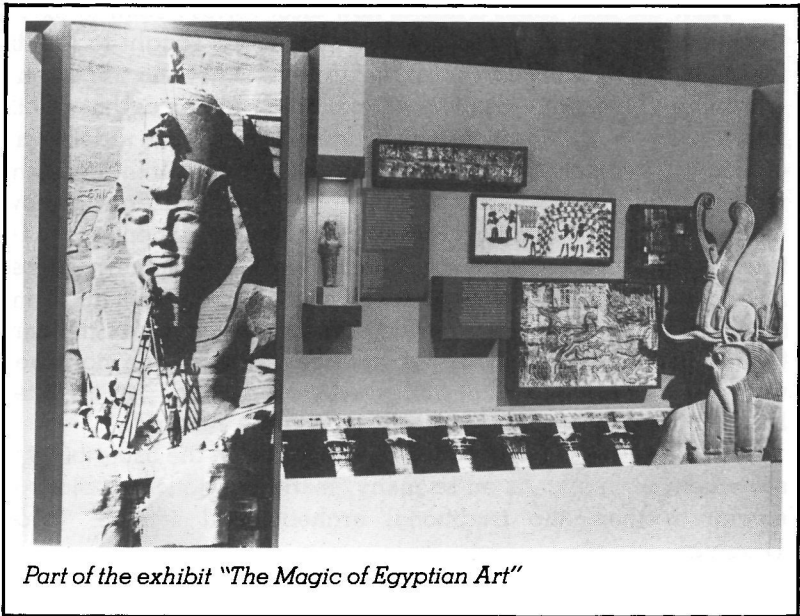

Treasures of Tutankhamun

David P. Silverman

The Oriental Institute co-sponsored with the Field Museum of Natural History the "Treasures of Tutankhamun," an exhibition of fifty-five objects from the tomb of the ancient Egyptian pharaoh. As part of the program, a supplementary exhibition, "The Magic of Egyptian Art," has been mounted in the north end of the Oriental Institute's Palestinian Hall, with the aid of funds from the National Endowment for the Humanities. More than thirty of the objects in this supplementary exhibit have not been on view before. The exhibit also includes materials used in the embalming of Tutankhamun and the pottery from his funerary banquet. This special exhibition will be on display through at least April 15, 1978. Many thanks go to all who helped with its installation, especially to Emily Teeter, Peter Dorman, its designer Gary Fedota, and Ray Tindel, its preparator; and to Joan Rosenberg and Carolyn Livingood.



Part of the exhibit "The Magic of Egyptian Art"

NEH also provided the funds for Project Outreach, a program designed to supply qualified lecturers to educational institutions in areas outside metropolitan Chicago. A group of graduate students in Egyptology traveled to various cities to acquaint the Midwest with the Tutankhamun exhibit. These students also lectured to groups at the Field Museum and the Oriental Institute, in connection with the exhibits. By the middle of August, over five hundred lectures had been delivered. Their success is due to the competence and enthusiasm of the lecturers.

The Oriental Institute's Tutankhamun lecture series ended in May this year. The series, sponsored by NEH, was inaugurated with an address by George R. Hughes, and included lectures by Egyptologists Winifred Needler, Cyril Aldred, Geoffrey Martin, and Bernard von Bothmer. Because of the demand for tickets, many of these lectures were repeated, and the requests for tickets still exceeded the supply.

During the four months that the Tutankhamun exhibit was at the Field Museum, it was visited by 1,349,795 people. The interest in all things Egyptian has caused a great increase in the number of visitors to the Oriental Institute Museum as well; almost 50,000 people saw the exhibit there—about four times the normal attendance of the Museum. The new "Culture Bus" that the Chicago Transit Authority operates Sundays between various city museums

has been bringing even more people to the Oriental Institute. Thanks should go to the Museum docents for making their visit a memorable experience.

One hundred fifty-seven members of the Oriental Institute and the Field Museum took part in our trips to Egypt this year. The tours, sponsored by both institutions, were led by several of the Institute's personnel. Their success, due in large part to the efforts of membership secretary Bernard Lalor, has generated plans for another series of tours next year.

The public's enthusiastic reception of the exhibitions at the Oriental Institute and the Field Museum and of all the associated programs has been gratifying to all of us who are involved with the ancient Near East. Most of all, it stands as a tribute to the vision of the late Curator of the Oriental Institute Museum, Gustavus F. Swift, who aided so much in their inception.

Tutankhamun

After the thousands of gallons of ink that have been spilled about the Treasures of Tutankhamun, this poem from fifty years ago—when King Tut's tomb first broke into the news—equally characterizes Chicago's reaction to the exhibit this summer. It was written by a girl at Hyde Park High School about 1928 and was published by the Story Scribblers Society in "The Scroll." Any information about the author and precise date of the poem would be appreciated, and if anything more definite is learned, it will be shared with the membership. The text is slightly altered.

In the days when Tutankhamun lived on tuna fish and salmon
In his palace by the nifty, naughty Nile,
All the nondescript and gentry, every fisherman and sentry
Looked to him to set the fashion and the style.

If he walked without his sandals, chewing wax that came from
candles,
Or imbibed until he didn't know his name,
If he spent his night at poker or he bought his wife a choker
All the people rushed in haste to do the same.

When he walked beside his daughters by the opalescent waters
His regalia was a sight for sorest eyes,
And the whole Egyptian nation followed, dumb with admiration
For his most exclusive choice of hats and ties.

So for years he ruled his vassals while they wore his frills and tassels
Till at last he had presentiments of doom;
And he called his chief advisers, all his wise men and assizers,
To decide about the purchase of a tomb.

Then Tutankhamun issued orders to his serfs and slaves and
warders
Which would govern the disposal of his clay.
Said he, "Lay me on my tummy, like a law-abiding mummy,
Shut the door, put out the lights, and go away.

"But first, stock the tomb with cambrics, cotton cloths and satin
fabrics,
And on highly colored gossamers lay stress;
Put in lipstick, rouge, and stencil, powder puff and eyebrow pencil,
And I'll show those other mummies how to dress."

All was done as he suggested, and the great king finally rested
In the spot that they had picked for his retreat;
He spent his days in prinking and his nights in careful thinking
Of new methods of adorning hands and feet.

So for centuries unnumbered, when he really should have
slumbered,
Tut lived on and learned the marcel wave,
Till at last the prying British, growing curiously skittish,
Took picks in hand and opened up his grave.

Now the end is common knowledge, how in city, town, and college
All the styles of King Tut have come to life:
How each Dick and Bob and Thomas wears Egyptian-styled
pajamas,
And Sphinx-imprinted foulards clothe each wife.

In his somewhat spacious quarters by the lilting, laughing waters
Of the nifty, naughty, noble, noxious Nile,
Tutankhamun's still residing, and he's endlessly deciding
What the world shall wear to be in perfect style.