A Story of ARCE Founders
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IN ISLAMIC CAIRO

King Tut's Treasures
MEMBER EVENT IN L.A.

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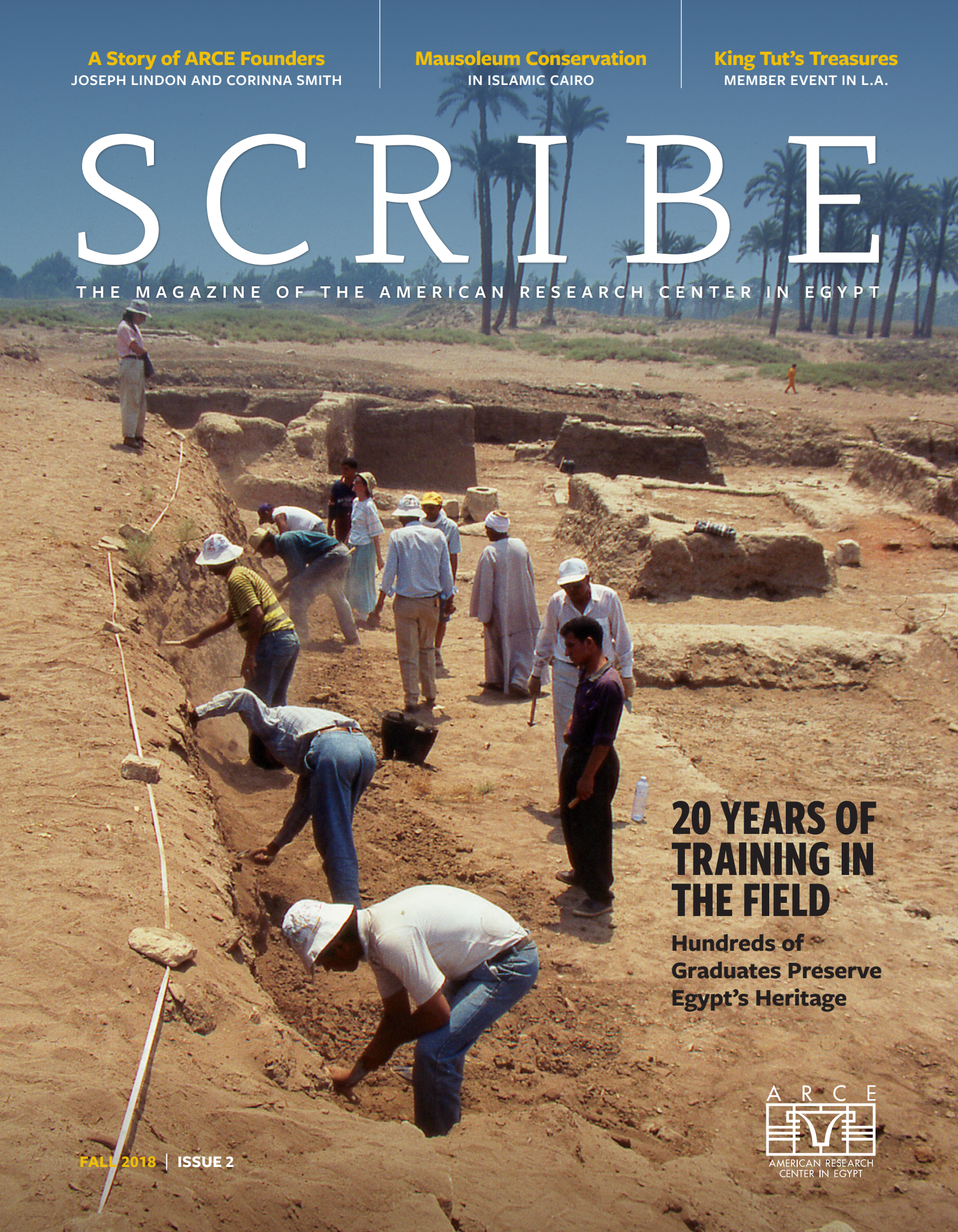

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FALL 2018 | ISSUE 2

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CONTENTS

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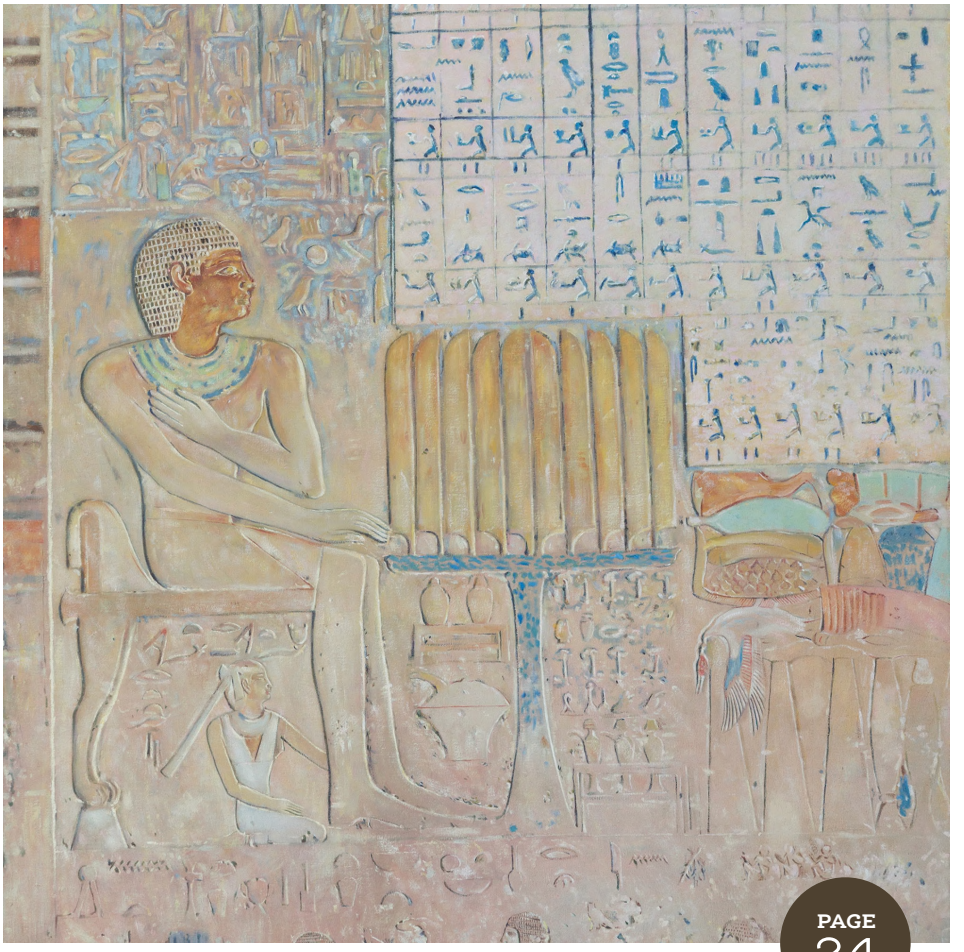
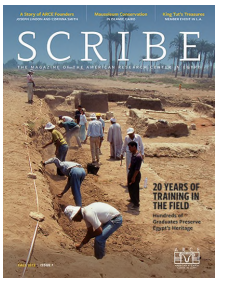


PAGE 24

This painting by Joseph Lindon Smith depicts Idu seated at the table, from the west wall of his tomb at Giza, sixth dynasty

ARTWORK: MUSEUM OF FINE ARTS, BOSTON

FEATURES



ON THE COVER

Students prep a wall to draw its profile during the 1995 field school at Memphis, just east of the Ramses II Colossus

PHOTO: DIANA CRAIG PATCH

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SCRIBE, FALL 2018, ISSUE 2
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There is so much more we can do within the United States and Egypt to serve our membership and grow it, and we will promote more exchanges with our colleagues from Egypt and all over the world.

Betsy Bryan
President, Board of Governors

Looking to the Future

I was honored to become ARCE's board president in April. I see the coming three years as an opportunity to learn from you – the members – about where you believe the organization should go as we look to the future. ARCE has made a number of transitions over the last several years – in location (to Alexandria, Virginia, from San Antonio, Texas) and in management, both in the United States (from Gerry Scott to Jane Zimmerman as executive director) and Egypt (Louise Bertini as director for Egypt). We are poised now to decide what the organization will do with the talents of its management, board and membership.

Over the next two years, Jane and I will visit each chapter and, more than anything, I look forward to hearing from you: What does ARCE mean to you? Where do you believe American research in Egypt is heading? How should ARCE focus its programming in Egypt and in the United States? What is core to the organizational mission and what are secondary priorities? These are all hard questions, but they are certainly worth discussing.

ARCE's membership is growing – for that we are indebted deeply to Jane and her staff – but as we gradually grow, I do wonder what new and returning members want most from the organization. It is not difficult for me to answer this question personally, because I'm an Egyptologist: I just want to continue my excavation and study in the Temple of Mut in Luxor, and I'd love a little time to continue working on analyzing data between field seasons. ARCE could, in fact, support what I want. After I leave the board, I could apply for a fellowship in Egypt and perhaps take a leave from teaching. Indeed, ARCE does many things that really are meaningful to us personally and professionally. We need to learn how individual members both within and outside of the scholarly community view ARCE and its purpose. So, what do you think of when you think of ARCE, and what does it mean to you?

When I have a chance to hear from you, whether in person or virtually, we could also talk about ARCE's future home. Our current Cairo Center lease is up in 2022, and we must evaluate whether to relocate to a larger space that will house our library properly, add a laboratory for work on materials unearthed in our many supported expeditions, house our valuable archive of ARCE conservation projects and more. Obviously, this is a large undertaking, and we are just beginning the necessary process to study possible relocation sites, needs, space requirements, etc. If you have an interest in ARCE's Cairo relocation, feel free to reach out to me through the ARCE staff at info@arce.org or write directly to the executive director at jzimmerman@arce.org to share your opinion on how you believe we should move forward with changes to the ARCE Cairo office.

The entire board of governors will join me in assuring you, the membership, that our executive director and our director for Egypt are working diligently on ideas and programs that ensure ARCE will not be standing still. We have a strong foundation that facilitates expeditions, sponsors fellowships, holds a top-tier gathering for academic dissemination in our Annual Meeting and supports chapters and community participants who engage with our mission. But there is so much more we can do within the United States and Egypt to serve our membership and grow it, and we will promote more exchanges with our colleagues from Egypt and all over the world. I am excited to hear your creative ideas and constructive feedback – any input on ARCE's future – as we plan ARCE's path ahead.

MAP THIS ISSUE

Locate the fieldwork, historic sites and other key places featured in this issue of Scribe

Updates on excavation, conservation and research projects developing across Egypt

Dr. Louise Bertini
Director for Egypt

Fieldwork Season: New & Returning Expeditions

The winter season is gearing up to be an exciting one for ARCE and Egypt. Firstly, research supporting member (RSM) projects are commencing work this fall, which include continuing as well as new projects. Also coming up, the third conference on the Bioarchaeology of Ancient Egypt and International Symposium on Animals in Ancient Egypt, co-hosted by ARCE and the American University in Cairo, will take place January 10-13, 2019. Later in the year, the International Congress of Egyptologists is scheduled in Cairo, November 3-8, 2019.

Over the last year, ARCE has hosted a 10-fellow cohort representing a diverse group of scholars. This class of research fellows covers topics including linguistics, music, sports, history of the Arab press, Egyptian material culture, Sufism, ancient Egyptian rock inscriptions and Quranic printing. Despite the variety of studies, all fellows share a common interest in utilizing atypical and innovative research sources

South Asasif conservation project, cavetto installation
PHOTO: ELENA PISCHIKOVA

Canopic jars from the tomb of Karabasken (TT391)
PHOTO: ELENA PISCHIKOVA

and approaches. To share these different approaches, the fellows organized a workshop on "Sources and Methods: Stimulating an Interdisciplinary Research." Presenters at this one-day workshop included heads of collections from the Egyptian National Radio and Television Union, the Periodicals Hall at the National Library, the Ministry of Antiquities Center of Documentation and Registration, as well as the Collections Management and Documentation Center at the Egyptian Museum. All participants shared the history of their collections and updated guidelines for accession. Librarians from the U.S. Library of Congress and the Center for Excellence for Middle East and Arab Cultures at the American University in Cairo provided insight into trends in library sciences, while the director of the Dominican Institute for Oriental Studies illustrated their newly designed online library catalog, thereby offering users broad editorial and historic contexts including modern analysis and classical commentaries on the Islamic works in their collection.

Work this season includes expeditions by some of ARCE's new RSMs, including the Kom el Hisn provincialism project directed by Dr. Leslie Ann Warden of Roanoke College, the Fag el-Gamous Fayum project directed by Dr. Kerry Muhlestein of Brigham Young University, the complex of Pepi II at Saqqara project directed by Dr. Tara Prakash of Johns Hopkins University and the el-Mahasna project directed by ARCE Vice President Dr. David Anderson of the University of Wisconsin-La Crosse. Dr. Elaine Sullivan of the University of California, Santa Cruz, will direct the 3-D Saqqara survey project as the team works to create a geo-temporal model of the entire Saqqara necropolis.

UPDATES FROM THE CURRENT EXPEDITION SEASON

Salima Ikram: Valley of the Kings

We are very excited about our work at KV10, the tomb of Amenmesses, in the fall. I expect this will be the last season of excavation and we hope to reach ground level throughout the tomb.

The tomb is a curious one. It was made for the 19th-dynasty king, Amenmesses, but never finished; a well-cut passageway leads into the mountain from the descending stairs of the pillared hall, but it ends abruptly. Even so, the upper part of the tomb had images of deities and texts carved into it that clearly identified the owner. However, Amenmesses – the intended owner – never used the tomb; most of the decoration has been hacked out and the walls plastered over and decorated for a royal wife. But whose wife were they prepared for? Remains of Baketwerel, the ancient Egyptian queen of the 20th dynasty, have been found, as well as pieces of funerary equipment for a lady called Takhat. Some human bones of an older woman were recovered in previous seasons.

So many mysteries: Did the two women usurp the king's tomb? If they did, were they working together? Are their bones, sarcophagi and canopic jars in the tomb? If not in his intended tomb, where is Amenmesses?

In addition to digging down to the bedrock, we intend to start cleaning and documenting the walls, and examining and recording the small finds in hopes of solving some of these mysteries!

Salima Ikram is the distinguished university professor of Egyptology in the department of sociology, Egyptology and anthropology at the American University in Cairo.

Other work related to USAID's cultural heritage and tourism in Egypt grant is nearing completion. These include the Red Monastery nave conservation and site management project, the Khonsu Temple conservation and training project and the Dra Abu el Naga job creation, conservation and training project. The official openings of TT159 (Ra'ya, fourth prophet of Amun) and TT286 (Niay, scribe of the table) at Dra Abu el Naga, along with the conserved chapels at Khonsu Temple, are scheduled to take place this fall.

This area featured the most elaborate relief carving in the whole tomb and the highest niche recorded in Kushite and Saite tombs.

The summer months have also seen a number of active projects including one by ARCE Antiquities Endowment Fund (AEF) grant recipient Dr. Elena Pischikova of the South Asasif conservation project. The team made progress on reconstruction of the south wall of the tomb, as well as the east wall and eastern pilasters of the first pillared hall in the tomb of Karakhamun. The architectural features and decoration of the entrance to the subterranean part of the tomb collapsed and were found in fragments. This area featured the most elaborate relief carving in the whole tomb and the highest niche (16.4 feet or 5 meters) recorded in Kushite and Saite tombs. Construction of the east wall and adjacent pilasters is complete, and the doorframe has already reached the cavetto level. The project team finished the remaining construction work and placed the fragments of the original decoration on the doorframe. Aside from the AEF project, Dr. Pischikova's team recently discovered a set of four canopic jars from the tomb of Karabasken (TT391), inscribed to the Lady of the House Amenirdis.

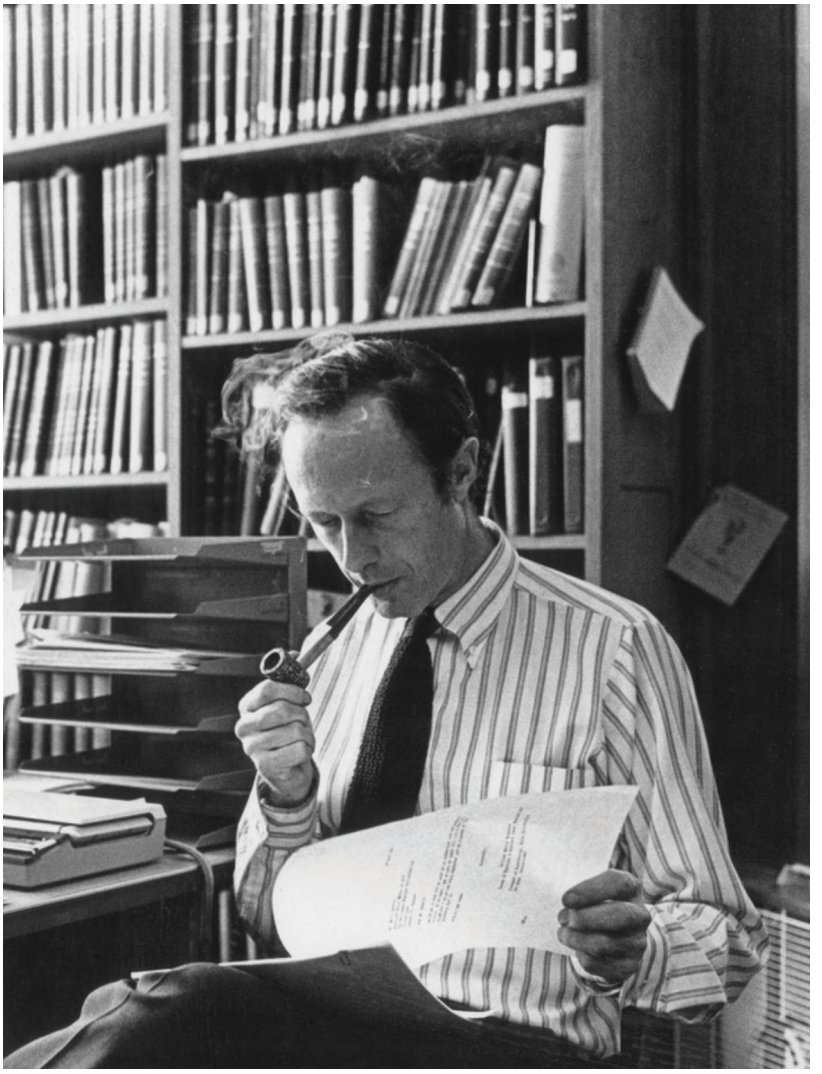
Starting in September, more than 10 RSM projects will resume activity in the field, including that of Dr. Salima Ikram at the American University in Cairo. Read more about her work in the Valley of the Kings on the tomb of Amenmeses (KV10) project on page 6.

With innovative work being carried out by new fellows and the continued fieldwork contributions of RSMs, I look forward to sharing updates on ARCE's role in facilitating research on the many facets of Egyptian history and culture.

Kara Cooney: Egyptian Museum, Cairo

For our fall season, we are heading to the Egyptian Museum in Cairo to analyze and document the coffins from the Royal Cache in which the kings and queens of Egypt were found. In 2016, we examined the 21st-dynasty coffins of the high priests of Amun and family members found in the Royal Cache, and we are excited to continue our research this year. Since all the Royal Cache coffins came into Deir el Bahari (TT320) through 21st-dynasty activity, and because many 18th- and 19th-dynasty kings were reburied in 21st-dynasty coffins, the examination of these coffins falls into the scope of third intermediate period crisis and reuse. Funded by ARCE's Antiquities Endowment Fund, this project coincides with my ongoing research on coffin reuse during the Bronze-Iron Age transition, a period of socioeconomic turmoil and scarcity. During the past nine years, I have documented more than 300 20th- and 21st- dynasty coffins in Egyptian, North American and European collections. Over time, my team has streamlined its methods of data collection and recording. My co-principal investigator is Yasmin El Shazly, and UCLA graduate students – Jeffrey Newman, Jordan Galczinski, Caroline Arbuckle MacLeod, Dani Candelora, Marissa Stevens and Rose Campbell – have contributed their considerable expertise during the project. I plan to include the data derived from digital images, documentation and resulting analysis in my ongoing research on reuse and craft specialization.

Kara Cooney is an associate professor of Egyptian art and architecture at UCLA.



William Kelly Simpson, professor emeritus of Egyptology at Yale University

PHOTO: MUSEUM OF FINE ARTS, BOSTON

William Kelly Simpson, 1928-2017

BY GERRY D. SCOTT, III, FORMER ARCE DIRECTOR

At the Annual Meeting of the American Research Center in Egypt in 2017, I offered a brief memorial for my teacher, Professor William Kelly Simpson, an internationally prominent Egyptologist and long-time ARCE member. I am pleased to contribute to *Scribe* this remembrance of Kelly Simpson and his career.

Kelly was born in New York City to a prominent New York family, his father serving as a representative to the U.S. Congress. He received three degrees from Yale University (B.A. 1947, M.A. 1948, Ph.D. 1954). There, Ludlow Bull, Yale's first professor of Egyptology and a student of James Henry Breasted, introduced Kelly to the discipline of Egyptology. Bull also served on the staff of the Egyptian department of the Metropolitan Museum of Art, and Kelly's first professional position in the field was at The Met.

This was followed by a Fulbright fellowship that brought Kelly to Egypt in the early 1950s and introduced him to the fledgling American Research Center in Egypt, in which he was active during his stay. He next held a research fellowship at Harvard University's Center for Middle Eastern Studies before taking up a teaching position at the University of Pennsylvania, an institution that he would continue to be associated with through the Penn-Yale Expedition to Egypt for the rest of his active career.

In 1958, Kelly returned to Yale as an assistant professor in the department of Near Eastern languages and literature, and Yale would remain his academic home until he retired in 2004, despite a nearly 20-year stint as curator of Egyptian and ancient Near Eastern art at the Museum of Fine Arts, Boston. In this, he was practically unique – balancing a full-time teaching schedule at Yale with the demands of overseeing one of the country's premier museum collections of ancient Egyptian art. Kelly was remarkably successful at both undertakings, regularly seeing his students receive their doctoral degrees in Egyptology from Yale and augmenting the collection at Boston through important acquisitions of ancient Egyptian and Near Eastern art and archaeology.

In the early 1960s, Kelly led the Penn-Yale expedition during the UNESCO salvage archaeology campaign to rescue as many of the monuments and recover as much of the archaeology of Nubia as possible before the flooding that would result from the building of

the Aswan High Dam and the creation of Lake Nasser. During these excavations, Kelly and his team discovered the highly important New Kingdom tomb of the Nubian Prince Heqa-Nefer at Toshka and explored the ancient Nubian townsite at Arminna. The results were published in five volumes of Penn-Yale excavation reports by Yale's Peabody Museum of Natural History, where Kelly was a curatorial associate. Kelly demonstrated his extraordinary scholarship in the sixth Penn-Yale volume dedicated to a study of the private stelae and monuments of the Terrace of the Great God at Abydos.

This record of publication continued during Kelly's association with the Museum of Fine Arts, Boston, beginning with his work on the Reisner Papyri. He made a determined effort to see that as much of George Andrew Reisner's remarkable work at Giza during the first half of the 20th century would be as fully published as possible, resulting in the multi-volume Giza Mastabas series produced by the museum. This project also led to the involvement of the museum and the Penn-Yale expedition to Egypt in the Giza necropolis, as Kelly and his colleagues re-examined the mastaba tombs excavated by Reisner years before.

He was practically unique – balancing a full-time teaching schedule at Yale with the demands of one of the country's premier museum collections.

During Kelly's tenure as curator in Boston, much of the permanent collection of Egyptian art was reinstalled and two important exhibitions dealing with whole categories of objects were staged. The first of these presented and discussed objects associated with the daily life of the ancient Egyptians during the New Kingdom ("Egypt's Golden Age: The Art of Living in the New Kingdom 1558-1085 B.C."). The second dealt with objects related to death in ancient Egypt and ancient Egyptian funerary practices

William Kelly Simpson with actor Omar Sharif in the Egyptian galleries of the Museum of Fine Arts, Boston, 1977

PHOTO: MUSEUM OF FINE ARTS, BOSTON

("Mummies & Magic: The Funerary Arts of Ancient Egypt"). The catalogs from these two exhibitions continue to be important research resources for Egyptologists and museum professionals alike.

While many of Kelly's publications and projects were aimed primarily at a scholarly audience, several of his works are appropriate for the interested general reader. Among these are his revision of William Stevenson Smith's classic, *The Art and Architecture of Ancient Egypt* and *The Literature of Ancient Egypt*, which he produced in concert with British Egyptologist R. O. Faulkner and the University of Chicago's Edward F. Wente, Jr.

In addition to Yale University and the Museum of Fine Arts, Boston, Kelly felt a strong commitment to the community in which he lived, Katonah, New York. There, he actively supported the Caramoor Center for Music and Arts, the Friends of the John Jay Homestead and the Katonah Museum of Art. For the

museum, Kelly organized and curated an important small exhibition, "The Face of Egypt: Permanence and Change in Egyptian Art." The exhibition's modest-sized catalog is typical of Kelly's work in that its thoughtful text provides both general information for the museum visitor and interesting insights for the specialist.

Kelly had many interests besides Egyptology, among them art, dressage and the opera. In each of these areas, he was fortunate to have resources that allowed him to participate actively at various levels. For example, he not only collected art, but was a patron to many significant institutions and organizations, and he served as a board member for a number of arts and cultural entities over the years. Sometimes Kelly's other interests would intersect with his devotion to Egyptology, such as the pieces of neo-Egyptian Empire and Regency furniture he acquired or the drawings of costumes for Aida by early Egyptologist Auguste Mariette in his collection.

An important measure of any professor's career is his students, and Kelly produced many who are ARCE members, among them current ARCE board president Betsy Bryan of Johns Hopkins University and others whose names are familiar to ARCE members. Kelly's career as an Egyptologist, and his many other accomplishments, naturally includes his involvement with ARCE. An ARCE lifetime member, Kelly was a board member on and off for 40 years, from 1959 to 1998. With his wife Marilyn, he supported ARCE's research library in Cairo, the Marilyn M. and William Kelly Simpson Library; and he was the recipient of an ARCE Distinguished Achievement Award, presented to him during ARCE's 50th anniversary year in 1993.

The catalogs from these two exhibitions continue to be important research resources for Egyptologists and museum professionals alike.

SCHOOLS OF THE **TRADE**

ARCE FIELD SCHOOLS HAVE TRAINED HUNDREDS OF EGYPTIAN OFFICIALS OVER TWO DECADES AND FOSTERED STRONG PARTNERSHIPS IN CONSERVATION

BY DAVID EVERETT

Students studying in the AERA/ARCE 2018 advanced field school excavate down to the final occupation level in one of the priests' houses in the Khentkawes Town in Giza

PHOTO: MARK LEHNER

RABEE EISSA is the tall, bespectacled personification of the benefits of field schools in Egypt. One of the Ministry of Antiquities' ubiquitous inspectors at missions across the nation, Eissa studied excavation for two years in ARCE-funded field schools. He was inspired to spend a decade as an instructor for later field school students, earning his M.A. and Ph.D. in archaeology along the way. Today, Eissa continues to teach at field schools and draws on his excavation skills as the director for the Ministry of Antiquities' dig at the newly discovered temple of Ptolemy II in Beni-Suief.

"A large number of my colleagues and I are using the skills we learned in field schools in our own excavations everywhere across Egypt," Eissa says. "The field school is very important for the ministry, because it creates a new generation of professional archaeologists."

Eissa's example is among hundreds that demonstrate how the value of field schools multiplies through scores of excavation and conservation projects. What started simply as an ARCE proposal to help government inspectors understand the details of excavations has helped change the face of Egyptology, lecture by lecture, dig by dig.

Diana Craig Patch, who in 1995 pioneered the first ARCE field school for ministry inspectors, says her idea was to "help break down the boundaries between Westerners and Egyptians in terms of knowledge and the control of that knowledge." Field schools allowed inspectors "to become much more our colleagues," says Patch, now the Lila Acheson Wallace curator in charge of Egyptian art at the Metropolitan Museum of Art.

Sameh Iskander, an Egyptian Egyptologist and former ARCE president, considers field schools a landmark step toward a more collaborative era for his profession. "The key is to give back to Egypt, after we have received so much over the years," says Iskander, who directed a 2017 inspector field school at Abydos for New York University, an ARCE research supporting member.

Today, field schools sponsored or funded by ARCE and many other organizations have been refined into what informally might be labeled "field universities," where advanced courses far beyond a trowel and a brush burnish the knowledge of

Sameh Iskander with field school students in Abydos
PHOTO: SAMEH ISKANDER

Egyptian inspectors. Courses – often taught or co-taught by Egyptians - range from ceramics, restoration and epigraphy to digitization, writing and publication. Lectures cover specialties such as osteology, archaeobotany and zooarchaeology.

But the impact of inspector field schools extends beyond curriculum. Field schools have always promoted cooperative learning and teaching, with Egyptians involved at the front of the classroom. The schools also encouraged critical thinking and independent judgment by inspectors, leading to increasing Egyptian contributions. As field schools continued, more graduates became instructors who helped manage schools. The Egyptian government started its own schools in archaeology, conservation and other skills, often taught by former students or instructors at ARCE-sponsored field schools. The result is a new era of partnership and independence for Egyptians and others who study Egypt's remarkable, seminal contributions to civilization.

Early Days of Egyptology

Egypt, of course, has experienced many decades of foreign scrutiny of its history, culture and monuments, and those explorations occurred after centuries of war, conquest, colonization and appropriation. Some of this began as long as a millennium ago, or even earlier, when first the Greeks and then the Romans explored and studied the pyramids and the Great Sphinx. Under Ottoman rule from the 1500s, Egypt and its environs were occupied by the British in 1882, who fully withdrew 70 years later. Prior to the British, Napoleon sponsored a series of French explorations that spawned international interest in Egypt and its past. As a result, Western colonialism permeated the early days of modern Egyptology. Scholars and explorers from France, Britain, Germany, Italy, the United States and other nations descended on the pyramids, temples and other enticing remnants of thousands of years of cultural heritage. The result was that non-Egyptians gained more renown in the now international field of Egyptology. A sampling of famous names from this era is decidedly non-Arabic: Carter, Champollion, Petrie, Reisner, Belzoni and Brugsch.

One typical attitude from these Egyptologists was to assume their own scholarly superiority and to consider Egyptians as mostly hired labor. At excavations, local men and teens once known as "basket boys" were hired to haul debris away after it had been examined by Western archeological teams. One exception was the famed multi-generational excavators and foremen from Quft, an area just north of Luxor on the east bank of the Nile that still produces some of Egypt's best excavators.

Meanwhile, over the centuries, thousands of statues, mummies, pots, coffins and even entire walls or tombs were removed from Egypt. Treasure hunters sold some to make money; others were taken by researchers to their home countries. As an example, the iconic Rosetta Stone, a key to the mystery of hieroglyphs, still rests on an honored perch in the British Museum, 3,600 miles from where one of Napoleon's soldiers discovered it in the Nile Delta in 1799. A lesser-known example is a large family statue taken sometime in the 19th century from the fifth-dynasty tomb of Rawer at Giza. Today, each member of the five-person family resides in separate pieces in U.S. museums; scholars theorize it was broken apart because the individual pieces would garner more money than if the piece was sold as a single statue. After the creation of the Egyptian Antiquities Service, artifacts were shared between Egypt and the foreign missions that helped uncover them. That policy

Top: Field school student recording in Memphis, 1996

Bottom: Setting up squares with Atiya Radwan, a supervisor at the field school in Memphis, 1997

PHOTOS: DIANA CRAIG PATCH

Students share their finds during an ARCE site visit to Memphis, 1997

PHOTO: DIANA CRAIG PATCH

proved controversial, yet many of these scholarly spoils remain in museums worldwide.

"Egyptians were to some extent marginalized and provincialized in the study of their own ancient culture," explains Mark Lehner, another inspector field school innovator and president of the Ancient Egypt Research Associates (AERA). Over his four decades in Egyptology, Lehner saw these attitudes firsthand.

As Egypt regained independence in 1922 and developed economically and academically, it reasserted control over historic sites, known or unexplored. No longer would British, American or French teams simply return for their annual seasons of work. The Egyptian government instead set up a system of controls, permissions and oversight, while also gradually reinstating its own exploration and preservation.

Over time, Egyptians were required to be employed in responsible positions on foreign-led digs, and an increasingly sophisticated system of government inspectors was established to provide on-site monitoring. One goal was to make sure that artifacts remained in Egypt. Especially with the Egyptian population boom after World War II, archaeologists realized they needed to cooperate to excavate, document and protect scores of endangered sites that faced destruction from the tractors and bulldozers of modern agriculture and development – and from a later all-out push for tourism at the nation's most famous monuments.

Government inspectors relied on formal training and degrees from Cairo University and other institutions, which provided a solid understanding of Egyptian history, language and major historic sites. But these inspectors were neither archaeologists nor anthropologists; they were assigned to oversee dig sites without detailed knowledge of the meticulous techniques needed for excavation, restoration or documentation.

"They became inspectors," says JJ Shirley, director of the ARCE-funded TT110 Epigraphy and Research Field School (ERFS) in Luxor and managing editor of the *Journal of Egyptian History*, "but they didn't know anything about archaeology or epigraphy or pottery or bones or other specialized skills, unless they sought it out themselves. And that's difficult to do; there was no system in Egypt that provided it in any systematic way."

Reflecting the attitudes of the past, some foreign missions preferred inspectors who left them alone. Deserved or not, encouraged or not, a few inspectors gained reputations as standing by to watch from afar, both literally and intellectually. At other sites, inspectors sometimes became so concerned about an excavation that they slowed or stopped work out of fear a monument would be harmed.

"They didn't know why we were doing what we were doing," remembers Patch, the field school pioneer who has worked on digs in Egypt since she was a student in 1979. "If you don't understand it, you can't supervise it; that's the key." She specifically remembers working on a mission that wanted to excavate a small trench near a wall at Abydos, but the mission's inspectors objected, afraid the wall would collapse. "They didn't know that doing this was not going to hurt anything."

That experience stayed with Patch. By the 1990s, those and other memories would prod her to become no less than the ARCE godmother of modern inspector field schools in Egypt.

Heat, Exhaustion, Excitement: The First Field Schools for Inspectors

Diana Craig Patch knew the field school concept was not new to archaeology. Students and others interested in the science had been trained on-site at digs worldwide for nearly a century. In the United States, field schools were especially common in indigenous sites in the Southwest, and schools for field work continue today nationwide, from Monticello in Virginia to petroglyphs in Arizona. Internationally, field schools have long trained students on-site and for academic credit. Most are affiliated with universities, but other schools are run by nonprofits and enterprises that offer excavation vacations to interested laypeople. Patch's burst of innovation was to adapt this long-standing concept in archaeology to the particular challenge of helping government inspectors in Egypt.

CASE STUDY IN COLLABORATION

TT110: Tomb of Djehuty

Field schools have evolved from the early versions more than two decades ago to highly collaborative operations that often have more instructors from Egypt, compared to any other nation. And most of those instructors are themselves graduates of previous field schools.

The ARCE's multi-year leadership in conserving and documenting the 18th-dynasty Theban Tomb of Djehuty (TT110) in Luxor represents a typical contemporary field school. The Luxor West Bank Archaeological Field School for local inspectors opened in 2013.

Among the first steps was excavating the original courtyard and doorway from under meters of debris, shoring up the deteriorating walls and ceilings, plus trying to uncover whatever was left under blackened walls. John Shearman, an engineer and ARCE associate director, eventually took over supervision of this conservation stage of the work, which featured a nearly all-Egyptian operation. Most of the instructors were graduates of ARCE field schools.

As the excavation and restoration wound down at TT110, an epigraphic documentation school began. In effect, this ARCE-funded illustration and research school is the final step in the TT110 project, says school director JJ Shirley.

For the TT110 Epigraphy and Research field school, the old dig site format was modified to include two sessions in a single year. Five weeks of spring work taught students to accurately record the tomb's scenes and inscriptions, as well as illustrate pottery and archaeological objects. Led by long-time illustrator Will Schenck and his former student and AERA graduate Yaser Hussein Mahmoud, the inspectors learned how to draw inside TT110 or at ARCE's nearby digital lab at Karnak Temple. In the fall, the same inspectors returned to learn digital documentation from another of Schenck's and AERA's former students, Hassan Ramadan Aglan, and conduct research projects supervised by Shirley.

Hazem Helmy, an independent archaeologist, was both a supervisor and student at the 2015 and 2016 ERFS, calling it "a life-changing experience for me in terms of building my skills, getting hands-on experience and learning how to be able to do these things myself without any help... I learned things I never imagined I could know."

So far, the schools have trained 23 inspectors – men and women, Muslim and Christian, from all parts of the country. The dual-session approach creates a strong bond that extends beyond the schools, not unlike the alumni networks from universities worldwide.

"It's important to have this kind of mix," says Shirley. "Our goal is not only to teach students the skills for this kind of work going forward, but to give them a group of colleagues that they can rely on when they do their own projects — to really create a proper team feeling. And that has worked amazingly well."

Helmy, Shirley's ERFS project manager for the 2015-18 field schools, remembers how graduates would come back to teach and supervise in later seasons.

"In general, we all stay connected and continue to really support one another," Helmy says. "There is so much love and respect between us, we really feel as if we are a family."

"The real benefit," Shirley says, "is that inspectors take an active and meaningful role in the recording and preservation of their own heritage."

Will Schenck and Ahmed el Nasseh at TT110's north stela

PHOTO: JJ SHIRLEY

ARCE sent several inspectors from what was then the Egyptian Supreme Council of Antiquities to American field schools in the U.S. to learn how on-site training worked. While some seminars and informal training had occurred between inspectors and foreign experts, Patch was the first to propose that ARCE develop a formal school in which inspectors would be taught actual techniques of trowel and brush. Her proposal and ARCE's eventual support evolved into a program of education and cooperation that has come to define Egyptian field schools. It all began under Patch's trailblazing direction in the hot summer of 1995, near the Ptah Temple at Memphis.

That first field school was as rocky as a desert dig site, with challenges in language, housing and instruction – all in Egypt's relentless heat. In that first Patch season, inspectors dug trenches to model procedures for an active site; each student was issued a trowel, brushes, plumb bob, scales and other essentials.

Throughout these obstacles, Patch established a format that remains in effect at many schools today: The U.S.-trained Egyptians would join instructors to co-teach the school, which would follow the usual schedule for any dig, often six days a week. Trowel and brush work began in the cooler break of dawn and continued until the heat of lunchtime. Lectures followed and evenings were reserved for making notes and reports and sharing the day's work with other team members. The goal in the school was to match the exhausting, meticulous, frustrating and sometimes exciting sense of community and respect on excavations worldwide. On leave from their work as monitors of a foreign mission's dig site, ministry inspectors were now active participants.

While the impact of these first schools was limited, Patch urged inspectors to take their new skills back to the excavations they were overseeing. Armed with their own personal brush and trowel, they even could jump into the dig itself, as many did. The goal was to build a cadre of inspectors who understood the details of what was happening in a mission.

After Patch's groundbreaking work in 1995-97, UCLA archaeologist Willeke Wendrich ran an ARCE field school for inspectors in 2002, followed by a 2003 school organized by Patch. Wendrich adapted the ARCE concept for her own field schools, moving in 2006 to a new model of training inspectors alongside American undergraduate students. Most American students were female and were paired with an inspector of the same gender, which allowed more female inspectors to be admitted. The field school offered English lessons to the inspectors and Arabic lessons to the U.S. students. With a usual team of six Americans and six Egyptians, the Wendrich schools focused for a decade mostly on Greco-Roman sites in the Fayum. Her instructors and lecturers were a combination of Egyptian graduates from previous field schools, advanced students with extensive excavation experience and seasoned specialists from the UCLA research group.

"When I first came to Egypt as a student, I was shocked about the split between the inspectors and the team," Wendrich remembers. "The inspector was very isolated, and many of the team members didn't speak Arabic, even among those who had been there for 20 years. There was a lot of misunderstanding and mistrust."

Field schools began to change that isolation through various interactions and exercises. For instance, Wendrich would ask inspectors and local excavators to join her U.S. students to lead regular, school-wide trench tours to exchange information

and jointly discuss results and interpretations. Those tours "really improved the way we worked together. It gave trainees a voice and a stake in the project," she remembers.

Over time, many field school instructors were chosen from former field school students, leading to even greater participation by Egyptians. This knowledge transfer remains a key goal of the field school concept – a goal that began with Patch's innovation and determination.

OVER TIME, THESE AND OTHER FIELD SCHOOLS HAVE TRAINED AN ESTIMATED 1,000 INSPECTORS ACROSS EGYPT.

The brainstorm to establish a field school for inspectors is "one of my career's greatest achievements, without question," Patch says. "It was one of the most significant things I have done to further the discipline in my work in Egypt. I'm very proud of it."

The Field University: Evolution, Specialty and Expansion

After the early work from Patch and then Wendrich, other teachers, Egyptologists and organizations developed the inspector schools into the current, wide-ranging system. Many of those involved in field school work come from ARCE institutional members, including UCLA and NYU. By far, the key leader in this next generation of field schools was Mark Lehner, one of the world's best-known Egyptologists and president of another ARCE institutional member, AERA.

In partnership with ARCE, Lehner developed a broader model of field school in 2005. First, the AERA/ARCE school sessions became longer, with more formal, comprehensive instruction at active digs. Second, from 2006 on, standard schools expanded into introductory and advanced excavation courses, with concentrations in archaeology, illustration, survey, ceramics and, of course, digging. Over time, separate schools were established in salvage archaeology, as well as analysis and publication.

Yaser Hussein Mahmoud explains the rock inscriptions to students at el Kab

PHOTO: JJ SHIRLEY

As with the Wendrich-led schools, Lehner's schools teach stratigraphic excavation techniques perfected by the famed Museum of London Archeological Service. The schools' motto tracks Lehner's focus away from gilded tombs and headline-grabbing mummies toward the everyday lives of ancient Egyptians: "We are not looking for things; we are looking for information."

Several AERA/ARCE excavation schools focused on Lehner's long-standing exploration of Heit el Ghurab, the village occupied by ancient workers who built the Giza Pyramids, and other nearby temples and monuments. The specialized schools were spawned in part by the demands of population and development growth, plus a focus on tourism. Some sites needed urgent exploration before they were covered over or destroyed. In 2008, ARCE sponsored Egypt's first salvage field school for inspectors. Led by Lehner's AERA team, the school explored and documented the Khaled Ibn al Walid Gardens near the Luxor Temple before they were demolished. Later AERA/ARCE salvage schools focused on the Luxor Town Mound before it was removed.

This series of larger AERA/ARCE field schools continued through 2011, with AERA later using ARCE Antiquities Endowment Fund grants for 2014, 2015 and 2018 schools to study materials gathered at previous excavations in Memphis and Giza.

Sameh Iskander, who visited the AERA/ARCE field schools when he was ARCE's president, touts the value of having student inspectors involved in genuine excavations – a technique he used at his 2017 inspector school at Abydos. "That got them extremely excited and motivated. Whatever we came across and

THE ORIGINAL INSPECTOR FIELD SCHOOL CONCEPT DIANA CRAIG PATCH ENVISIONED HAS BEEN INSTITUTIONALIZED, AND THE ATTITUDES DRIVING THOSE CHANGES REPRESENT THE NEXT, GRAND STAGE OF EGYPTOLOGY ITSELF.

whatever excitement or disappointment – they were part of it. It was very useful for them to be embedded in the actual work."

The availability of inspector schools has since exploded. ARCE implemented its own field schools in conservation, illustration and research at Theban Tomb 110 in Luxor (see page 17), with both French and U.K. missions adding inspector training at their various sites. The ministry's own field school also has expanded to multiple sites.

Over time, these and other field schools have trained an estimated 1,000 inspectors across Egypt. Many instructors in field schools are veterans of the comprehensive training from Lehner's AERA/ARCE schools. Rabee Eissa, the inspector turned Ph.D. field director who opened this article, is a graduate of the first introductory and advanced schools under Lehner, and Eissa continues today to teach excavation at his AERA/ARCE "alma mater."

At field school commencements, some inspectors write celebratory poems; many invite children, parents or spouses to watch them receive their completion certificates. For Iskander, "it was such a heartening feeling at the end of the sessions – how happy they were, how motivated they were, and how lucky they felt."

"We're helping to save Egypt's cultural heritage and promote broad awareness of that cultural heritage," says Lehner. Because of the field schools, inspectors are "contributing directly to more information on the human career, on one of the most important civilizations in the world."

Advancing the Field School Model

Fields schools encourage students to make independent assessments and think critically. At a dig or on a temple wall, students are expected to take initiative and, when needed, to question accepted information or professorial declarations.

Patch added more discussion and analysis to the earliest ARCE field schools in 1995-97. Wendrich, too, learned at her first field school in 2002 that a typical Socratic method of teaching created tension among Egyptian inspectors, many of whom were more accustomed to memorization techniques.

Over his years in Egypt, Lehner has seen the role of inspectors change as they learn in field schools. "It's not just the basic skills we're teaching or the more advanced skills in the specialty schools," says Lehner, "but how to think critically about the material."

John Shearman, ARCE's associate director who managed the excavation and conservation field school in Luxor, remembers that some ministry inspectors arrived at the school expecting to be told what to do. When such overt direction didn't happen, inspectors realized there was another way, Shearman says.

Hazem Helmy, an independent archaeologist in Egypt and supervisor of ARCE's Epigraphy and Research Field School at TT110 in Luxor, is especially grateful for the collaborative approach he experienced. "When we're working and come across something really difficult or challenging, we always come together to problem-solve," says Helmy. "This type of teamwork is so amazing and so beneficial; you learn so much from it."

Field school directors have adapted their teaching methods based on experiences working with Egyptians over the years. Wendrich tells the story of how her mission's textile expert realized the challenges of differentiating sheep wool from goat hair. Wendrich was training local excavators at her project in Berenike on the Red Sea coast, explaining the goals and methods of the excavations. She brought in the expertise of the trainees, who were members of the Ababda tribe and nomadic owners of sheep, goats and camels. A double-blind test was prepared to test the identifications, and the Ababda identified the fibers easily.

Wendrich noted a greater sense of mutual respect on the team when inspectors, students and local workers were side-by-side in the trenches. She stopped using the term "workers" for the local employees, instead calling them "excavators" – a term that denotes a sense of equality with other, titled team members.

Mark Lehner remembers once when his experts were puzzled by how many animal bones found at an ancient dump site in Giza featured broken or cut ends. Two Egyptian inspectors took a look and immediately suggested those bone ends were probably used for soup in the same style served in Egyptian homes and restaurants today. That revelation helped Lehner and others draw conclusions about the health and status of ancient Egyptians who worked on and around the Giza Pyramids. Lehner has told the bone soup tale repeatedly to illustrate how field schools foster a collaborative relationship between foreign missions and ministry inspectors. The two inspectors who identified how the bones probably were broken for soup "made a huge contribution to our actual results – one that we may have missed without them," Lehner says.

Even seemingly mundane necessities helped field schools progress to the partnership they represent today. Helmy, who worked with JJ Shirley at Luxor, remembers that one reason Egyptians relied on foreign epigraphers is that basic equipment like tape, markers and special paper was thought to be available only in Europe or the U.S. He, Shirley and illustrator Will Schenck decided to find the equipment in Egypt before the 2015 session of the TT110 ERFS.

"We went all over Cairo, visiting every market and supply shop until we found the right local alternatives, and we also kept a list of exactly where we found everything," Hazem remembers. "When the first

A student excavates in Memphis, 1996
PHOTO: DIANA CRAIG PATCH

season started, we passed the list around to all the students, and you wouldn't believe the difference it made to know we can get nearly all the tools we need right here."

Helmy's presence at ARCE's Luxor inspector school represents how the schools have changed since their infancy. An independent archaeologist whose father and uncles are from the famed Qufti area, Helmy is part of that new generation that Patch and others predicted would be built. "Archaeology is a family passion for me," Helmy explains. "Everyone in my family works in archaeology. Now I am trying to do it in a new and modern way."

Federal agencies in Egypt have embraced these contemporary field school models. The Ministry of State for Antiquities underscored the value of field training by announcing a recent requirement that two inspectors must be taught techniques and other details at each foreign mission in the nation. And the ministry has expanded its own field training throughout Egypt, under the Scientific Center for Archaeological Field Training and Continuing Research. Yaser Hussein Mahmoud, who continues to teach for JJ Shirley at the ARCE-funded TT110 ERFS, also operates field schools for the ministry in Luxor and Abydos.

The result: the original inspector field school concept Diana Craig Patch envisioned has been institutionalized, and the attitudes driving those changes represent the next, grand stage of Egyptology itself. The time of non-Egyptian exploration of Egyptian heritage and culture has transformed into an age of collaboration and respect with foreign partners – and of independent Egyptian exploration.

"It's not our country," observes Patch. "The key is to make our presence in Egypt a positive one, that makes people want us to be there. I think that working as a team is the way to do that, and I think the field school is a perfect example of how such a team actually leads to a good thing."

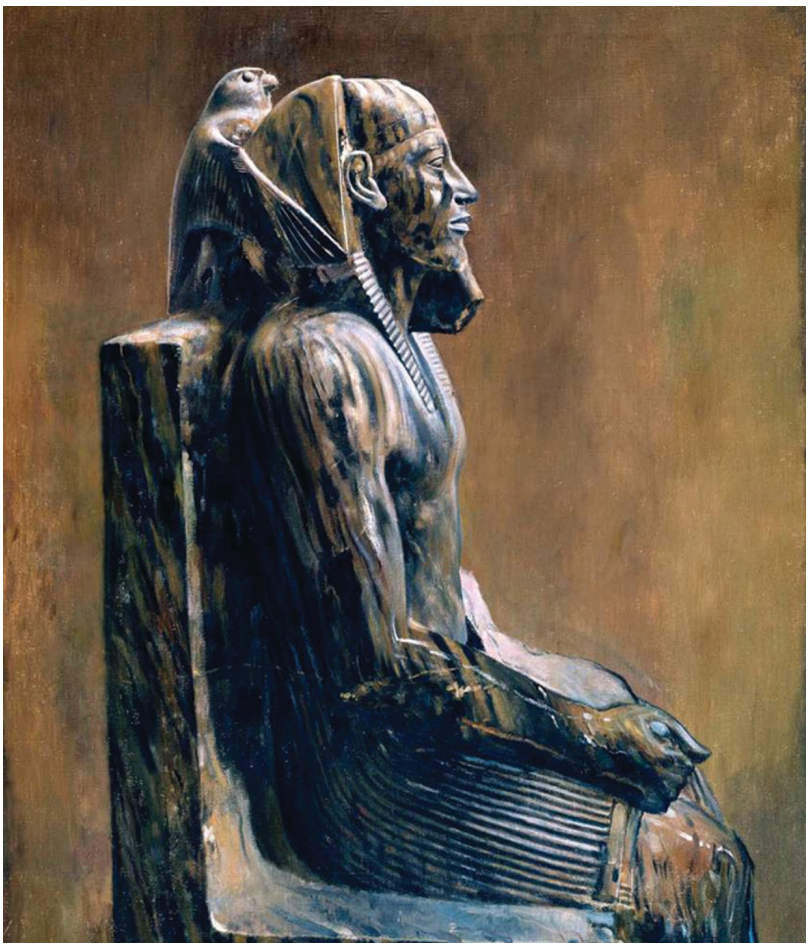
Iskander, the NYU researcher, agrees that field schools are altering the very nature of Egyptian exploration. "If each mission would just have one field school, could you imagine how many field schools would be in Egypt? And how that would change the relationships between missions and the Egyptians, that this is for cooperation rather than a one-sided activity?"

And what do Egyptians conclude? Helmy, the Qufti archaeologist and epigraphy supervisor, offer his final assessment: "There is a new generation of archaeologists in Egypt now that does not need to depend on others to do its work or to take care of its heritage. We can do things ourselves."

Joe & Corinna

A LEGACY OF ART, EGYPTOLOGY & ARCE

ALL ARTWORK: COLLECTION OF
THE MUSEUM OF FINE ARTS, BOSTON



Bottom Left: View of the Watteau Fete, a performance presented by Smith at Loon Point, 1931

PHOTO: DUBLIN HISTORICAL SOCIETY

Center: This painting by Joseph Lindon Smith shows a statue of King Chephren, builder of the second pyramid of Giza in the fourth dynasty

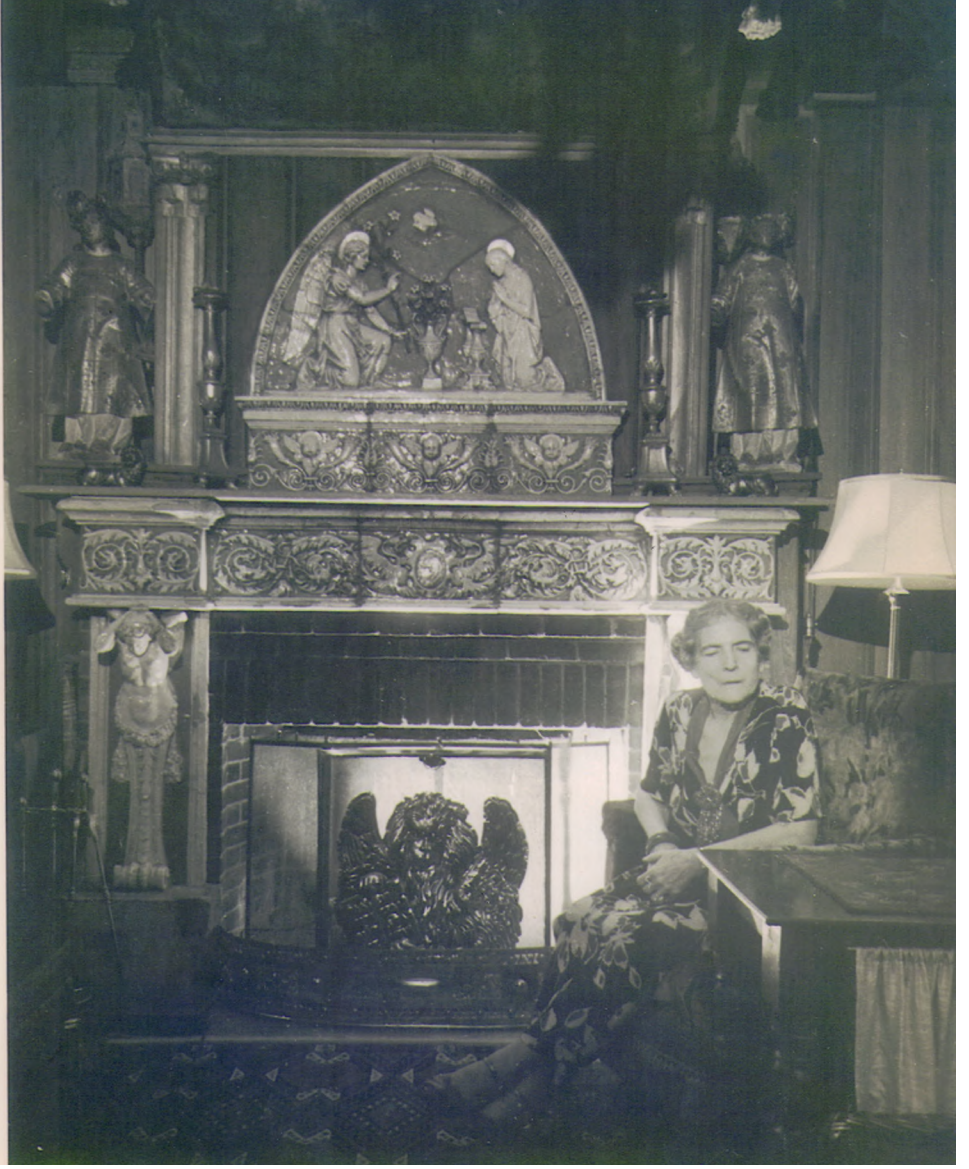
Right: A picnic at the Unas Pyramid in Saqqara, March 7, 1936, likely taken by George Reisner; from left to right, Mary B. Reisner (George Reisner's daughter), Joseph Lindon Smith, Corinna Smith and Mary Putnam Bronson Reisner (George Reisner's wife)

When Joseph Lindon Smith first set foot on the sands of the pharaohs, he was already a successful portrait artist from Boston. In travels to Greece and Italy, Smith had spent several years developing a technique of painting ancient architecture and relics with an astonishing sense of realism.

Yet this initial visit in 1898 to the land along the Nile would supply a life's essence for the young artist. For their remaining years, Joe Smith and the charming, scholarly Corinna, his wife of more than five decades, traveled worldwide, but they returned again and again to only one hallowed place: their beloved Egypt and the monuments, tombs and art that defined their lives.

Years later, Joe Smith's reputation in Egyptology secure, this renowned painter, educator, lecturer and dramatist would turn the enthusiasm of his eighth decade to the foundation of a new American Research Center in Egypt. He died in 1950 before he could inaugurate ARCE's first Cairo office, but Corinna, a fluent Arabic speaker who studied the Quran, continued and expanded Joe's influence within weeks of his death. Corinna Smith spent the rest of her years ensuring membership and funding security for ARCE.

But in December 1898, all of that was yet to come. That year, Joe opted for a last-minute trip to Cairo instead of Italy. His first morning along the Nile, Joe's



Joseph Lindon Smith purchased this ornate della Robbia-fireplace for his benefactor Isabella Stuart Gardner on a trip to Venice. When Gardner declined to acquire the piece, Joseph gave it to Corinna, who is pictured here in front of the fireplace at the Smith's Dublin, New Hampshire, home in the 1950s.

searching eyes beheld for the first time the most famous statue on earth. The spell of the Great Sphinx of Giza captured his painter's soul, as he later described in a letter to his parents in America:

"Nothing can be said or written which will give much idea of the feelings and thoughts the first sight of these stupendous things gives rise to. It is as impossible to think of their makers as to realize the distance of stars or their sizes. I sat in the hot sand and looked into that battered, mutilated face...and imagined the scene if all who had ever looked at the Sphinx were seated there about me.... What an enormous living carpet would cover the land as far as the eyes of the stone god would reach."

Joe and Corinna did not realize the adventures and prominence that were to come after they were married the next year. Their united talents would forge a legacy that remains among the most fascinating of American Egyptology – a legacy allowing that living tapestry of humanity not only to experience the wondrous art of the pharaohs through Joe's paintings, but also to benefit from ARCE's continuing explorations of Egypt's vital, fascinating heritage.

Painting and a Putnam

Joseph Lindon Smith was shaped by wars. He was born during the American Civil War, and his times in Egypt were interrupted most notably by the global conflagrations of World Wars I and II. Born in 1863 in Pawtucket, Rhode Island, Smith was raised in comfortable but creative circumstances. His father was a lumber merchant, and his Quaker mother enjoyed writing and producing amateur theatricals – a trait that would stick with Smith forever. Joe's uncle, American poet John Greenleaf Whittier, suggested to his parents that Smith be sent to Boston to listen in on lectures in architecture and other subjects at MIT. When a lecture didn't interest Smith, he spent his time in class making sketches. One MIT professor glanced at some of those sketches and pointed Joe toward the School of the Museum of Fine Arts, where his innate artistic ability quickly distinguished him. He went on to spend two years at L'Académie Julian in Paris, returning to Boston in 1885 to open his own portrait studio.

Joe's distinctive style, including a sense of realism and placing his subjects in outdoor light, soon attracted the attention of Harvard professor Denman Ross, who suggested Smith's technique would benefit from more study of the masters. Ross invited Smith to travel to Europe with him, and they made several trips to paint in Athens, Rome, Florence and elsewhere. The student certainly learned from these masters, but he also repeatedly sketched and painted the historic structures and statues he saw along the way. As his reputation grew, he became friends with a network of patrons, including, in 1892 in Venice, Isabella Stewart Gardner.

Back in Boston, his business and reputation expanded and Joe began teaching decorative arts at his MFA alma mater. Channeling his mother's theatrical instincts, he sometimes painted his subjects in period costumes. In the 1880s on a summer visit to paint a portrait commission in Dublin, New Hampshire, Joe became entranced with Dublin Lake and the surrounding art community, and his patron helped him acquire land. Joe and his lumberman father built a family summer home there at Loon Point, which later became Joe and Corinna's permanent home for most of their lives.

Dublin, in fact, was Joe and Corinna's starting place. At a wedding there in October 1898, just before Joe turned 35, he socialized with the delightful, intelligent Corinna Haven Putnam, daughter of George Putnam, the founder of New York's prominent Putnam and Sons publishing company. The two stayed in touch even as Joe planned a painting trip to Italy.

Scholar-Painter Symbiosis

That Italy trip was the one diverted to Egypt – the visit that resulted in that morning moment in the sand at the Giza Plateau.

Excited by the artistic possibilities of his first sights in Egypt, Joe went to Luxor, then, fatefully, to the colossi of Ramses II at Abu Simbel. He resolved to paint as many pictures as he could. As he later remembered, he became so engrossed in his work that he was startled when an elderly women strolled up, peered over his shoulder, studied the painting for a moment and asked: "What do you want for that picture?"

Joe later offered to sell the woman eight of his paintings and, without hesitation, she handed him a check, promising to buy others he produced. Of that encounter, Joe later recollected: "It wasn't until later when I returned to camp that I took out the check and saw the signature."

The name on the check was Phoebe Apperson Hearst, widow of silver magnate-turned-U.S. senator George Hearst, and the mother of William Randolph Hearst. Mrs. Hearst was also patron to archaeologist George Reisner's famous excavations in Giza.

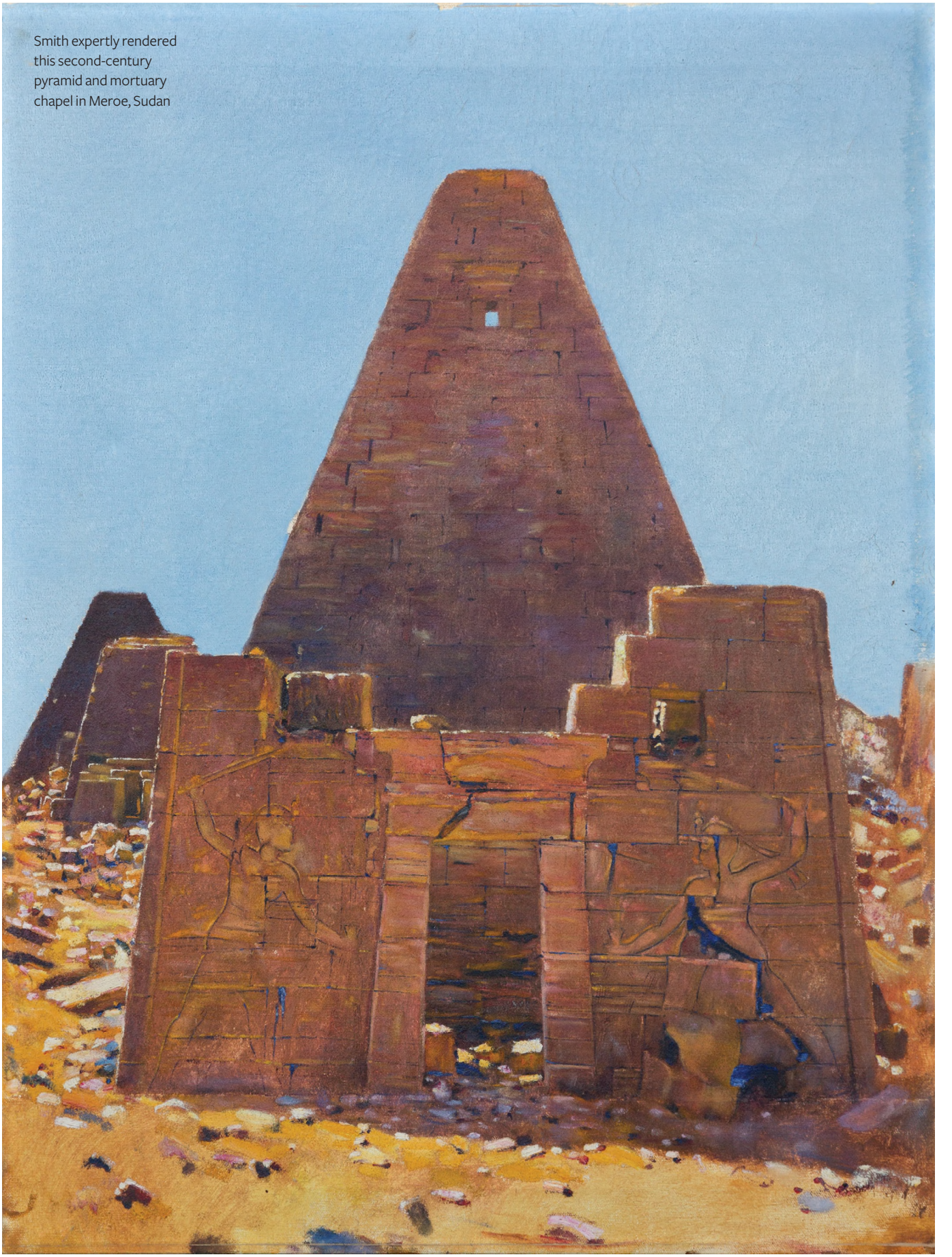
When Hearst proudly displayed Joe's paintings to Reisner, he observed that Smith had "accomplished the impossible" by splendidly depicting three-dimensional relief carvings in a two-dimensional painting. Reisner noticed another factor that entranced him as much as it had Hearst: "Each painting was an archaeological record correct in detail, but beautiful as a picture."

Later, Joe remembered those first moments of painting at the twin temples of Nubia as helping him realize he had found his calling: "I was not altogether happy in portraiture. My sitters were never on time, they invariably wriggled, and always had husbands or wives, mothers, and other relatives, each of whom had some criticism of the mouth, the nose, or the chin. Now Ramesses the Great is posing for me, and he is the sort of a sitter I enjoy. He will always be on time, he won't wriggle, and his relatives, like himself, are in stone."

When Joe returned to America, he resumed his Dublin courtship of Corinna, and they were married on September 18, 1899. You might guess the location of the honeymoon. That initial Nile trip together, one year after his first, not only solidified Joe's decision to focus his painting on ancient subjects, but set a pattern for the couple as well – Corinna became as beguiled as Joe. In the coming months, Joe painted everywhere he could, and Corinna began her lifelong study of the Arabic language and Islam.

Joe's paintings, plus his association with Hearst and especially Reisner, established his reputation in the

This detail of a ship comes from the Smith painting of the sixth-dynasty tomb of Mereruka in Saqqara



Smith expertly rendered this second-century pyramid and mortuary chapel in Meroe, Sudan

growing field of Egyptology. Just two years after he met Hearst and only a year after Joe and Corinna's marriage, the Museum of Fine Arts, Boston commissioned him to paint the famous Alexander Sarcophagus that had been discovered in Lebanon. The assignment was perfect for Joe's skills at depicting bas relief carving, but the ultimate critic was daunting: The sultan of the Ottoman Empire had just put the masterpiece sarcophagus on display at the new archaeology museum in Constantinople. Joe painted to full scale not one but three views, capturing the colorful carving with his breathtaking precision - as the sultan and everyone else noticed when the paintings were displayed next to the original at their unveiling in Turkey.

In a profile for Kmt magazine, Smith scholar Dennis O'Connor observed that the artist became a fixture at some of the most important Egyptian missions of the first half of the 20th century. "Howard Carter walked him through the tomb of Tutankhamen," O'Connor notes. And further, "when Reisner discovered the tomb of Queen Meresankh III in 1927, Smith was on-site. He painted 14 images of the tomb's façade and interior in less than two weeks. His painted works of the reliefs and engaged statuary within the tomb's three subterranean chambers produce the illusion of utter three-dimensionality. The works also faithfully captured the vibrant original colors as they appeared at the time of discovery and are the only color images of the tomb in its pristine state."

The great artist and the famous archaeologist became interlinked. The world learned of Reisner's discoveries through the press and academic journals, but those discoveries could be seen because of Smith's particular genius. For many years, art lovers and patrons attended annual showings presented at the foot of the Giza Pyramids where limousines lined up to see Smith's paintings of Reisner's latest yearly discoveries. Reisner even left Smith to monitor and oversee some excavations when he couldn't be there himself.

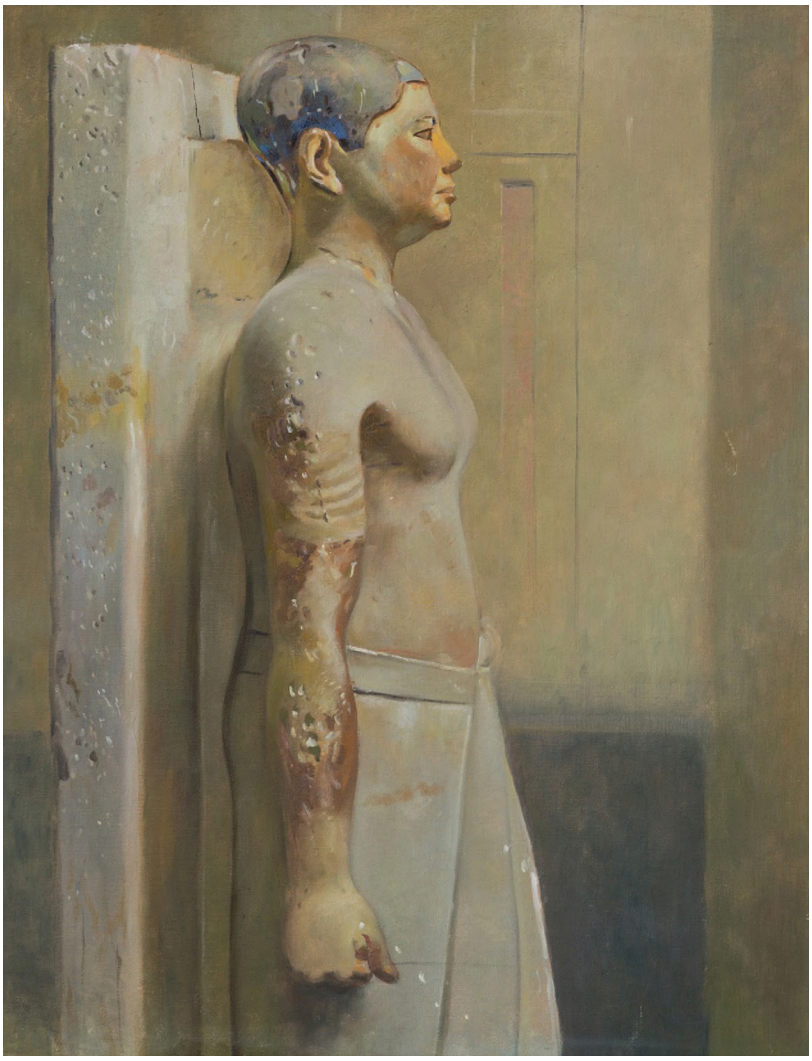
Over time, as Joseph Smith biographer Dennis O'Connor found, Joe and Corinna also became known and respected in the villages near excavation sites: "Corinna had cultivated a passion for Islamic culture and customs and she was an adept speaker and writer of Arabic with all of its nuances and intricate structure. She had even earned for herself the unheard of permission to enter the male-dominated mosques to display her skill and merit by perfectly reciting, in faultless classical Arabic, hundreds of teachings from the Quran before the stunned imams who had gathered there to hear her speak."

Corinna's cultural, social and political savvy again and again complemented Joe's work, eventually helping bolster America's position in the discipline of Egyptology. Even as Corinna focused much effort toward their family, she established her own professional lecture career on Arabic and the Islamic faith. And she built her own connections before and after the 1930s, joining various women's rights causes and working to address drug usage among Native Americans in the Western states.

Thirty Drums and Walking on Water

Joe's paintings may have been his life's work, but his passions extended to both casual and entrepreneurial showmanship. He enjoyed the summers at Loon Point, but also sought out other ways to relax after strenuous painting seasons abroad. He built an outdoor stage where he took to producing plays and pageants for the burgeoning art community in Dublin as popular summer diversions. As renown for his paintings grew, Joe began presenting theatricals and pageants on stages beyond those he designed and built.

Two of the most famous Smith extravaganzas took place in 1913 and 1914. The first was an Egyptian-themed



The proud stance of the statue of Ranofer from his fifth-dynasty tomb in Saqqara is captured on canvas by Smith

In Sudan, Smith painted this view of the 18th-dynasty temple of Kumma from the south

masque and dinner which was held at Louis Comfort Tiffany's showroom in New York. Later that year, he arranged an event at the Newport, Rhode Island, estate of Arthur Curtis James called the Masque of the Blue Garden. In spring 1914, Joe staged, costumed and co-directed one of the most elaborate shows ever produced in the United States, to celebrate the 150th anniversary of the city of St. Louis. While some of his galas were less opulent, the St. Louis event featured 2,000 dancers and musicians, 30 drums and 30 cymbals, as writer Diane Larkin reported in a 2008 profile of Smith.

The shows also continued at Loon Point. Local residents joined as both performers and audience members, employing improvisational dialogue and elaborate staging. Dublin attracted many great names of the day, including Mark Twain and Amelia Earhart (Corinna's first cousin). Joe and his parents created an artificial island, Larkin wrote, and Joe concocted a scene in which one woman appeared to walk on the waters of Dublin Lake – thanks to submerged planks. As the Smiths and their friends had children, performers became younger, and Joe began annual shows at the Dublin Lake Club. Those events continued until his death in 1950 and remain a staple of the summer program at the club today.

In all of these pageants, large and small, Joe was the creative force. But the woman in the producer's chair often was the pragmatist of the couple. "Aunt Corinna," as she was known in Dublin, ran the club membership of the club and shaped the pageants with her eye for detail and precision.

Among the most famous pageant tales was a performance that never happened. At the end of 1908, the Smiths were among those sleeping in the open air on the sand and rocks at archaeologist Arthur Weigall's dig at the Valley of the Queens. One night, as they explored a nearby bluff, Joe noticed how the lamp's shadows flickered against a natural, amphitheater-like cut in the rock. The showman immediately sensed the stage-like possibility of the stone alcove and soon announced a performance was in order. Given the contemporary view about possible curses on various tombs in Egypt, Joe steered the plot in that direction. The rehearsals began immediately, with Weigall's wife, Hortense, to play King Akhnaten, Corinna his mother, Queen Tiy, and Joe, of course, as Horus, the incarnation of the living pharaoh. Invitations were sent, props and costumes created and the script honed.

At this point, versions of the tale differ. Joe later recounted that mysterious storms nearly blinded

Corinna and Hortense with a force that put them in a Cairo hospital. Weigall never mentioned any storm and instead described the malady that struck his wife as an ectopic pregnancy. Regardless of the details, the women apparently were indeed hospitalized, and others were injured, including a broken leg for another member of the party. The story of the canceled performance evolved among the gabby friends of Weigall and the Smiths until the tale came to represent a meta-reflection of an Egyptian tomb curse. Theatrically, Smith frequently blamed the cancellation on "the curse of Amon-Ra."

The Brush of Brilliance

Joe's famous paintings were created with a special "dry brush" technique that reduced brush marks and emphasized depth and relief. Dry brush means just that – the artist uses a dry brush without much paint instead of using water for watercolors or thinners for oils. Artists often use "dry" painting for speed and to produce a sketch-like detail with shading and shadow.

Joe also developed certain habits: His goal was to create art in replica, but that meant he would recreate the subject when it was found, not when the ancient art was created thousands of years earlier. Joe's paintings were of archaeological discovery, so all of the stains, cracks and erosion became part of Joe's process too. He also determined that he should paint his subjects at the same scale of the original works. Sometimes, that meant pictures twice as tall as Joe himself.

Among the first to enter and document a tomb, Joe witnessed the original pigments that were thousands of years old – and realized that those pigments would soon fade with modern exploration and its many disturbances. Joe's paintings were not only the best record of these sites, but also moved beyond technical documentation into the realm of fine art. In short, Joe was not an epigrapher illustrating a site's findings but an artist who wanted others to experience the glory and revelation of discovery. Numerous museums began to acquire his paintings and, for some visitors, they served as a substitute for a visit to Egypt.

Joe joked that his paintings were "better" than the originals because his didn't fade with time, and because they could be viewed miles or continents away. More seriously, he often said in his later years that he had spent a lifetime learning how to paint: "I regard my art as an interpreter of the past, rather than a mirror."

Back in America, Joe traveled and displayed his paintings, delivering lectures on the growing field of Egyptology. Many in the audience would never be able to afford or accommodate Joe's grandiose pictures. But they clamored for smaller copies. Diana Larkin pointed out in her 2008 online profile that such paintings were both valuable and popular. Of course, this was an era when photography was only black and white for the most part, so Smith's realistic, careful

These rock-cut statues from the inner chamber of the fourth-dynasty tomb of Queen Meresankh III (G7530-7540) were painted by Smith on his travels to Giza

While in Meroe, Sudan, Smith painted this block relief of King Amanitaraqide with the southern group of pyramids in the distance, 228–246 CE

paintings were the best way to view an ancient tomb without actually visiting it.

At times, Joe demonstrated his techniques during a lecture. Larkin described how he once showed a lecture audience a portrait he had painted of an Italian boy. "Then he transformed it," Larkin wrote. "He changed the skin tone and brightened the sky, turning his work into a portrait in the manner of Titian. Next, he simplified the planes and toned down the color contrast, until he had a totally different style, suitable for a mural." Joe was a painter, but always a teacher.

Throughout their years in Egypt, Joe and Corinna's respect for the culture earned high regard in both village squares and Cairo offices. His paintings provided a way for the outside world to see the glory of Egypt and for the Egyptian population to appreciate its own history and culture. Joe became the only American to have his art displayed in the galleries of the Egyptian Museum – an honor repeated several times – and he later began teaching his technique to Egyptian students at the behest of the Ministry of Education. The honors continued in April 1949, when Mahdi Allam, dean of Arabic inspectors for the Ministry of Education, wrote a pamphlet about his new friend.

Allam's study tells the story of Joe, already in his 80s, at a dinner in Cairo. When the host remarked on how little food he placed on his plate, Smith replied: "I have to be careful now that the season is starting. I mustn't allow myself to grow fat, as I have sometimes to squeeze myself into narrow places inside tombs and other ancient buildings in order to paint my pictures."

Amid the attention and shows and teaching, amid the fame and respect, Joe Smith kept painting. And as much as possible, from the earliest years to the last, he wanted Corinna at his side. The joke between them was that Joe believed he worked even faster when she was nearby, with her explaining that the increased speed "was out of fear."

Corinna, as practical and charming as ever, was never eclipsed by her partner. O'Connor writes: "She possessed and maintained personal contacts within government circles and she was well-known and respected in the society worlds of many prominent government men in Washington. In her youth, she'd been introduced to politics because she was the daughter of George Putnam, the influential New York publisher who maintained many government contacts and affiliations. Before and after her marriage, she'd often acted as her father's "hostess" and she became well recognized not

only for her beauty and charm, but also for her acuity and intelligence with regard to political issues of the day."

Joe, Corinna and a New Passion

What would become the American Research Center in Egypt was first envisioned in a 1948 magazine article by Sterling Dow, then president of the Archaeological Institute of America. Dow and others organized a meeting that year in Boston, and the planning began. The Smiths could not attend that first meeting, but Dow and the others were aware of their interest, the value of their fame and especially the couple's support for the center's goal to promote independent and collaborative research in Egypt.

By April 1950, at age 86, Joe was functioning as president pro tem of the ARCE executive committee in Cairo, arranging a meeting at the American Embassy. The minutes show Joe urged the group to work with Egyptians as much as possible while also recruiting scholars from top U.S. universities. "I believe that fine things of the past will continue to attract the fine people of the present," he pronounced.

By April 1950, at age 86, Joe was functioning as president pro tem of the ARCE executive committee in Cairo, arranging a meeting at the American Embassy.

Joe was chosen for the ARCE board and Corinna was elected to honorary membership. He promptly proposed that the name of an Egyptian liaison officer for American scholars be inscribed along with American names on the foundation stones of the new center in Cairo. In his biography of Smith, O'Connor writes: "Once again, Smith was the consummate public relations bridge between the two countries. In Egypt he unfailingly promoted publicly the interest and concern of America, and once back in America, he made the conspicuous point of singling out and commending Egyptian nationals on a par with their American counterparts."

This artwork by Smith shows the tomb chamber of Queen Hetepheres (G7000X) in Giza, fourth dynasty

Smith's stress on bridge building between the U.S. and Egypt was a key part of ARCE's organizational principles, which he and others pushed to declare that ARCE "shall seek cooperation with those American, foreign or international governmental agencies which deal with international cultural relations but shall have no organic affiliation with any agency of the United States government or of any other government."

But the grand plans and leadership role Smith envisioned would not happen. On October 18, 1950, just after turning 87, Joe died in his sleep. He would have assumed the directorship of the Cairo office the next month. The light of his art continues in hundreds of paintings displayed worldwide, but he would create no more. The memories of Joseph Lindon Smith were left to the history he so carefully recorded.

Fortunately, someone else was waiting to assume his role - someone whose organizational expertise might carry her influence beyond Joe's prominence. At the November 21, 1950, ARCE board meeting, less than a month after Joe's death, his widow was appointed to the board of governors. Over the next 15 years, O'Connor writes, Corinna actively continued her commitment and service to the organization, especially in membership and funding. At the ARCE Annual Meeting the following year, Corinna reported a sizable bequest made by her New York friend Mrs. Godfrey Peckitt in memory of Joe Smith and George Reisner. The minutes of that meeting also noted that "a significant increase in membership can be attributed to the untiring efforts made by Mrs. Joseph Lindon Smith. Ninety-four new memberships have been recorded and sixty-six of those have already been paid up. ARCE's bank balance has tripled from the year before."

By 1953, the minutes for ARCE's Annual Meeting praised Corinna for promoting a new membership committee, with another notation thanking her for helping bring the center's bank balance to its highest level ever. As O'Connor writes: "This happy turn of events was assuredly the result of her committed efforts to the organization, coupled with her wide field of benefactors and Washington elite. In January 1954 Corinna was appointed by unanimous vote of the trustees to a year's tenure on the executive committee."

Meanwhile, she and others worked to keep the young organization neutral amid the political and economic turmoil in Egypt. By 1958, with Corinna now in her 80s, the board voted "to make her an honorary member of the executive committee in the hope that she would meet whenever possible and would continue to aid the center as she had so greatly in the past with her invaluable suggestions and advice."

The assets of ARCE had grown to exceed $30,000 – a sum that seems paltry now but was healthy for that era. Corinna continued to work behind the scenes for ARCE and eventually published her own autobiography, Interesting People: Eighty Years with the Great and Near Great. The organization shows up on one of the book's final pages, in a chapter the always charming author called "How to be Useful Over Eighty!"

By 1964, Corinna was back on the ARCE board. Her final executive meeting was in November 1964, when she resumed her persistent advice urging "all members of the board to make an effort to secure additional members." She also reported that "there was a great deal of interest in the center to be found in Dublin, New Hampshire" and that it was her "plan to secure for 1965, members of that community to become active members of ARCE." At age 90, Corinna Putnam Lindon Smith died on a June day in Dublin, the beloved home to the family and life she and Joe built there.

After 16 years of support and work, ARCE faced a promising future. As Dennis O'Connor concludes in his chapter on the Smiths and ARCE: "It is never to be forgotten again that it was through the Smiths' foresight, planning and effort, and most certainly as a result of their international and very public positions over the course of their lives, that they left behind them a functioning and dedicated entity that would fulfill their greatest ambitions and hopes for its success."

Scribe *magazine gratefully acknowledges research and writing for this article by ARCE member and Chicago chapter President Dennis O'Connor, which includes work from his published article in* Kmt *and a future book about Joseph Lindon Smith that will detail Smith's life and career as well as his seminal role in the creation of ARCE; from an online profile of Joseph Smith by Diana Wolfe Larkin, published in 2008 by the Monadnock Art Friends of the Dublin Art Colony; and from a brief biography published in 1949 in Arabic and English in Cairo by Dr. Mahdi Allam, then dean of Arabic inspectors for the Ministry of Education.*

Dome of the Shajar al-Durr mausoleum before conservation

SULTANA OF Pearls

PRESERVING THE DOME THAT HONORS A HISTORIC FEMALE RULER

BY MAY AL-IBRASHY

ALL PHOTOS: MAY AL-IBRASHY

When the only woman to rule Egypt in the Islamic period was considering where she wanted to be buried, she could have chosen from many hallowed locations, including her husband's mausoleum. Instead, 'Ismat al-Dawla Shajar al-Durr, Sultana of Egypt for 80 days, selected a location near shrines to notable women descended from the prophet Muhammad.

The result in 1250 was a palatial garden complex that probably included a mosque, minaret, bath and oratory, all surrounding a domed mausoleum that forever honors this legendary woman from Egypt's past.

Today, seven centuries after the storied Shajar al-Durr created her monument, only the mausoleum remains on bustling al-Khalifa Street in Historic Cairo. But its eight-windowed dome proudly stands restored as part of an innovative revitalization designed to show the neighborhood's residents how Egypt's history can become a catalyst for everything from healthier children to workplace collaboration. The work on the mausoleum also demonstrates how the art and science of modern conservation techniques have evolved and adapted to confront the ravages of both time and previous, faulty restorations.

ARCE funded the conservation with added support from the Barakat Trust in the U.K. Three years of delicate, fastidious conservation focused on the square main chamber and its keel-shaped dome with eight windows. Inside, a glass mosaic mihrab (the Mecca-pointing niche) shines as the only remaining example of its kind in Cairo, its central motif a tree of pearls in reference to Shajar al-Durr's name. Also restored are the painted polychromy, carved stucco

Top: Masonry grouting

Bottom: Stucco during conservation

and two ornamental friezes, including the one that names Shajar as the monument's founder, as mother of Khalil and as sultana.

Ruler of 80 Days, Sultana of a Dynasty

A former slave, the strong-willed Shajar al-Durr reigned over Egypt for only 80 days after the death of her husband, al-Salih Najm al-Din Ayyub. As the wife of the last Ayyubid sultan, then sultana, then the wife of the first Mamluk sultan, Shajar al-Durr also was the key to a transition from the Ayyubid to the Mamluk era. She ruled from the May 2, 1250, death of her husband until July, when she married Izz al-Din Aybak and crowned him sultan. She is thought to have been only the second female ruler in Islamic history, after an earlier sultana in India.

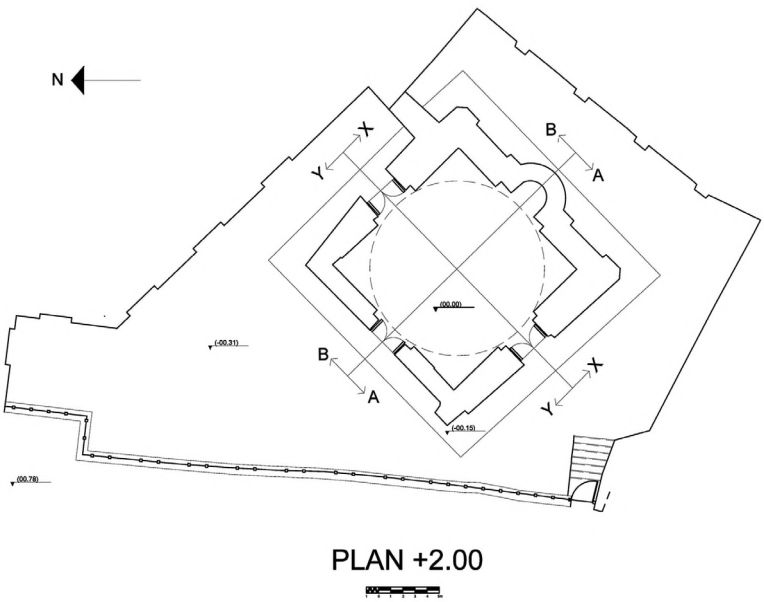
Even in a reign of fewer than three months, coins were minted in her name. But intrigue surrounded those months when it was revealed that Shajar al-Durr had kept the sultan's death a secret because of the French-led Seventh Crusade invasion of Egypt at the time. The clever Shajar al-Durr reportedly used blank papers the dying sultan signed to issue various orders to resist the invaders, and supposedly concealed his death by having his meals brought to the sultan's always-closed tent.

The ruse worked. The crusaders were repelled, saving Cairo, Egypt and Jerusalem and dispatching the defeated Louis IX back to France. Yet Shajar al-Durr faced other challenges when she finally revealed the sultan's death. Syrian emirs refused to recognize her reign. Her second marriage was a political solution, although conflicts continued with her new husband and his other wives until she was thought to have arranged his murder in a bath. Immediately imprisoned, the Tree of Pearls reportedly was found naked and beaten to death (supposedly by wooden clogs) outside the Citadel in Cairo, on April 28, 1257.

The former sultana was glorified by the domed mausoleum that dated to the months of her reign and that marks not only the beginning of an era but makes a statement about the wily, determined woman behind it. While it's unclear whether she is actually buried at the shrine, it was built near monuments to al-Sayyida Nafisa, al-Sayyida Ruqayya, al-Sayyida 'Atika and al-Sayyida Sukayna, all female religious figures who descended from the prophet. Meanwhile, the Mamluk dynasty she helped found ruled Egypt for the next 300 years until the Ottoman Empire intervened.

The mausoleum came to be known as al-Khalifa only in the Ottoman period, after a reference was added to the dome for Abbasid Caliph Muhammad al-Khalifa. While this second figure cannot be historically authenticated, the name was accepted as a more important burial than Shajar al-Durr to the point that not only the shrine but the whole Cairo street came to bear the name. In fact, two mosques were built near the Shajar al-Durr dome. One, named al-Khalifa, was finished in 1876, renovated decades later, then demolished in the early 20th century. Sultan Husayn Kamil, who ruled from 1914-17, ordered a second mosque near the dome, but construction stopped on this building, which, left half-finished, was used for a time as a community center and clinic but closed in the early 2000s.

This evocative legacy with its inextricable link to the historic street ties into the wider scope of an initiative called Athar Lina (Heritage is Ours). The program connects nearby residents and other stakeholders in conservation and development to transform heritage into a communal resource.



PLAN +2.00

Top: Fence conservation

Bottom: Site plan of the mausoleum

If residents see benefits from the history in their midst, they will be more likely to support or join in long-term preservation.

In this way, the conservation of the dome became a nucleus for a wider intervention that includes the rehabilitation of the adjacent mosque into a community center and the conservation of the Fatimid domes opposite Shajar al-Durr with funding from the U.S. Department of State Ambassador's Fund for Cultural Preservation. The Athar Lina project also is implementing social and cultural goals in collaboration with the Built Environment Collective-Megawra that include a heritage education program for neighborhood children and women, participatory research on the street's waste handling, a project in which local artisans exchange skills with designers and a tourism promotion program. That latter project established an annual festival called Spend the Day in Khalifa, which for five years has joined residents and visitors in a celebration of the street's past and living heritage. The Athar Lina urban research and rehabilitation program focusing on services, infrastructure and public space received further funding from ARCE in 2016 for a conservation school focusing on groundwater problems in historic settings. In addition to researching and teaching solutions for groundwater and salt damage to historic structures, the school proposes reusing removed groundwater for irrigation, cleaning and fire control.

Threat to the Dome: Salt, Trash and History

The mausoleum's architecture and decorative features

Top: Carpentry work on the lower frieze

Right: Wood conservation of the lower frieze

were important reasons it was chosen for conservation. The dome's chamber is 538 square feet (50 square meters), made of brick walls topped by the keeled dome with tripartite, octagonal windows and two tiers of squinches - architectural features built to transition angled walls to a domed ceiling. The dome squinches and spaces between the windows are decorated with delicately-painted medallions and arabesques that could barely be seen when work began. Among the treasures were the glass mosaic mihrab. At risk from neglect were the painted polychrome on the interior below and between the windows, carved stucco decoration above the mihrab and three doors and the painted wood frieze naming the mausoleum's honoree.

The poor state of preservation was of special concern. While the dome was structurally sound, work done at the site in the past 20 years created its own risks. Conservation efforts from the 1990s into the early 2000s led to the walls and dome being plastered with thick cement. This attempt to fortify and preserve instead accelerated damage caused by rising, salty dampness from subsurface water, and cement plaster contributed its own alkaline salts as it prevented the release of water through evaporation. The result was salt damage to the masonry and the

disintegration of mortar. Further damage was caused by cement splatter on the carved and painted stucco and on the upper frieze. Another restoration, this on the polychrome, removed the original painted decoration on two pieces and replaced it with a poorly-executed replica of white and green modern paint.

The challenges from the recent effort were not only inside the dome. Over time, a garbage collection point developed in front of the shrine – a phenomenon common to many listed monuments on the street because of their "ownerless" status. At the Shajar al-Durr mausoleum, mounds of garbage overflowed into its buffer zone, adding a third kind of salt to those rising from the ground and emitted by the cement.

And so, the site restoration plan outlined trash removal, photography and documentation, followed by restoration of the mausoleum interior and exterior, plus desalinization, crack repair, grouting and replacement of the lower sections of cement plaster with lime plaster. The project also restored the epigraphic and decorative wooden friezes running along the interior wall, the carved stucco and stone tiles throughout. This is in addition to basic external lighting, carpentry work and plasterwork, with sustainable maintenance and local support provided through the larger Athar Lina Project.

After the first year, from November 2013 to October 2014, exciting but daunting discoveries – including from those previous conservation projects – added to the project's obstacles:

First, the team found that eight medallions between the dome windows and the decorative polychrome on the squinches of the transitional zone were not covered by the grimy deposits of time. Rather, they had been coated with a layer of plaster, probably in the 19th century. This meant the paint below the plaster had to be consolidated before the plaster itself was removed with scalpels in a meticulous, time-consuming process. The restoration team also had to deal with cement splatter and mechanical damage from other restoration efforts.

The upper inscription frieze also was found to be partially covered in cement instead of grime. Because the painted inscription underneath was loose and the cement had adhered to it, removing the cement splatter was much more complicated than removing the gypsum-based plaster coating the medallions. Ironically, reattaching the paint to the wood also unavoidably added to the adhesive strength of the cement. The scalpel work became even more delicate to remove the cement without damaging the original paint.

Nearby, removal of cement from the stucco took five times as long as cleaning stucco coated only with grime. These observations led the team to realize more time and money would be needed to restore the mausoleum. ARCE awarded a second grant to restore the dome in full.

The team removed the dome's cement plaster only up to the level threatened with capillary dampness; removal higher up proved too risky because of the impact needed to break the cement. After the plaster was removed, these lower sections were desalted with pulp and lime mortar poultices, then re-grouted.

These wide-ranging investigations of the dome's challenges led to another decision, this one relating

Stucco after conservation

to the mosaic mihrab. The Ministry of Antiquities' Permanent Committee pointed out the mihrab had been stabilized in the previous restoration project. Closer examination showed that the previous work, while visually unpleasant in places, had left the mihrab well-attached and in good structural condition. The team decided after this consultation to avoid more work on the mihrab and focus on other areas of the mausoleum.

The Art and Science of Conservation

Anyone interested in archaeology will find lessons in the Shajar al-Durr mausoleum. While not unique in conservation methods, the changing demands of the urban project demonstrate the complexity of restoring centuries-old art and construction.

The project required demanding work on the stucco hoods crowning the mihrab and three entrance doors. First, loose sections of the hoods were reattached, with cavities grouted and cracks filled with gypsum and linen thread. The stucco was cleaned by compressed air, with deposits removed by scalpels or ammonium carbonate compresses. Missing sections of the vegetal decoration were restored only where proof remained of the original design.

One discovery was the painted inscription on a beam used for hanging lamps. These traces of a Naskhi Quranic inscription (7:54) were found under a layer of modern green paint coating the beam in front of the mihrab. Only the face of this beam is decorated. The rear and soffit are plain, as are the other remaining beams. In the case of the Quranic verses running along the borders, the script was restored only where the start and end of the text were found.

To conserve the dome's painted wood, inscriptions were re-fixed by applying gentle heat over heat-resistant paper. The paint was then consolidated and the wood treated with insecticide. Cavities were filled with sawdust or balsa wood, with a final protective coat of dammar varnish.

As much as any part of the project, the multi-step conservation of the painted polychrome decorating the squinches and the drum of the dome reveals the complexities of modern conservation techniques. After fixing the flaking and loose sections, the polychrome conservation included:

- Consolidation of the surface by spraying Paraloid B72 dissolved in acetone at 5 percent
- Preliminary dry cleaning using soft brushes, then wet cleaning using acetone to make the paint under the 19th-century plaster more visible
- Plaster removal using scalpels
- Plaster repair of the missing substrate using a lime mortar with stone powder aggregate and PVA additive
- Application of a protective dammar resin coating
- Retouching the design in lacunae or in places where traces of the preparation layer are still present using stippling

The Secrets of a Legend's Shrine

Many conservation projects disclose secrets, and the Shajar al-Durr shrine project did not disappoint. The restoration revealed the dome's blue-green vegetal and decorative ornamentation in its full glory. While the dome interior is plain, the eight windows piercing the drum alternate with eight medallions in arabesque designs. The medallions feature elegant tendrils of leaves and split palmettes, with tulip-like flowers

emanating from them. The exquisite design between the arches and around the windows includes lobed medallions and other medallions of a star pattern flanked by an arabesque pattern within a triangular frame. Nearby, triangular soffits feature a striking six-pointed star pattern. And beneath another thick layer of plaster the team discovered the interlacing pattern framing the tripartite windows.

Analysis of the plaster shows not only that the decoration was contemporary to the dome, but that the design was changed halfway through its application. The result is similar to the interior of the nearby mausoleum of the 'Abbasid caliphs (1242), which has architecture comparable to Shajar al-Durr's mausoleum.

As for the trash heaps, Athar Lina moved the garbage collection point that was directly abutting the building across the street. Authorities have yet to decide on the use of the restored mausoleum. The decision likely will be affected by future relationships between the Shajar al-Durr project and the nearby domes of al-Sayyida Ruqayya, al-Sayyed Ja'fari and al-Sayyida 'Atika, as well as the government's plans for the mosque.

One unexpected gratifying result of the project was that the team's prolonged presence on al-Khalifa Street gave it time to interact with the dome's neighbors and to experiment with the Athar Lina social, cultural and economic plans. The team also joined with the neighborhood to engage the government for more changes in local development. Ideally, this holistic and participatory approach will result in buildings that continue to be cared for after preservation and in ways that are useful and meaningful to all.

Many conservation projects disclose secrets, and the Shajar al-Durr shrine project did not disappoint.

All footnotes, attributions and other necessary scholarly references are provided in the full, original texts of the reports on which these articles are based. ▸ arce.org/sultana-pearls

The latest from ARCE's offices and chapters in the U.S. and Egypt

Celebrating the Conservation Field School Graduates in Luxor

In an intimate ceremony in the event hall of the Mummification Museum in Luxor, 52 graduates of ARCE's latest field school celebrated completion of eight months of dedicated conservation work at multiple sites in Luxor. The graduates were joined by their families, as well as representatives from ARCE's Cairo and Luxor offices, the U.S. Agency for International Development (USAID) and the Egyptian Ministry of Antiquities.

Following the presentation of certificates on June 21, 2018, graduates celebrated with their friends and family

John Shearman, ARCE associate director for Luxor, welcomed attendees and gave a brief overview of the work that the graduates – conservators, technicians and craftsmen – had carried out since October. In addition to the wall reliefs in TT110, they conserved two tombs in Dra Abu el Naga, restored mudbrick structures and outfitted the site with walkways. Participants of the field school also completed extensive conservation work on multiple chapels in Khonsu Temple. Showcasing dramatic before and after photos, Shearman highlighted the variety of skills acquired by the graduates, including training in specialized software such as Photoshop, AutoCAD and 3-D photogrammetry techniques.

Sylvia Attala Ishak, project specialist from the USAID Mission in Egypt, congratulated the graduates for their impressive work and thanked ARCE and the Ministry of Antiquities for their invaluable roles in making the field school a success. "You are the new era of professionals in the Ministry of Antiquities. The care of Egypt's great monuments is in your hands, and we know you are up to the task," she added.

Dr. Louise Bertini, ARCE director for Egypt, thanked USAID and the Ministry of Antiquities for their immense support and backing. Addressing the graduates directly, Dr. Bertini enthused, "The best part of my job is seeing your dedication and how your incredible work has contributed to the preservation of ancient monuments for future generations."

Dr. Mohamed Abdul Aziz, director of Upper Egyptian monuments at the Ministry of Antiquities, thanked ARCE and USAID for the continued success with the field schools. Dr. Abdul Aziz told the graduates, "The quality of your work is high, and as colleagues your teamwork is

admirable. We congratulate you for what you have accomplished here."

Rounding out the speakers was Dr. Abdul Nasser Ahmed, director of the Upper Egyptian conservation department at the Ministry of Antiquities, who applauded the graduates and spoke about the positive impact of the field schools. "The work of these field schools is everywhere across Egypt and the benefits of them for the Ministry of Antiquities has been significant. We thank ARCE and USAID for what they have done and continue to do. They have empowered the graduates to care for sites in ways they couldn't have before, and the impacts of this will really be felt for years to come."

Before handing out the certificates, Shearman took the floor one last time to commend the graduates and encourage them to continue pursuing their passions. "Learn more if you can and work together and carry out conservation work to international standards as you have learned. Continue to do your best," he concluded. Following the distribution of certificates, the attendees spent the remainder of the afternoon celebrating at a reception on the museum's terrace, overlooking the Nile. The graduates will return to their positions at the Ministry of Antiquities and go on to pursue additional conservation and field management opportunities in the private and public sectors in Egypt.

Recap: April 2018 Annual Meeting

BY JANE ZIMMERMAN, EXECUTIVE DIRECTOR

ARCE's 70th-year celebration at our 2018 Annual Meeting, April 20-22, in Tucson, Arizona, exceeded our expectations. When online registration opened, we had no idea the hotel would sell out two months before the meeting. Nor did we anticipate the number of abstracts submitted for the 120 paper and 10 student poster presentations would increase 25 percent over last year.

Dr. Zahi Hawass, world-renowned Egyptologist and archaeologist and former Egyptian Minister of Antiquities, donated his time to attend the Annual Meeting and serve as ARCE's keynote speaker. And, thanks to generous support from the El-Shafie Fund and Terry and John Rakolta, Jr., ARCE produced a commemorative video featuring distinguished scholars sharing stories of their work with ARCE over its seven decades of advancing research and deepening the partnership between Egypt and the United States.

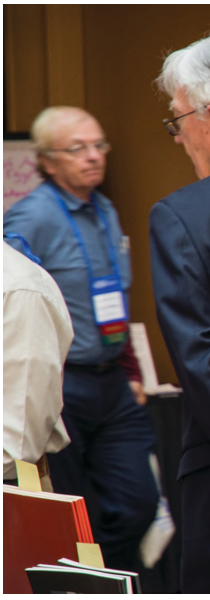
No wonder the air was abuzz as a record 450 registered participants from North America, Egypt, Europe and Asia arrived in Tucson. There is nothing like being among people who share an intense interest and abiding love for Egypt. ARCE's Scribe and Cartouche members joined President Melinda Hartwig and the board for a reception on Thursday evening, while local Egyptian musicians played for the audience. At the general members' meeting, attendees voted to elect new board members. Dr. Betsy Bryan was elected ARCE's new president and Dr. David Anderson, vice president.

Three inspectors from Egypt's Ministry of Antiquities met with expedition leaders and lectured on topics such as the innovative use of digital photogrammetry and 3-D scanning data in Alexandria, Egypt. Harvard University's Peter Der Manuelian shared a new augmented reality app to contextualize the Dream Stela of Thutmose IV during different eras, based on an original mold made in the 1840s. Former ARCE fellow Elizabeth Hart presented research on stone tool production at the chert mining site of Wadi el Sheikh. These represent just a sample of 120 presentations given at the Annual Meeting. Conversations among students, emerging leaders in Egyptology and senior academic mentors continued between sessions around vibrant vendor tables displaying books and Egyptian-inspired mementos.

In addition to congratulating six graduate students for their exemplary scholarship, ARCE honored three people whose contributions made the organization a leader in its field. Dr. David O'Connor received the Professional Achievement Award for his service to ARCE and the field of Egyptian studies. The Distinguished Service Award was bestowed on Dr. Janet Johnson, in recognition of her exceptional contributions to ARCE. Mary Sadek was applauded as she received the Staff Award.

ARCE's Annual Meeting would not have been successful without generous support from our members; sponsors like Walbridge and ISM Strategies; and underwriters, including Brill, ISD, AmSARC and the University of Arizona's Center for Middle Eastern Studies.

Our 2019 Annual Meeting is set for April 12-14 in Washington, D.C., and we are already hard at work planning for another spectacular gathering of scholars and enthusiasts from around the world.



1 Amr Khalaf Shahat of the University of Chicago presenting his first-place graduate student poster

2 Executive Director Jane Zimmerman presenting to members in attendance

3 Attendees browse the exhibitor tables between paper sessions

4 Students and young professionals network with leaders in various fields during a lunch event on Friday

ALL PHOTOS: NOREEN DOYLE

BEST STUDENT PAPER

First Place:
Lingxin Zhang

Second Place:
Brendan Hainline

Third Place:
Raghda El-Behaedi

BEST STUDENT POSTER

First Place:
Amr Khalaf Shahat

Second Place:
Ariel Singer

Third Place:
Nisha Kumar

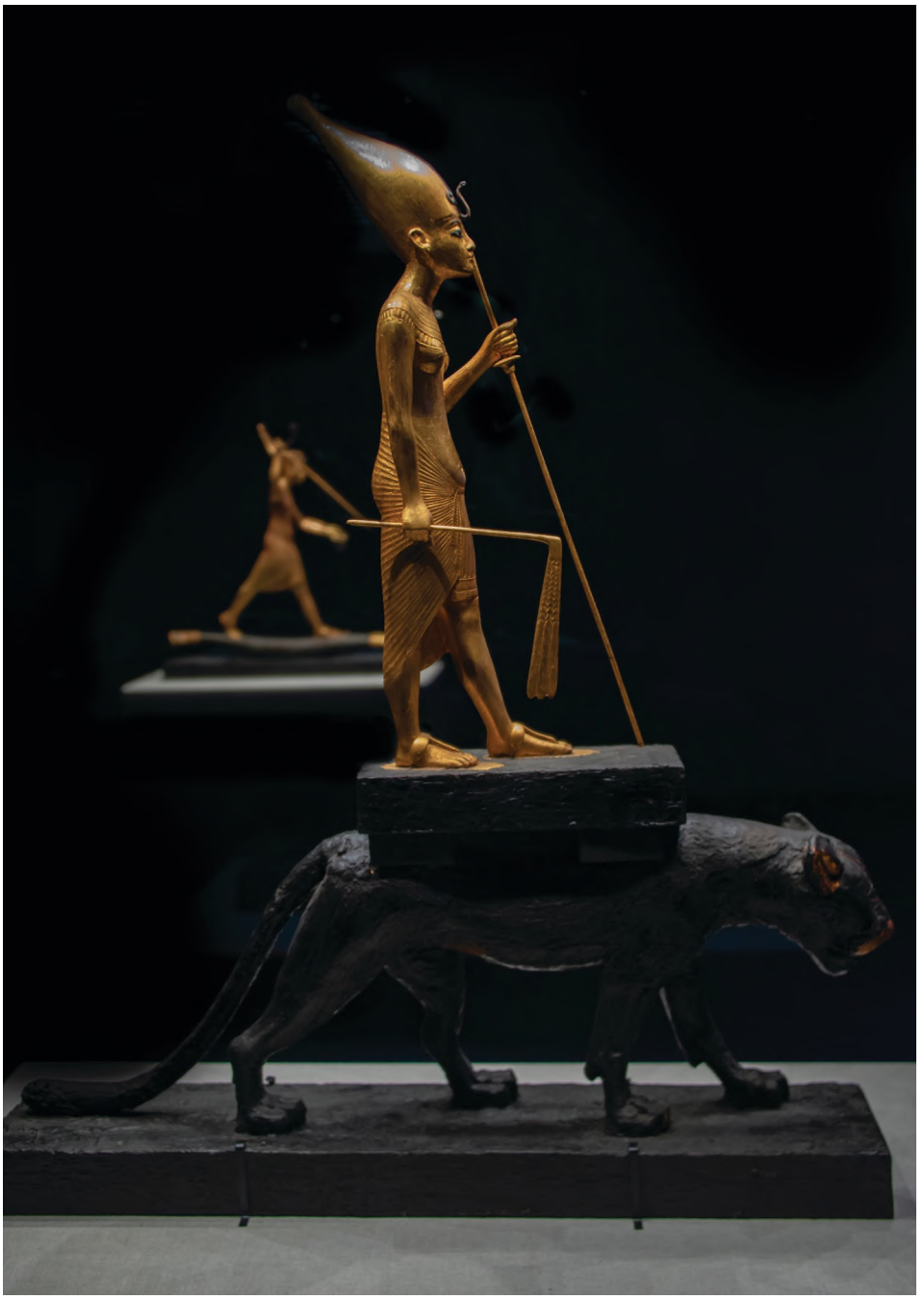

2


3


4

Experiencing 3,000 Years of Ancient Egypt In Los Angeles

BY EVA KIRSCH, PRESIDENT, ARCE ORANGE COUNTY, CALIFORNIA CHAPTER



King Tutankhamun's image on an oversized billboard suddenly popped up before me when I was driving from Los Angeles recently, bringing the vivid memories of a very special day last May filled with ancient Egypt-themed events organized by ARCE in collaboration with its Southern California chapter, ARCE Orange County.

Rarely does Los Angeles host two major, concurrent exhibitions about ancient Egypt, but this year is exceptional. From the spring through the summer, Angelenos and visitors to the City of Angels immersed themselves in ancient Egyptian culture and all things Egyptian due to two amazing exhibitions, "Beyond the Nile: Egypt and the Classical World" at the J. Paul Getty Museum, The Getty Center, and "King Tut: Treasures of the Golden Pharaoh" at the California Science Center.

When the exhibitions were announced (to open in late March, only a few days apart from each other), ARCE responded immediately by organizing an event for members and special guests, which took place on Friday, May 11. Many Southern California ARCE members attended and enjoyed the event immensely.

First, a group of about 65 participants met at the Getty Center where one of the "Beyond the Nile" exhibition

Gilded Wooden Statuette of Tutankhamun Riding a Leopard, from the collection of the Grand Egyptian Museum

ALL PHOTOS: ALLAN GLUCK

These objects were among those on display in Los Angeles

curators, Dr. Sara E. Cole, gave a wonderfully informative, insightful and captivating tour of the exhibition. Guests freely strolled through the exhibition on their own before or after the formal tours.

What a very special treat it was to view this exhibition with Sara, and to see all the magnificent objects on loan from close to 50 museums gathered in one exhibition – from the mysterious "Tôd Treasure" from the Louvre, to the "London Medical Papyrus" from the British Museum, to the large, Roman period red marble hippo from the Ny Carlsberg Glyptotek in Copenhagen. All the exhibition objects attested to the impressive 3,000 years of contact and exchange between ancient Egypt and the classical world.

From the Getty Center we drove to the California Science Center. Driving the distance of 17 miles took us about two hours, but this is L.A.; even if the drive was annoying, what followed made it so worthwhile. When the California Science Center's doors opened just for us, our group was now even larger: close to 100 members and VIP guests. Sara also joined us for this unique opportunity to spend three hours in the exhibition.

The event started with a Mediterranean-themed reception and a brief welcome address by ARCE Executive Director Jane Zimmerman, who thanked ARCE staff, members and the chapter, along with all attendees for their support. An enchanting introductory lecture about King Tut by Dr. Kara Cooney immediately followed, after which the guests chose either to view the exhibition on their own or join one of the three excellent tours guided by renowned Egyptologists: Drs. Kara Cooney (University of California, Los Angeles), Kate Liszka (California State University, San Bernardino) and Emily Teeter (Oriental Institute of the University of Chicago).

The exhibition did not disappoint. It indeed contained many of the "wonderful things" Howard Carter saw when he first opened Tutankhamun's tomb in 1922.

"The exhibition brings together some of the most well-crafted objects from King Tut's tomb," stated one of our fantastic tour guides, Dr. Liszka. "They are made of the finest materials imported from around the ancient world: ebony from Africa, silver

There were objects from the king's childhood including his bed, one of his thrones and even a board game used for play.

from Anatolia, cedar from the Lebanon, lapis lazuli from Afghanistan and, of course, lots and lots of gold from the Egyptian and Nubian Eastern Desert." She added that the private viewing of the exhibition was a once-in-a-lifetime opportunity for people to experience the wealth, importance and beauty of the past.

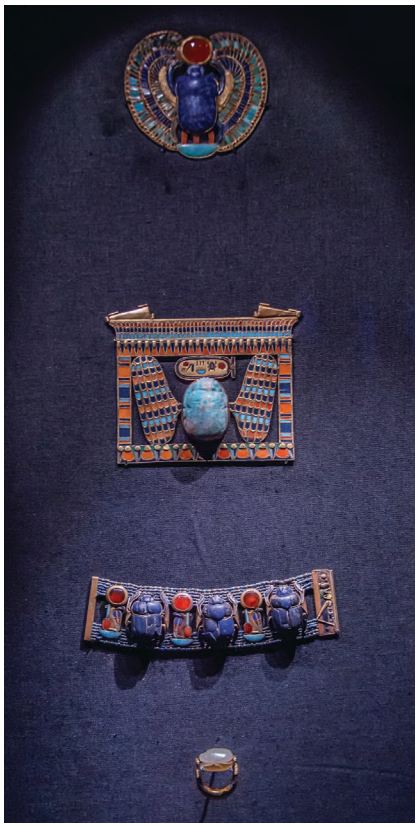
Indeed, we were able to see all the objects thoroughly, from a close distance and without rushing. The private viewing allowed us to notice and admire object details we wouldn't have noted otherwise. We also had some time to reflect. There were objects from the king's childhood including his bed, one of his thrones (at a closer look showing the signs of use) and even a board game used for play. There were other objects directly related to Tut's death including a canopic jar that held the king's mummified stomach and objects found on his mummy such as necklaces and amulets, as well as covers for his fingers and a pair of stylish gold sandals in which he made his final walk to the beyond.

The private viewing offered attendees a unique opportunity for some very special, memorable moments. Mine was the moment with the gorgeous calcite oil vase I had always admired and wanted to see in person. And there it was, in front of me, in a case by itself. No one even close by and all quiet around. It was truly special. Truly magical.

Overall, it was a wonderful event we sincerely enjoyed. It was also a model for future ARCE collaborations with its chapters.

TUT ON TOUR

KING TUT: TREASURES OF THE GOLDEN PHARAOH will tour internationally, containing the largest collection of objects from King Tut's tomb ever on public display outside of Egypt. About 60 objects left Egypt for the first time and will never travel again, as they will be on permanent display in the Grand Egyptian Museum, near the Giza Pyramids.



INTERNATIONAL ARCHAEOLOGY DAY EVENTS

Ancient Egyptian Furniture: From the Earliest Examples to Those "Wonderful Things" of the New Kingdom
October 20, 3:30 p.m.
University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia
Lecture by Geoffrey Killen
ARCE Pennsylvania Chapter

International Archaeology Day: Joukowsky Institute Open House – Brown University
October 20, 11 a.m.-3 p.m.
Rhode Island Hall
Come visit the Joukowsky Institute for Archaeology and the Ancient World in Rhode Island Hall. Faculty and students will be on hand to tour you through the building, as well as to show you artifacts and images, both from some of our current fieldwork (in the Caribbean, Italy, Turkey and Rhode Island) and from the Institute's collections.

Archaeology of College Hill Community Archaeology Day
October 20, 11 a.m.- 3 p.m.
In honor of International Archaeology Day and Brown University's Family Weekend, we invite everyone to come watch Brown students digging. This year, students will be excavating at the Moses Brown School. Stop by the corner of Hope Street and Lloyd Avenue (with your family or on your own) during the dig between 11 a.m. and 2 p.m. to see what we're up to or try your hand at digging.

AIA Orange County Presents Thomas Levy
October 20, 1:30 p.m. - 3:30 p.m.
Bowers Museum
Celebrate International Archaeology Day with the Archaeological Institute of America and a lecture by Thomas Levy, a distinguished professor who holds the Norma Kershaw Chair in the Archaeology of Ancient Israel and Neighboring Lands at the University of California, San Diego. Lecture followed by high tea.

From the Nile to the Hudson –New York Archaeologists in Egypt
October 20, 2 p.m.
Albany Institute of History & Art
Lecture by Peter Lacovara, The Ancient Egyptian Heritage and Archaeology Fund

Update on Theban Tomb 16
October 20, 7:00 p.m. - 9:30 p.m.
Southern Methodist University, Fondren Science Building, Room 123
Lecture by Dr. Suzanne Onstine, University of Memphis
ARCE North Texas Chapter

Ambassador of Ramses II Puts a New Face on Ancient Egyptian Diplomacy
October 21, 3 p.m.
University of California, Berkeley, Barrows Hall, Room 20
Lecture by Dr. Alain Zivie, French National Center for Science Research
ARCE Northern California Chapter

Conversations with ARCE fellows past and present

Caroline Williams
ARCE fellow 1997-98

Jen Thum
ARCE fellow 2016-17

Caroline and Jen spoke in July by phone. This exchange has been edited and condensed for clarity.

CW: It's so funny to be talking to you for *Scribe* in this ethereal way. Where are you?
JT: I'm in a café in Providence, Rhode Island.

CW: There you are; I can hear all the background chitchat and I'm in my study in Williamsburg, Virginia, looking out, horrified, to see a deer nibbling my azalea bush.

I have been reading your interactive dissertation; it brings in so many more people and opens the field in such a wonderful way. I was in Egypt 20 years ago as an ARCE fellow and this kind of communication was in its infancy.
JT: Thank you so much! That's really the goal. A lot of the places I'm studying are places people will never get a chance to see themselves, and I feel a responsibility to share what I've learned and be a reliable source.

CW: So, you've been in Egypt for some time in addition to your Ph.D.?
JT: I'm almost done with my Ph.D. at Brown and I did my M.Phil. in Egyptology at Oxford working with John Baines and Elizabeth Frood. Before that I volunteered at the Egyptian Museum in Cairo writing labels; that was the first time I lived in Egypt.

CW: When were you at the Egyptian Museum?
JT: 2009-10. I wanted to take a year off before grad school, and I had a budding interest in Egyptian history. I lived on Talaat Harb right near Tahrir Square. That experience gave me a lot of fuel for my graduate applications because I was able to show active involvement in the field.

CAROLINE WILLIAMS received her B.A. from Radcliffe College in history, and M.A. degrees from Harvard University in Middle Eastern studies and from the American University in Cairo in Islamic art and architecture. Her publications have focused on various aspects of Islamic art and architecture, historical and urban Cairo, Orientalist artists and photographers, and 20th-century painting in Egypt. She has taught courses in art and architecture in the United States and Egypt, and has been an escort-lecturer on various art and academic tours in Egypt, Syria, Morocco, Tunisia and Spain.

CW: I went in a different direction. In my day, a third of my undergraduate class went on to marry. We weren't trained for anything so I went to New York and worked for the *Saturday Review* magazine. After a few years of that I decided to go around the world. I went to Bagan in Myanmar and Angkor Wat in Cambodia, which were then quite undiscovered. Then I got to Egypt, and it was a riveting, electrifying experience.
JT: Oh, how cool!

CW: I earned Master's degrees, and married John A. Williams and we had children, so I never went on to get a Ph.D. But I remained fascinated by Islamic Cairo and became interested in the Orientalist view of the city. The Islamic historic city was discovered by European and American artists in the 19th century and there are many paintings with views of the monuments. I was very interested in the accuracy of these depictions, which led me to become an ARCE fellow in 1998 to investigate how 20th-century Egyptian painters depicted their city and viewed their visual legacy.
JT: There' s a lot overlap between us, actually. I'm interested in different experiences of the same monuments and the same landscapes by different people. In places where the landscape has changed so much – for example at the First Cataract – I'm using archival photos and drawings from the 19th century to understand how they were imagined in the post-Pharaonic period. People give names to natural features; they stick out so they have a place in people's imaginations. And pharaohs put their monuments on these natural features because they're so visually prominent. I look at how other people later received them, especially when they didn't know what the inscriptions said because they couldn't read the text anymore.

CW: So, conducting research in Egypt was absolutely crucial for both of us. For me there was no other way to do my topic. In

1998, there was one book in French from the 1960s about Egyptian painters but there was nothing in English or other languages. I was able to meet with artists, many of whom are still active nowadays, and go to galleries that were showing their work.

Because I had a modern topic ARCE assigned me a corresponding Egyptian professor. He was an artist who had been part of the Nasser artistic renaissance. Nasser was very interested in getting artists to depict the changes that were taking place in Egypt: the Aswan Dam, village life in Luxor. He introduced me to all kinds of artists and collectors and galleries and gave me an insight into both artistic past and present.

JT: A lot of my arguments focus on natural features that are intentionally mobilized for their visual impact. I need to see that visual impact and there's a huge difference between reading the text of a thing in a library and seeing it up close.

CW: Did you live in Zamalek? After your Talaat Harb experience?

JT: Yes. I was in Egypt a number of times over the last few years, sometimes with ARCE, sometimes through the Council for American Overseas Research Centers. I stayed with a friend in Zamalek who worked at IFAO [French Institute for Oriental Archaeology].

CW: Because my husband was an administrator at AUC we lived in various AUC apartments: one behind AUC downtown, then in Maadi and Digla, and in Zamalek. Zamalek was the best place to live in terms of my interest in the Islamic city because it was very easy to get to. As a fellow, I lived in Zamalek near the fine arts center with a sweeping view from Bulaq, over the Mukattam Hills down to the pyramids.

JT: That is something that I did not have in Zamalek!

CW: But like you, I had a number of expatriate residential friends and a number of Egyptian friends, so really Cairo was a second home.

JT: It felt that way to me as well. I knew the neighborhood and the neighbors and had a routine.

CW: I'm so glad. You are obviously a wonderful ambassadress for America. I first saw Egypt in 1962. I went up the Nile in one of those Memphis paddle boats. There were only six passengers: one American, two Mexicans and three Egyptians. We went from Luxor to Aswan and saw the sand being removed from Abu Simbel preparatory to its move; Egypt was still a place that you felt you were discovering. It was exciting to see Historic Cairo in the 60's, with George Scanlon and Christel Kessler, and K.A.C. Creswell was still alive.

But above all the marvels of Egypt, I have to recommend the wonderful friendliness of the people. In spite of the differences in where you were born or where you live or education or income, the Egyptians are always hospitable, helpful and funny.

JT: You said it so well. Many travelers to Egypt now don't experience the people; they only experience the place. I do recommend organized tours for first-time visitors to Egypt because it's easier to navigate, but the consequence of that is not talking to anybody who lives in these places.

CW: Do you have any words of wisdom for people starting out their studies of Egypt's cultural heritage?

JT: Before you go or before you start your project, see what you can do to get to know other scholars and build your network. When you're in Egypt, talk to Egyptians. They're such an integral part of your research even if you're not studying the modern Egyptian experience of Egypt. It's essential; otherwise, you're really only an outside observer.

JEN THUM is a Ph.D. candidate at the Joukowsky Institute for Archaeology and the Ancient World at Brown University. Her dissertation is a study of ancient Egyptian royal living-rock stelae from the perspective of landscape archaeology. Jen is dedicated to public outreach; her dissertation outreach project, The Interactive Dissertation (brown.edu/go/egyptolojen), uses social media and an online newsletter to bring the monuments she studies to broad audiences.

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CW: Absolutely. I was doing my M.A. in the mid-60s so it's a span of 50 years, my goodness. The interesting thing is that in my day Islamic studies was really Eurocentric.

JT: Isn't that ironic.

CW: All of our professors were Ph.Ds. from Oxford, Berlin, the U.S. But now there's a whole new cadre of Egyptian professionals and their approach to Islamic monuments is quite different from ours. We're external and descriptive and their approach is much more internal and intuitive; they read the Quranic inscriptions and it's sort of metaphysical. If you meld the two approaches you can get a lot from both. I don't know if that happens in Egyptology quite as much—whether your Egyptian counterparts have an equivalent difference in approach.

JT: That's a really interesting question. I don't know that there's such a great division between those perspectives but there's a lot to be said for the experience of people in Egypt who are not coming at cultural heritage from the perspective of scholarship. There's room for a dialog with young people in Egypt and those who won't go into Egyptology because it's still part of this world that they're inhabiting and a thing that they're interacting with, and they should be thrilled to claim it as their heritage. It's not a uniquely Egyptian issue, but a public outreach issue between scholars and the public.

Recalling moments captured over the decades

Susan and James Allen
Saqqara, Egypt
April 1976

A Road Trip Along the Nile

BY SUSAN J. ALLEN, MUSEUM OF FINE ARTS, BOSTON

Never take a '52 Chevy into the desert! A camel may be the ship of the desert, but big, all-steel cars will sink. In April 1976, my husband Jim and I were asked by Kent Weeks, director of Chicago House, to ferry its Chevrolet up to Cairo. She was one of many carefully preserved older American cars in Egypt - including 1930s Fords - which served as local taxis throughout the countryside until they were replaced by small Egyptian-made Fiats and Peugeot 404 station wagons in the 1970s, and the minibuses and tuk-tuks of today. It was a golden opportunity as Jim was leaving Chicago House and Egypt to return to Chicago. Travel restrictions on foreigners had also been eased, so we could stop along the way and visit all the ancient sites we had heretofore only studied—Denderah, Abydos, Amarna, Ashmunein and Beni Hasan. We pored over Porter and Moss and compiled a lengthy list of tombs, reliefs and inscriptions to be photographed. Our French guide Bleu gave road directions and kilometers, and helpfully Jim could read the road signs in Arabic. Once in Cairo we settled into the headquarters of IFAO - the French archaeological institute housed in the former palace of Princess Mounira - a perk for me as I had worked for a French mission in Karnak for the prior three years. From there we made extended trips to Giza, Abusir, Dahshur, Hawara, Meydum and Saqqara, hence the 'selfie' of the three of us in front of the step pyramid. It was an attempted trip to the Middle Kingdom temple at Qasr el Sagha in the Fayum which led to the sinking in the sand. Jim hiked down to the cultivation and with the help of some local villagers and a lot of palm branches, we eventually got back on solid ground. It would be more than 20 years before we finally made it to the site in a Land Rover.

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Before the step pyramids of Saqqara, Helen Jacquet-Gordon gathers supplies for another day of research in 1956. Helen, a specialist in Egyptian ceramics, was an accomplished scholar and former ARCE fellow. She and her husband, archaeological architect Jean Jacquet, spent five decades traveling in and studying the Middle East, including several seasons of residence as part of the epigraphic survey team at Chicago House of the Oriental Institute of the University of Chicago.