



News & Notes

*Issued confidentially to members and friends
Not for publication*

No. 100 September-October 1985

MY LIFE AS A CHICAGO HOUSE PHOTO ARCHIVIST

I waited out last winter, one of Chicago's worst, in Luxor, Egypt. My 10 weeks as a new staff member at Chicago House were marked by a sense of focus and order totally lacking in my life in the U.S. This was, of course, due to the energetic efforts of others. I never saw Director Lanny Bell move at less than a trot as he managed the hour-to-hour hassles involved in an expedition with a huge house, 14 professional staff members, and 23 Egyptian workmen. He stayed on top of the proliferating tasks by keeping lists on small white slips of paper which he shuffled around as various problems were subdued. I spotted one paper with a mysterious drawing on it: it was a diagram explaining to the cook how to make an onion ring.

On an expedition roles have a way of drifting away from official job descriptions. Officially I was an administrative assistant and photo archivist, for which I was trained by John Larson, Archivist of the Oriental Institute Museum. My job was to help photographer Susan Lezon keep order in Chicago House's photo archive of 14,000 negatives and

20,000 prints. While I was working the standard 40 hours a week starting at 7:30 each morning in the archives, a new role presented itself very shortly. Lanny or one of his staff had been giving visitors who appeared at the gate a tour around the library and explaining the work to them. In 1983-84 the number of visitors signing the guest book was 515. But this season the number of visitors doubled and presented a real interruption to the work. I had been trained by Carolyn Livingood at the Oriental Institute as a museum docent almost 20 years ago and stepped into my new role of Chicago House docent gladly. It was a pleasant change from the meticulous work I was doing in the archives, writing tiny numbers on the edges of negatives in Rapidograph pen, and I welcomed Sayid the gateman's cry of, "Guests!"

Around me the primary mission of Chicago House went on as it has for 61 years: documentation of the monuments with precise facsimile drawings, and I watched the "Chicago House method" in action. Photographer, artists, Egyptologists, and ultimately the director must agree on what is



Photographer Susan Lezon's assistant Youssef develops a print in the photo lab, using goggles to protect himself from toxic fumes.

actually on the wall before Chicago House volumes go to press. This system of checks and balances takes time and endless trips to the walls themselves, but the method pays off in close to 100% accuracy. I could peer out my archive window and see Egyptologist Bill Murnane going into the artists' studios to confer on details or step out to the library and find artist Ray Johnson and Bill studying the volumes for parallels. I crept up the scaffolding at Luxor Temple to watch Helena Jaeschke comparing earlier drawings against the wall itself and shuddered as she leaned into empty space to point out a feature to me. (Mercifully I missed the season when staff members climbed shaky ladders to study the very top of the Luxor Colonnade columns.) I crossed the river on the commuter ferry (a rich experience in itself) one day to watch our epigraphers at work on Medinet Habu and to see the small chapel there that has been transformed by the cleaning given it by Richard and Helena Jaeschke. Richard was putting in a special floor when I went over so that the richly colored chapel can be opened to tourists by the Egyptian Antiquities Organization without the dust kicked up from the old earthen floor damaging the delicate walls.

Ray Johnson undertook to raise my "fragment consciousness" by explaining his work with the blocks that were saved during the Antiquities Organization's excavation of Luxor Temple. Most of these blocks were reused in buildings on the Avenue of Sphinxes (one of the earliest of these is a Christian church dating from the 6-8th centuries A.D.). Ray has discovered over the past few years that more than 1000 of these blocks fit together, and he is in effect reassembling this "Lost Colonnade" of Luxor Temple. With the help of the Egyptian Antiquities Organization some of these blocks will actually be put back in their original places. The more unwieldy will sit in their proper order on benches nearby.

My boss, Sue Lezon, was busy copying negatives that have started to decompose in the archive. With the rapid deterioration of the monuments themselves the loss of these early pictures of them is a tragedy. Everyone is aware that the infamous nitrate negatives, used before World War II, deteriorate. The bad news is that the deterioration is spreading like a virus to the early "safety film" stored near the nitrates. Sue is spot checking the archive each week and making copies of negatives that show signs of decomposition. I then register the new negatives and put them in archival envelopes for protection. My appreciation for the photo archives, in a small and rather chilly room behind the library, grew as I saw how valuable they were to the scholars. A parade of students and Egyptologists greeted me as they came to look up older photos of the monuments they were studying. A group of photographs taken by Friedrich Koch around 1912 in Luxor Temple proved to be a tremendous help to Bill in his work. They showed with great clarity details missed by earlier artists; in one case they pointed us to a detail on the wall that is still visible, but so badly worn that it would be very easy to overlook entirely.

A surprise group of prints turned up at Chicago House during a recent clean-up. A. Beato, J. P. Sebah, and F. Bonfils were a group of photographers working in Luxor in the second half of the 19th century. I registered 132 of their

pictures, which are not only beautiful and romantic works of art but provide information about the recent history of the monuments. There are puzzling code letters on the prints like "Dg" or "B 3," and part of our job will be to decide if those letters have significance to us or are just some dealer's notes to himself.

Part of Breasted's plan for Chicago House was to make it a center for all scholars in Egypt. The core of the work area is the magnificent library supervised by librarian Martha Bell. Over 14,000 volumes are available to staff members and other Egyptologists. On Friday, the day off for most expeditions, our library was always full of Egyptian, French, German, Polish and American colleagues.

Our obligation to other expeditions goes beyond the scholarly, however. Lanny lent the Brooklyn Museum Expedition a car temporarily and put them up until their dig house was ready. I sat with women from the AWARE Expedition at Karnak as they waited for phone calls, on our phone, from stay-at-home spouses—the only way to guarantee them privacy during these calls was to shut them up in the liquor closet next to the telephone! There were thousands of services and kindnesses that Chicago House offered in its role as the permanent American center in Luxor. And these, of course, added to the workload.

Like a tide the day's activities flowed between the residence wing, where we each enjoyed a private room and bath, and the work areas. Meals prepared by the Egyptian staff drew us together in the dining room 3 times a day. The food was excellent, much of it grown on our 3-acre grounds, and all of us found it hard to avoid gaining a few pounds. Lanny manages to feed each of us for about \$2.50 a day, and provides Egyptian wine at dinner! There were also very special events, like the advent of the Oriental Institute tour,



Ray Johnson and Jill Maher ring in the New Year at Chicago House.



Four Epigraphic Survey members climbing the Qurn.

for which Martha prepared a fabulous dinner, and the Twenties party that brought in the New Year. The Braidwoods sent me to Chicago House with a family heirloom dress that spent a wonderful evening on the dance floor that night.

The pace of life at Chicago House was so pleasant that it became increasingly easy to forget plans for some studying or maintaining an exercise regime. Some jogged, but most of us gave in to the temptation to stay on the grounds and succumb to tea cakes. Members of the Oriental Institute know that 5 o'clock tea is an institution at Chicago House and that they are welcome to come if they have contacted the director ahead of time.

The rooms except for the library and offices are unheated, and they get down to 55° F and below. I was assigned a small electric heater instantly when I reported for my first day in the archives wearing a dramatic ensemble of wool gloves, wool hat, down coat and an army surplus space blanket.

Many visiting scholars stayed at Chicago House, and we enjoyed the visit of Dick Verdery, head of the American Research Center in Egypt, with his son. Peter Dorman of the Metropolitan Museum worked with us 6 weeks and was a great addition to the group. Friends from the U.S. Embassy stayed 2 nights during which we had an unforgettable tour of Luxor temple by full moon.

Mme. Atteiya Habachi, the widow of Dr. Labib Habachi, lived with us for several months. She did important translation work for Lanny, answered phones (which we all dreaded because callers usually spoke in rapid Arabic), and encouraged me in my attempts to master Arabic. She would sit by

me after dinner explaining the action on the Egyptian television serials. The action itself was rarely mysterious, but the Arabic certainly was, and I appreciated her help. While Mme. Habachi and I watched the soaps, many members of the Expedition went back to work immediately after dinner. I was astounded on my first Saturday night in Luxor to wander over to the library and find it full.

It would be very hard to pick the most important event of my stay, but it might be the climb up the Qurn. The Qurn is the little mountain above the Valleys of the Kings and Queens that forms a natural pyramid for the burials below. The ancients saw it as the haunt of the cobra goddess *Meret-Seger*, "She who loves silence." I was delighted to be asked along by four of the young staff members on a Sunday morning. It was a steep climb, but I would rather have died than admit that I was out of breath and my knees were getting strange. But the view from the top was not only beautiful, it was extremely moving. I understood the feeling of one staff member who had declined to come with us on the grounds that the climb to the Qurn is a religious experience and best done alone.

I had to leave this lovely place to complete the last task I had in Egypt. That was to continue the effort we started last year in Chicago: to increase private support for Chicago House since no more Smithsonian money is available for archaeological projects in Egypt. The University of Chicago provides over half of the budget of Chicago House, and it is now up to us to provide the rest. Lanny, Martha and I went to Cairo on several occasions to meet the American

(continued on p. 4)

LOGAN BECOMES NEW MUSEUM CURATOR

Thomas J. Logan became the new Curator of the Oriental Institute Museum, effective September 1, 1985. He replaces John Carswell who left July 1st to become Curator of the David and Alfred Smart Gallery here at The University of Chicago.

Logan comes to the Oriental Institute from four years as Director of the Monterey Peninsula Museum of Art in Monterey, California.

Prior to going to Monterey, Logan was for seven years Associate Curator of the Egyptian Department at the Metropolitan Museum of Art, one of the largest and most varied collections of ancient Egyptian artifacts in the world. While there he was responsible for organizing and carrying out the "Phase II" reinstallation of the Egyptian collection, considered by many to be the model museum display and treatment of this type of material.

Logan did graduate work here at the Institute, studying both Egyptology and Hittite. During this time he became familiar with our museum and the range of Near Eastern materials we have in our collection. We are pleased to welcome him back to the Oriental Institute.

(continued from p. 3)

business community and tell our story. It was fascinating to get off the tourist track and step into office buildings where tiny elevators sink a few more inches with each additional passenger. We sped in rented cars from company to company and always received a warm reception. Most of those we spoke to knew of Chicago House's fine reputation, but very few knew about the critical condition of the monuments and the increasing urgency of our work. The U.S. Embassy was extremely helpful to us, and we have even joined the American Chamber of Commerce in Egypt in our new role as fundraisers. (We will depart from tradition once again when we hold a benefit party for Chicago House "A Night in Egypt" on Tuesday, October 8, 1985, in the Oriental Institute Museum.) Martha and I can report that Lanny drives a hard pace. It was in the U.S. Embassy at 4:30 PM one day that I announced I absolutely had to go to get some food—we had been going since 8 AM with only a few biscuits between appointments. Lanny looked very surprised but did acquiesce. This kind of determination is paying off, and we felt extremely hopeful about the future.

For the entire 10 weeks I was with them I learned from everyone at Chicago House: Lanny and Martha Bell, Sal and Barbara Garfi, Mme. Habachi, Richard and Helena Jaeschke, Ray Johnson, Sue Lezon, Peter der Manuelian, Bill Murnane, Salah Shahat, and Steven Shubert. I loved my walks and talks with each one, and I thank them all.

Jill A Maher

EDITOR'S NOTE: Jill says that, in retrospect, her biggest triumph may have been beating the system at the Etap Hotel and getting their dry-cleaning done.

ORIENTAL INSTITUTE 1986 ARCHAEOLOGICAL TOUR

Egypt February 28-March 18, 1986

Our tour of Egypt will be led by Ann Macy Roth, Ph.D., an Egyptologist with a degree from the Oriental Institute, and her husband, Everett Rowson, who is an Assistant Professor of Arabic at Harvard University. The trip will provide a fascinating look at the art, history, and culture which originated in the Nile Valley over 5,000 years ago. The trip will feature a five-day Nile cruise on a Sheraton ship. A complete itinerary is available from the Membership Office. The cost of the trip from Chicago is:

Land arrangements	\$2516
Round trip air fare from Chicago (APEX)	\$1048
Single supplement, hotels only	\$350
Single supplement, hotels and ship	\$750

plus a \$350 tax-deductible contribution to the Oriental Institute. This includes deluxe accommodations, Nile cruise, all land arrangements and most meals. A \$300 deposit is required at the time of booking.

Arrangements may be made beforehand with the travel agent (Archaeological Tours) to travel in Europe or the Near East before or after the tour. Archaeological Tours will be glad to help you with these arrangements but you will be responsible for any additional travel costs or surcharges.

Information on all tours is available from the Membership Office, The Oriental Institute, 1155 East 58th Street, Chicago, Illinois, 60637. (312) 962-9513.

Please enroll me/us in the Institute's 1986 Archaeological Tour to Egypt: February 28-March 18, 1986.

- Share room (with?) _____
 Single room
 Send detailed itinerary

Name(s) _____

Address _____

City _____ State _____ Zip _____

Daytime telephone _____ Home telephone _____

Enclosed is \$_____ (\$300 per person) as a deposit to hold my/our place, payable to

ARCHAEOLOGICAL TOURS, INC.

Mail to: Membership Office, The Oriental Institute,
1155 East 58th St., Chicago, IL 60637 (312) 962-9513.

JUST PUBLISHED

SAOC 42 (Studies In Ancient Oriental Civilization).

William J. Murnane, *The Road to Kadesh: A Historical Interpretation of the Battle Reliefs of King Sety I at Karnak*. Chicago, 1985. Pp. xix + 252 including three maps. Paperbound with sewn signatures. Price \$20.00

Members of the Oriental Institute receive a 20% discount on Oriental Institute publications. Members, faculty, staff, and students however may order one copy of the above book at a discount of 50% on the price listed if the book is purchased by November 30, 1985. Please send your request to the Publications Sales Office at the Oriental Institute and an invoice detailing the price, discount, and postage and handling fees will be sent to you. Book lists of the current publications are also available from the Publications Sales Office upon request.

FALL MEMBERS' COURSES

NEW LIGHT ON THE PHILISTINES

The Peoples of the Sea, whose origins are shrouded in mystery, were responsible for the destruction of most eastern Mediterranean sites around 1200 B.C., exploiting the power vacuum created by the weakness of the Egyptian and Hittite empires. The most well-known of these Peoples, the Philistines, ultimately came to occupy the southern coastal plain of present-day Israel, developing into an independent power whose cities threatened the existence of the indigenous Canaanite city-states and the newly settled Israelites. The Philistines remained a power for 600 years, occupying a sensitive geographical position in the region between Egypt and Israel, Judah, Assyria, and Babylonia.

This course will cover historical and biblical sources, material culture, religion, and burial customs. Special emphasis will be placed on the recently excavated material from the Oriental Institute's excavation at Tell Ashkelon, a city belonging to the Philistine pentapolis. The illustrated lectures will be supplemented by visits to the Museum and Archaeology Lab to view actual Philistine artifacts. An extensive bibliography will be provided, from which readings will be recommended for each session. T. Dothan's *The Philistines and their Material Culture* (Yale University Press, 1982) is greatly recommended.

INSTRUCTOR: Samuel R. Wolff is a Ph.D. candidate in Syro-Palestinian Archaeology and former Assistant to the Curator of the Oriental Institute Museum. He has participated in field excavations at Cathage, Sicily, Sardinia, and at Tell Gezer and Tell Ashkelon in Israel.

A HISTORY OF EGYPTOLOGY

The history of Egyptology is a saga of bold explorers, well-to-do travelers, pioneering photographers, rogues and royalty, gifted amateurs and dilettantes, collectors, grave-robbers, and mystics. It is also a story of patient scholars and archaeologists, many of whom labored for many years

to increase our knowledge of ancient Egypt. There are popular heroes, such as Howard Carter, the discoverer of "King Tut's Tomb," and unsung heroines, such as Ida Pratt.

Whose body was found in the "Tomb of Queen Tiye," and why are there so many conflicting eye-witness accounts of this important discovery? What happened when the aging Empress Eugenie of France suddenly sat down on the newly-excavated wooden throne of an ancient Egyptian queen? Why did it take an act of God to make Kurt Sethe and Percy Newberry stop their on-going argument over Queen Hatshepsut? What is the Chicago connection to *Tut-ankh-Amun: The Untold Story*?

Through the use of anecdotes, discussions and illustrated lectures, the instructor will attempt to answer these questions and others, as the class explores the history of Western fascination with Egypt, from ancient times to the present. The course will begin with a look at ancient writers, such as Herodotus, will highlight some of the experiences of medieval visitors to the Nile Valley, and will continue with a survey of some of the many colorful travelers from Europe in the 19th century, the heyday of European interest in Egypt. Beginning with Champollion's breakthrough in deciphering hieroglyphs in 1822, the course will chart the growth of professional Egyptological studies in Europe, America, Egypt, and elsewhere, with emphasis on scholarship, collecting, field expeditions, and excavating in Egypt.

INSTRUCTOR: John Larson has been the Oriental Institute Museum Archivist since 1980. In 1982, he led the Oriental Institute Archaeological Tour to Egypt. John has taught Members Courses on Egyptian hieroglyphs, Egyptian art, and the history of the 18th Dynasty. Class will meet on Saturdays, 10 a.m.-noon, for eight weeks, October 5 through November 23 at the Oriental Institute. FURTHER INFORMATION 962-9507. Tuition is \$60 plus \$25 annual membership in Oriental Institute.

Please register me for the course

- New Light on the Philistines
- A History of Egyptology
- I am a member and enclose a check for \$60
- I am not a member but enclose a SEPARATE check for \$25 to cover a one year Oriental Institute membership.

Name _____

Address _____

City _____ State _____ Zip _____

Daytime telephone _____

Please make all checks payable to
THE ORIENTAL INSTITUTE. Please register by
Wednesday, October 2nd • Mail to: EDUCATION
OFFICE, The Oriental Institute, 1155 East 58th
Street, Chicago, IL 60637.

THE ORIENTAL INSTITUTE
Cordially Invites You to the
Opening Lecture

Woolley's Ur: Fifty Years On

by

Roger Moorey
Ashmolean Museum, Oxford

Wednesday, October 2, 1985
at 8:00 PM

Breasted Hall, The Oriental Institute
and a Reception following
in the Museum

Admission is free
but seating is limited.
Please write or telephone
to make a reservation by
Wednesday, September 25.

Membership Office
The Oriental Institute
1155 East 58th Street
962-9513

**FREE SUNDAY MOVIES AT
THE ORIENTAL INSTITUTE**

All films will be shown at 2 p.m. in Breasted Hall

- SEPTEMBER 15 IRAN: LANDMARKS IN THE
DESERT
- SEPTEMBER 22 TURKEY: CROSSROADS OF THE
ANCIENT WORLD
- SEPTEMBER 29 OF TIME, TOMBS AND TREASURE
- OCTOBER 6 IRAQ: STAIRWAY TO THE GODS
- OCTOBER 13 EGYPT: GIFT OF THE NILE
- OCTOBER 20 MEGIDDO: CITY OF
DESTRUCTION
- OCTOBER 27 PRESERVING EGYPT'S PAST
- NOVEMBER 3 MYTH OF PHARAOHS/ANCIENT
MESOPOTAMIA
- NOVEMBER 10 EGYPT'S PYRAMIDS: HOUSES
OF ETERNITY
- NOVEMBER 17 THE BIG DIG
- NOVEMBER 24 RIVERS OF TIME
- NOVEMBER 30 THE EGYPTOLOGISTS
- DECEMBER 1 IRAN: LANDMARKS IN THE
DESERT
- DECEMBER 8 TURKEY: CROSSROADS OF THE
ANCIENT WORLD
- DECEMBER 15 OF TIME, TOMBS AND TREASURE
- DECEMBER 22 IRAQ: STAIRWAY TO THE GODS
- DECEMBER 29 EGYPT: GIFT OF THE NILE

MEMBERS' DAY
October 27, 1985
12:00—4:00 P.M.

The Institute opens its doors to the Membership
This is a wonderful opportunity
to meet Faculty and Staff
There will be tours of the basement laboratories
The Museum offices will be open
Children's Activities—Movies
Refreshments will be provided

AND MUCH MORE

COME AND JOIN THE FUN

The SUQ will offer a 15% discount-
MEMBERS' DAY only—to members.



FROM THE MUSEUM OFFICE NOVEMBER LECTURE

1985 Chicago Neighborhood Telephone Directory covers featuring the Oriental Institute Museum collection. Flat covers suitable for framing; great for out-of towners. Available for \$1.00 donation per cover to walk-ins at the Museum Office (room 219) or \$2.00 per cover by domestic mail. Send check, payable to the **Oriental Institute**, to the Oriental Institute Museum Office, 1155 East 58th Street, Chicago, Illinois 60637.



ORIENTAL INSTITUTE MUSEUM HOURS AND USEFUL TELEPHONE NUMBERS

The Oriental Institute Museum is open Tuesday-Saturday from 10 AM to 4 PM and Sundays from 12 noon to 4 PM. The Museum is closed Mondays and on holidays when the CTA Culture Bus is not operating. **NOTE: on Tuesday, October 8, 1985 the Museum will be closed to the public all day.**

Administration Office	962-9514
Recorded Museum Announcement	962-9521
Museum Office	962-9520
Suq Office	962-9509
Suq Store, Lobby	962-9510
Publication Sales	962-9508
Museum Education Programs	962-9507
Volunteer Guide Office	962-9507
Membership Office	962-9513
Research Archives	962-9537

Donald J. Wiseman, The University of London, will present an illustrated lecture, *Nebuchadnezzar and Babylon*, on Wednesday, November 13, 1985 at 8 p.m. in Breasted Hall.

HIEROGLYPHS-BY-MAIL TO BEGIN IN OCTOBER

The Introductory Hieroglyphs-by-Mail course taught by Frank Yurco will begin in early October. It will consist of ten lessons. As you complete each lesson and return it to the instructor, he will correct the exercises, answer any questions you might have, and return them to you along with the next lesson. It will take about twenty weeks to complete the course.

The two necessary texts will be Gardiner's *Egyptian Grammar* and Faulkner's *Middle Egyptian Dictionary*, both of which can be ordered from the Suq.

Tuition is \$80 plus the annual membership fee of \$20 (\$25 in the Chicago area). Please register by October 1st.

Please enroll me in
Egyptian Hieroglyphs-by-Mail course.

- My check for \$80 is enclosed
- I am a member
- I enclose a *separate* check for annual membership
- I would like to order Gardiner's *Egyptian Grammar* from the Suq and enclose a separate check (price: \$37.50 less 10% member discount, plus 8% sales tax if shipped to Illinois address, plus \$3.00 shipping charge).
- I would like to order Faulkner's *Dictionary* from the Suq, and enclose payment (price: \$21.00 less 10% member discount, plus 8% sales tax if shipped to Illinois address, plus \$2.50 shipping charge).

Name _____

Address _____

City, state and zip code _____

Please make all checks payable to Oriental Institute with *separate* checks for tuition, membership and Suq. Return to Education Office, Oriental Institute, 1155 E. 58th St., Chicago, IL 60637

RECENT MUSEUM ACQUISITIONS



Urartian bronze fragment, presumably a belt, decorated in repoussé with inner panels containing standing lions and pointed-petal rosettes surrounded by palmettes.

As mentioned in the Summer Flyer, the Museum of the Oriental Institute has received an important collection of Urartian bronzes as a gift from Mr. and Mrs. Albert F. Haas and Mr. and Mrs. Maurice D. Schwartz. The collection is now on exhibition in Alcove M of the Assyrian Hall in the Museum.

During the ninth, eighth and early seventh centuries B.C., Urartu, a kingdom centered in the mountains and valleys bounded by lakes Van, Urmia and Sevan, was a major rival of Assyria and contested its control of trade routes to the west and its dominance of the mountainous areas to the east.

The earliest Assyrian references to Urartu, dating to the thirteenth century B.C., suggest that Urartu consisted of a group of politically-fragmented cities. This condition prevailed for the next four centuries. By the end of the ninth century B.C., Urartu had become a powerful, unified kingdom.

However, numerous campaigns of expansion against the Assyrians during the eighth and seventh centuries weakened Urartu and the kingdom collapsed in the early sixth century B.C.; at roughly the same time, the power of Assyria also crumbled.

For models of representational art, the Urartians borrowed from their great rivals, the Assyrians. Monumental Urartian art is exemplified by a few stone reliefs and painted fragments from temple and palace walls. Large statues, undoubtedly of metal, appear in an Assyrian relief which shows the pillaging of the Urartian temple at Musasir. The most frequently found examples of Urartian art are decorated metal objects and those now on display in the museum

are typical. They consist of fragmentary plaques, usually identified as appliquéés for wide belts, and armor for both men and horses.

Although the general forms and motifs of Urartian art follow Assyrian prototypes, they were altered to suit local taste. On the whole, the compositions tend to be formal and decorative rather than realistic. On several appliquéés, ornamental patterns placed between the horsemen and hunted lions create a composition of isolated individual figures. The Urartians rendered the standard animals and monsters of Assyria, but particularly favored fantastic hybrids such as siren-like combinations of human beings, lions, and birds. Specifically Urartian is the stiff gallop of the animals. Their pleasure in ornamentation is shown by the geometric patterning on the bodies of some of the animals. Changes in such stylistic details allow successive phases of Urartian art to be distinguished.

The rectangular belt appliquéés were cut from thin sheets of bronze (an alloy of copper and tin), and are believed to have been sewn to a leather backing through the holes which were punched in the tops and sides of the plaques. The raised and incised decoration was achieved by two metal working techniques, repoussé and chasing. In repoussé work, the front of the metal is cushioned on a piece of soft leather or pitch and worked from the back with punches and a hammer to push out the metal and create a three dimensional effect when seen from the front. In chasing, the metal is worked from the front by hammering in the incised design, using an assortment of metal punches with various patterns (dots, circles, palmettes, long or short lines) on the tips.

Urartian decorative arts played an influential role in the East-West cultural exchanges of the early first millennium B.C. Urartu served as the intermediary between Assyria and the nomadic Scythians, who were then emerging from the steppes of Central Asia. Urartian gold ornaments and silver horse frontlets have been found at Ziwiye in western Iran. The great cauldrons of Urartu were exported westward to Phrygia in central Anatolia and beyond; they were among the treasures dedicated to the sanctuary of Zeus at Olympia. Thus, the mountain kingdom of Urartu played a part in handing on the legacy of the ancient East to the Greeks of the Orientalizing Period.

During the past year, the Assyrian Hall has been undergoing a few changes. This modest re-organization made it possible to install a temporary special exhibit in Alcove O, in time for the Annual Members' Dinner last May. The focal point of the display is a recent acquisition, an ancient Egyptian funerary statuette donated by Mr. Eugene Chesrow.

Oriental Institute 1985.1 is a well-modeled standing figure in Osiride costume and archaic tripartite wig. It was carved from a single piece of carefully-selected hardwood. The pattern of the wood-grain serves to emphasize the arms and elbows, which are hidden beneath a close-fitting shroud. Traces of blue, black and yellow pigment still remain on the wig, face and broad-collar necklace. Except for the hieroglyphic inscription, which is inlaid with yellow pigment, the body was left unpainted. The large ears are typical for



sculpture from the time of the Pharaoh Amun-hotep II, who reigned from 1453-1419 B.C. They are pushed forward and made to seem even more prominent by the heavy lappets of the wig. Although the beard itself is now missing, painted chin-straps along the line of the jaw bear witness to the original presence of an Osiride beard.

The hieroglyphic inscription on the body reads: *MADE THROUGH THE FAVOR OF THE KING FOR THE HEREDITARY PRINCE AND COUNT, OVERSEER OF THE CATTLE OF AMUN, KEN(-AMUN).*

Ken-Amun was responsible for property belonging to the powerful Imperial god of Thebes, Amun-Re'. From other sources, we know that Ken-Amun was Foster-brother of Amun-hotep II (Ken-Amun's mother, the Lady Amun-empet had been Royal Nurse to the infant Prince) and Chief Steward of the King's northern estates at Peru-nefer. Peru-nefer, near Memphis, was the site of the Egyptian royal naval yards and the home-base of the Egyptian fleet. In his youth, Amun-hotep II had been given responsibility for these operations by his father, Tuthmosis III. Ken-Amun and the Prince doubtless grew up together at the Court of Tuthmosis III and divided their time between the palaces of Memphis in the north and Thebes in the south.

One mark of the King's favor was the production of funerary figurines for Ken-Amun in the royal workshops. The ancient Egyptians believed that these figurines, called *shawabtis*, could be animated by means of magical spells to perform obligatory agricultural tasks, in place of the deceased, in the Hereafter. A survival of this belief can be found in the story of the "Sorcerer's Apprentice". One of the *shawabtis* from Ken-Amun's tomb, now in Cairo, was made of glass, a rare and expensive material in the time of Amun-hotep II.

In addition to the *shawabtis* which were made for Ken-Amun's Theban tomb, the King permitted Ken-Amun to have sacred deposits of votive statuettes buried at two other

locations. One figurine (O.I. 18210) was found at Abydos, near a votive *shawabti* of the King himself (O.I. 5657). Abydos was the chief cult center of the god Osiris, the ruler of the Hereafter. Cenotaphs, votive stelae and sacred deposits were common at Abydos, especially near the tomb of the 1st Dynasty King Djer, which was thought by 18th Dynasty Egyptians to be the Tomb of Osiris himself. A group of more than 70 *shawabtis* and Osiride figurines was buried in the north, in the vicinity of Peru-nefer, to insure a steady supply of food and drink for the soul of the deceased Ken-Amun in the next life.

This remarkable group of wooden statuettes was discovered in 1915, in a cachette buried near Zâwyet Abu Musallam, about 8-1/2 kilometers south of the Giza pyramids. In Cairo in 1919, while leading the first field expedition of the newly inaugurated Oriental Institute, Breasted learned of the find. Breasted's personal notes on the discovery of the cachette are preserved in the accession files of the Oriental Institute Museum. His account is corroborated by the following description, published by Tewfik Boulos in 1920:

"On the 25th of August 1919 the chief gaffir of the Pyramids informed me that during his inspection at Gabal Zawiet Abu Mosallam, he had noticed some illegal digging he thought for antiquities. I at once charged Ibrahim Fayid, the Bash-Reis of the Pyramids to make a careful inquiry; the local gaffir now began to watch the plundered spot every evening.

"On the evening of the 7th September 1919—which was the *Bayram*—the gaffir Mohamed Bahur was making his usual round; while at a distance of some 20 or 30 metres from the threatened spot, he saw six persons digging. Before he could recognise them, they began firing on him with revolvers—fortunately, he was not touched. Finding himself in danger, he took cover behind a donkey, standing there and fired in return. One of the plunderers, named Farag Ali Sallam, was hit in the side and arm and fell to the ground while the rest fled. The gaffir at once informed the Omdeh of Zawiet Abu Mossallam, who informed the police and arrested the injured man and his brother with their implements. The Maamur of Giza, who came to the spot the same night, made the necessary inquiry and encouraged our gaffir, telling him that he had carried out his duty properly."

The investigations of Boulos established that part of the cachette was discovered accidentally about four years earlier by some soldiers who were digging a firing trench. After the soldiers left the site, unauthorized diggers found several more. Within a few years, some of these began to appear for sale in antiquities dealers' shops in Cairo, where Breasted purchased the larger Ken-Amun statuette (O.I. 10515). Subsequent excavations authorized by the Egyptian Antiquities Service uncovered more statuettes from the cachette, and several were sold or given away as gifts by the authorities of the Cairo Museum. The smaller Ken-Amun statuette (O.I. 10479) was given to Breasted for the Oriental Institute by James E. Quibell, Keeper of the Cairo Museum.

Wherever they appeared, the figures of Ken-Amun in the wall paintings of his tomb were hacked out. Whether from vandalism or a fall from grace, the destruction of these figures represented an attack on the very soul of the tomb-owner, according to Egyptian beliefs. How fortunate for Ken-Amun that his royal master and foster-brother made special provisions for the benefit of his soul, far from the vulnerable location of his desecrated tomb!

THE SUQ السوق

Birds in an Acacia Tree

The scene showing Egyptian birds in an acacia tree was copied by Nina M. Davies, as part of a series of tempera facsimiles of Ancient Egyptian wall paintings which she executed on commission from Sir Alan H. Gardiner between 1923 and 1935. The originals were given to the Oriental Institute, in conjunction with the publication of *ANCIENT EGYPTIAN PAINTINGS* in 1936. The acacia is shown in full bloom. The birds, including the hoopoe and two varieties of shrike, are known to nest in acacia trees. The original wall painting is in the tomb of the nomarch Khnum-hotep, Tomb No. 3 at Beni Hasan in Middle Egypt. It dates from the time of Amun-em-hat II or Senwesret II of Dynasty 12, about 1929-1878 B.C.



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