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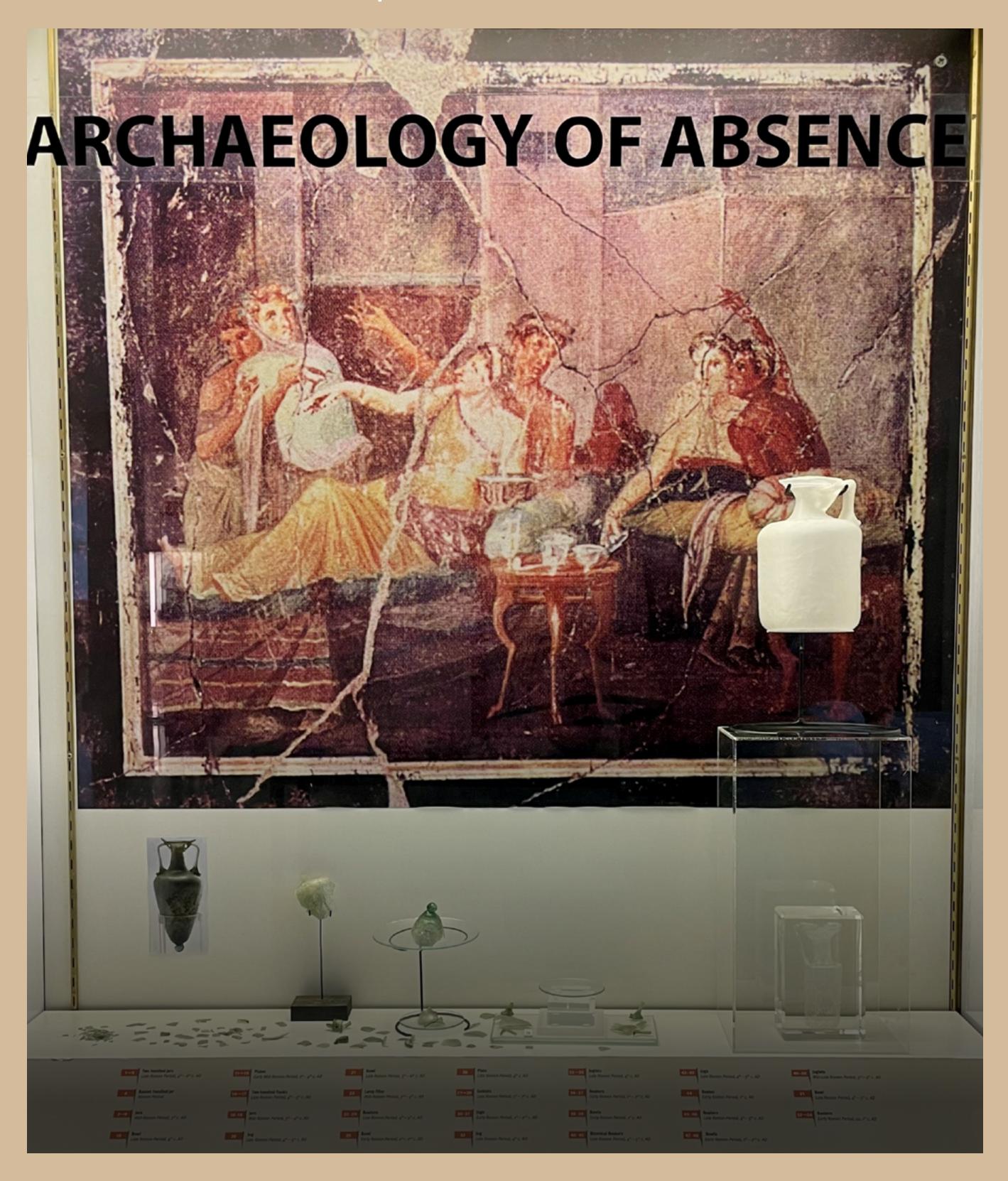


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INTRODUCTION

Where did the year go? Time flies!

But we have been as busy as ever with lectures, events, meetings, and once again, a much welcome day trip. We celebrated International Women's Day. We were featured during the American University of Beirut (AUB) fundraising event in New York, and we brought back our beloved restored glass vessels after their famous premiere at the British Museum.

Three guest lecturers addressed packed audiences. The response was such that committee members were kept busy supplying extra chairs for the overflow of people attending. The topics covered the Veil through the Ages, the Ancient Port of Byblos and the Cairo's Heliopolis in all its glory.

Our Christmas event served to reflect the hard work of the newly established Shop Committee, under the direction of Nancy Haddad, in exploring new ideas and sourcing interesting items for sale. Future plans include some fun museum inspired merchandise designed to appeal to members and visitors alike.

The Children's Program brought dozens of enthusiastic youngsters to each of its events – Phoenician Trade and Revolution is Evolution. Both topics fired the imagination of the children and triggered remarkable creativity. "Please can we have more", is their parting refrain and program officer Amelia Youssef is more than ready to fulfill this request next semester.

Our Curator, Nadine Panayot is always much in demand. As well as her considerable daily workload, she manages to make herself available to show visiting dignitaries, academics and representative from media the highlights of our gem of a museum. When she's not available, assistants Reine Mady and Aimée Bou Rizk are ever ready to step into the breach.

Once again we integrated an art exhibition within the context of the museum and International Women's Day. Artist Azza Abou Rebieh's installation reflected the theme From Oppression to Liberation, The Journey of Women in An Aching Middle East through prints and mixed media paintings.

Our day trip to Anfeh, comprehensively captured in the article by Maria Bashshur Abunnasr, was a fun, information packed day, made all the more memorable with a delicious lunch, a dreamy sunset over the ancient salt pans and.... the signing up of plenty of new Friends members. This was music to the ears of our indefatigable Membership Officer, Helene Badaro.

Last but not least – in our Shattered & Restored event, we officially welcomed home the eight restored glass vessels from the British Museum. Along with restorers Claire Cuyaubère, Stephen Coop and the British Museum's James Fraser, Dr Panayot recounted the remarkable story of loss and recuperation, before the vessels were unveiled in all their restored splendor. What better way to end our year, along with a summer garden party!

LECTURES

The AUB Archaeological Museum hosted or otherwise participated in a series of lectures across a range of topics.

August 6, 2022

Our Museums... and Community Service

The Museum of Arts and Archeology at the University of Al-Qadisiyah, Iraq, held a scientific seminar entitled בבמם ווחבבות, with Prof. Marwan Al-Hajari, Jordan, expert in the Arab ICOM for Museums, and Dr. Nadine Panayot, Lebanon, Director of the AUB Archaeological Museum and Associate Professor of Archeology at the American University of Beirut.

The seminar was coordinated by A.M.D. Shaima Jassem Al-Badri, Director of the Museum of Arts and Archeology, University of Al-Qadisiyah.



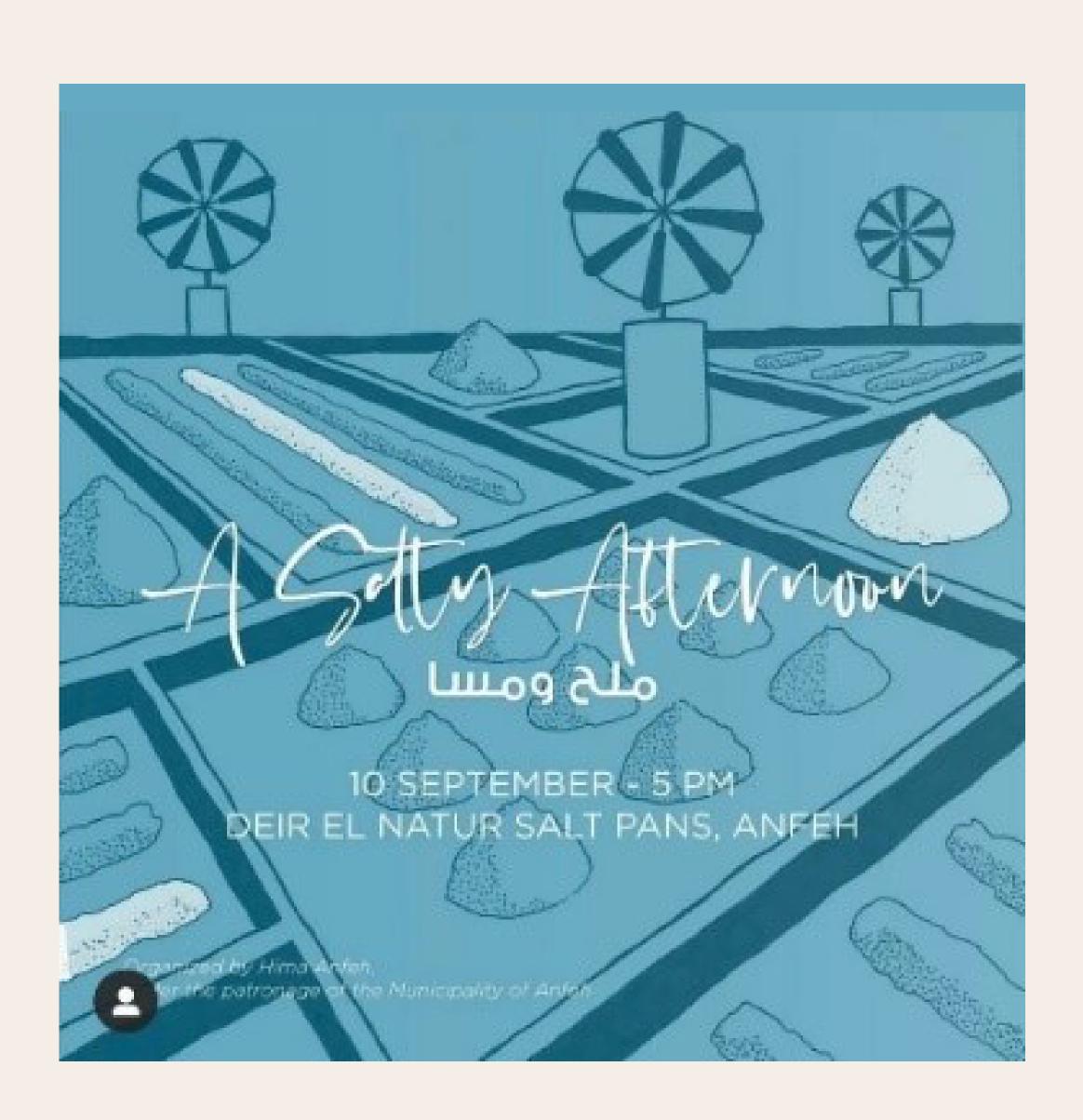
September 10, 2022

A Salty Afternoon in Anfeh (Deir el Natour salt pans)

Hima Anfeh, Society for the Protection of Nature in Lebanon, launched its first activity in #Anfeh, geared towards serving the committee's purpose of creating sustainable development programs for the village and its community.

A salt panel talk by Dr. Nadine Panayot, Rita Kalindjian and Charles al-Hayek was followed by a walking tour in the salinas and salt market. The talk focused on salt production through the ages and was followed with a presentation on traditional social practices in Anfeh along with a brief about the richness of Anfeh's biodiversity. The Salty Afternoon ended with a tour of artisanal salinas.

Click here



October 7, 2022

Shattered Glass of Beirut: A Story of Collaboration and Repair

Dr. Nadine Panayot, Curator of the AUB Archaeological Museum, was joined by British Museum (BM) Project Curator Dr. Zeina Klink-Hoppe, and Dr. Duygu Camurcuoglu, Arts Scholars Senior Inorganics Conservator, during an online event entitled Shattered Glass of Beirut: a Story of Collaboration and Repair. The talk explored an international collaboration during which eight shattered vessels were transferred from the AUB Archaeological Museum to the BM's world-class conservation center where the vessels were put back together again piece by piece.



Glass vessels restored at the British Museum Lab.

November 8th, 2022

Digital Archives: Preservation, Accessibility, and Future Directions

Webinar lecture titled Digital Archives: Preservation, Accessibility, and Future Directions co-organized with The American Center of Research (ACOR), Jordan, and the Yale Babylonian Collection.

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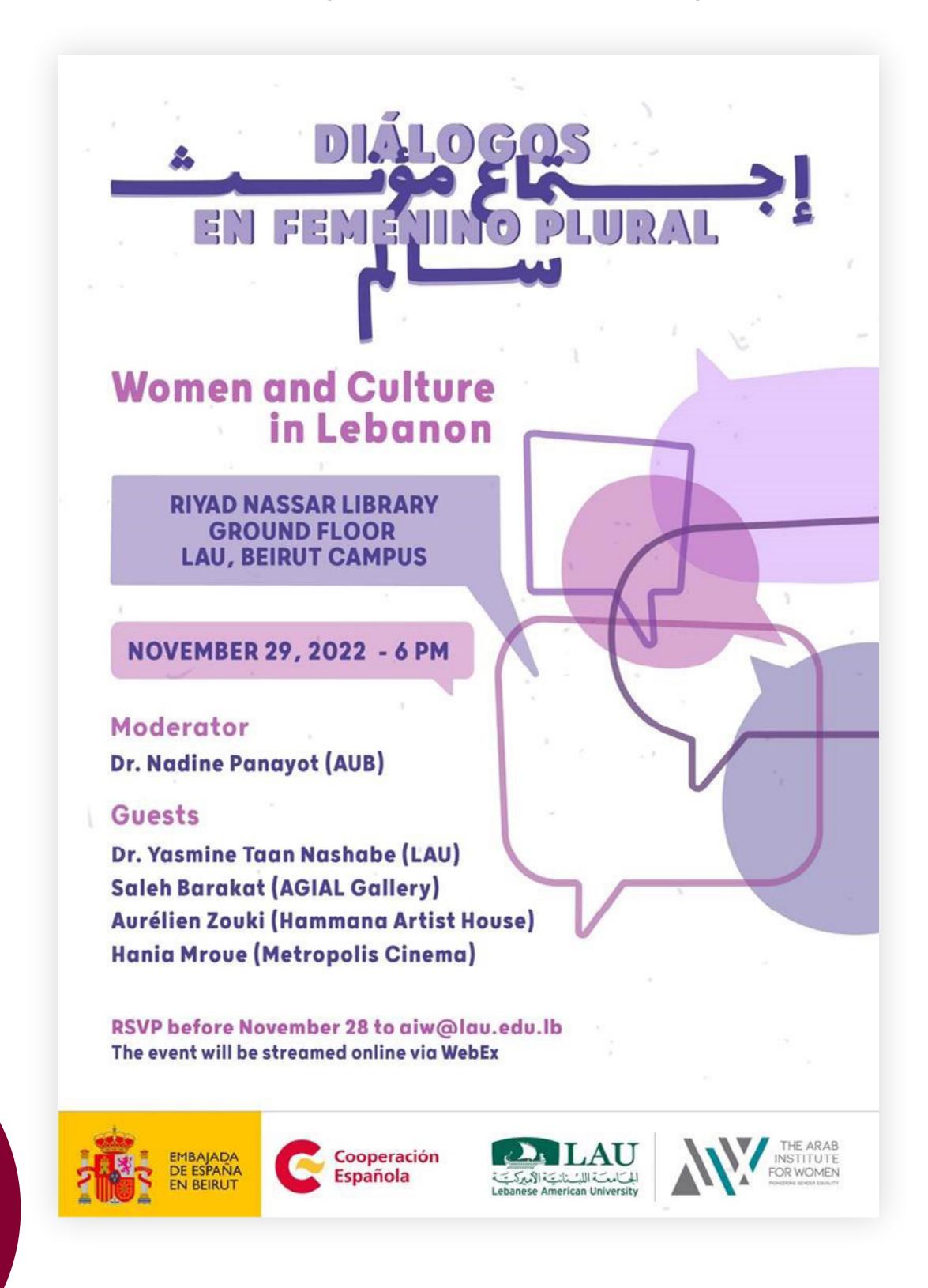
November 29, 2022

Dialogues in Feminine Plural

This initiative of the Embassy of Spain in Lebanon strives to advocate for gender equality by creating a platform for discussion about women's presence in various professional fields. As an interdisciplinary project, Diálogos en Femenino Plural/ اجتماع مؤنث سالم "stands for supporting and accelerating women's participation in relevant political, economic, and social activities.

The first edition of this initiative, in 2021, consisted of a round table on women and politics in Lebanon. The 2022 edition, in partnership with the Arab Institute for Women and the Lebanese American University (LAU), explored the fundamental role and presence of women in the Lebanese cultural scene under the subtitle of "Women and Culture in Lebanon".

With welcome words delivered by M. Jesús Santos Aguado, Ambassador of Spain in Lebanon, and on behalf of LAU's President by Dr. Elise Salem, Vice President of Student Development & Enrollment Management, the panel was composed of several experts from the cultural field in Lebanon and was moderated by Dr. Nadine Panayot.



December 14, 2022

Women's Veil from Antiquity to Present Days

The lecture was delivered in French at the AUB Archaeological Museum by Hana Al-Banna-Chidiac, Head of the North Africa and Near East Heritage Unit and the Collections Department, at the Quai Branly – Jacques Chirac Museum. Excerpts translated from May Makarem's article "Le voile n'est pas récent, il remonte à la nuit des temps" in L'Orient Le Jour on December 29, 2022

Click here





Hana Al-Banna-Chidiac

The veil, according to Hanna Chidiac is not recent, but dates back to the dawn of time. Nor is it only the prerogative of Muslim women. The first law imposing the veil dates back to the Mesopotamian era, around 5,000 years ago.

Catapulting the audience back thousands of years Chidiac drew on a range of archaeological artefacts including statuettes, clay tablets, and wall paintings excavated from the main cities of the Levant and in Mesopotamia, long before the advent of Islam. These artefacts confirm,

Chidiac says, that the use of the veil has been present from Mesopotamia to Egypt and in the countries of the Mediterranean basin since Antiquity, specifying that the use of linen for textile purposes dates back to 8,000 years BCE. An accounting tablet representing a weaving scene, discovered in Susa, Iran (4th millennium BCE, Louvre Museum) illustrates this point. Another tablet from Girsu (an ancient Sumerian city in Iraq) mentions the reception of 13 woolen costumes (Musée des Beaux-arts de Lyon).

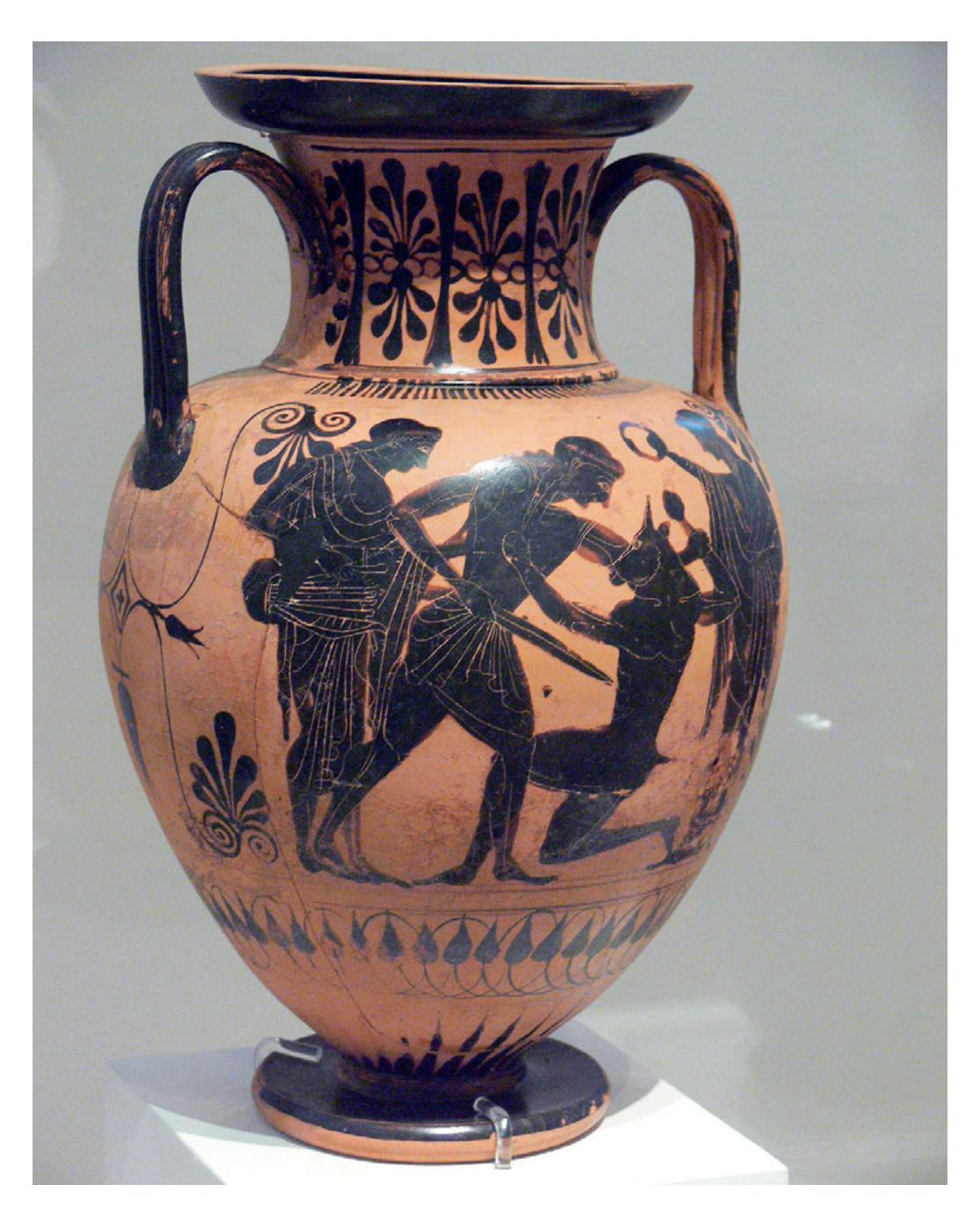
In the powerful kingdom of Assyria, which was formed in northern Mesopotamia in the second millennium before spreading to Syria, Turkey, Iran and Iraq we find the oldest known mention of the customs pertaining to the wearing of the veil which is still perpetuated today in the East. On a tablet dated to the 12th century BC discovered in Assur, Iraq, it is written: "Married women... or any (Assyrian) woman who goes out in the streets (shall not have) their heads uncovered. The daughters of free men (...) will be veiled (...) A prostitute will not be veiled, her head will be uncovered (...) Anyone who sees a veiled prostitute will arrest her and bring her to the entrance of the palace... and they will strike 50 blows with a stick."



Statuette of a woman wearing a "polos". Louvre museum collection (©L'Orient Le Jour)

In addition, at Tell Ahmar (former city of the Assyrian Empire) in Syria, the excavations carried out by the Louvre archaeological mission have revealed paintings adorning the walls of a palace founded by the Assyrian king Teglath-Phalasar III (745-727). Almost 130 meters long and 2 meters high, these works, part of the British Museum collection, illustrate the deportations of the Babylonian population, where the clothing attribute of the veil was part of the attire of exiled women.

This tradition can also be found in the city of Mari in Syria (Tell Hariri, beginning of the 3rd-end of the 1st millennium BC), whose excavations have revealed 16 statuettes of women wearing polos (high cylindrical crown) as well as a tablet recounting the marriage of Shibtu, daughter of the king of Aleppo, with Zimrî-Lîm, king of Mari in the 2nd millennium which reads: "(...) You have brought the wedding present, but my mother is sick and I am afraid that something bad will happen in my palace. Also, you have but little time left, therefore, in haste, we brought (to the palace) (...) the present which our Lord had brought us and we put the veils on the girl ... "



Attic ceramics (©L'Orient Le Jour)

These customs are similar in different locations across several decades. To give just two examples, in ancient Greece dancers were veiled (Tanagra, Boeotia, 350 BC, Metropolitan Museum, NY) and women were depicted with the same attire on all Attic vases. The tradition continues in the Roman Empire. Chidiac quotes a passage from the French historian Michel Fauquier which describes the wedding of Thetis and Pelée (Italy, 50 BC-50 AD, Louvre Museum collection).

"On her wedding day, she wore golden breeches, the tunica recta (straight saffron-colored tunic) and the flameum veil, in the colors of the dawn, which recalls the sacred flame of the goddess Vesta, goddess of the hearth (...). Chidiac also notes that the Mishnah Beroura (the standard code of Jewish law) states "it is shameful for the girls of Israel to have their heads uncovered (...)". Or that "it is a duty for a woman to cover her hair, it is an obligation of the Torah". A woman can, however, go out with a wig. This was illustrated in photographs, in particular that of a "wig made of goat's hair" (Morocco, Musée du Quai Branly collections), or "dressed in the izar (long-sleeved camisole) and wearing a face veil horsehair" (photo taken in Baghdad, Iraq, late 19th-early 20th century, and kept in the Israel Museum). But a full veil is intriguing. It is "a new phenomenon that appeared in Israel in the second half of the 2000s, particularly in the ultra-Orthodox neighborhood of Méa Shearim with the wearing of the frumka (mixture of Yiddish frum (devout) and burka), a sort of Jewish nigab," Chidiac pointed out.



Amphore Dionysos (©L'Orient Le Jour)

Christianity, Islam and the veil

Under Saint Paul, this piece of fabric concealing the hair acquires a religious status. "God is the head of Christ.

Any man who prays or prophesies with his head covered dishonors his head. Any woman, on the contrary, who prays or who prophesies with her head unveiled, dishonors Christ (...)", decrees Tertullian, priest of Carthage somewhere between 155- 220 AD. 'Whoever you are, mother, sister, daughter, wife, veil your head... Put on the weapons of modesty (...)"

Only since October 1964, have women been authorized to enter Catholic churches bareheaded. Previously, they were required to wear either a veil (attached to the hat), a mantilla or a scarf. The obligation for women to cover their heads no longer appears in the 1983 code of canon law. In France, women have only been authorized to enter churches bareheaded since the Second Vatican Council (1962-1965). As for the Koran, it does not specifically mention the obligation to wear the veil. Only two suras emphasize the duty to cover oneself.

"Tell the believing women to lower their gaze, to be chaste, to show only the outside of their finery, to draw their veil (the Khimar) over their breasts, to show their finery only to their husbands or their fathers..." Under the Abbasid dynasty (750-1258), the wearing of the veil would however become widespread in the cities and more particularly in the upper classes of Muslim society, Chidiac indicates. Under the Fatimids (969-1171) and more specifically under the reign of al-Hakim bi-Amr Allah (6th Caliph), "urban space in cities is now reserved by law exclusively for men and proscribed to women". From the time of the Mamluks (1250-1517), "Muslim jurists castigate women who go out in the streets (...)", then under the Ottoman dynasty (1517-1922), the wearing of the veil was gradually imposed as a social fact. From the 17th century, however, the veils became more transparent, arousing the complaints of high dignitaries.

A custom reborrowed by political Islam

Chidiac quotes the Egyptian jurist and writer Qasim Amin (1865-1908), who points out that "the hijab that we know is not specific to us and was not invented by Muslims. It is a custom known almost in all civilizations, and which has disappeared according to social necessities, thus following the path of progress and elevation. It's time to lift the veil". The veil was abolished in Iran in the 1930s by Reza Shah Pahlavi. It became compulsory again under penalty of imprisonment, in 1983 under Ayatollah Khomeini, following the advent of the Islamic Republic in 1979. For Mustafa Kemal Atatürk, the founder of modern Turkey, the veil was an emblem of ignorance. "It's a show that covers the nation with ridicule," he said. In 1925, the veil was prohibited, along with the fez (tarbouche) for men who replaced it with a hat or a cap. In Afghanistan, King Amir Amanullah Khan (1919-1929), influenced by Atatürk, led a public campaign against the veil and promoted the wearing of Western clothing in the capital.

"In 1928, his wife Soraya appeared with her face uncovered. A year later, he paid the price for his audacity and was overthrown by a coalition of clerics," says Chidiac.

A video from more than 50 years ago shows Colonel Abdel Nasser, then President of Egypt, laughing out loud and mocking the Muslim Brotherhood who ask him to impose the headscarf on women; images and words that one would hardly imagine today, especially from the head of an Arab state like Egypt. In 1966 in Tunis, President Habib Bourguiba imposed the freedom of women and their rights by force of law, and this "without waiting for the democracy of those who have been deceived by a macho culture, in the name of the religion which is innocent." These words seem to be far from current culture, while it appears that the veil has won almost everywhere in the East.

January 18, 2023

Byblos at Leiden; The Story of the Exhibition

Tania Zaven, archaeologist, regional director of North Mount Lebanon and Byblos site director at the Ministry of Culture/Directorate General of Antiquities outlines the story of the exhibition *Byblos, the World's Most Ancient Port**.

The exhibition project *Byblos, the World's Most Ancient Port* (October 14 – March 12, 2023) at the Dutch National Museum of Antiquities in Leiden was first proposed in October 2018. As cocurator of the exhibition, I coordinated with Tanja van der Zon, exhibition manager at the Dutch National Museum of Antiquities throughout the early planning stages.



Byblos archaeological site (© Ministry of Culture/Directorate General of Antiquities)

An ideal gateway for the export of the area's valuable cedar wood, much coveted by the Egyptian Pharaohs since the Early Bronze Age, Byblos remained the "main port" on the Mediterranean, forging a unique relationship with Pharaonic Egypt. Later, during Hellenistic and Roman times, Byblos acquired a sacred status and became a holy city.

Trade and commerce, cedar wood, the long-standing worship of the Lady of Byblos, who was identified with the Egyptian goddesses Hathor and later Isis, kings and elites, temple offerings, and the various forms of writing discovered in Byblos, including the Phoenician alphabet and the Byblos script which remains undeciphered, were among the exhibition's main themes.



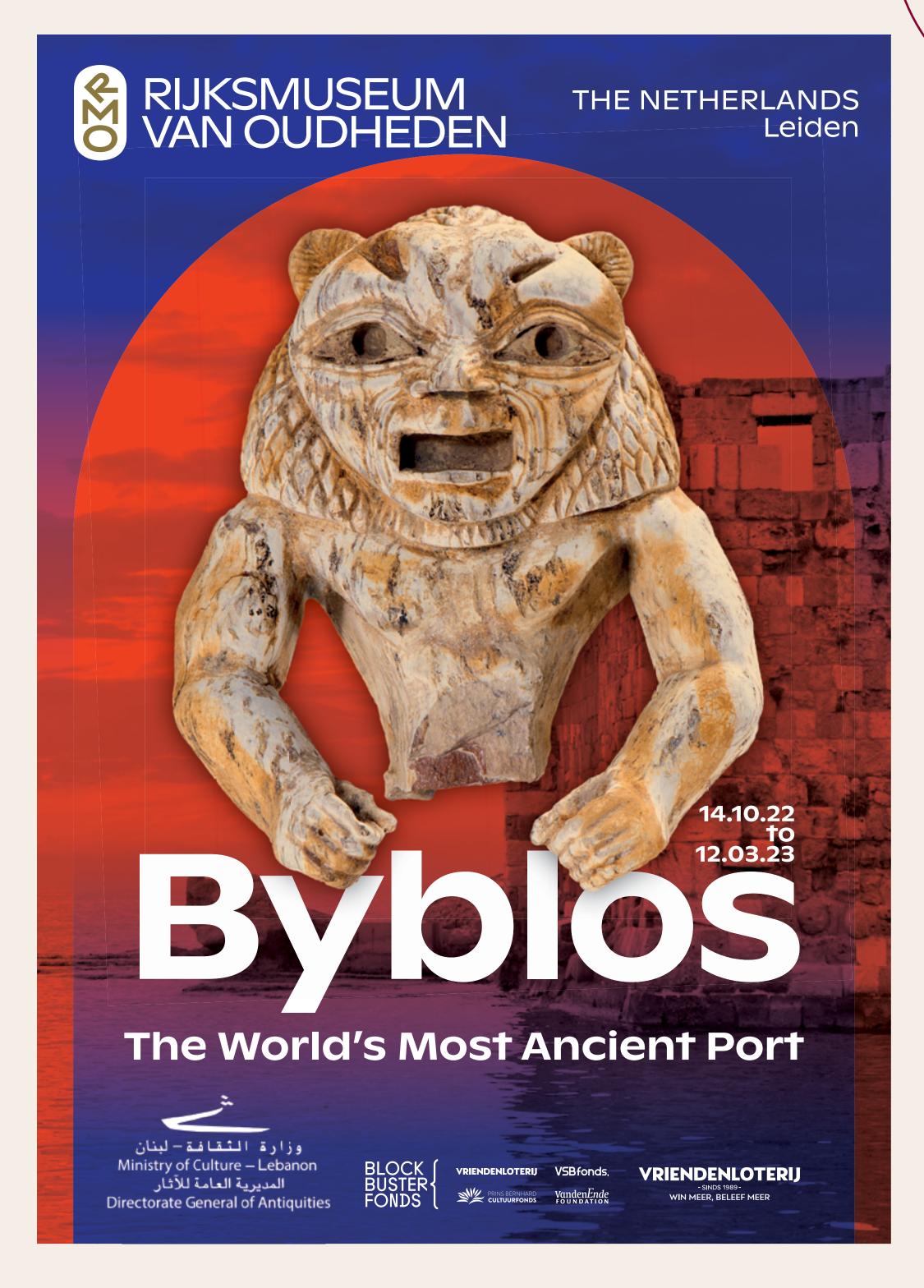
General view of the Byblos exhibition (©Dutch National Museum of Antiquities/Arie de Leeuw)

Scenographer Anika Ohlerich designed the set, in an 800 sqm rectangular space in the form of a pop-up book, with each section covering a major period and theme, starting with the earliest settlement during the Neolithic period (about 8900 years ago). Stories about early journeys, trade, religion, and diplomacy that took place in Byblos were also included in the display. Leading Dutch children's book illustrator, Karst-Janneke Rogar, illustrated many stories among which that of Wenamon, the Egyptian deities Isis and Osiris, and the Giblite god Adonis. The exhibition also included animated 3D reconstructions bringing Byblos to life during the Chalcolithic, Bronze and Roman periods, as well as animations of Ahiram's sarcophagus, and the bas-relief of the Lady of Byblos.



Early Bronze Age exhibition showcase (© Dutch National Museum of Antiquities/ Tania Zaven)

Communication specialists were hired for the exhibition poster. Their choice was neither the trademark Byblos metal figurines nor the sarcophagus of Ahiram or even a photo of the archaeological site, it was a tiny faience figurine from the Middle Bronze Age, discovered under the Obelisk Temple among 262 others, later displayed in the National Museum. The figurine represents a god named Bes or Aha, worshipped in Egypt to protect mothers in labor and new-borns. It depicts a demon with a lion face, intended to scare away the evil eye. The designers chose it for its provocative stare and the curiosity it incites to seek more information.



(© Dutch National Museum of Antiquities)

The exhibition title, *Byblos, The World Most Ancient Port*, highlighted Byblos' famed harbor established to facilitate the millennia-long timber commerce

especially with ancient Egypt under the Pharaonic Old, Middle and New Kingdoms. Their numerous needs, such as those for the construction of temples and palaces, sacred and seagoing ships, and upscale furniture, were met by their appetite for cedar wood and other conifers from the Byblos hinterland. Cedar resin was also used for embalming during mummification and for medicinal treatments.

Among the 500 exhibited objects, 406 were chosen from the Ministry of Culture/Directorate General of Antiquities (DGA) and 13 from the American University of Beirut Archaeological Museum, selected with the assistance of museum curator Nadine Panayot, and museum assistant Reine Madi. The remaining artefacts were chosen from the Dutch National Museum of Antiquities, the Louvre Museum, the Bibliothèque Nationale de France and other major museums in Europe.

The 406 artefacts from the Ministry of Culture/Directorate General of Antiquities were chosen from the early excavations by Pierre Montet and Maurice Dunand, deposited in the warehouses, or exhibited at the National Museum of Beirut and the Byblos Site Museum, along with some from recent rescue and programmed excavations undergone by the Directorate General of Antiquities in Byblos and its surroundings.



Photo of the Obelisk temple with obelisks and anchors

(© Ministry of Culture/Directorate General of Antiquities/ Dutch National Museum of Antiquities/Tania Zaven)

Fifteen artefacts were picked from the rescue excavations of a Roman-Byzantine necropolis situated in the peri-urban landscape of Byblos done with the cooperation of Georges Doumit. One hundred and twelve objects were chosen from the programmed excavations of a hypogeum, located inside the archaeological site, and dating back to the Middle Bronze Age. This project started in 2019 under the direction of Julien Chanteau from the Department of Near Eastern Antiquities at the Louvre Museum and myself. The hypogeum was first discovered in 2018 during a program called Byblos and the Sea headed by Martine Francis and Nicolas Grimal.

Part of this collection will be exhibited in the 19th century Byblos site house during an exhibition for the centennial of the Byblos excavations. This will retrace the story of the great discoveries up until the most recent ones in 2018. The exhibition will be in collaboration with the Louvre Museum and with the support of CMA CGM.

Today, with a generous donation from the Dutch National Museum of Antiquities in Leiden, the Ministry of Culture/Directorate General of Antiquities is restoring the Byblos site house in order to transform it into an exhibition and cultural space. This Byblos exhibition will be the third in a trilogy, which started at the Louvre Museum in the summer of 2022, followed by the Dutch National Museum of Antiquities in Leiden.

Also chosen from the programmed excavations were five objects selected from recent excavations by the AUB History and Archaeology department in Tell Fadous-Kfarabida (12 km north of Byblos) from 2004 to 2016, under the direction of Helene Sader and Herman Genz. During the Early Bronze Age (2800-2500 BC), Tell Fadous was supposedly an administrative outpost under the control of Byblos.

Three documentary films were screened: The rehabilitation of the National Museum of Beirut in 1998, by Bahij Hojeij, including the Museum's masterpiece, King Ahiram's

sarcophagus, which had been safely preserved during the civil war; a film on Byblos with archival photographs and aerial views by Vatche Boulghourjian, as well as Boulghourian's interviews with 28 inhabitants of Byblos, their testimonies and family stories since the first excavations in the 1920s. Only four interviews were chosen for the Dutch exhibition. The full six-hour documentary will be screened during the upcoming Byblos exhibition inside the restored traditional house.

Another major element of the exhibition was the inclusion of a fabulous cedar tree trunk which gave visitors a unique insight into the significance of the wood trade. This piece was donated by the Aouad family in memory of Consul Boutros Aouad and his wife Nouha.

One of the most challenging scientific tasks was to edit a book on Byblos. It comprises 43 articles from prominent Lebanese and international scholars, with the chapters divided by periods from the Neolithic to the Medieval, as well as on the most recent studies.

The book also contains a joint article with the AUB Nature Conservation Center about our collaboration to preserve the botanical richness of the Byblos site, with endemic plants such as the *mathiola crassifolia*, while conserving the archaeological structures. Published by Sidestone Press, the book will be available soon.

All exhibited objects were insured and packaged by the most reputable companies. The packing process took about a month, with valuable help at each stage from Marie Antoinette Gemayel under the guidance of conservator Nathalie Hanna. When the exhibition ended on March 12th, 2023, and once all the objects were checked and packed, I personally escorted their transportation back to Lebanon, ensuring their safe return.

The exhibition *Byblos the World's Most Ancient Port* was a great success, recording 106,353 visitors in only 5 months.

*I would like to sincerely thank Dr. Panayot for inviting me to AUB, the place I graduated in Archaeology (BA'94 and MA'98). I had great pleasure sharing my incredible journey in the preparation of this exceptional exhibition. I would also like to thank his Excellency, judge Mohammad Wissam El Mortada, minister of Culture for supporting this project. My extreme gratitude goes to Mr. Sarkis El Khoury, director general of Antiquities, who believed in this project since its inception and without whom it would not have been possible. I would also like to acknowledge the assistance of Ms. Nathalie Alam, Ms. Marie Antoinette Gemayel, Ms. Nathalie Hanna, Ms. Maria Chaoubah, and Ms. Roula Reaidy whose invaluable help was essential for the making of the exhibition. In addition, I sincerely thank all the contributors of the scientific book for their willingness to share their expertise on Byblos.

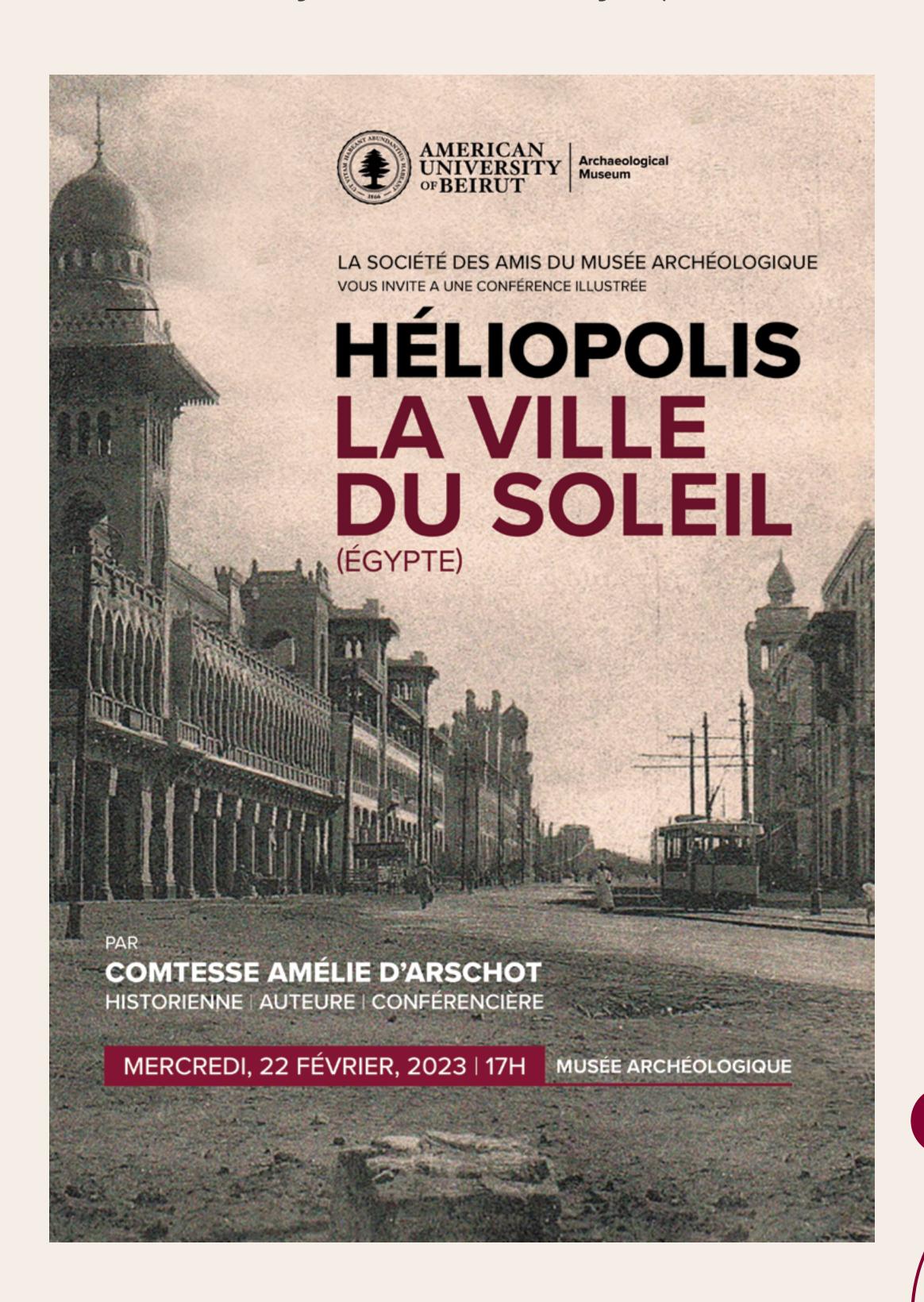
Finally, I would like to express my deepest thanks to the ambassador of Lebanon to the Netherlands, his Excellency Abdel Sattar Issa and to the entire team at the Dutch National Museum of Antiquities in Leiden, especially the exhibition manager Ms. Tanja Van der Zon, and the museum director Mr. Wim Weigland, who initiated the idea of an exhibition on Byblos when we first met in Beirut, in 2018.

Click here for L'Orient le Jour article

February 22, 2023

Héliopolis La Ville du Soleil by Amélie D'Arschot

(Text in French by Amélie D'Arschot translated by Nadine Panayot)



Heliopolis, an ancient city located in Lower Egypt, was known to the Greeks as lounou. During the time of the pharaohs, it served as the theological center of Egypt's largest solar temple. The city's significance was widely recognize', with prominent thinkers such as Plato and Herodotus praising the scientific and philosophical knowledge of its priests. However, Heliopolis' physical remains have been largely lost to time. Today, only the obelisk of Sesostris I remains standing as a testament to the city's former glory.

Early in the 19th century, members of Napoleon's Expedition to Egypt conducted surveys and excavations of the area. Later, in 1903, the Italian archaeologist Ernesto Schiapparelli made significant discoveries that allowed for the reconstruction of the sanctuary of Pharaoh Djeser under the third dynasty. Around 1905, Baron Edouard Empain planned to build a new city, also called Heliopolis, in the desert.

To avoid constructing the new city over ancient ruins, Empain enlisted the help of the Belgian archaeologist Jean Capart to conduct excavations and surveys of the area. Several years later, in 1912, another Belgian industrialist named Raoul Waroqué led a campaign of excavations. However, the research was ultimately unsuccessful, as the ancient site was located further north than the new Heliopolis.

In recent years, a race against time has been underway to uncover additional remnants of the city before the rapidly expanding city of Cairo is constructed on top of them. Heliopolis is known to have been the site of the world's creation according to ancient Egyptian mythology. According to legend, from Noun, the primordial ocean, emerged Atoum, who in turn gave birth to Shou and Tefnout. Nine gods were said to originate from Heliopolis, and it was the place where pharaohs received their power from the gods.

The open-air sanctuaries allowed the sun's rays to strike the first stone of Benben, which inspired the pointed shape of the pyramidions that adorned the obelisks. Archaeologists have concluded that the first obelisks were created in Heliopolis, serving as petrified rays of the sun. Throughout various dynasties, pharaohs erected numerous obelisks, and the temples and sanctuaries covered an area of 33 hectares during the Middle Kingdom. Heliopolis was partially destroyed by the Persians in the 6th century and later abandoned by the Ptolemies, who erected Alexandria. The obelisks of Heliopolis were subsequently relocated, and today, obelisks from the city can be found in Central Park in New York, London, Rome, and Alexandria. It is believed that the library of Alexandria was originally comprised of works from Heliopolis.

Over the following centuries, Heliopolis served as a quarry for the construction of the wall and certain buildings of Cairo.

Just next to the ancient lounou, in Matarieh, was situated the Garden of the Virgin. Ancient texts evoke a huge sycamore fig tree in which Mary and the child Jesus would have found refuge during their flight to Egypt. Mary would have washed her child at a spring that since then would have had healing properties and would be frequented by Christians of all origins as well as Muslims.

The Construction of the New Heliopolis

Baron Edouard Empain was an extraordinary industrialist. Born in Beloeil, Belgium in 1852 into a modest family, he quickly showed his ambition and talent when he joined the La Métallurgique company at the age of 16, specializing in the manufacture of railway equipment. From a simple draftsman, he became head of the design office and proclaimed himself an engineer. He did not have an engineering degree, but he was perfectly ingenious: he understood the importance of railway development and especially of electric tramways.

In less than thirty years, he built one of the world's first industrial groups based on industry, banking, and energy companies. One thing was missing: real estate. This would result in the slightly utopian and crazy challenge of building a new city in the middle of the desert thousands of kilometers from home.

In my study on the subject, I realized that many of the protagonists of this adventure had met in Paris during the Universal Exhibition of 1900. Empain, passionate about new technologies, had to be there, especially since it was his group that had built the Parisian metro designed for the event. That is where he met my ancestor Boghos Nubar Pasha (1851-1930). The latter had come to present a completely ingenious and innovative plow and would receive a gold medal for his research. He was the son of Egypt's former prime minister, Nubar Pasha. Boghos Nubar developed land near Alexandria and, like Empain, was passionate about train and tramway development. He held several administrative positions in the sector.

He was the essential man to contact for any new investor in the land of the ancient pharaohs, as he was very close to the court of the Khedive as well as the Sultan of the Ottoman Empire.

At the beginning of the 20th century, the price of land in Cairo became more expensive than that of London or Paris. Edouard Empain teamed up with Boghos Nubar Pacha to acquire the first 2500 hectares of desert, fifteen kilometers north of Cairo. They founded a real estate company: The Cairo Electric Railways and Heliopolis Oasis Company. After drilling artesian wells and building a power plant in Choubrah, railway and tramlines were planned. French architect Alexandre Marcel, whom they met in Paris, was one of the architects of the new city, as were Camille Robida and young Belgian Ernest Jaspar. The latter was passionate about the specificities of Arab art studied through the works of Emile Prisse d'Avesnes, and this became the preferred style chosen for Heliopolis, with elements inspired by Fatimid, Mamluk, and even Hispano-Moorish styles.

Neither Empain nor Boghos Nubar were urban planners, but they created a green city in Egypt by spacing out buildings, designing wide treelined avenues, multiple gardens, and parks. Everything was designed to ensure a quality of life, from safety to lighting and entertainment. These were numerous and varied, including not only a racecourse or a golf course, but also the first Luna Park in Africa modeled on the American model. The first airport in Africa was built from 1910 onwards.

Although initially designed for a wealthy elite, the global financial crisis of 1907 redirected the initial project, and neighborhoods for civil servants and workers were also found in Heliopolis. The Cairo Electric Company was very demanding in terms of construction, as every project had to fit in with the Heliopolitan style, and a sand-colored coating was mandatory on every building to give a homogeneous ensemble.



The Sacred Heart of Heliopolis

The most beautiful hotel in the world was to be built in Heliopolis: the Heliopolis Palace Hotel. It welcomed visitors in an enchanting setting and represented one of the paradoxes of the city, which, despite its Arabic-style architecture, offered highly Europeanized interiors. Empain, who was a practicing Catholic, built a Christian basilica at the center of the city with his own funds. Nearby, one could find mosques, synagogues, an Armenian church, and a Greek Orthodox church. In Heliopolis, a spirit of tolerance prevailed among the different faiths.



Palace of the Sultane Melek

Over the years, this heritage would gradually be damaged by the construction of overly tall buildings under Nasser, the removal of many green spaces, and a lack of respect for building spacing.

The Khmer-style palace built by Alexandre Marcel for Baron Empain experienced many ups and downs over the years, ultimately falling into complete abandonment. When writing my book, I was deeply saddened by this state of degradation.

Since then, things have changed! Belgian-Egyptian efforts have enabled the palace to be saved by undertaking a complete restoration.

Today, the palace is open for visits and offers a retrospective of the city's history through a permanent exhibition, including the work of Belgian archaeologist Marie-Cécile Bruwier. The sublime palace of Sultana Melek has also just been restored and given a new purpose.



Edouard Empain's palace

However, this idyllic picture should not obscure the numerous problems caused by real estate prices and the state's desire to build new roads and bridges to facilitate road transport which would disfigure the city. Many local cultural associations are fighting vigorously to preserve this quite unique heritage.

If you go to Heliopolis, be sure to stop by, walk around the neighborhoods near the palaces and the basilica, and go inside. Edouard Empain is buried there like a pharaoh in his pyramid, wanting to show how much Heliopolis was dear to his heart. When you leave, look up at the sky, and you may see the gods of Ancient Egypt infusing the city with this unique and absolutely magical air of freedom.



The Basilica of Heliopolis, where Baron Edouard Empain is buried

CHILDREN'S PROGRAM

The Children's Program hosted two very successful events, *Phoenician Trade* and *Revolution is Evolution*. Amelia Youssef describes the fun and enthusiasm with which the children embraced these subjects.

January 22, 2023

Phoenician Trade

We had not seen so many children attending the AUB Archaeological Museum Children's Program since 2019. Some seventy-seven smiling youngsters arrived bursting with energy. They watched a movie specially made for the AUB Museum by the National Museum of Antiquities, Leiden, in the Netherlands, based on its exhibition, *Byblos. The World's Most Ancient Port*, which included thirteen items on loan from the AUB Archaeological Museum collection.



Exploring the Phoenician trade routes on the Mediterranean Sea Map at the AUB Archaeological Museum



Children making their Phoenician items to trade

The children then worked with clay, beads, felt and more to create their own Phoenician masterpieces to barter and sell throughout the Mediterranean Phoenician trade routes they had just explored in the Museum's Phoenician section. Those seventy-seven lively kids worked tirelessly and passionately for three hours, going between the museum and their tables set out in the lecture hall, before proudly revealing their craftsmanship to their enthusiastic parents. All seventy-seven had arrived with a huge smile and all of them left with an even bigger one, triumphantly carrying their Phoenician creations. Both parents and children expressed the intention of coming to the next activity.



All the children were delighted with their masterpieces

April 30, 2023

Revolution is Evolution

The late April Children's Program activity was a remarkable event inspired by artist Azza Abu Rebieh's exhibition Revolution is Evolution at the AUB Museum. Azza graced the occasion with her presence giving the children an opportunity to understand the creative process while exploring her exhibition at the museum. The children were eager to learn about the evolution of human kind, starting with the invention of fire, the wheel farming, and more. They then had the opportunity to observe Azza's unique collection of paintings which provided much inspiration for their own creativity.

The event culminated with the children being invited to paint their own revolution. They were provided with a range of materials including cloth and threads to express what they would like to change in their lives. Many of them explored their desire to get rid of pollution, a poignant reminder of the importance of environmental sustainability.

Acrylic paint proved to be a big hit, the children relished the opportunity to mix colors and produce unique combinations. While one ten-year-old was particularly fascinated by the fact that the first animal to be domesticated was a dog, others were impressed by the explanations about color mixing. As the event drew to a close, the children were beaming with pleasure and satisfaction at having expressed themselves in such a unique manner.

The *Revolution is Evolution* event with Azza Abu Rebieh left a lasting impression on those who attended. The children were thrilled to be able to convey their thoughts and feelings on issues that matter to them, in a way that has significance for them. Such events go a long way towards encouraging children to think creatively and to develop an appreciation for art, culture and their role in society.



Exploring the Neolithic revolution at the Archaeological Museum



Discovering the industrial revolution



The artist Azza Abou Rebbieh helps the children with their creativity



Children delighted with their final work

EXPLORING

The hidden stories of the ARCHAEOLOGICAL MUSEUM

The Blues and Birds of Islamic Pottery by Marya Soubra

Click here

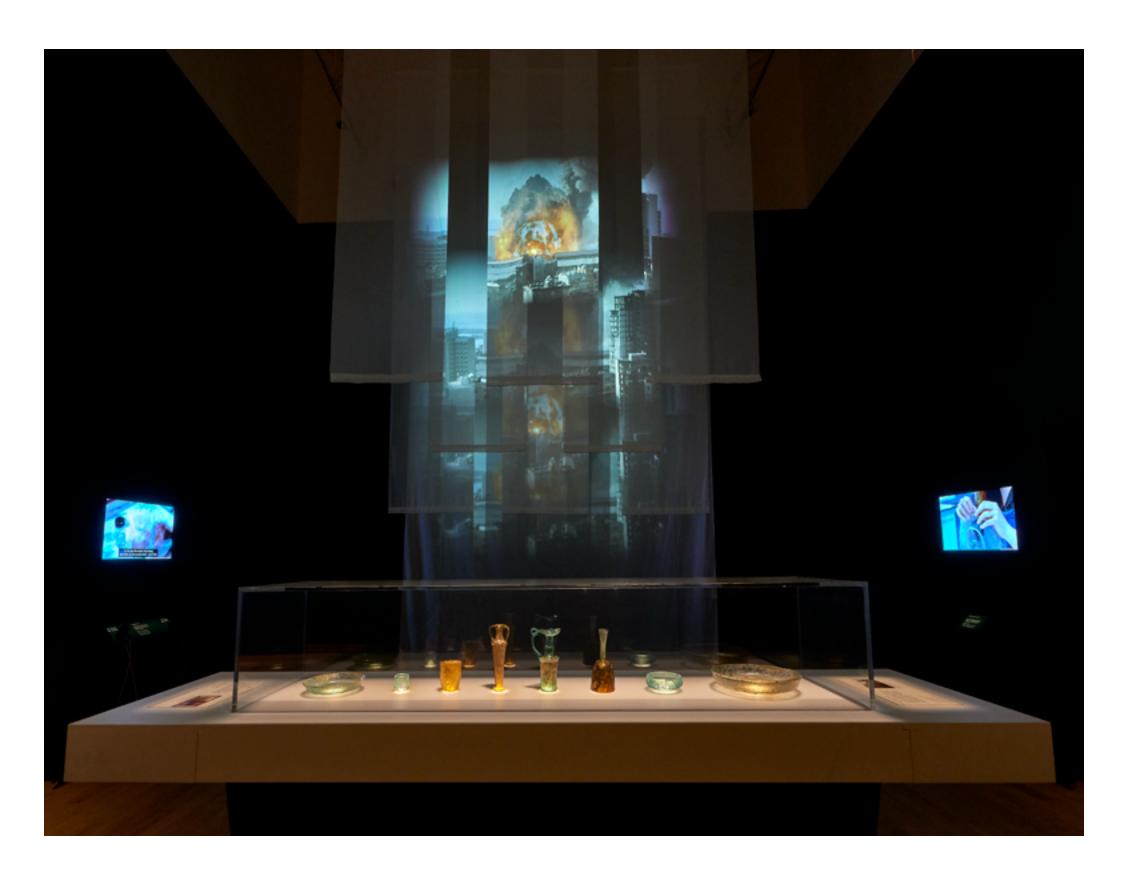


EXHIBITIONS

August 25, 2022–October 23, 2022

Shattered Glass of Beirut

Martin Asser follows the journey of the AUB Archaeological Museum's shattered glass from the moment it was discovered to its triumphant exhibition in the British Museum



The exhibition of the eight restored glass vessels at the British Museum in "Asahi Shimbun Displays in Room 3"

(© The Trustees of the British Museum)

The eight vessels standing side-byside in Room 3 of the British Museum, exhibited as **Shattered Glass of Beirut**, told an incredible story of triumph against overwhelming odds. Two years earlier, fragments that made up these objects lay scattered among a carpet of smithereens on the floor of the AUB Archaeological Museum, from a showcase of 2,000-year-old household glass toppled by the horrific August 4 port explosion. When the showcase was lifted from the ground, two vessels from an original 74 display items were found unscathed, to resounding cheers from those nervously observing the operation.

But, heartbreakingly, the remainder lay mixed in with smashed windowpanes and debris from the case itself—a unique, irreplaceable collection of Roman, Byzantine, and Islamic glass seemingly lost forever apart from a few jagged remnants recognizable from the catalogue.



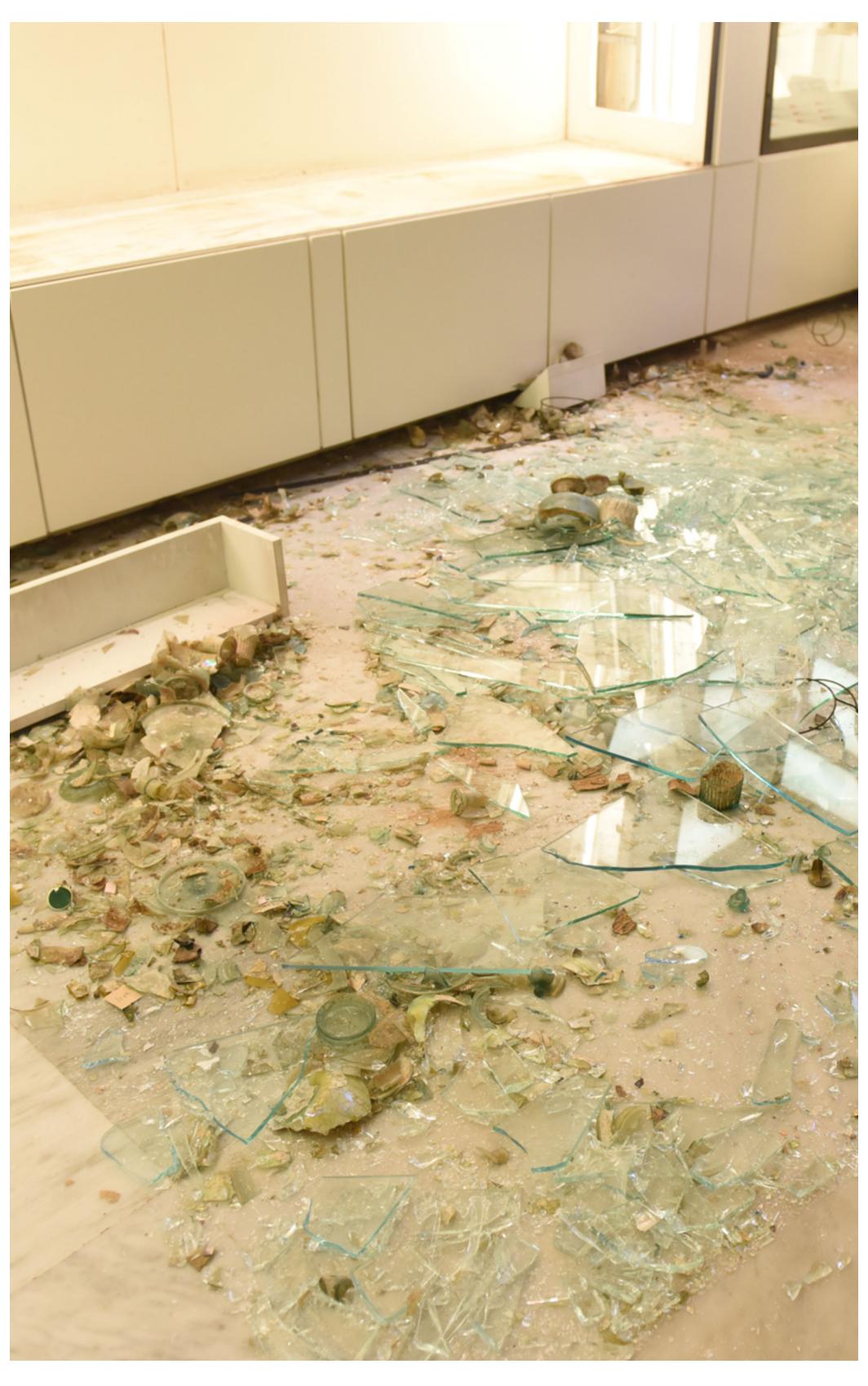
Glass vessels showcase before and after Beirut blast of August 4, 2020



The joy of discovering two surviving vessels



The surviving glass vessels (Glass beaker Inv.# 3726, Small glass cup Inv.# 3738)



Shattered glass vessels revealed after lifting the broken glass showcase at the Archaeological Museum after Beirut blast

Set against the apocalyptic backdrop of an explosion that caused death and destruction over a wide area of the Lebanese capital, it would have been understandable had AUB framed the obliteration of these exquisite examples of ancient glass as a tragic, but inconsequential, loss in the grander scheme. More than 200 had perished after all, and thousands more were wounded, hundreds of thousands homeless, with damage estimated in the billions of dollars. (Lebanon was already laboring under the world's worst financial and economic collapse in more than a century, exacerbated by the Covid-19 pandemic.)

But curator Nadine Panayot, newly in her post, instinctively chose a different approach. She reached out to top international experts and institutions in the field of cultural heritage conservation and an extraordinary, heroic plan began to take shape. That plan has resulted, today, with no fewer than 26 of the 72 "lost" artifacts being pieced back together, with more to follow, after one of the most painstaking and meticulous examples of puzzle work it is possible to imagine. Think of dozens of jigsaw puzzles, depicting only amorphous colours, their pieces jumbled together with other similar but unrelated shapes, and some so small you need a magnifying glass to study them. Oh, and the puzzles aren't flat, but fashioned in graceful, hand-crafted curves, and covered in delicate iridescence created by centuries of chemical decay.



Restored glass pieces

After removing the showcase, it took a week for a handful of museum staff, helped by Claire Cuyaubère of France's national heritage institute (INP), to hand-pick every shard of glass from the museum floor and collect identifiably antique fragments in dozens of separate containers according to where they had been found. Larger shards of recognizable vessels could be boxed together, but the vast majority of remnants were tiny and virtually indistinguishable. Museum staff and student volunteers spent months inspecting every shard to match their colour, texture, thickness, and shape. Piece by piece, the ancient artifacts started to re-emerge laid out in two-dimensional fashion on white cards. By the summer of 2021, when Ms. Cuyaubère returned with INP intern Cécile Rodier to start reassembly, a number of vessels were deemed ready for restoration and the first casualties of the blast were glued back into their original shapes. Dr. Panayot took the honour of returning these objects to their original location in the museum's glass collection, during an emotionally charged ceremony on the anniversary of the explosion.



Picking the shattered glass from the museum floor



Trying to match the shards to glass vessels



Claire Cuyaubère, Cécile Rodier, Museum staff and student volunteers inspecting every shard to match their color, texture, thickness, and shape and to restore them

A year earlier, one of the first calls received by Dr. Panayot had been from friend and former colleague now working at the British Museum (BM), Dr. Zeina Klink-Hoppe, who had been tasked by the BM director to offer any help necessary to the city's shaken museum sector. After addressing immediate needs, attention duly turned to how the BM could pitch in with a burgeoning partnership between AUB and INP, supported by the European Fine Art Foundation.

Under Ms. Cuyaubère's expert supervision, the near-complete sets of fragments of eight vessels were selected and packed for transportation to London for analysis by the BM's scientific research department and reassembly by its world-leading glass conservation team. Ms. Cuyaubère was also commissioned to take part in the three-month project initiated by the BM to rebuild the eight pieces, after examining them by means of the latest imaging, microscopic, and photographic techniques. AUB Archaeological Museum assistant Aimée Bou Rizk, who had spearheaded the retrieval and puzzling operations at Post Hall, was offered a three-month research fellowship at the BM, where she continued working on the objects in the conservation unit.

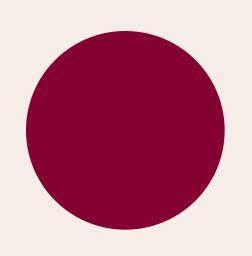


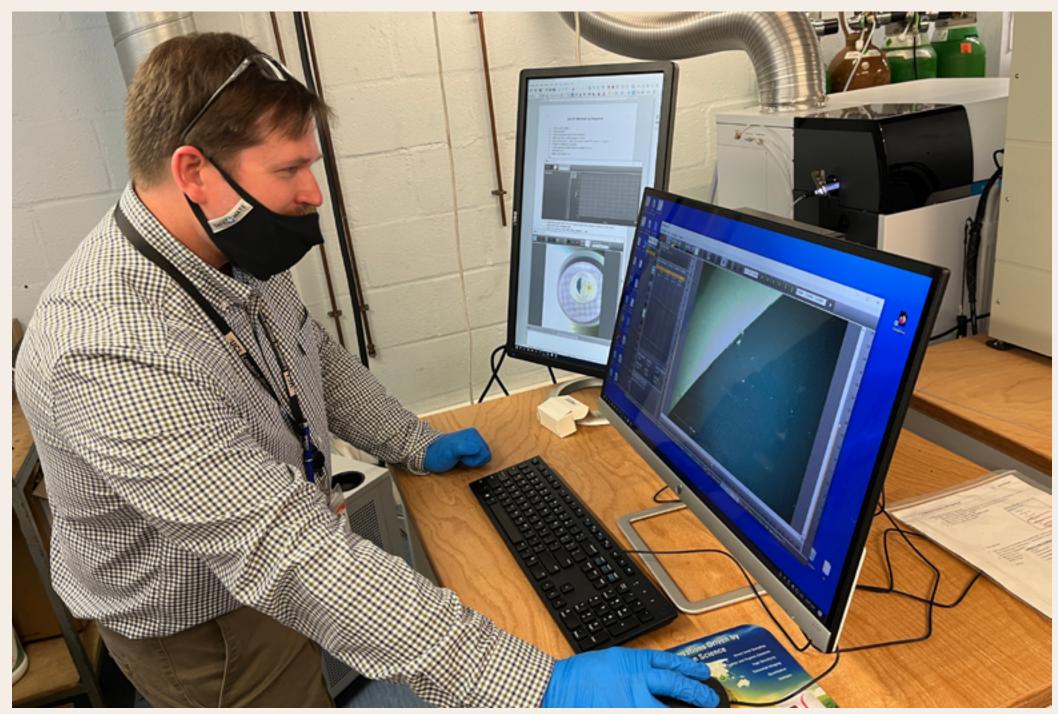
Claire Cuyaubère assessing glass fragments under microscopy



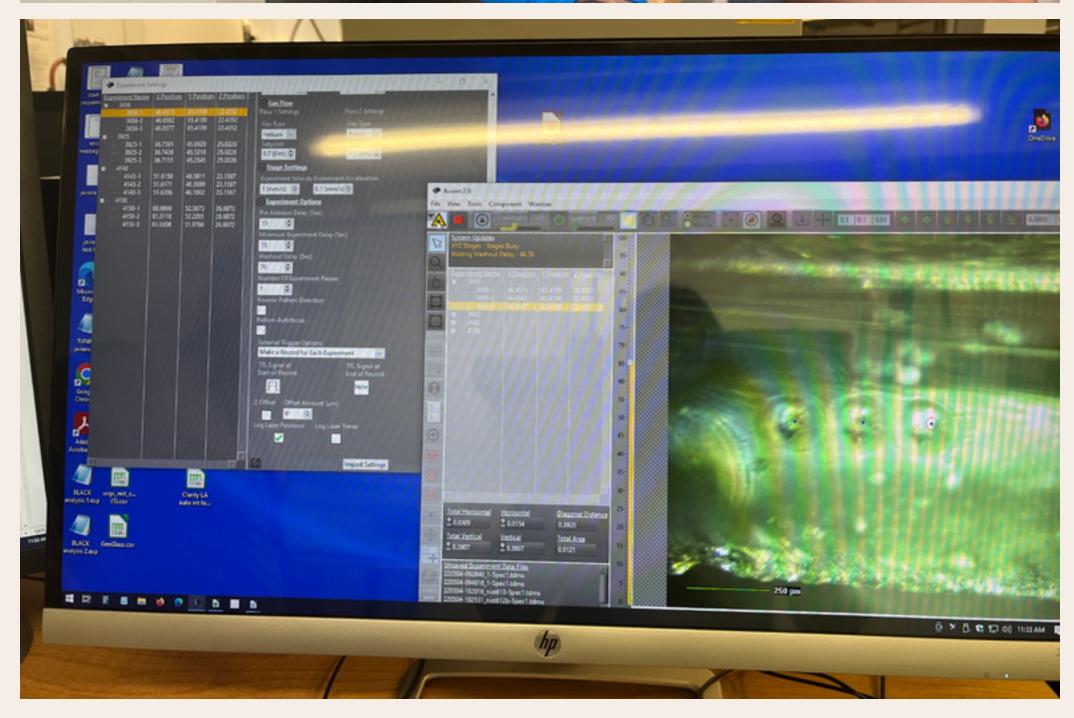
The conservators Duygu Camurcuoglu and Claire Cuyaubère with AUB Museum assistant Aimée Bou Rizk (from right to left) puzzling over a broken glass vessel (© The Trustees of the British Museum)

Cutting edge work was done at University College London, using mass spectrometry and lasers to establish the location of ancient glass producing sites from the composition of the sand used to make the glass. Analysis of the one Islamic vessel among the eight revealed its likely date of production and location, Raqqa, in northern Syria. This and other analyses are providing data that will push forward the field of glass archaeology in the Levant with a host of academic studies in the pipeline.









Scientific analysis at University College London

Those involved at the BM describe the experience of working on AUB's shattered glass, and seeing the vessels come back into being, as one of the most enjoyable and engaging projects of their eventful careers. The story behind the glass, and the science that was carried out, topped off by the breath-taking work of the glass conservation team, captured everyone's imagination, right up to Museum Director Hartwig Fischer who took a personal interest in every stage of the process.

News that the BM then wanted to stage an exhibition for the public in a prominent room next to the museum entrance was the icing on an already magnificent cake. Thousands of visitors passed through the multimedia presentation in Room 3, part of an ongoing series of Asahi Shimbun Displays. The vessels were lined up dramatically on a brightly illuminated plinth in an otherwise sombrely lit room. Their scars remain visible, as the restorers intentionally wanted them to become part of the vessels' two-

millennia biographies.

A quote of Dr. Panayot was inscribed on the wall: "For 2000 years these vessels survived earthquakes, tsunamis and wars until 4 August 2020 when they shattered into thousands of pieces like our hearts and souls." Short films of the restoration efforts were played on video screens while footage of the August 4 calamity was projected onto cloths suspended behind the exhibit. Completing the immersive experience, an audio track played the sounds of that terrifying day, including the explosion itself.



Opening of the exhibition



Restored glass vessels at the British Museum, Asahi Shimbun, Room 3



The conservators Claire Cuyaubère and Duygu Camurcuoglu at the British Museum exhibition

The only negative was that, on the day of the opening, August 25, 2022, Dr. Panayot, the person whose vision and leadership had enabled this astounding project was unable to attend in person and had to follow by video link. This was a result of difficulties in obtaining a UK visa (despite the good offices of friends at the British Embassy in Lebanon and the British Museum). Dr. Klinke-Hoppe read out her powerful and impassioned speech to the opening day invitees, who included the Lebanese ambassador and diplomats from several countries, BM staff, and a sizeable media contingent.

Happily, the BM was able to give a red-carpet welcome to Dr. Panayot in Bloomsbury after her visa came through, a couple of weeks before the exhibition closed on October 23. She spent two days being shown the inner workings of the BM's specialist units, as well as delivering a lunchtime presentation for staff hosted by the museum's Middle East Department.

Her visit was topped off with a delicious lunch in the Great Court with the director and guests under Norman Foster's spectacular glass roof, another feat of engineering in glass, if on a much larger scale.



Zeina Klink-Hoppe, James Fraser, Nadine Panayot, Duygu Camurcuoglu and Aimée Bou Rizk at the exhibition "Shattered Glass of Beirut" at the British Museum (from left to right)



The British Museum team welcomes Dr. Panayot and Aimée Bou Rizk



On October 3, 2022, Dr. Panayot gave a presentation on "The American University of Beirut Archaeological Museum; A survival story" at the British Museum's Middle East Department Lunch Talks series.



On October 3, 2022, The BM and the AUB Archaeological Museum teams were hosted by Dr. Hartwig Fisher, Director of the British Museum.

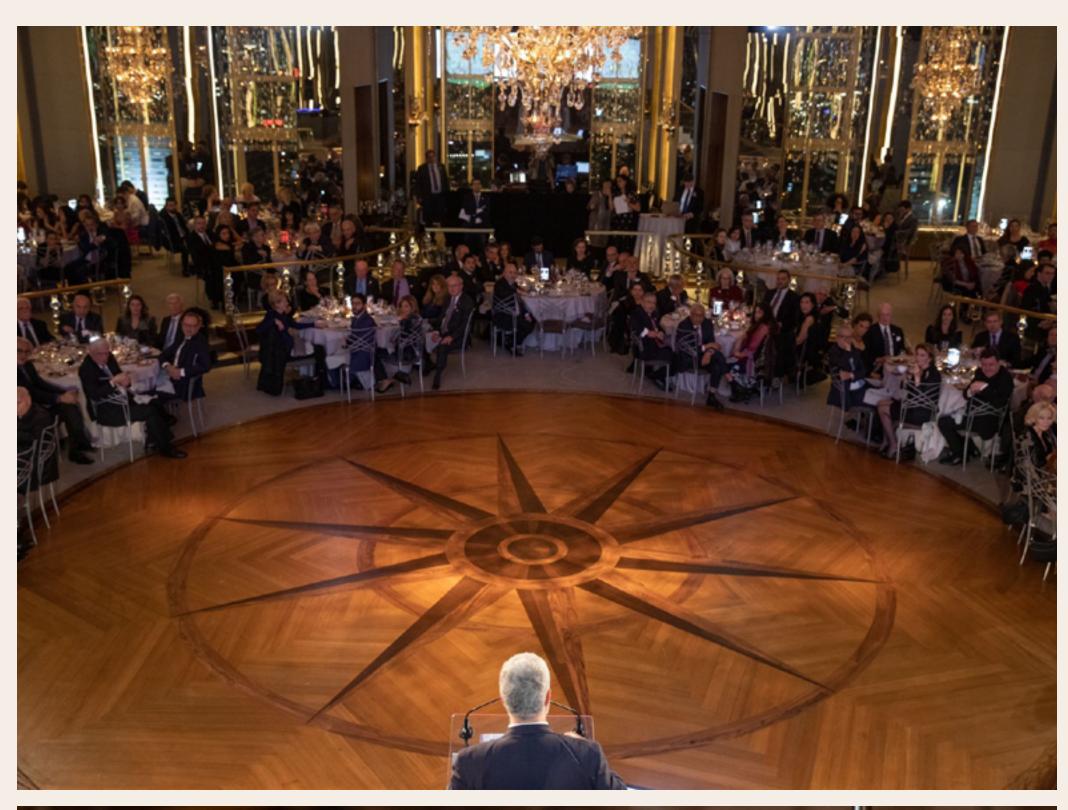
The word "loss" and "Lebanon" are all too often associated with one another. Its beleaguered population has suffered so much from war, corruption, factionalism, and division that we are programmed to expect things will always get worse. But the refusal to accept the status quo, and the determination to build partnerships capable of piecing back together precious artifacts that survived centuries of earthquakes, tsunamis, and wars, as well as unlocking their long-kept secrets, sends an inspiring message of hope that we can tell a different story of healing and recovery. Thanks to the enthusiasm and expertise of our colleagues at the British Museum, that story has now been put before a global audience in the most compelling and memorable fashion.

November 17, 2022

American University of Beirut Fundraising Dinner 2022, New York

The American University of Beirut New York Office organized a fundraiser for the benefit of AUB student scholarships and patients seeking care at the American University of Beirut Medical Center.

A 3D reconstruction representing one of the broken glass vessels during Beirut blast provided symbolic table centers during the dinner while printed photos narrating the story of the restored vessels were distributed.





THE 2023 NIGEL WILLIAMS RUNNER UP PRIZE

The Beirut Glass Conservation Project team comprising, Duygu Camurcuoglu, Arts Scholars Senior Inorganics Conservator at the British Museum, Zeina Klink-Hoppe, Phyllis Bishop Curator for the Modern Middle East at the British Museum, Andrew Meek, Scientist and Scientific Records Manager, Claire Cuyaubère, former INP glass conservator, Nadine Panayot, Curator of the AUB Archaeological Museum, and Aimée Bou Rizk, AUB Museum Assistant, are the proud recipients of the the 2023 Nigel Williams Runner up Prize. The Prize is in recognition of outstanding professional or academic projects focusing on the interventive conservation of ceramic or a directly related material.



This year's panel was led by Loretta Hogan (British Museum) together with Beky Davis ACR (Ceramic Conservation and Restoration Services) and Peter David ACR (PJD Ceramics). The winners of this year's Nigel Williams Prize will be announced at the 2023 Icon Ceramics and Glass Autumn Meeting on 14th October at World of Wedgwood.

Click here for Facebook link Click here for Instagram link



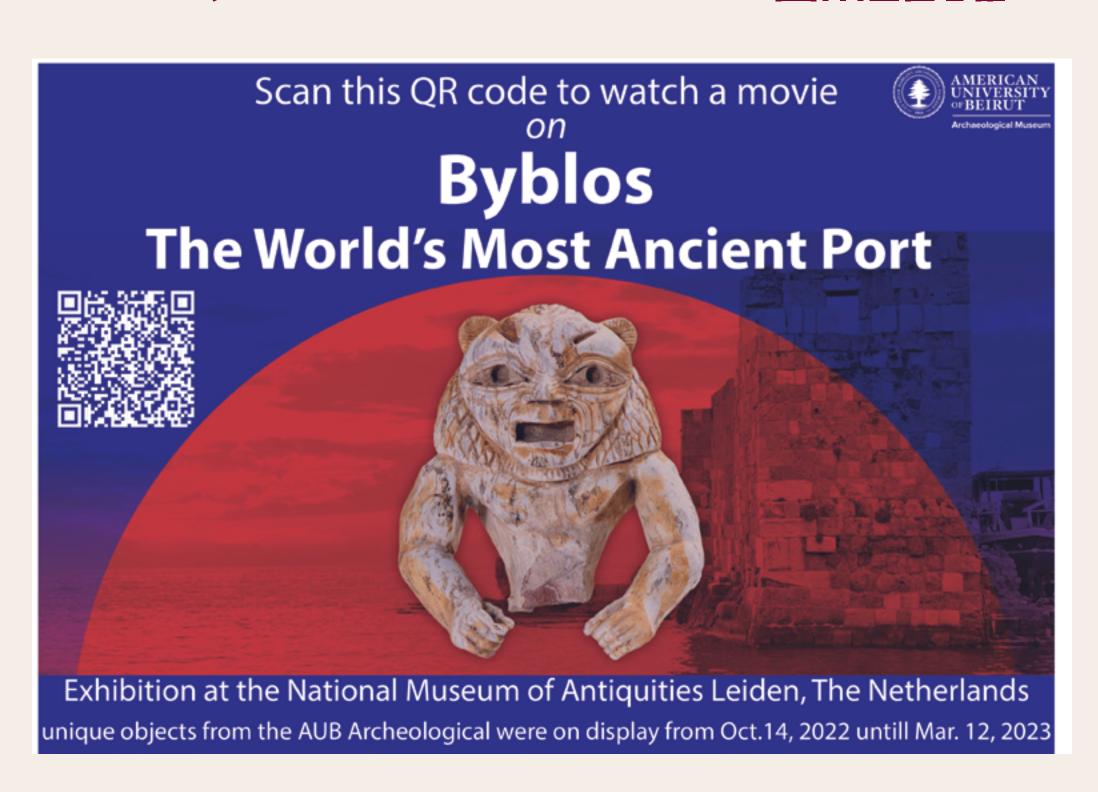
October 14, 2022-March 12, 2023

Byblos - The World's Most Ancient Port

The AUB Archaeological Museum participated in the exhibition "Byblos - The World's Most Ancient Port" which ran from October 14, 2022 to March 12, 2023, at the National Museum of Antiquities (RMO), Leiden, The Netherlands.

See Tania Zaven's lecture on page 26.

Scan QR code to watch it



March 8 - April 30, 2023

From Oppression to Liberation, The Journey of Women in An Aching Middle East, an installation of selected works by Azza Abou Rebieh.

Introduction by Nadine Panayot

In partnership with the Asfari Institute, The Mepi Program, and the AUB Libraries, the Archaeological Museum celebrated International Women's Day with an exhibition of selected works by talented artist Azza Abo Rebieh. Curated in collaboration with Saleh Barakat Gallery & Majaz Gallery.



Welcoming speech by Nadine Panayot, Curator of the AUB Archaeological Museum



The etchings, prints, and engravings were exhibited in the Palmerian alcove at the Museum

Azza's journey embodies and celebrates the journey of many women in our part of the world.

A part of the world still grappling with its own demons and fears; Fear of Women: almighty, powerful, compelling, commanding, impressive, influential, dominant, forceful, persuasive, potent, vigorous. Authoritarian women who fight for human rights, face injustice, and never give up, while breathing life, care, solace, healing, and much more...

Azza's life and journey is the epitome of all this. Her early etchings, prints, and engravings crystallized oppression in thought-provoking works that were rightfully housed in the Palmerian Hall. Azza's works, like Zenobia, a queen regent of Palmyra who became famous for her rebellion against Roman authority, bear witness to the various forms of oppression that have and continue to hover over Palmyra.

A woman screaming with her arms wide open symbolizes rebellion and the power of people's voices that cannot and will not be silenced by military force.

Finding solace and cocooned by women's solidarity, she catches a thread and follows her journey of reparation, and selflove.

Still holding to that thread, spreading her wings, she flies again, she is a bird, a butterfly, she is life.

She must deal with pain, illness, and the slaughtering of women's bodies.

Hers becomes the alteration, and metamorphosis of all bodies and genders.

She hangs on to that thread to stand tall once more, head held high, facing the present, facing life, and her oneness with the World.

Artworks and captions by Azza Abou Rebieh



"When I see a flying butterfly, I am struck not only by its beauty, but also by something within me.

Flying alongside her, as if her presence will lift me from my heavy world and into the open air, to that world... to nothingness."



"Forcing demonstrators to kiss the military boot was an unfathomable"



"The provocation element is the catalyst of art for me.

In detention, the military blanket was the catalyst.

I pulled out its strings to make dolls. There were no pens or papers."



تأتيني وتطير بي لتعيدني الى ذاك الفضول الطفولي وإلى شبق المراهقة ورغبة الأمومة وحاجتي الى قشعريرة مضمورة، وإلى تمسكي بتاريخي وخوفي من ذاك الطاغي الذي يعمل على محي وطمس هويتي.



"Why don't they give her epilepsy medicine? You are out of time, no one knows that you are in this place."



"Do we dread freedom?

Is the butterfly forced to fly because of its physiological nature only?

Maybe it doesn't deserve all that poetry.

We need these models to reflect how we feel. Who are we?

I am the wanderer, I am the sleeper, I am the exhausted, I am the dreamer, I am the fearful, I am the immigrant, I am the rebel, I am the captive, I am all these things, but I am not free, not even the butterfly is free."



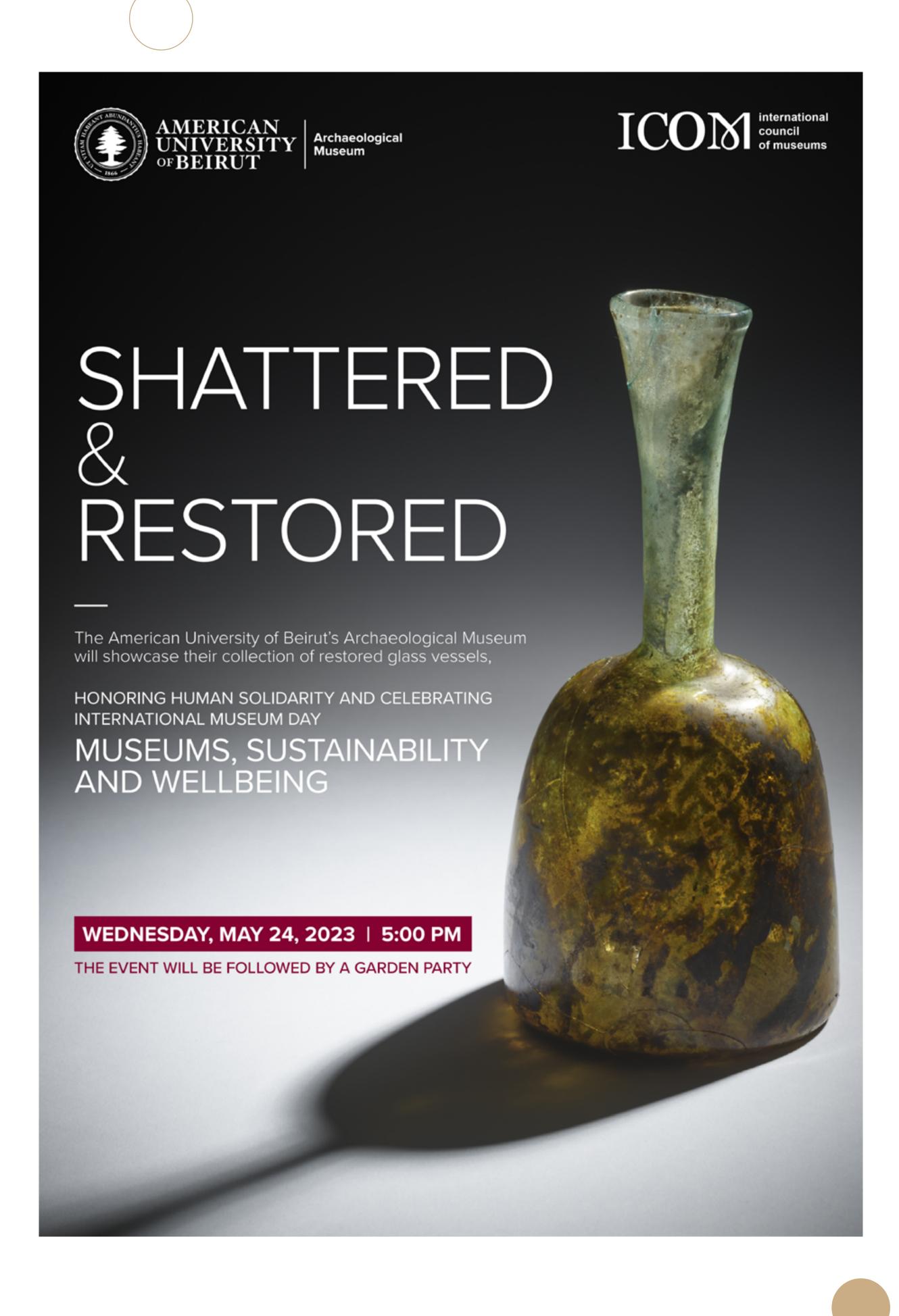
إنما نحن عاشقون حالمون ..منتظرون ولكن... ليس بجنون ! لن ارسم حدود بلادي، تلك الكلمة هي الرصاصة القاتلة: وطن أو بلد. إني انسان أو حيوان او فراشة، لا انتمي بل أطير.

INTERNATIONAL MUSEUM DAY

May 24, 2023

What better occasion than International Museum Day to celebrate the homecoming and installation of eight, by now world famous, pieces of restored glass from the AUB Archaeological Museum.

During an event titled *Shattered & Restored*, the extraordinary tragedy and odyssey of the eight vessels, was retold as a vivid and gripping tale of loss and redemption. Or indeed one of faith, hope and charity as evidenced by the remarkable international collaborations that evolved in response to the seismic impact of the Beirut August 4, 2020 explosion on the AUB Archaeological Museum glass collection.



Curator Nadine Panayot:

On the occasion of International Museum Day, we gather to celebrate the theme of *Sustainability and Well-being*. We explore the remarkable tale of the shattered and restored glass vessels, which symbolize the profound human qualities of commitment, perseverance, and solidarity. Through this story, we aim to highlight the transformative power of museums as not only repositories of art and history but also as places that generate well-being par excellence.

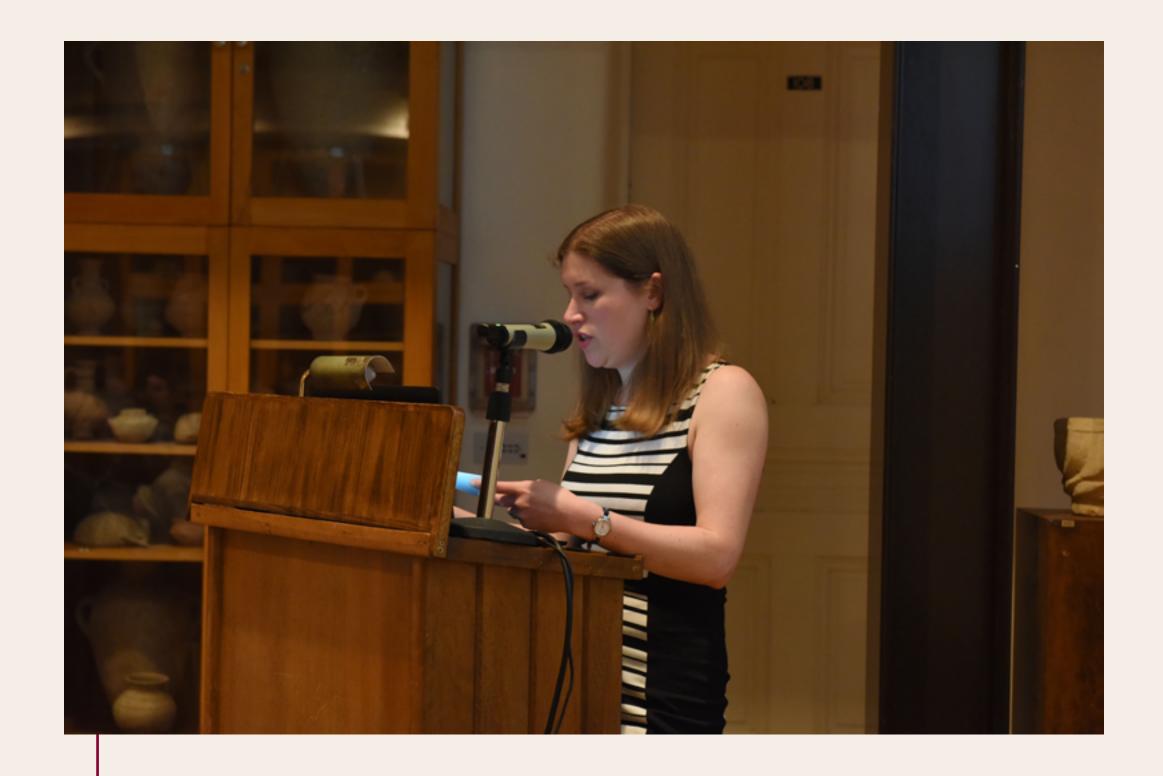
Our narrative begins with a collection of delicate glass vessels, crafted with exquisite artistry by skilled artisans of a bygone era. These vessels, once gleaming with beauty and significance, had endured the test of time. However, due to an unforeseen event, the devastating August 4, 2020 explosion, leaving the collection shattered into countless fragments. The shattered glass vessels could have easily been discarded and forgotten, dismissed as mere fragments of the past. Yet, they became a testament to the resilience and determination of the human spirit.

Recognizing their value, a team of passionate individuals embarked on a remarkable journey of restoration.

The restoration process was no ordinary task. It required immense dedication, expertise, and the collaborative efforts of conservators, curators, archaeologists and volunteers. Each fragment was meticulously cataloged, examined, and patiently reassembled. The shattered glass vessels were not merely pieced back together; they were revived with a newfound strength and beauty, serving as a metaphor for the human capacity to heal and thrive.

We extend our heartfelt gratitude to every individual and institution who has supported and contributed to our endeavors. Your unwavering support, expertise, and collaboration have been instrumental in the successful restoration and preservation of the shattered archaeological glass vessels. It is through your collective efforts that we have been able to build a sense of solidarity, transcending boundaries and showcasing the transformative power of museums. Thank you for being an invaluable part of this journey.

As we celebrate the International Museum Day, may this tale inspire us to embrace the invaluable role of museums in our lives and appreciate their ability to generate well-being par excellence.



Speaking on the occasion of Shattered & Restored conservator Claire Cuyaubère commented: "Beyond the reconstruction of these 26* glass vessels (and I hope more of them in the future), we have created some bonds, between the INP and the AUB Archaeological Museum, with Stephen Koob and the British Museum, through tight collaboration, and training. I hope these bonds will last and grow, through future projects together." (*18 more glass vessels were subsequently restored by conservators working in the AUB Archaeological Museum)



Leading glass conservation expert Stephen Koob said: "This was a collaboration of at least four countries and it reflects the American University of Beirut's commitment to preserving Lebanon's cultural heritage. To me, there is significant satisfaction in restoring broken glass, not just for the recovery of a piece, but for the recovery of a part of history. It is like bringing a glass object from antiquity back to life. That life is full of memories, and I think these memories will continue for all of us-- not through tomorrow or the next few decades, but forever."



In his closing remarks British Museum Ancient Levant and Anatolia Curator James Frazer said: "The AUB-British Museum collaboration, and indeed the broader AUB-international collaboration that you've heard about today, serves to remind us that museums are not defined by their walls, or by the collections that these walls contain. Rather, like glass shards that join together to make a greater whole, they are linked by shared collections, shared skills, shared facilities and ultimately shared imaginations that make us part of a global cultural community."

The Shattered & Restored event culminated with the unveiling of the restored vessels placed back into their showcase bearing the poignant title Archaeology of Absence, as a tribute to what was lost alongside the celebration of what was saved.

The event ended with a genial summer garden party enjoyed by all.



Restored glass vessels exhibited in the showcase at the AUB Archaeological Museum designed by Mohammad Kanaa, Lecturer, Department of Architecture and Design at AUB.



Welcoming speech by Nadine Panayot Curator of the AUB Archaeological Museum



Nohad Schoucair, president of the Society of the Friends of the Museum introduces the speakers



Claire Cuyaubère, glass conservator, praises the experience of this unique collaboration



Stephen Koob, recently retired as chief conservator from the Corning Museum of Glass in New York, describes the work as the most fascinating puzzle of his life



James Fraser, Curator for the Ancient Levant and Anatolia at the British Museum



Stephen Koob, Claire Cuyaubère and James Fraser



Claire Cuyaubère, Stephen Koob, Nadine Panayot, James Fraser and Aimee Bou Rizk in front of the restored glass vessels showcase



Garden party enjoyed by all

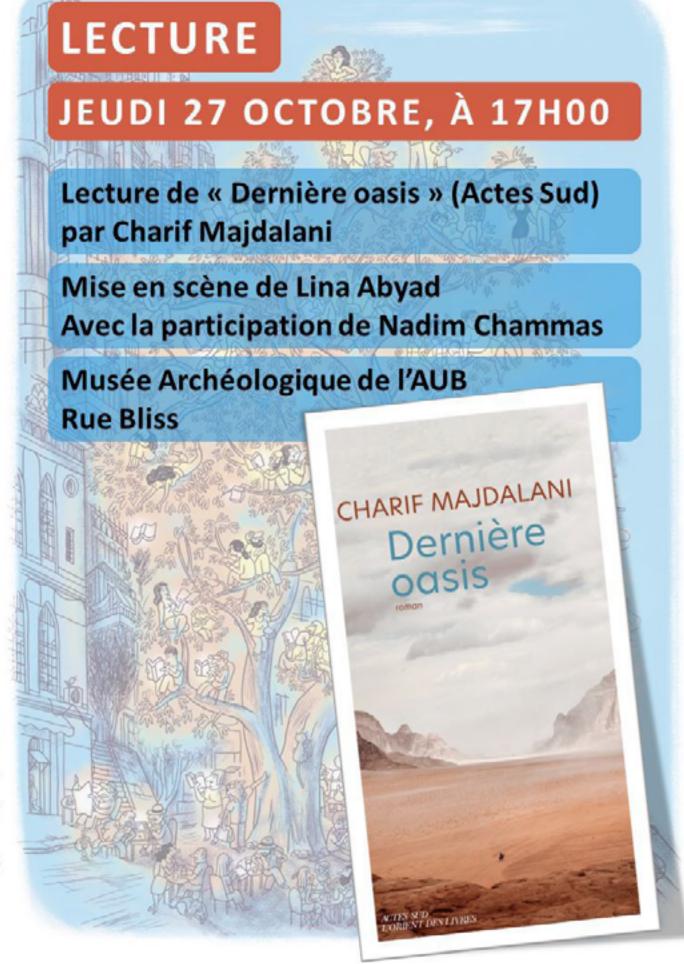
BEIRUT BOOK FAIR

October 27, 2022

On the occasion of the Beirut Book Fair, the AUB Archaeological Museum hosted a reading from *Dernière Oasis* by Charif Majdalani under the direction of Lina Abyad with the participation of Nadim Chammas.

Click Here









Nadine Panayot, curator of the AUB Archaeological Museum, opening the event



Charif Majdalani and Nadim Chammas charm the audiences



Charif Majdalani signing his book "Dernière Oasis"

WORKSHOP

October 31–November 2, 2023

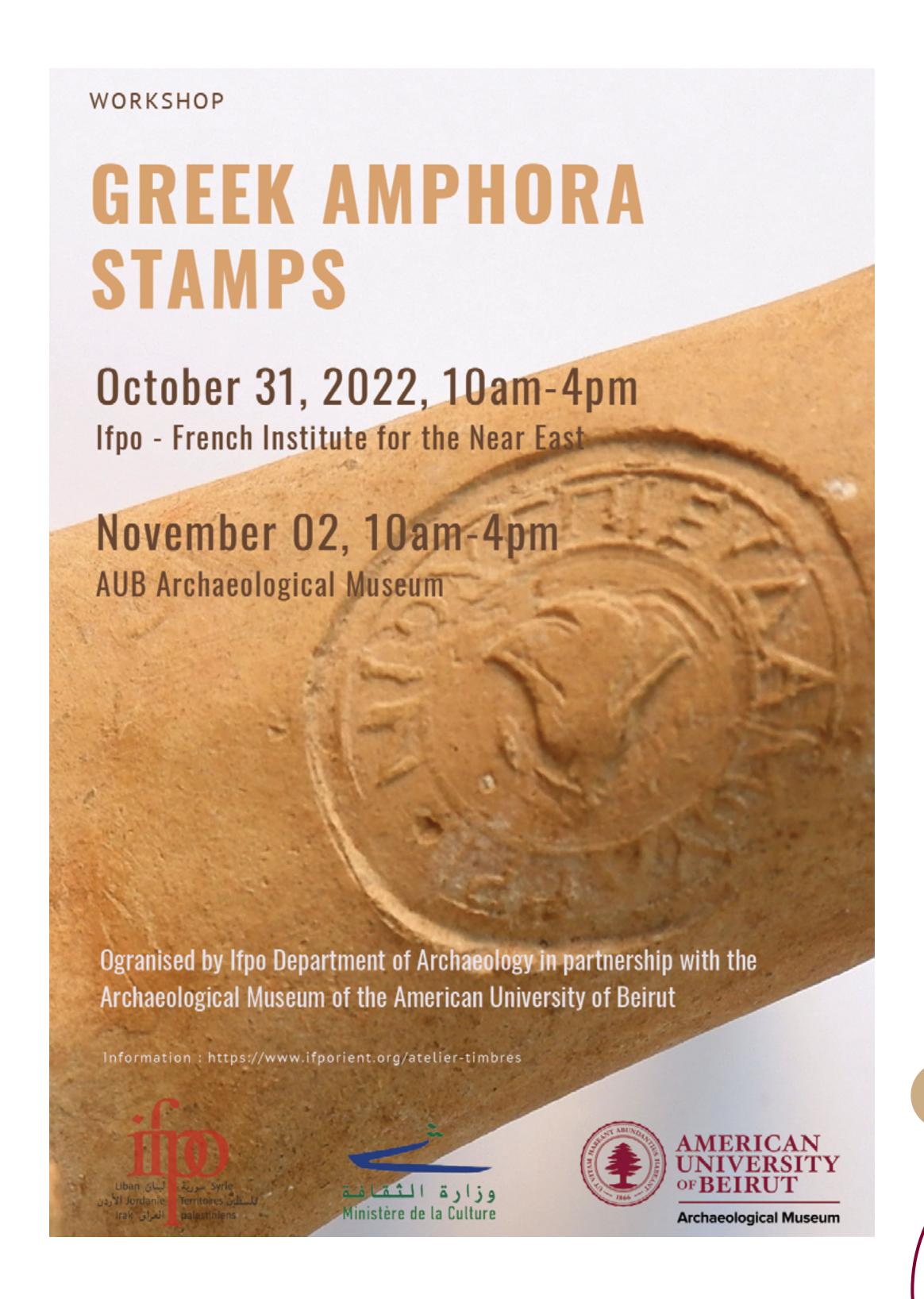
Greek Amphora Stamps

The Institut Français du Proche-Orient (Ifpo) Department of Archaeology in partnership with the AUB Archaeological Museum organized an introductory workshop on the reading and study of Greek amphora stamps.

Excavated in large numbers from several Lebanese sites, as well as across the world, these records are of vital relevance to archaeologists and historians for the study of ancient trade, along with the social and political structure of the exporting and importing centers. Because young Lebanese researchers may feel unprepared in this rapidly developing scientific domain, the scheduled event was primarily intended for students and excavators, with an instructive informational focus.

Dr. Kévin Tréhuédic (Univ. Paris-Est) led two sessions October 31 and November 2, 2022 with the participation of researchers from Lebanon.

The first session was held in French at Ifpo; the second in English and French was held at the AUB Archaeological Museum).





Kévin Tréhuédic leading the sessions of the workshop



Abdallah Ala'aldine presenting different types of stamps amphorae



Kévin Tréhuédic showing to the participants different stamps amphorae from the Archaeological Museum, Bey 012 and Bey 125 at the AUB Archaeological Museum

June 5-17, 2023

Institut National du Patrimoine Field School at the Museum

In collaboration with the renowned and prestigious Institut National du Patrimoine (INP), the AUB Archaeological Museum conducted a dedicated field school aimed at the preservation of our extensive and diverse metal collections. Under the expert guidance of conservator Marie-Anne Loeper-Attia, alongside the talented students Yael Peyran and Theo Levaltier, we embarked on a meticulous journey to conserve our invaluable objects.

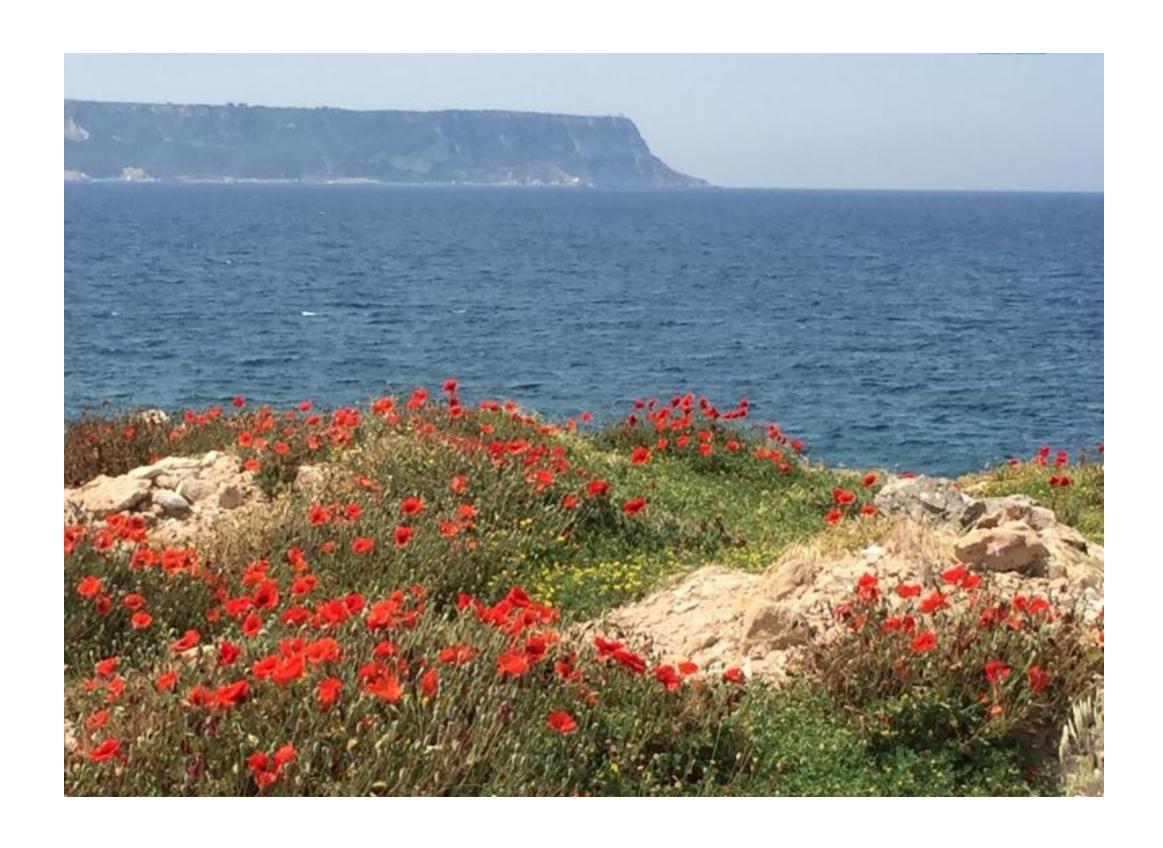


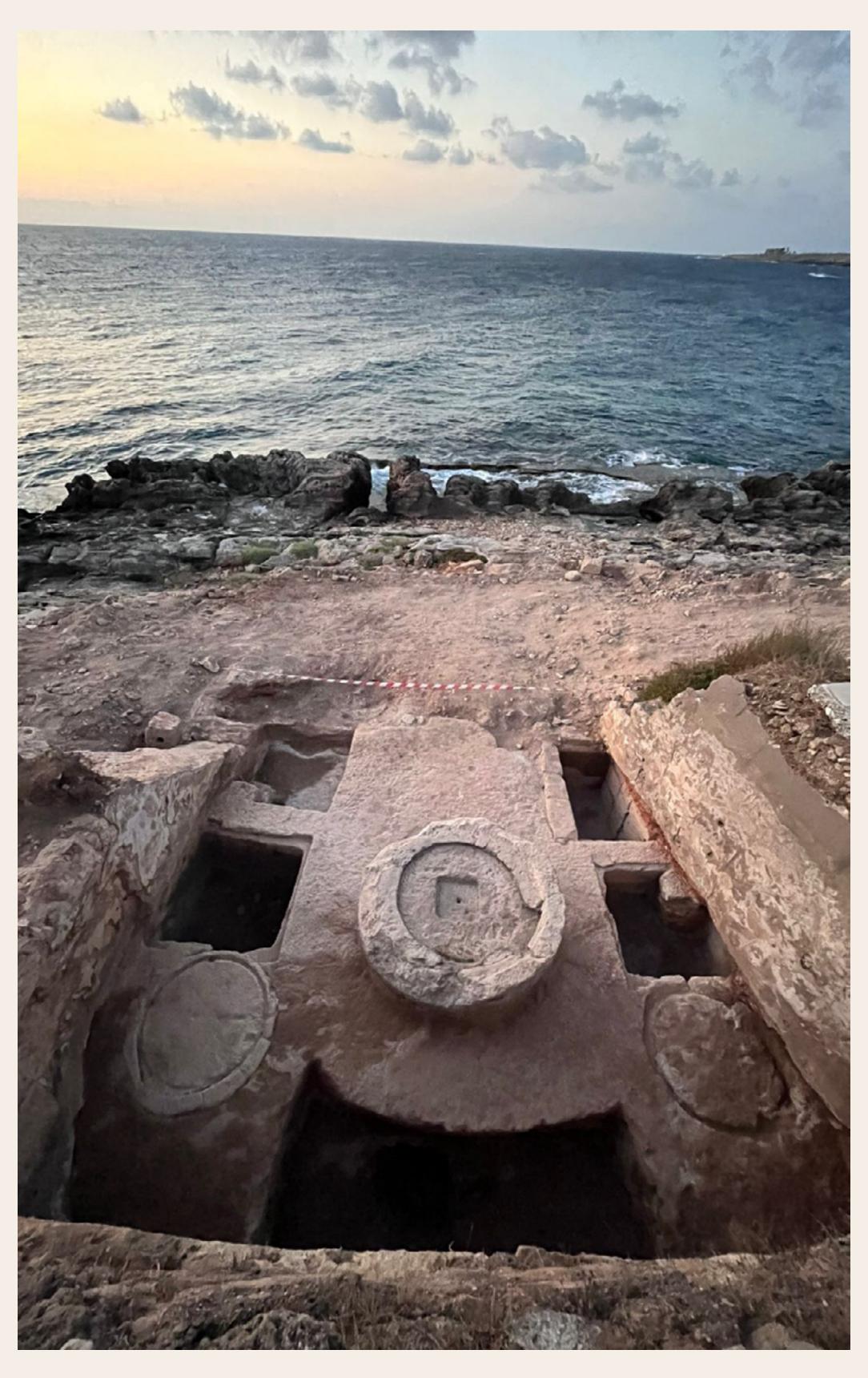
As a testament to our commitment to knowledge dissemination, on Thursday, June 15, 2023, Conservator Marie-Anne Loeper-Attia conducted a comprehensive session on Metal exclusively for the students of ALBA's Department of Architecture. This enriching experience served as a unique opportunity for the students to deepen their understanding of metal conservation practices within the context of cultural heritage preservation.

Excavation: New discoveries at Anfeh

The Archaeological Museum, American University of Beirut has teamed up with The Department of Archaeology and Museology, University of Balamand to pursue the excavations, analysis and conservation of this wonderful multilayered and multifaceted heritage site! New discoveries were revealed.

Click here to read the article





The Byzantine oil press discovered at Anfeh



The staircase leading to the postern



Remarkably huge pile of cannonballs

TRIP

November 12, 2022

A guided tour of Anfeh's layered heritage

by Maria Bashshur Abunnasr

As an historian and an archaeology enthusiast, I find it difficult to imagine a more fulfilling way to spend a Saturday than joining AUB Archaeological Museum's guided tour of Anfeh. Led by Dr. Nadine Panayot, AUB Archaeological Museum Curator and Director, the November 12 outing started off full of promise. As we pulled into the parking area outside the pedestrian-only site, a friendly group of Anfeh elders welcomed us to join them for a coffee.

Before we had a chance to accept, Dr. Panayot ushered us through the narrow passageways of Anfeh's seaside cemetery to our first stop: the chapel of Saydet el-Rih.

From the outside modest and unadorned, Saydeh el-Rih could be easily overlooked. Once our large group of over 30 eager listeners crowded inside, Dr Panayot told us its story and the archaeological research findings that brought its historical significance to light. In 2010 the Lebanese Ministry of Culture and the Directorate General of Antiquities assigned University of Balamand's (UOB) Department of Archaeology and Museology, then under Dr. Panayot's directorship, to begin excavations there. The findings dated the chapel's main structure, its barrel vaulted nave and apse, to the Byzantine period (6th- 7th centuries) that was expanded upon during the Medieval era (12th-13th centuries) with the addition of an inner entrance porch area.



Nadine Panayot and the Friends inside Saydeh el-Rih chapel

Unlike more traditional archaeological practices, where archaeologists seal themselves off from curious passersby to focus on their findings, Dr. Panayot encouraged archaeologists to invite Anfeh's local inhabitants to contribute their knowledge of and experience with the site. In this way, they incorporated living oral traditions passed down over the generations into the historical context of the site. Indeed, confirming local claims that the chapel is the oldest chapel in the Levant dedicated to the Virgin Mary, archaeologists also learned that, as children, many of Anfeh's inhabitants played truant by hiding in and around the deserted chapel.

The children were amazed to find that when they splashed sea water on the chapel walls, mysterious images magically appeared through the black soot left from centuries of burning candles. It turns out that the salt water interacted with the chemicals of the wall residue to reveal the color of the underlying images. These oral testimonies became the source of exciting discoveries of extensive wall paintings covering the inside of the chapel that date to the Medieval era when Anfeh, then known as Nephin, was under Crusader rule. With the support of an anonymous donor and the Association for the Restoration of Medieval Frescoes of Lebanon, restoration work on the frescoes unveiled a whole array of religious images. Among them depictions of Saint George, scenes of the baptism of Christ, and on the south wall, the Virgin Mary standing and calming a storm, hence the chapel's name: Virgin of the Winds, in Arabic Saydet al-Rih, who protected the fisherman and sailors from the sea winds and storms.

On the second leg of the tour, Dr. Panayot led us out from within the dark interior of Saydet al-Rih, past the seaside salt ponds now transformed as blue-and-white Santorini style-beach surroundings, to the exposed rocky promontory known as Ras al-Qalaat. However, rather than a 'ras' or head, this sliver of land (which measures 400 meters in length and 120 meters in width) juts out into the sea in the shape of a long nose, thus explaining the origins of the name Anfeh derived from Ampi in the Amarna letters. 1353 B.C., to Ampa in the records of the Assyrian King Esarhaddon during in 667 B.C. meaning breath or nose.



The Ottoman cemetery around Saydeh el-Rih

The site of continuous human activity from the prehistoric era until the 20th century, Anfeh was first mentioned in the Tel el Amarna letters between the Egyptian pharaohs and the kings of Byblos in the 14th century BC. But once excavations started, the team found funerary jars in situ, with the remains of human skeletons, that dated much farther back to the Chalcolithic Era around 4500 BC. Chock full of vestiges of the Bronze and Byzantine periods, wine and olive oil presses dating to the late 6th – early 7th century, and Byzantine mosaics, Anfeh's promontory is truly a treasure trove of history.





Visiting the olive presses

Anfeh's most dramatic period, however, is as the site of the once impregnable Crusader stronghold of Nephin of the 12th-13th century. The fortress once featured twelve towers and three moats hewn through the neck of the promontory's live rock at sea level so that when the drawbridge was raised, the moat filled with water. As such, the fortress could cut itself off from land into a virtual island fortress. Such a fortuitous combination of geography and one of the greatest engineering feats of the time, meant the fortress survived the ferocious attacks from Qalawun's Mamluke armies who had destroyed the Crusader citadel of Tripoli in 1289. Indeed, piles of hundreds of stone balls, catapulted by trebuchet from the mainland, testify to the intensity of the battle and the strength of the Nephin's defenses to withstand it. As Dr. Panayot explained, so frustrated with his failure to conquer Nephin, Qalawun took out his anger on the neighboring citadel of Batroun annihilating it so completely that no trace of it remains today. When Nephin did capitulate, it was because of an attack by the Templers from the sea in an intra-Crusader battle, not by land.



The first rock cut moat on the promontory

Our third stop of the day treated us to two indoor presentations (and a chance to sit down!) by Dr. Panayot and Dr. Patricia Antaki of UOB in a room above Chez Wassim's fish restaurant. Dr. Panayot talked in greater detail about the multiple tangible and intangible layers of Anfeh's heritage and the recent socio-economic findings based on ethnographic campaigns tracing Anfeh's artisanal fishing traditions and salt production practices.

In 2017, after years of continued research, Dr. Panayot and her team succeeded in classifying Anfeh as a 'Hima', a protected area that includes its maritime delimitations. What is particularly unique about Anfeh is the participation of local inhabitants and stakeholders in the protection of its natural and cultural heritage contributing to it being a living heritage site.

Dr. Patricia Antaki, Director of Archeology and Museology at UOB, zoomed in on Crusader Anfeh, or Nephin, then a powerful lordship of the countship of Tripoli. Not only was Nephin a unique example of walled, multi-towered fortress protected by three moats, but based on the writings of contemporary travelers, Nephin was renown in its own time. This is attested to by the variety and diversity of pottery shards found on site from across the Mediterranean that were used for tableware, cooking, the storage and transportation of the locally produced olive oil, as well as a large number of oil lamps. Moreover, a few pierced scallop shells (the Coquilles de St. Jacques) were also found evincing the presence of pilgrims from Santiago de Compostela.

Furthermore, Dr. Antaki drew attention to the significant number of religious buildings clustered in and around Anfeh, such as churches, chapels, and monasteries, underlining its religious and historic significance.



Patricia Antaki zoomed in on Crusader Anfeh, or Nephin

After lunch at Chez Wassim, the last part of the day took us north of the town of Anfeh to Deir el Natour, a Medieval monastery picturesquely set on 865,000 square meters of land covered in salt pans and olive groves by the sea in a harmonious combination of an environmental and working landscape.

While the salt pans have largely fallen into disuse they still perform a valuable service to the area, producing a modest supply of internationally certified rock salt sold by the Deir, as well as protecting the archaeological remains underneath and providing wet marshes for the migrating birds above. There is so much more that we learned about Anfeh than this article can cover. All this to say, don't miss the next AUB Archaeological Museum tour!



Deir el Natour, The Guardian Monastery



Group photo in front of the salt pans

CHRISTMAS EVENT

Open House at the Archaeological Museum Shop December 14-16, 2022 with shopping through December 2022.













NEW INITIATIVES AND COLLABORATIONS

Connecting Collections Initiative

Connecting Collections, an initiative founded by leading US university museums, highlights and promotes relationships between museum collections across the globe through the production of shared social media content. This initiative includes over 20 institutions around the world. It comprises thematic monthly stories shared on social media sites such as Instagram and Facebook and promoted by partnering institutions to increase public awareness of the collective works.

AUB Archaeological Museum continues to take part in this initiative. Museum assistant Reine Mady is collating the AUB stories and following up on this initiative through social media.

This year, the AUB Archaeological Museum has graciously agreed to take over the lead on #ConnectingCollections and social media posts this upcoming year.

The #connecting collection's themes were on:

#Mounts theme (July 29, 22): Click here

#Pets theme:

International Cat Day (August 8):

Click here

International Dog Day (August 26):

Click here

#Look-alikes: Terracotta figurines of Harpocrates

Click here

#WorldEnvironmentDay: Climate change within the realm of museums. Counterfiction as Narrative. Click here

Educational collaboration

A training project with teachers from the network of Agence pour l'enseignement Français à l'étranger (AEFE) establishments took place October 13 -19, 2022 at the AUB Archaeological Museum.

As part of the development of the Artistic and Cultural Education Course (PEAC) in the Middle East zone of the French network (Grand Lycée Franco-Lebanon Achrafieh – Mlf), the AUB Archaeological Museum hosted interns and teachers completing their PEAC training. They visited the archaeological museum to discover the possibilities it offers to classes (first and second degree) of philosophy as well as History and Geography-EMC-HGGSP, in order to create educational sequences based on the museum objects in college, as well as in the museum.

This training was led by Mr. Patrice Rosenberg, professor and trainer in philosophy, with Mr. Bruno Filleton, trainer for the first degree, who are responsible for the development of the local PEAC course and likewise by Mr. J. Antonio Da Silva Melendo, expatriate teacher with a mission of Secondary Education Council and Mr. Georges Poirout.





Participants in the training at the AUB Archaeological Museum

OFFICIAL VISITS TO THE MUSEUM

October 28 2022

A delegation from the German Embassy including representatives of the cultural department accompanied by Lina Abou Habib Director of the Asfari Institute visited the Archaeological Museum where they enjoyed a guided tour with the Curator Nadine Panayot.



December 6, 2022

Getty Institute Director, Joan Weinstein and The J. Paul Getty Museum Director Timothy Potts, with Dr. Helen Sader and Dr. Herman Genz



December 8, 2022

Visit of Mr. Florentino Cuellar, President of the Carnegie Endowment for Peace and Mrs. Maha Yahya, Director, Malcolm H. Kerr Carnegie Middle East Center



December 12, 2022

Mr. Norito KUNISUE, Senior Correspondent in Europe, The Asahi Shimbun-British Museum.



January 23, 2023

The Tourist Guides Syndicate visited the Archaeological Museum where they enjoyed a guided tour with Curator Nadine Panayot.



January 25, 2023

Mr. Mark Marrano, US Consul General, Mr. Breit Heidemann, Visa Chief, and Mireille Aoun, Consular Operation Manager, and Mary Eileen Devitt, Mission Director, USAID



January 31, 2023

HE Dorothy Shea, US Ambassador to the Lebanese Republic, and Fadlo Khuri, president of the American University of Beirut at the Museum.



February 2, 2023

HE Catherine Fountoulaki, Greek
Ambassador to the Lebanese Republic at the Museum.



February 10, 2023

Visit of the Ambassador of Belgium Koen Vervaeke and his wife visited the Archaeological Museum where they enjoyed a guided tour with Curator Nadine Panayot.



March 14, 2023

Spanish Ambassador to Lebanon HE Santos Aguado, Jesús with a Spanish parliamentary delegation visiting the Museum



March 31, 2023

The Honor Frost Foundation (HFF) trustees visited the Archaeological Museum where they enjoyed a guided tour with Curator Nadine Panayot.



April 4, 2023

Alicia Durán, former president of the International Year of Glass (IYOG2022) and a group from Focus on Women at the Archaeological Museum



May 30, 2023

The French Ambassador, Sabine Sciortino Cultural Consultant and Ifpo Director, Isabelle Seigneur Cultural Attaché and Guillaume Duchemin Adjunct Consultant and Audiovisual Director, from the French Embassy visited the Archaeological Museum where they enjoyed a guided tour with Curator Dr. Nadine Panayot and a presentation of our ongoing exhibition "Shattered & Restored".



Honoring Dr. Nadine Panayot

On May 26, 2023, Nadine Panayot received the insignia of Chevalier des Arts et Lettres, awarded by Mr. Hébert, Director General of Heritage and Architecture.

On receiving the medal Dr. Panayot said: "Receiving this medal on behalf of the French Minister of Culture of Lebanese origin further reinforces the meaning and value of this distinction for me. It testifies to the connection between our two cultures and the inevitable cultural transfer that is established with respect for diversity and otherness.

"My thanks also to Mrs. Grillo, Ambassador of France to Lebanon, for welcoming us to this place imbued with heritage, historical and highly symbolic value."

Click here to read the article



Update of our 360° tour of the museum

The original 360° virtual tour was graciously offered to the AUB Archaeological Museum on the occasion of its 150th anniversary by Mr. Abdallah Darwich. It proved to be invaluable during COVID-19 as the only available option to visit the museum.

Over time, it was noticed that various amendments were needed, including updating the shattered glass showcase, adding some of the 3D reconstructions of the broken glass vessels, highlighting the various Hidden Stories artifacts and other useful additions which Mr. Darwich kindly agreed to expedite thus bringing the 360° tour up to date.

click here for the virtual tour

MUSEUM IN THE MEDIA

(Articles & Interviews)

Articles on "Shattered Glass of the AUB Archaeological Museum"

August 22, 2022

The Times UK "Beirut's shattered ancient glass shines on" by David Sanderson.

Click here

August 22, 2022

The Times "City's shattered ancient glass shines on" by David Sanderson

Click here

August 24, 2022

La Presse « Une nouvelle vie pour des antiquités brisées par l'explosion de Beyrouth »

Click here

August 25, 2022

Daily Sabah «Vessels shattered during Beirut blast go on display at British Museum»

August 25, 2022

Museums Association "Shattered glass of Beirut goes on display at British Museum" by Eleanor Mills

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August 25, 2022

AUB Archaeological Museum tells the world of Beirut's fall and rise by Safa Jafari Safa, AUB Office of Communications

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August 25, 2022

ICI Beyrouth « 4 août: nouvelle vie pour des antiquités brisées »

Click here

August 25, 2022

ترميم أوانٍ أثريّة هشّمتها فاجعة 4 آب » Annahar (وعرضها في المتحف البريطانيّ (صور

Click here

August 25, 2022

Naharnet "British Museum showcases ancient vessels smashed in Beirut blast"

August 25, 2022:

ترميم أوان أثرية هشّمها انفجار › Lebanon Files ›› بيروت... اليكم التفاصيل

Click here

August 25, 2022

أوانٍ زجاجية أثرية هشَّمها انفجار " LBC International: "ميريتيش مرفأ بيروت عادت إلى سابق عهدها في بريتيش "ميوزيوم

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August 26, 2022

La Croix « Des antiquités brisées par l'explosion de Beyrouth restaurées »

Click here

August 26, 2022

Yahoo! News «Shattered glass of Beirut: Restored vessels once destroyed by port blast go on display in London"

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August 26, 2022

Taipei Times "Mending shattered Lebanese antiques. British Museum showcases ancient vessels smashed in 2020 Beirut blast"

Click here

August 26, 2022

nidaalwatan "British Museum يُرمَّم أوانيَ أثرية هشَّمها انفجار المرفأ

August 26, 2022

euronews.culture "Shattered glass of Beirut: Restored vessels once destroyed by port blast go on display in London"

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August 27, 2022

Mail Online "Ancient glass vessels damaged in Beirut blast go on display at British Museum"

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August 27, 2022

UK News "Ancient glass vessels damaged in Beirut blast go on display at British Museum"

Click here

August 27, 2022

indy100: Ancient glass vessels damaged in Beirut blast go on display at British Museum

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August 27, 2022

The Gardian "Ancient glass vessels restored after Beirut blast go on display at British Museum" by Nadeem Badshah

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August 27, 2022

Evening Standard "Ancient glass vessels damaged in Beirut blast go on display at British Museum"

August 28, 2022

The Gardian "Shattered Glass of Beirut"

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August 28, 2022

"العربي الجديد "آثار بيروت.. ترميم ما نجا من الانفجار Click here

August 28, 2022

The Times "Beirut's shattered glass treasures are restored after port explosion" by Louise Callaghan

Click here

August 29, 2022

The National news "British Museum displays newly restored ancient glass vessels damaged in Beirut explosion" by Maan Jalal

Click here

August 30, 2022

Evening Post "Glass From Balst"

Click here

August 30, 2022

L'Orient Le Jour « Nouvelle vie pour des antiquités brisées par les explosions de Beyrouth »

Click here

September 8, 2022

Atlas Obscura «Saving the Ancient Glass Artifacts Shattered in the Beirut Explosion" by Line Sidonie Talla Mafotsing

October 1, 2022

New Scientist article "Piecing together a shattered history" by James Dacey

Click here

October 2022

TRT World "Ancient glassware pieced back after Beirut Port blasts shattered them"

Click here

Novembre 27, 2022

Le Monde de la Bible «Si l'Otan échoue, l'archéologie réussit » by Luc Balbon

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February 4, 2023

Asahi Shimbun Digital "An ancient glass vessel shattered by a large explosion" by Norito Kunisue

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February 5, 2023

Asahi Shimbun Digital "Desperate sight seen by a young cultural property restorer Challenging the shattered glass puzzle" by Norito Kunisue

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February 6, 2023

Asahi Shimbun Digital "The British Museum, a mighty ally" by Norito Kunisue

May 27, 2023

قطعة نجت من انفجار بيروت تعود إلى " Annahar 26 متحف الجامعة الأميركية by Rosette Fadel

Click here

May 30, 2023

L'Orient Le Jour « Shattered Glass of Beirut», 26 pièces restaurées réintègrent le Musée archéologique de l'AUB by May Makarem

Click here

May 31, 2023

Annahar

عن انفجار المرفأ و226 جثة أثرية نَجَتْ من انفجار المرفأ و226 جثة by Sami Alam el dine "دُفنت دون تحقيق أو محاسبة

Click here

Newsletters

The Main Gate, Fall 2022, Vol.XX, No.2: "Change and Endurance. Ancient glass objects get a new lease on life and a showcase at the British Museum"

Click here

The British Museum, Newsletter Middle East, Issue6, 2022

Click here

The British Museum, Newsletter Middle East, Issue7, 2022: "Responding to international crises. Shattered glass of Beirut"

Article on "The AUB Archaeological Museum"

ICI Beyrouth « Aller s'émerveiller au musée de l'AUB » by Tania Hadjithomas Mehanna

Click here

Articles on « Anfeh »

August 9, 2022

A Enfé, une campagne archéologique livre de remarquables découvertes par Patricia Antaki

Click here

August 16, 2022

أنفه في صدراة التاريخ والتراث... مشروع بحثي يثبت غنى بلدة الملاحات المتوسطية

Click here

June 17, 2023

Le sel d'Enfé, or blanc du Liban par Camille Courtat

Interviews

29 August 2022

Interview with Nadine Panayot, curator of the AUB Archaeological Museum, on BBC World Service-Newshour

Click here

25 November 2022

قطع أثرية تهشمت بعد انفجار بيروت تعود للحياة من جديد

Interview with Dr. Nadine Panayot, Curator of the American University of Beirut Archaeological Museum and Dr. Duygu Camurcuoglu, The Arts Scholars Senior conservator (Ceramics, Glass, Metals) at The British Museum on BBC News Arabic.

Click here

July 8, 2022

Interview with Dr. Nadine Panayot, Curator of the AUB Archaeological Museum on Enfeh, Lebanon: "انفه، حمى أو محمية؟"

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About the Society

Founded in 1979 to encourage public support and use of the museum, members in the Society participate in many activities including lectures, children's activities, cultural trips and excursions as well as many social events. All society members receive a subscription to the Museum Newsletter.

We would like to invite you to renew your membership for the year 2023-24.

Your continued support would be much appreciated.

Annual Membership fees for the years 2023–2024:

Membership \$20

Family \$40

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