

Peter F. Dorman

This spring **Peter F. Dorman** finished writing a monograph that has been a number of years in preparation, entitled *Faces in Clay: Technique, Imagery, and Allusion in a Corpus of Ceramic Sculpture from Ancient Egypt*. To be published in the series *Münchener ägyptologische Studien*, this study establishes a typology for human-headed canopic jar lids made of terra-cotta and, on the basis of stylistic similarities to contemporary sculpture in stone, explores the relationship between the workshops

of potters, sculptors, and painters in ancient Egypt. Advocating the recognition of ceramic as one of the standard media of monumental sculpture in pharaonic times, the volume contains an illustrated catalog of almost one hundred canopic lids from museums in the United States, Europe, and Egypt. It also examines the religious symbolism of the potter's wheel in the creation of mankind and in the self-regeneration of the sun god in the early hours of dawn.

In April, Dorman organized a scholarly workshop, co-sponsored with Johns Hopkins University, on *Thebes and the Rise of Empire: The Middle and New Kingdoms*, at which six papers were given on chronological, archaeological, and art-historical aspects of national reunification at critical times of incipient empire. Envisioned as the first of a series of annual symposia devoted to the Theban region, where a great deal of fieldwork is conducted every year, the workshop was scheduled at the end of the annual meeting of the American Research Center in Egypt, held this year in Chicago, and was attended by an audience of fifty-five members. In May, as part of a series on Women in the Ancient World, Dorman also delivered a public lecture on queen Hatshepsut for the California Museum of Ancient Art, examining her gradual rise to kingly power and the possible motives for her delayed posthumous proscription.
