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EGYPTOLOGY

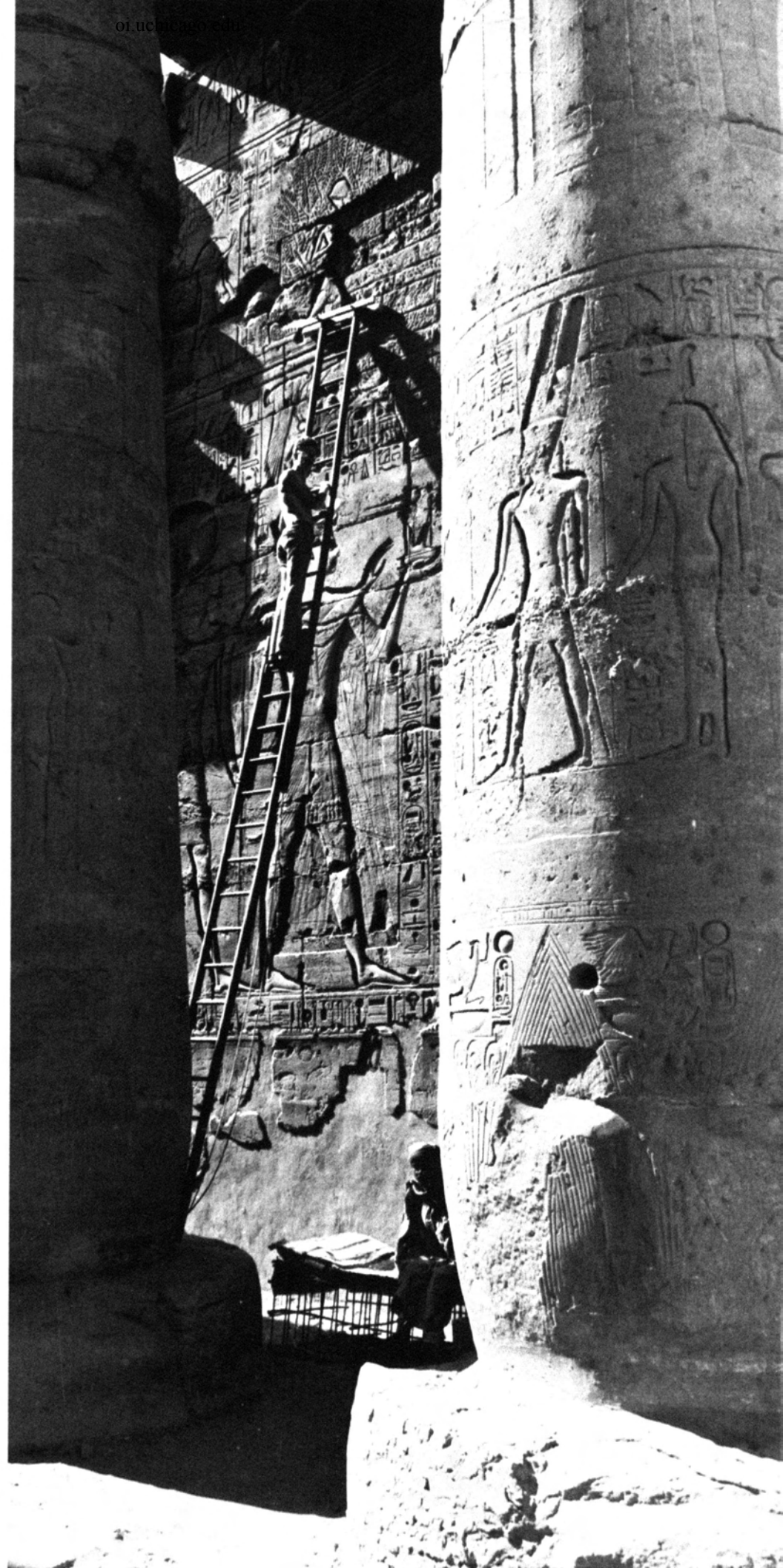
AT THE ORIENTAL INSTITUTE
OF THE UNIVERSITY OF CHICAGO

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On the cover: Painted Decoration at Medinet Habu Cleaned by the Epigraphic Survey

At work in ancient Thebes.

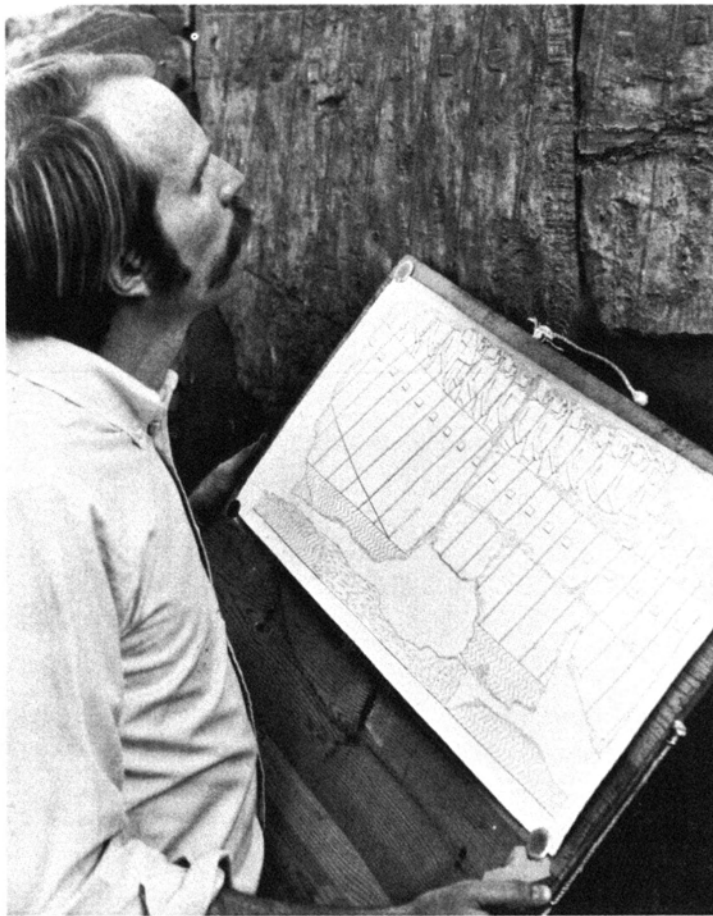


I The Oriental Institute and the World of the Pharaohs

In the desert west of the Nile, an Egyptologist scrutinizes the traces of an inscription on a temple wall: comparing an artist's drawing with the wall itself, he will occasionally add a line to the drawing or take one away. Earlier the wall was photographed in fine detail, but since a camera cannot discriminate between the effects of weathering and the signs carved by an ancient craftsman, an artist working directly on an enlargement of the photograph made a drawing that allows the carvings to be distinguished from accidental marks. When the drawing was completed, the photograph was bleached out, leaving a facsimile of what survives of the original craftsman's work. Now the Egyptologist is checking for any trace of ancient carving that the artist might have missed, or any clues that might have escaped the camera's eye.

The Egyptologist, the photographer and the artist are members of a team of specialists working on the Oriental Institute's Epigraphic Survey, an expedition which is attempting to preserve the fast-crumbling records of ancient Egypt's civilization.

The Oriental Institute's field-



work in Egypt concentrates primarily on the documentation of the Pharaonic monuments in the Luxor area, but the boundaries in both time and space are flexible. Thus, teams from the Institute participated during the 1960s in the archaeological salvage in Nubia,

Artist comparing drawing with the original scene.



Members of the Epigraphic Survey team discussing a fragment of relief at Luxor Temple.

before that land was flooded following the completion of the High Dam at Aswan in 1969. A more recent field project involves the excavation of a Red Sea port that linked the Nile Valley with the larger world in Roman and medieval Islamic times.

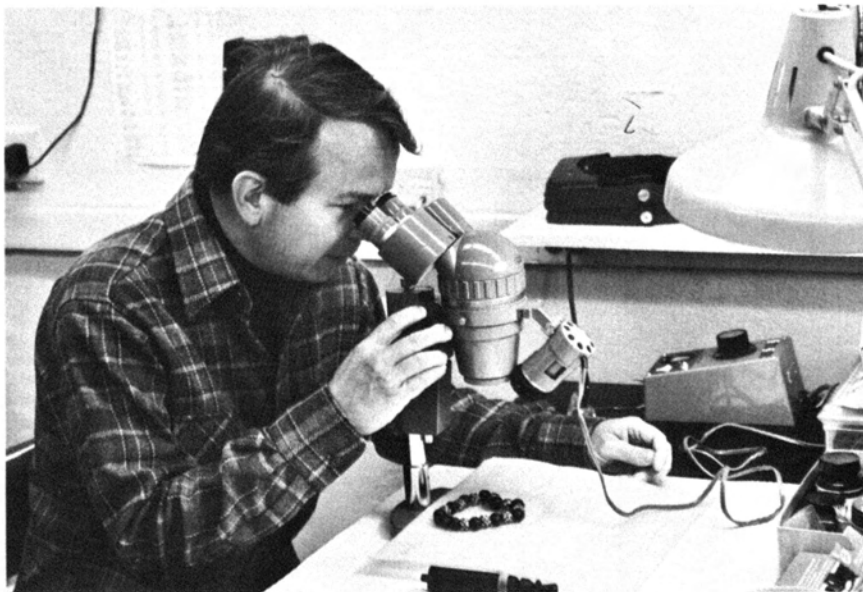
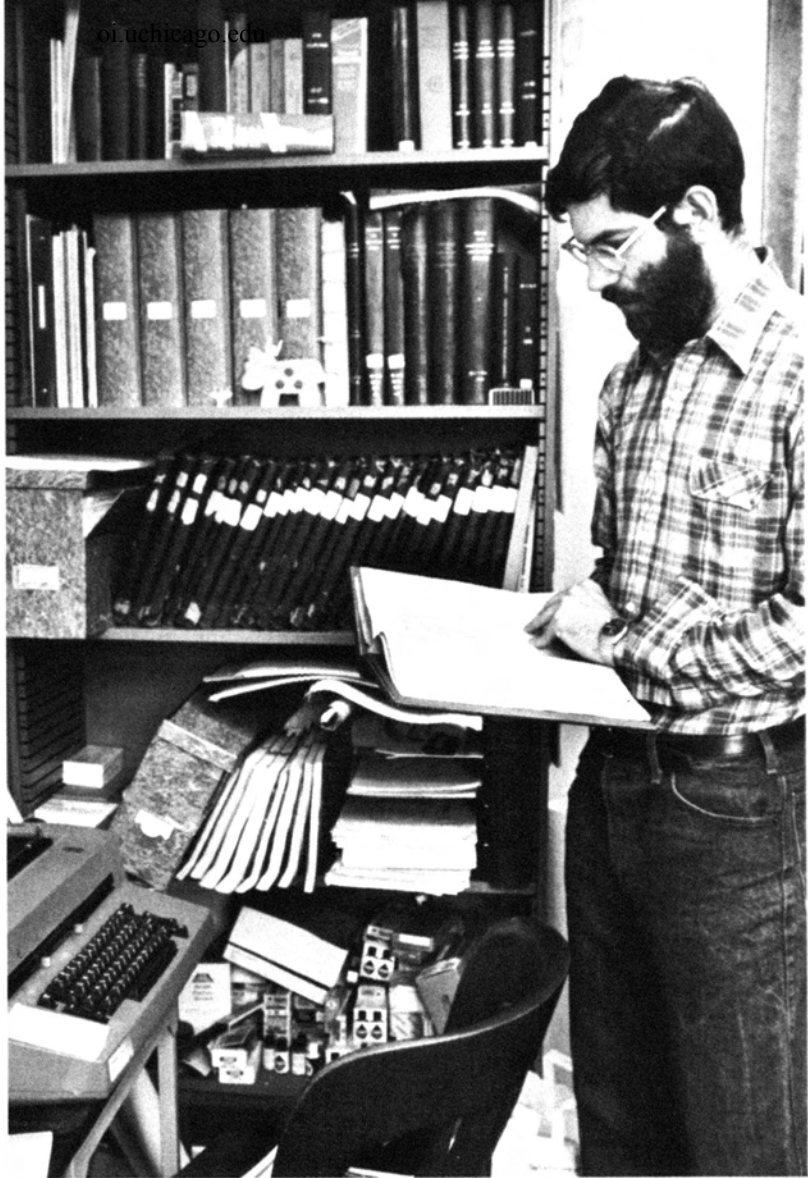
All Egyptologists at the University of Chicago do fieldwork in Egypt at some time in their careers, but much of the work of reconstructing the past is carried on far from the original site. In one

office at the Oriental Institute in Chicago, researchers are hard at work applying the modern techniques of dictionary-making to an ancient form of Egyptian writing known as Demotic. Based on their own studies and on the publications of scholars around the world, the staff of the Demotic Dictionary is compiling every known usage of each word. When completed, the Demotic Dictionary will be an invaluable tool for deciphering many as yet unstudied records of the Egyptian past. But for now that

dictionary in the making exists only on 125,000 file cards that have been collected since the project was begun in 1976.

In another dusty office is an archaeologist, studying artifacts recovered from Nubia. He has found among the clay-colored and blackened pots and other objects a restorable incense burner with an incised scene showing what may be the earliest known representation of a Pharaoh. Moreover, the incense burner comes from an area not generally suspected of having such an early and advanced civilization.

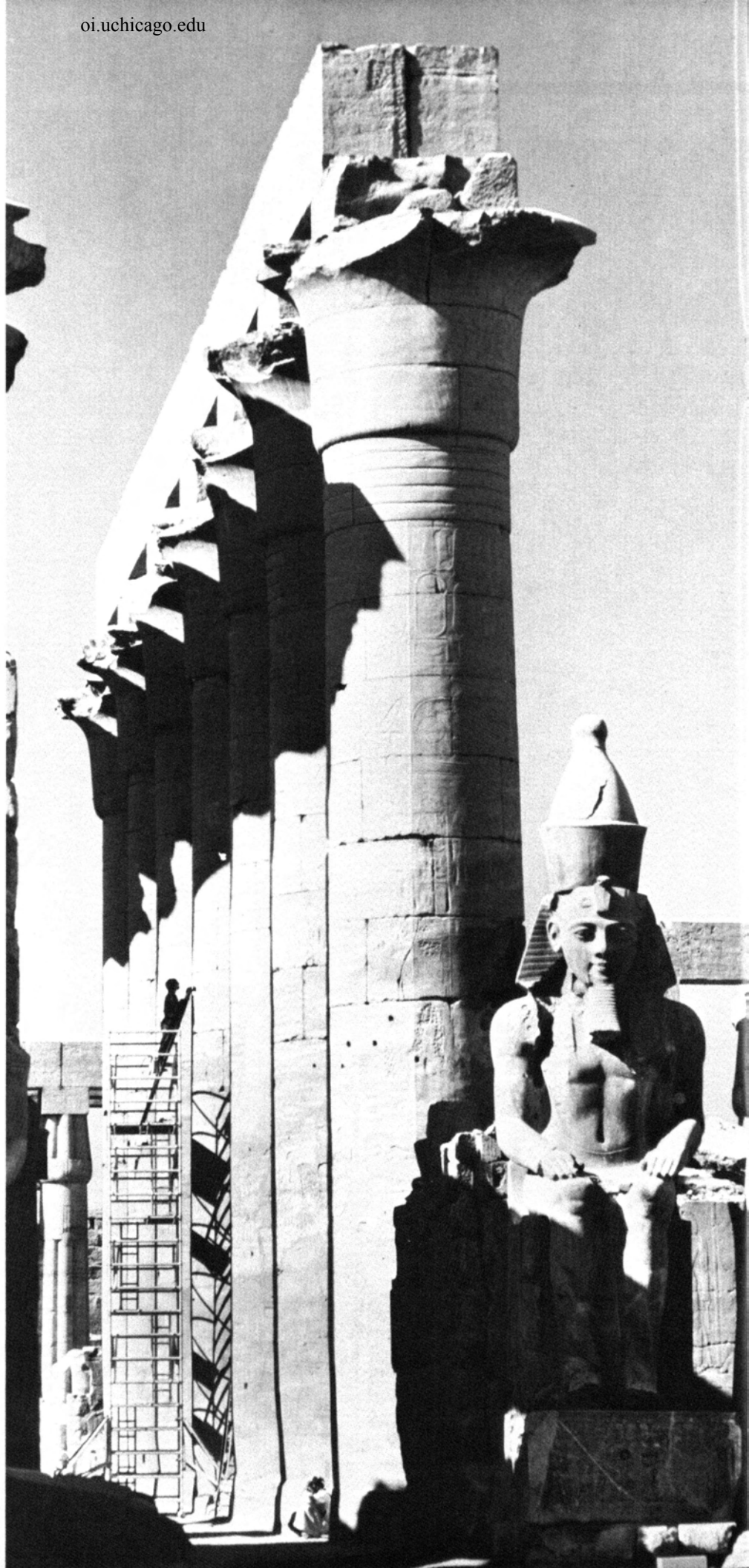
Discovering evidence of a lost Pharaoh or an unknown kingdom is not typical of an Egyptologist's daily work, whether done in the Nile Valley or in Chicago; but when the pieces fall into place or some anomaly is resolved, the skill and ingenuity invested in the painstakingly slow and tedious work are rewarded with valuable results.



At work compiling the Demotic Dictionary.

Studying artifacts recovered from Nubia.

*A tourist's view of a scholar at
work in King Tutankhamun's
Colonnade at Luxor Temple.*



II The Endangered Record

The ancient Egypt that the Oriental Institute is working to preserve and interpret is paradoxically both familiar and largely unknown to the average American, for it exists in three distinct aspects, the Egypt of myth, the Egypt of the tourist, and the Egypt of the scholar.

The Egypt of myth is a compound of romance, legend, and the fear that burial rites commonly inspire. Much of it is fanciful: who has not heard tales of King Tut's curse or the claims for a mysterious power inherent in the pyramid shape? The only truth in the Egypt of myth is its testimony to the enduring fascination of this ancient world that devoted so much of its energy to the pursuit of eternal life.

The tourist's Egypt also has its share of romance: colossal statues, golden treasures, enormous temple ruins silhouetted against cloudless skies, tombs with vivid scenes of gods and royalty as well as the daily life of ordinary people. Awe comes easily to the tourist viewing the pyramids, the great sphinx, and the temple complexes.

The scholar's Egypt is less romantic but more wonderful. It is a treasure house for recovering historic truth. Research has brought

us closer to the ancient Egyptians themselves—a people whose knowledge of anatomy and practical medicine was renowned in antiquity, who developed the 24-hour day and the 365-day year; and who, over 4,500 years ago, built with primitive tools one of the seven wonders of the ancient world, the pyramids of the Pharaohs.

For all the differences between fact and fancy, all three views of Egypt share one thing in common: fascination with the splendor of her monuments. The golden treasures from King Tut's tomb, which Americans crowded to see in the 1977 traveling exhibit cosponsored in Chicago by the Oriental Institute and the Field Museum, provided only a glimpse, however breath-taking, of the elegance and sophistication of that ancient culture.

When the monuments were young, grave robbers plundered their contents, but the buildings themselves remained intact. Respect for the old religion ensured that the tombs and temples survived to tell the story written on their walls. But with the eclipse of pagan civilization, the monuments lost their significance, and ne-

glect—sometimes even hostility—became agents of their destruction. Families built homes in the ruins, burying them in damp organic debris and blackening the sacred images with smoke from cooking fires. Natural erosion weathered the stones, blunting the sharp edges of their carvings, and the dust and dirt of centuries dulled the paintings. Sometimes the ruins were used as an easy source of building material, but those that did survive were often vandalized by their inhabitants, who sought to neutralize the power of the ancient figures on the walls that towered above them. These are the damages the monuments have suffered in the past.

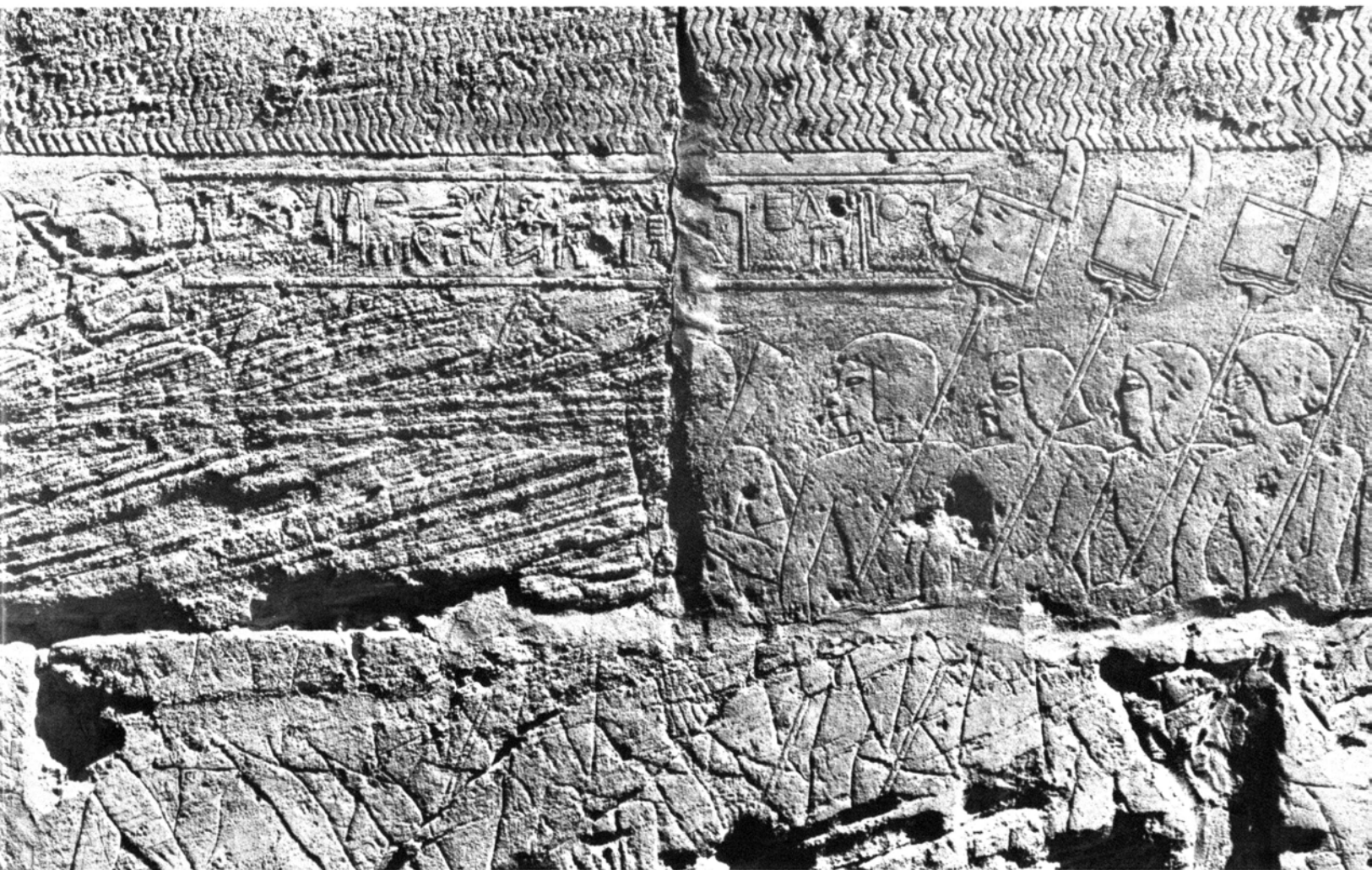
A smoke-blackened wall.

The present danger to the monuments is greater than exposure to

millennia of wind and sun. Busloads of tourists who come to admire these wonders thoughtlessly touch the reliefs and painted surfaces. Day after day tour guides tap the walls in places to make a point, and modern vandals scratch their initials in the stone. Decorated stone and painted plaster quietly disappear only to turn up again for illicit sale on the international art market.

For more than a century archaeologists have been aware of the insidious and all-pervasive danger to the monuments from salts. Evaporation of moisture attracted by salt in the rock causes the dissolved salts to migrate to the surface of the stone, where they crystallize in deposits that first obscure the reliefs, then cause the carved surfaces to





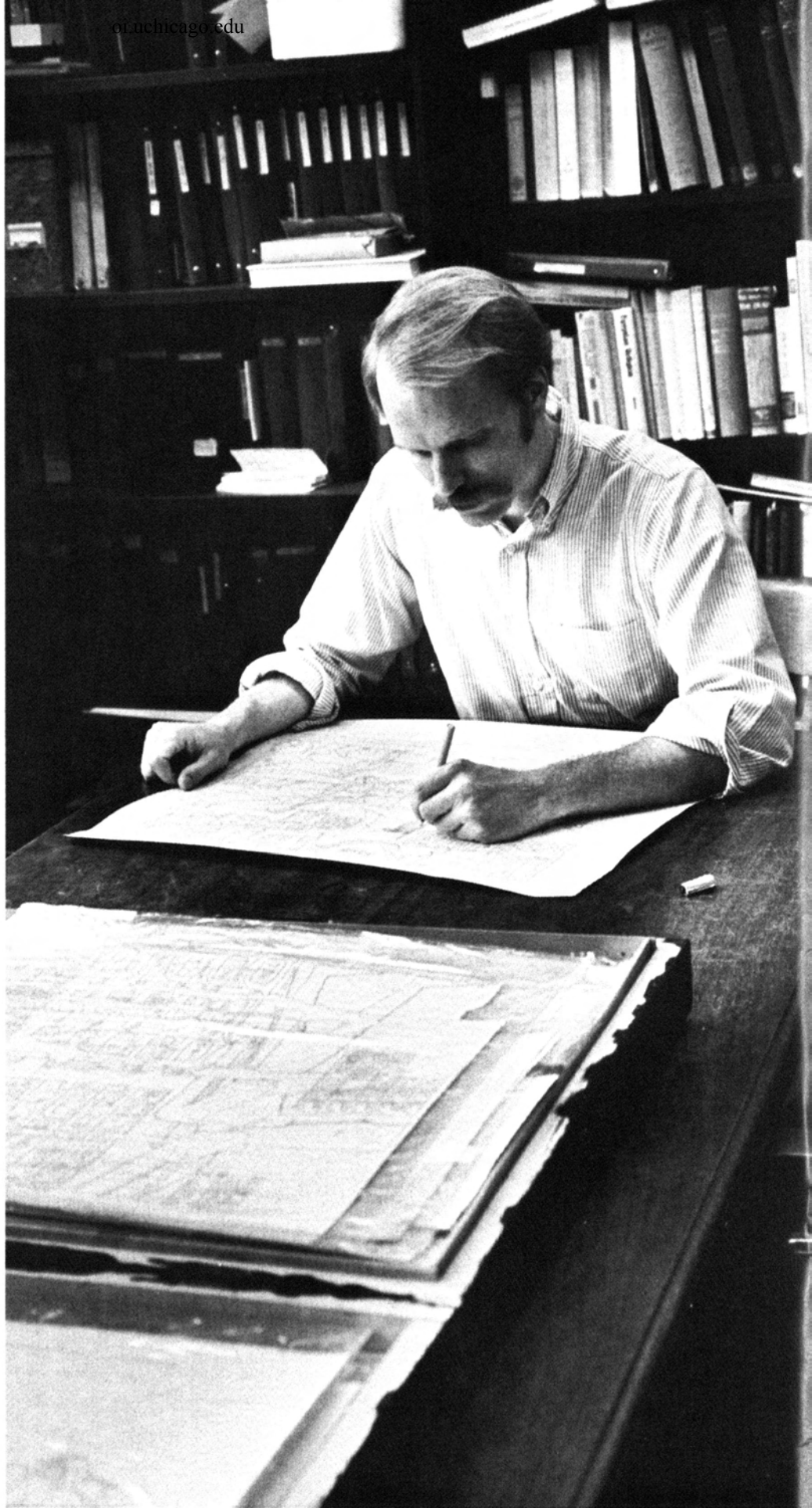
blister and flake off, leaving behind at best fragile traces of the original decoration.

This process was unwittingly accelerated in the last century by excavation which exposed the weakened, salt-impregnated stone of many major monuments to attack. Since the completion of the Aswan High Dam, the annual inundation, which regularly washed much of the salt from the soil, has stopped, and salt concentrations in the Nile Valley are increasing

alarmingly. Although the water table no longer fluctuates as dramatically as it once did, continual irrigation has created a high water table throughout the year. Extensive use of chemical fertilizers has also increased the salinity of the soil, and the large lake behind the dam has resulted in a rising level of humidity and rainfall, a combination that may spell the doom of the monuments on the banks of the Nile.

Fragile wall surface at Luxor Temple damaged by salts.

*Preparing facsimile drawing
for publication.*



III Salvaging the Past: The Epigraphic Survey

At the turn of this century, James Henry Breasted, a young archaeologist and Oriental scholar, made his first journey to Egypt and was alarmed at “the distressing amount of damage suffered by the monuments since the early recording expeditions had worked” on them.

Napoleon’s Egyptian campaign (1798) and the discovery of the Rosetta Stone (1799) had sparked international interest in the civilization of the Pharaohs, and during the nineteenth century every major power in Europe fielded its own scientific expedition to the ancient Near East. Ruins that had lain half buried for thousands of years were excavated, and once they were exposed, the ravages of time could not be stopped, nor could the monuments be preserved in all their splendor. But there was a way to give a kind of perpetual life to the monuments, by making a meticulous and complete record of everything that remained or could still be recaptured. Breasted concluded that it was “a supreme obligation of the present generation of orientalists to make a comprehensive effort to save for posterity the

enormous body of ancient records still surviving in Egypt.”

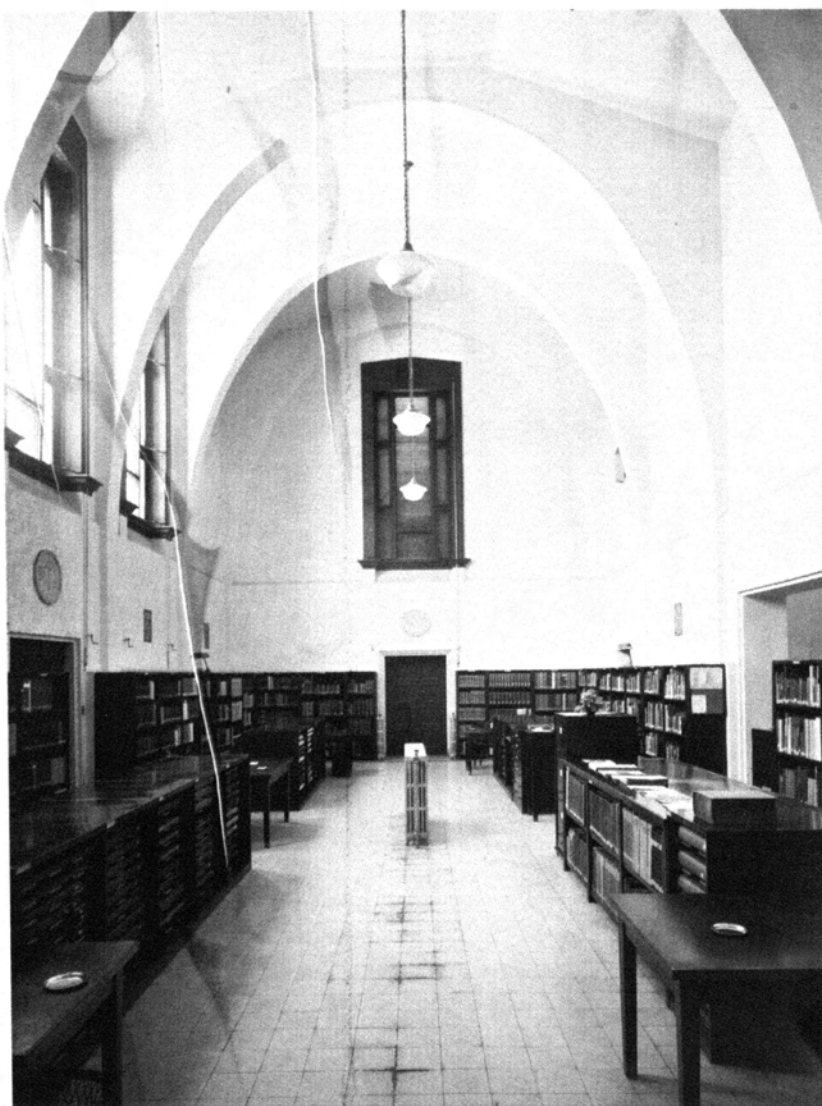
Thus was born the idea of the Epigraphic Survey. This project continues to be the single most important work of the University of Chicago’s Egyptology program. Since its founding in 1924, the Epigraphic Survey has taken to the field every year, with the exception of 1940–45, producing volume after volume of facsimile drawings of the inscriptions and other decorations on the monuments, primarily those in the area of the ancient city of Thebes.

James Henry Breasted and his family in an Egyptian temple.



Since the Survey requires a sustained, long-term effort, an Egyptian headquarters, Chicago House, was established in Luxor on a three-acre site owned by the University of Chicago. Besides comfortable living quarters, offices, and workshops, Chicago House contains one of the most important Egyptological libraries in the world. Its complete record of current knowledge of the Egyptian language and writing, history, culture and archaeology makes the library indispensable to the Epigraphic Survey. In addition, because it is the only permanent headquarters of an

The library at Chicago House.

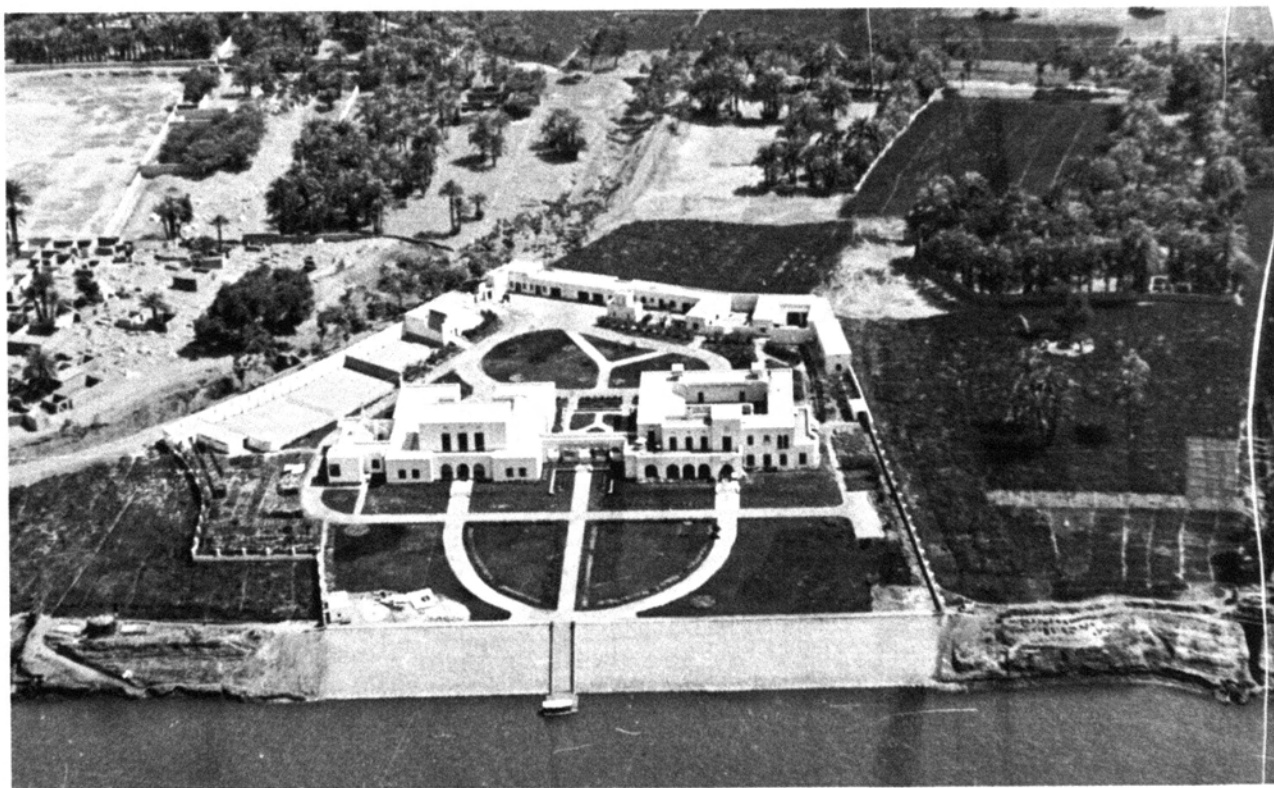


American archaeological mission in Egypt, Chicago House plays host to many visitors. Members of archaeological expeditions from many countries have used its services, especially the library, which is the only Egyptological archive south of Cairo.

With Chicago House as their base, the Oriental Institute's Egyptologists have developed an extraordinarily effective approach to recording the monuments accurately. A team of five specialists collaborates on every project: a photographer, an artist, two epigraphers, and the field director. All five must approve the finished product, and the published work of the Epigraphic Survey reflects their combined skill, judgment and experience.

The work begins with the photographer. If the surface is a flat, well-preserved wall, a photograph alone may, on rare occasions, give an accurate record. But if the surface is weathered or has been recut by some ancient Pharaoh trying to obliterate the work of a predecessor, a photograph cannot supply a clear record of the scenes and inscriptions. Therefore, an artist is given a photographic enlargement on which to make a preliminary drawing. Using the photograph as a guide, he can easily indicate the exact shapes and proportions of the original carvings and at the same time eliminate those accidental markings that obscure the design. When the photograph is bleached out, the line drawing that remains is clearer and more reliable than the original photograph.

The epigraphers then compare the artist's drawing with the carv-



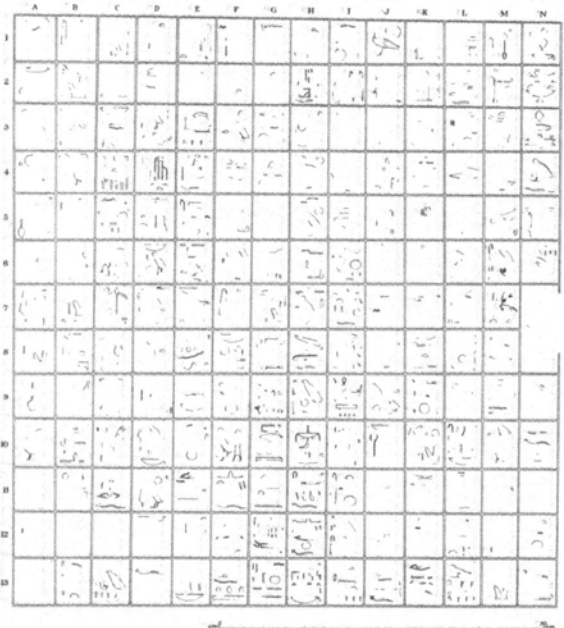
Chicago House in 1933.

ing on the wall. On the basis of their knowledge of related scenes and texts, they can suggest ways in which damaged parts of a relief might once have appeared. Repeated consultation between artist, epigraphers and field director ensures a finished drawing that is as faithful as possible to what is actually preserved.

Sometimes, by applying their knowledge of ancient Egyptian writing and artistic conventions or by comparing the evidence with earlier records, the Egyptologists can recover a whole text from something that appears hopelessly damaged. A good example is the badly defaced "crossword" hymn from the tomb of Kheruef, a Theban noble who lived during the Eighteenth Dynasty. The inscription was intentionally mutilated in the time of Akhenaten, the non-



Specialists working together to verify details on a drawing.



The "cross-word" hymn:

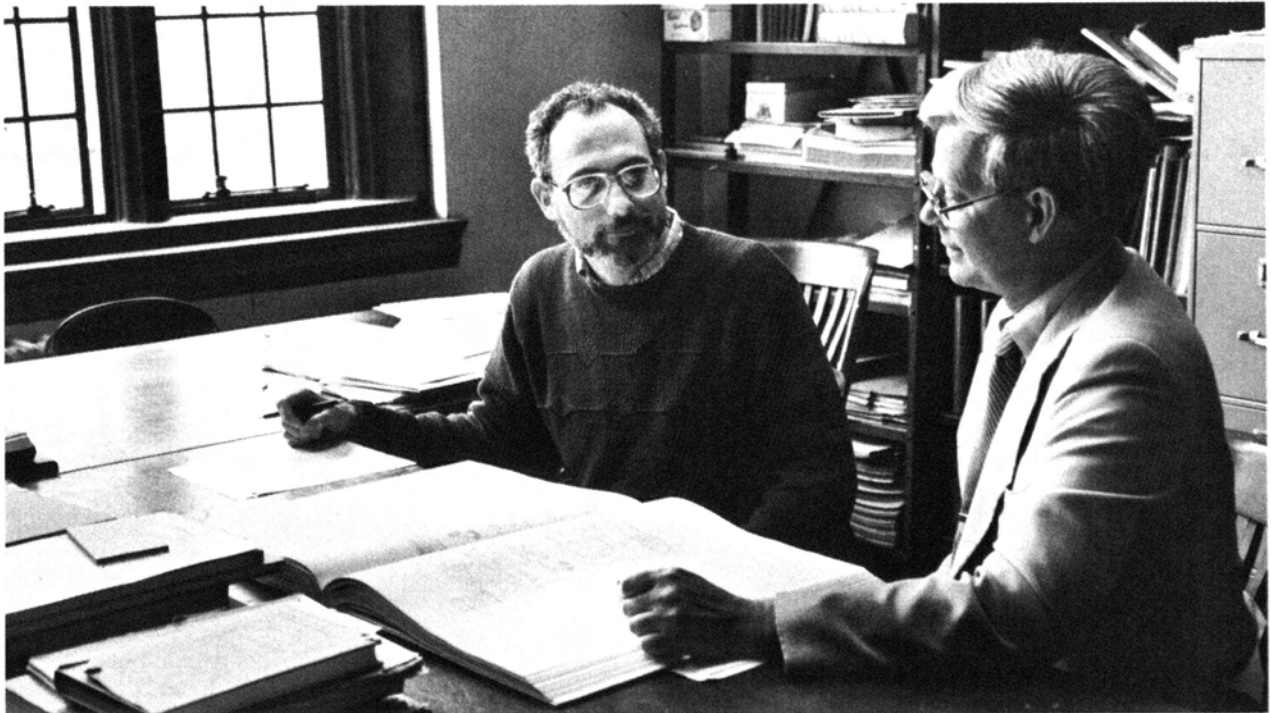
- a) photograph showing the present state of the wall
- b) facsimile drawing of surviving traces
- c) drawing of restored text.



conforming Pharaoh who rejected most of the gods worshipped before his time. A photograph showed a meaningless jumble of chisel marks, and the preliminary drawing which was made showed nothing but the remains of the nearly obliterated signs of the original. But because certain patterns of lines, however incomplete, could be part of a limited number of hieroglyphs and no others, the epigraphers finally managed to reconstruct the text. Intriguingly, it turned out to be a hymn in which Akhenaten (in the earliest years of his reign) glorified not only the sun god but also the god Amun, whom he would attack later. This evidence for Akhenaten's change of policy, as well as the unusual layout of the text itself—one version in vertical columns, the second "across"—were rewarding dividends after weeks of hard, painstaking work.

Once the nature and interpretation of the traces have been agreed on, the artist adjusts the preliminary drawing, removing unwanted ink lines and substituting the correct ones.

The knowledge gained through the study of each scene is absorbed into two files: one, a master dictionary file containing every word in each text copied; and the other, a record of every characteristic and distinctive form of each hieroglyph in the inscription. These two files form a permanent archive that grows with every inscription that is deciphered. But the major focus of the work of the Epigraphic Survey is the publication of massive folio volumes reproducing facsimile copies of the scenes and inscriptions, making this material available to scholars and to the general public throughout the world.



Classroom use of Epigraphic Survey volume.

Epigraphic Survey drawing of a scene showing Tutankhamun offering to the god Amun-Re.



Portrait of Tutankhamun from Luxor Temple.



Since 1974, the Epigraphic Survey has been working on the Colonnade at Luxor Temple, the largest and most important standing building decorated by the Pharaoh the world knows best, Tutankhamun, popularly known as "King Tut." It reflects the most significant act of his reign, his return to the orthodox cult of Amun after the short-lived revolution of his predecessor, Akhenaten. Soon after he inherited the kingship, Tutankhamun returned to the old religion and to Thebes, its holiest city.

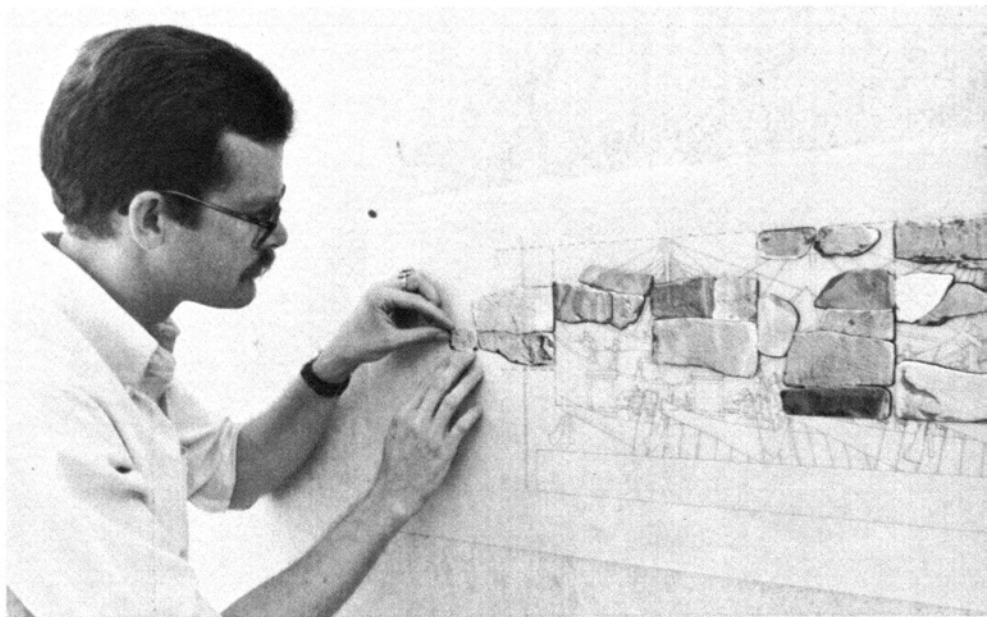
The decoration in the Colonnade is testimony to Tutankhamun's restoration of the old faith. Most prominent is a long series of reliefs depicting the Opet Festival, a major event in the traditional religion which centered on the annual visit of the state god Amun-Re of Karnak to the Luxor Temple. These reliefs, which are generally



Searching for fragments of the Colonnade around Luxor Temple.

considered to be among the finest examples of post-Amarna art, have never before been copied accurately, even though the monument has been accessible for nearly a century. Hitherto unpublished inscriptions in the Colonnade shed fresh light on the still controversial reign of Tutankhamun and have led to a radically new understanding of the religious rituals celebrated at the Luxor Temple.

An unusual added feature of the Oriental Institute's work on the Colonnade is the restoration of upper sections of some of the walls that were dismantled as long as 2000 years ago, when large blocks of stone were knocked down, broken into smaller pieces, and carted away for reuse as building material. Fragments were sometimes reshaped, and the few that survive no longer fit neatly together. Despite these difficulties,



Egyptologists have identified more than 450 fragments from individual scenes, enabling them to reconstruct on paper some of the upper parts of the walls. Where possible, the actual wall is being rebuilt, incorporating the fragmentary blocks.

Reconstructing on paper the upper part of the wall.

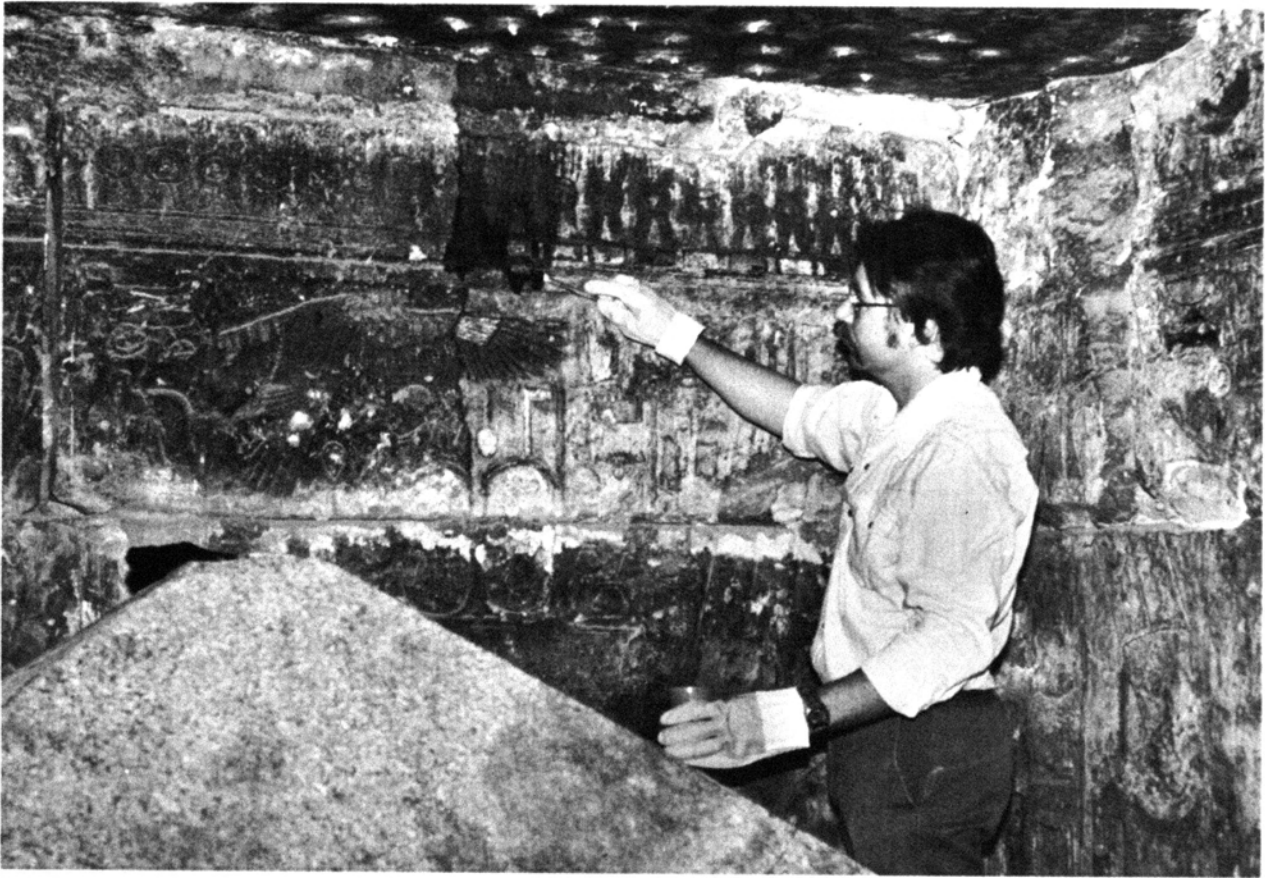
Besides recording and restoring these Theban monuments, the Oriental Institute now devotes major efforts to conserving them. The Epigraphic Survey's two conservators are consolidating the fragile blocks of Luxor Temple with synthetic resins to preserve the delicately carved reliefs of Tutankhamun's time. Large sections of the walls are heavily encrusted with salts, and in places the stone has flaked off. The only record of many important details is found in two sets of photographs published before 1935. While the Survey's Egyptologists study these photographs in the Chicago House library to recover as much of the

original decoration as possible, the conservators treat the crumbling stone to prevent any further loss.

Conservation of a different sort is taking place at the Eighteenth Dynasty temple at Medinet Habu, to which the Epigraphic Survey is turning its attention as work on the Colonnade at Luxor is completed. Here, the Oriental Institute team is removing centuries-old grime and soot that obscure beautiful paintings from the reign of Queen Hatshepsut. Small cotton swabs dipped in a carefully formulated cleaning solution are gently rolled across the surface of the reliefs. The dirt and greasy soot

*Eighteenth Dynasty temple at
Medinet Habu.*





dissolve slowly and are absorbed by the cotton swabs: the brilliant colors underneath have not been visible for some 1500 years. Photographs of this newly cleaned decoration will provide a vastly improved base for facsimile drawings.

Over the past twenty years, the Oriental Institute's funding for the work the Epigraphic Survey does in the field has been supplemented by government "counterpart funds"—monies due from the sale of wheat to Egypt: in the last four years alone, this support has amounted to almost \$350,000. By arrangement between the governments of Egypt and the United States, a share of the "excess" of the funds was allocated in local currency for the use of American Egyptological and archaeological

projects. Acting through the Smithsonian Institution, the U.S. government has underwritten the Epigraphic Survey's operating expenses in Egypt for two decades: no other field mission has been supported longer or been given higher priority. Ironically, this support was given when official American prestige in Egypt was at its lowest ebb and the Oriental Institute was one of a handful of private institutions continuing to represent Americans in Egypt. With the successful reestablishment of diplomatic activities in Egypt, this source of support is drying up, and it will run out completely in the spring of 1985. The future scope of the Epigraphic Survey's work, and perhaps its very existence, will depend on what new funding becomes available.

Conservator cleaning smoke-blackened wall at Medinet Habu.

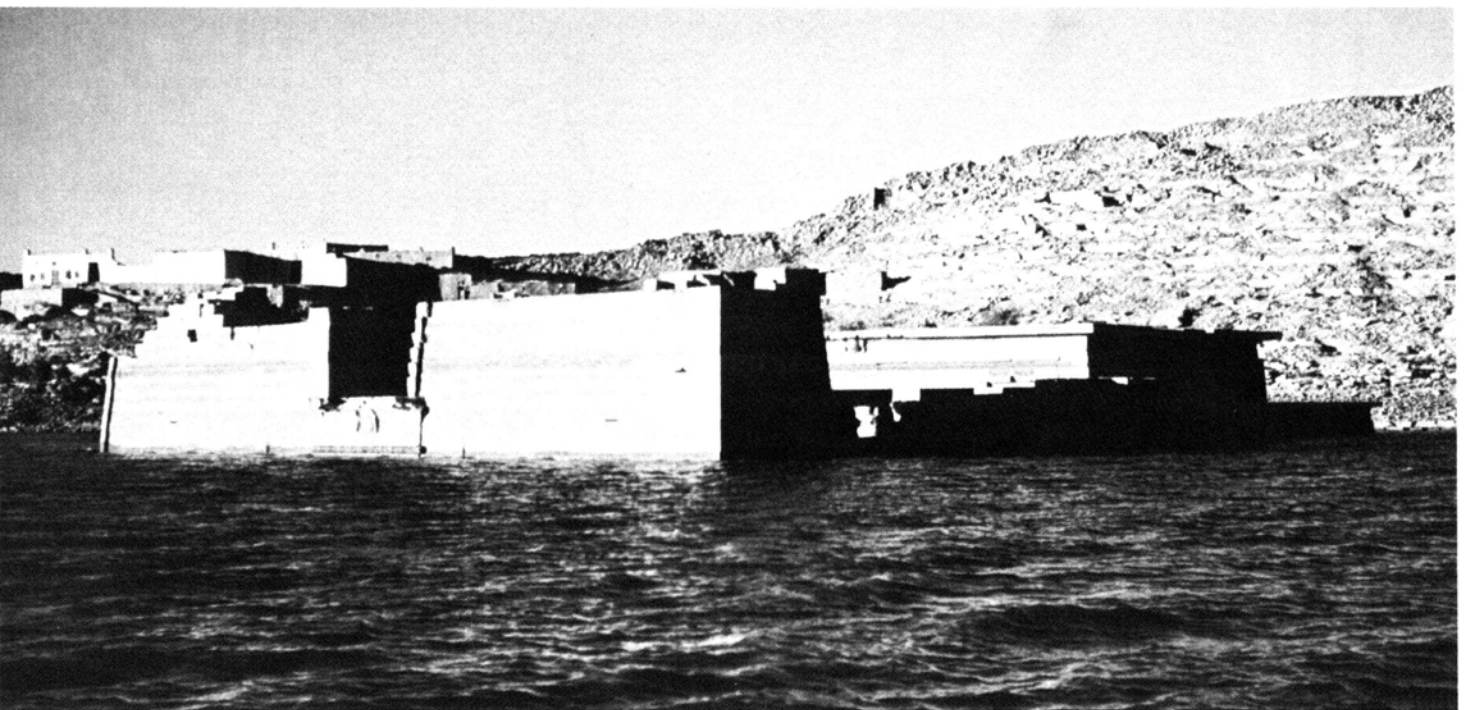
IV Uncovering the Past: The Archaeological Campaigns

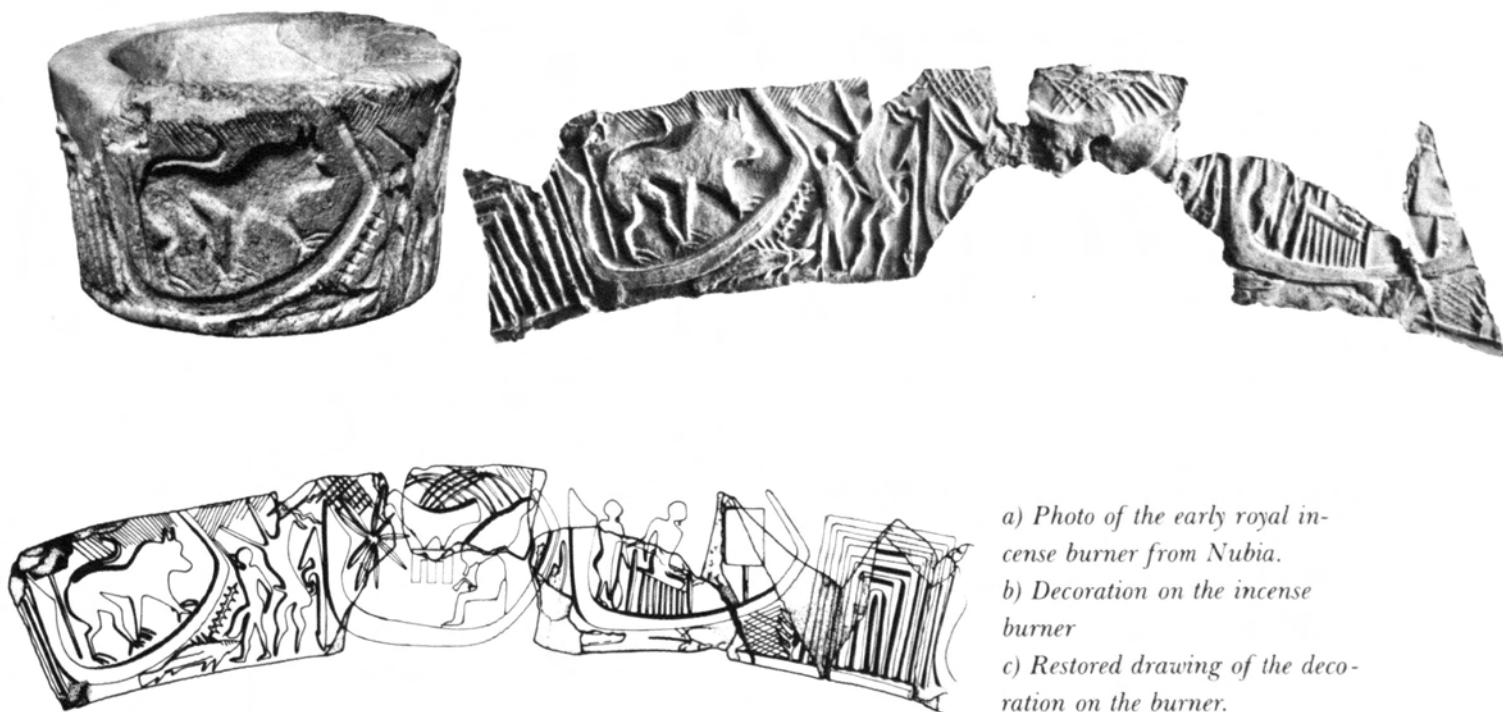
A second major Egyptological commitment by the Oriental Institute was its participation in the international campaign to save the antiquities south of the new dam at Aswan, in the land known as Nubia. The dam project was undertaken to benefit modern Egypt, to control flooding, to reclaim several million acres of land for agriculture, and to provide hydroelectric power for further industrialization; but it would also destroy a significant part of the ancient world

that was, at best, poorly understood.

Although the fieldwork consisted of seven seasons of excavation between 1960 and 1968, the task of making sense of the findings and preparing them for publication has proved almost as arduous as the excavating itself, and far more time-consuming. The quantity of material discovered in the variety of excavated sites, including fortresses, royal burial mounds, a monastery, private houses, and cemeteries of both

A Nubian temple under water.





a) Photo of the early royal incense burner from Nubia.
 b) Decoration on the incense burner
 c) Restored drawing of the decoration on the burner.

courtiers and common people, covering a time span of more than 4000 years, is overwhelming. These materials, collected some twenty years ago, continue to yield new and surprising information. For instance, they provide evidence of human settlement in Nubia at periods when it was generally thought to be deserted: Thus, archaeological evidence, including royal tombs belonging to the Blemmyes, a little-known nomadic people who played a major role in Egypt during late Roman and Byzantine times, has been clearly identified for the first time.

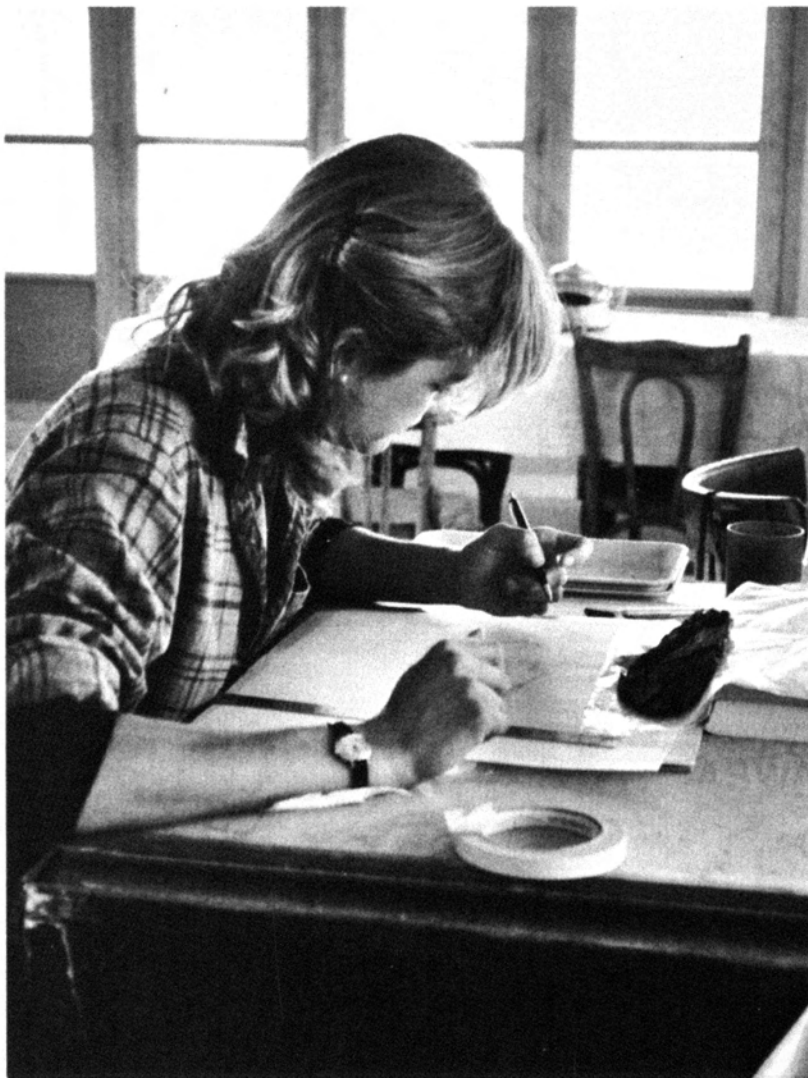
Occasionally, pieces that look hopeless are fitted together

with unanticipated results. A most important discovery made in the course of publishing the Nubian collection involved piecing together an incense burner found in a tomb of a late prehistoric cemetery at Qustul, containing tombs of great size and wealth. It was clear that, engraved on the incense burner, there were three boats containing several human and animal figures. When all the figures were studied, it emerged that one figure could only be that of a Pharaoh wearing the traditional white crown of southern Egypt. Moreover, the carving included a falcon and the façade of a palace, which are conventional symbols of Egyptian kingship. In context with the other

materials that came from this cemetery, this discovery indicated that Nubia had participated more fully than anyone had ever supposed in the development of Pharaonic civilization.

The Nubian campaign has left unchanged no aspect of research into the archaeology and history of Egypt's close geographical and cultural neighbors. New evidence will continue to alter our understanding of the relations between Egypt and Nubia for years to come, as the materials from the Oriental Institute's Nubian expeditions are studied.

Drawing a woven sandal found in the excavations at Quseir.



Since the Nubian campaigns, the Oriental Institute has done no further excavating in the Nile Valley itself, but it has an ongoing field project excavating a small Red Sea port called Quseir el-Qadim. Although never a major Egyptian port, it was the eastern end of the shortest overland route linking the Nile Valley with the Red Sea—a trading center and meeting place for many different cultures. The site offered a chance to discover how domestic traders interacted with traders from foreign lands and how they coped both with an inhospitable environment and their remoteness from the great urban centers of their day.

Three seasons of excavation, funded by the Smithsonian Institution and the National Geographic Society, have shown quite clearly that there were two periods of occupation at Quseir: early Roman (first and second centuries A.D.) and medieval Islamic (thirteenth and fourteenth centuries). This was a blessing in disguise, because it provided a clear cross-section of two very different societies over one thousand years apart. Clarifying the economic and political patterns of these two periods could suggest hypotheses for ultimately reconstructing the area's role in earlier times.

Quseir has presented some interesting archaeological challenges, besides enabling Oriental Institute archaeologists to hone their skills and giving a few students an opportunity for some practical field experience. There are many riddles in sorting out and interpreting the decayed remains

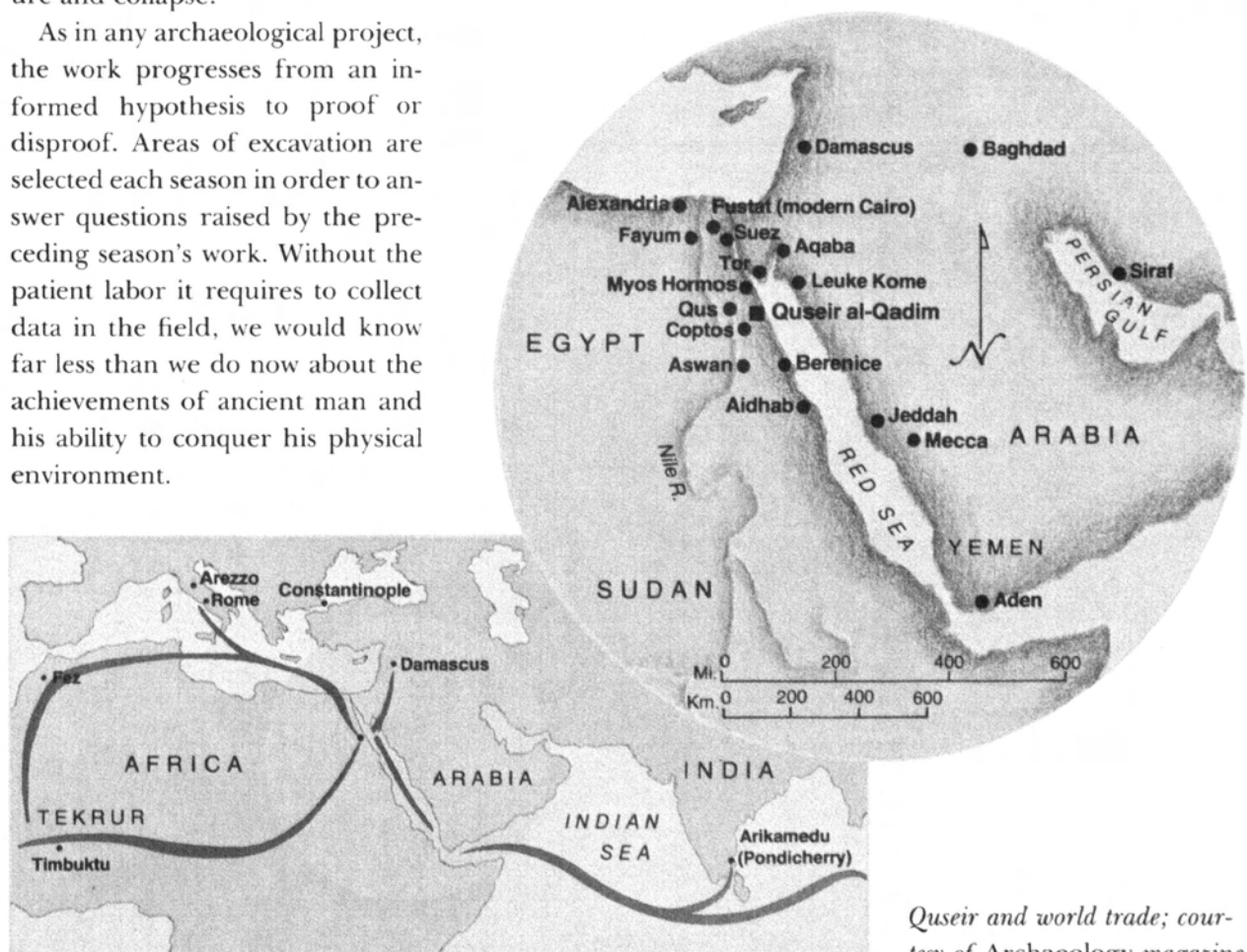
of two cultures that were engaged in trade with many other cultures. So far, seven languages have been found in inscriptions at Quseir, giving some indication of the extent of the trading zone.

Quseir also provides an opportunity to study the relations of the port to the urban centers in the Nile Valley that it served. Moreover, it poses the problem of explaining the rise and fall of the port in both Roman and Islamic times. On both occasions the port was established with initial optimism, and both times, apparently, outside stresses and the fragility of its artificial economic underpinning led to its failure and collapse.

As in any archaeological project, the work progresses from an informed hypothesis to proof or disproof. Areas of excavation are selected each season in order to answer questions raised by the preceding season's work. Without the patient labor it requires to collect data in the field, we would know far less than we do now about the achievements of ancient man and his ability to conquer his physical environment.



Excavating at Quseir al-Qadim.



Quseir and world trade; courtesy of Archaeology magazine.

V Reading the Record: The Demotic Dictionary

Ancient Egyptians covered the walls and columns of their great buildings with pictures and writing, making the writing part of the decoration. Early in their history, they learned how to make paper from papyrus and on this they wrote even more—letters, legal documents, literature and religious texts. For “scratch paper” they used potsherds and flakes of limestone. All this activity has left an unusually rich record of the beliefs

Wall decoration incorporating writing within a scene.

and rituals, the battles and conquests, the ceremonies, customs and even the daily life of one of the great civilizations of antiquity.

The challenge for modern man has been to read this record. Over the millennia while stone carvers, artists and scribes labored to perpetuate the story of gods and Pharaohs and lesser mortals, the form of writing changed, as did the structure of the language—its grammar, syntax and vocabulary.

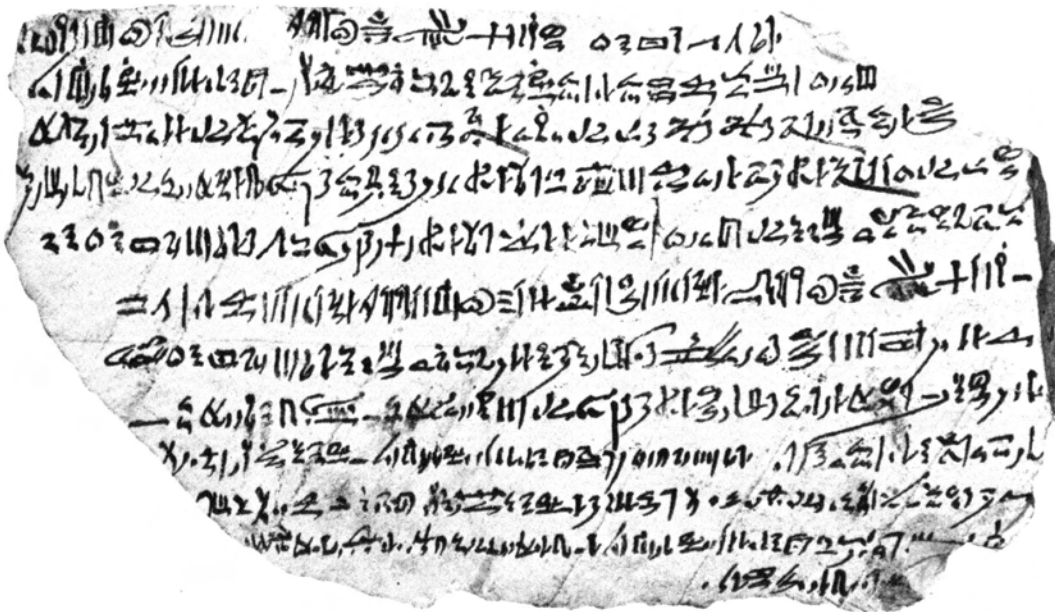
Three distinctive forms of writing evolved: hieroglyphic, hieratic, and Demotic. Hieroglyphs, the decorative pictographs used as early as 3000 B.C., remained in use throughout the period of the Pharaohs. It was the classical medium for inscriptions carved on monuments and stone slabs. Standard dictionaries and grammars for reading hieroglyphic texts are readily available to the modern scholar. Hieratic, a script derived from hieroglyphs, was used mainly for texts written on papyrus when the purpose was to communicate rather than decorate. Basic research tools also exist for hieratic.

But Demotic is another story. Demotic refers both to a form

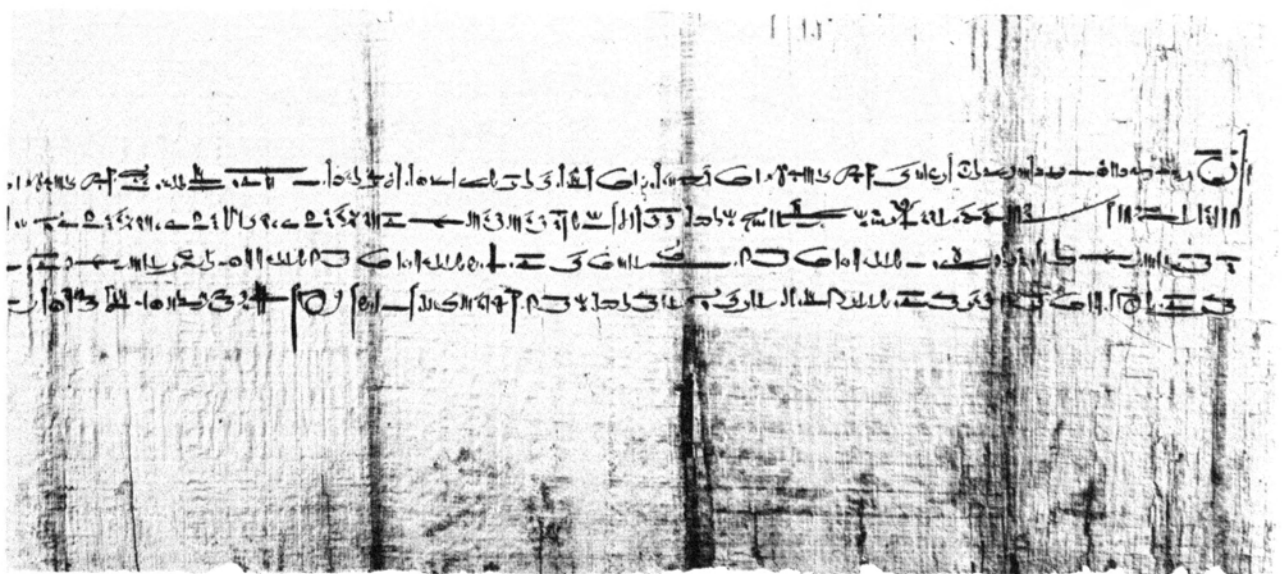


of writing and a stage in the development of the language used in the late Egyptian period. For a thousand years beginning around 650 B.C., Egyptians used this abbreviated, very cursive script for documents that may be the most informative and interesting of all Egyptian writing. Yet most Demotic texts have been neglected be-

cause of two obstacles. The first obstacle, the inherent difficulty of the writing, has been illustrated by the following comparison: Hieroglyphic is to printing, as hieratic is to handwriting, as Demotic is to shorthand. Relatively few Egyptologists have developed the special skills needed to deal with this ma-



Legal memorandum in hieratic on a limestone flake.



Demotic marriage contract written on papyrus.



Studying Demotic papyri in the Oriental Institute collection.

terial, thereby contributing to the second obstacle: the lack of adequate reference tools.

This second obstacle is something the Oriental Institute hopes to remedy. One of its major goals is to develop a comprehensive Demotic dictionary. No other American institution has so strong a tradition of Demotic studies, and none has the number of trained Demotists and the extensive collection of Demotic materials to undertake it.

The comprehensive dictionary is a long-term project. As an interim step, with funds provided by two grants from the National Endowment for the Humanities, Chicago Egyptologists are preparing a detailed supplement to the only lexicographical tool available to the Demotic student today, a glossary published in German in 1954. That glossary was never intended to be

complete. It was meant only for quick reference in reading the Demotic texts then in print. Since its publication, however, many Demotic texts have been published and considerable progress has been made in determining the accurate meanings of words. The Oriental Institute supplement will include all words in texts published between 1955 and 1979 which are new or for which new meanings have been established, plus corrections and additional information about words included in the glossary. Twenty-five file drawers have already been filled.

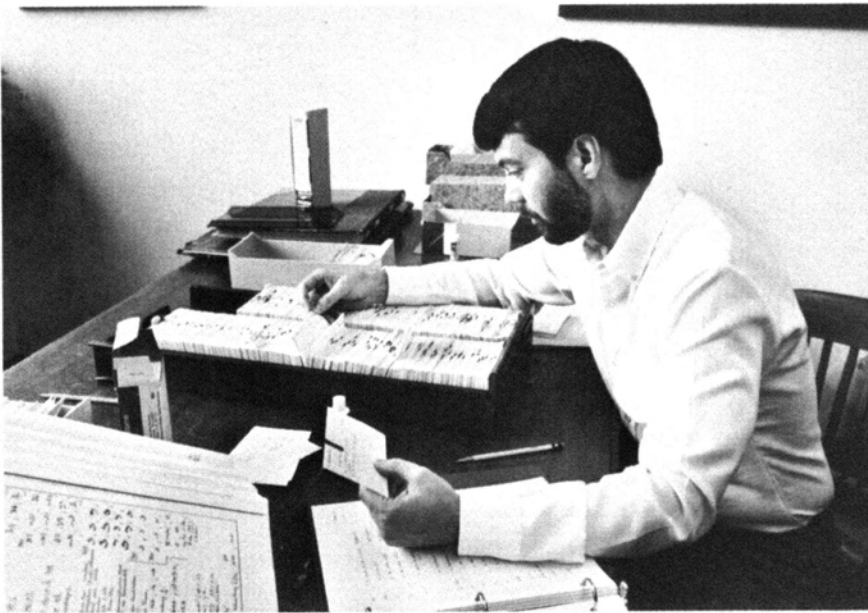
The supplement will become the core of the comprehensive dictionary that is the long-term goal. It is also a testing ground for techniques that will serve the larger project. Demotists working on the supplement believe that despite its limited objective it will contain enough new and accurate information to encourage study of the collections of Demotic materials in universities and museums throughout the world.

A wealth of Demotic material is available, material that is essential to give a picture of Egyptian society as a whole. The word "Demotic" derives from the Greek root "demos," meaning the common people. Hieroglyphs were used to tell of the prowess of kings and high officials and the glory of the gods. Although more mundane matters were recorded in hieratic in earlier times, relatively few such documents are extant today. Demotic texts, on the other hand, survive in great abundance and contain

an untapped store of information about everyday affairs—legal matters, marriage contracts, tax receipts, business documents, property ownership, magical spells, and even private letters. Literature, which had flourished throughout Egyptian history, continued to do so in the late period. Demotic literature is particularly

ture of life in the later years of ancient Egypt should emerge. Scholars will also be better equipped to study the interaction between Egyptian and Greek cultures when both shared the Nile Valley. Our understanding of Egypt under Ptolemaic and Roman rule will be changed significantly.

Moreover, when a good dictio-



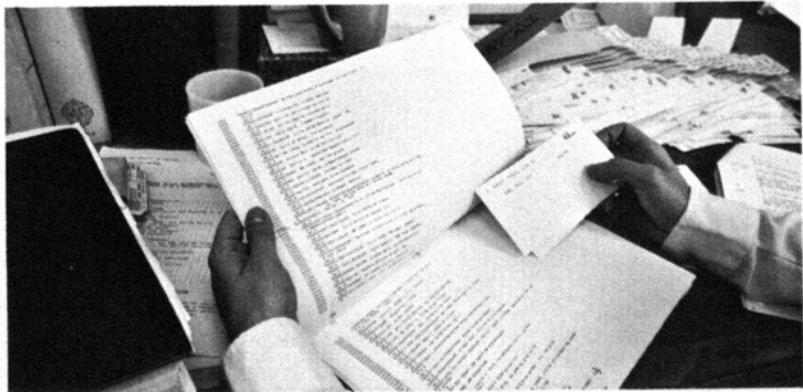
Working with the Demotic Dictionary files.

important because some of it shows familiarity with Greek literary traditions. Familiarity with Demotic sources can only enrich our understanding of the Hellenistic Mediterranean world, because foreigners who came as conquerors were much more influenced by Egyptian culture than Egyptians were by their invaders.

Most work on this late period has been done by classical scholars using only Greek texts. The picture, therefore, is incomplete and one-dimensional. When basic reference tools are available and more scholars learn to read Demotic texts, a more accurate pic-

nary encourages the reading and publication of previously unstudied Demotic texts, the new materials will be important not only to students of Egyptology, but also to those interested in ancient history, law, science, comparative literature, religion and anthropology.

Computer print-out of the "new" words to be included in the supplement.



VI Training Future Egyptologists



The Egyptian Gallery of the Oriental Institute Museum with the colossal statue of Tutankhamun on the right.

The Oriental Institute is a research institution, but its faculty share a strong commitment to teaching. The Egyptology program is almost as old as the University of Chicago itself. In 1895 James Henry Breasted, then a promising but unknown scholar, was appointed to the faculty, holding the first chair in Egyptology established in the United States. From the start, the program had two objectives: to prepare professionals, and to serve students who have a general interest in learning about ancient Egypt as part of a liberal

education. Students come to study Egyptology at the University of Chicago from all over the United States and many foreign countries. They are drawn to its reputation for excellence and by the scope of its program. The University offers both a master's and a doctor's degree in Egyptology, and it is one of the few places where students can start work in Egyptology as undergraduates. The Oriental Institute also offers popular courses for the general public.

It is hard to imagine a better setting for the study of Egyptology than the Oriental Institute. On the first floor is the museum, with its wealth of artifacts unearthed in past excavations throughout the Near East. Its collections range from the colossal to the mundane. A giant statue of King Tutankhamun, found in western Thebes, shares space with items illuminating a bygone daily life: seal impressions from wine jars dating back to 3000 B.C.; tools found in a 1500 B.C. "time capsule" from a temple; a group of small limestone statuettes from early dynasties showing people engaged in daily occupations—men with agricultural tools, a woman mixing mash for beer, pot-



An Egyptology class.

ters and butchers plying their trades, and musicians with harps and tambourines.

Upstairs are faculty offices, classrooms, and research facilities which include an excellent collection of books, maps, photographs and other resources necessary for the serious study of Egyptology. The nearby Joseph Regenstein Library has a virtually complete collection of books on Egypt.

One need not plan to be an Egyptologist to take courses in Egyptian history, art, archaeology, religion and literature, or even an introductory language course at the University of Chicago. Advanced students, in acquiring a rigorous and comprehensive education, receive the added stimulation of "on-the-job" training in ongoing research projects of the Oriental Institute.



Research Archives of the Oriental Institute.

RESEARCH ARCHIVES - DIRECTOR'S LIBRARY
THE ORIENTAL INSTITUTE
UNIVERSITY OF CHICAGO



VII Ancient Egypt and Modern Man

In an age in which pressing economic and social problems remain unresolved, what is ancient Egypt to us, and why study it? The answer is at once obvious and complex. The study of antiquity takes us back to the origins of civilized society; and our search seems all the more urgent owing to our fragile hold on the past—because, through neglect and decay, the past recedes into oblivion and is lost.

Man's probes into the past, just as his work on the frontiers of scientific knowledge, are rooted in the nature of man. The spectacular monuments of ancient Egypt, the golden treasure, the beautiful art inspire curiosity as well as admiration.

But we are not satisfying an idle curiosity. A more serious dividend of the ancient past is that it throws light on the present and on human nature. Study of our predecessors, however distant, is both instructive and interesting. Because Egyptian civilization is so old and existed for so long, it affords an opportunity for man to look at himself over a very long period of time. It gives us a feeling for the creativity and resourcefulness of man, the heights to which man can rise and the quality of life he can achieve without

all the modern conveniences we take for granted.

Egyptology brings the world of the Pharaohs to life. It introduces us to real people at work and play. The discovery of Egypt, in a sense, is really just beginning. Field projects generate new materials for study. Each new publication brings older data into focus and leads to new understanding. The body of knowledge is constantly growing and being refined as it is handed on from generation to generation.

But all of this work is dependent on continued support from those who recognize the importance and value of the study of ancient Egypt. With the decline of government funds, the role of private philanthropy becomes increasingly vital to keep expeditions in the field and maintain ongoing research and publications. The University of Chicago is a private university, dependent on contributions from individuals, foundations and corporations. Gifts to the Oriental Institute are tax deductible. Such support will enable the Oriental Institute to continue its long-standing commitment to preserving and interpreting the past.

