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## THE REVOLUTIONARY ROLE OF THE SUN IN THE RELIEFS AND STATUARY OF AMENHOTEP III

By W. Raymond Johnson, Assistant Director, Epigraphic Survey

One of the wonderful fringe benefits of working for the Epigraphic Survey in Luxor is the valuable opportunity it affords to pursue personal research projects during off-hours. Since the bulk of Egypt's antiquities remain unpublished, there is an enormous amount of material that is crying out to be worked on, and because much of it is increasingly threatened by the depredations of nature and human activity, one comes to feel an obligation to record as much as one can. While in Luxor working on Epigraphic Survey publication projects, Chicago House Egyptologists traditionally have been encouraged to utilize the unpublished resources of the Luxor area for dissertation topics and personal research. I wrote my own doctoral thesis on a fragmentary battle scene of Tutankhamun from his dismantled mortuary temple, pieces of which I had noted in the Luxor Temple blockyards while gathering inscribed fragments of his Colonnade Hall for the Epigraphic Survey. John Darnell, Senior Epigrapher of the Epigraphic Survey, recently completed his dissertation on cryptographic texts largely from the Theban area,

and he and his wife Deborah, an epigrapher as well as Chicago House librarian, are conducting an exciting survey of the ancient desert roads leading to western Thebes on their weekends and off-hours, independent of their thesis work. It is difficult not to get involved in such projects; living and working in what is essentially the largest open-air museum of Egyptian art and architecture in the whole world, we are constantly exposed to unpublished material that is simply too interesting to ignore.

### THE ART OF AMENHOTEP III

My own personal research during my years with the Epigraphic Survey has largely focused on the shifting artistic programs of the last kings of the Eighteenth Dynasty, particularly Amenhotep III (1391–1353 BC), but also his successors Akhenaten, Smenkhkare, Tutankhamun, Ay, and Horemheb. Egyptian art is maddeningly paradoxical; it is famous for its almost three thousand years of relative homogeneity, yet within those deceptively

rigid parameters gradual changes in the art did occur through time. It is fairly easy to distinguish art from the Old, Middle, and New Kingdoms because each of these main periods of Egyptian history had its own particular stylistic hallmarks. My period of interest—the late Eighteenth Dynasty—marked a time of radical artistic changes within a relatively short period, quite unusual in Egyptian art; that is perhaps why I find it so compelling. The mercurial artistic program of Akhenaten, which changed not once but several times, is well known and still perplexes us. What is not generally known is that the artistic changes promoted by Akhenaten were anticipated and paralleled by equally dramatic changes in the artistic program of his father, Nebmaatre Amenhotep III.



Figure of Amenhotep III in traditional, Thutmoside style; Luxor Temple bark sanctuary, western wall



Amenhotep III in his last-decade "deification" style; Luxor Museum block J.45, from Karnak

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**Statue of the deified Amenhotep III in quartzite; Luxor Museum J.838 from Luxor Temple sculpture cache**

My initial research with Amenhotep III and his art was stimulated in large part by my work with the Epigraphic Survey's Luxor Temple Fragment Project. Among the hundreds of thousands of decorated stone fragments piled around Luxor Temple are pieces quarried from every part of that temple, many identifiable by their carving style. While researching the three phases of Amenhotep III's Luxor Temple (the back sanctuary area, the great solar court, and the Colonnade Hall) in an attempt to match wall fragments, to my surprise I discovered that the carving style was noticeably different in each phase. The sanctuary area preserves elegant, formal relief work that was carved in the traditional Thutmoside style of Amenhotep's royal predecessors, but the later sun court is noteworthy for figures of the king, some of which I had reassembled from fragments, that were more naturalistically rendered with longer legs, heavy-lobed naturalistically rendered pierced ears, and even a double chin! This was naturalism that one associated with Akhenaten's art, not Amenhotep III's, and I wondered whether this might be additional indirect evidence of the overlapping reigns of the two kings (the "coregency" issue that has been so hotly debated for many years). When I noted decoration on the facade of the Colonnade Hall that Amenhotep III had barely begun when he died, rendered in a totally different art style which featured almost shockingly elaborate costumes for the period, I realized that I had discovered something that might prove to be quite significant.

At that time I was invited by our colleague Betsy Bryan at Johns Hopkins University to do a preliminary study of Amenhotep III's temple decoration in the Luxor area, based on my Luxor Temple fragment work, which I subsequently presented at the 1987 Cleveland Museum of Art Symposium "The

Art of Amenhotep III: Art Historical Analysis." This symposium preceded the 1992/93 exhibition "Egypt's Dazzling Sun: Amenhotep III and his World." When I compared Amenhotep III's relief decoration at Luxor Temple with the decoration of his other Theban monuments, such as his mortuary temple, Montu Temple, his Third Pylon at Karnak, and blocks from his Storehouse of Amun at Karnak, I found that they all exhibited multiple building- and decorative-phases like Luxor Temple. Further, I found that in all of Amenhotep III's monuments where it appeared, the elaborate-costume style was utilized exclusively in the latest building phases, which firmly dated the style to the end of Amenhotep's reign. A chronology of stylistic changes was slowly beginning to emerge, but I could not help but wonder: "What had prompted those changes?" Careful analysis of the new style eventually provided some provocative clues to the mystery.

### AMENHOTEP III'S NEW ART STYLE

Everything about Amenhotep's last style of relief carving is unusual. When the carving is in raised relief, it is carved considerably higher than ever before, and his sunk relief is cut unusually deeply into the stone. Amenhotep's complex costumes with their long pleated kilts, overgarments, and multiple sashes are festooned with solar and funerary symbols never utilized in his earlier monument decoration. Pendant cords tipped with sedge-plant blossoms and papyrus umbels, gold-disc *shebyu*-necklaces, associated armbands and bracelets, broad floral *wah*-collars, falcon-tail sporrans (aprons), and sporan cobras crowned with sun discs all make their appearance together on figures of the king in royal temple decoration for the first time and become standard thereafter; Amenhotep's earlier figures look absolutely spare in comparison. Further, Amenhotep's face in these reliefs is now more youthful looking, with an exaggerated, overlarge eye that dominates his face. His body is often bent forward slightly at the waist. His legs are longer at the expense of his midsection, which is shorter and thicker, and his belt is often three times its normal width at the back. I found that these changes were not limited to the royal relief work; they are also found in three-dimensional sculpture of the king from the same period. One of the more sensational of these statues, carved in beautiful red-purple quartzite, was recently found in a small cache of sculptures buried in Amenhotep III's Luxor Temple sun court and is now on display in the Luxor Museum of Art.

Because Egyptian art was regulated at all times by strict canons of style, proportion, and iconography, there had to be a very important reason for these artistic irregularities. With a little study, I was able to pin down the source of Amenhotep's new iconography. In private tombs starting from the time of Amenhotep III's grandfather Amenhotep II, the king was often depicted on the tomb walls enshrined and wearing the very same costumes and solar iconography. The king in these tomb scenes is shown in eternal time after his eventual death and is identified in the accompanying inscriptions as the sun god Re. All Egyptian kings attained this sort of deification after their mortal deaths, "flying up to the sun disc" in the form of a falcon and uniting with the sun, becoming one with their divine father. The kings in these scenes are often wearing the *shebyu*-collar of gold-disc beads, which, when presented to a private person by the king

as a reward, represented an elevation in that person's status. Around the neck of the king they reflect the change in the deceased king's state-of-being in the eternal time of the afterlife, the result of his assimilation and identification with his father the sun. Before the time of Amenhotep III these elaborately costumed figures of the king were only found in private tomb scenes, and never in royal temple decoration. Why did Amenhotep III change all that?

### AMENHOTEP III'S JUBILEES

It is probably no coincidence that Amenhotep III's new artistic style with its solar symbolism and exaggerated youthfulness appeared at the very time he celebrated his three Heb Sed or jubilee celebrations in the last decade of his reign, in his regnal years 30, 34, and 37. The Heb Sed was a great rejuvenation ceremony which Egyptian kings traditionally celebrated after their first thirty years of rule and then every three or four years thereafter. The exaggerated youthfulness of Amenhotep's facial features in the new style must have been intentionally designed to reflect the king's symbolic rejuvenation at the culmination of his jubilee rites. But the new costumes of the king with their solar and funerary iconography go another unprecedented step further. According to the tomb parallels, the costume iconography indicates that Amenhotep III is to be identified with the sun god Re. Providentially for us, another key piece of the puzzle is preserved in the Theban tomb of the high official Kheruef, who supervised Amenhotep's jubilees. Reliefs there, dated to Amenhotep's first jubilee in year thirty, depict a jubilee ritual where Amenhotep III and his wife Queen Tiye are being towed by members of the court in the evening and morning barks of Re. It is stated in the accompanying text that:

"It was His Majesty who did this in accordance with writings of old. (Past) generations [of] people since the time of ancestors had never celebrated (such) rites of the jubilee" (OIP 102, p. 43, pl. 24).

The ritual that is depicted in Kheruef's tomb is found in Pyramid Text 222 from the Old Kingdom, which describes the union of the king and the sun god in the solar barks of the day and night, after the king's death. Yet Amenhotep III clearly is represented enacting this ritual alive, eight to nine years before he actually died!

### THE DEIFICATION OF AMENHOTEP III

The Kheruef reliefs tell us that Amenhotep III's solar-bedecked costumes in his last-decade monument decoration represent an official statement that Amenhotep III had united with the sun god while still alive as a consequence of his first jubilee rites in year thirty. I believe that this theological event was the underlying principle behind what we refer to as Amenhotep III's "deification while alive." Well-known reliefs of Amenhotep III worshipping figures of himself in his Soleb Temple in Nubia indicated that the king was deified at some point during his reign (as were Ramesses II and Ramesses III later), but the nature, time frame, and mechanism of the deification were unclear until now. Textual and artistic evidence, which I am still in the pro-



*New concrete column footings at Luxor Temple sun court*

cess of gathering, indicate that for the rest of his life Amenhotep III, as deified king, was venerated as a living manifestation of all of Egypt's great gods with a marked emphasis on his role as the Sun God Re and his radiant disc, the Aten. Inscriptions from his jubilee palace in western Thebes and elsewhere tell us that, among his numerous epithets, from this time on the king was actually referred to as *Aten Tjehen*, the Dazzling Aten.

### THE AKHENATEN QUESTION

Considering what came after, the influence of this theological event on Amenhotep III's son Akhenaten must have been enormous. It is certain that the artistic changes which occurred at the end of Amenhotep III's reign influenced his son Akhenaten's own artistic innovations, which took a similar form, shifting from a traditional style to an exaggerated style that emphasized his role as the sun god's firstborn, Shu (who is both male and female in one body). It is quite suggestive that Amenhotep III and Akhenaten took on the identities of father/son deities, Atum-Re and Shu, who in Egyptian mythology are co-dependent on each other (and actually cannot exist without each other). If the artistic changes of the father and son occurred simultaneously, Akhenaten's famous cult of the Aten may have been an integral part of the deification program of Amenhotep III. This model suggests that the joint rule of father and son was perhaps theologically dictated by Amenhotep's deification, patterned after the unique relationship of the creator god Atum-Re (= the sun/Aten/Amenhotep III) and his firstborn child, Shu (= sunbeams/air/Akhenaten), father/son deities who, according to ancient Egyptian Coffin Texts, recreate each other at dawn each day. It is interesting to note that the costumes of Queen Tiye from this time depict her in the role of the goddess Hathor, divine consort of Re, while Akhenaten's wife Nefertiti takes on the attributes of Tefnut, twin sister/wife of Akhenaten/Shu. The evidence suggests that Amenhotep's whole family played specific divine roles in his deification program, taking on the attributes of the creator god's divine "family."

The questions, and answers, raised by this research are far-reaching and somewhat unorthodox, but well worth pursuing. When enough information has been accumulated, the truth of the

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**Aerial view of Amenhotep III's jubilee palace at Malkata, looking south; photograph courtesy of Douglas Gawlik**

matter will ultimately make itself known. At the very least, it is clear that Amenhotep III played a far greater role in the Amarna period than has previously been suspected. The problem is that a tremendous amount of material from Amenhotep III's reign which is pertinent to the whole Amarna question has been largely ignored, in great part due to the fact that much of it is fragmentary, and most of it is unpublished and hence unknown. It is my personal research goal to document as much of this material as possible in an attempt to integrate it into the corpus of known material from the period.

### **THE ORIENTAL INSTITUTE AND THE SAMUEL H. KRESS FOUNDATION**

For the past two years I have been assisted in my task by the Samuel H. Kress Foundation, which through a grant to the Oriental Institute has generously funded my ongoing field research and photographic documentation. As a result I have been able to gather significant amounts of data pertinent to the reigns of Amenhotep III and Akhenaten from sites and museums within Egypt and from museum collections worldwide, which will be housed in a permanent archive and eventually published. What follows is a brief summary of some of the highlights of this work over the last two years.

### **Luxor, East Bank**

The main thrust of my field research and documentation efforts has been in the Luxor area, my home base with the Epigraphic Survey, which preserves the highest concentration of pharaonic monuments in all of Egypt. The Luxor and Karnak temple complexes in particular, due to their millennia-long building programs and vast sizes, are veritable mines of unpublished information and were a major focus of my photographic survey and research of disparate sculpture and relief fragments. The grant proved particularly fortuitous the season before last at Luxor Temple in some unexpected ways. On our arrival in late September, we found that the Supreme Council of Egyptian Antiquities had initiated the dismantling of the eastern columns of Amenhotep III's sun court at Luxor Temple, part of the concession of the Epigraphic Survey, in order to stabilize the foundations. We had been warned that this conservation project was in the planning stages several years ago, but we were not aware that it would actually start last year. After the inscribed architrave and abaci blocks were dismantled and set up on supports to the east and north of the temple, I was allowed to take slides of all the decorated faces

at eye level, an exciting and once-in-a-lifetime opportunity since the carving contained wonderful and significant details not visible from the ground. Karnak Temple is a gold mine of fragmentary material. In the north blockyard area I identified and documented a corpus of inscribed blocks that join to form long strips from the missing upper sections of Amenhotep III's Third Pylon (the eastern face of both towers). These blocks contain important inscriptional and iconographic details that will greatly add to our understanding of this late monument of Amenhotep III, executed in his exaggerated, fourth-decade "deification style." I also documented a newly reconstructed, larger-than-life-size figure of Amenhotep III of superb quality, rendered in the same style. Made up of five loose blocks, the relief was restored last summer at my suggestion to its original position on the facade of the Karnak Fifth Pylon by the Field Director of the Franco-Egyptian Center at Karnak, Dr. Francois Larché. A sixth block, still loose, originally floated over a missing block that bore the head of the king, a block that I am determined to find in the extensive Karnak blockyards this coming season!



**Head of quartzite colossus; Amenhotep III mortuary temple complex; photographed before the fire**

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### **Luxor, West Bank**

On the western bank of the Nile, the traditional land of the dead, two sixty-foot colossal seated sculptures of Amenhotep III in quartzite (the Colossi of Memnon) still rise above the plain and guard the entrance to what was Amenhotep III's magnificent mortuary temple complex, the largest ever built. Its size alone

perhaps underscores the importance of the cult of this king, which we know was functioning a decade before he died, contrary to custom. Consisting of several temples, multiple courts, at least sets of pylon gateways, and embellished with literally thousands of pieces of sculpture, from diminutive to colossal, the complex was utilized for centuries after its abandonment as a stone and sculpture quarry by generations of kings who succeeded Amenhotep III, chief among them Ramesses II, Merenptah, and Ramesses III. Shattered remnants of this sculpture still litter the now desolate site.

A common belief held by most people is that stone monuments, because of their material, are obviously impervious to time. The ancient Egyptians themselves considered their stone monuments to be "monuments for eternity." But alas this is not the case, as recent events have shown all too clearly. Torrential rains last year devastated modern and ancient structures alike, causing stone as well as mudbrick literally to melt. In March of this year another tragedy occurred; a brush fire in Amenhotep III's mortuary temple wreaked terrible destruction at the rear of the temple complex behind the colossal quartzite stela in the great solar court. Providentially I and others had photographed many of the sculpture fragments the previous year along with the remainder of the complex; this archive is now priceless for the information it preserves of sculpture and relief work now either disfigured or totally destroyed. A review of the mortuary temples of Ramesses II (the Ramesseum) and Ramesses III (Medinet Habu) revealed extensive sculpture and sculpture fragments identifiable by style and inscription to the reign of Amenhotep III which had been appropriated by these later kings, and which I have included in my documentation program. In the Medinet Habu precinct I identified and recorded fragments of two indurated-limestone colossal statues of Amenhotep III and Queen Tiye that had been appropriated by Ramesses III and set up in the second court of his mortuary temple (the decorated base of the seated colossus of the king can still be seen on the northern side of the entrance ramp). Their size, material, and provenience indicate that these two sculptures were undoubtedly pendant to the great indurated limestone dyad of Amenhotep III and Tiye, also found at Medinet Habu, which forms the centerpiece of the Cairo Museum atrium. Both groups were originally set up by Amenhotep III before the southern gateway of his mortuary complex, just to the east of Ramesses III's later precinct.

This winter a small sandstone gate on the eastern side of Ramesses' mortuary temple enclosure wall was partially exposed by the Supreme Council of Antiquities during an extensive clean-up effort. This gate proved to be constructed of several large reused blocks, one inscribed for Amenhotep III and preserving part of a life-size figure of that king. Although the gate was not completely excavated, I was still able to document a half-dozen stylistically-related blocks and block fragments in raised relief that were probably quarried from Amenhotep III's funerary temple nearby. The gate itself was inscribed for Ramesses III and is the only part of his funerary complex I have found thus far made up of identifiable blocks of Amenhotep III. Later Ptolemaic additions to the small Amun temple complex of Hatshepsut, enclosed within Ramesses III's precinct, preserve additional reused material quarried from Amenhotep's mortuary temple. In fact, many of the reused blocks are identifiable, inscribed column sections



**Restored relief of Amenhotep III in his last-decade "deification style" from the Karnak Fifth Pylon**

from the papyrus-bundle columns of his mortuary-temple solar court.

Another focus of my documentation on the western bank was the sprawling ruins of Amenhotep III's mudbrick jubilee city to the south of Medinet Habu, the "House of the Dazzling Aten" or modern-day Malkata, with its associated harbor, the Birket Habu. The rains last winter devastated the site, causing mudbrick to melt and smaller walls to wash away. Differentiated bricks stamped with the names of Amenhotep and Tiye are now melted and fused into undifferentiated masses, and exposed mudbrick floors are now seas of dried mud. I expanded my photographic survey to include this endangered site, unique in Egypt, which Amenhotep III was preparing to enlarge considerably at his death.

With the generous help of our balloonist friend, pilot Douglas Gawlik (and favorable winds), I was extremely fortunate to be able to coordinate aerial photography of the entire area of Amenhotep III's monument-building activities in western Thebes, an area that encompasses over 5 km<sup>2</sup> and formed the backdrop for his deification rites. This aerial documentation is invaluable for understanding the scale and interrelationships between Amenhotep's diverse complexes, from (north to south) his mortuary complex behind the Colossi of Memnon, his vast palace complex of Malkata with its 2 km long harbor, his jubilee platform at Deir el-Shelwit, and past that to his Kom el-Abd platform/sun temple. Due west of this enigmatic structure is a 5 km long cleared strip heading straight as an arrow to the western

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foothills, the initial stages of a road or causeway leading to a monument that was sadly never started, a project that seems to have been interrupted by Amenhotep III's unexpected death. Another causeway, this one north/south, linked all of these complexes, perhaps reaching even as far south as Kom el-Abd, and is also clearly visible from above. The aerial photography perfectly complements the documentation of the isolated fragments from those complexes, allowing a more complete understanding of the original setting.

### Cairo and Memphis

During the past two years I was able to make several study trips to Cairo for research and photography at the Egyptian Museum, and also to the site of ancient Memphis, administrative and political capital of Egypt from the First Dynasty. Texts tell us that this was the spot where Amenhotep III built his "Temple of Nebmaatre (Amenhotep III)-United-with-Ptah," the temple where the deified Amenhotep was worshipped as the Memphite god Ptah. This year I spent the first week of November with the

Egypt Exploration Society team in Memphis supervising the identification and recording of decorated limestone blocks of Amenhotep III reused by Ramesses II in his small temple to the god Ptah. Because the poorly preserved temple is flooded most of the year (except the beginning of November, luckily) it is in an active state of decay, and this documentation comes in the nick of time. I expected to find only a half-dozen or so blocks, but in the end thirty-one reused blocks displaying all the characteristics of Amenhotep III's "deification style" were cataloged, photographed, and drawn in reduced-scale measured drawings this season; this coming November the drawing and tracing will continue. The decoration, some of it unfinished, and architectural details of the blocks suggest that they were once part of a small bark shrine of the god Ptah Sokar, undoubtedly a part of Amenhotep III's vanished Ptah temple complex. I have been invited by the Egyptian Exploration Society to publish the material in their Survey of Memphis series when I have finished documenting all of the blocks that are accessible.

### MUT-GODDESS STATUARY UPDATE

W. Raymond Johnson

Many *News & Notes* readers will have read my report on the discovery of statue fragments (*Chicago House Bulletin* VII, No.1, December 15, 1995). In summary, there are three indurated-limestone statue groups from the post-Amarna period (after Akhenaten's death) in the Luxor Temple Colonnade Hall. The Epigraphic Survey will be publishing all three of these beautiful sculptures in the second volume of its Luxor Temple series. One is a colossal seated king, another is a colossal seated dyad of Amun and his wife, the goddess Mut, and the third is a smaller version of the same. Both Mut goddesses are missing their upper sections; in the case of the large Mut, the front of her head is missing, while the small-dyad Mut is missing her entire torso as well. It has been one of my long-standing dreams to locate, somewhere, pieces of these magnificent goddesses.

This past season to my surprise and great satisfaction, it actually happened! Thanks to our friend Hourig Sourouzian and Mohamed Saleh, Director-General of the Egyptian Museum in Cairo, who generously shared with me a photographic archive of sculpture fragments in the Cairo Museum storage areas, I was able to identify the face of the large dyad Mut among those fragments. On our way to Luxor in late September of last year, Peter Dorman, Hourig, and I examined the face "in the flesh" and determined that it had to be ours, but to be sure, Museum Conservator Samir Abaza kindly made us a cast of the broken back area of the colossal face for us to test against the statue. On the last day of November the Chicago House staff and local representatives of the Egyptian Supreme Council of Antiquities gathered in Luxor Temple to test the join. To our great pleasure it fit like a glove!

During a later discussion, Hourig suggested to me that two statue fragments described in the Egyptian Museum General Catalogue, but not illustrated, might belong to our smaller dyad. I requested that a search be made for these pieces in the Egyptian Museum storage areas, and with the aid of our friends at the museum, particularly May Trad, and also Betsy M. Bryan of Johns



**Detail of large-dyad Mut face**

Hopkins University who was dragooned to help look, the two pieces were duly located. (Thanks for finding them, Betsy!) When I received word that they had been found, I immediately flew to Cairo to examine them myself and was totally unprepared for

## Endangered Monuments

I am particularly grateful to the Samuel H. Kress Foundation, the Oriental Institute, and special friends for assistance in this midable task at this particular time. It is a sad fact that the favorable climatic and demographic conditions which have allowed the miraculous preservation of Egypt's ancient remains have drastically changed of late, and the very survival of these remains is now threatened. The torrential rains that Egypt experienced the winter before last undid the preservation of a thousand years practically overnight. Insidious, salt-laden groundwater, the product of perpetually full irrigation canals throughout Egypt, virtually ensures the accelerated deterioration of Egypt's ancient remains from below as well. Destructive events such as these have brought home the fact that there is now no longer any guarantee that the material will be accessible for study in the future, even the immediate future. Although essential conservation programs are currently being inaugurated all over Egypt, including two programs at Chicago House, our docu-

mentation will be all that survives of many significant memorials of our past.

Much as we might desire it, the historical problems of the late Eighteenth Dynasty cannot be solved in one sitting, but every little scrap of information is significant and counts toward the whole. Whether the work is done by institutions or single individuals, any and all documentation efforts in Egypt ensure the survival of precious material that will henceforward be accessible to scholarly analysis and personal appreciation, now and in future generations to come. We in Luxor are committed to this task, and extend our thanks to all of you who have supported the work of the Oriental Institute's Epigraphic Survey, as well as our individual research and documentation efforts in the field. We truly could not do it without you.

W. Raymond Johnson is the Assistant Director and Senior Artist of the Epigraphic Survey. In March 1997, he will become Field Director of the Epigraphic Survey.

what greeted me. The head and torso, made of two separate limestone blocks, were definitely from our Colonnade Hall small goddess. This was truly a miracle; we actually had our second missing goddess! The surprise was that the beautiful goddess with her finely carved Eighteenth Dynasty vulture headdress gazed at me with eyes that were distinctly Ptolemaic(!), not late-Eighteenth Dynasty in style! I eventually realized that what we had found was a late period restoration of the goddess that had been keyed into place on the statue with a dove-tail cramp, half of which was preserved on the body, half on the torso block. The original Eighteenth Dynasty goddess must have been so damaged by at least the Ptolemaic period that her upper part had to be completely replaced, using the original as a guide; that is why the goddess is such a strange blend of Eighteenth Dynasty and Ptolemaic styles. Although this sort of restoration undoubtedly existed throughout Egypt, actual examples of it are extremely rare, making our goddess a real prize indeed. But this was not the end of the story; for a third Mut also had also appeared! The Egyptian Museum made us a cast of the break of another, badly battered head and torso from the museum storage area. When I examined her I realized that it very likely joined an indurated-limestone triad in Khonsu Temple, Karnak, which also happens to be in the concession of the Epigraphic Survey. This much-damaged statue group depicts a seated Amun flanked by life-size, standing figures of Mut on the left, and their son Khonsu on the right, and was made at the same time as the Colonnade Hall statues. We tested this join on practically the last day of our season, in late March of this year, and once again, although some stone is missing, it is a perfect fit.

How had our ladies ended up in the Egyptian Museum? When the early excavators of Luxor and Karnak Temples found heads of sculptures, they often sent such "good bits" immediately to the original Cairo Museum, which was then located in Bulaq, for safekeeping. As the years went by, and after they were moved to the present Egyptian Museum at the turn of the century, they were forgotten, as were their origins. They were just waiting for us, knowing we would find them eventually.

What happens now? It is our hope that we will be able to restore these three divine ladies to their respective divine bodies this coming 1996/97 season. We have a stone conservator all lined up, Ellen Pearlstein from the Brooklyn Museum, who coincidentally has been doing conservation work with Richard Fazzini and the Brooklyn crew at the Temple of Mut in Karnak for the last few years (if those are not uncannily perfect credentials for this project, I do not know what are!). If all goes well, we will have the two Colonnade Hall dyad goddesses restored in time to include photographs of the restored groups in *Reliefs and Inscriptions at Luxor Temple Volume 2: The Facade, Portals, Upper Registers, Columns, and Marginalia of the Colonnade Hall*, which will be produced during the summer of 1997. The third Mut will be published in a future volume of our Khonsu Temple series. All three Muts provide essential new information that I hope will lead to their proper dating. Curiously enough, there is great debate about who is responsible for their carving; was it Tutankhamun, Ay, or Horemheb? Perhaps our goddesses will tell us after all.



W. Raymond Johnson, Dr. Mohamed Nasser, and Dr. Mohamed el-Saghir (Supervisor of Pharaonic Antiquities for Upper Egypt) inspect the join of the break cast of the third Mut with the Khonsu Temple Mut body. Photograph by Yarko Kobylecky

# LETTER FROM THE FIELD

## BIR UMM FAWAKHIR 1996

By Carol Meyer, Research Associate

Though the 1996 Bir Umm Fawakhir (BUF) season was not the smoothest ever, the American Research Center in Egypt in Cairo and Chicago House in Luxor provided invaluable support. We literally could not have accomplished anything without them, so herewith very special thanks to Amira Khattab, Peter Dorman, W. Raymond Johnson, and Ahmed Harfoush. In addition to storing expedition equipment between seasons, assembling supplies and food, and hosting a beautiful Christmas dinner, Chicago House graciously put up most of the BUF crew, who were kept waiting far longer than planned. Oh yes, most of the staff came down with flu or serious respiratory illness at some point. I did not, but in all justice the airline lost my luggage flying into Cairo, including the precious Total Instrument Station (TIS). Forget about spare clothes, we could not survey without the instrument. (Everything arrived four days later on Christmas Eve, mercifully.)



**Figure 1. View of Bir Umm Fawakhir looking southwest to the wadi street. Buildings 134 (part), 139-144, 147, 149 (part), 150. Photographs by Steve Cole**

In the end we did get into the desert and we hit the deck running. The survey, planned for December 30, postponed to January 6, and finally started January 9, had to be packed in between then and January 18. We accomplished a remarkable amount in that time, and much of the credit goes to the hardworking crew. Lisa Heidorn has been with us all three seasons. She is both an experienced field archaeologist and our pottery specialist. As no legal excavation has ever been undertaken at Bir Umm Fawakhir and the epigraphic evidence is meager, pottery remains our chief dating mechanism and the basis of the fifth to sixth century Coptic/Byzantine date for the site. Mohamed Badr el-Din Omar, geologist from the Egyptian Geological Survey, likewise has worked with the project since its inception. Bir Umm Fawakhir is a gold mining town in the Precambrian mountains of the central Eastern Desert, so Mohamed's geological studies and areal surveys have explained a great deal about why this site existed at this place, at this date. Abdu

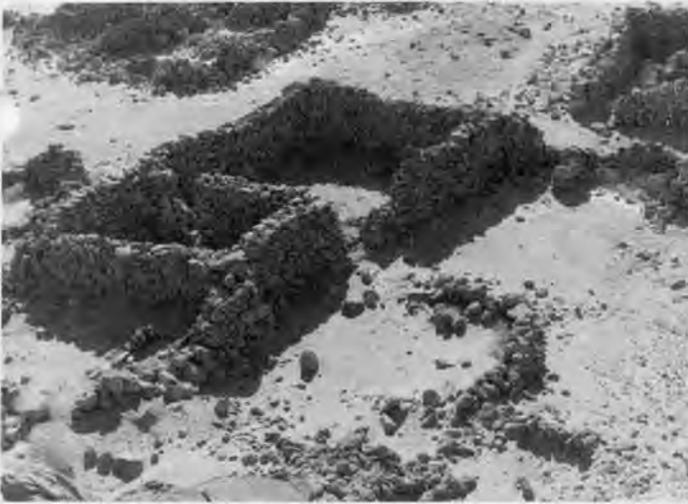
Hassan, our driver all three seasons, not only put up with the many delays and changes in plans and schedules but became our *muhandis*, fixing everything from light plugs to stripped valves on the stove's gas cylinder. Steve Cole, an otherwise self-respecting Assyriologist at Harvard, once again moonlighted as our photographer. New to the project were Alexandra O'Brien, a Ph.D. student in the Department of Near Eastern Languages and Civilizations, and the inspector Mohammed Rayyan.

Bir Umm Fawakhir is not on most maps of Egypt. The traveler has to go north from Luxor to Quft (ancient Coptos) and then turn east into the desert and keep going about half way to the Red Sea. For me, once sprung, once free from bureaucratic offices, even the flat, sandy first part of the drive was glorious. Here come the palms of the oasis at Laqeita. The French are digging at Qasr al-Banat? Looks like the fort's gate is coming out. They are digging at the Roman caravan station at Wadi Muweih? The camp pitched behind looks like tent city. Are they working at Bir Hammamat, too? Then the steep black sides of the Wadi Hammamat close in, hieroglyphic graffiti fleet by, the Wadi Atalla opens on the left, and then a natural cleft in the mountains gives way to Bir Umm Fawakhir, and hey, the tea house has a new extension.

Most of the crew—Lisa, Steve, and Alexandra—had gone into the desert the day before to set up camp. A plea came back with Abdu late that afternoon for sugar, a table, glasses, plates, knives, forks, and spoons. It seems the key to the cabinet where the tableware was stored had wandered off to Qena and would I collect it when I picked up the register book and inspector?

Are we here? Nobody home but a camp guard who waved at a mountain and said everybody had gone there. Well. We off-loaded the taxi and settled in, which is to say, dumped our bags on a bed and shoved our boots under it. The project rented two villas in the old British mining camp, now in the charge of the Egyptian Geological Survey, about 4 km south of Bir Umm Fawakhir. Nothing fancy, but the villas do have basic furniture, sheets, blankets, pillows, cement-slab bathrooms, and a kitchen. New stove instead of the old two-ring burner! New water tank with drinking water and hence no need to boil water for ages! Best of all, electricity! It came on about 5:30 and ran until about 9:30 or 10 and it made all the difference in the world to our working schedule.

Sunset and the crew came down off the mountain fair bursting—New Kingdom remains! The sun was setting fast behind the mountains and already the desert colors were softening and deepening, lovely of course, but no time to explore a new site. To anticipate, the next Friday we did go back and document it as best we could in one day. There are about a half-dozen thoroughly looted graves on the northern slope of the mountain, guardpost, and a sherd dump. The guardpost consists of two separate rooms or shelters built of large cobbles and boulders, plus perhaps two more shelters built against boulders. The post commands a fine view of the road through the Wadi el-Sid and the



**Figure 2. Building in Outlier 2**

modern (and probably ancient) mines across the way. Little pottery survives at the guardpost, but the next ridge south is littered with sherds, and the giveaway was the blue-painted ones. New Kingdom remains should exist somewhere in the area. The Twentieth Dynasty Turin Papyrus that shows the route to the stone quarries in the Wadi Hammamat also marks a "Mountain of Gold" and "Mountain of Silver" just beyond, but it is gratifying to be able to document pharaonic remains in the gold mining zone.

Tuesday morning we finally got to start work on-site. Mercifully, our datum points survived three years of blistering sun and sandstorms, so we could set up the TIS and start. It took a day or two to settle into a working pattern, Lisa and Alexandra sketching buildings to be plotted or holding the prism and marking points, Mohamed or myself shooting the points with the TIS, Steve bringing up the rear and photographing the buildings (fig. 1). Many of his photographs of the site were taken from the surrounding ridges, and since all the graves are up there, Steve also became the chief cemetery-spotter. As in 1992 and 1993, making a detailed map of the site was one of our main objectives and we did plot 47 more buildings for a total of 152 out of an estimated 216. As we move northwest down the wadi, however, we are approaching parts of the site more damaged by wadi wash and hence harder to interpret. As before, all the buildings mapped appear to be domestic structures, either one-room outbuildings, individual two- or three-room houses, or several such houses stuck together in one agglomerated building. The largest mapped to date, Building 106, has 22 rooms. We are also mapping the cliffs that hem in the wadi sides and sharply delimit the main settlement, and in 1996 that included Quarry 2, dateable to the Roman period and marked by partly-hewn granite boulders.

In addition to the main settlement, for which we now have a population estimate

of a little over 1,000, we have noted eight outlying clusters of ruins of the same date as the main settlement. Outlier 2, between the wells and the main granite quarry on the Roman road, is especially well preserved, and Steve documented one building whose walls might be preserved to their original height (fig. 2). That is about 1.5 m on the outside, but there are a couple of steps down to the interior rooms, and the floor is probably another 20 cm or so down. Not tall, but tall enough. He also reported a couple of silos, features found nowhere else at the site so far. They are cylindrical, made of small stones set in thick mud plaster, and have an internal partition and a small hole at the bottom for withdrawing grain (fig. 3). Judging from their convenient locations in relation to the Coptic/Byzantine houses, the silos are the same date. What is interesting is that their dispersed and individual character does not suggest a central warehouse or granary.

Another objective of the season was to inspect the ancient mines themselves more closely. Diodorus Siculus' first century BC account of gold mining in Egypt, based on Agatharchides' second century account, says that the miners used firesetting to crumble the rock. Of the four mines inspected, the deepest runs about 100 m horizontally into the mountainside, has two short side galleries and an air shaft, but no signs of burning. There is no charcoal or ash nor any of the rounded niche-like gouges characteristic of firesetting. Instead the working faces have oblong holes pounded in them for chisels or picks. One of the mines consists mainly of an open trench cutting diagonally up a mountainside but in two places it dives down into the rock to follow the gold-bearing quartz veins. (For all our precautions, hard hat, strong rope, and three sources of light, exploring these particular mines was probably less perilous than crossing Michigan Avenue.) Here again there were no signs of firesetting, nor any need for it. The rock may be Precambrian granite, in places quarried for building stone, but most of it is jointed or fissured or even downright rotten. The quartz is quite tough, but the granite



**Figure 3. Silo in Outlier 2**

around it could be splintered away without firesetting. Other parts of Diodorus' account fit our evidence better, especially his description of the initial crushing of the ore and the grinding to fine powder in rotary mills. We have hundreds of dimpled crushing stones and upper and lower millstones from rotary querns. The numerous concave grinding stones remain a puzzle, however; they are often considered earlier than the rotary querns but might have been used in a different stage of ore reduction, or for something else altogether, such as flour. Diodorus dwells on the extreme misery of the miners, who, he says, were condemned criminals, captives of war, or otherwise innocent people, sometimes along with their families, who managed to anger the king. This is hard to prove or disprove, but the lackadaisical layout of the

*continued on page 10*

main settlement, the lack of differentiation in the houses from one end of the site to the other, the silos in Outlier 2, the abundant wine jars, and the noteworthy absence of defensive structures either to keep people in or out do not at this stage appear to point to prisoners or slaves as miners.

Finds, apart from pottery and grinding stones, are meager on the surface, and due to the shortage of time Lisa only took two systematic sherd collections. One, however, included sherds used as chinking in Building 106, so they must predate its construction. The most embarrassing finds were the complete Roman amphora, oil juglet, two crude miniature pots, one badly spalled lamp, and two decorated lamps confiscated from the camp guards. Looted from graves, the pieces are said to come from a part of the site near the Roman road that we have not investigated because we assumed the modern mining buildings there had obliterated anything ancient.

And that was it. The last objects were photographed in the afternoon sun, the last sherds drawn and returned to the site, and

the pencils and tracing paper bundled up. We packed the registered objects and sealed the cartons with gauze and sealing wax, closed the register book, and packed ourselves to leave the next day. Buffy, a tiny cat who managed to domesticate herself five days flat, got a last proper feeding. The party crackers, the tin of pâté de foie gras, and the champagne intended for New Year's Eve under the stars were instead used to toast the end of a tough but rewarding season. And yes, after all the lights went out I did take a last look at the Milky Way and constellations blazing overhead. Something warm and soft brushed against my leg, Buffy.

Carol Meyer received her doctorate in Near Eastern archaeology from the Oriental Institute of the University of Chicago in 1981. She has worked at archaeological sites in Arizona, Mexico, England, Syria, Jordan, and Egypt and was employed as a draftsman at Chicago House in Luxor, Egypt for seven years.

## FACES OF ANCIENT EGYPT

10 September 1996–9 March 1997

Join us for a special exhibit (see tour information on Page 16) that examines the nature and function of "portraiture" and figurative art in ancient Egypt. The display, from the permanent collection of the Oriental Institute Museum and on view in the Smart Museum, explores how the Egyptians represented themselves and people of other lands, and whether the way that the Egyptians chose to portray themselves changed over time. Special sections of the exhibit focus on the question of how status, age and role were conveyed by the artist, and various ways that the king was represented. Rare examples of "folk art" present a startling contrast to the better-known official, formal portrayals. Some of the highlights of the exhibit are a statue of "Thenti, Chief of the Confectioners" (ca. 2400 BC); a brightly painted statue of Nenkhefka and his wife Nefershemes (ca. 2300 BC), and a portrait of an unknown man from ad 200. Many of the forty-five objects in the display have not been exhibited previously.

The David and Alfred Smart Museum of Art

5550 South Greenwood Avenue, Chicago, (312) 702-0200

Tuesday–Friday: 10:00 AM–4:00 PM • Saturday–Sunday: NOON–6:00 PM • Closed Monday • Admission is free

## THREE "FAREWELLS" AND ONE "WELCOME BACK"

Members will be interested to learn of several changes in the faculty of the Oriental Institute. Robert Ritner, Egyptologist and graduate of the Department of Near Eastern Languages and Civilizations, has returned to join the faculty, after several years at Yale University. Professor Ritner will be giving the first Members Lecture of the season, on 9 October 1996, and we encourage all of our members to join us in welcoming him.

Three retirements also occurred during the last year. Professor Erica Reiner, longtime Editor of the Chicago Assyrian Dictionary and an Oriental Institute faculty member since 1954, retired in January, though she will remain involved with the dictionary project. In addition, she has a Visiting appointment at All Souls College, Oxford. Professor Edward Wentz also retired in mid-year, but he too will remain involved with the Oriental Institute and its activities. Professor Wentz has been affiliated with the Oriental Institute since 1959, serving as Research Associate on the Epigraphic Survey, Professor in the Oriental Institute and Department of Near Eastern Languages and Civilizations, and Field Director of the Epigraphic Survey. Finally, Professor Lanny Bell has retired after many years at the Oriental Institute and on the Epigraphic Survey, in addition to serving the Archaeological Institute of America's Chicago Society. Professor Bell is returning to the Boston area. We wish all of them well.

## MEMBERS LECTURES: TIME FOR DINNER

In consideration of the closing of the galleries and in response to members' suggestions, the Membership Office has modified the format of our Members Lectures series. Lectures will now begin at **8:00 PM** and the receptions will **precede** the lectures; some will be held at the **Smart Museum**. We are also pleased to announce that the Quadrangle Club has once again agreed to allow our members to dine there before Oriental Institute Members' Events. Members wishing to avail themselves of this opportunity should call the Quadrangle Club at (312) 702-2550 to reserve a table. After dining, members need only give the appropriate code number (**O61**) and **print** their names. The Membership Office will bill members directly after the lecture. The Membership Office hopes these changes will be more convenient for members, and that Members Lectures will be even more popular as a result.

# THE KHORSABAD RELIEF PROJECT

*Karen L. Wilson, Museum Director*

Ever since I came to the Oriental Institute eight years ago, I have dreamed of reinstalling our collection of monumental stone reliefs from Khorsabad, Iraq, thus restoring them to their original relationships to one another and to the human-headed winged bull, which stood in such incongruous isolation in the Egyptian Gallery. The renovation of the galleries necessitated by the introduction of climate control has provided a perfect opportunity for this dream to become a reality. Museum staff are now in the process of conserving all fourteen of the reliefs, mounting them in a technically reversible fashion, and reinstalling them relative to one another as in their ancient setting.

The first step in this elaborate process was to photograph and take samples of the extensive preserved pigments on the reliefs. Conservators Laura D'Alessandro and Barbara Hamann, with the able assistance of graduate student Eleanor Barbanes, then gently washed the reliefs and covered their surfaces with 100% hemp tissue paper impregnated with methyl cellulose adhesive. The paper dries to form a hard surface that will prevent the loss of any small pieces that might come loose on the surface of the stones while the reliefs are being moved. We have hired the firm of Belding Walbridge, Inc. to detach the reliefs from the brick walls and plinths on which they had been reconstructed in the 1930s and to move them into their new locations. This company has a long and distinguished history of moving large works of art and was responsible for relocating the Egyptian stone mastaba at the Field Museum. As of this writing, six of the Khorsabad reliefs are standing free in the gallery, having had the alcove walls behind them removed. You can imagine our surprise when we discovered that nearly every one of these reliefs bears a long inscription on the back extolling the powers and accomplishments of King Sargon II (721-705 BC), in whose palace they had stood!

Although the inscriptions are a standard text that was already well known, we were surprised that their existence had never been mentioned, and we are delighted to know about them now.

Now that we can access the backs of the reliefs, Laura and Barbara will apply a layer of cement (over unincised areas only, of course) to hold the many pieces together and provide a smooth surface. The reliefs will then be backed with aluminum honeycomb panels with fiberglass skins adhered to the cement with an epoxy resin. Windows left in the panels over the inscriptions will in at least one case remain open so that the inscription can be seen by museum visitors. In other cases, a second removable piece of honeycomb panel will be used to fill the window and provide structural stability. Then a metal frame will be constructed around each relief to hold it securely and to act as a permanent mount. This system of modular frames will allow each relief to be handled as a unit for movement and storage during construction, for final mounting after construction, and for any future reinstallations that might be desired.

The removal and reinstallation of the reliefs is, we calculate, a \$500,000 project. We have received grants from the National Endowment for the Arts and the Elizabeth Morse Genius Charitable Trust to assist us and have several other proposals pending. However, until further funds are raised, the removal and treatment of the eight remaining reliefs has had to be put on hold. For the time being, we plan to build plywood crates around these sculptures to protect them from the construction process and to move them once the renovation has been completed.

If you would like more information about the Khorsabad Relief Project and how to help, please contact the Development Office at (312) 702-9513.

## NEWS FROM THE PUBLICATIONS OFFICE

### New Book Announcement

**NIPPUR, VOLUME IV: THE EARLY NEO-BABYLONIAN GOVERNOR'S ARCHIVE FROM NIPPUR.** By Steven W. Cole. Oriental Institute Publications, Volume 114. Pp. xlv + 458; 3 figures, 128 text copies. 1996. \$65.00

One autumn day in 1973, at the Oriental Institute's excavations at Nippur in south central Iraq, a workman rising from his lunch in a trench brushed the balk against which he had been sitting and tablets fell out. These tablets proved to be part of the packing around a large pottery jar containing the skeleton of a child. In all the remains of 128 inscribed clay tablets were found, some broken into fragments. The inscriptions turned out to be written in a previously unknown early Neo-Babylonian script and to date from the middle of the eighth century, a virtual dark age in the history of southern Mesopotamia.

Included in this group of documents is an archive of 113 letters, the only known group of letters from Babylonia dated in the half millennium between 1225 and 725 BC. These unique texts, which the author has called the "Governor's Archive," represent the largest and most significant group of documents to stem from Babylonia dated during this period. The letters are particularly important because they are older than the letters that were sent to the kings of Assyria in Nineveh and because they are the only known documents written by Babylonians to Babylonians during this entire half millennium. They illuminate a new historical situation and provide a rare view of the Babylonian countryside during a period of weak government control and give an almost unique perspective on one Babylonian town's relations with the tribal populations of its hinterland. The only comparable material comes from Mari one thousand years earlier.

The author presents copies, transliterations, and translations of all the documents, along with a lengthy introduction, catalogs, philological commentaries, exhaustive glossaries, and comprehensive indices. The book should prove valuable to a broad spectrum of scholars and students interested in the Middle East, including Assyriologists, Mesopotamian historians and archaeologists, Aramaicists, economic historians, and scholars investigating the tribal peoples of the Middle East and the ancient Arabs.

For more information, contact: The Oriental Institute, Publications Office, 1155 East 58th Street, Chicago, Illinois 60637

Telephone: 312-702-9508 • Facsimile: 312-702-9853 • Email: oi-publications@uchicago.edu

# CALENDAR OF EVENTS FALL 1996

## MEMBERS LECTURES (NOW AT 8:00 PM)

**9 October 1996**

"Seven Brides with Seven Stingers: The Scorpion Wives of Horus"  
Robert Ritner, Oriental Institute  
8:00 PM, Breasted Hall

**30 October 1996**

Andrew M. T. Moore, Yale University  
"Climatic Change and the Origins of Farming"  
8:00 PM, Smart Museum

**2 December 1996 (MONDAY)**

"Taming Hathor: Images of Power in the Ancient Egyptian Queenship"  
Lana Troy, Uppsala University, Sweden  
8:00 PM, Breasted Hall

*See page 10 for more information*

## ADULT EDUCATION COURSES

**5 October–23 November 1996**

Egypt in the Islamic Period  
Frank Yurco  
10:00 AM–12:00 NOON, Oriental Institute

*See page 13 for more information*

**8 October–26 November 1996**

Biblical Prophecy and the End of the World  
Anthony Tomasino  
7:00–9:00 PM, Oriental Institute

*See page 13 for more information*

**9 October–4 December 1996**

The Egyptian Mummy in Fact and Fiction  
John Larson  
7:00–9:00 PM, Oriental Institute

*See page 13 for more information*

**12 October–16 November 1996**

Peoples of the Biblical World  
Timothy J. Harrison  
10:30 AM–12:30 PM, First Lutheran Church of DeKalb

*See page 14 for more information*

## SPECIAL EVENTS

**19 October 1996**

"Mummy Dearest" Family Workshop  
1:00–3:00 PM, Lill Street Studios

*See page 16 for more information*

**20 October 1996**

Oriental Institute/Smart Museum of Art Family Day  
1:00–4:00 PM, Oriental Institute/Smart Museum of Art

*See page 16 for more information*

**26 October 1996 (1:30 PM)**

**24 November 1996 (2:30 PM)**

**15 December 1996 (1:30 PM)**

Faces of Ancient Egypt Gallery Tours  
Smart Museum of Art

*See pages 10 and 16 for more information*

**2 November 1996**

Egypt in Chicago  
Emily Teeter and Frank Yurco  
9:30 AM–2:30 PM, Field Museum and Art Institute

*See page 15 for more information*

**3 November–17 November 1996**

Ancient Egypt Goes Hollywood  
Michael Berger  
4:00–5:30 PM (films at 2:00 PM), Oriental Institute

*See page 14 for more information*

**November 1996–January 1997**

An On-Line Introduction to Ancient Egypt  
Peter Piccione

*See page 16 for more information*

## SUNDAY FILMS

All films are shown free of charge in Breasted Hall at 2:00 PM, except where noted.

- |                 |                                                                       |
|-----------------|-----------------------------------------------------------------------|
| <b>October</b>  | <b>6</b> Mysteries of the Holy Land (90 min.)                         |
|                 | <b>13</b> Ancient Treasures of the Deep (60 min.)                     |
|                 | <b>20</b> Mummies Made in Egypt (30 min.) 1:00 PM and 2:30 PM         |
|                 | <b>27</b> <i>Suq</i> Oriental Institute Rug Symposium—no film showing |
| <b>November</b> | <b>3</b> Cleopatra (101 min.)                                         |
|                 | <b>10</b> Land of the Pharaohs (103 min.)                             |
|                 | <b>17</b> The Egyptian (120 min.)                                     |
|                 | <b>24</b> Iraq: Cradle of Civilization (60 min.)                      |
| <b>December</b> | <b>1</b> Thanksgiving Break—no film showing                           |
|                 | <b>8</b> Egypt: The Habit of Civilization (60 min.)                   |
|                 | <b>15</b> Mysteries of the Holy Land (repeat of October 6 program)    |

*See page 17 for more information*

# ADULT EDUCATION COURSES

## BIBLICAL PROPHECY AND THE END OF THE WORLD

8 October–26 November 1996

Modern seers and authors claim that the Bible predicts an imminent, catastrophic end to human history. This class will explore the historical, cultural, and literary context of various biblical texts that are often seen as predicting the end of the world. Topics and issues will include the forms and functions of prophecy in biblical times, the appearance and significance of apocalyptic literature, the original purpose of such texts as the Book of Daniel and the Revelation of John, the Battle of Armageddon, the coming of the Messiah/Christ, and the belief in the Antichrist. The course will also review the diverse ways Jews and Christians through the ages have seen biblical prophecy as providing an understanding of human history and its end.

**INSTRUCTOR** Anthony Tomasino has a Ph.D. from the Department of Near Eastern Languages and Civilizations at the University of Chicago and specializes in Bible and ancient Judaica. An experienced adult education instructor, Dr. Tomasino has taught numerous courses for both the Oriental Institute and the Center for Continuing Studies. This course will meet at the Oriental Institute on Tuesday evenings from 7:00 PM to 9:00 PM beginning 8 October and continuing through 26 November 1996. The instructor will provide handouts and a list of recommended readings at the first class session.

## THE EGYPTIAN MUMMY IN FACT AND FICTION

9 October–4 December, 1996

The subject of ancient Egypt calls to mind many evocative images—pyramids, obelisks, sphinxes, and, of course, mummies. This course will focus attention on the literary genre of “mummy stories,” and on the different ways tales about ancient Egyptian mummies—both fictional and historical—have influenced modern perceptions about pharaonic Egypt and its civilization. Participants will read selections from literary tales by Edgar Allan Poe, Theophile Gautier, Sir Arthur Conan Doyle, and others. Famous legends will be discussed, including “The Curse of Tut-ankh-amun” and “The Unlucky Mummy who Sank the Titanic.” We will also examine the parallel development of historical accounts about ancient Egyptian mummies and see how fictional and nonfictional accounts have grown similar in content and style over the last two centuries, making it difficult to distinguish fact from myth. In addition, one session will present information from the most recent scientific investigations of Egyptian mummies. Emily Teeter, Assistant Curator of the Oriental Institute Museum, will appear as guest lecturer to describe studies based on X-rays, CT scans, and forensic reconstructions of mummified individuals that suggest how they might have looked in life.

**INSTRUCTOR** John Larson, Oriental Institute Museum Archivist, has taught numerous courses on Egyptian art and archaeology. He specializes in the history of Egyptology and the impact of ancient Egypt on popular culture. This course will meet at the Oriental Institute on Wednesday evenings from 7:00 PM to 9:00 PM beginning 9 October and continuing through 4 December 1996. There will be no class on Wednesday 27 November 1996. The instructor will provide a list of recommended readings at the first class session.

## EGYPT IN THE ISLAMIC PERIOD

5 October–23 November 1996

The eighth and final installment in a series on the history of Egypt, this course will concentrate on the Islamic age, beginning with the Muslim conquest of Egypt in AD 639–641 and ending with the revolution that proclaimed Egypt a republic in the early 1950s. Topics covered will include Egypt under the Fatimids, the impact of the Crusades, the rule of the Mamluks, the Ottoman conquest of 1517, the Napoleonic invasion, and the emergence of Muhammed Ali and the dynasty he founded, which lasted from 1805 until the military revolt that overthrew King Farouk in 1952.

**INSTRUCTOR** Frank Yurco is an Egyptologist who has taught numerous courses on topics of ancient Near Eastern history, culture, and language, both at the Oriental Institute and the Field Museum. This course will meet at the Oriental Institute on Saturday mornings from 10:00 AM to 12:00 NOON, beginning 5 October and continuing through 23 November 1996.

### Required texts:

*Egypt in the Reign of Muhammad Ali.* Afaf Lutfi al-Sayyid Marsot. Cambridge: Cambridge University Press, 1984.

*A Short History of Modern Egypt.* Afaf Lutfi al-Sayyid Marsot. Cambridge: Cambridge University Press, 1985.

*Historical Dictionary of Egypt.* Joan Wucher King. Metuchen and London: Scarecrow Press, 1984.

# SPECIAL PROGRAMS AND EVENTS

**\*NEW\***

## ORIENTAL INSTITUTE ADULT EDUCATION GOES WEST

If you live west of Chicago and Hyde Park is too far away for you to attend an Oriental Institute adult education course, now is your chance to register. The Museum Education Office, in collaboration with the First Lutheran Church of DeKalb, is bringing Oriental Institute Adult Education to the western metropolitan area. Expand your horizons as we expand westward with this special six-week course.

## PEOPLES OF THE BIBLICAL WORLD

**12 October – 16 November 1996**

This course will examine the culture and history of the various peoples who played a role in the events of the Old Testament. Class time will be devoted not only to a study of the Israelites but also the Arameans, Ammonites, Edomites, Moabites, Philistines, and Phoenicians. Slide presentations based on the instructor's archaeological field work in Israel will be offered at several class sessions.

**INSTRUCTOR** Timothy J. Harrison has a Ph.D. from the Department of Near Eastern Languages and Civilizations at the University of Chicago. Formerly a Research Associate at the Oriental Institute, Harrison has led archaeological field work in Israel and Jordan and has been a visiting teacher and guest lecturer for a wide variety of audiences. This course will meet at the First Lutheran Church, 324 North 3rd Street, DeKalb, Illinois, on Saturdays from 10:30 AM to 12:30 PM beginning 12 October and continuing through 16 November 1996.

A list of recommended readings will be provided at the first class session. Recommended books can be obtained either in person or by telephone from the *Suq*, the Oriental Institute Museum Gift Shop, (312) 702-9509.

**\*NEW\***

## ANCIENT EGYPT GOES HOLLYWOOD: A SEMINAR

**3 November – 17 November 1996**

This special three-session seminar complements the Oriental Institute's film festival, "Ancient Egypt Goes Hollywood" (see p. 17). Come to Breasted Hall at 2:00 PM on the first three Sunday afternoons in November to see three classic Hollywood film versions of ancient Egypt—Cecil B. DeMille's *Cleopatra* (1934) on 3 November; Howard Hawke's *Land of the Pharaohs* (1955) on 10 November; and *The Egyptian* (1954) on 17 November. After each film showing, join Egyptologist Michael Berger to explore ways the movie represents fact and fantasy about ancient Egypt. Clips from other well-known films of the genre will be shown during each seminar session, handouts will be provided, and refreshments served.

**INSTRUCTOR** Michael Berger, Manager of the University of Chicago's Language Faculty Resource Center, is an Egyptologist interested in ways popular film can be a springboard for the study of ancient cultures. This three-session seminar will meet at the Oriental Institute on Sunday afternoons from 4:00 PM to 5:30 PM, following the 2:00 PM film, beginning on 3 November and continuing through 17 November 1996.

Preregistration is required. Participants may sign up for individual sessions or receive a reduced rate by preregistering for all three sessions. Space is limited.

Fee: \$9 per session for Oriental Institute members; \$11 per session non-members. Fee for entire series: \$22 for members; \$28 for non-members.

# SPECIAL PROGRAMS AND EVENTS

## ORIENTAL INSTITUTE FIELD TRIP

### "Egypt in Chicago"

Saturday 2 November 1996

9:30 AM—2:30 PM

Explore "Egypt in Chicago" on a special one-day field trip that offers you insiders' views on the city's three major collections of ancient Egyptian art and artifacts. The trip will be led by Emily Teeter, Oriental Institute Assistant Curator and consultant for the Art Institute's reinstallation of ancient Egyptian art, and by Frank Yurco, consulting Egyptologist for the Field Museum.

The day will begin at the Field Museum with a continental breakfast and a slide talk by Teeter, who will offer some lively commentary on Egyptology in Chicago—past and present—as well as a preview of the Oriental Institute's new Egyptian Hall, due to reopen in 1998 with many exhibits of art and artifacts never before on view. Then join Yurco for a visit to the Field Museum's "Inside Ancient Egypt" exhibit to learn about the new displays installed just this year. The program continues with a bus trip to the Art Institute and lunch on your own in the Art Institute's Restaurant on the Park or the Cafeteria, followed by a tour and behind-the-scenes visit with Teeter and the curators who planned and installed the Art Institute's exhibit of ancient Egyptian art.

Fee: \$24 for Oriental Institute members; \$29 for non-members. Fee covers continental breakfast, admission, and presentations at both museums, and round trip bus transportation between the Field Museum and Art Institute. Reservations for lunch at the Art Institute Restaurant on the Park will be made upon request.

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### PLEASE ENROLL ME IN THE FOLLOWING ADULT EDUCATION PROGRAM(S)

- Biblical Prophecy and the End of the World* (\$95 for members; \$115 for non-members for this eight-week course)
- The Egyptian Mummy in Fact and Fiction* (\$95 for members; \$115 for non-members for this eight-week course)
- Egypt in the Islamic Period* (\$95 for members; \$115 for non-members for this eight-week course)
- Peoples of the Biblical World* (\$55 for all participants, with balance of fee contributed by First Lutheran Church of DeKalb, cosponsor of this new six-week course)
- Egypt in Chicago: An Oriental Institute Field Trip* (\$24 for members; \$29 for non-members)
- Please make a lunch reservation for me at the Art Institute Restaurant on the Park

### Ancient Egypt Goes Hollywood: A Three-Part Seminar

- Cleopatra*—3 November (\$9 for members; \$11 for non-members)
- Land of the Pharaohs*—10 November (\$9 for members, \$11 for non-members)
- The Egyptian*—17 November (\$9 for members; \$11 for non-members)
- All three seminars (\$22 for members; \$28 for non-members)

I would like to become a member of the Oriental Institute. Enclosed is \$35 for an individual membership or \$45 for a family membership. **Please send a separate check for membership dues.**

Total enclosed \$ \_\_\_\_\_ . Make check(s) payable to the Oriental Institute.

I prefer to pay by  check,  money order,  credit card

MasterCard/Visa: Account Number: \_\_\_\_\_

Exp. Date: \_\_\_\_\_ Signature: \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Daytime phone \_\_\_\_\_

Send to: **The Oriental Institute, Education Office, 1155 East 58th Street, Chicago, Illinois 60637**

**ADULT EDUCATION REGISTRATION AND REFUND POLICY**—For multi-session courses, a full refund will be granted to anyone who notifies us about his/her cancellation before the first class meeting. A student who notifies us of his/her cancellation after the first class meeting, but before the second class meeting, will receive a full refund minus a \$45 cancellation fee. After the second class meeting no refunds will be given unless the course is canceled by the Education Office. Those who are not registered may not attend classes. All schedules are subject to change. Some courses may be subject to a small materials fee that will be announced at the first class meeting.

# SPECIAL PROGRAMS AND EVENTS

**\*NEW\***

## ANCIENT EGYPT IN CYBERSPACE

For the first time, the Oriental Institute is offering a course on ancient Egypt to be taught entirely on the Internet. Now you can study ancient Egyptian history and culture in our brand-new "virtual classroom!"

### AN ON-LINE INTRODUCTION TO ANCIENT EGYPT

Using electronic mail and the World-Wide Web, this course will bring students together in an electronic forum with the instructor to take part in an introductory survey of ancient Egypt from the prehistoric era to the conquest of Alexander the Great. Students will examine elementary issues in ancient Egyptian history, culture, and society, gaining experience in investigating an ancient civilization with the most modern of means. Readings will include hard-copy texts and a wide range of original materials—such as special essays, translations of Egyptian texts, and a multitude of color graphics—distributed over the World-Wide Web.

**INSTRUCTOR** Peter Piccione is an Egyptologist who has a Ph.D. from the Department of Near Eastern Languages and Civilizations of the University of Chicago. An experienced adult education instructor, he has a special interest in ways ancient Egypt can be studied through on-line education. The course will begin in late fall and is expected to last nine weeks.

Participants will need a computer with access to the Internet and the World-Wide Web and also must be able to send and receive electronic mail. For additional information on tuition and registration procedures, contact the Museum Education office at:

**adult-ed.orinst@memphis-orinst.uchicago.edu**

### "FACES OF ANCIENT EGYPT" GALLERY TOURS AT THE SMART MUSEUM OF ART

**Saturday 26 October 1:30 PM**

**Sunday 24 November 2:30 PM**

**Sunday 15 December 1:30 PM**

Join Oriental Institute Museum Docents for tours of "Faces of Ancient Egypt," the Oriental Institute exhibit at the Smart Museum of Art. These informal talks will highlight ways the ancient Egyptians represented themselves in portraiture, sculpture, and rare examples of folk art. Admission is free and reservations are not required. See Page 10 for more information on this exhibit.

### ORIENTAL INSTITUTE/LILL STREET STUDIO "CLAY DAY" WORKSHOP FOR FAMILIES

#### "MUMMY DEAREST"

**Saturday 19 October 1996**

**1:00 – 3:00 PM**

Make a clay body, wrap it with plastered gauze, and then hand-build a coffin of splendor for your mummy. Embellish the coffin with Egyptian symbols, decorate it with special glazes, and then create objects and charms to accompany your mummy to the afterlife.

This joint workshop for children ages 5 and up, accompanied by an adult, will take place at Lill Street Studios, 1021 W. Lill Street in Chicago. Fee: \$18 for adults, \$12 for children. All materials included. Preregistration is required and space is limited. To register, call Lill Street Studios at (312) 477-6185.

### ORIENTAL INSTITUTE/SMART MUSEUM OF ART FALL FAMILY DAY

**SUNDAY 20 OCTOBER 1996**

**1:00 PM – 4:00 PM**

Films, face painting, and free treats are all part of the fun at this free family event celebrating Faces of Ancient Egypt, the new Oriental Institute Museum exhibit at the Smart Museum of Art. Come to Breasted Hall at 1:00 PM or 2:30 PM to see *Mummies Made in Egypt*, an award-winning children's film featuring Star Trek's LeVar Burton. This animated and live-action movie based on the Reading Rainbow book by Aliki shows how archaeologists can reconstruct the faces of mummies to see how ancient Egyptians actually looked. Then, head to the Smart Museum for a Treasure Hunt to discover mummy masks and other ancient faces, have your own face painted Egyptian-style, and find your own "mummy" souvenir to take home.

# SPECIAL PROGRAMS AND EVENTS

## SUNDAY FILMS

Come spend some time in ancient times—at the movies! Beginning this fall, you can enjoy the best in documentary and feature films at the Oriental Institute, thanks to a generous grant from the University of Chicago Women's Board to install the latest in big-screen video and computer projection in Breasted Hall. Except where noted, all films begin at 2:00 PM on Sunday afternoons. Admission is free.

- 6 October**      Mysteries of the Holy Land—from the award-winning *Archaeology* series produced by the Archaeological Institute of America (90 minutes)
- 13 October**     Ancient Treasures of the Deep—from the PBS *Nova* series (60 minutes)
- 20 October**     Mummies Made in Egypt—a 30 minute animated and live-action film for children and their families, shown at 1:00 PM and 2:30 PM in conjunction with the Oriental Institute/Smart Museum of Art Fall Family Day (see p. 16)
- 27 October**     *Suq* Oriental Rug Symposium—no film showing

On the first three Sundays in November, we present "Ancient Egypt Goes Hollywood," a film festival that features three classic Hollywood portrayals of ancient Egypt. Each movie will be introduced by Egyptologist Michael Berger. See p. 14 for information on a three-part seminar that accompanies the films.

- 3 November**     Cleopatra (1934)—Cecil B. DeMille's epic starring Claudette Colbert (101 minutes)
- 10 November**   Land of the Pharaohs (1955)—Howard Hawke's classic based on William Faulkner's story of an aging king dealing with palace intrigue. Jack Hawkins is the pharaoh and Joan Collins is a scheming princess (103 minutes)
- 17 November**   The Egyptian (1954)—"Sword-and-sandal" epic of romance and murder amidst the pyramids, based on the bestselling novel by Finnish author Mika Waltari. (120 minutes)
- 24 November**     Iraq: Cradle of Civilization—from the PBS series *Legacy: Origins of Civilization* (60 minutes)
- 1 December**     Thanksgiving Break—no film showing
- 8 December**     Egypt: The Habit of Civilization—from the PBS series *Legacy: Origins of Civilization* (60 minutes)
- 15 December**    Mysteries of the Holy Land (repeat of October 6 program)
- 22 December**    Holiday Break—no film showing
- 29 December**    Holiday Break—no film showing

Please note the Oriental Institute's area code will change from 312 to 773 on October 12, 1996.

# ORIENTAL INSTITUTE ANNUAL DINNER

On 13 May 1996, the Oriental Institute welcomed almost 200 members and guests to the University Club for our Annual Dinner which this year benefited the Research Archives. The elegant surroundings and sumptuous food provided an excellent backdrop for the thoughtful remarks of Research Archivist Charles E. Jones, who summarized the history and mission of the Archives before discussing the future, both in terms of physical expansion and in terms of the ever-growing demand for and sophistication of electronic resources. The Oriental Institute thanks all those members who attended and supported the dinner, and invites everyone to join us in 1997.



*Top: Reverend John Sevick, Mr. James Alexander, and Mr. Curtis Drayer speak at the reception*

*Center: Mrs. Marjorie Fisher-Aronow (left) speaks with Mrs. Crennan Ray while Mr. Bill Kurtis and Ms. Donna LaPietra chat with other guests*

*Bottom: Oriental Institute Museum Assistant Curator Emily Teeter relaxes with the evening's featured speaker, Research Archivist Charles E. Jones*

*Photographs by Jean Grant*



*Top: Professor Hans Güterbock arrives with his wife Frances and Mrs. Mary Schloerb (center), wife of Visiting Committee Chairman Robert Schloerb*

*Center: Breasted Society Director's Circle Members Mrs. Beth Yelda, Dr. Sharukin Yelda, and Museum Director Karen L. Wilson (right)*

*Bottom: At the cocktail reception before dinner, longtime Oriental Institute supporter Mrs. Theodore Tiekens welcomes new Visiting Committee member Phillip Miller and his wife Bonnie*



# ASSOCIATES DINNER

## A FASHION SHOW WITH DR. GILLIAN VOGELSANG-EASTWOOD

The 1995/96 Membership season came to a very successful close with an Associates Dinner at the Union League Club on 4 June 1996. Dr. Gillian Vogelsang-Eastwood, of the National Museum of Ethnology in Leiden, The Netherlands, who worked with Professor Janet Johnson and Dr. Donald Whitcomb in Egypt at Quseir al-Qadim, gave a lecture to 120 of our Associate Members and their guests on the textiles of ancient Egypt, particularly the finds in the tomb of Tutankhamun. Dr. Vogelsang-Eastwood brought several replicas with her for display, and several guests took advantage of an opportunity to model the "royal" wardrobe.



Photographs by Bruce Powell



*Above left: Reverend John Sevick waits patiently—very patiently—as Dr. Vogelsang-Eastwood responds to a question*

*Above center: Kitty Picken pauses for dramatic effect*

*Above right: La Vena Norris and Kitty Picken take the lead in the fashion show*

*Left: Dr. Vogelsang-Eastwood teaches Joe Auclair—Project Manager of the renovation and expansion project for DeCarlo and Doll Inc.—something about Egyptian dressing habits*

## STOP PRESS: GROUNDBREAKING



*(left): Deborah Darnell assists scribe Lorna Herron-Wilson and king Jeremy Walker to perform ancient Egyptian ground-breaking rites; (right): Visiting Committee Chairman Robert Schloerb, Visiting Committee Members Marshall Holleb and Carlotta Maher, Oriental Institute Director William Sumner, Registrar Raymond Tindel, Visiting Committee Member Janet Helman, and University of Chicago President Hugo Sonnenschein turn the first shovels for the new wing*

# THE ORIENTAL INSTITUTE

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## News & Notes

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All inquiries, comments, and suggestions are welcome.

Your next visit is only a "click" away!

Log on to the Oriental Institute's

World-Wide Web site:

<http://www-oi.uchicago.edu/OI/default.html>



**DID YOU MISS THE SUQ TABLE AT THE ANNUAL DINNER?**  
*Don't worry, the Suq will remain open throughout renovations, and the popular Holiday Sale will return again in 1996. In addition, you will want to see Suq manager Denise Browning and Aysha Hag at the Rug Symposium on 26-27 October 1996. Look for details in your mailbox*

## GROUNDBREAKING

See a sneak preview of the 15 August 1996 groundbreaking ceremony on page 19.

A full report will appear in the next issue