


Fig. 14: Hagr Edfu, collation of inscriptions, pottery drawing and measuring elevations in Area 3, Tomb 1, originally decorated in the New Kingdom for Sataimau. Photo by James Rossiter.

Fig. 15: Hagr Edfu, cleaning and recording of inscriptions and motifs in Area 3, Tomb 3. Photo by James Rossiter.

Fig. 16: Hagr Edfu, view southeast over the "pyramid" tomb and its approach, an artificial platform in front of modern monastery wall. Photo by James Rossiter.

## ANTIQUITIES ENDOWMENT FUND GRANTS



This year's investigation sought to clarify the approach to the rock-cut tomb and its mud-brick superstructure (the probable pyramid base), and the relationship to surrounding tombs which appear to be oriented towards it. The approach consists of an artificial platform created from the stone excavated from the rock-cut tomb (Fig. 16). Exploration of the approach farther to the east, where the escarpment slopes steeply, was limited by the wall of the modern Coptic monastery. The final plan of the surrounding tombs, numbered 2–8, confirms the impression that they were intentionally oriented towards the “pyramid” tomb (Fig. 17). Like the rock-cut tomb belonging to the apparent pyramid, each of these tombs also had a descending staircase, but only the first two or three steps could be excavated as it quickly became clear that they are occupied by modern Christian burials. Modern funerary inscriptions carved on different sandstone slabs *ex situ*, and two on a pedestaled boulder to the west of the “pyramid” tomb were read by Inspector Jehan Mohamed Salah (Fig. 18). The content of the inscriptions clarifies the dates of some of the modern burials. One reads “Osama Zahi 22 June 1997.”

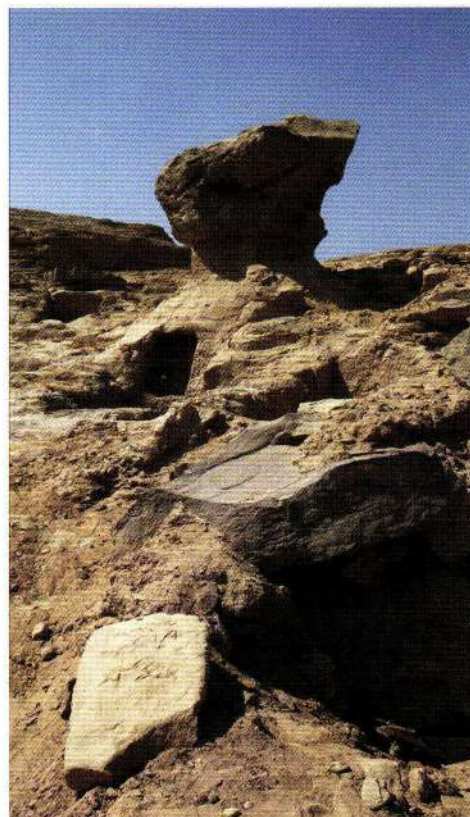


Fig. 17: Hagr Edfu, Area 5a with “pyramid” tomb at center. Plan by Günter Heindl.

Fig. 18: Hagr Edfu, view west toward pedestaled boulder above the entrances of Area 5a, Tombs 6 and 7, and, in the foreground, an *ex situ* slab with modern Arabic funerary inscription. Photo by James Rossiter.



*Hilltop*

Whereas the flat surfaces of sandstone on the peak of Hagar Edfu's highest hill are now covered in modern Arabic inscriptions recording the visits of Christians to the monastery (Fig. 19), vertical faces of rock and a sandstone outcrop facing west preserve evidence of visitors from as early as the Old Kingdom through Late Antiquity (Fig. 20). In 2012, the hieroglyphic and Coptic rock inscriptions were collated and photographed, and plans indicating their locations were drawn in preparation for publication.

*Elkab Magazine*

Ostraca and pottery from earlier, non-British Museum expeditions to Hagar Edfu and now stored in the Elkab Magazine were the focus of study in the 2012 season. In addition to the c. 150 ostraca known to have been excavated by an SCA mission at Hagar Edfu in 1981, c. 380, more ostraca can now be attributed to the same excavation at the site. Also comprised of Coptic and a few Greek texts, the group of c. 380 ostraca was stored in a large box together with ostraca known to be from Hagar Edfu. The relationship was suspected due to their similar character: the comparable forms and wares of the pot shards themselves, the content of the texts, mainly letters containing names and Christian titles, and the fact that some share the same hand. Physical joins of fragments of the same ostraca further support the argument that we are dealing with a single body of material. In 2010, the 150 ostraca were rehoused in boxes commissioned from Dayr Anba Bakhum and lined with foam and acid-free tissue. In the 2012 season, the known corpus of c. 150 ostraca was cleaned, photographed and collated for publication, and a photographic record of the newly identified corpus of c. 380 ostraca was made (Fig. 21).



Fig. 19: Hagar Edfu, modern inscriptions on hill-top overlooking the modern monastery. Photo by E. R. O'Connell.

Fig. 20: Hagar Edfu, view east of sandstone outcrop with inscriptions dating as early as the Old Kingdom through Late Antiquity. Photo by E. R. O'Connell.



## ANTIQUITIES ENDOWMENT FUND GRANTS



Pottery also from earlier SCA excavations at Hagr Edfu was drawn and studied by T. Beckh. In particular, fragments of “Hathor jars” discovered by Dr Beckh as surface finds in the vicinity of Tomb 3 (Area 3) at Hagr Edfu are complemented by a series of complete vessels excavated by the SCA mission at the site (Fig. 22). These jars, probably used in a ritual context considerably expand the corpus of known jars and are suggestive of cult activities that took place at Hagr Edfu in the New Kingdom. The ostraca and pottery will be published by Drs A. Blöbaum and T. Beckh, respectively.

### *Conclusion*

Like many necropolis located on Egypt’s desert escarpment, the study of Hagr Edfu is complicated by its periodic use and reuse up

to the present as well as the modern history of official and unofficial excavation (Effland 1999: 22–30). Nevertheless, its range of features demonstrates its importance within its regional and, periodically, extra-regional contexts, for example, processions from Dendera, Coptic codices from Esna. The results of over a decade’s work are now in preparation for publication and thanks are due to AEF/ARCE for helping to make this possible. We are grateful to the Ministry of State for Antiquities and the Permanent Committee for permission to work and to our colleagues at the Edfu Inspectorate, Zenan Noubi Abdel Salam (Chief Inspector), Jehan Mohsamed Salah (Inspector), Ramadam (Inspector of the Elkab Magazine) for their assistance and support. Father Moussa El-Pakoumi and the staff of the metal workshop are to be thanked for their support and provision of services to protect the tombs.

Fig. 21: Elkab Magazine, cleaning and collation of Coptic ostraca excavated by SCA at Hagr Edfu. Photo by James Rossiter.

Fig. 22: Elkab Magazine, drawing “Hathor jars” excavated by SCA at Hagr Edfu. Photo by James Rossiter.



ARCE’s Antiquities Endowment Fund was established through a grant from the United States Agency for International Development (USAID).

## ANTIQUITIES ENDOWMENT FUND GRANTS

DR. WARD is the  
Director of the Center  
for Archaeology  
and Anthropology  
at Coastal Carolina  
University.

### Conservation of Maritime Remains at the Port of the Pharaohs to Punt: Mersa/Wadi Gawasis 2010-11

*Cheryl Ward*



Fig. 1: Ancient workspace  
Zazzaro documentation.

## ANTIQUITIES ENDOWMENT FUND GRANTS

The 2010-11 excavation season at Mersa/Wadi Gawasis focused on the exploration, excavation, documentation and conservation of maritime artifacts that include some of the world's oldest seagoing ship remains (Fig. 1). Major funding through the Antiquities Endowment Fund of the American Research Center in Egypt, funded by USAID, permitted a conservation team on site to assess, clean, stabilize, and safely store ship timbers and other maritime artifacts from previous seasons. In addition, conservator Howard Wellman successfully stabilized and lifted part of a rope coil from Cave 5, an ancient storage gallery for cordage. (Fig. 2)

### *The Pharaohs' port*

Since 2005, excavations under the direction of Kathryn Bard (Boston University) and Rodolfo Fattovich (University of Naples 'Insitut d'Orientale') have produced complete and reworked ship timbers as well as thousands of wood fragments produced by workers who disassembled ships following substantial sea journeys. Mersa/Wadi Gawasis is the modern name of the ancient pharaonic port of S'ww on the Red Sea, about 24 km (14 mi) south of Safaga.

Ancient activities at Gawasis focused on the assembly of "seagoing ship kits" and staging of months-long voyages by thousands of men on an intermittent basis. These seagoing ships, built in Nile dockyards of imported cedar of Lebanon, were carried in pieces across 145 km (90 mi) of the Eastern Desert to the shore of the Red Sea at S'ww. The site is complex, with a number of living and work areas, including two ceremonial areas with shrines, a camping area for tents, food processing locations, and also a series of galleries, or long rooms cut into an ancient uplifted coral reef. (Fig. 3)

When the ancient Egyptians began to use the site near the end of the third millennium, a brackish lagoon lined with mangroves and up to 10 m deep extended about a kilometer from the sea into this protected area. The

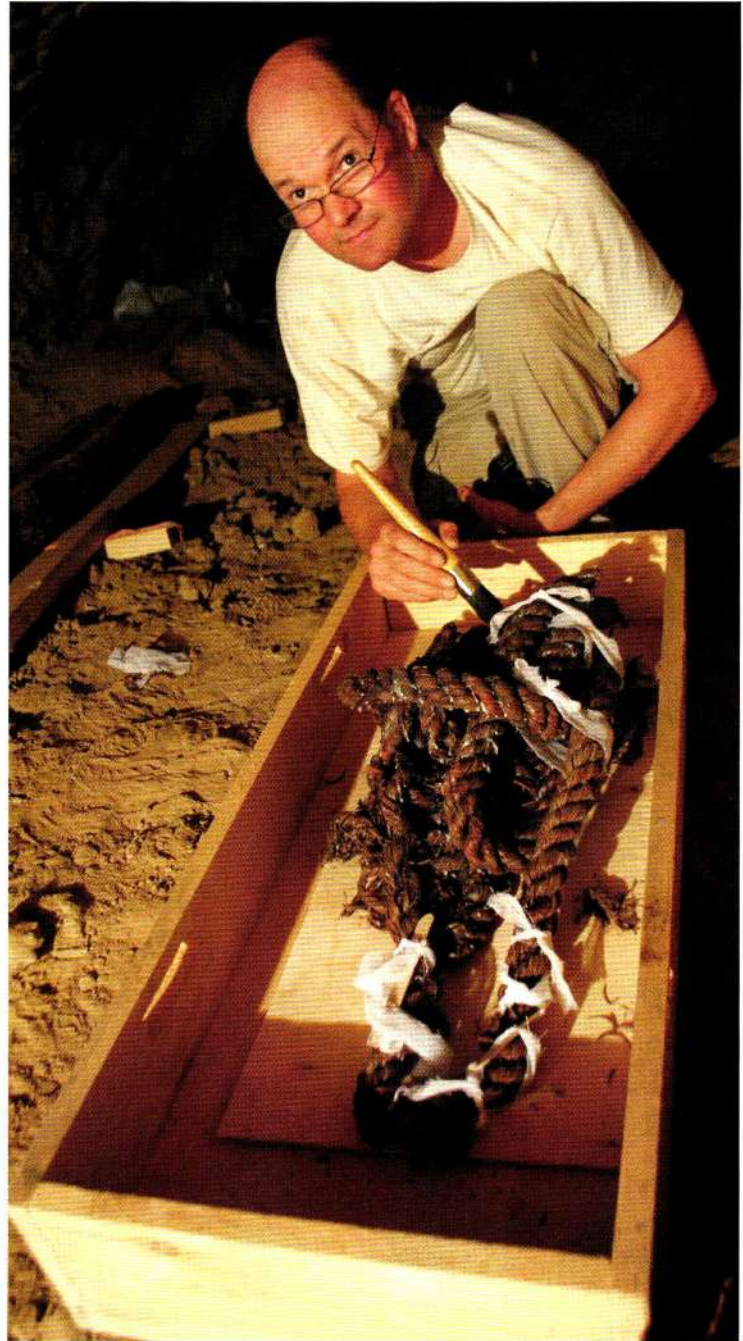


Fig. 2: Wellman and stored stable cordage.

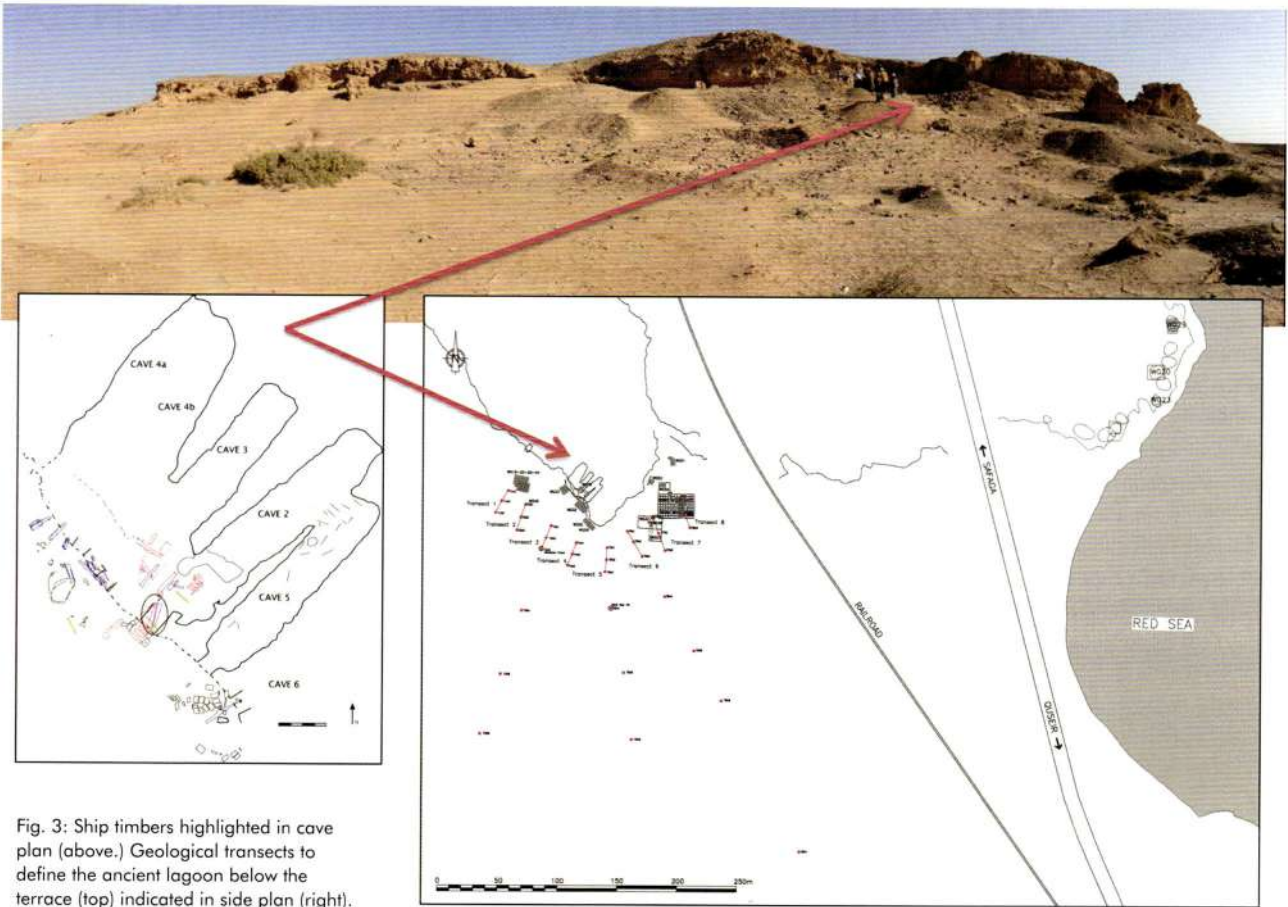


Fig. 3: Ship timbers highlighted in cave plan (above.) Geological transects to define the ancient lagoon below the terrace (top) indicated in side plan (right).

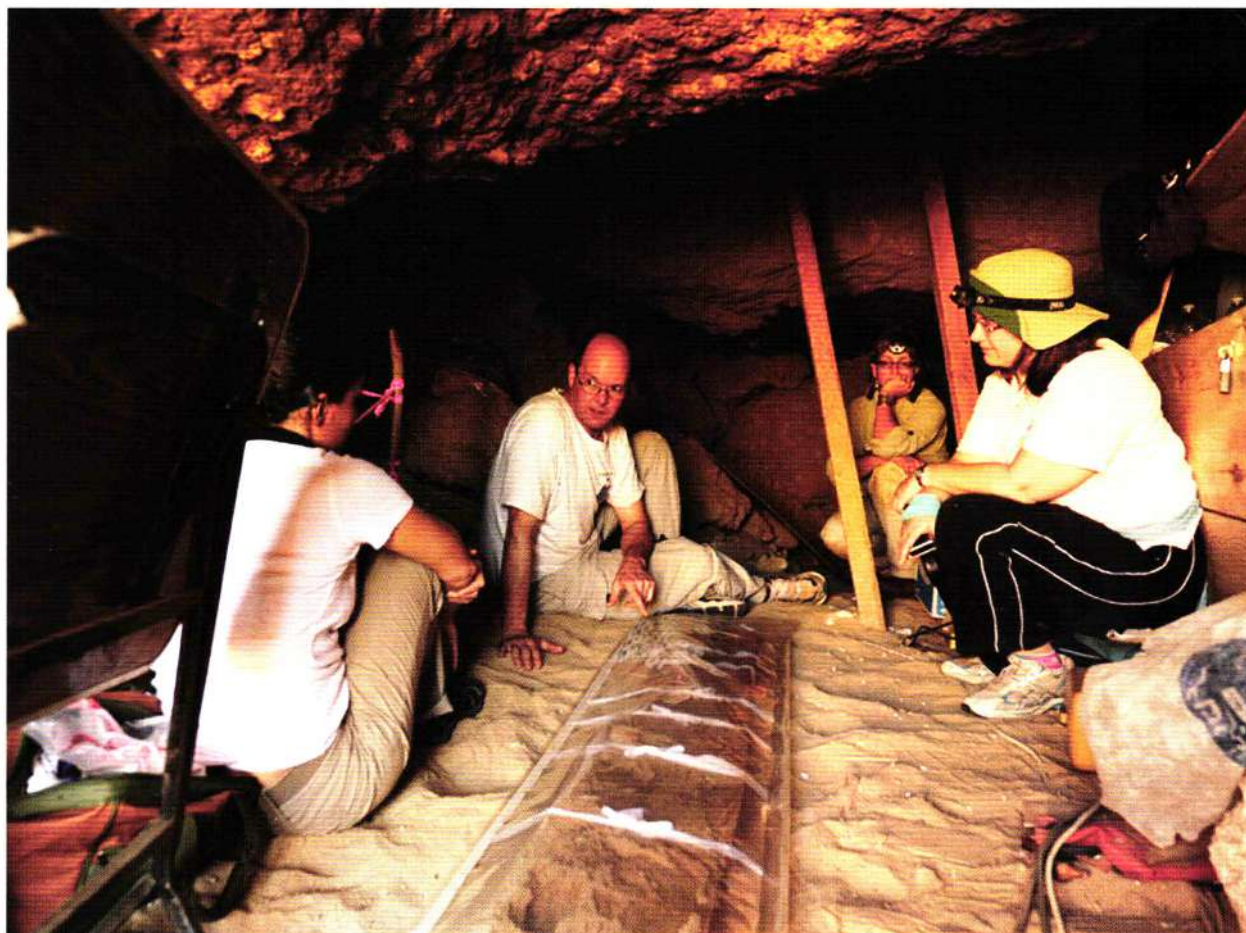


Fig. 4: Wellman dusting.

galleries they carved out gave them dry and climate-controlled spaces for work, rest, and storage of materials. Primary use of the site and its major construction features date to the Middle Kingdom (2022–1650 BCE). Most artifacts belong to the Twelfth Dynasty (2022–1784 BCE), but slightly earlier and later expeditions are also represented.

Because the world's most ancient assemblage of complex watercraft belongs to the Nile Valley (some 24 boats dating from 3050 to 500 BCE), the unique methods of hull construction developed in ancient Egypt are easy to recognize. Thick cedar planks (5–10 in/14–22 cm), fastened along their edges by tenons (thin slips of acacia) created a sturdy planking shell reinforced by beams at deck level, but almost entirely lacking interior framing. (Fig. 4)

## ANTIQUITIES ENDOWMENT FUND GRANTS



About a hundred different ship parts discovered at Gawasis range from complete planks to oar loom segments and exhibit standard ancient Egyptian techniques and provide the earliest evidence for large seagoing ships (20 m or more in length). It isn't possible to tell whether timbers came from the same ships, or even expeditions under the same ruler, but they are standardized in terms of design and production.

Once the ships left Gawasis for Punt, the remaining work crew may have dispersed for a few months, but when the ships returned from their journey, the site once more became a whirlwind of activity. The Hatshepsut reliefs indicate a fleet size of five ships, and most expeditions likely fielded similar numbers for

safety, redundancy, and security. Thousands of pieces of wood debris, cordage, linen fragments and ship parts in the sediments at Gawasis attest to the quick work of dismantling each ship.

Some ship timbers were recycled as thresholds, ramps, and gallery footings. Even after a three- to five-month-long immersion in seawater, the value of the cedar timbers seems to have easily repaid the effort to remove barnacles, rotten wood, and other debris. Large copper alloy tools such as adzes, chisels, and saws, as well as wooden wedges made on the spot, left their marks on the chips of wood, splintered bits of planks, and the remains of ship fittings in and near the rock-cut galleries. (Fig. 5)

Fig. 5: Team and timber in envelope.

## ANTIQUITIES ENDOWMENT FUND GRANTS



Fig. 6: Stabilized papyrus cordage.

The maritime artifacts at Gawasis teach us not only about sea-going ships and the level of shipbuilding expertise, but also about the vast administrative and bureaucratic nature of ancient Egyptian relations with the world beyond its borders.

Studying these products of shipyards operating much like an assembly line reveals a unique technology the Egyptians used to achieve many long-distance voyages beginning about 5,000 years ago.

With the cooperation of the dig team, the conservation team accomplished all our objectives and more. In addition to reviewing drawings, photographs, and descriptions of ship and boat components and debitage from the ancient dismantling process, each individual component was examined again. Rainer Gerisch, project botanist, provided significant assistance

by identifying hundreds of wood samples to species level.

The major focus of our work was to stabilize and preserve wooden finds and rope remains. (Fig. 6) Just as they did when the Egyptians carved them out of the fossil reef, the galleries provide relatively stable environments protected from light, animals, and rapid changes in temperature and humidity. They seemed designed for timber storage, and we wondered if we could use them as the Egyptians had after 4,000 years if we cleared and excavated the floors. Howard Wellman, a professional conservator who was the long term manager of the conservation laboratory established in Alexandria by the Institute of Nautical Archaeology, visited the site in 2009-10 and made specific suggestions for a conservation program.

## ANTIQUITIES ENDOWMENT FUND GRANTS

Wellman's plan formed the core of an ARCE Antiquities Endowment Fund conservation grant of c. \$25,000 to establish secure storage and curation facilities within the ancient galleries during the 2010-2011 season. Conservation plans included the creation of individual micro-environments for each of the major timbers by encasing them in impermeable "envelopes" with oxygen scavengers, testing methods for conserving brittle and fragile coils of rope covering the floor of one gallery (Cave 5), and achieving safer storage for all finds in an ancient work space now re-purposed for storing the archaeological remains of maritime artifacts.

### *Documentation*

Since January 2005, approximately 100 identifiable ship and boat components have been excavated and studied on site. Several (steering oar blades T1 and T2, hull plank T34) are now curated by the Supreme Council of Antiquities in a display at the Suez National Museum. The others were stored in the inner portions of Caves 2 and 3, spread out across the gallery floors and in need of additional protection from dust and human and animal activity.

The AEF grant allowed us to focus attention on preparing efficient and secure storage shelves for these components and to document them by creating digital images, video, and enhanced drawings prior to storage in a more controlled environment individually tailored to each piece. (Fig. 7) Photographer Easton Selby captured publication-quality still images of each ship component that complement scale and full-sized drawings and descriptions of individual features and objects. In addition, Selby photographed each artifact in the ceramic assemblage prepared by Dr. Sally Swain. These digital images will be used not only on site to help identify ceramic types, but will be published in Dr. Swain's preliminary and final reports.

The documentation process was extremely important because during our review of all stored timbers, new information was retrieved from several that had received little attention when excavated. One of these, a ship's hull plank carved from cedar had been recycled as an ancient floor piece in the entry to Cave 2. It has the most damage from marine mollusks yet recorded (8 cm into the overall plank thickness of about 20 cm) and attests to the perilous

Fig. 7: Conservation team with full shelves.





Fig. 8: Wellman applying the plaster jacket that will harden before the reburial of the excavated timbers.

condition of planks in the bottom of the ship's hull by the end of some voyages.

Another is likely the frame of a ship's boat. The boat itself was built of thin planks, crafted of native acacia or cut down and reshaped cedar hull planks, and joined to one another uniquely with small mortise-and-tenon fastenings and lashings of a previously undocumented type. With this discovery, we can recreate the technology used to build these small craft, pictured in many tomb and temple paintings or reliefs, but never found at an archaeological site.

#### *WG32 ship timber stabilization*

In addition to documentation of excavated timbers, the conservation team worked on ship timbers outside the entrance to Cave 6. Used as a walkway or ramp into the unexcavated gallery, the group consists of a pair of steering oar blades about 4 m long, along with a range of auxiliary timbers. These are twice the size of the first ship timbers found at Gawasis in 2004-05, and indicate an original hull length of at least 30 m (c. 100 ft).

The blades, like the original pair found in 2004-5, consist of cedar and white acacia in extremely poor condition. The blades were heavily infested with shipworm in the portion originally submerged in the sea, and today only a very thin layer of wood fragments can be seen amongst the mollusk shells and remains of copper ligatures.

Stabilization efforts in 2010-11 focused on providing a plaster casing for these fragile timbers. Conservator Howard Wellman created a barrier between the wood and a plaster jacket that was allowed to harden before reburial under a permeable modern mat and a layer of sand, marked with iron rods to indicate it should be protected from disturbance. (Fig. 8)

#### *Summary*

The AEF grant from the American Research Center in Egypt permitted us to establish a long-term solution to storage of ship components in the innermost part of Cave 3 and to complete intensive photodocumentation and cataloging of each major timber. Testing and evaluation of conservation procedures for brittle coils of rope identified successful techniques and added new data to address questions about long term preservation and possible display. In addition, the maritime team recorded new ship timbers and, once again, thousands of fragments of wood debitage from this incredible site.

We are very grateful to the project directors Kathryn Bard and Rodolfo Fattovich and to the Supreme Council of Antiquities for their support of this research, none of which would have been possible without the much appreciated assistance of the Antiquities Endowment Fund of the American Research Center in Egypt, funded by USAID.



ARCE's Antiquities Endowment Fund was established through a grant from the United States Agency for International Development (USAID).



## THREATS TO CULTURAL HERITAGE

### Lack of Security Continues to Threaten Egyptian Cultural Heritage

The optimism of the Egyptian Revolution has been replaced by a host of sobering realities in Egypt. One of these is the continued lack of security throughout the country. Nowhere is this more true than for the increasingly neglected, unguarded, and looted cultural heritage sites. While ARCE continues its very important and successful training and conservation work in the Luxor area, many other sites are left unguarded, encroached upon, and often brutally pillaged. ARCE Director Gerry Scott and others have been in contact with the Ministry of State for Antiquities, but without adequate funding and in the current security vacuum, the Ministry has been unable to effectively respond.

As during the beginning days of the Egyptian Revolution, social media remains an important venue to which many have turned for reporting on the ongoing threats to Egypt's heritage. Numerous Twitter users and Facebook pages now regularly report on the damage and missing artifacts (see Facebook pages "Save El-Hibeh" and "Stop the Heritage Drain"). Former ARCE Board of Governors President, Carol Redmount and Egyptian archaeologist Monica Hana have been working especially hard to bring the losses to light through posts and speaking with various media outlets.

### Collectors: Their Contribution to Looting

*Salima Ikram*

Although the focus of our worries is on looting, one of the prime catalysts for it is often ignored: collectors. Looting often occurs in order to feed the vast and seemingly insatiable hunger for Egyptian antiquities amongst collectors. Markets for Egyptian objects have long existed in Europe and the Americas; subsequently Japan joined in the collecting mania. Now, spurred on by the construction of new museums (Louvre Abu Dhabi, Museum of Islamic Art in Doha, Guggenheim Abu Dhabi) and an increased focus on the sale of art (contemporary and otherwise), there is a boom in collecting Egyptian artefacts in many Gulf countries that extends to private individuals.

Most museums abide by various UNESCO conventions that forbid the purchase of items of uncertain provenance. In the case of the inadvertent purchase of 'hot' merchandise, objects may be returned discreetly to their true and legal owners. These international agreements do not, however, apply to collectors. Once an object enters a private collection, it disappears from public view until (if) the collector decides to sell it when the artefact resurfaces on the international art market. Thus, not only is the provenance and true history of the piece lost, but also the object itself disappears without a trace.

Additionally, collectors can single out specific objects or types of objects, as was demonstrated when the National Museum of Iraq (Baghdad) was looted in April 2003. At that time, according to the late Donny George Youkhanna (Director

of the Museum, 2003–2005), not only did collectors target individual pieces, but they also encouraged the destruction of particular genres of objects in order to increase the value of surviving examples of those genres. This focused and ordered acquisition of antiquities unfortunately seems now to be happening in Egypt. The looting of Amarna period objects from the Egyptian Museum in 2011 and the removal of very specific rock inscriptions from the Wadi Hammamat in 2012 are two examples of this trend. Both the pieces from the Egyptian Museum and the rock inscriptions remain unrecovered to this day.

It is now time to turn the spotlight on collectors and to lobby for more stringent controls within the international art market. The common travesty of faking provenances should be checked. This must be accompanied by more aggressive action on the part of the border police, customs and excise officials, Interpol, and international art theft squads. The launch of the International Council of Museums' (ICOM) Red List for Egypt in February 2012 represents the beginning of this process ([http://icom.museum/uploads/tx\\_hpoindexbdd/120521\\_ERLE\\_EN-Pages.pdf](http://icom.museum/uploads/tx_hpoindexbdd/120521_ERLE_EN-Pages.pdf)). Failing the introduction of even tougher legislation, public pressure must be brought to bear on private collectors and the dealers who serve them. For unless there is control on demand, what hope remains for the safeguarding of Egypt's—or anyone else's—heritage?

## THREATS TO CULTURAL HERITAGE

DR. IKRAM is a professor of Egyptology at the American University in Cairo.

DR. HANNA received her PhD from University of Pisa in 2010.

### Looting and Land Grabbing: the Current Situation in Egypt

*Salima Ikram and Monica Hanna*



Fig. 1: Land grabbing at Al-Matariya, ancient Iwnw (Heliopolis), with large apartment buildings and shopping malls encroaching upon the archaeological site. Photo courtesy M. Hanna.

## THREATS TO CULTURAL HERITAGE

After the events of January 25, 2011 the police and security forces abandoned their posts, leaving the country open to lawlessness and disorder. Among the casualties of police absence was Egypt's heritage. There are many different types of heritage loss. The most obvious is land appropriation when groups of people take over antiquities' land for building or agriculture. The interested parties in these endeavours include contractors who pirate large tracts of land, divide it up, and then re-sell it for multiple purposes. (Fig. 1) This sort of activity is also engaged in on a smaller scale by villagers and townspeople. The land is used for building houses, cemeteries, and agriculture, and has long historic antecedents where the living struggle with the dead for limited space.

The whole land grabbing system is also tied, to some extent, with the looting as the contractors thoroughly investigate a site for valuables before selling the land. The looting operates on a variety of scales. The professional mafias are of two types, one violent, and one less so. The former is a new phenomenon that is directly related to the recent traffic in arms in Egypt. These weapons make these people relatively invincible before the Ministry of Antiquities' ghafrs (site guards) who are equipped with sticks and staves, small revolvers, ancient rifles, and little or no ammunition—often they have to purchase their own ammunition. As a result of this influx of arms, groups of gunmen roam archaeological sites, accessing difficult to reach places by bulldozers that are then used to rip apart the ground, revealing the antiquities within. There are increasing reports of these groups using geo-sonar machines, and in fact, being trained in their use; no doubt, they also obtain access to archaeological reports that help them pinpoint possible sites. The objects found are then taken, en masse, to a safe place. In some instances, dealers come to view the material, choose what they want, and then another group arranges for their removal and shipment abroad. In other cases, the material is taken abroad directly; it all depends on the size of the objects in question.



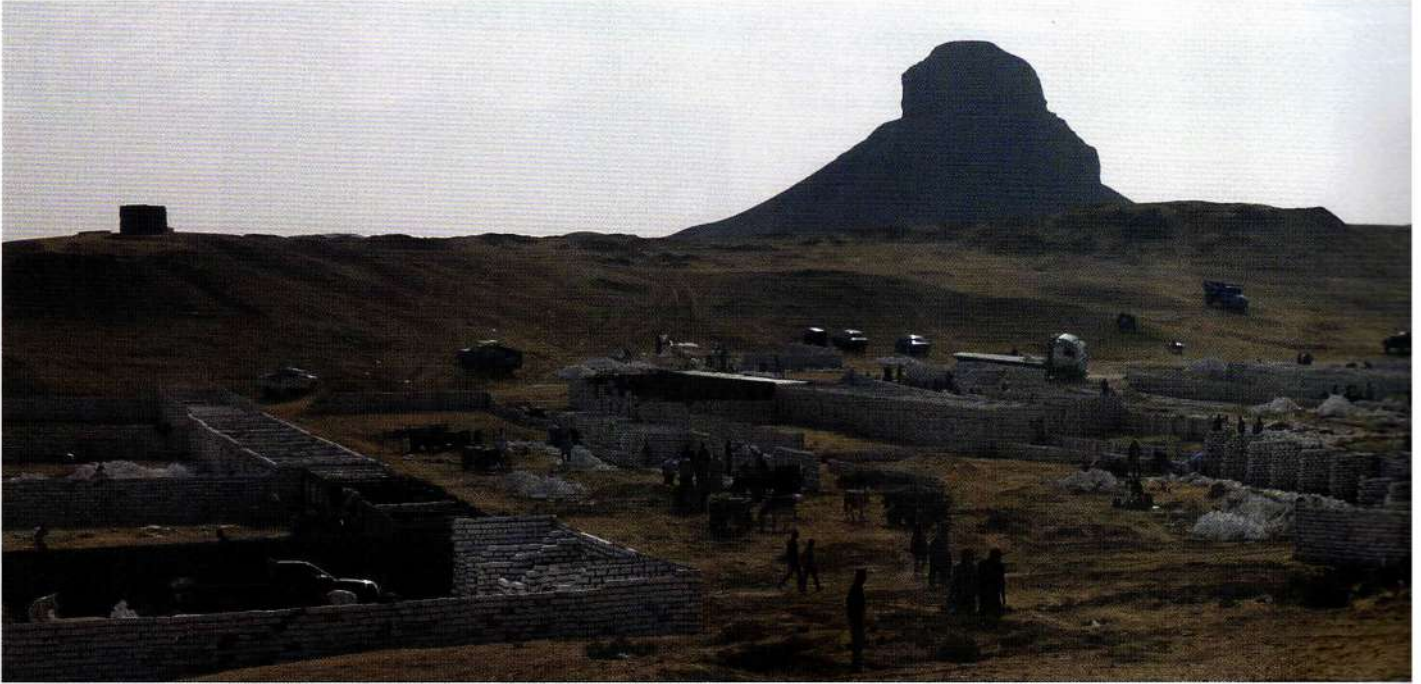
Ain Sukhna is a popular port for shipping larger pieces as it did not have a checkpoint until November 2012.

Fig. 2: Attempts at theft of a relief on a gateway in al-Matariya. Photo courtesy M. Hanna.

The latter mafia is less violent. Generally, a single person controls groups of villagers, particularly young boys, in a Fagan-like manner, urging them to go out and dig holes and rewarding them financially for objects that are brought in, particularly statuary, relief, and jewelery. These are then sold on by the person in charge. On a smaller scale, local people will go out and dig all over sites. Sometimes they have contacts with low-level dealers, but more often they do not. These individuals are looking for the fabled gold of the pharaohs, the mythical Red Mercury that confers dominion over one's enemies and eternal life, as well as the antiquities themselves. The looting not only deprives the world of its heritage, but also ravages sites, making them difficult to decode and losing valuable information about our communal past (Fig. 2).

Additionally, storage areas (magazines) are compromised. Objects are stolen, or, it is

## THREATS TO CULTURAL HERITAGE



rumored, that in some cases, the actual object is removed and a replica put in its place, although this has not been incontrovertibly confirmed. However, if objects from magazines should appear on the international art market, they have a better chance of being recognized if their excavator spots them, or if they have been published. This increase in looting of all types is changing—perhaps for the better—the way archaeologists work. More and more, each season is regarded as the final one, and everything is recorded in detail, as there is no guarantee that the objects will be available for study the following season. Backlog is being processed, and people are pushing for increased security for their sites and their artefacts.

Urban sites, such as those in Islamic and Coptic Cairo are not immune from this threat. Pieces of minbars (pulpits), inlays from mihrabs (prayer niches), lanterns, lamps, censers, woodwork from ceilings, metal door fixtures, and other decorated pieces of buildings are disappearing. In some cases, entire buildings or oratories are dismantled

and sold or destroyed. The land that they occupied is illegally seized and speedily built on, in concrete and steel, scarring and compromising the historic urban landscape. This destruction of old buildings that are officially protected under the 100-year rule or are on the registry of protected monuments is rife throughout Egypt, contributing to the massive loss even of its 18th, 19th, and early 20th century heritage.

Artefacts and portions of buildings are being purchased by people from all over the world; the most recent and largest markets are the Gulf countries. Sadly, the advent of new museums in these countries has created an insatiable appetite for antiquities. Interestingly, in some cases, looters are actually salting sites and selling fakes that are being purchased and distributed worldwide. In many instances these are of superb quality—but others are patently false, and a few are made in China!

Sites all over Egypt are compromised. In Tanis the southern unexcavated areas are being looted by people who come from other provinces—

## THREATS TO CULTURAL HERITAGE



Fig. 3: The site of Dahshur is being attacked from all sides by land grabbers. Although some graves in the cemetery are doubtless used, others probably serve as covers for looting and also help to establish the parameters of the cemetery and keep the land for the villagers. Photo courtesy M. Hanna.

the villagers, on the other hand, have tried to stop this, but as there is no security back up for the villagers; they have had to give up. At Tell el-Basta, the wall enclosing and setting off the antiquities' area has been breached, and an informal road goes through the site. Some small scale looting has also taken place here. At Sa el Hagar (Sais) respectable people turn to looting as it pays so much better than legal jobs, and there is also the romantic lure of treasure. In the Memphite area the villagers are digging up the partially unexcavated necropolis at Abu Rawash. In Giza, some of the magazines have been compromised, but the wall surrounding the site has indeed contributed to its protection from land appropriation. Abusir has been systematically and continuously attacked by mafia groups as well as local looters. New tombs have come to light, but sadly, archaeologists are unable to document them in any detail as the robbers have destroyed the archaeology. Still, some fresh information has been salvaged from the looters' holes. Shabtis, amulets wrenched from mummies, statuettes of the Old Kingdom

and the Late Period are all being removed from the site. Large parts of Dahshur have been appropriated for cemeteries—with only one or two bodies within—and looters arrive fast on the heels of the archaeologists who are powerless to defend themselves or the sites in the face of superior weaponry. (Figs. 3-5)

The vicissitudes of Tell el-Hibeh have been outlined and publicized by Carol Redmount (see her report in this publication) and many sites in the Fayum are being gobbled up by land grabbers, as well as being attacked by looters. The Italian Mission to Antinopolis has reported that large parts of the site, one of the few remaining Roman cities in Upper Egypt, are being devoured by modern cemeteries, urban expansion, and agriculture (see report following). Indeed, the whole region is suffering. Close to Deir Abu Hinnis in Middle Egypt a Belgian team discovered a year 16 inscription of Akhenaton, which also mentions Nefertiti, one of the thousands of Amarna period graffiti. These are in danger of being quarried away or

## THREATS TO CULTURAL HERITAGE



Fig. 4: Looters' holes visible in the shadow of the Black Pyramid at Dahshur. Photo courtesy M. Hanna.

destroyed. The nearby foothills hosted a vast Dynasty III necropolis that yielded intact burials containing coffins, pottery, stone vessels, shell and faience beads; this has now been bulldozed as more space for pilgrims who visit the nearby church, located within the Amarna period quarry, is needed. Additional areas of the necropolis are being appropriated by farmers. Even at Amarna, which has an almost year-round archaeological presence, the agricultural land is fast expanding. This is also the case at Abydos, which has the added problem of thieves. In fact, recently the Abydos NYU-IFA team worked on examining the many looted areas and recording the archaeology from these as an exercise in rescue archaeology. Indeed,

many excavators are trying to make the best of the situation and are turning the looting to archaeological advantage, insofar as possible, by investigating the looters' trenches.

No part of Egypt is immune from these attacks. The areas in the Eastern desert and along the Red Sea coast have also seen some activity, and the oases of Kharga, Dakhla, Farafra, and Baharia are also scenes of looting, land appropriation, and the salting of sites.

Looting and land appropriation is not a new phenomenon; it has gone on for centuries, but the magnitude of the current destruction is terrifying. However, on some level one cannot entirely condemn the perpetrators. The rapidly

## THREATS TO CULTURAL HERITAGE



increasing population means that places to live and work and grow food are at a premium. In many areas, unlike Luxor, the antiquities and tourism does not directly impact the people living around them, and thus there is little or no economic reason to protect the sites. Also, there is no real connection between heritage and the present due to the educational system that presents Egyptian history in a very fragmentary manner and gives it little value. Unemployment, both before and after the Revolution, is very high, and therefore any means by which to generate income to feed one's family are considered valid. Antiquities personnel are barely armed, and very poorly paid, so the incentive to protect the sites is minimized. Additionally, some religious leaders, both Muslim and Christian, condone the acquisition and destruction of archaeological

sites, thus providing a moral justification for these activities. Still, these acts are contributing to the destruction of Egypt and the world's heritage. There appears to be no way to stop this without full governmental support, complete with well-armed personnel. Individual excavators are doing their best to increase site guards, but the problem is a national one. The international community can help best by putting strong sanctions on dealing in antiquities.

The loss of Egyptian heritage effects the whole world, but it effects the Egyptians the most. By sacrificing the past they will sacrifice the future, both in terms of economy and identity. We can but hope that the Egyptian government stabilizes soon and that enough Egyptians can stand up and convince their leaders that immediate action is imperative if their heritage is to be saved.

Fig. 5: Even small tombs are being built in Dahshur in an effort to appropriate land. Photo courtesy M. Hanna.

# THREATS TO CULTURAL HERITAGE

DR. REDMOUNT  
is Associate Professor  
of Egyptology,  
University of  
California, Berkeley  
and Director of the El-  
Hibeh Project, Egypt.

## El-Hibeh

*Carol Redmount*

El-Hibeh lies in northern middle Egypt, on the east bank of the Nile River. It is the remains of an ancient Egyptian provincial town mostly of the first millennium BCE, with a small limestone temple and an impressive town wall. The temple was built by the Libyan pharaoh Sheshonq I, first king of Dynasty 22, and evidently used through Roman times. A series of desert cemeteries, mostly ancient and badly looted, surround the tell to the north, east and south. Together, tell and desert cemeteries occupy approximately two square kilometers.

A multi-disciplinary team from the University of California, Berkeley has been investigating El Hibeh since 2001. We seek to understand El Hibeh in its many contexts—local, regional, national, political, historical, social, economic, urban, and so forth; to trace the development and interrelationships of the town and its hinterland through time and space; and to relate the textual and epigraphic materials from and about the site to the archaeological findings in as specific a manner as possible. Hibeh is especially important for the insights it can provide into the archaeological dark age of the Third Intermediate Period (1070–664 BCE).

In June 2011, I received a series of photographs via email from a member of one of the foreign institutes at Cairo. A group had gone to visit Hibeh, had been chased away by site guards (who at that point were evidently functional), but were so appalled by what they saw in their short visit that they tracked me down and sent me their site photos (Figs. 1a and b). The

site was pock-marked with looting pits as far as the eye could see; broken body parts from destroyed burials were scattered everywhere. In July and December of 2011 and January of 2012, I was sent more pictures of the plundering. These photographs documented massive looting everywhere, as well as the uncovering of previously unknown and clearly significant structures in various locations. As I reviewed these pictures I was able to identify new depredations; it was clear that the plundering was ongoing.

Given the scale of the destruction, we applied to the Ministry of State for Antiquities (MSA) for a 2012 study season that also included mapping, assessing and, where necessary, mitigating the looting damage. I spoke again with colleagues in Egypt, who indicated that most of the looting had occurred immediately after the revolution when the police had completely withdrawn from their duties. Subsequent pillaging was the work, I was told, of a single man from the village north of the tell who shoveled holes at night, and whom the police were unable to catch. The implication was that he was doing only minor damage.

So we prepared for our field season. The day before we were to begin work, I received an official call saying that the head of the Beni Suef Antiquities Police had revoked our security clearances because it was too dangerous for us to work at the site. Further investigation elicited the information that an armed “mafia-like” gang, led by a “master criminal,” was looting the site on an industrial scale and threatening the MSA inspectors.





Figs. 1a and b: El Hibeh before and after photos inside the north gate, looking east.

## THREATS TO CULTURAL HERITAGE



Figs. 2 and 3: El-Hibeh

We next traveled to our dig house, hoping at least to be permitted to work in our storehouse, which was off the site proper and easily protected. As negotiations got more protracted, I returned to Cairo to see if I could expedite matters. The fastest way to Cairo from our dig house was a road that ran directly past Hibeh. As we drove past the site in the afternoon (we still hadn't been allowed to set foot on it), we observed about ten men openly looting the site. When they saw us they took off on their motorcycles, but not before we were able to take pictures from our van. In one picture the face of the looter is clearly identifiable. Eventually we were given permission to move our study materials from the Hibeh storehouse to the MSA storehouse at Ihnasya el-Medinah. Although we had a three hour commute every day, we were able to do a solid month's work, and I remain grateful to the MSA for salvaging our field season. However, we continued to hit a brick wall about stopping the looting of the site and protecting it. In desperation, after being contacted by media personality, former member of Parliament, and Wafd party member Mohammed Sherdy, we decided to go public with Egyptian media. The Wafd newspaper

published two feature articles on the pillaging of Hibeh, and the issue was even debated in the Egyptian parliament. Shortly thereafter we established a Save El-Hibeh Egypt Facebook site which today has almost 1,800 members.

Finally, to our delight, we were permitted by the MSA to visit the site on March 18, 2012. The damage was far worse than even the pictures indicated. (Figs. 2 and 3) Every part of the tell and surrounding cemetery had been plundered, including all of our excavation areas. On March 23, we again visited the site as part of an official MSA inspection tour of looted sites in Middle Egypt. This visit resulted in the sending of an official report to the MSA headquarters in Cairo; as a result of this report a second, high-level MSA committee visited the site on April 17; unfortunately we were not invited to accompany this group. Our final return to the site was the last day of our field season, April 19. We returned our study materials to the Hibeh magazine, and reburied as many bodies—actually body parts—as possible. Hibeh remains unprotected, unfortunately. The looting continues in 2013. The loss to Egypt's cultural heritage is incalculable.

We continue to do what we can.



# THREATS TO CULTURAL HERITAGE

## Antinoupolis

*Report compiled from correspondence with James Heidel and Dr. Rosario Pintaudi*



Figs. 1a and b: Extensive damage, looting, and digging was done by the villagers in 2012 to the North Cemetery, called "Mariam" by the villagers. At top is a photo from 2010. The area circled is shown in a detail photo from October 2012 at bottom. The columns have been overturned and many holes have been dug. Damage like this was done to the entire North Cemetery Area.



Antinoupolis (modern el Sheikh Abada ) is located about 25 miles south of Minya on the east bank of the Nile. Founded by the Roman Emperor Hadrian in honor of his beloved Antinous who had drowned near by, the city once boasted a rich array of magnificent buildings. The current ongoing archaeological expedition under the direction of Dr. Rosario Pintaudi from the Istituto Papirologico "G. Vitelli," the University of Florence, has been working to create a complete archaeological picture of the ancient city and its inhabitants from its Hadrianic foundation to its abandonment in the medieval period.

Unfortunately, looting since 2011 has devastated the area. Dr. Pintaudi recently reported "I know that many objects, glass, pottery, parchments and POPYRI from Antinoupolis are on the black market in Minya or in Cairo...I sent a message with the documentation to the mailing list of our international association of papyrologists."

James Heidel, an architect and architectural historian working with Dr. Pintaudi provided some compilation photos of recent activity. He also reports that there is a big problem with the use, by local villagers, of bulldozers at the

## THREATS TO CULTURAL HERITAGE



site. These were in daily use during the time the archaeologists were working in February 2013. These bulldozers are digging in many parts of the site looking for antiquities and have, in fact, destroyed part of an ancient Roman hippodrome. "Of the four hippodromes the Romans built in Egypt, this is the only one remaining, and between October 2012 and February 2013 half of it has been destroyed with a bulldozer," reports Heidel.



Figs. 2a and b (top): Granite column base of Roman Emperor Hadrian preserved in place until February 2012.

Fig. 2c (right): The same column base removed with a big hole dug underneath it and the column base dumped into the hole after destruction discovered October 2012.

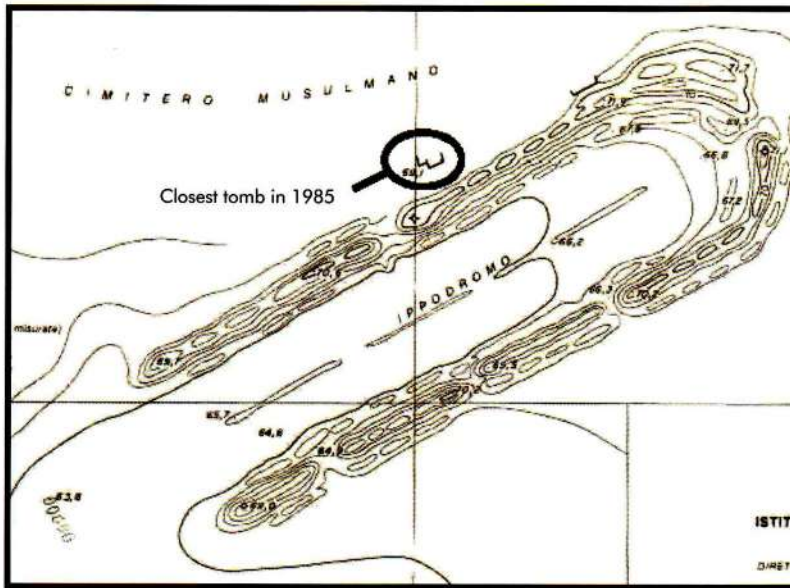
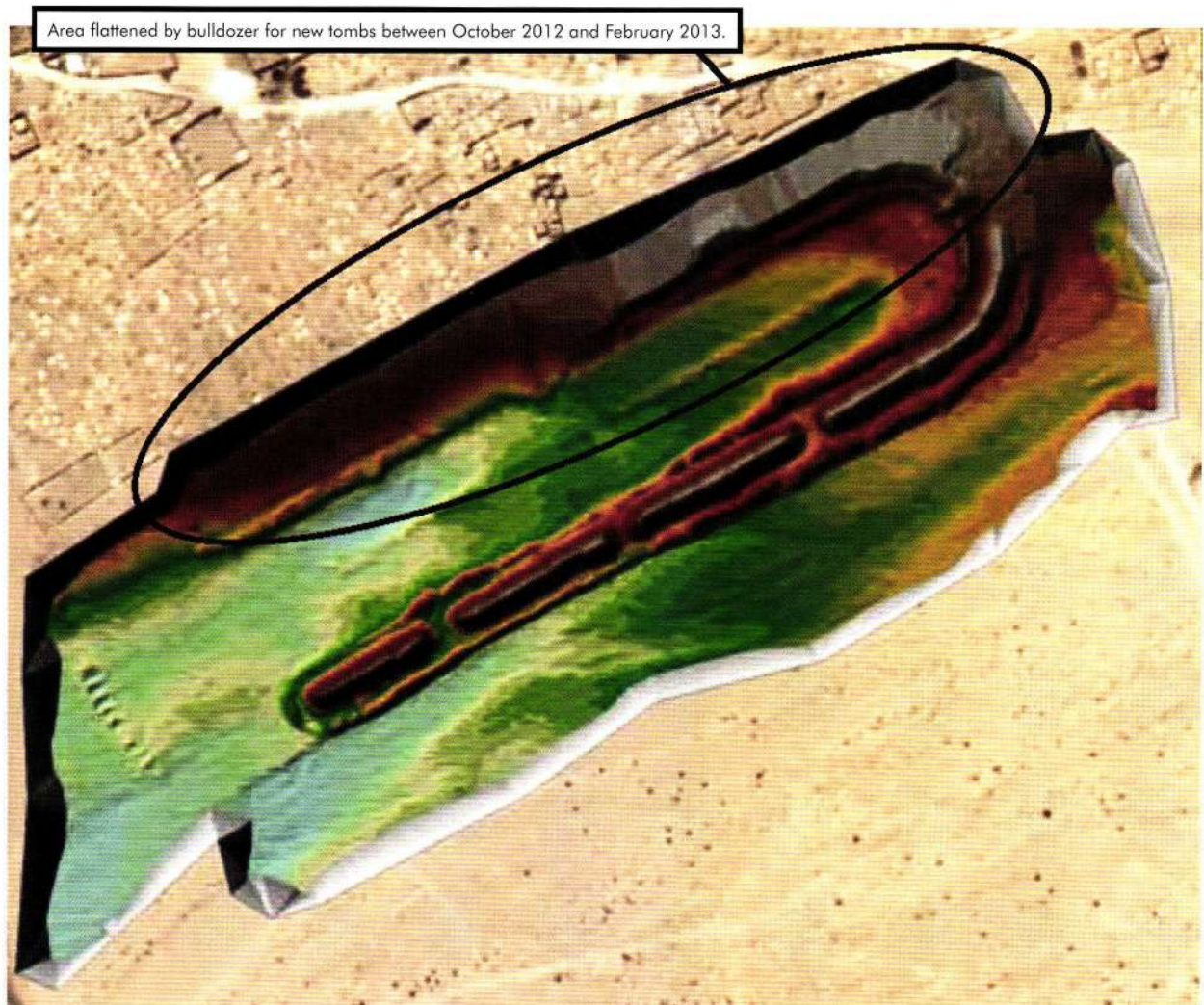


Fig. 3a: The Istituto Papirologico's topographical map from 1985 of the hippodrome showing the closest tomb of the modern cemetery (the "Cimitero Musulmano") is still a distance away from the hippodrome, and the north mounds of the hippodrome are intact.

Fig. 3b: A topographical survey completed by the Istituto Papirologico on February 4, 2013 showing that the north mounds of the hippodrome have been completely flattened by a bulldozer to create squares for new cemetery plots.



# THREATS TO CULTURAL HERITAGE

## The Dakhla Oasis

Roger Bagnell

MR. BAGNELL is the Leon Levy Director, Institute for the Study of the Ancient World, New York University.



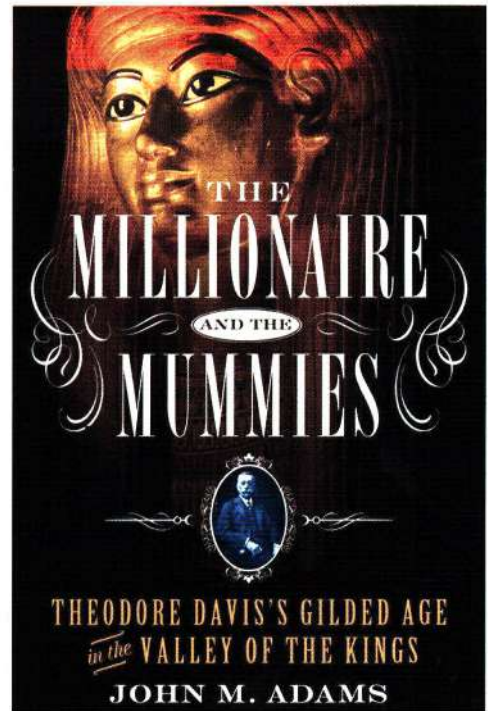
The Dakhla Oasis has been relatively calm and secure, thanks in part to a better relationship between the police and the population than in most areas. We have not had any general problems with insecurity, and we were able to have a normal working season this year, as the year before. We did, however, observe one instance of attempted looting, a trench dug along the wall of one building at Amheida, to foundation level. It is not obvious what was being sought, but it is unlikely that anything

of consequence turned up (the digging was in a street where we had previously excavated). Undoubtedly there has been some rummaging around in the necropolis, far from the guards' house, but that seems neither severe nor new. So overall I would say that site guards are no more effective than they usually have been, and the brazenness of this one intervention is a matter of some concern, but compared to others we've been very fortunate.

The Dakhla Oasis, a general view.  
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Photography  
[vascoplanet.com/world/](http://vascoplanet.com/world/)

**Book Review**  
*The Millionaire  
and the Mummies*  
by John M. Adams

Gerry D. Scott, III



The author, John Adams, is well known in ARCE circles. He helped found ARCE's Orange County Chapter, and served as its first president for several years when he was director of the Orange County Public Library. Adams has also served both on ARCE's Board of Governors and on its former Executive Committee.

In *The Millionaire and the Mummies*, subtitled, *Theodore Davis's Gilded Age in the Valley of the Kings*, Adams combines his passion for Egyptology and history with the research and literary skills he has honed during his career as a librarian to create a fascinating new biography of an important, but now largely dismissed, pioneer figure in the field of American Egyptology. Adams brings his critical eye and his sleuthing abilities to bear on reconstructing the various aspects of a complex and full life that ranged from a man whose career began with humble origins and an initial career as a land surveyor in the wilds of Michigan, to a legal luminary in Iowa, to the life of a financier in New York, and finally to the lifestyle of a vastly wealthy art collector and patron of Egyptology.

Adams makes no attempt to idolize his subject. He quickly points out Davis's various nefarious schemes and calls him, quite literally, "a crook." However, he also gives credit where

credit is due, and hastens to point out that Davis's achievements in Egyptian archaeology and Egyptology are often vastly underrated by modern scholars who should pause for a moment to consider the times in which Davis operated. We all do, after all, stand on the shoulders of giants, as the old saying went.

The book is written in a lively style that is a pleasure to read. Adams carefully weaves his account of Davis's life, his various undertakings, and his ultimate place in Egyptology by taking narratives of Davis's activities in Egypt—which began comparatively late in his life—and juxtaposing them with earlier events on the one hand, and with recent developments in Egyptology on the other.

Appropriately, for much of Davis's Egyptological legacy rests with the objects from his excavations that he donated to various museum collections (the Egyptian Museum, The Metropolitan Museum, and the Boston Museum of Fine Arts among them), Adams has chosen to entitle each of his consecutive chapters with a particularly evocative object that was discovered in a Davis-sponsored archaeological excavation, and which Adams also illustrates. A simple review of the chapter headings, therefore, does much to remind the student of Egyptology just





how much Davis's excavations have, indeed, contributed to the field.

Among the most important things that Adams points out in his reassessment of Theodore Davis and Egyptology is that Davis did not conduct his own excavations, but hired trained Egyptologists to oversee them. This is an important reminder to more recent Davis critics that the faults that present-day scholars have with many of the Davis excavations may likely have more to do with the state of Egyptian archaeology at the time that Davis worked than with his particular foibles.

One of the great values of the book is the cast of its characters, not only the contemporary greats of Egyptology of Davis's day, like Maspero, Petrie, and Breasted, but also the movers and shakers of the American and European milieus that Davis inhabited, such as President Grant, Bernard Berenson, and Alexander Agassiz. Adams also regularly evokes a sense of time and place by reminding readers of just what was happening on the American and world scenes

"I fear the Valley of the Tombs is now exhausted."

— Theodore Davis, *The Tombs of Harmhabi and Touatankhamanou*, 1912

while the various acts of Davis's life played out, from New York's failed elevated railway, which fell afoul of Boss Tweed, to World War I, in which Davis had loved ones who fought with both the French and German armies.

Also putting in appearances are many of the key figures who would participate in the excavation in the Valley of the Kings that would utterly eclipse the work of Theodore Davis there—the discovery of the tomb of King Tutankhamen. Howard Carter, the Earl of Carnarvon, and photographer/archaeologist Harry Burton all played a part in the life of Theodore Davis, as did artist/excavator Joseph Lindon Smith, one of the founders of the American Research Center in Egypt.

Last, but not least, there are the interesting family and friends that populated Davis's life, from the complicated marital arrangements that attempted to balance (not always very successfully) his wife with his mistress—the love of his life—a not-always-honest nephew, and a younger sister who, at the end of a family dinner, excused herself to commit suicide.

*The Millionaire and the Mummies* is, in the end, a multi-dimensional and fascinating account. It is most worthy of the serious attention of both those with an interest in Egyptology and those with an interest in American history, and particularly of those, like the present reviewer, with an interest in both.

Theodore Davis, early and later in life.

# ARCE ANNUAL MEETING

## ARCE in Cincinnati

The Queen City—Cincinnati—was the setting for the 64th Annual Meeting of the American Research Center in Egypt, April 19-21. The undeniable star of the weekend was the lovely Netherland Plaza Hotel, one of the Historic Hotels of America and a National Historic Landmark. Opened in 1931 and lovingly restored in recent years, the hotel is a veritable wonderland for the Art Deco aficionado.

Netherland Plaza Hotel and Carew Tower in downtown Cincinnati.

Fantastic Art Deco interiors of Netherland Plaza Hotel.



## ARCE ANNUAL MEETING



Sameh Iskander, ARCE President and Melinda Hartwig, ARCE Vice-President (center) welcome (left to right) Moshen Kamel of AERA and Nagwan Bahaa El Hadedi, Mohamed Ismail Khaled, Nevine Nizar Zakaria, and Rabee Eissa Mohamed of the MSA.

ARCE Members' Reception was held in the lovely Hall of Mirrors.



More than 320 ARCE members attended concurrent sessions grouped by such varying subject matter such as *Archaeology Topics*, *Text Studies*, *Technology*, *Greco-Roman Studies*, *Nubian Studies*, *Post-Pharaonic Studies*, *Modern Egypt*, *Art History*, *Museum Studies*, *Graffiti*, and *Amarna Studies*. There were a total of 118 papers presented over the three days of the conference. (You can view several presentations recorded during the conference on ARCE's YouTube channel)

During a break from conference papers a Student Networking Lunch offered younger scholars an opportunity to have a casual lunch while meeting and mingling with fellow students and joining in small groups led by established scholars in the fields of archaeology, language and literature, museums, publishing, and graduate programs. ARCE piloted this session this year during the lunch break on the first day of the annual meeting in order to give students an opportunity to meet other students with similar interests, learn more about specific educational, professional or publishing opportunities, and/or spend time with experienced scholars, professionals, and professors in their area of study. Students representing 22 colleges and universities and two high schools participated. Professors, publishers and museum curators participated from eight

## ARCE ANNUAL MEETING

Setting up the registration table. Back row: Jeff Novak (ARCE Membership Coordinator) and Betty Bussey. Front row: Djodi Deutsch (ARCE Academic Programs Coordinator), Barbara and Al Berens.



Jeff Novak, ARCE Membership Coordinator (center), with volunteers Barbara Berens, Marissa Stevens, Sarah Chandlee, and Emma Rocha.



American and Canadian universities, three museums and two publishing houses. Twenty-one of the fifty-five students who participated in the event provided feedback on the experience. Overall 90% of participants favored building on the event for next year.

ARCE, in collegial outreach, invited three representatives from the Egyptian Ministry of State for Antiquities (MSA) to attend this year's Annual Meeting as our guests and to present papers on their special fields of study. Ancient Egypt Research Associates (AERA) also assisted MSA members associated with the AERA/

ARCE Field School in attending ARCE's Annual Meeting. Among those attending were Mohamed Ismail Khaled, Nevine Nizar Zakaria, Nagwan Bahaa El Hadedi, and Rabee Eissa Mohamed. Thanks goes to ARCE Board of Governors member Dr. Marjorie Fisher for providing funds for book purchases by our MSA guests.

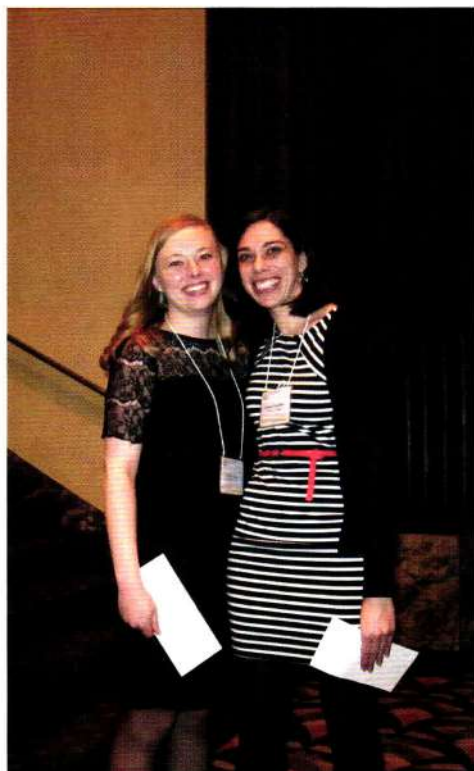
This year the ARCE Chapter Council Fundraiser sported the intriguing title *Exploding Bunnies and other Tales of Caution*, in which a panel that included Dr. Salima Ikram and Dr. Elizabeth B. Frierson and Dr. Stuart Tyson

## ARCE ANNUAL MEETING

Smith shared their stories of the bizarre and unexpected in their careers in Egypt.

The beneficiaries of the ARCE Chapter Council Fundraiser are, of course, the students who are selected to compete for the Best Student Paper Award. This year's winner of second place and a \$250 award was Ashley Arico (Johns Hopkins University) and her paper was entitled "An Egyptian Statue Fragment from Tel Dan." The \$500 prize and first place was awarded to Susan Penacho (University of Chicago) for her topic "Spatial Analysis of Sealings within the Nubian Fortresses."

A fascinating visit to see a full-scale model of a New Kingdom chariot at the International Museum of the Horse (IMH) in Lexington, KY rounded out the conference on Sunday. ARCE member Kathy Hansen led this tour and gave a talk at the museum on ancient Egyptian



Clockwise from left:

Best Student paper winners (left to right) Ashley Arico (Johns Hopkins University) and Susan Penacho (University of Chicago).

Niv Allon of Yale University delivers his paper "Change of Hands: Scribal Statues and Literary (Re)production in the New Kingdom."

The Student Networking Lunch brought young scholars and established professionals together.



## ARCE ANNUAL MEETING



San Antonio office staff Jeff Novak, Kathann El-Amin, Dina Aboul Saad, and Rachel Mauldin work hard putting the Annual Meeting together each year.

A rare gathering of ARCE Presidents: (clockwise from top left) Emily Teeter, Rich Martin, Sameh Iskander (current ARCE President), David O'Connor, Carol Redmount, and Jan Johnson attended the President's Donor Reception on Thursday night.



chariots. Ms. Hansen was part of a team of researchers who recreated a full-scale model of an ancient Egyptian harness and chariot for the museum that served as the study for a harness used on real horses in Egypt. Her expertise led to her involvement in the recently-aired NOVA special on PBS, *Building Pharaoh's Chariot*. She also presented a paper during the Annual Meeting titled "New Data on Ancient Egyptian Chariot Harness."

As always, organizing and running the ARCE Annual Meeting was a tremendous group

effort by staff and volunteers. We wish to thank student volunteers: Marissa Stevens, Sarah Chandlee, and Rose Campbell, all from UCLA; Emma Rocha, from Fairhaven High School; and invaluable veteran volunteers, Al & Barbara Berens, and Betty Bussey, all from the ARCE Northern California (Berkeley) Chapter. The time, energy, and commitment of these volunteers adds significantly to the success of the Annual Meeting, and we deeply appreciate their contribution.

## Preserving and Developing Living Religious Heritage

MS. DEUTSCH  
is ARCE's Academic  
Programs Coordinator.

*Djodi Deutsch*

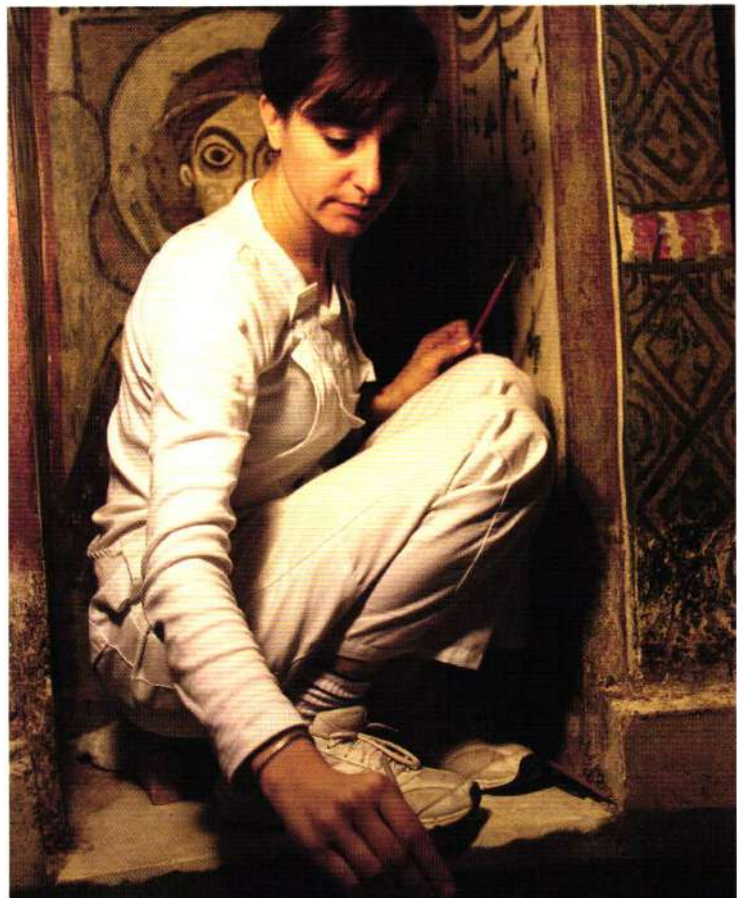
December 6–7, 2012, an international group of invited architects, archaeologists, conservators, art historians, cultural heritage management specialists and antiquities officials, together with USAID representatives and clergy of the Coptic Church, met at the Red Monastery in Sohag, Upper Egypt.

The meeting was convened to discuss the thorny issues relating to the preservation, conservation and management of living religious heritage, in this case specifically the Church of Saint Bishai and Saint Bigol known as the “Red Monastery.” Diverse points of view were shared and more questions were raised than answered, but the topics addressed through academic presentations and subsequent discussions are relevant for managers of living cultural heritage worldwide.

Difficult but pertinent questions were asked arising from unavoidable differences of appreciation. For the outsider there is always something exotic and fascinating while for the insider there is an instinctive connection with lived faith and tradition and a sense of ownership: How do we help people accept different ways of understanding their religious buildings and the objects of art and sculpture? How can the religious building be presented with respect to the art as well as the faith? How can religious and secular tourism co-exist? How do we monitor and protect the fragile environment? How can advocates of good stewardship influence the future preservation in this area? What can we do to modify the church

to receive large numbers of visitors? And perhaps the most difficult question of all: What is the wish of the owner? This last question brings to the fore the complexity facing those who will be involved in the future management of this unique site. There is not one owner. There are multiple owners.

Italian conservator  
Chiara Di Maro  
working at the Red  
Monastery in December  
2012. Photos courtesy  
Elizabeth Bolman.



## ARCE NEWS AND ACTIVITIES

Guided visits to the churches, sanctuaries and archaeological sites of the Red and nearby White Monastery and presentations on topics such as, *Living Religious Heritage, Memory and Identity—Religious Perspectives and Tourism, The House of Our Fathers: The Archaeology of Place and the Place of Archaeology at the Red and White Monasteries, Authenticity, Material and Immaterial Meaning of Monuments, and Interpreting the Recent History of the White and Red Monasteries of Sohag through the Bulletins of the Comité pour le conservation des monuments de l'art Arabe: 1882–1954* provided the participants with a historical context as well as stimulating discussion about the future management and conservation of the church as an archaeological site and as a shrine.

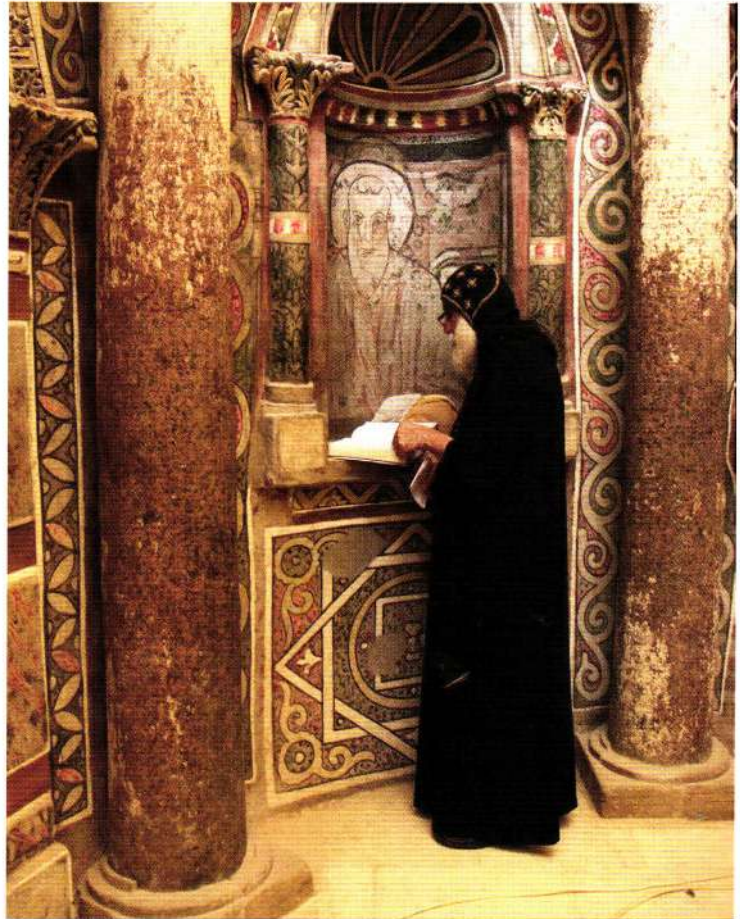
While ARCE did not expect to reach consensus for the management of this historic monument during this initial round table, the passion and dedication of those who have been part of this project for the past ten years was evident with often conflicting viewpoints openly expressed, every question raised and recommendations made for further meetings of this kind.

ARCE wishes to acknowledge staff members Mary Sadek, Zakaria Yacoub, Djodi Deutsch and Michael Jones for organizing the event and the Bureau of Educational and Cultural Affairs (U.S. State Department) through a grant with the Council of American Overseas Research Centers for funding it.

More images from the conference can be found in the Photo Gallery on the ARCE website ([www.arce.org](http://www.arce.org)).

Fr. Maximous el Antony  
at the Red Monastery.  
Photos courtesy  
Elizabeth Bolman.

Michael Jones speaking  
during the December  
roundtable discussions.  
Photos courtesy  
Elizabeth Bolman.





## ARCE NEWS AND ACTIVITIES

### Cultural Seasons in Egypt: Artistic Expression and Public Discourse

MS. DEUTSCH  
is ARCE's Academic  
Programs  
Coordinator.

*Djodi Deutsch*

The ARCE hosted conference, “Cultural Seasons in Egypt: Artistic Expression and Public Discourse”, attracted over 70 participants in early March. ARCE brought together American and Egyptian scholars and artists to share insights into the cultural production—art and music—in response to political upheavals in Egypt’s more recent history; from 1879 through January 2011.

ARCE collaborated with Dr. Christopher Stone, a 2012–2013 ARCE fellow (funded by the National Endowment for the Humanities) and this year’s scholar-in-residence, to organize the symposium. Dr. Stone is Associate Professor of Arabic and Head of the Arabic Program at Hunter College. He is currently conducting fellowship research on musician and composer Sheikh Imam.

ARCE hosted the symposium with supplemental funding from the Council of American Overseas Research Centers (CAORC) which funds the ARCE Fellowship Program with a grant from the Bureau of Educational and Cultural Affairs / US State Department.

This symposium provided a forum for discussion, debate and the exchange of ideas between generations and nationalities. ARCE was complimented on its decision to recognize the bilingual nature of its topic, presenters and participants. It seems our decision to use both languages—as preferred by the presenters themselves—was unique in conference planning.

Valerie Montes and Jordan Gerstler-Holton provided presentation summaries and translations from Arabic to English. ARCE thanks all those who were instrumental in making this symposium a success.



Cultural Seasons in Egypt Symposium opening remarks.

A performance of the band Harafish.

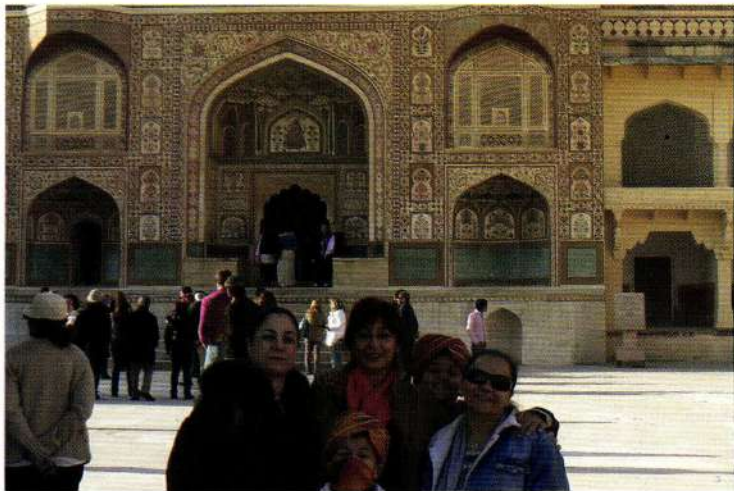
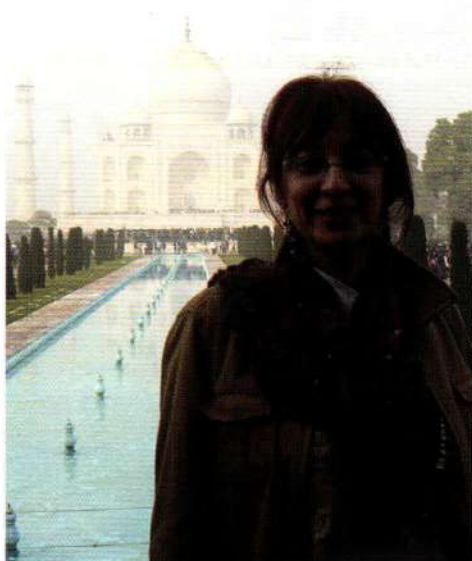
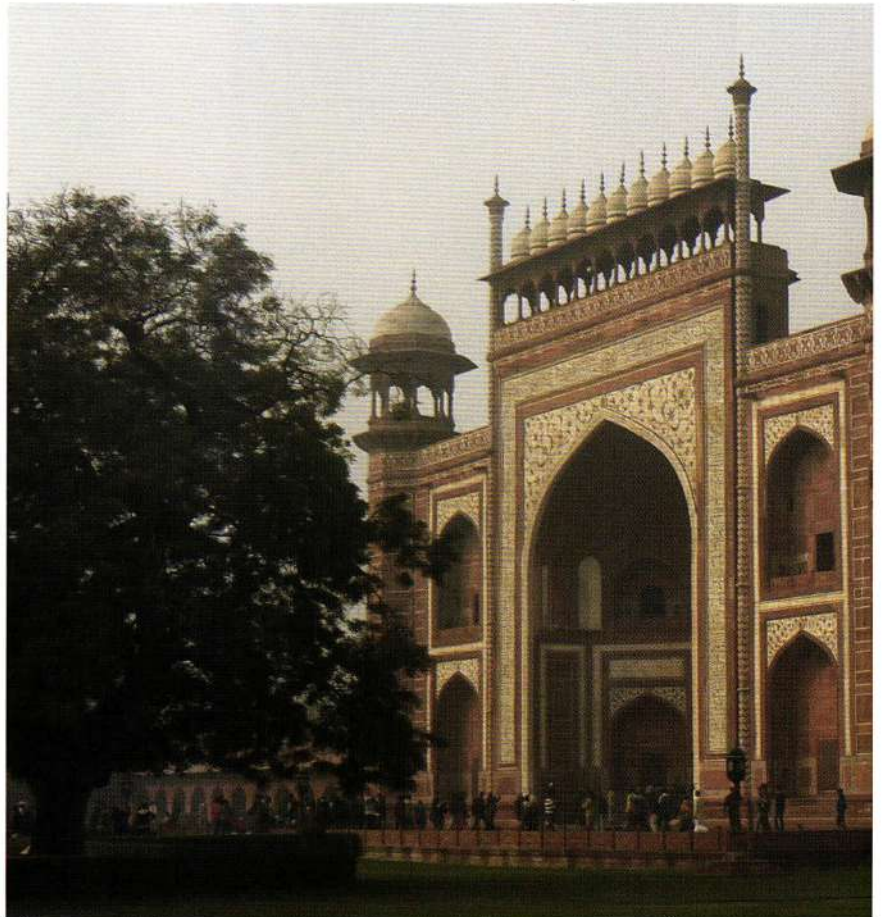


## ARCE NEWS AND ACTIVITIES

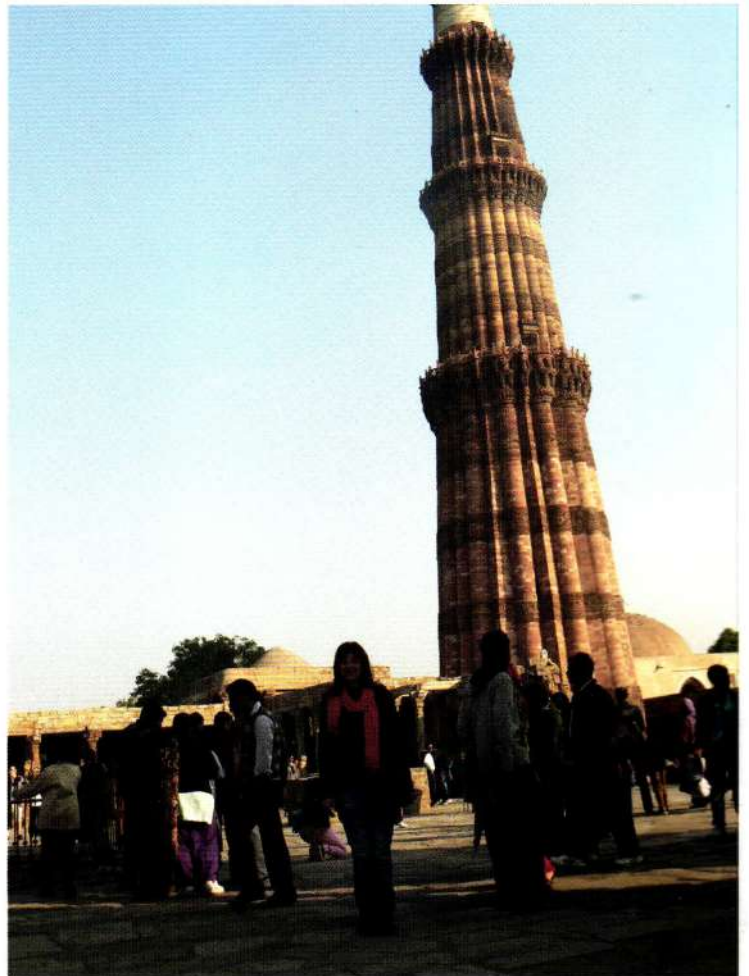
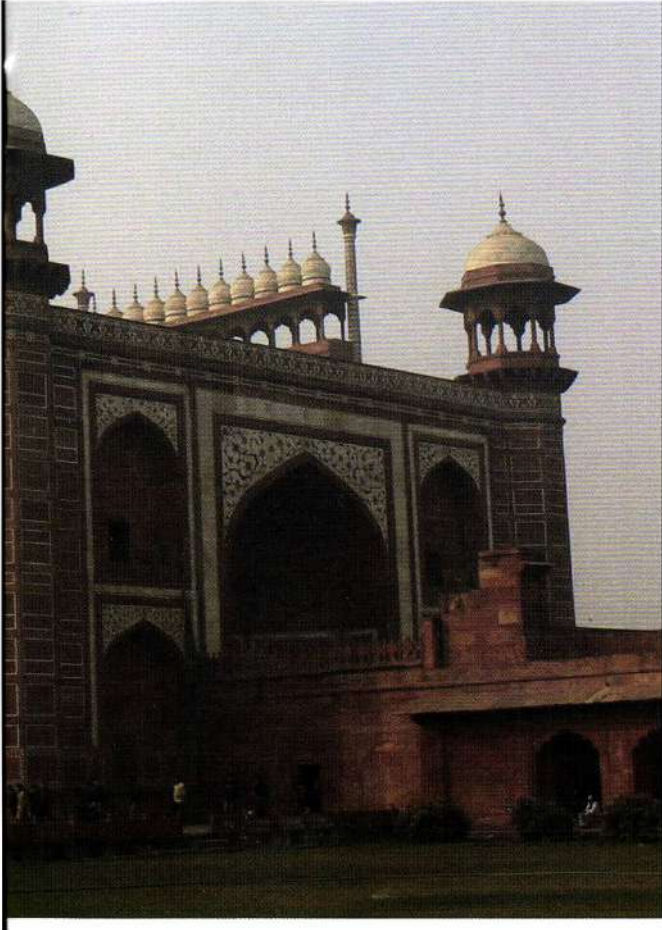
### The Magic of India

ARCE's intrepid Programs Coordinator, Mary Sadek, led an eager group of adventurers to India in December 2012. The itinerary included stops at architectural masterpieces like the Amber Fort near Jaipur and the Taj Mahal in Agra. In and around Dehli, the group toured the red sand stone tomb of Humayan, Qutub Minar, the tallest minaret in India, the Red Fort, Gandhi's Memorial, as well as the Mosque Jama Masjid.

*"India is the land of marble, cashmere, and textiles along with all the living souls, like cows, monkeys, snakes... India is a marvelous legend, and a huge land of contrasts and contradictions... It is a land of beauty, art, history, and outrageous food... Seeing the best of India on this trip was like tasting only the hors d'oeuvres. We now need to have the main course and the dessert." — Mona Ashour*



## ARCE NEWS AND ACTIVITIES



*"Indeed India—the Golden Triangle—Delhi, Agra, Jaipur was overpowering... was to me like experiencing a huge wave that sweeps you off your feet."  
— Mona Mikbail*

Clockwise from left:

Mary Sadek at Taj Mahal.

Entrance Gate at Taj Mahal.

Tour group with guide at Humayan Tomb.

Mary Sadek pictured in front of Qutub Minar.

The group stands in front of the Ganesh Gate within the Amber Fort at Jaipur.

# Thank you to our great ARCE Cairo staff for working through the difficult times!



Aboud Hassan



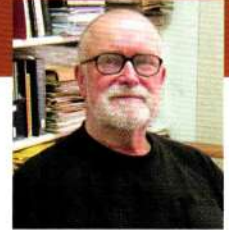
Ahmed Abdallah



Amira Gamal



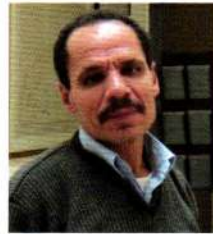
Amira Khattab



Chuck Van Sieten



Djodi Deutsch



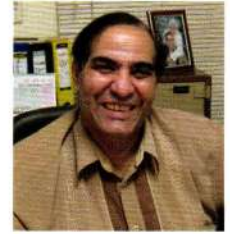
Eid Fawzy



Ghada Batouty



Hagar Gehad



Hussein Raouf



Jane Smythe



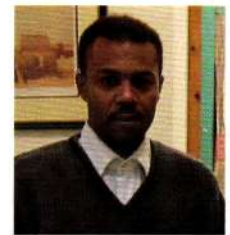
Janie Abdul - Aziz



Mary Sadek



Michael Jones



Mohamed Mohamed



Nabia Saad



Noha Halim



Osama Mohamed



Ramadan Abdou



Rania Radwan



Reda Anwar



Salah Metwally



Salah Rawash



Soliman Abdallah



Yasser Hamdy



Yasser Thorwat



Yehia Rahman



Zokaria Yaccoub



Sofia the Cat