

News & Notes

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Cover image and frontispiece from recent excavations at Tell Edfu. Read more on page 10.

MESSAGE FROM THE DIRECTOR

At our Centennial gala held in September, it was my distinct honor to announce Professor Robert Ritner as the inaugural Rowe Professor of Egyptology. Robert is one of the world's leading Egyptologists, who has transformed the areas in which he specializes, namely, Egyptian magic, medicine, and the interconnections between Egypt and the surrounding cultures. The OI congratulates Robert on this well-deserved distinction and recognition of his contributions to the OI, the university, and the field of Egyptology.

Robert K. Ritner—Career Overview

Robert entered Egyptology by the back door—the reverse of the usual pattern. He graduated Rice University as a major in psychology, but with an unofficial minor in medieval studies. Invited to participate in a medieval seminar as an undergraduate senior, he presented a paper on “Egyptians in Ireland” regarding the likely Coptic influence on early Irish Christianity, which was accepted for publication and printed the following year (1976) as he arrived at the University of Chicago to begin formal study of Egyptology. This early publication, notably, would be quoted back to him in the 1990s by Coptic monks in the Wadi Natrun while he was leading an Oriental Institute tour to Egypt, and be cited in print in the *New York Review of Books* (October 23, 2008, 79n3) following the discovery in 2006 of Egyptian papyrus bound within a book of Psalms (the Fadden More Psalter) recovered from an Irish bog. Coptic links with Ireland were vindicated after thirty years, but the episode encapsulates Robert's interest: the interconnections between Egypt and the surrounding cultures.

Robert's dissertation, *The Mechanics of Ancient Egyptian Magical Practice* (SAOC 54, 1993), spans Egyptian ritual practice from its predynastic beginnings until the Arabic conquest and is particularly notable for its inclusion of the Greco-Egyptian papyri and material remains, previously derided as worthless. Before Robert's work, Maspero's 1969 denunciation of the material was characteristic: “I don't know of texts that present less interest in themselves than the collection of magical formulas. . . . Aside from the transcriptions in Greek letters of certain barbarous names, they contain nothing that merits drawing one's attention (published *RdT* 1 1879, 19).” The same attitude held for earlier Egyptian magic, useful only for its vocabulary and grammar, not its content. Owing largely to Robert's dissertation, the field of magical studies has exploded, with new interest not only in Egyptian magic and its centrality in religion, but also in its contacts with Greece and Israel. His critical work on religion and magic continues, with numerous articles on a wide array of critical issues: household religion, the origin of evil in Egyptian theology, iconoclasm, Greco-Egyptian and Coptic curses in late antiquity, and controversial issues of pantheism, necromancy, and the scholarly interpretation of the Joseph Smith Egyptian papyri, among many other topics. Though trained as a philologist, Robert's publications regularly entail material culture and archaeological data. Through the interpenetration of medicine and magic, Robert has become a rare expert in Egyptian medicine, with publications, lectures, and a unique course in States on Egyptian Medicine.

Robert left Chicago for Yale as the first holder of the Marilyn M. Simpson chair in 1990, and he returned to Chicago in 1996. His study of Heka, god and concept of magic, led to a Louvre symposium and exhibit in 2000, where Robert was a featured speaker, and visiting professorships at the University of Pennsylvania (2003) and the Ecole Pratique des Hautes Etudes, Sciences Religieuses (2009). He was the keynote speaker for the first Egyptology conference in Greece (2003) on the subject of Egyptian demonology.

Before leaving Chicago, Robert expanded his chronological foci from Coptic to Greco-Roman Egypt to the Third Intermediate Period (1000–600 BC), with its mixture of Egyptian, Libyan, Nubian, and Assyrian engagement. Libyan Egypt in particular was in need of reevaluation, as unrecognized tribal features of Libyans resident in the country by forced settlements and invasion explained the new, fragmenting dynasties, and changes in kingship links, genealogies, onomastics, dress, burials, and politics. In contrast to earlier Egyptologists, Robert proposed a new understanding of the Libyan “Egyptianization”; he became the keynote speaker for the first symposium on Libyan Egypt, held in Leiden in 2007. His 2009 volume on *The Libyan Anarchy: Inscriptions from Egypt's Third Intermediate Period* is now a standard reference for texts of the period, along with his numerous articles on Libyan society, nomadism, Libyan vs. Nubian propaganda, etc.

Robert's involvement with Egypt and its neighbors continues with his chronological revision of Egyptian textual evidence for the Thera volcanic eruption. He was the only Egyptologist and keynote speaker at the 2013 Santorini conference on “Egyptian Examples of the ‘Koine’ Art Style of the Second Millennium BC.” In Anatolia, he served as the staff Egyptologist for the excavation at Tell Atchana/Alalakh (2017), revising previous misunderstandings of excavated Egyptian evidence. For the Persepolis Fortification Archive Project, he analyzed and published “Seals with Egyptian Hieroglyphic Inscriptions at Persepolis: Egyptian Elements in the Persepolitan and Other Achaemenid Glyptic.” With Richard Steiner in multiple publications, he provided contributions to Egyptian and Canaanite textual interactions. His most recent work captures the essence of Robert's multicultural research: a fourth century “Greek” curse at Philae revealing underlying Egyptian vocabulary, grammar, and format, supposedly invoking an unknown Meroitic god, who is in fact a known place name—a discovery requiring analysis of terminology in Greek, Demotic and Late Egyptian, Meroitic, Akkadian, and Hebrew.

CHRISTOPHER WOODS
Director

THE BREASTED FAMILY IN HYDE PARK

by Emily Teeter



Earlier this year, in his Hittite Thought and Literature class, Professor Theo van den Hout mentioned James Henry Breasted and the fact that the Phi Gamma Delta fraternity house at 5615 S. University Avenue was once Breasted's residence. After class, two student brothers, Reed and Ross Martin, told him that they were members of the fraternity and one of them actually lived in the house. This resulted in an invitation for a tour on which I was lucky enough to be included. Walking through the recently renovated house made us think about Breasted's physical presence in Hyde Park outside the walls of the Oriental Institute, leading to these notes.

Most people regard the large brick house at 5615 S. University as *the* residence of Breasted, when in fact he and his family lived there for only ten years. Throughout his career, the family lived in numerous Hyde Park locations, most of which people from the Oriental Institute often pass, unaware of their association with the Breasted family.

In the fall of 1894, Breasted and his wife Frances Hart traveled from Berlin to Egypt for their honeymoon (1894–95). Upon their return to Chicago in early 1895, they lived with Breasted's mother and father, Harriet and Charles, at 515 62nd Street in Englewood. The elder Breasteds, who previously lived in "an old mansion" in Rockford, bought the property in about 1892 while James was abroad. In one of Frances's letters to her mother, she related she "dreaded" going to their new Chicago home and that she was anxious about "being looked at and talked over" by her in-laws, commenting, "I pray they will be kind to me." Her fears were allayed by the loving reception that she received from James's family at Englewood Station, and later at home, where neighbors also warmly welcomed the new couple.

Imogen Hart, Frances and James Henry Breasted, with their son Charles. Berlin, ca. 1900–1.

By Charles Breasted's account of his father's life, the Englewood house was gloomy and musty, even on the brightest days. It was a large twelve-room wood home with all the Victorian trappings, including stained glass windows, fretwork, filigrees, cornices, pocket doors, and a rarely used front parlor. Today, the Breasteds' home at 515 East 62nd Street no longer exists. In its place is a large three-story brick apartment house dating to perhaps the 1930s. By 1902, Harriet Breasted had "moved in with" her daughter May Padan, James's older sister (J. Abt, *American Egyptologist: The Life of James Henry Breasted and the Creation of His Oriental Institute*, New York, 2011, 449n24), and presumably the Englewood house was then sold. Searchpeoplefree.com lists the original two-story 3,170 sq. ft. house as being constructed in 1889, so it was quite new when the elder Breasteds purchased it. By this time, Breasted's father had retired due to ill health and the family finances were tight, leaving Breasted to help shoulder the support of the household on his slender university salary of \$66.66 a month. In December 1894, while in Egypt, James wrote to his father, assuring him,

I will always turn in all I can earn to keep the Englewood home going and after the first year I have no doubt it will be quite enough to meet all the outgo. And as long as we are together, Father, I want to be able to make a quiet home for you, and in a word to always do for you all that you have done so long for me. . . . The dearest spot of earth to me is the home where you and Mother are and at last we are drawing daily nearer that home.

But the atmosphere in the Englewood house became strained, especially after the spring 1896 death of Charles Breasted Sr., "who always had a knack of keeping the family peace," and later that year, when James and Frances lost their first child. Frances became what today would be described as depressed, feeling without purpose, and she was given to frequent "black moods," that "affected the whole household, and James would come home to find the air tense with anger, Frances locked in her room, and no one speaking to anyone."

Breasted "realized that if their marriage was to survive, not even the pinching, hounding need for economy must any longer keep him from giving her a home of her own, however small," and in the winter of 1896 (or in early 1897), they moved to the upper floor of 5545 S. Lexington Avenue (now S. University Avenue).

Their new quarters on Lexington were described thus: "The stairs were steep and in the heat of the withering summer which followed, the rooms under the roof became almost unendurable." But apparently, in spite of the "hardships," it was a happier place they could call their own, and in 1897 their son Charles was born there, and in 1908 they welcomed their second son, James.

Their next move was to a much more opulent house. According to Charles, his parents were able to afford the home because of a windfall from Frances's eccentric uncle Benjamin Hart, who died in 1910. With that inheritance, they bought a large lot at 5615 S. Lexington (University Avenue). Two years later, they built a grand house that was a copy of the residence of the Italian poet Ludovico Ariosto (1474–1533). The plaque on the façade of the new house claims that it was "designed by and for" James Henry Breasted, although Breasted's son claimed that the exterior was designed by famed Chicago architect Howard van Doren Shaw, an "old friend" of Breasted's who also designed the Quadrangle Club and many other Hyde Park homes, and that only the interiors were Breasted's design.

Considering that the plaque states the house was built in 1912, there is strange confusion in other records about the year of its construction, it being dated between 1904 and 1916. Several sources repeat the 1904 date: Susan O'Connor Davis, *Chicago's Historic Hyde Park* (Chicago, 2013), 405; Virginia Greene, *The Architecture of Howard Van Doren Shaw* (Chicago, 1998), 161; Stuart Cohen, *Inventing the New American House, Howard Van Doren Shaw, Architect* (New York, 2015), 234; and an online listing of the works of Shaw (en.wikipedia.org/wiki/List_of_works_by_Howard_Van_Doren_Shaw), but the photo in that reference is Shaw's Sippy Residence (5615 S. Woodlawn) that now houses the Religious Society of Friends. Redfin Realty lists the Breasted house as being built in 1916.

The façade of the large brick house is ornamented with antique features, such as large iron rings on either side of the front door that, on the original house, held torches, and the conical stone "sugar loaves" that flank the doorway to protect the entrance from "passing carriage wheels." A stone plaque over the door (now partially obscured by a light fixture) bears a Latin text that was on the upper façade of the original Villa Ariosto: *Parva, sed apta mihi, sed nulli obnoxia, sed non sordida, parva meo, sed tamen aere domus* "The house is small but suitable for me, clean, free of expenses, and purchased solely with my own money." Charles recalled, "both Mr. Shaw and my father were enamored of the Renaissance, and took the greatest delight in reproducing these archaic embellishments." It housed Dr. and Mrs. Breasted, their two sons, Charles and James Jr., and, soon after, their daughter Astrid (born in 1914), as well as house staff—including "little Ali," the cook from the university's expedition to Iraq who, having lost his parents in WWI, was brought to Chicago by Breasted as a "possible solution to the servant problem" in his household. This home must have been a vivid symbol of Breasted's success. He had been appointed full professor in 1905, he published his widely popular *History of Egypt* that same year, and his six-volume *Ancient Records of Egypt* appeared in 1906–7. He lived here when the Oriental Institute was founded and when

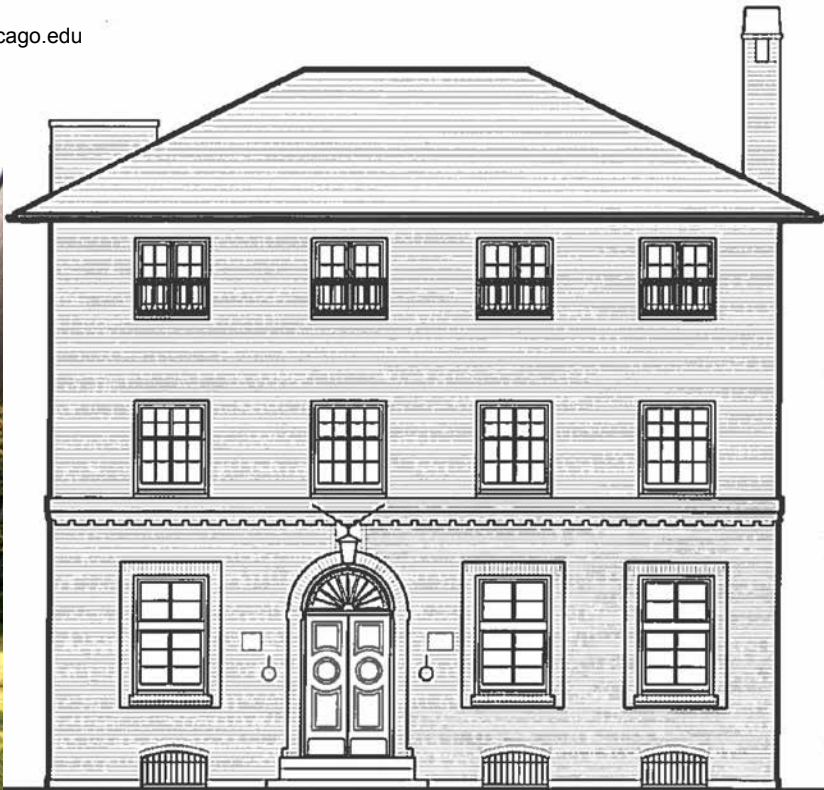


Top, left to right: 515 East 62nd Street, the site of the house where some of the Breasted family lived from about 1892 to 1902. 5545 S. Lexington Avenue (now S. University Avenue), where the Breasteds lived from 1897–1912. 5615 S. University Avenue, the Breasted residence from 1912 to 1922. 5615 S. University Avenue (Image courtesy of Kingsley + Ginnodo Architects, 2015).

Middle, left to right: Villa Ariosto, the house of Ludovich Ariosto (1474–1533) in Ferrara, Italy. Hotel Del Prado, 59th Street between Blackstone and Dorchester Avenues, where the Breasteds lived from 1923 to 1930. 5648 S. Dorchester Avenue, the Breasted residence from 1930 to 1934.

Bottom, left to right: Plaque on 5615 S. University Avenue. 5811 S. Dorchester Avenue, The Cloisters, the Breasted residence, 1934–35. 5723 S. Kimbark Avenue, Mrs. Breasted’s residence, 1936–37.





he and his colleagues undertook their reconnaissance trip through the Middle East in 1919–20.

The description of their cramped and uncomfortable previous home, just a block north, must have made the new residence—their very own home—a very welcome change. As Charles recalled, “For the first time, my father now possessed an adequate study at home, and could with magnificent impunity drive nails into any wall in the house he chose”—a sentiment familiar to all renters.

A search of the Howard von Doren Shaw documents has not produced original floor plans, and unfortunately, no images of the interior seem to be with the Breasted family. I thank Barbara Breasted Whitesides for her assistance. No plans were found in the archive of the Chicago Department of Building because it does not hold building plans that old. Architect Susan van der Meulen suggested that the plans are not in the Shaw archive because they were so derivative, and not an expression of Shaw’s own creativity.

Eventually the large home presented challenges, and Mrs. Breasted found running it to her exacting specifications very trying. According to her son, she viewed maintaining the household like “a scaling of Mt. Everest.” “What with her failing health and the scarcity of servants, my mother no longer felt equal to the burden of managing the house,” and so in 1922, the Breasteds sold it. James wrote to his son of his grave disappointment:

I look around my dismantled study and realize that this is the end of my home at a time when most men can look to the spiritual shelter and peace of theirs. Of the three great things which constitute a man’s life—his home, his friends and his work—the last must for me henceforth largely take the place of the first two. I am always thankful for work, which does not destroy feeling nor render it callous, but it is like a faithful friend who gently leads one into a lovely garden of consolation and noble interest where aches and anxieties are soothed into sweet forgetfulness.

But, according to Charles, the house was “very disappointing,” and he described it as “distinguished,” and perhaps a little precious.” He commented that he personally “pined for a Georgian or a Southern Colonial house and [he] never became reconciled to our irrelevant emulation of Ariosto. It lacked what my family needed above all else—the quality of sunlight.”

In June 1922, the family left Hyde Park and sailed for Europe, leaving their house behind. The following May, the house was sold to the Mu Chapter of Delta Sigma Phi fraternity (see further on the history of the house in the sidebar opposite).

When the Breasteds returned from Europe in the spring of 1923, they lived at the (original) Hotel Del Prado located on 59th Street between Dorchester and Blackstone Avenues where International House is now. Others from the university lived there, including the widow of university president Henry Pratt Judson and, in earlier years (when it was called the Hotel Barry),

Assyriologist Robert Frances Harper. The first meetings of the Quadrangle Club were held there, reflecting the hotel’s importance to the university community (Leslie Hudson, *Hyde Park*, Portsmouth, 2003, 95).

In 1924–25, Charles Breasted returned to Chicago to help his father with his proposal for a new Egyptian Museum in Cairo. The following year (1926), he held the title assistant to the director of the Oriental Institute, and in the university’s staff listings for 1927–28, he appears as executive secretary of the Oriental Institute. By 1929, and perhaps several years earlier, Charles was living at the Del Prado, but later that year he moved to The Cloisters (5805 S. Dorchester), which was then quite new, being built in 1927. Over the years, Charles moved several times within the complex from his initial apartment at 5805 to 5807 in 1930, and to 5811 in 1934. As will be seen, the younger Breasted’s choice of residence seems to have had a strong influence on where his parents later lived, perhaps a reflection of their professional and personal closeness.

The Del Prado was demolished in 1930, and that year James and Frances moved to an apartment at 5648 S. Dorchester, a handsome building complex designed and developed by the firm Spencer and Powers and built in 1916. It was located just a block and a half north of Charles’s residence at the Cloisters.

Frances Breasted died in July 1934. The following June, Breasted married Imogen Hart, his former sister-in-law, and they moved to Charles Breasted’s building (5811) at the Cloisters. Charles described his stepmother’s demeanor with affection as a combination of “gaiety and unquenchable girlhood, now tempered with wisdom.”

Breasted and Imogen spent very little time in their new home, for only a few months after they were married, they left for a tour of Egypt and the Middle East. Breasted died in December 1935 upon his return to New York en route to Chicago, cutting what seems to have been a very happy marriage tragically short.

The University of Chicago directory for 1935–36 still lists J. H. Breasted living at the Cloisters. But the following year, “Mrs. James H. Breasted” had moved to a smaller apartment at 5723 S. Kimbark Avenue, and by the following year, she moved to Claremont, California, where she lived until 1950, eventually living in Tucson and then in La Jolla, California.

This recounting of Breasted’s physical footprint in Hyde Park presents his other residences that many of us pass by frequently without recognizing that they are connected with the Breasted family. But more importantly, the story of the family’s moves around Hyde Park reveals a different, more personal face of Breasted—of a man with a family, and his concern with their happiness and comfort.

I thank Theo van den Hout, Robert Weiglein, Barbara Breasted Whitesides, Susan van der Meulen, and Reed and Ross Martin for their help with this article. Most of the text in quotes is taken from Charles Breasted, *Pioneer to the Past: The Story of James Henry Breasted, Archaeologist* (New York, 1943).

5615 S. UNIVERSITY AVENUE THE LATER HISTORY



In 1923, the Breasted house at 5615 S. University was sold to the Delta Sigma Phi fraternity. By 1925, the Sanborn Fire Insurance Map shows an L-shaped addition to the back (east) of the original rectangular house to accommodate its new function and number of residents. This addition can still easily be differentiated from the original Breasted house by the rooflines and brickwork.

Delta Sigma Phi sold the house in 1933, no doubt as a result of the financial difficulties many fraternities were having—a time when a “host” of fraternities had closed at the University of Chicago due to “war-time conditions.” In 1933, the house was purchased by Ira L. Sherman, a Hyde Parker who owned Consolidated Millinery on Michigan Avenue. Sherman rented the house to the Epsilon Chapter of Phi Gamma Delta (Fijis), who had lost their own house during the depression (Harry R. Swanson, “The

Sherman, renting it back to the fraternity. Under Harper’s ownership, a building permit was granted in July 1944 to build a one-story brick addition designed by Chicago architect Ralph Stoctzel. That work was completed that year. In a final gesture of support, in November 1944 Harper sold the house to the fraternity for the same “modest” price (\$14,000) for which he purchased it. The house has been owned by Phi Gamma Delta since then.

By the early 2000s, the house fell into disrepair, so much so that several docents of the Oriental Institute complained to the national offices of the fraternity about the broken windows and trash-filled yard. By 2015, plans for its renovation were commissioned from the local architectural firm Kingsley + Ginnodo. That year, the house was gutted and renovated, and an expanded



Man who Came to Luncheon: An Inspiring Tale of How the Fraternity Devotion of Philip S. Harper Revitalized Chicago Chapter,” *The Phi Gamma Delta* 66, no. 6 (1944), 458–62). Through the war years, Phi Gamma Delta too struggled financially, and apparently the house fell into disrepair. In early 1943, their fortunes improved when a fraternity brother, Philip S. Harper, the founder of Harper-Wymen Co. that manufactured gas valves, visited and expressed an interest in supporting and invigorating the chapter. At this point, eighteen fraternity brothers lived in the house. Initially Harper, “the Aladdin who visited the Midway,” covered the operational deficit of the chapter, then he turned to the house itself, making much-needed repairs, purchasing new furniture, and making improvements like turning a “dingy basement” into an “attractive club room,” and replacing the boiler. As was recalled, “the other fraternities, or their remains, stood aghast in their bewilderment as to what was going on.” Harper’s support went even further, and in July 1943, he purchased the house from

kitchen was added to the east. Members of Phi Gamma Delta moved back into the renovated house in January 2017. Because neither the original floorplans nor early photos have come to light, it is difficult to assess what original features and interior finishes remain from Breasted’s time, although it seems likely they are very few.

Above: Images of 5615 S. University.

(Top) south elevation, showing the large wing added to the north side before 1925 (Photo: courtesy of Kingsley + Ginnodo Architects).

(Left to right) prior to official demolition, September 2015 (Photo: Robert Weiglein). Front room (Breasted’s study?), with fireplace and niche that may be original (Photo: Theo van den Hout). Dining room (Photo: Emily Teeter).

EXCAVATIONS ON THE OLD KINGDOM SETTLEMENT AT TELL EDFU

by Nadine Moeller & Gregory Marouard

Photos by Gregory Marouard, Tell Edfu Project, unless otherwise noted.

The ancient town of Edfu is situated on the west bank of the Nile, halfway between Luxor and Aswan. Since the end of the Third Dynasty, ca. 2600 BCE, Edfu was the capital of the Second Upper Egyptian nome, a regional district, and thus played a significant role within the southern regions of Egypt. Two names are well-attested for the Pharaonic Period: Behedet, since the Old Kingdom, and Djeba, from which derives the current name of the modern city of Edfu.

A very favorable surrounding geography supported its development, with an extensive floodplain in this part of the Nile Valley, about 6 km wide today, and several routes that connect the Edfu area to the Western Desert oasis and to the Red Sea coast through the Eastern Desert, which made it a strategically important point for trade and mining expeditions, from its origins until the Greco-Roman period.

According to recent geomorphological work conducted by the Tell Edfu Project, it is presumed that the ancient town was originally situated on an elevated sandstone outcrop on the west bank of the Nile, forming a sort of natural island that provided an area of about 15 ha for settlement, well-protected from the floodwaters during the annual inundation. Located immediately east of the temple in ancient times, today the Nile River lies about 1 km further to the east of the ancient town. Even if little information remains on how this current position differs from the ancient course of the river, the reconstruction of the Nile's movements throughout Pharaonic times and research into its long-term geo-archaeological development within the region are some of the main goals of the Tell Edfu Project.

All areas currently excavated are located on the west side of the well-known temple dedicated to the Egyptian god Horus, which was rebuilt several times until it reached its current size, dating back to the Ptolemaic period. The remains of the ancient

town form a massive mound of archaeological remains, a tell site, consisting of an almost uninterrupted sequence of archaeological layers and superimposed settlement phases, which encompass more than three thousand years of occupation since the Old Kingdom.

Currently, the tell rises about 15 m above the level of the temple floor but it was still preserved up to a height of 22 m at the turn of the twentieth century. The upper levels and several large areas of it were unfortunately destroyed by the *sebbakhin*, local farmers who extracted the archaeological remains as fertilizer (*sebbakh*) for the surrounding fields. Two large empty spaces in the southern and northern (so-called Barsanti's plain) parts of the site still bear witness to this quarrying activity and left us with important vertical sections that expose several centuries of the site's history. Further parts of the ancient town also surround the temple on its southern and eastern sides, but here much of the archaeological remains are covered by modern houses and are thus inaccessible for any excavation.

The Tell Edfu Project started in 2001 as a survey mission of the University of Cambridge (Christ's College) under the direction of Nadine Moeller. After this initial work, the Tell Edfu Project, hosted at that point by University College at the University of Oxford, resumed large-scale excavations in 2005. Since 2007, the Tell Edfu Project has been the main excavation project of the Oriental Institute in Egypt. If 2019 marks the centennial of the Oriental Institute, it also marks for the Tell Edfu Project a decade of work within the frame of the University of Chicago. Ten annual campaigns have been conducted with the support of the OI and the help of many institutional sponsors and generous donors who have contributed significantly and allowed us to obtain several important results that will only be briefly presented here.

THE LAST UNEXCAVATED PROVINCIAL PYRAMID

The earliest evidence of human occupation attested at the site dates back to the Early Dynastic Period (ca. 3100 to 2700 BCE), but only limited and scattered traces, exclusively of a funerary nature, have been evidenced in the area of the Old Kingdom and First Intermediate Period cemetery. A sanctuary dedicated to Horus is mentioned on one of the reliefs from the underground chambers in the South Tomb of the Djoser pyramid complex (Third Dynasty), which is the first significant indication that the town of Edfu was already established as a regional center and possessed its own local sanctuary.

But the oldest monument can be found at some unexpected distance from the site. Between 2010 and 2012, the Tell Edfu Project excavated a small provincial step pyramid located at the edge of the Western Desert, about 5 km south of Tell Edfu, near the village of el-Ghoneameya. It belongs to a group of identical constructions from the early Old Kingdom (ca. 2600 BCE) that have been found in close proximity to important settlement sites in Middle Egypt (Seila and Zawiyet Sultan) and Upper Egypt (Sinki-Abydos, Nagada, al-Kula-Hierakonpolis, al-Ghoneameya-Edfu, and Elephantine). Without any trace of a funerary chamber or subterranean structure, it is thought that these provincial pyramids were dedicated to the worship of the pharaoh and possibly used as official royal markers to signal regional boundaries within the kingdom.

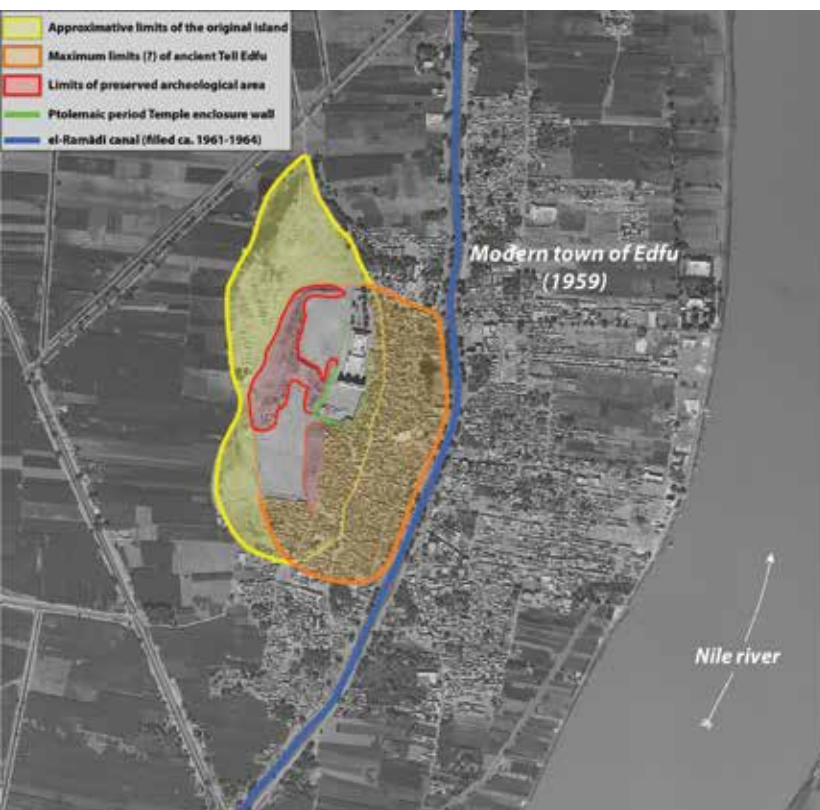
Those provincial monuments date to the early Old Kingdom and are sometimes attributed to King Huni, last ruler of the Third Dynasty, or more likely, to the reign of his successor, Snofru, first king of the Fourth Dynasty. This slightly later date seems to be confirmed by the recent results obtained during fieldwork at the al-Ghoneameya/Edfu pyramid. In addition, the presence of such a provincial pyramid indicates that the town of Edfu already played an important role on a regional and national scale at least since the end of the Third Dynasty.

After a pottery survey in 2010, the Tell Edfu Project carried out a rescue project in 2011 and fully exposed the monument by cleaning its faces from demolition debris and aeolian sand deposits. Thanks to the support of the ARCE AEF program, an area of 1 ha was protected by the construction of a low fence—rather rudimentary, but still very effective today.

The structure is orientated to the cardinal points by its faces. In its current state of preservation, the pyramid measures about 18.5 m along its base, similar to the dimensions of other examples. Its height reaches only 4.9 m today, but the original elevation can be estimated near 13 m. It was made exclusively of sandstone slabs extracted from a nearby quarry identified in 2012 about 800 m further north. It was originally characterized by three steps formed by two inclined layers leaning against a square central core that looked like a truncated pyramid. This internal structure, identified as “accretion layer” technique, is a well-known construction method identified also at the larger pyramids of the early Old Kingdom (e.g., Zawyet el-Aryan, unfinished pyramid of Sekhemkhet at Saqqara, phases A and B of Meidum Pyramid).

The southern and especially the northern sides of the pyramid are the best-preserved areas with six to seven courses of blocks still visible. The most significant information revealed during the excavation concerns the evidence of an additional installation built against the center of the eastern face. A diagnostic trench exposed the remains of two parallel mudbrick walls surrounding a square negative left by the removal of a kind of rectangular structure that measured almost 1 sq. m. It marks the position of a dismantled installation, and many pieces of fine white non-local limestone may indicate the location of an offering chapel.

Approximative location of the original island and ancient settlement at Tell Edfu, in 1952 (left) and 2019 (right). U2 declassified image (Mission 8649, October 30, 1959, Roll 9L Frame 1025) (Photo: courtesy of National Archives' Aerial Film Section in Greenbelt, Maryland, and satellite image, courtesy of Digital Globe©Google Earth).



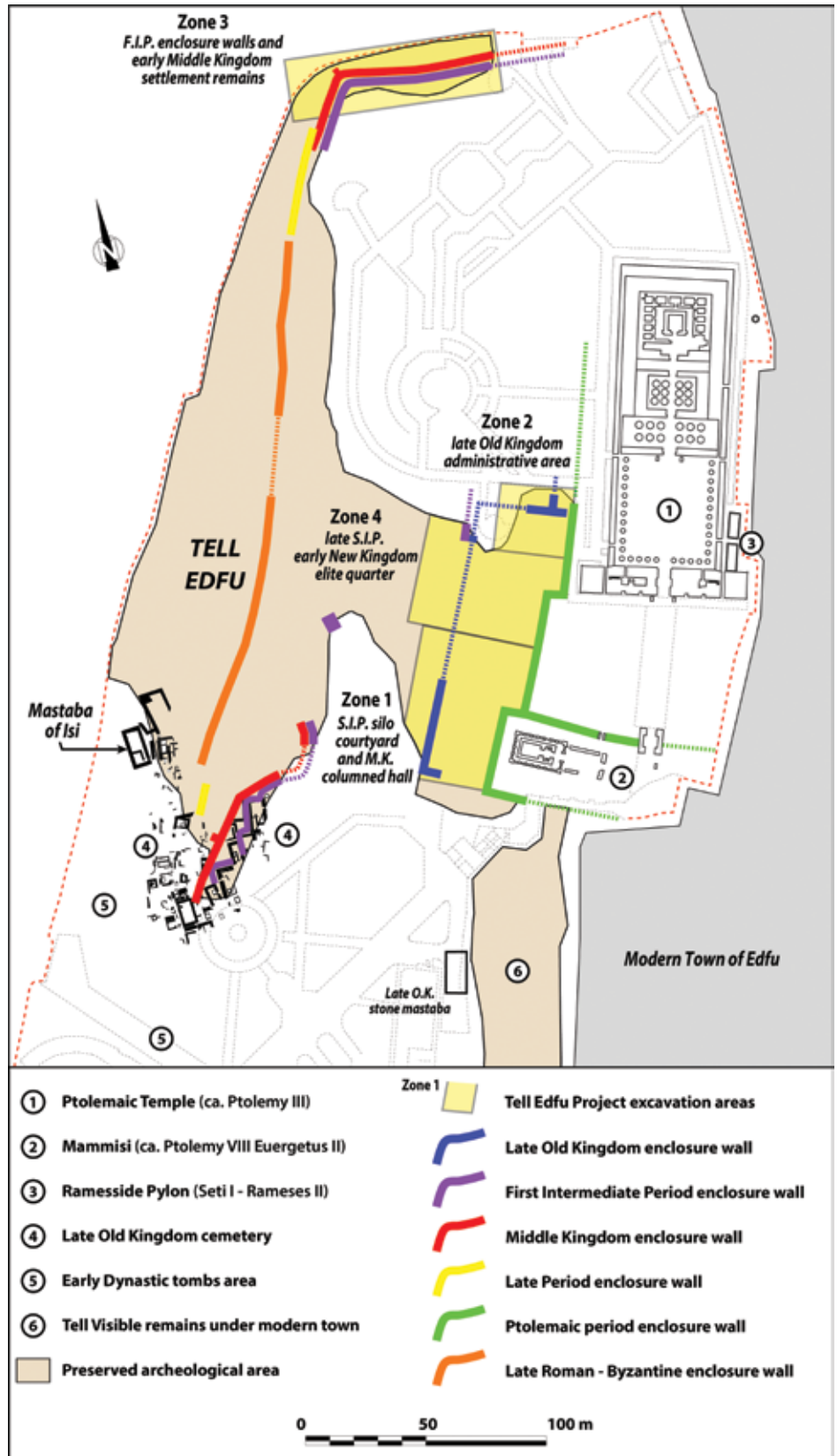
A ROYAL FOUNDATION OF THE OLD KINGDOM: FIVE SEASONS OF EXCAVATION AT ZONE 2

The tell site at Edfu displays all the characteristic elements of an early urban center, and currently this is one of the last well-preserved ancient Egyptian towns that has still much potential for archaeological fieldwork. The main research goals have been focusing on the origins of the ancient city. Since 2014, a new excavation area at Zone 2 has been opened about 25 m west of the Ptolemaic temple, which corresponds to the only part of the site where archaeological strata dating to the Old Kingdom are still accessible or not fully destroyed by the sebbakhin.

Investigating this large area (ca. 50 m × 25 m, 1,250 sq. m.) was a real challenge considering the massive deposits produced by the sebbakh diggers in this sector. In the past two centuries, this area was one of the only access points used to reach the top of the tell, and no scholar before had the idea to explore the archaeological remains under this pathway. Simultaneously with the excavation of a massive silo courtyard and governors' residence discovered in 2005 in the Zone 1 area, the Tell Edfu Project invested a lot of time between 2010 and 2014 to manually remove about 7 m of excavation dumps accumulated here.

After several campaigns of patient and complex excavation of very disturbed levels from the late Old Kingdom and First Intermediate Period (ca. 2250–2100 BCE), several mudbrick structures of monumental size dating to the second half of the Fifth Dynasty have been identified in 2016 and are now almost fully excavated.

All those constructions lie directly on the natural substratum, which is characterized by a meter-thick level of stratified Nile sand and clay deposit as revealed by geological cores. This surface was only settled in the course of the second half of the Fifth Dynasty and, so far, those remains comprise the oldest urban evidence ever discovered at Tell Edfu. All buildings from this first phase of occupation seem to have been built ex-nihilo and in a very short period of time. This area can be thus considered as a new official and administrative quarter, which constitutes a gradual westward expansion from





Opposite: Schematic plan of the tell with location of the areas excavated by the Tell Edfu Project since 2005.

Left, from top to bottom: Ongoing excavation of the Tell Edfu Project on the small provincial pyramid at el-Ghonomieya in 2011. Northeastern corner of the small step pyramid at the end of the excavation in 2012.

Right, from top to bottom: The Ptolemaic temple of Horus in 1872 with the intact surface of the tell in the foreground (Photo: A. Beato). Ongoing excavation by the French Institute in 1932 on the top of the tell; Zone 2 area excavated by the Tell Edfu Project is located on the left side (Photo: M. Alliot, Tell Edfu, FIFAO 9/2, 1933, pl. II, fig. 2). Sebbakh diggers quarrying the southern part of the tell in 1922, southwest of the temple of Horus (Photo: courtesy of IFAO archives IFAO).





the original core of the town most likely located further to the southeast and close to the Nile river.

The archaeological remains in Zone 2 consist of two unusual mudbrick structures, one with extremely thick walls (ca. 2.8 m), Northern Building 1, and a second large building south of it, Southern Building 2. The Northern Building in particular is distinguishable by a peculiar architecture with sloping walls, and its monumental size excludes any domestic function. It is noteworthy that the building was not dismantled after its abandonment, and its state of preservation including its elevation is quite exceptional. Its walls are preserved up to the height of the door lintel of the main entrance in addition to the complete wooden door which was found almost intact and in situ. It has been so far a real challenge to identify its exact purpose since

there are no known parallels from any other site in Egypt that might be used for comparison, but its official and administrative character seems undeniable.

Both structures were fronted to the east by a large open courtyard area each in which archaeological evidence for various activities has been found, in particular metallurgical activities linked to copper smelting and copper tool production. Numerous fireplaces and trash deposits related to the cooking of large quantities of bread were excavated as well as a noteworthy number of beer jars, globular storage jars, and faunal remains underlining the production of food supply for a large number of people involved in activities linked to this complex. On the northern part of the courtyard and secondary spaces associated to the Northern Building, multiple traces of workshop activities have been un-



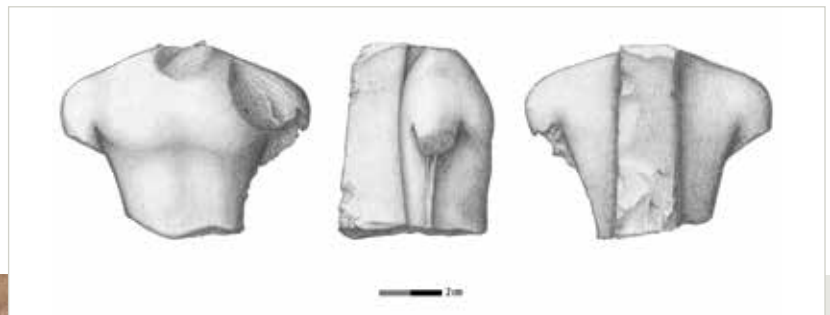


covered, one perhaps related to the production of small painted limestone figures.

On the floor levels and in the filling of some trash pits of these external courtyards, several hundred broken clay sealings were recovered. Originally used to seal containers, such as bags, boxes, or baskets, most of them bear fragmentary signs and inscriptions left by cylinder seals that were finely engraved with hieroglyphs. This clearly indicates that significant administrative activities and procedures took place here and emphasizes a possible connection with an official institution.

The preliminary study of the inscriptions provided further links to royal expeditions for the extraction of copper and precious raw materials in the Eastern Desert. Most significant is the mention of an “overseer of the *sementiu*.”

Attested since the first dynasties, the *sementiu* constituted a specialized corps of geologists and prospectors, identified by a hieroglyphic determinative illustrating a small, kneeling personage holding a bag in one hand. These prospectors were closely linked to the extraction of metals and minerals in the Eastern Desert and are also well-attested within the framework of royal expeditions sent to the Sinai Peninsula.



Top row, from left to right: Zone 2 area in 2009 before removal of the ancient excavation dump. The Zone 2 area during the 2018 season after removal. General view of the Zone 2 area at the end of 2018 season. Southeastern corner of Northern Building 1 showing its façades with a distinctive slope.

Bottom row, from left to right: Geological coring operation on the Nile sand deposits located beneath the exterior floors of the Southern Building. Trash pit cut containing complete beer jars and bedja bread molds typical for the late Fifth Dynasty. Southern side of the Northern Building being excavated by NELC PhD student Raghda “Didi” El-Behaedi in 2018. Complete leather cutting knife found in situ together with a small limestone weight. Drawing of one of the limestone figures found in the workshop area attached to the Northern Building (Drawing: C. Lemoine, Tell Edfu Project).

Most of the sealings bear royal names, and three successive rulers have been identified so far: Niuserre; Menkauhor, who is rarely attested; and more significantly Djedkare-Isesi, whose reign marks a turning point in the late Old Kingdom history. This penultimate ruler of the Fifth Dynasty is also particularly well-known for his successful expeditions to the Eastern Desert regions, the Sinai, the Levant, and Nubia, but also to the distant land of Punt.

All these documents, together with extensive evidence of copper metallurgy, can be linked to official mining expeditions that were sent from Edfu into the Eastern Desert area in order to obtain this important resource, and presumably other raw materials from this region such as precious stones and metals, possibly gold, in order to supply the state and the elites, who at this time were mainly concentrating in the Memphite area. It cannot be totally excluded either that a part of the copper transformation done in this area was also directed to the production of objects for the temple of Edfu itself, whose position during the Old Kingdom was quite certainly located under the current Ptolemaic temple.

As the evidence stands right now, it is clear that Edfu saw a new urban dynamic and an increase in attention by the central government in Memphis starting during the second half of the Fifth Dynasty, at a time when high-ranking officials in charge of royal expeditions established their logistical base at Edfu. The excavation in Zone 2 could thus constitute, with the case of Elephantine, the first extensive archaeological evidence for an Old Kingdom royal foundation (a domain called *Hwt*) that might have been established in the close vicinity of a—still to be found—preexisting Old Kingdom temple and the settlement at Edfu.

After five years of particularly complex and technical archaeological work, our exploration of the Zone 2 area should be completed during the next campaign of the Tell Edfu Project with the excavation of the Southern Building, which is still uninvestigated. Due to the extreme fragility of the mudbrick remains and the rising moisture from the underlying water table, the possibility of a comprehensive conservation of the Old Kingdom remains is very limited, and the entire area will have to be fully backfilled in the near future to assure the preservation of these structures. In order to make these results available for the public, the whole area has been 3-D modeled by photogrammetry, constituting a first step that will allow future visitors to re-explore this area within a virtual reality experience.

ACKNOWLEDGMENTS

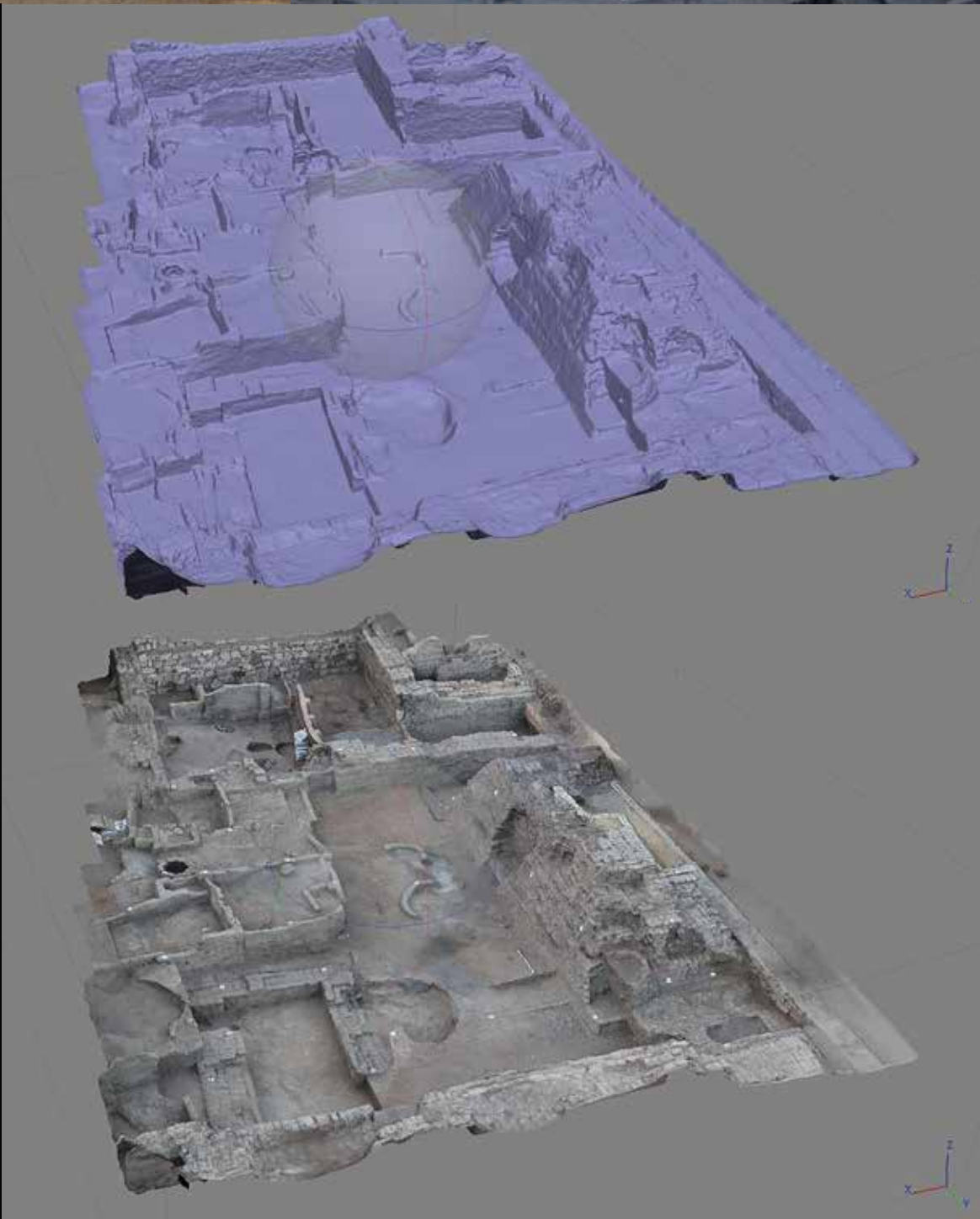
The directors and the Tell Edfu Project team would like to thank the Egyptian Ministry of Antiquities, the General Director of Aswan Inspectorate, Mohamed Abd el-Moneim, and the local MoA inspectorate in Edfu—foremost Susi Samir Labib—and our inspectors for their collaboration and support. The excavation of the Old Kingdom areas has been made possible thanks to the support of the Oriental Institute, its successive directors Gil Stein and Chris Woods, the National Endowment for the Humanities, and a special award from the ARCE Antiquities Endowment Fund, and USAID.

We would also like to express our sincere gratitude to many of our Oriental Institute members and especially to the support of the FIRE: Fund for Innovative Research in Egypt. Additionally, we would like to thank the ARCE Cairo office, particularly Mary Sadek, for their help, and Chicago House's Epigraphic Survey team and director, Ray Johnson, for their logistical support over the past decade.

This page, left to right: Archaeozoologist and NELC PhD candidate Sasha Rohret observing a large in situ jawbone. NELC PhD candidate Emilie Sarrazin, trench supervisor, excavating a set of complete globular storage jars discovered on the floor of a later room installed in the eastern courtyard of the Southern Building. Broken clay sealings freshly excavated from the open courtyard of Southern Building. Small-finds specialist and NELC PhD student Ziting “Rebecca” Wang, Egyptologist, recording hundreds of fragments of Old Kingdom clay sealings from the Zone 2 area.

Opposite, clockwise from left: Old Kingdom pottery specialist Katarina Arias Kytnarová, PhD (Czech Institute of Egyptology, Charles University, Prague), recording a set of height complete beer jars. Taking advantage of the shadow of the temple, Gregory Marouard, Tell Edfu Project codirector, is photographing the Zone 2 area with a carbon fiber pole in order to build a 3-D model (Photo: N. Moeller, Tell Edfu Project). Photogrammetric 3-D model of the Zone 2 area (ca. 1,500 sq. m.) reconstructed on ©Agisoft Metashape software with 536 pictures (3-D model: G. Marouard, Tell Edfu Project). Clay sealings showing the serekh and cartouche of King Djedkare-Isesi in addition to the sementiu sign (bottom sealing; Photo: H. McDonald, Tell Edfu Project).





ON THE CROSSROADS BETWEEN TRADITION & INNOVATION

THE DIGITAL
EVOLUTION AND
EXPANSION OF THE
CHICAGO HOUSE
METHOD *by Krisztián Vértés*



In 2012, with computers becoming powerful and versatile enough to reconfigure the traditional ways of documenting ancient monuments, the Epigraphic Survey (Chicago House, Oriental Institute of the University of Chicago) started a program to develop a suitable digital equivalent of its sophisticated documentation method. As drawing displays, such as Wacom's Cintiq line, were already in widespread use among illustrators involved with epigraphic documentation, it was a natural choice of hardware to get the transition started. Naturally, there were some crucial long-term decisions to be made at the very beginning of the program. Although portable drawing tablets already existed, our initial digital experimentations had to be limited to the studio, as these tablets' fragile technology and relatively large size restricted their use to a more controlled, artificially maintained environment wherein high temperature and dust were not an issue. The second crucial decision concerned the choice of

software most suited to produce drawings resembling traditional artwork created on paper using Rapidograph pens. Based on the expertise gained by testing out various alternatives, the Survey leaned toward exploring Photoshop, Adobe's raster-based photo modification software, rather than utilizing any of the more popular vector-based solutions.

The driving force behind favoring freehand drawing even in the digital environment is found in the very DNA of the Epigraphic Survey and its attitude toward the monuments. Unfortunately, it is still generally believed that by choosing digital methods over traditional (i.e., manual or paper-based) documentation techniques one saves time and money, while relying less upon advanced artistic skills or knowledge of the subject matter. For that reason, digital epigraphy is repeatedly confused with a computer-generated and automated rendition of visual data. It is often assumed that by drawing digitally the computer will accomplish



the difficult task of drawing straight lines and accurate curves for us, even though most would find these results too “artificial” in comparison with their traditional pen-and-paper counterpart. Despite its shortcomings, one of Adobe’s most popular software programs, Illustrator, is used by many artists as a primary tool for digital inking. Adobe Illustrator’s drawing engine is vector based, which means that the artist draws paths (guidelines) and the software creates curves based on the frequency and distance of the anchor points on this path. Because of the vectorized nature of the drawings made in Illustrator, these artworks can be rendered in any size; the line quality will stay the same while keeping the file size relatively small.

In theory then, Adobe Illustrator would be a very appealing option for inking field drawings because the software would correct the little inaccuracies. However, when the Epigraphic Survey translated its sophisticated drawing method to the computer in

Opposite: The traditional Chicago House method: inking over initial pencil lines on a downscaled photo enlargement using Rapidograph pen.

Above: Digital inking of a Ramesside square pillar scene in the Small Amun Temple at Medinet Habu using a semi-transparent Photoshop brush over digital photo background.

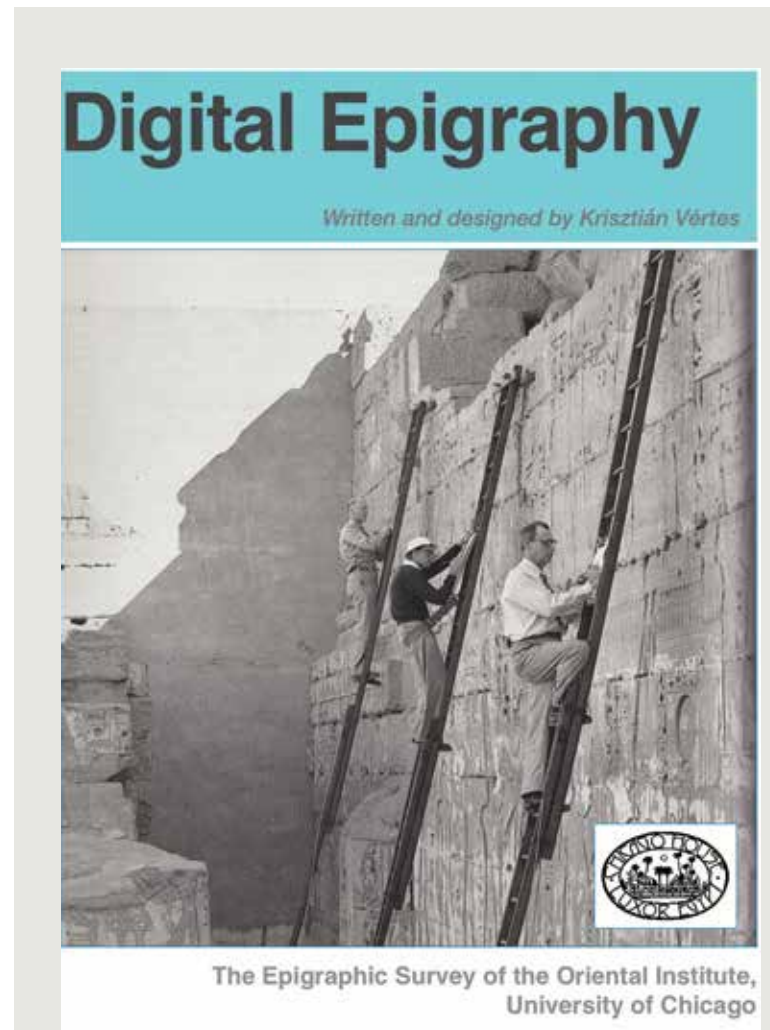
order to ink drawings digitally, its main goal was to capture the unique sculpted character of the ancient Egyptian wall scenes as much as possible. To be able to render the complicated interplay of different line thicknesses, irregularly carved shapes, and rich painted details on the multilayered wall surfaces, the Survey needed a more natural painting tool, and that tool was Adobe Photoshop. However, preserving the main attributes of the Survey's traditional drawing technique and maintaining the final appearance of its drawings were not accomplished by simply relying on old muscle memories. Even in its most basic form, drawing with Photoshop has a plethora of advantages that only the digital environment can offer to the artist. Some of the more crucial technical attributes of the Survey's digital painting technique point toward simplifying and speeding up the traditional procedure:

- By using a semi-transparent brush stroke, the artist can see the pencil line underneath the digital ink, so the relationship between the two can be controlled.
- By keeping the brush stroke relatively thin, the artist can build up proper line weight transitions for the sun-shadow convention.
- By using Photoshop's vector tools, particularly the relatively new features such as the Curvature Pen Tool, the artist can predetermine the right curvature for a more elegant brush stroke, especially when creating long curved lines.
- By creating special brushes for dotted and dashed lines, the artist can draw repetitive elements much faster while keeping even distances and providing a consistent size.
- Finally, by creating randomized patterns, the artist can apply damage or plaster patterns at large scale while maintaining the hand-drawn feel.

Additionally, new procedures needed to be established to unify the canvases, toolsets, and patterns; and the entire digital environment had to be designed for the artists to be able to work in accordance in the studio. To help with the digital artist's work in the field, the Epigraphic Survey introduced templates for Adobe Photoshop: pre-set, custom-designed transparent digital canvases in certain scales, containing all the standardized layers, including a proper scale. According to the method, the artist imports the digital background image or scanned negative into the appropriate template before starting with the drawing procedure. If any adjustment in size is needed, the digital scale is used in tandem with the physical meter stick, which is included in the original photograph. These accessories and preparatory steps serve only one purpose: to simplify the epigraphic recording process as much as possible. This certainly does not mean that the results of digitally interpreted wall scenes are not complex and extensive; on the contrary, many recent projects reached an unprecedented level of sophistication, thanks to the use of computer technology. The accumulation of the first few years of this digital experience had been synthesized in the book *Digital Epigraphy*, written by K. Vértés in 2013 and published by the Oriental Institute in 2014 (oi.uchicago.edu/research/publications/misc/digital-epigraphy). The interactive iBook format was chosen for distributing the in-

formation because it visually enhanced the written words in many ways that seemed fresh and new: galleries of tutorial images, short video segments, and web links could be included with each topic.

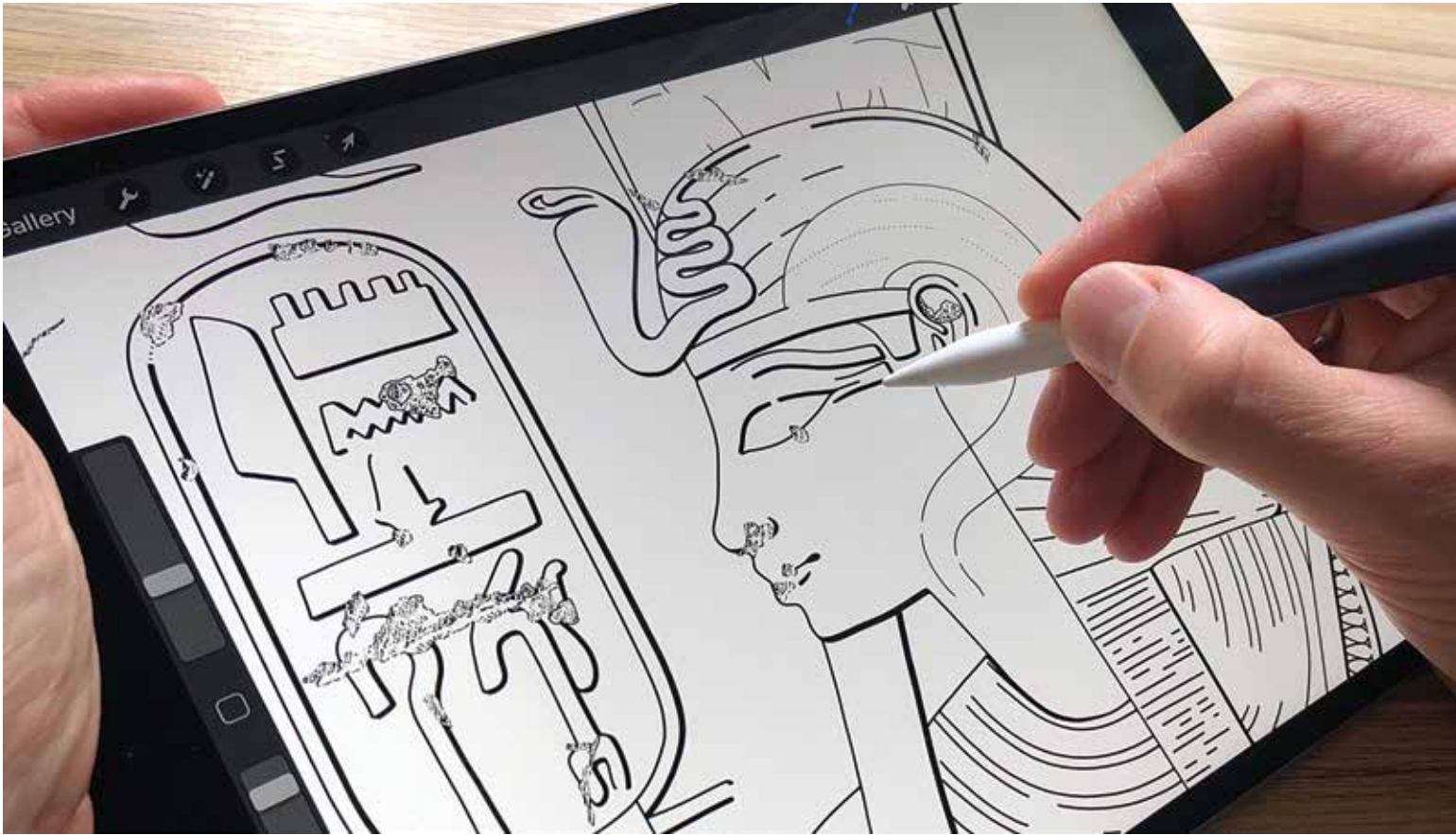
Along with publishing the Survey's digital inking procedure and the major companies' accelerated attention toward digital creatives, the path finally opened to extend the Survey's digital expertise toward field documentation. After a short detour, including the Wacom Cintiq Companion (a full-fledged Windows-based drawing tablet computer), in our initial drawing process, the Survey found itself with a difficult choice: should we invest in technology that provides a complicated desktop environment in the field, thus blurring the boundaries between fieldwork and studio work, or should we make a few compromises to be able to keep the core experience we excel at, which is drawing? Once again, a bold decision was made by sharply differentiating the tools used



Above: Cover of the *Digital Epigraphy* Manual that was published in iBook and PDF format in 2014 by the Oriental Institute, University of Chicago.

Opposite, top: Although the iPad Pro with its 12.9 inch screen provides a rather limited canvas to be used as a Wacom replacement in the studio, its versatility makes it an ideal tool for digital penciling at the monument.

Opposite, bottom: The iOS app *Astropad Studio*, extended with a little USB dongle called *Luna Display*, mirrors the computer desktop to the iPad, allowing the artist to use full-fledged Photoshop CC in the field.



at the monuments and in the studio. The former needed to be lightweight, focusing on a single task—that is, freehand digital “penciling” on a photo background. Dragging digital equipment out to the field poses several basic logistical problems. Drawing on-site often requires sitting, standing, or occasionally lying in awkward positions while copying hard-to-reach areas, sometimes in conditions of physical discomfort. Further problematic factors include the need to seal off devices against airborne dust, avoiding heat and direct sunlight on computer screens, and providing electricity to keep devices supplied with power. Preparation and determination of task sequences are essential for making good progress in the field. For these reasons, and in order to keep the digital field drawing as close as possible to the traditional drawing experience, it is desirable to use lightweight equipment with minimal software interaction. This makes it possible to mimic the basic drawing experience, leaving the more sophisticated re-touching processes that involve complex hardware for the studio.

In 2015, when Apple introduced the iPad Pro, its professional-oriented tablet that works with a stylus, the Survey began experimenting on its Luxor Temple projects to demonstrate these new drawing tools and techniques. Additionally, digital image creation and processing have evolved immensely in the past few years. One of the most promising technological achievements that could be utilized as a digital substitute for providing the necessary background images for penciling on the iPad Pro was the commercialization of photogrammetry. Agisoft PhotoScan (now called MetaShape) could be applied for indirect measurement of objects of all sizes using various single-camera setups, creating a proportionally and distortion-corrected orthomosaic that was more suitable for digital fieldwork than its photo-negative counterpart. Furthermore, with the color information preserved, the digital image provided a much more accurate background for documenting walls with many painted details.

As the Survey considered the digital environment it would use for initial field documentation, Procreate emerged from the relatively large pool of available iOS solutions. Its clean user interface and powerful layer and brush management tools proved to be the best suited for digital penciling. In order to be able to work on the iPad Pro, the original 1200 dpi template files needed to be temporarily downscaled since all creative iOS apps limit their maximum canvas size to 16k × 4k pixels. iPad-specific brushes needed to be created to mimic the versatility of a regular pencil, and a new layer system specific to fieldwork had to be invented. Incorporating the iPad Pro into the Survey’s digital practices not only provided a satisfying solution to the crucial initial step of catapulting the Chicago House method into the digital age but also opened a whole new era of experimentation.

Another excellent iOS app, Astropad Studio, allowed the use of the iPad Pro as a makeshift Wacom replacement directly at the monument. Tethered to a laptop through Astropad, the iPad could be used to draw on final layers in the desktop version of Photoshop, eliminating the need for studio work in certain cases. Integrating the powerful new hardware and software tools and drawing techniques with traditional documentation principles culminated in several successful digital projects in the last five years.

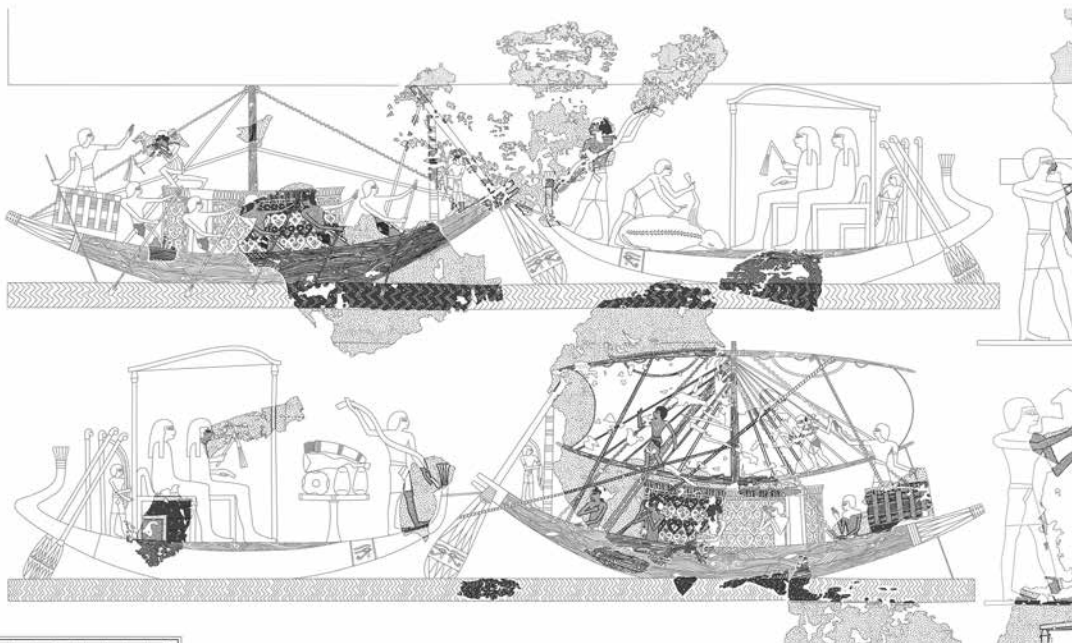
In TT 179, a small Eighteenth Dynasty private tomb at Khokha (project leader: Gábor Schreiber), the iPad was used (combined with freehand outline drawings and digital photography) to create hundreds of perfectly scaled fragment drawings in a matter of weeks (G. Schreiber, R. Vadas, & K. Vértés, “The ‘Abydos Pilgrimage’: A Reconstructed Sequence of Scenes in Theban Tomb 179,” *Hungarian Archaeology* e-journal, autumn 2018, http://files.archaeolingua.hu/2018O/Upload/Schreiber_E183.pdf). Regarding the tomb itself, entire walls were treated digitally, preserving their integrity while documented in overwhelming detail. Photoshop allowed the previously cumbersome color-coding procedure to be digitally replicated in a less time-consuming manner (published details of drawings made by the author using color-coding appear in: T. A. Bács, “Theban Tomb 65: The Twentieth Dynasty Decoration,” *Egyptian Archaeology* 21 [2002]: 24; T. A. Bács, “A Royal Litany in a Private Context,” in *Mitteilungen des Deutschen Archäologischen Instituts*, 2004, 3; K. Vértés, “Aesthetics and Objectivity: New Ways and Old Tradition in Object Documentation,” in *Proceedings of the Fourth Central European Conference of Young Egyptologists*, 2007, 396; K. Vértés, “Az epigráfia módszere és lehetőségei Imiseba sírjában,” *Ókor* 7, 2008, 57; G. Schreiber, *The Mortuary Monument of Djehutymes II: Finds from the New Kingdom to the Twenty-Sixth Dynasty*, Budapest, 2008, pl. LIX–LXI; K. Vértés, “Ten Year’s Epigraphy in Theban Tomb 65: Documentation of the Late Twentieth Dynasty Wall Paintings in the Tomb of Imiseba,” in *Proceedings of the Tenth International Congress of Egyptologists, University of the Aegean, Rhodes, 22–29 May 2008*, 2015). Furthermore, photogrammetric software was used to provide a complete montage of each wall that indicated the correct perspective and proportions without any distortion. Smaller sections of these montages based on a basic grid system offered the same color background for both relief and paint, eliminating the possibility of misaligning the two layers. All notes, including the color labels, were included within the digital drawing on a separate layer, providing extra information that could be permanently kept together with the final version, making the studio work significantly easier. However, the most notable addition to the digital field drawing versus the facsimile was to eliminate the need to produce an “inked” duplicate of the entire facsimile in the studio. Although inking the relief layer required the kind of precision that was established by the digital Chicago House Method, thereby needing it to be done in the studio, the initial copy of the painted layer was precise enough to represent the painted outlines, thus immensely speeding up the inking process.

Adding color texturing to some of the traditional line drawings was found to be worthwhile in the case of the square pillars around the ambulatory at the Small Amun Temple of Medinet Habu, since the colors on these scenes were so faded that neither photography nor the regular Chicago House Method could capture them properly. Originally, color pencils were used on matte acetate to recreate a semblance of the original decoration and to enhance the colors preserved on the wall surface. These pencil drawings were scanned and color corrected afterward, in preparation for being published in the Survey’s forthcoming publication (*The Epigraphic Survey, Medinet Habu X: The Eighteenth Dynasty*



Above: Inking over a 10-m-long facsimile drawing using transparent paper rolls in 1999, using traditional ink pens (TT 65, the tomb of Imiseba).

Left: Reconstruction of the “Abydos pilgrimage” based on numerous fragments from TT 179 (Image: courtesy of Gábor Schreiber—penciled and inked on the iPad Pro).





Temple, Part II: The Façade, Pillars, and Architrave Inscriptions of the Thutmoside Peripteros with Translations of Texts, Commentary, and Glossary, Oriental Institute). These scans served as the background for the digitally enhanced color drawings of larger sections on the temple's façade. Some sections above and below the pillars had to be drawn in Photoshop because they were not originally planned for inclusion in the epigraphic publication. By collecting and indicating these specific data, it was possible to show the façade's significantly different decorative stages without involving much artificial reconstruction. For the same reason, all the damaged areas were incorporated as seen today, adding another naturalistic element to these representations. Finally, an additional version of each phase was created with the enhanced form of the original color photograph set up as background, providing further dimensionality to the more deeply cut elements and architectural features such as the damaged areas, torus, cavetto cornice, and Ramesside hieroglyphs. In the Survey's most recent efforts, Procreate was introduced to take over the initial step of the project, providing the digital equivalent of the color pencil texture.

Once again, the digital technique used in the Small Amun Temple not only imitated the traditional method invented for this specific project but also extended its volume to a previously unimaginable scope that will eventually lead to digitally "dressing up" the entire temple.

And last but not least, the combination of all the above hardware and software solutions made it possible to finish the documentation of the Roman Vestibule at Luxor Temple, one pigment dot at a time—a task that would have been impossible to achieve even a few years ago. These wall paintings are in a very fragmentary condition, due to many years of abuse and lack of interest in non-Pharaonic remains typical of the last century. When the project started in 2013, cross-hatched pencil texturing was chosen to represent the graphical impression of the scenes, reinforcing the pigment traces over the photo with variable strength. Once the photographic background was bleached away in a series of special chemical baths, the scanned pencil drawing was taken over during the inking phase in the studio. In more recent years, as an attempt to simplify this pro-

cess, the initial pencil drawings of the fresco and its immediate Eighteenth Dynasty relief environment were replaced by artwork created with the combination of Astropad Studio and Procreate, respectively. In order to “digitize” every step of the process, a detailed, proportional, and perspective-corrected photo mosaic of each wall section had to be created on a much more powerful computer in the studio, which became the master background for the entire project. This immense file was divided into smaller sections with some overlap and downgraded to a manageable resolution before being transferred to the iPad Pro for work. The result, an extremely detailed 54-meter-long reproduction of the remaining fresco, extended with a digital reconstruction based on long-gone archival material, will be published by the Survey as a showcase for how far digital epigraphy has come in recent years.

The revised and extended second edition of the *Digital Epigraphy* manual was to be released in 2017, maintaining the same iBook/PDF format as its predecessor, with much of the Survey’s digital field experience included. However, the long transition period between finishing the manuscript and releasing the information pointed out one real shortcoming of this format: the material cannot be updated as often as necessary, which is crucial when working in such an ever-changing field as digital documentation. The methods developed for new projects, the

gadgets used day by day at the monuments and in the studio, and the software updates that come more and more often keep driving the evolution of digital epigraphy at an unimaginable pace for which the more traditional book format was no longer a suitable vehicle. Searching for a more flexible solution led the Epigraphic Survey to entertain the idea of designing a specific website that could be instantly updated with the latest innovations and would be accessible to all who were interested. Nowadays, there are more archaeological and documentation projects in Egypt than ever before, and most of them either are on the verge of converting their documentation efforts to digital or have been using the aid of computers for a long time. Therefore, besides preserving and updating what was already published on this topic, the main driving force behind designing the **digitalEPIGRAPHY** website was to have a place where Egyptologists, artists, and epigraphers can learn from one another by sharing information about their documentation projects, methods, and tools. With this more prominent online presence, one of the Survey’s long-term goals is to build a worthwhile corpus of different documentation methods, digital and traditional alike (for a more detailed description of the Epigraphic Survey’s digital documentation philosophy, see K. Vértés, “Tradition and Innovation in Digital Epigraphy,” in *The Oxford Handbook of Egyptian Epigraphy and Paleography*, forthcoming).

Opposite: Determining each color pencil value to establish the color scheme for the Eighteenth Dynasty square pillar color enhancement drawings in the Small Amun Temple at Medinet Habu.

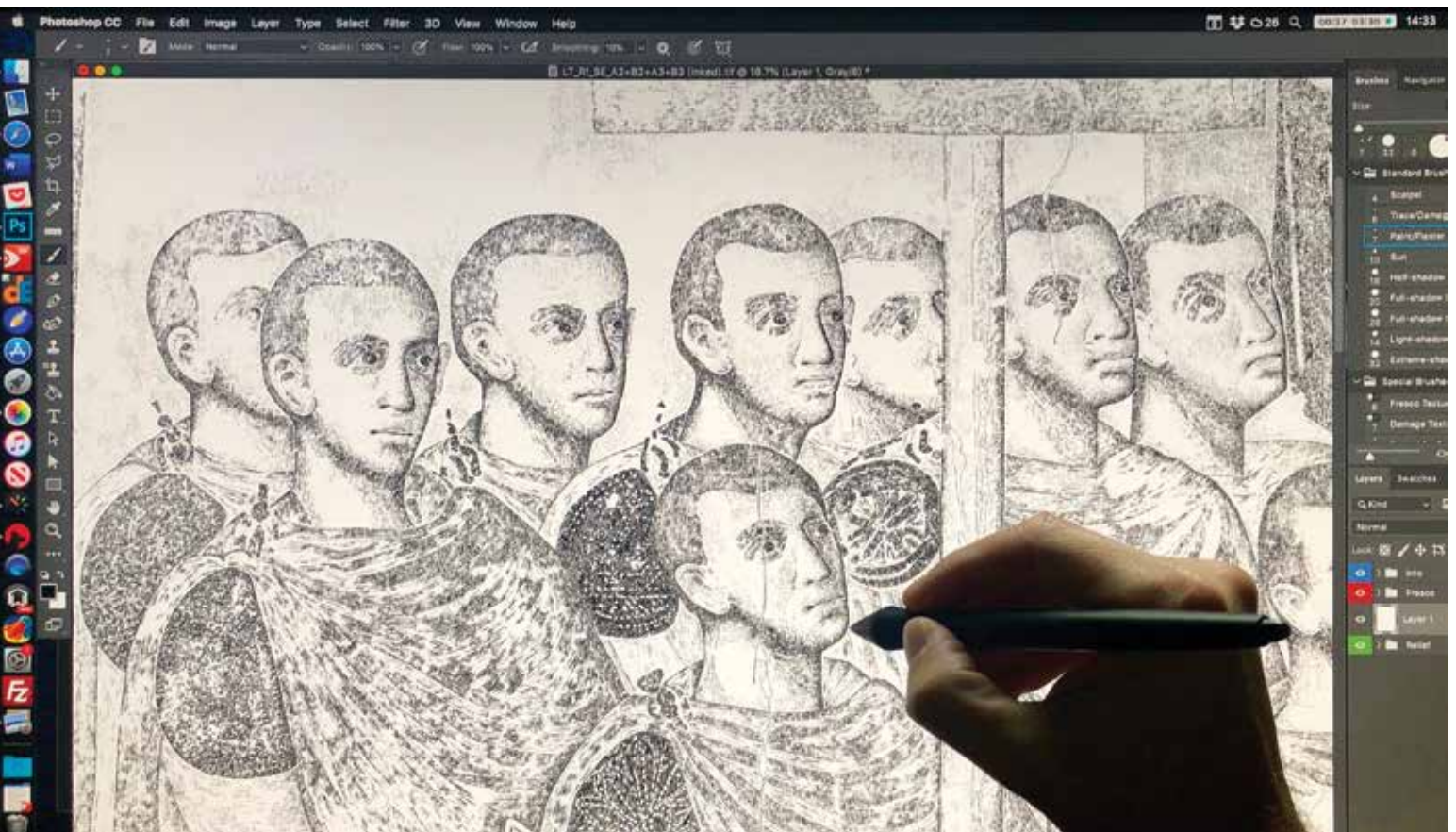
Right: Digital “color pencil” texturing in Procreate on the iPad Pro, imitating the original Derwent color pencil hues established for the project in 2011.





I'm thankful to Dr. W. Raymond Johnson, the director of the Epigraphic Survey of the Oriental Institute, for his eternal support in developing the Epigraphic Survey's digital epigraphic program, and to Dr. Gábor Schreiber for his openness in implementing these newly emergent techniques in the epigraphic work of TT 179. I would also like to take the opportunity to thank the Oriental Institute of the University of Chicago and Dr. Gábor Schreiber for granting me permission to present some segments of the extensive unpublished documentation material associated with the digital projects I'm currently involved with. A version of this article appeared in *KMT* volume 30, issue 3 (fall 2019), pp. 71–79; special thanks to *KMT* editor Dennis Forbes for permission to include it here.

Krisztián Vértés is an Egyptologist, teacher of art and history, senior artist at the Epigraphic Survey of the Oriental Institute, University of Chicago, working as an artist on many epigraphic projects. He authored the iBook, *Digital Epigraphy*, and created the website www.digital-epigraphy.com.



Top: Digital “penciling” of the late Roman murals in the Roman Vestibule at Luxor Temple using Photoshop tethered to the iPad Pro.

Above: Digital “inking” of the Roman frescoes in the studio using Photoshop on a studio-grade 24 Inch Wacom Cintiq Pro digital drawing display.

Opposite, top: Home page of the digitalEPIGRAPHY website, designed to accommodate the Survey's current and future digital documentation efforts, extended with lots of technical information and contributing articles of numerous epigraphic projects from all over Egypt.

Opposite, bottom: Faces created by using different digital documentation techniques: Chicago House method digital line drawing in Medinet Habu, digital color pencil enhancement in Medinet Habu, greyscale color coding in TT 179, and Roman fresco texturing in Luxor Temple (clockwise starting from the top left).

THE WEBSITE digitalEPIGRAPHY was created in 2018 and is operated by the author in association with the Epigraphic Survey and the Oriental Institute of the University of Chicago. Our site is envisioned as an educational hub for Egyptologists, artists, illustrators, designers, and anybody who is interested in knowing more about digital documentation techniques applied to ancient Egyptian monuments. Our goal is to provide digital documentation solutions for our colleagues working in the field or at home, and to present up-to-date information about the latest methods, trends, and tools utilized in digital epigraphy.

Since 2012, the Epigraphic Survey has been home to numerous comprehensive digital documentation efforts with outstanding results. Our website was partially brought to life in order to present these results. However, one of our main missions is to get the discussion going in this highly important segment of Egyptology, thus we would like to encourage our readers to exchange their views of digital documentation or documentation in general through the channels we provide here. The digitalEPIGRAPHY website was designed by Krisztián Vértés and created with the immense help of Grotoszk Kreatív Társulat and Júlia Schmied.

The material appearing on the site is categorized into the following collective topics:

News: Brief blurbs on new software or hardware releases, and software updates with new features and so on.

Reviews: Our favorite hardware and software tools introduced and analyzed from the epigrapher's point of view.

Manual: The updated, chapter-by-chapter web version of the *Digital Epigraphy* eBook originally published on the Oriental Institute website.

Tutorials: Step-by-step guides (in many cases accompanied by short video content) explaining the Epigraphic Survey's specific digital drawing techniques.

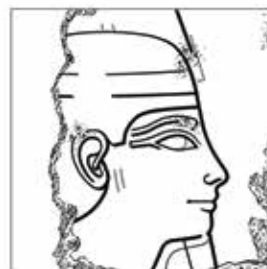
Tools: A comprehensive list of hardware and software tools in various price ranges adjusted to anyone's needs for documenting ancient Egyptian monuments.

Projects: Detailed descriptions regarding the development and execution of a specific digital documentation effort.

Reading: Short summaries intended to inform our colleagues about the documentation technique(s) applied in relation to a specific project.

Forum: A place for our colleagues to discuss drawing techniques, alternate methods, and so on, based on the comments that can be made at the end of each article appearing on the website.

The **digitalEPIGRAPHY** website is a work in progress that was created by a small team of enthusiastic people who feel deeply responsible for shaping the future of documenting ancient Egyptian monuments. If you would like to contribute to the above topics with an article, you can reach us personally at Chicago House between October 15 and April 15 (The Epigraphic Survey, Corniche el Nil, Luxor, Egypt), through our site by commenting on any article, by following our Facebook page, or emailing info@digital-epigraphy.com.



“WHERE A SHATTERED VISAGE LIES” DIGITAL RESTORATION OF ORIENTAL INSTITUTE BOOKS OF THE DEAD

by Foy Scalf with contributions by
Lucía Díaz-Iglesias Llanos & Mareike Wagner

With the words “where a shattered visage lies,” the poet Percy Shelley evoked an image of the broken statue of King Ozymandias, the name of Shelley’s sonnet written in 1818. Ozymandias is none other than Ramses “the Great” (a.k.a. Ramses II), whose pharaonic titulary included the throne name User-maatre, which made its way into Shelley as “Ozymandias.” Shelly’s poem was based directly on how Diodorus Siculus, a first-century Roman historian, described the Ramesseum, the mortuary temple of Ramses II, even providing a translation of its inscription: “King of Kings am I, Osymandyas. If anyone would know how great I am and where I lie, let him surpass one of my works” (trans. C. H. Oldfather, Diodorus Siculus, *Library of History*, books 1–2.34, Loeb Classical Library 279, Cambridge: Harvard University Press, 1933, p. 169). While Diodorus described a monument without “a single crack or blemish,” Shelley’s words rather unfortunately provide a more apt description for the often fragmentary state of many cultural-heritage remains from the ancient world. These shattered visages and disjointed lives result from both natural decay and millennia of interest in these objects, from ancient Egyptians pillaging tombs of their own ancestors for precious materials to European antiquities dealers seeking fortune in the nineteenth century and beyond. Like those who came before us, we all make various claims on the past—what it means and what it represents. One of the goals of modern scholarship is to piece this past back together, uncover the provenance that links objects back to the cultural context of their invention, and collaborate with all stakeholders to determine how the meaning of these objects is interpreted in today’s world.

One way to accomplish this goal is to disseminate information about objects in museum collections and information about how those objects were acquired. The Oriental Institute provides an exemplary vehicle for such dissemination in its special exhibits program and the accompanying publication series, Oriental Institute Museum Publications. In curating the special exhibit on the Book of the Dead (October 3, 2017, through March 31, 2018) and editing its associated catalog, we attempted to include as many objects as possible from the museum’s collection that had been previously unpublished or had received relatively little scholarly attention. With the help of colleagues such as Bryan Kraemer and Tamás Mekis, we were able to raise awareness of important new pieces, including the beginning of Papyrus Ryerson, now in the Spokane Public Library, as well as the hypocephalus (a round document inscribed with religious texts often placed on the head of the mummy) of Nesshutefnut (now in the Cairo Museum), the original owner for whom Papyrus Ryerson was made. However, subsequent interest in objects from this exhibit proved stunning. Within months of its publication, researchers around the world were able to make new joins among artifacts in their collections and objects in the Oriental Institute Museum. With new technologies, these objects can often be digitally restored, an exciting and rewarding aspect of the research and publication process that allows scholars to more accurately reconstruct both the objects and their collecting history. This issue of *News & Notes* provides a wonderful venue to highlight the work of several scholars from around the globe who have made new connections to the Oriental Institute’s “Books of the Dead.”



Left: A toppled colossal statue of Ramses II at the Ramesseum, the site of the Ozymandias described by Percy Shelley and Diodorus Siculus (Photo: Foy Scalf).

Opposite, top: The funerary set of Petemenekh with inscribed mummy bandages still in place (Photo: Foy Scalf).

Opposite, bottom: Charles Edward Moldenke (1860–1935), from *The New York Obelisk* (Lancaster: The Lancaster Press, 1935), frontispiece.



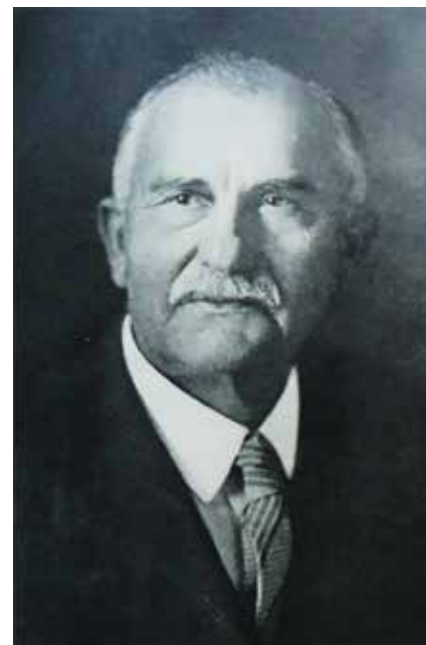
THE MUMMY BANDAGES OF TJAIHORPATA

As discussed extensively in *Book of the Dead: Becoming God in Ancient Egypt*, Egyptian funerary literature was remarkably diverse, and the Book of the Dead itself wasn't really a single composition, but rather a collection of many shorter spells gathered together. Ancient Egyptians adorned many surfaces with extensive copies of these texts, the decoration of which was well complemented by the image-based hieroglyphic script. Such decoration was even found on the linen bandages used to wrap the mummy itself, a ritual practice particularly common after the fifth century BCE. Long, thin strips of linen, often of great length (up to 45 m!), were inscribed with spells and wrapped around the mummy. How these would have looked during the mortuary preparations can be seen among the funerary assemblage of Padimenekh, son of Nesmin, in the St. Louis Art Museum today, where the edges of the inscribed bandages are visible under the black resin poured over the body.

Unfortunately, the vast majority of similar linen bandages are no longer attached to their mummies, and thousands of fragments are scattered across collections throughout the world. The Oriental Institute now houses a collection of fourteen linen bandage fragments that were donated by Harold Norman Moldenke, who had received them from his father Charles Edward Moldenke after the latter's death in January 1935. Three of these fragments, registered as E19438A–B and E19439, belonged to a man named Tjaihorpata, whose mother was named Tanefereher; one of them (E19439) appeared in the Book of the Dead exhibit catalog. Pieces of Tjaihorpata's mummy bandages are today scattered among at least nine institutions, four in the US and five in Europe. It is clear that Tjaihorpata's bandages were torn apart; the edges between individual pieces are jagged and frayed, without the clean cuts produced by a sharp knife or scissors. The tears were made without regard to the text, often bisecting columns of the hieratic

and cursive hieroglyphic writing. This is true even of the previously unpublished two pieces (E19438A–B) in the Oriental Institute, which clearly once belonged together. When and how the bandages were dismembered is uncertain. They could have been torn apart in antiquity by tomb robbers looking for valuables; it is also possible that they were ripped up by looters or antiquities dealers to make higher profits by turning a single marketable product into several. There are many other possibilities, and at this point it is impossible to say for certain.

Holger Kockelmann had brought together information about the various fragments of Tjaihorpata's bandages in 2008. However, the publication of the Oriental Institute fragment proved important for Dr. Lucía Díaz-Iglesias Llanos, for she was able to determine that the left edge of E19439 once joined the right edge of a linen fragment in the National Archaeological Museum in Madrid, Spain. As her digital reconstruction shows, the fragment in Madrid had once directly joined the fragment now in Chicago. Dr. Díaz-Iglesias Llanos has noted that among the many linen fragments once belonging to Tjaihorpata, a fair number of spells are missing, suggesting that more fragments may await discovery and integration into a complete digital reconstruction of Tjaihorpata's mummy bandages. The collection history of these fragments is extremely complicated and murky, but it is possible that archival research into the various collectors may one day provide the key for determining a common origin for how they entered the global antiquities markets.





THE SARCOPHAGUS OF IBI

Like the bandages of Tjaihorpata, the sarcophagus of Ibi was broken into many pieces at some point in the past. Ibi lived a few hundred years before Tjaihorpata, in a time called the Saite Period, named after a dynasty of Pharaohs from the city of Sais (otherwise known as Dynasty Twenty-six). Ibi was a very important official who worked as, among other things, an overseer of Upper Egypt and a high-ranking administrative figure collaborating with the divine adoratrice Nitocris in the reign of Psammetichus I (ca. 664–610 BCE). Ibi had inner and outer stone sarcophagi, the former of quartzite and the latter of basalt, which were demolished and broken into hundreds of small fragments. Only the lid to the inner sarcophagus remains intact, now on display in the Egyptian Museum in Turin, Italy, after it had been “discovered” and taken away by Bernardino Drovetti in 1823. Fragments from these two sarcophagi remained in Ibi’s tomb (Theban Tomb 36) in the necropolis on the west bank of Thebes when they were excavated in 1989 and are now being studied by Mareike Wagner for the German Archaeological Institute. However, a fragment from the shoulder of the base of the inner sarcophagus somehow made its way in antiquity to the Ramesseum, where it was discovered in 1895–96 by an archaeological mission sponsored by the Egypt Exploration Society. The Oriental Institute helped to partially fund this mission through “subscription” payments in return for a share of the finds. Thereby, Ibi’s sarcophagus fragment was shipped to Chicago in 1896.

Although the first assessments of this object misidentified it—our accession records refer to it as a “fragment of a Ptolemaic sarcophagus” and the first published account attributed it to

Dynasty Twenty-two—the hieroglyphic inscription on the OI fragment, despite missing the lower edge, makes it clear that it belonged to Ibi because of the presence of his titles and the beginning of his name.

Thanks to the work of Dr. Wagner, the missing text from this inscription can be restored by digitally “joining” the shoulder fragment in Chicago with the lower fragment of Ibi’s inner coffin that remained in his tomb. The Oriental Institute piece joins directly to one of two large fragments of the sarcophagus that remained in the tomb and are in the course of publication by Dr. Wagner. By joining the fragments together, we can now see the full writing of Ibi’s name (𓂏𓂏𓂏𓂏) as well as the details of the two underworld goddesses, one with a serpent over her shoulder and the other with a gazelle, situated to help guide the deceased’s journey along the solar path through the underworld. The inscription to the right names the goddesses Nephthys as the reciter, and it is the tip of Nephthys’s wings that can be seen on the upper-right corner of the fragment. Nephthys was depicted on the head end of Ibi’s sarcophagus with her wings spread out around his head. These texts are not, technically speaking, Book of the Dead spells, but belong to associated compositions that scholars collectively call the “underworld books.”

Top to bottom: Two linen bandage fragments in the Oriental Institute (E19438A–B) that once belonged together as part of Tjaihorpata’s set (D. 19917 and D. 19919 digitally joined by Foy Scalf). A fragment of a linen bandage (E19439) of Tjaihorpata (D. 19921; Photo: Kevin Bryce Lowry). The linen fragment from Madrid (MAN 2001/101/1) digitally rejoined to E19439 by Lucía Díaz-Iglesias Llanos (Photo of MAN 2001/101/1 by Miguel Ángel Navarro).

DIGITALLY RESTORING BOOKS OF THE DEAD IN THE OI

Today more information is available about the OI's collections than ever before, including digital databases like the online collections search as well as PDF versions of publications for download. In particular, the special exhibitions program and their associated catalogs have provided a valuable forum to publicize and disseminate information about pieces in the OI Museum collections. Such value is heightened for unpublished, understudied, or fragmentary objects, whose stories require the collaboration of international scholars to piece them back together. These stories revolve around the objects themselves, but also their complicated provenance histories, compounded by the many hands that have been active in their objects' use, reuse, collection, and display. This is perhaps best exemplified here by the tomb of Ibi. Ibi was not the only person buried in his tomb; so was a man named Psammetichus, who called himself "the son of Ibi." Centuries later, in the Ptolemaic Period (305–30 BCE), the tomb was reused for a man named Horemheb. A recent scholar has even made the argument, very speculative and tenuous, that Ibi's tomb was used by mortuary workers in charge of the necropolis as not only a tomb, but as a corporate storage center for their archives over the course of the centuries from 400 to 50 BCE. Over the centuries, materials were disbursed with very little documentation about their precise origins. Despite these challenges, scholars at the OI and abroad are working diligently to put these pieces back together, illuminating the history of ancient Egypt as well as the subsequent interest and claims made on that past.

FURTHER READING

The research discussed in this article was kindly shared with us by their respective researchers. For further details of their ongoing work, see the following resources:

Lucía Díaz-Iglesias Llanos. "Re-joining Scattered Pieces: A New Fragment of the Mummy Bandage of Tjaihorpata in Madrid," *Chronique d'Égypte* 93: fascicle 186: 262–80.

Mareike Wagner. "New Research in the Tomb of Ibi (TT 36)," in *Thebes in the First Millennium BC: Art and Archaeology of the Kushite Period and Beyond*, edited by Elena Pischikova, Julia Budka, and Kenneth Griffin, pp. 177–89. GHP Egyptology 27. London: Golden House Publications, 2018.

M. Wagner, with contributions by D. Polz, R. Meffre, C. Hunkeler and T. Mekis. *Das Grab des Ibi. Theben Nr. 36. Volume 2: Die beiden Sarkophage des Ibi und die Sargkammer des Psametik*. Archäologische Veröffentlichungen 131. Wiesbaden: Harrassowitz, forthcoming.

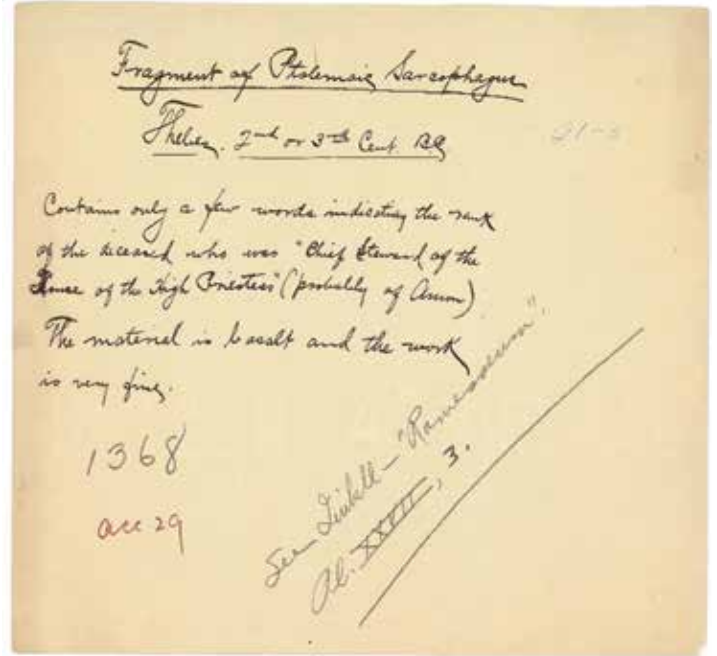
All the Oriental Institute Museum Publications volumes can be freely downloaded at oi.uchicago.edu/research/publications/oriental-institute-museum-publications-oimp.

The catalog for the Book of the Dead exhibit is available here:

Foy Scalf (ed.). *Book of the Dead: Becoming God in Ancient Egypt*. Oriental Institute Museum Publications 39. Chicago: Oriental Institute, 2017. oi.uchicago.edu/research/publications/oimp/oimp-39-book-dead.

For more on Charles Edward Moldenke, see:

Foy Scalf and Anne Flannery. "Printing God's Words with the Devil's Infernal Machine: The Hieroglyphic Printing Font in the Oriental Institute." *Oriental Institute News & Notes* 242 (2019): 23.



Top to bottom: Notes in the OI's accessions records where the fragment of Ibi's sarcophagus was misidentified. A fragment (E1368) from the sarcophagus of Ibi (D. 18553; Photo: Kevin Bryce Lowry). Fragments of the shoulder and head of the lower trough of Ibi's sarcophagus, including E1368, digitally rejoined by Mareike Wagner (Photos: David Höpfner and Kevin Bryce Lowry). The shattered remains of Ibi's sarcophagus, including E1368, digitally rejoined by Mareike Wagner (Photos: David Höpfner and Kevin Bryce Lowry).

NEW CENTENNIAL PUBLICATION



DISCOVERING NEW PASTS

THE OI AT 100

In celebration of the OI's centennial year, over sixty different authors and contributors have come together to provide a personalized history of the OI's work past and present. In these pages we invite you to join us on an adventure. Explore the legacy of James Henry Breasted and the institute he founded. Discover the inner workings of the OI and its museum. Travel across multiple continents to learn about groundbreaking research. Enjoy a unique collection of nearly six hundred images, all in one publication for the first time. Learn the story of the institute's development—from being one man's dream to becoming one of the world's pre-eminent authorities on over ten thousand years of human civilization.

Hardback coffee table book
452 pages, 11.5" x 10"
500+ color images
Edited by Theo van den Hout
62 authors/contributors
\$133.95

Find it in the Suq Gift Shop or order online at isdistribution.com

PROGRAMS & EVENTS

WINTER 2020



EVENTS & COURSES

HYBRID COURSES

Hybrid classes can be attended either in person (on-site) or virtually (online). Classes will be livestreamed for the online audience and also recorded, meaning that all students can watch the lectures later. It is not required for on-site students to be present in person for every class.

Epics at the Oriental Institute (4 weeks)

Wednesdays, January 8–29, 5:30–7:30pm | OI 210, OI Museum, & online

Susanne Paulus | PhD, associate professor of Assyriology
| **Tasha Vorderstrasse** | PhD, University & Continuing Education Program coordinator

Explore epic tales at the Oriental Institute! Discover more about our fragments of *Gilgamesh*, the *Iliad*, *1001 Nights*, and the *Shahnameh*. Each week, explore a different tale with an OI expert and discover what makes the OI copies unique. There will also be tours (on-site and recorded) to see epics on display in the OI museum.

\$196 (nonmembers), \$157 (members), \$78 (docents/Turkey tour), \$49 (UChicago students)

Dinosaurs and Other Fossils of Egypt (2 weeks)

Thursdays, February 13–20, 5:30–7:30pm | OI 210 & online

Brian Muhs | PhD, associate professor of Egyptology

This course presents a survey of dinosaurs and other fossils found in Egypt, and the role of shifting continents and changing climates in the distribution of genera and the geological formations in which they are found. It also presents an overview of paleontological exploration in Egypt, and research in adjoining regions that sheds light on Egyptian dinosaurs and other fossils.

\$98 (nonmembers), \$78 (members), \$39 (docents), \$24 (UChicago students)

INTERACTIVE WORKSHOP

Storytelling and Adaptation

Saturday, February 1, 1:00–4:00pm | OI 208

Andrea Welton | teaching artist

We all know the great stories like the *Iliad*, *Gilgamesh*, and *1001 Nights*, but how do we as people create these epics? In this three-hour workshop, teaching artist Andrea Welton will lead you on a journey of discovery into the craft of storytelling. Developing your own story will help you to better understand how ancient and medieval people crafted, developed, and adapted the well-known stories that continue to resonate with us to this day. This workshop would be ideal for educators but also anyone interested in understanding the art of storytelling and going beyond reading a story. For over fifteen years, Andrea has worked both locally and

nationally with museums, schools, and city parks as an arts educator and theatre professional, primarily focusing on unique programming that brings creative educational opportunities to neighborhoods. She has worked with students and teachers alike, conducting workshops in creative writing, story adaptation, and performance, as well as exploring new ways to integrate art and creative play into all aspects of classroom learning.

\$122 (nonmembers), \$98 (members), \$49 (docents), \$30 (UChicago students)

GALLERY TALKS

Engaging Kids with the Past: Developing Nubia: Land of the Bow

Thursday, January 9, 12:15pm

Calgary Haines-Trautman | Youth & Family Program coordinator

How do children and families learn in museums? How can a museum create engaging, meaningful programming to serve young audiences? Join Calgary Haines-Trautman, Oriental Institute Youth and Family Program coordinator, for a hands-on look at family program development. Using the OI's newest family program, Nubia: Land of the Bow, as a case study, this talk will cover the steps of program development from the initial idea through research, creating materials and activities, and running the program. Attendees will have a chance to take part in program activities in this interactive gallery talk.

Greco-Roman Egypt at the Oriental Institute

Thursday, February 6, 12:15pm

Ella Karev | NELC PhD candidate

Cleopatra may be one of the most famous Egyptian queens, but she and her family were originally Greek. Join Ella Karev, PhD student in Egyptology, as she discusses the Greco-Roman items in the Oriental Institute collections from the earliest Ptolemies to the Christian era and explore the unique bilingual culture that thrived under the Ptolemaic dynasty and the Roman period.

Exhibition Design and Production in the Oriental Institute Museum

Thursday, March 12, 12:15pm

Josh Tulisaiak | manager, exhibition design & production

Join Josh Tulisaiak, as he discusses exhibition design and production, and his role in the recent Gallery Enhancements Project. Learn how displays and exhibits come to be installed, and the process behind preparing objects and other elements to be on view in the Oriental Institute Museum.

FAMILY & YOUTH PROGRAMS

FREE PROGRAMS

One. Big. Egyptian. Mural. | Ages 5 & up

Saturday, January 25, 1:00–3:00pm | OI Museum

Find out how those amazing Egyptian murals were made by helping us to create one from paper using the techniques and “rules” that make ancient Egyptian art so recognizable.

Free (registration recommended)

What’s Up, King Tut? | Ages 5–12

Saturday, February 8, 1:00–3:00pm | OI Museum

What makes King Tut so famous? Step into King Tutankhamun’s shoes and find out the real story of his life, discover his artifacts in our gallery, and decipher the hieroglyphs on his 17-foot-tall statue.

Free (registration recommended)

Nowruz Celebration | Ages 4 & up

Saturday, March 7, 1:00–4:00pm | OI Museum

Celebrate the delight of the coming Persian New Year—Nowruz! Color eggs, visit a Haft-Seen table, relax at our Persian Tea House, enjoy curator-led gallery tours of the newly reinstalled Persian gallery, and more.

Free for members and children, suggested donation of \$5 for adults

PROGRAMS meet at the Oriental Institute unless otherwise noted.

REGISTER To register for adult programs, visit oi.uchicago.edu/programs or eventbrite.com/o/oriental-institute-adult-programs-2495078138 or email oi-education@uchicago.edu. To register for youth and family programs, visit bit.ly/oifamily.



WORKSHOPS

Time Travelers | Ages 4–8

Saturday, January 11, 1:00–2:30pm | OI Museum

Travel back in time to the world of the ancient Egyptians and Mesopotamians—try on their clothes, hear the oldest story ever written, and explore the galleries to find treasured artifacts.

\$16 (nonmembers), \$10 (members; 1 child + 1 adult); \$8/\$5 (each additional registrant); registration required; adults must register and attend with child

Intro to Hieroglyphs | Ages 8–12

Saturday, February 1, 1:00–3:00pm | OI Museum

Learn the basics of the Egyptian hieroglyphic writing system; then take your skills to the galleries and translate real artifacts! By the end of this workshop, you will understand some of the principles of reading Egyptian hieroglyphs as well as be able to recognize key hieroglyphs and phrases that show up on the Egyptian artifacts in many museums. Fun patches available on-site.

\$16 (nonmembers), \$10 (members; 1 child + 1 adult); \$8/\$5 (each additional registrant); registration required; adults must register and attend with child

Junior Archaeologists | Ages 5–12

Saturday, February 22, 1:00–3:00pm | OI Museum

Let loose your inner Indiana Jones! Families dig into our simulated excavation while learning about the real science of archaeology at the Oriental Institute’s Kipper Family Archaeology Discovery Center. This program includes an interactive guided tour of the galleries. Fun patches available on-site.

\$16 (nonmembers), \$10 (members; 1 child + 1 adult); \$8/\$5 (each additional registrant); registration required; adults must register and attend with child

FILMS & LECTURES

FILMS

Ben-Hur

**Sunday, December 15,
2:00–7:00pm** | Breasted Hall

Join OI faculty member Theo van den Hout for a screening of the colossal Hollywood epic *Ben-Hur*, starring Charlton Heston!

Free for OI members and UChicago students; suggested ticketed donation for nonmembers



Lawrence of Arabia

Saturday, May 23, 2:00–7:00pm | Breasted Hall

Join the OI for a screening of the influential epic *Lawrence of Arabia* in Breasted Hall. Winner of seven Academy Awards and starring Peter O'Toole, David Lean's masterpiece demands to be seen on the big screen!

Free for OI members and UChicago students; suggested ticketed donation for nonmembers

LECTURES

The Braidwood Visiting Scholar Lecture | What We Learned from 25 Years of Research at Çatalhöyük

Wednesday, December 4, 7:00–9:00pm | Breasted Hall

Ian Hodder | Stanford University, director of the Catalhoyuk Archaeological Project

Free (registration encouraged; reception to follow)

Star Wars and Religion

Tuesday, December 17, 7:00–9:00pm | Oriental Institute

Russell Johnson | PhD,
UChicago Divinity School

The OI welcomes Russell Johnson for a program based on his wildly popular course *Star Wars and Religion*. Join Russell as he explores ancient influences in George Lucas's vision, as well as the significance of myth and the hero's journey in the groundbreaking *Star Wars* franchise.

Free for OI members and UChicago students; \$5 for nonmembers (registration recommended)



The Marija Gimbutas Memorial Lecture | Anatolians on the Move: From Kurgans to Kanesh

Wednesday, February 5, 7:00–9:00pm | Breasted Hall

Petra Goedegebuure | OI

Free (registration recommended; reception to follow)

Centennial Year Members' Lecture | Martha Roth

Wednesday, March 4, 7:00–9:00pm | Breasted Hall

Martha Roth examines violence in ancient Mesopotamia, how the state controlled its population by punishments and executions.

Free (registration recommended; reception to follow)

Centennial Year Members' Lecture | David Schloen

Wednesday, April 1, 7:00–9:00pm | Breasted Hall

Join the OI's David Schloen as he opens up the world of the Phoenicians and discusses the OI's work at Tel Keisan in Israel.

Free (registration recommended; reception to follow)

Centennial Year Members' Lecture | Gregory Marouard

Wednesday, May 6, 7:00–9:00pm | Breasted Hall

Join the co-director of the Tell Edfu Project for a look at current research and recent discoveries in Egypt.

Free (registration recommended; reception to follow)

Centennial Year Members' Lecture | W. Raymond Johnson

Wednesday, June 3, 7:00–9:00pm | Breasted Hall

Join us as the director of Chicago House and the Epigraphic Survey looks into the OI's monumental history and current work in Egypt.

Free (registration recommended; reception to follow)

VOLUNTEER SPOTLIGHT

DEBORAH HALPERN

Interview by Shirlee Hoffman

How did you become interested in volunteering at the Oriental Institute? How long have you been a volunteer?

My family moved to Hyde Park in the summer of 1998. It was my fascination with ancient Egypt that drew me to the OI. And it was an ad for OI docents in the *Hyde Park Herald* that brought me to the volunteer program. I entered the training program that fall and I have been there ever since.

Did you have any interests or training in the ancient Middle East?

Yes, I have always been curious about the ancient Middle East, and no, until my intense docent training I had no formal training or study. To customize a popular expression, everything I needed to learn about the ancient Middle East I learned at the OI.

What have you done at the OI since you became a volunteer? What do you do now?

I became a docent in 1998 and was invited to join the OI Advisory Council (Visiting Committee) in 2000. During my first few years as a docent, the museum was closed and we would take our show on the road with an outreach program. Over the years I have probably given more than a hundred tours through the museum. Additionally, I have been able to put my professional skills to work with the OI volunteer coordinators and administration with marketing communications and community outreach as well as co-chairing committees for the planning of three successful gala events.

In 2017 I went through the docent training program again, this time with my husband, Philip, as it was an excellent opportunity to refresh my skills and knowledge for giving tours. We have truly enjoyed the opportunity to do tours together and to share the experience in the beautifully enhanced OI galleries.

Today, I continue to give as many tours as possible. I am an active member of the OI Volunteer Book Club and continue to work with the Advisory Council as we celebrate our Centennial year.

What do you particularly like about being a volunteer?

The people.

It is a privilege for the opportunity to learn from and spend time with many of the world's leading scholars of the ancient Middle East.

It is wonderful sharing the passion and love of learning with the volunteers of the OI. They are some of the most interesting people I have ever met, individually and as a group.

It is a joy to meet the people on my tours that I otherwise never would have the opportunity to know. The OI attracts diversified groups of all ages, backgrounds, and interest levels. It is fun to watch both kids and adults get excited and curious about learning from the past and how it connects to them today.



What has surprised you?

I am most surprised at how the OI has literally expanded my world.

Many years ago, my mother made me the Cleopatra costume I requested for Halloween. Yet, I never dreamed that decades later I would have the opportunity to travel to Egypt with one of the OI's leading Egyptologists, Emily Teeter. I have a much better understanding of today's world, and specifically the Middle East, through my studies. I have made many of my closest friends through the OI. My involvement with the OI and the people I have met over the past twenty-one years have truly enriched my life.

What would you say to someone who is thinking of volunteering at the OI?

Do not wait another day! Take a look at our website oi.uchicago.edu/volunteer to see which of the many volunteer opportunities interests you, and then contact our volunteer office to start the process of getting involved. It is one of the greatest gifts you can give to yourself.

Explore becoming a volunteer at oi.uchicago.edu/volunteer.



FRAGMENTS OF AN INSTITUTION

CELEBRATING THE OI AT 100 IN THE SPECIAL COLLECTIONS AND RESEARCH CENTER AT THE UNIVERSITY LIBRARY

by Anne Flannery & Jeff Cumonow



This past fall the Oriental Institute’s museum archivist, Anne Flannery, curated an exhibit at the University Library in celebration of the OI’s centennial. Working in the Special Collections and Research Center with university archivist Dan Meyer and their exhibit team consisting of Patti Gibbons and Chelsea Kaufmann, this exhibit told the story of the OI from its origins at the Haskell Oriental Museum to the establishment of the Oriental Institute and the construction of the building in 1919 and 1931, respectively.

Understanding the OI’s past requires one to sift through its archival history. The archive is where multiple iterations and narratives of an institution live. Preserving, maintaining, and studying the OI’s archives is critical to remembering, understanding, and empathizing with the people behind the OI’s legacy, the scholarly work of the Institute, and the cultures represented in its public museum.

The archival history of the OI represented in this exhibit is fragmentary. Now that these pieces are no longer on display, they are safely stored behind the closed doors of the OI Museum Archives. Access to these materials through an exhibit, however, provides rare glimpses at the pieces of history found in the archives. As a living institution, the OI is not simply a collection point for information and objects, but a place where discoveries—old and new—are made every day.



Images far left: Exhibit cases from the Regenstein exhibit. Left: Original object register from the Haskell Museum.



Top row, from left: The OI around 1931 (P. 18730). Map of the 1919–20 reconnaissance expedition. Middle row, from left: Mold-made creamware water jug from Istakhr, Fars Province, Iran (A22776) from Regenstein exhibit. The *lamassu* being loaded into the OI (P. 18491). Participants of the 1919–20 expedition (P. 6953). Bottom row, from left: The Haskell Oriental Museum at the University of Chicago (University of Chicago Photographic Archive, apf2-03432r, Special Collections Research Center, University of Chicago Library). The University of Chicago campus around 1919 (University of Chicago Photographic Archive, apf2-03062r, Special Collections Research Center, University of Chicago Library).



ORIENTAL INSTITUTE
THE UNIVERSITY OF CHICAGO

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Sun–Tue, Thu–Sat: 10am–5pm
Wed: 10am–8pm
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THE MUSEUM IS CLOSED
January 1
July 4
Thanksgiving Day
December 25

ACCESSIBILITY

The museum is fully wheelchair and stroller accessible. The University Avenue west entrance is accessible by ramp and electronic doors.

PARKING

FREE parking half a block south of the museum on University Avenue, after 4pm daily and all day on Saturday and Sunday.

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For information about group visits, please go to:
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