

# THE ORIENTAL INSTITUTE NEWS & NOTES

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## THE EPIGRAPHIC SURVEY IN LUXOR THE FIRST SEVENTY-FIVE YEARS

W. RAYMOND JOHNSON, FIELD DIRECTOR

### BREASTED IN EGYPT

This year the Epigraphic Survey of the Oriental Institute of the University of Chicago celebrated 75 years of documentation work in Egypt, but the story actually begins more than a century ago. The year 1894 was a momentous one for James Henry Breasted, the University of Chicago, and the field of Egyptology. Breasted completed his degree in Germany, was offered the first chair in Egyptology in the United States here at the University of Chicago by William Rainey Harper, and decided that this was an opportune time to get married. He and his young bride Frances spent their honeymoon traveling on the Nile River, photographing and studying Egypt's spectacular Pharaonic monuments for the first time.

Breasted's excitement at "reading" the temples, tombs, and hieroglyphic inscriptions firsthand was tempered by his dismay at the inaccuracy of some of the copies of those inscriptions that had been the basis of his studies. He was fur-

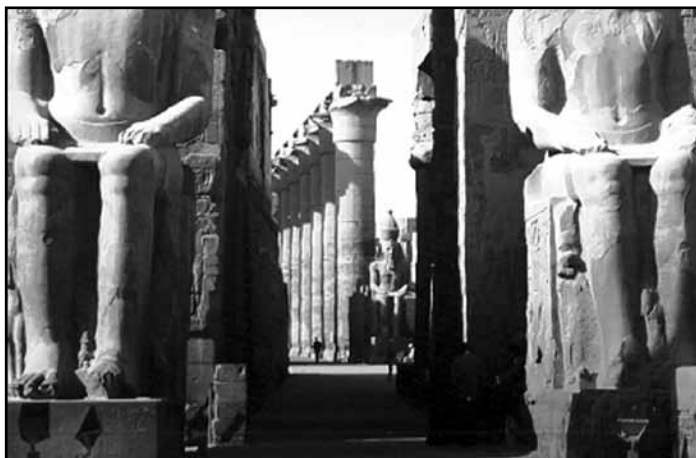
ther alarmed at the serious deterioration the monuments had suffered since earlier expeditions had copied them, due to the depredations of nature and man. Some temples, such as Amenhotep III's shrine to the god Khnum on Elephantine Island in Aswan, published in Napoleon's groundbreaking *Description* volumes, were even wholly missing, quarried away for reuse in the construction of modern sugar factories and cotton mills throughout the country.

Breasted realized that the threat to Egypt's priceless pharaonic heritage was grave, but he also believed that precise documentation and publication could counter the destructive forces of nature and man, preserving precious material from the past against an uncertain future. In 1919 he founded the Oriental Institute of the University of Chicago to be a center of Near Eastern studies in America and became its first Director. He was determined to create an arm of the Oriental Institute that would be permanently based in Luxor, where lay the highest concentration of Egypt's New Kingdom temple and tomb remains. The necessary funds were not forthcoming until 1924, but with the help of John D. Rockefeller, Jr. and increased public interest in ancient Egypt stimulated by the discovery of King Tutankhamun's tomb two years earlier, Breasted's dream was finally realized.

### THE EPIGRAPHIC SURVEY IN LUXOR

The Epigraphic and Architectural Survey of the Oriental Institute, known by most of our friends as Chicago House, was originally set up on the West Bank of Luxor on the desert edge behind the Colossi of Memnon. The core house and work areas were designed by Breasted himself and were built for him by Howard Carter's assistant, A. R. Callender. The original staff consisted of only three people: the director, one artist, and one

*continued on page 2*



*View of Luxor Temple Colonnade Hall from Ramesses II Pylon.  
Photograph by W. Raymond Johnson*

## ROMANCING THE PAST 2000

5 MAY 2000

You are cordially invited to join us at the Drake Hotel in Romancing the Past 2000. The Oriental Institute will host a gala dinner in honor of Janet W. Helman, the third recipient of the James Henry Breasted Medallion. The Breasted Medallion recognizes extraordinary service by a volunteer: support for Institute initiatives, service in leadership roles, active engagement with the Museum, and participation in research and field projects.

*continued on page 23*

### From the Director's Study

With our lead article in this issue we are noting an important milestone in the history of the Oriental Institute, and in fact in the history of ancient Near Eastern studies — the seventy-fifth season of the Epigraphic and Architectural Survey of the Oriental Institute, better known to most of us as “Chicago House” in Luxor, Egypt. The Epigraphic Survey’s Field Director, Ray Johnson, gives a concise historical overview of the chronology and accomplishments of the project. Like many of the “preliminary” reports in *News & Notes*, I am sure this will be consulted for quite some time as an invaluable reference in an area where exhaustive publications take a long time to get written, and definitive project histories even longer. Ray points out that from the beginning, as designed by Breasted, a distinguishing feature of the Epigraphic Survey has been its long-term vision, and its goal of maximizing the amount of information that was to be retrieved and stored. For this Breasted devised a careful methodology, cutting-edge for its period, of close collaboration between photographers, artists, and Egyptologists — well delineated by Ray in the article. This was information technology in the truest sense of the word. New environmental factors are making the information we are dedicated to preserving disappear at an accelerating rate. Let us hope that the Oriental Institute may continue to make adaptations as intelligent and innovative as Breasted’s, now that Information Technology, thanks to the ubiquity of the computer, has become one of the principal axes of social, economic, and cultural transformation of a world rushing into a new millennium.



photographer. Harold H. Nelson was lured away from his position as Head of the History Department at the University of Beirut to become the Epigraphic Survey’s first director, and he remained in that position for twenty-three years.

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**Yarko Kobylecky and Ellie Smith photographing in the southern well of Ramesses III. Medinet Habu. Photograph by Sue Lezon**

In October of 1924 the expedition moved into “Chicago House,” and on 18 November, Nelson cabled Breasted three words: “Work began yesterday.” Later that first season Julius Rosenwald of Chicago paid a visit and agreed to donate funds to enlarge the house and add a scientific library and administrative offices to the complex. Once the facility was enlarged, more staff were hired to expand the work. In 1926 Caroline Ransom Williams, William F. Edgerton, and John Wilson joined the team, increasing the epigraphic staff to four people. By 1927 Breasted had organized the Architectural Survey, headed by Uvo Hölscher, which would work alongside the Epigraphic Survey, excavating at Medinet Habu until 1932 and swelling the ranks even more.

The history of the Epigraphic Survey from the beginning has been one of constant striving to do better, and expanding when necessary to meet the changing demands of the work at hand. Breasted saw the Epigraphic Survey as a vital continuation of the great epigraphic missions of the past, continuing the work of the groundbreakers such as Napoleon, Champollion, Rosellini, and Lepsius. But Breasted desired one major difference; he wanted his expedition to be long-term, to maximize the amount of information that would be recorded and preserved.





***Epigraphers Hratch Papazian and Debbie Darnell collating a drawing at the small Amun Temple. Medinet Habu, 1999. Photograph by Sue Lezon***

The original house and library complex, built mainly of wood and mudbrick, soon proved to be inadequate for the growing needs of the Epigraphic Survey. It was replaced in 1930 by a larger facility on the East Bank made of more permanent materials better suited for the long-term: stone, baked brick, and reinforced concrete, and its location was more central to all of the temple sites. The new complex was designed by two young architects from the University of Pennsylvania, L. Le Grande Hunter and L. C. Woolman, who were personally guided by Breasted in the creation of a spacious, comfortable, and modern residence and work area for staff members who were called upon to live far away from home for six months each year. The facility was completed in June of 1931; the staff took up residence that winter and at the same time the Oriental Institute building in Chicago was finished and occupied.

The three and a half acre complex, recently renovated and the library facility expanded, continues to house the Chicago House crew of photographers, artists, Egyptologists, and conservators from 15 October to 15 April each year. The gardens, which were designed and planted by Harold Nelson and his wife in the early 1930s, are in their glory now.

The professional staff of Chicago House over the years has read like a “Who’s Who” of Egyptology: Directors Harold Nelson, Richard Parker, George Hughes, John Wilson, Charlie Nims, Edward Wente, Kent Weeks, Chuck Van Siclen, Lanny Bell, and Peter Dorman have all upheld the high standards of the Survey and kept us on the course of excellence, sometimes through troubled waters. The epigraphic staff has also included many who have gone on to excel elsewhere and are well known to us all: among them Jim Allen, Rudolf Anthes, Ricardo Caminos, Lorelei Corcoran, John Darnell, William Edgerton, Helen Jacquet-Gordon, Richard Jasnow, Leonard Lesko, Bill Murnane, Peter Piccione, Ann Roth, Siegfried Schott, Keith Seele, Mark Smith, Caroline Ransom Williams, and Frank Yurko. We were extremely fortunate to have our friend, Egyptian Egyptologist Labib Habachi living with us for many years, and now Henri Riad, former director of the Egyptian Museum in Cairo and the Graeco-Roman Museum in Alexandria. Henri has become a beloved father to us all, and is a precious link to a fast-vanishing past.

### **THE CHICAGO HOUSE METHOD**

Breasted committed the Survey to the preservation of Egypt’s cultural heritage by non-destructive means: through documentation so precise it could stand alone as a replacement in the absence of the original monument. Large-format photography (8 × 10 and 5 × 7 inch negatives) is an essential tool in this process, and one of the first goals of Chicago House was to create a photographic archive of as many of Egypt’s accessible standing monuments as possible, photographed inside and out. Breasted’s own negatives and photographs, some from his honeymoon trip, form the core of the Chicago House and Oriental Institute Photographic Archives. Charlie Nims during his time with the Survey took many more. To date there are over 17,000 large-format negatives registered in the Chicago House archives alone, and the number grows each year.

But Breasted understood that photographs alone cannot capture all the details of the often damaged wall scenes of individual monuments; the light source that illuminates also casts shadows which obscure important details. To supplement



***Artist Margaret De Jong pencilling in the small Amun Temple. Medinet Habu. Photograph by Sue Lezon***



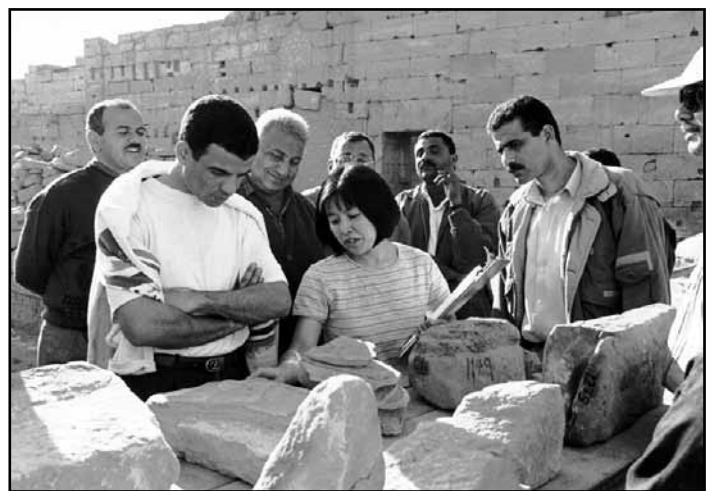
**Dany Roy supervises restoration of Ptolemaic roof blocks. Small Amun Temple, Medinet Habu, 1998/99 season. Photograph by W. Raymond Johnson**

and clarify the photographic record, precise line drawings are produced at Chicago House that combine the talents of the photographer, artist, and Egyptologist. First the wall surface is carefully photographed with a large-format camera whose lens is positioned exactly parallel to the wall to eliminate distortion. From these negatives photographic enlargements up to 20 × 24 inches are produced, printed on a special matte-surface paper with an emulsion coating that can take pencil and ink lines. An artist takes this enlarged photographic print, mounted on a drawing board, to the wall itself, and pencils directly onto the photograph all of the carved detail that is visible on the wall surface, adding those details that are not visible or clear on the photograph. Back at the house the penciled lines are carefully inked with a series of weighted line conventions to show the three dimensions of the relief, and damage that interrupts the carved line is rendered with thin, broken lines that imitate the

nature of the break. When the inking is complete, the entire photograph is immersed in an iodine bath that dissolves the photographic image, leaving only the ink drawing. The drawing is then blueprinted, the blueprint is cut into sections, and each section is mounted on a sheet of stiff white paper. These “collation sheets” are taken back to the wall where the inked details on the blueprint are thoroughly examined by two Egyptologist epigraphers, one after the other, who pencil corrections and refinements on the blueprint itself with explanations and instructions to the artist written in the margins. The collation sheets are then returned to the artist, who in turn takes them back to the wall and carefully checks the epigraphers’ corrections, one by one. When everyone is in agreement, the corrections are added to the inked drawing back in the studio, the transferred corrections are checked for accuracy by the epigraphers, and the drawing receives a final review by the Field Director.

Consultations between artists, epigraphers, and Field Director, the consensus of all talents combined, ensures a finished facsimile drawing that is faithful to what is preserved on the wall in every detail; this is the essence of what is generally referred to as the “Chicago House Method.” The corrected ink drawings, photographs, text translations, commentary, and glossaries are then taken back to Chicago for processing and publication in large folio volumes for distribution worldwide.

We are constantly trying to improve upon our recording methodology, and over the last twenty years have refined our drawing conventions to expand the amount of information that is recorded in each drawing. We are also always reevaluating the basic technology that we utilize in our recording and have recently introduced computer technology and digital imaging in the recording process, although this will not replace the photographic basis for our drawing enlargements, at least not



**Conservator Hiroko Kariya in Epigraphic Survey blockyard demonstrating stone fragment consolidation to American Research Center in Egypt Conservation School. March 1999. Photograph by Sue Lezon**

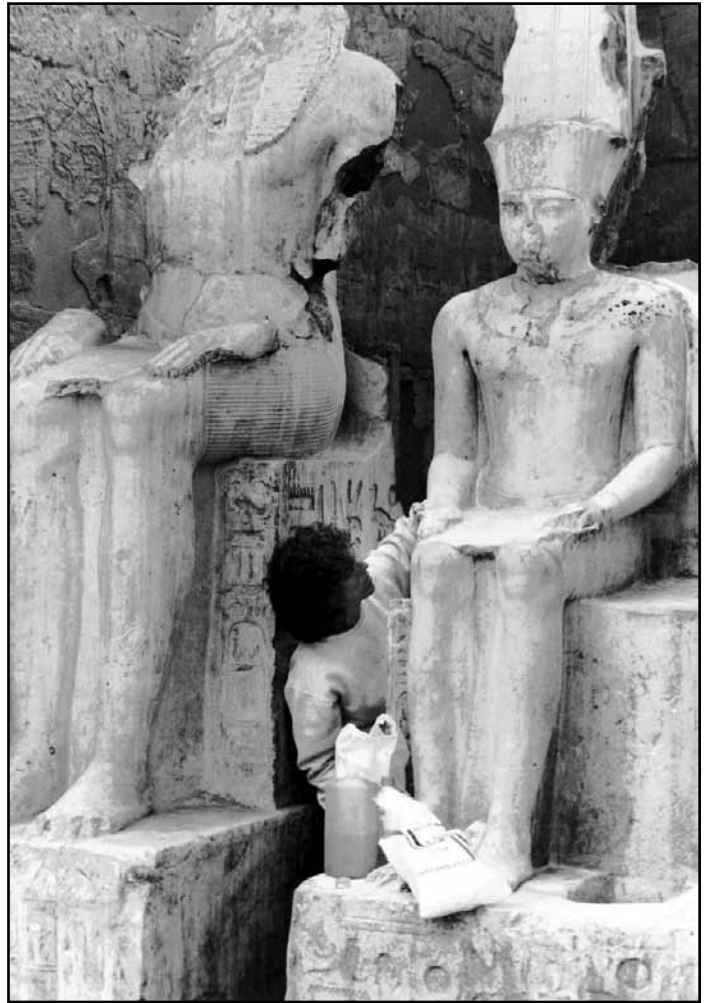


yet. We have found that the relatively low-tech but elegant photographic technology is still much better suited to the field conditions of the desert environment we encounter daily, and the density of information in a single large-format negative is still far greater than any digital image developed so far, and much better suited to the production of our extremely detailed drawings. So, for the time being, our recording process continues to start with the production of large-format negatives. But afterward each negative will be scanned and burned onto CD-ROM for backup, storage, computer manipulation, and eventual inclusion in our new Photographic Archives database (designed by John Sanders and Jason Ur).

## PROJECTS

Breasted asked for and received permission to publish all of the monuments of Ramesses III in Luxor, since not only were these among the best preserved monuments from ancient Thebes, they also preserved references to people and places mentioned in the Bible. This program, with some additions, has been followed by the Survey to this day. Chicago House's first project was to document the great mortuary temple of Ramesses III at Medinet Habu on the West Bank, the southernmost, latest, and best preserved of the long line of New Kingdom mortuary complexes built along the desert edge. The task of photographing and drawing every scene and inscription in the mortuary temple, inside and out, took over thirty-five years to accomplish, and resulted in eight published volumes of the wall reliefs and inscriptions (891 scenes total), and five additional volumes from the Architectural Survey of maps, plans, and excavation reports (including 160 maps and plans, 154 elevations, and 79 reconstructions).

Concurrently the Survey also recorded and published several significant monuments in the Karnak complex: a processional temple of Ramesses III later enclosed within the first court (271 scenes); the "Bubastite Portal" also in the first court (15 scenes); another temple of Ramesses III in the Mut Temple complex (22 scenes); Sety I's great battle reliefs on the north wall of the great Hypostyle Hall (65 scenes); and half of Khonsu Temple at Karnak (261 scenes). On the West Bank in the plain of Assasif the Epigraphic Survey recorded and published the tomb reliefs of Kheruef, steward of the estate of Akhenaten's mother Queen Tiye and overseer of Amenhotep III's jubilee celebrations in Thebes (81 scenes). In Nubia during the Nubian Salvage Project of the 1960s, the Epigraphic Survey recorded the Beit El-Wali Temple of Ramesses II, threatened by the rising waters of Lake Nasser, before it was dismantled and moved to Kalabshah Island, just south of the Aswan High Dam (45 scenes). A total of 1,671 scenes are recorded.



*Conservator Ellen Pearlstein cleaning the small dyad of Amun and Mut. Luxor Temple, Colonnade Hall, 1999. Photograph by Sue Lezon*

## MEDINET HABU

Chicago House is currently working on two projects, one on the East Bank of Luxor, one on the West. Because we are still responsible for the documentation and publication of all of the monuments within Ramesses III's precinct at Medinet Habu, we resumed our work there in the mid-1980s. For the last few years we have been copying the reliefs and inscriptions of the small Amun Temple of Hatshepsut and Thutmose III, Djeser Set, or "Holy of Place," where a pre-creation form of the god Amun was believed to reside, and which Ramesses III enclosed within his funerary complex to lend it greater sanctity. The majority of the drawings of the painted chapels of Hatshepsut and their eastern facade, the earliest portion of the Thutmose temple, have now been successfully completed and collated, and await one final paint collation after the reliefs in that area have been completely cleaned. They will be published in the first volume projected for the Eighteenth Dynasty Temple of Amun at Medinet Habu, while the second volume



**Restored large dyad of Amun and Mut. Luxor Temple, Colonnade Hall, 1999. Photograph by W. Raymond Johnson**

in the series will be devoted to the Thutmoside bark sanctuary area and miscellaneous graffiti, currently underway. The third volume will document the Twenty-fifth Dynasty, Kushite additions to the small temple, and the fourth volume will be dedicated to the Ptolemaic and Roman additions to the east.

Under Lanny Bell's directorship twenty years ago, the Epigraphic Survey added conservation to its program and a conservator to the staff, and we have continued that policy ever since. Now, because of rapidly changing conditions in Egypt that are causing the monuments to decay at an ever increasing rate, we find ourselves obliged to expand our conservation programs even further.

Recently the Epigraphic Survey received a five-year grant from the Egyptian Antiquities Project and USAID, administered through the American Research Center in Egypt, for documentation and conservation of the Thutmoside temple at Medinet Habu and its later additions. Lately the conservation work has focused on the rooftop of the Thutmoside temple,

over the back painted chapels and bark sanctuary, where we have sealed the roof against incursions of rainwater which stained the reliefs inside. Cleaning and desalination of the painted reliefs was initiated this season by our new conservator Lotfi Hassan, with spectacular results. For a full report of recent conservation work, please see the *Oriental Institute 1998–1999 Annual Report*.

### LUXOR TEMPLE

Across the river in the land of the living Chicago House has been involved in another long-term project at Luxor Temple, the place of Amun-Re's divine birth. In 1996 the Epigraphic Survey presented the first volume in its Luxor Temple series, *Reliefs and Inscriptions at Luxor Temple, Volume 1: The Festival Procession of Opet in the Colonnade Hall* (49 scenes total). This volume, the Epigraphic Survey's largest ever, documents in detailed drawings and photographs the first register of decoration in the hall, built by Amenhotep III but largely decorated during the reign of Tutankhamun and his successors. It is one of the very few monuments of Tutankhamun to survive to the present day. The reliefs, executed in the lively style of the late Amarna period, commemorate one of the most important annual festivals in the Egyptian religious calendar, the great Festival of Opet, the occasion when Amun-Re traveled from his palace at Karnak to his birthplace at Luxor Temple to experience rebirth and rejuvenation. The Opet reliefs document in particular detail the lavish water procession associated with this festival, when Amun-Re, his wife the mother-goddess Mut, and their son the moon-god Khonsu traveled from Karnak to Luxor Temple and, later, back to Karnak, in great gilded divine barges towed by the elaborate royal barges of the king and queen, assisted by numerous smaller towboats manned by dozens of oarsmen, the whole procession escorted by a cheering populace on the riverbanks. In the history of Egyptian art there is nothing that equals its scope and lively detail.

I am pleased to announce that the Epigraphic Survey has recently completed the production of *Reliefs and Inscriptions at Luxor Temple, Volume 2: The Facade, Portals, Upper Register Scenes, Columns, Marginalia, and Statuary in the Colonnade Hall* (103 scenes). The title truly says it all. As the companion to Volume 1, which documents the first register of decoration, this second volume covers all the rest. With this volume we have now completed the documentation and publication of all the standing wall remains in the great Colonnade Hall of Luxor Temple, one of the largest, most beautiful, and most threatened monuments in all of Egypt.

### LUXOR TEMPLE FRAGMENT PROJECT

Although the Epigraphic Survey has in the past dealt exclusively with standing wall remains, an exciting opportunity presented itself at Luxor Temple to incorporate fragmentary material in our publication program. The upper walls of the



Colonnade Hall and other parts of Luxor Temple are mostly missing, quarried away in the medieval period when stone was needed for house, church, or mosque construction. Excavations in the 1950s and 1960s, which exposed the southern end of the alleyway of sphinxes linking Luxor and Karnak Temples, also exposed hundreds of buried stone foundations made up of reused block fragments that had been torn off the upper walls of the temple. When the excavations were finished, the fragments were piled in dozens of rows around the temple for future analysis. From this pool of material, the Epigraphic Survey has identified over 1,500 sandstone fragments from the Colonnade Hall alone and has included them in the publication of the hall. Each block fragment is drawn the same way a wall section would be drawn using photographic enlargements, and when the drawings are collated and finished, each fragment drawing is photographed (or scanned) so that scale prints of the drawings can be reassembled for publication. Many of the fragments join to form long strips or sections from numerous identifiable scenes and augment considerably our understanding of the decorative scheme of the missing upper registers. Volume 2 features joined fragment groups from the Colonnade Hall facade that preserve important information about its original decorative program, while Volume 3 in the series will be devoted primarily to the upper register fragment groups, one of which is 75 feet long, and will include an architectural study of the Hall.

In 1995 the Epigraphic Survey received a five-year grant from the Egyptian Antiquities Project, USAID, and the American Research Center in Egypt for conservation and consolidation of the deteriorating decorated sandstone fragments in our Luxor Temple blockyard. Conservators John Stewart and Hiroko Kariya have supervised this project since its inception. This year we erected an on-site conservation laboratory, and initiated the expansion of the Epigraphic Survey blockyard by constructing new damp-coursed brick storage platforms for the proper storage of the thousands of fragments that are still lying on the ground, to protect them against the rising damp.

### THE COLONNADE HALL'S MISSING GODDESSES

Our second volume in the Colonnade Hall series also includes the publication of the colossal statuary found in the Hall. These include two great seated dyads in indurated limestone of the gods Amun-Re and Mut, carved either by Tutankhamun or his successor Ay at the end of the Eighteenth Dynasty, and a seated sculpture of a king from the same period, all appropriated later on by Ramesses II, who erased the original king's names and replaced them with his own. Both dyads are missing the heads of the Mut-goddess figures, but with the generous assistance of colleagues Hourig Sourouzian and Betsy Bryan, I was able to identify the missing heads in the Cairo Museum basement storage area where they had ended up after the clearance of the Hall in the 1880s. The small dyad goddess



***New storage platform under construction. Luxor Temple, Epigraphic Survey blockyard, 1999. Photograph by W. Raymond Johnson***

turns out to be a Late Period, possibly early Ptolemaic restoration of the original Eighteenth Dynasty goddess, which must have broken off (possibly hit by falling roof blocks) and been so damaged she required a totally new upper body.

The large dyad goddess is another story. Her face had broken clean off in antiquity, and dowel holes in both the body and the face fragment attested to an ancient restoration. A cast later proved that there was enough surviving stone for a proper restoration. Through the kindness of Mohamed Saleh, the former Director of the Egyptian Museum, and the Supreme Council of Antiquities, the face of the large-dyad goddess was transferred to Luxor and restored to its body in January 1997 by conservator Ellen Pearlstein of the Brooklyn Museum. We used the restoration as an excellent excuse to clean the whole group, and it looks pretty good these days. Ellen has continued the cleaning program of all the statues during the last couple of years and will finish that task next season.

## EGYPT'S ENDANGERED MONUMENTS

Because the Colonnade Hall is one of the most endangered monuments in Egypt, it is particularly satisfying to be producing these volumes at this time. It is a sad fact that within a few decades our drawings may be all that survives of those delicate reliefs from so long ago. The state of the walls in the Colonnade Hall is extremely bad, and growing worse faster than one would think possible. Nor is it the only monument suffering from accelerating decay.

The problem is this: on account of a rapidly growing population and increased irrigation, Egypt's canals are always full, and the water table is always high. Egypt has experienced unusually high Nile levels during the last two years which only adds to the water in the ground. Because the underpinnings of the Nile Valley are ancient sea beds, a certain amount of salt from those ancient seas dissolves in the groundwater and percolates up to the surface. The stone foundations of Egypt's low-lying temples are constantly in contact with this salt-laden groundwater and act like lamp wicks, drawing more water up into the stone walls above. When the water evaporates from the surfaces of the walls the salts are left behind, crystallizing on the surface of the stone whenever the humidity is high, retreating back into it when the humidity is low. Over the course of time this activity inevitably breaks down the fabric of the stone. The carved reliefs fall or flake off the wall, and eventually the walls cannot support themselves, and collapse. However, it is not just the walls that are affected; the column bases in the Colonnade Hall are showing the same signs of decay. Every single column base has begun to crumble and eventually will not be able to support the great weight of the columns and architraves above. Yet even two years ago none of this extreme decay was showing.

Shockingly, we are noting the same sort of accelerated decay even in the desert site of Medinet Habu. Some of the foundation stones of the small Amun Temple are beginning to break down, requiring emergency intervention. This season Lotfi had to do preliminary consolidation of the foundation of the middle pier of the north Ptolemaic annex, and we must do major reinforcement there next season. In the southern well of Ramesses III, to the left of the mortuary temple, stone weakened by salt migration and high groundwater has caused two entire blocks of the decorated inner corridor to slowly turn back to sand and begin to collapse. One of this season's priorities was the total large-format photographic documentation of the decorated corridors of the well, which are almost totally covered with salt. These negatives have all been scanned and will be digitally joined for comparison with scanned, joined 35 mm negatives produced in the mid-1980s when there was far more to see on the walls. Because Egypt's climate is slowly becoming wetter, with tremendous humidity fluctuations during the course of a year, a process that a short while ago took centuries has now sped up drastically, with disastrous results to Egypt's priceless monuments.

What can we do? First of all, I am urging my colleagues to get out and document while there is something left to document. All epigraphy is salvage epigraphy now, and there is simply too much that has never been recorded. The time to do it is now.

One thing the Epigraphic Survey is doing is prioritizing the most threatened monuments within its concessions for immediate documentation. Next season we will continue our photography of the two deteriorating Ramesses III wells and will tackle the northern one, which is in almost as bad shape as its mate to the south. We will also try to get as many decorated stone fragments as possible at Luxor Temple up off the ground onto protected damp-coursed mastabas during the next few seasons. With the help of Egyptian Antiquities Project funding, we will continue our conservation efforts at both sites. And in order to document more, faster, it is our goal to expand the team of epigraphers, artists, and photographers working on-site during the field season. Our methodology is excellent; more people recording will allow more recording to be done. We simply do not have the luxury of time.

We are Egyptologists, not engineers, and the problems facing the ancient sites are not problems we as Egyptologists can solve, which is extremely frustrating. But we can influence others who are more qualified to help. I am pleased to report that I have assisted in directing the attention of the US Embassy and USAID to the water problem facing Egypt, and particularly the ancient sites of Luxor. The visit of First Lady Hillary Rodham Clinton to Luxor and Chicago House in March 1999 helped as well, as she expressed great concern over the local conservation problems I made sure I pointed out to her. At the luncheon we hosted for her at Chicago House, she told us that she found the University of Chicago's facility and fieldwork in Luxor "a revelation," and was particularly impressed with the dedication and commitment of its staff.

Just before I left Egypt to return to Chicago, on 16 April, US Ambassador Daniel Kurtzer sponsored a historic meeting at the Embassy residence to discuss the water problem and to suggest possible solutions. Present at the meeting were Dr. Gaballa Ali Gaballa, Director General of the Supreme Council of Antiquities; the Swedish Ambassador and two Swedish water engineering firm representatives; the French Cultural Counselor; Dr. Nicholas Grimal, Director of the French Archaeological Institute in Cairo; Dr. Francois Larche, Director of the Franco-Egyptian Center at Karnak; two USAID officials; Dr. Chip Vincent from the Egyptian Antiquities Project; and me. The consensus was that we must all work together, and we must work now, because time has almost run out. Engineering studies will begin immediately and will include Karnak and Luxor Temples. The next meeting was held on 14 May in Luxor and also included the Director of the American Research Center in Egypt, Mark Easton; the Governor of Luxor; and representatives of the Ministry of Agriculture, to discuss drainage



measures that might be taken to lower the water table and slow down the decay. These meetings mark only a first step, but it is a crucial first step.

The Epigraphic Survey of the Oriental Institute of the University of Chicago is dedicated to the preservation of Egypt's priceless cultural heritage through precise documentation and publication of the material as it exists now, a basic first step in any conservation effort. But as it finishes its first 75 years, and faces the new millennium, Chicago House must adapt to the changing conditions in Egypt by intensifying and expanding its documentation and conservation programs in order to preserve what little is left. It is a goal well worth striving for, because Egypt's priceless cultural heritage is the world's cultural heritage, and its loss is our loss.

This was Breasted's vision, and it is alive and well. But there is much to do ...

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*W. Raymond Johnson is the Field Director of the Epigraphic Survey based at Chicago House in Luxor, Egypt. He received his Ph.D. in Egyptian Archaeology from the University of Chicago in 1992 and is presently a Research Associate (Assistant Professor) of the Oriental Institute.*

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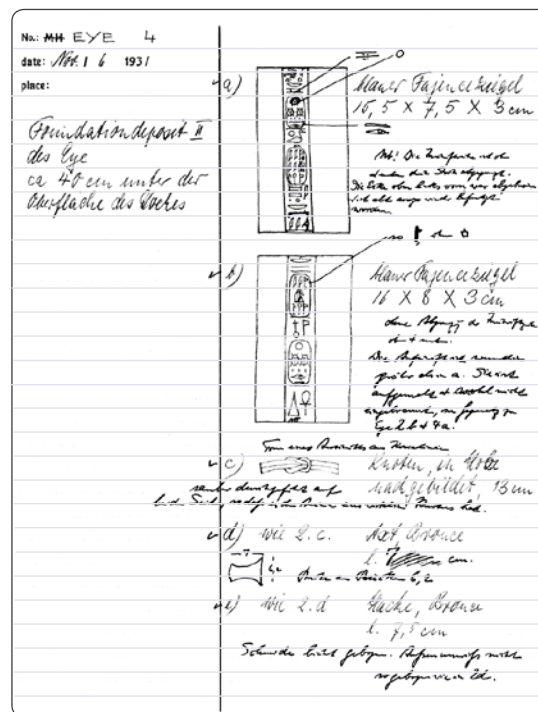
## ADDITIONAL RECORDS RECOVERED FROM THE MEDINET HABU EXCAVATIONS

EMILY TEETER, ASSOCIATE CURATOR

The Oriental Institute has received another group of "lost" field records documenting the 1926 to 1933 excavations at Medinet Habu. In mid-August, Dr. Professor Dietrich Wildung, Director of the Staatliche Museen Berlin, advised us that additional records had been located in their archives. The documents were delivered to New York by Professor Karl-Heinz Priebe, Director in the Staatliche Museen Berlin, and then brought to Chicago by Oriental Institute Museum Director Karen L. Wilson. They will be stored in the museum archives along with the rest of the materials that were transferred from Berlin in 1993 (see *News & Notes* 140, Winter 1994, and *News & Notes* 142, Summer 1994).

Among the materials are two important field registers. Volume VII (1929) includes many objects granted through division to the Oriental Institute, and volume XI (1931/32) documents the excavation of the ruined Temple of Aye and Horemheb, including the discovery of the Aye foundation deposits. The recovery of these two registers means that we are now missing only one-and-a-half volumes of the field registers. These are volume VIII which records the later part of the 1929/30 season, and the lower half of volume V (early part of the 1929/30 season) which, for unknown reasons, was roughly hacked into two pieces.

An intriguing stack of papers and photographs was received with the field registers. One folder contained miscellaneous field photographs of architectural fragments. The papers proved to be sections of an unfinished catalog of the small finds written by Rudolf Anthes during the years leading up to World War II. Approximately two-thirds of this manuscript was received in 1993, and the new documents complete it. The newly recovered chapters include documentation of ushabtis, bronze figurines, metal vessels, amulets, heart scarabs, the tomb of Harsiese, and an index of the private tombs. The Anthes catalog is a very important document for future publication of the small finds from the site because it includes objects in Cairo and Chicago as well as others whose locations are presently unknown. As the only comprehensive record of the small finds, it has provided the framework for



**A page from the newly recovered field register for 1931 documenting glazed votive bricks from the mortuary temple of King Aye. The bricks are on exhibit in the Grimshaw Egyptian Gallery**

a series of forthcoming volumes cataloging the artifacts from the site. The first volume of the renewed publication project, *Scarabs, Scaraboids, Seals, and Seal Impressions* (OIP 118), was written by Emily Teeter with a contribution on Late Antique material by Terry Wilfong of the Kelsey Museum. The volume, which is in press, was funded by a generous gift from the late Joan Rosenberg. The next volume dealing with baked clay and faience figures is in preparation.

## GIFT OF TABLETS

JOHN A. BRINKMAN

On 14 September, the Geographic Society of Chicago presented a generous gift of six cuneiform tablets to the Oriental Institute. The tablets, which range in date from 2047 to 531 BC, had been given to the Society in 1926 by Henry J. Patten, then a member of their Board of Directors. Most of the texts are accounts, and those that are dated come from the reigns of Shulgi, Amar-Suen, Rim-Sin I, Damiq-ilishu, and Cyrus II. A more detailed description of the documents will be published in the future.

*Right: From left to right, John A. Brinkman, Gene Gragg, Carl R. Sholeen, President of the Geographic Society of Chicago, and Vincent Michael, board member of the Geographic Society of Chicago. Photograph by Bruce Powell*



## DEAD SEA SCROLLS SYMPOSIA

The Oriental Institute in conjunction with the Field Museum presents The Dead Sea Scrolls Sunday Symposia Series. The Symposia Series begins Sunday 12 March with an Inaugural Lecture and continues for six non-consecutive Sunday afternoons from 2:00 to 4:00 PM. All lectures are held at the Field Museum, Roosevelt Road at Lake Shore Drive.

### LECTURE SCHEDULE

**12 March**

**Inaugural Lecture**

**Eric Meyers**

**19 March**

**The Site of Khirbet Qumran: Problems and Solutions**

**Jim Strange, Jodi Magness, Yitzhar Hirschfeld, Jim Phillips**

**2 April**

**The Scrolls and the Jews of Graeco-Roman Palestine**

**Norman Golb, James Kugel, Gene Ulrich, Michael Wise**

**16 April**

**The Scrolls and Christian Origins**

**John Collins, Craig Evans, James Vanderkam**

**7 May**

**Scrolls and Millenarianism**

**Adela Collins, Michael Douglas, Eileen Schuller**

**14 May**

**Adjourning Lecture**

**Emmanuel Tov**

EGYPT FILM SEMINAR: SEE PAGE 19



## JANUARY 2000

8 Saturday



### They Wrote on Clay

Fumi Karahashi

Continues through 12 February  
10:00 AM–12:00 NOON, Oriental Institute  
See page 17 for more information

9 Sunday

### The Great Adventure

1:30 PM, Breasted Hall

See page 14 for more information

15 Saturday

### They Wrote on Clay (cont.)

See 8 January

16 Sunday



### Wonderful Things

1:30 PM, Breasted Hall

See page 14 for more information

19 Wednesday



### Paradise Planned: The City in the Ancient Near East

Eleanor Barbanes

Continues through 23 February  
6:30–8:30 PM, Gleacher Center  
See page 17 for more information

19 Wednesday



### Ras Shamra-Ugarit: Past Glories, Present Prospects

Dennis Pardee

8:00 PM, Breasted Hall

See page 13 for more information

22 Saturday

### They Wrote on Clay (cont.)

See 8 January

23 Sunday



### The Pharaoh Awakes

1:30 PM, Breasted Hall

See page 14 for more information

26 Wednesday

### Paradise Planned (cont.)

See 19 January

29 Saturday

### They Wrote on Clay (cont.)

See 8 January

30 Sunday



### Heads in the Sand

1:30 PM, Breasted Hall

See page 14 for more information

6 Sunday



### The Pyramids and Great Cities of the Pharaohs

1:30 PM, Breasted Hall

See page 14 for more information

9 Wednesday

### Paradise Planned (cont.)

See 19 January

12 Saturday



### Warrior Kings and Massive Monuments: The New Kingdom in Ancient Egypt, Part 2 (1070–332 BC)

Frank Yurco

Continues through 25 March

10:00 AM–12:00 NOON, Oriental Institute

See page 18 for more information

12 Saturday

### They Wrote on Clay (ends)

See 8 January

13 Sunday



### Ancient Egypt Goes Hollywood: The Re-Imagining

Michael Berger

Continues through 20 February

1:30–5:00 PM, Oriental Institute

See page 19 for more information

13 Sunday



### The Mummy

1:30 PM, Breasted Hall

See page 14 for more information

13 Sunday



### The Bible and the Monuments

William W. Hallo

7:30 PM, Breasted Hall

See page 13 for more information

16 Wednesday

### Paradise Planned (cont.)

See 19 January

18 Friday



### Egypt Revealed: An Exclusive Tour of Ancient Egypt

John Larson

Continues through 4 March

See page 15 for more information

19 Saturday

### Warrior Kings and Massive Monuments (cont.)

See 12 February

20 Sunday



### The Prince of Egypt

1:30 PM, Breasted Hall

See page 14 for more information

20 Sunday

### Ancient Egypt Goes Hollywood (ends)

See 13 February

## FEBRUARY 2000

2 Wednesday

### Paradise Planned (cont.)

See 19 January

5 Saturday

### They Wrote on Clay (cont.)

See 8 January

23 Wednesday

**Artisan Workshops and Cosmic Symbolism: Ceramic Sculpture from Ancient Egypt**

Peter Dorman  
8:00 PM, Breasted Hall  
See page 13 for more information

23 Wednesday

**Paradise Planned (ends)**

See 19 January

26 Saturday

**Warrior Kings and Massive Monuments (cont.)**

See 12 February

27 Sunday

**Tut's Treasures: Make a Royal Headdress**

1:00–3:00 PM, Oriental Institute  
See page 19 for more information

27 Sunday

**Egypt: The Habit of Civilization**

1:30 PM, Breasted Hall  
See page 14 for more information

19 Sunday

**Cleopatra**

1:30 PM, Breasted Hall  
See page 16 for more information

25 Saturday

**Warrior Kings and Massive Monuments (ends)**

See 12 February

26 Sunday

**Forgotten Mummies**

1:30 PM, Breasted Hall  
See page 14 for more information

27 Monday

**Akhenaten and the Amarna Age in Ancient Egypt: A Course on Audio-Tape**

Frank Yurco  
Continues for sixteen weeks  
See page 18 for more information

29 Wednesday

**The Dead Sea Scrolls and the Current Controversy Over Their Meaning**

Norman Golb  
8:00 PM, Breasted Hall  
See page 13 for more information

## MARCH 2000

4 Saturday

**Introduction to Ancient Egyptian Hieroglyphs Seminar**

9:00 AM–4:00 PM, Oriental Institute  
See page 19 for more information

4 Saturday

**Warrior Kings and Massive Monuments (cont.)**

See 12 February

5 Sunday

**Cleopatra**

1:30 PM, Breasted Hall  
See page 16 for more information

8 Wednesday

**Women in Ancient Egypt**

7:00 PM, Grimshaw Egyptian Gallery  
See page 19 for more information

11 Saturday

**Warrior Kings and Massive Monuments (cont.)**

See 12 February

12 Sunday

**Who Was Cleopatra?**

1:30 PM, Breasted Hall  
See page 16 for more information

18 Saturday

**Warrior Kings and Massive Monuments (cont.)**

See 12 February

## FUTURE EVENTS 2000

5 May

**Romancing the Past 2000: Presentation of James Henry Breasted Medallion**

See pages 1 and 23 for more information

17 May

**Underwater Archaeology Lecture**

Robert Ballard

21 October

**Royal Treasures of Ur**

Oriental Institute  
Continues through 21 January 2001  
See page 13 for more information

All programs subject to change.

### KEY TO SYMBOLS



ADULT EDUCATION COURSES



CORRESPONDENCE / INTERNET COURSES



DINNERS/LUNCHEONS



FAMILY / CHILDREN'S PROGRAMS



MEMBERS LECTURES



SPECIAL EVENTS



FILMS



TRAVEL PROGRAMS

TUT'S TREASURES WORKSHOP: SEE PAGE 19



## MEMBERS LECTURES

### Ras Shamra-Ugarit: Past Glories, Present Prospects

Dennis Pardee

Wednesday 19 January

8:00 PM, Breasted Hall (Reception following)

Dennis Pardee will present an illustrated overview of the excavations at Ras Shamra-Ugarit, a late Bronze Age site (ca. 1400–1185 BC). Discoveries at this former kingdom on Syria's Mediterranean coast, where a French team has been digging since 1929, have included architectural remains, objects, and documents written in Akkadian, Ugaritic, and several other scripts and languages.

Dennis Pardee is a Professor of Northwest Semitic Philology in the Department of Near Eastern Languages and Civilizations.

### The Oriental Institute in conjunction with the Midwest Society of Biblical Literature presents:

#### The Bible and the Monuments

William W. Hallo

Sunday 13 February

7:30 PM

The Joseph and Mary Grimshaw Egyptian Gallery will be open for private viewing from 6:00 to 7:15 PM before Professor Hallo's lecture.

Professor Hallo is a graduate of the University of Chicago and a professor at Yale.

### Artisan Workshops and Cosmic Symbolism: Ceramic Sculpture from Ancient Egypt

Peter Dorman

Wednesday 23 February

8:00 PM, Breasted Hall (Reception following)

Professor Dorman will give a lecture based on his most recent work, a study entitled *Faces in Clay*, an analysis of ceramic sculpture in ancient Egypt, the collaborative organization of artisan workshops, and the potter's wheel as a symbol of creation and cosmic regeneration.

Peter Dorman received his Ph.D. from the University of Chicago in 1985 and is an Associate Professor in Egyptology at the Oriental Institute.

### The Dead Sea Scrolls and the Current Controversy Over Their Meaning

Norman Golb

Wednesday 29 March

8:00 PM, Breasted Hall (Reception following)

With the publication of sixteen new volumes of Scroll texts since the freeing of the manuscripts in 1991, plus additional archaeological investigation of Khirbet Qumran, new evidence has emerged casting further doubt on the Qumran/Essene theory of their origins. While some scholars now acknowledge the anomalies in the theory and increasingly look to Jerusalem as the Scrolls' point of origin, traditional Qumranologists, as shown in their writings and in recent and current exhibitions of the Scrolls, generally continue to protect the still popular early hypothesis. This lecture considers not only the main recent developments, but also the stakes involved in the eventual outcome of the debate.

Norman Golb is the Rosenberger Professor of Jewish History and Civilization at the Oriental Institute and author of *Who Wrote the Dead Sea Scrolls?*

## TREASURES FROM THE ROYAL TOMBS OF UR 21 OCTOBER 2000 – 21 JANUARY 2001

Treasures From the Royal Tombs of Ur, the traveling exhibition from the University of Pennsylvania Museum, will be on view at the Oriental Institute from 21 October 2000 to 21 January 2001. Watch your mailboxes for more information.

## SUNDAY FILMS

Each Sunday afternoon, you can enjoy the best in documentary and feature films on the Middle East at the Oriental Institute. Films begin at 1:30 PM. **Please note change in time from the 2:00 PM film showings the Museum has presented in the past.** Showings have been moved back one-half hour to allow visitors enough time to enjoy the guided tour following each film. Unless otherwise noted, running time for films ranges from 30 to 50 minutes, and there is no admission fee. Free, docent-led guided tours follow each film showing.

9 January *The Great Adventure* — The first episode in the Arts & Entertainment series “King Tut: The Face of Tutankhamun,” this documentary retraces archaeologist Howard Carter’s momentous journey from rural England to the doorway of Tutankhamun’s tomb.

16 January *Wonderful Things* — The second episode in the “King Tut” series. In this film, Howard Carter unseals the tomb, revealing a vast treasure beyond imagination.

23 January *The Pharaoh Awakes* — The third episode in the “King Tut” series. In this film, “Tutmania” sweeps the world, influencing fashion, art, and the movies.

30 January *Heads in the Sand* — The final episode of the “King Tut” series. Scientific studies confirm the pharaoh’s age and royal heritage, while his treasures are imperiled by modern civilization.

6 February *The Pyramids and Great Cities of the Pharaohs* — The land of the pharaohs rises from the sand in this extraordinary film by Egyptologists, historians, and artists who worked together to produce video images of temples, tombs, and pyramids in all their original splendor. (70 minutes)

13 February *The Mummy* — Not just a remake of the classic Boris Karloff thriller, this 1999 film stars Brendan Fraser and is filled with digital special effects. (102 minutes)

Admission fee: \$2 Oriental Institute members; \$2.50 non-members.

20 February *The Prince of Egypt* — This 1998 Dreamworks production applies the latest computer-generated animation to the story of Moses. Admission fee: \$2 Oriental Institute members; \$2.50 non-members.

27 February *Egypt: The Habit of Civilization* — from the PBS *Legacy: Origins of Civilization* series hosted by Michael Wood, who seeks reminders of the ancient past in the present. *Archaeology* magazine called this series “entertaining and highly educational.”

5 March *Cleopatra* — See page 16 for more information, including admission fee, for this feature film. (101 minutes)

12 March *Who Was Cleopatra?* — A documentary from the acclaimed *Archaeology* series. See page 16 for more information.

19 March *Cleopatra* — A documentary from the Arts & Entertainment *Biography* series. See page 16 for more information.

26 March *Forgotten Mummies* — From the award-winning *Archaeology* series produced by the Archaeological Institute of America, this film highlights ways that scientists study aspects of Egyptian daily life, work, diet, and disease using an exceptional source of evidence — ancient mummies.

### EDUCATION OFFICE REGISTRATION FORM

	Members	Non-members	Total
<input type="checkbox"/> Paradise Planned; Gleacher Center	<input type="checkbox"/> \$135	<input type="checkbox"/> \$155	<input type="checkbox"/>
<input type="checkbox"/> They Wrote on Clay; Oriental Institute	<input type="checkbox"/> \$109	<input type="checkbox"/> \$129	<input type="checkbox"/>
<input type="checkbox"/> Warrior Kings and Massive Monuments; Oriental Institute	<input type="checkbox"/> \$135	<input type="checkbox"/> \$155	<input type="checkbox"/>
<input type="checkbox"/> Akhenaten and the Amarna Age; Course on Audio-Tape	<input type="checkbox"/> \$225	<input type="checkbox"/> \$245	<input type="checkbox"/>
<input type="checkbox"/> Introduction to Egyptian Hieroglyphs; Seminar	<input type="checkbox"/> \$51	<input type="checkbox"/> \$59	<input type="checkbox"/>
<input type="checkbox"/> Optional box lunch for \$10.95 (includes beverage)			
Box lunch choices <input type="checkbox"/> Turkey <input type="checkbox"/> Roast beef <input type="checkbox"/> Tuna salad <input type="checkbox"/> Cheese and fruit lunch			
<input type="checkbox"/> Ancient Egypt Goes Hollywood, Oriental Institute			
<input type="checkbox"/> The Mummy; 13 February	<input type="checkbox"/> \$15	<input type="checkbox"/> \$18	
<input type="checkbox"/> The Prince of Egypt; 20 February	<input type="checkbox"/> \$15	<input type="checkbox"/> \$18	
<input type="checkbox"/> Both seminars	<input type="checkbox"/> \$25	<input type="checkbox"/> \$31	
<input type="checkbox"/> Tut’s Treasure Family Workshop	<input type="checkbox"/> \$7 adults	<input type="checkbox"/> \$9 children	<input type="checkbox"/>

### TOTAL

I would like to become a member of the Oriental Institute. Enclosed is \$50 for an annual membership, \$40 for seniors, UC/UCH Faculty and Staff, and National Associates (persons living more than 100 miles from Chicago within the USA). Memberships may be in two names at the same address. **Please send a separate check for membership donation.**

I prefer to pay by  Check  Money order  MasterCard  Visa

Account number: \_\_\_\_\_ Expiration date: \_\_\_\_\_ Signature: \_\_\_\_\_

Name: \_\_\_\_\_ Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_ Daytime phone: \_\_\_\_\_

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

Call the Museum Education Office at (773) 702-9507 for the adult education registration and refund policy.



## TRAVEL PROGRAM

### EGYPT REVEALED: AN EXCLUSIVE TOUR OF ANCIENT EGYPT

18 FEBRUARY – 4 MARCH 2000

Escorted by John A. Larson, Oriental Institute Museum Archivist

#### INCLUDES LECTURES BY:

Zahi Hawass, Director of the Giza Plateau

Kent Weeks, Director of the Theban Mapping Project

Mark Lehner, Director of the Giza Mapping Project

W. Raymond Johnson, Field Director, Chicago House Luxor

Bassam el-Shammaa, Lecturer in Egyptology

The Oriental Institute is delighted to offer *Egypt Revealed: An Exclusive Tour of Ancient Egypt*. Nonstop departures are available from New York.

Cost (land only per person, double occupancy): \$4,595; Air from New York: \$770, from Chicago: \$995; single supplement: \$1,200; tax-deductible contribution to the Oriental Institute: \$400. For more information or to reserve space on this tour, please call the Membership Office at (773) 702-1677.

#### ITINERARY

**Friday 18 February: USA/Egypt** — Depart USA from New York via EgyptAir. Meals in flight.

**Saturday 19 February: Cairo** — You are be greeted and assisted through Immigration and Customs, then escorted by private motorcoach to the Mena House Hotel (Garden Wing).

**Sunday 20 February** — Morning orientation is followed by a lecture, “Discoveries at the Giza Pyramids,” given by Zahi Hawass, Director of the Giza Plateau. Lunch at the Oasis Restaurant. Afternoon at leisure. Late afternoon transfer to the Egyptian Museum for a private visit. After a guided tour you will have time to walk through the museum on your own. A special visit is included to the Mummy Room. During your transfer to and from the Egyptian Museum you will have an opportunity to view the modern city of Cairo. Dinner at a local restaurant. Return to the Mena House Hotel for overnight. B/L/D

**Monday 21 February** — Private sunrise tour of the Giza Plateau and a visit to the Solar Boat Museum, the Sphinx, and the Valley Temple of Khafre, builder of the Second Pyramid at Giza. Final stop for coffee, tea, and biscuits at the panorama of the plateau. Return to the Mena House for breakfast and a lecture, “The Lost City? From Ancient Walls and Pot Sherds to People and Pyramids,” given by Mark Lehner, Director of the Giza Plateau Mapping Project. This evening enjoy a Formal Cocktail and Welcome Dinner Party. Overnight Mena House Hotel. B/D

**Tuesday 22 February** — Morning visit to Memphis to see the fallen colossus of Ramesses II followed by a visit to the mastabas and the funerary complex of King Djoser (2630–2611 BC) at Saqqara. Lunch at the Saqqarah Country Club. A short drive from Saqqara is the area where the real pyramid building began, Dahshur. Your visits include two pyramids built by King Senefru (2575–2551 BC), founder of the Fourth Dynasty and father of Khufu (Cheops), the builder of the Great Pyramid. Dinner at a local restaurant, then enjoy the Sound and Light performance at the Pyramids. Overnight Mena House Hotel. B/L/D

**Wednesday 23 February** — Your day is filled with Islamic history and sites. You begin at the Citadel of Salah el-Din who ruled Egypt from AD 1169 to 1193. Situated within the Citadel is the Mosque of Mohammed Ali, which he built after becoming the Ottoman Governor of Egypt in 1805. Next visit the Mosque of Sultan Hassan, of the Mamluk Period, and the Mosque of el-Rifay, situated close by. Your final stop of the day is at the Islamic Museum, where nearly every object is a beautifully worked design. Lunch at the Nile Hilton followed by a lecture given by Kent Weeks, Director of the Theban Mapping Project, “The West Bank and Its Monuments.” B/L

**Thursday 24 February: Luxor** — Departure to Luxor via EgyptAir. Upon arrival you embark upon the Sonesta Cruiser, your floating hotel for five nights. After lunch, you will visit Luxor Temple. Late afternoon visit to Luxor Museum for a private tour. Then visit Chicago House where you will see firsthand the work done by the Epigraphic Survey Team of the Oriental Institute. Late evening illuminated tour of Luxor Temple, which is the only religious monument in the world that includes Pharaonic, Macedonian, Ptolemaic, Roman, Christian, and Islamic constructions. B/L/D

**Friday 25 February** — Morning bus departure to Dendera, the Temple of Hathor. The exterior back wall is famous for its representation of the legendary Cleopatra and the son she bore Caesar, Ptolemy XV Caesar, known as Caesarion. You drive by bus to Qena where you board your Nile Cruiser for a leisurely return sail to Luxor. B/L/D

**Saturday 26 February** — An exciting day as you visit the West Bank of Luxor. In the Valley of the Kings you visit the tombs of the pharaohs and view the Colossi of Memnon. In the Valley of the Queens you visit Nefertari’s tomb. Also included is a visit to Hatshepsut’s temple, Deir el-Bahri and to Kheruef, documented by the Oriental Institute. Your final stop of the day is at Medinet Habu, where the Epigraphic Survey Team of the Oriental Institute is currently working on recording the scenes of the temple. Late afternoon lecture, “The Work of the Epigraphic Survey Team in Luxor,” given by W. Raymond Johnson, Field Director of Chicago House. B/L/D

**Sunday 27 February** — Early morning private visit to Karnak Temple, prior to normal opening hours. A leisurely lunch will be enjoyed on board your cruiser, followed by an afternoon lecture by Bassam el-Shammaa, Lecturer in Egyptology, as we set sail to Edfu. Late afternoon arrival in Edfu where you dock and visit the Temple of Horus. Evening sail to Kom Ombo as you enjoy the sunset on the Nile. Overnight in Kom Ombo. B/L/D

**Monday 28 February** — Morning visit to Kom Ombo Temple, the only temple dedicated to two gods, Horus the Elder and Sobek the crocodile deity. Sail on to Aswan, situated at the First Cataract. Afternoon visit to Philae Temple, which was re-erected on Agilkia Island after the building of the High Dam to protect it from the rising water of Lake Nasser. Late afternoon visit to the Nubia Museum. B/L/D

**Tuesday 29 February** — This morning you disembark from your cruiser. An optional tour may be taken to Abu Simbel or you may return directly to Cairo for an afternoon and evening of leisure.

**Abu Simbel Option:** A short half-hour EgyptAir flight takes you to Abu Simbel, the grand finale of a voyage up the Nile. Hewn from a mountain for Ramesses II, this magnificent temple is both an ancient and a modern engineering marvel. Return flight to Cairo and the Semiramis Intercontinental Hotel. B

**Wednesday 1 March** — Morning departure by motorcoach to Alexandria via the Desert Road. Your visit begins at Fort Qait Bey, built at the end of the fifteenth century on the site of Pharos Lighthouse, one of the Seven Wonders of the Ancient

World. Continue to Kom el-Dikka, the Roman Amphitheater, and current home of the recently rescued statues raised from the floor of the Mediterranean. Next, the Graeco-Roman Museum. Your final stop is at Kom el-Shogafa, where Christian catacombs and chapels were discovered. You follow the corniche on your way to your hotel to view the Mediterranean of Alexandria and Pompey's Pillar. Dinner at a local restaurant. Overnight at the Alexandria Sheraton, across the street from the gardens of Farouk. Evening at leisure to stroll along the Mediterranean or enjoy the gardens. B/L/D

**Thursday 2 March** — Your morning is filled with opulence as you visit the Royal Jewelry Museum. The collection represents the accumulated treasures of the dynasty that ruled Egypt from Mohammed Ali to King Farouk. From the 1920s the villa was the home of Princess Fatma el-Zahraa. You return to Cairo for an afternoon and evening of leisure. Overnight at the Semiramis Intercontinental Hotel. B/L

**Friday 3 March** — Today is a full day of leisure to be used to revisit your favorite sites or simply shop for last minute gifts and treasures. Optional shopping excursion. This evening you board a Nile Dinner Cruise for a private Farewell Dinner and sail on the Nile. Overnight at the Semiramis Intercontinental Hotel. B/D

**Saturday 4 March: Egypt/USA** — Today we bid Egypt farewell and transfer to Cairo International Airport for our return flight to the USA. B

## CLEOPATRA FILM SERIES

**Sundays 5, 12, and 19 March**

**1:30 PM**

**Oriental Institute**

In conjunction with Women's History Month, the Oriental Institute Museum presents three different film "takes" on Cleopatra. All three films — a classic Hollywood epic and two documentaries — will be shown on the big screen in Breasted Hall at 1:30 PM on consecutive Sundays in March.

**Cleopatra**

**Sunday 5 March**

This grand 1934 Cecil B. DeMille epic starring Claudette Colbert offers dramatic action in lavish and remarkably authentic settings. Cleopatra's costuming was researched with special care — Ms. Colbert appears in clothing and jewelry that recreates treasures found in ancient Egyptian tombs. (101 minutes, b&w)

All who attend receive a special handout of historical information and viewing tips prepared by Egyptologist Michael Berger, whose special interest is in ways popular film can be a springboard for the study of ancient cultures.

Admission fee: \$2 Oriental Institute members; \$2.50 non-members.

**Who Was Cleopatra?**

**Sunday 12 March**

From the acclaimed *Archaeology* series, this documentary considers current debate on the life and times of Cleopatra, as well as the role ancient Egypt played in shaping Greek civilization. (28 minutes, color) Admission is free.

**Cleopatra**

**Sunday 19 March**

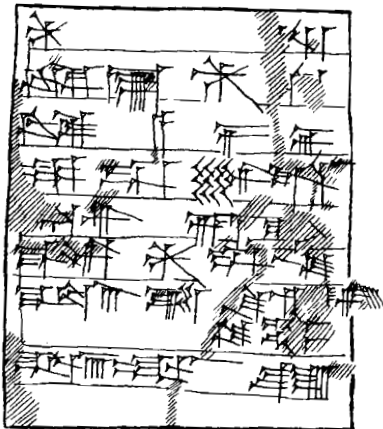
This film from the Arts & Entertainment *Biography* series mixes rare footage with new research and exclusive interviews to present a biographical portrait of Cleopatra that strives to separate myth from fact. (50 minutes, color and b&w) Admission is free.



**THEY WROTE ON CLAY****Fumi Karahashi****Saturdays****8 January–12 February****10:00 AM–12:00 NOON****Oriental Institute**

This class is the first in a series of courses designed to prepare members and friends for *Treasures from the Royal Tombs of Ur*, a special traveling exhibition from the University of Pennsylvania Museum that opens at the Oriental Institute Museum on 21 October 2000.

It is difficult to conceive of life without some form of writing. But like any new technology, writing had to be invented, and it was the Sumerians — using reeds pressed upon clay — who created one of the world's earliest writing systems nearly 5,000 years ago. The invented script, which we call "cuneiform," was used to produce documents that ranged from records of business transactions and royal inscriptions to some of the ancient world's most sophisticated examples of literature and law. This six-session course explores the evolution of the Sumerian writing system and uses translations of original texts to discuss ways in which these writings help us understand the great civilization that emerged in ancient Sumer.



**Instructor** Fumi Karahashi is a Ph.D. candidate in Sumerology in the University of Chicago's Department of Near Eastern Languages and Civilizations. This course meets at the Oriental Institute on Saturdays from 10:00 AM to 12:00 NOON beginning 8 January and continuing through 12 February 2000. Pre-registration required.

**Required text**

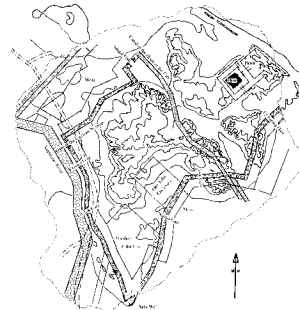
Roux, George. *Ancient Iraq*. London: Penguin Books, 1992.

See page 14 to register.

**PARADISE PLANNED:  
THE CITY IN THE ANCIENT NEAR EAST****Eleanor Barbanes****Wednesdays****19 January–23 February****6:30–8:30 PM****Gleacher Center**

Over five-thousand years ago on the sun-baked plains of Mesopotamia, the world's first true cities were erected. From that time forward, cities throughout the ancient Near East shared at least one commonality — their physical form reflected the power, beliefs, fears, and aspirations of those who built or controlled them.

Focusing on the regions of Mesopotamia and ancient Persia, this six-session course surveys city-building from the earliest times to the advent of Islam. Explore such cities as Babylon, Nineveh, Ur, and Persepolis to discover how a great urban center can be studied as an archaeological artifact. Learn how the arrangement of temples, palaces, houses, parks, public squares, and gardens reveal insights into social, political, and cultural life within the city. This course also investigates the environmental forces and cultural issues that shaped the conception and design of ancient Near Eastern cities and examines the texts and art that record the ancients' own perceptions of urban society.



**Instructor** Eleanor Barbanes holds a Masters degree in Architecture and a Ph.D. in Ancient Near Eastern Archaeology. Since 1982 she has worked on archaeological projects in the Middle East, most recently with the Oriental Institute's regional surveys in Syria, Turkey, and Yemen. She is now the Construction Coordinator for the Department of Design and Construction at the Art Institute of Chicago.

This course meets at the Gleacher Center, the University of Chicago's downtown center, located at 450 North Cityfront Plaza Drive, just east of Michigan Avenue along the Chicago River. This course meets from 6:30 to 8:30 PM on Wednesday evenings beginning 19 January and continuing through 23 February 2000. Pre-registration required.

See page 14 to register.

**WARRIOR KINGS AND MASSIVE MONUMENTS:  
THE NEW KINGDOM IN ANCIENT EGYPT,  
PART 2 (1070–332 BC)**

**Frank Yurco**

**Saturdays**

**12 February–25 March**

**10:00 AM–12:00 NOON**

**Oriental Institute**

This eight-session course traces the history of Egypt in the last dynasties of the New Kingdom, an era famous for great warrior-pharaohs and for some of ancient Egypt's most magnificent monuments. Encounter such rulers as Seti I, a military commander of the first rank, and Ramesses II, whose clash with the Hittites at the Battle of Kadesh led to one of the ancient world's most renowned peace treaties. Learn about the massive building projects of the Ramesside pharaohs, whose monuments include the Colonnade Hall at Karnak and Ramesses II's colossal temple hewn out of the cliffs at Abu Simbel. Then see Egypt's grandeur wane as invasions from abroad and political disintegration at home bring the New Kingdom to its end.

**Instructor** Frank Yurco is an Egyptologist who has taught numerous courses on ancient Near Eastern history, language, and culture, both at the Oriental Institute and the Field Museum of Natural History. This course meets at the Oriental Institute on Saturdays from 10:00 AM to 12:00 NOON beginning 12 February and continuing through 25 March 2000. Pre-registration required.

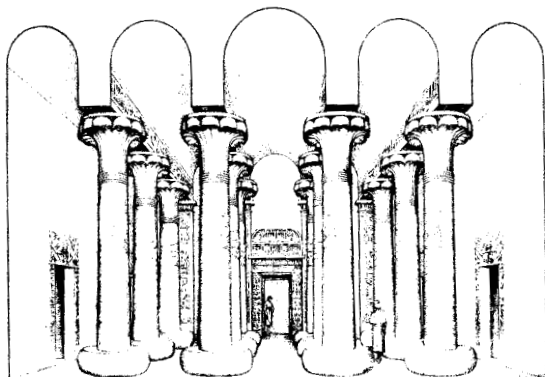
**Required texts**

Grimal, Nicholas. *A History of Ancient Egypt*. Oxford: Blackwells, 1992.

Kitchen, Kenneth A. *Pharaoh Triumphant*. Mississauga: Benben Publications, 1982.

Lichtheim, Miriam. *Ancient Egyptian Literature, Volume 2: The New Kingdom*. Berkeley: University of California Press, 1976.

See page 14 to register.



**AKHENATEN AND THE AMARNA AGE IN  
ANCIENT EGYPT: A COURSE ON AUDIO-TAPE**

**Frank Yurco**

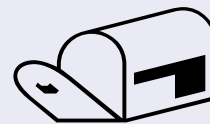
**Beginning 27 March and continuing for sixteen weeks**

With the possible exceptions of Tutankhamun and Cleopatra, few ancient Egyptians have inspired more interest than the pharaoh Akhenaten and his queen, Nefertiti. Ruler of Egypt from 1350 to 1334 BC, Akhenaten is best known for the dramatic religious revolution he led from the capital city he built at the Egyptian site of Tell el-Amarna. Based on the most recent scholarship, this correspondence course features audio-taped lectures by Egyptologist Frank Yurco. Listen to the lectures at home — or in your car — to gain new insights on the reign and influence of Akhenaten, the role of Nefertiti, and the radical modification of ancient Egypt's system of worship that occurred during the time period which has come to be known as the Amarna Age.

The tapes, accompanied by supplemental readings, are organized into eight lessons. With every lesson, the instructor provides a brief assignment that allows you to demonstrate your understanding of the course material. Complete each assignment and return it by mail or fax. The instructor will review the lesson, give comments, answer any questions, and return it by mail. This course begins 27 March 2000 and continues for sixteen weeks. Registration must be received by 10 March.

**Instructor** Frank Yurco is an Egyptologist who has taught numerous courses on ancient Near Eastern history, language, and culture, both at the Oriental Institute and the Field Museum of Natural History.

**Required texts**



Aldred, Cyril. *Akhenaten: King of Egypt*. London: Thames and Hudson, 1988.

Redford, Donald B. *Akhenaten: The Heretic King*. Princeton: Princeton University Press, 1984.

**Recommended texts**

Assmann, Jan. *Moses the Egyptian*. Princeton: Princeton University Press, 1997.

Brier, Robert. *The Murder of Tutankhamun: A True Story*. New York: Putnam's Sons, 1998.

See page 14 to register.

## FILM SEMINAR

### **Ancient Egypt Goes Hollywood: The Re-Imagining Sundays 13 and 20 February 1:30–5:00 PM**

Egyptologist Michael Berger returns for a “sequel” to *Ancient Egypt Goes Hollywood*, the popular film and discussion series exploring fact and fantasy in Hollywood depictions of ancient Egypt. This winter’s program discusses two new Hollywood epics, both of which will be shown on Sundays at 1:30 PM in Breasted Hall. On Sunday 13 February see writer-director Steven Sommers 1999 film *The Mummy*, filled with digital effects. On Sunday 20 February, view *The Prince of Egypt*, a 1998 Dreamworks production that applies the latest computer-generated animation to the story of Moses.

After each movie, join Berger to compare the film with other classics of the genre, including Cecil B. DeMille’s 1923 and 1956 versions of *The Ten Commandments* and mummy movies

that range from the 1932 Boris Karloff thriller to the 1955 parody *Abbott and Costello Meet the Mummy*. Seminar sessions include film clips, handouts, and refreshments.

**Instructor** Michael Berger, Manager of the University of Chicago’s Language Resource Center, is an Egyptologist interested in ways that popular film can be a springboard for the study of ancient cultures.

Pre-registration required. Participants may sign up for a single session or receive a reduced rate by pre-registering for both. Space is limited.

Fee: \$15 per session for Oriental Institute members; \$18 per session for non-members.

Fee for both sessions: \$25 for members, \$31 for non-members. Fee includes admission to the film as well as the post-film seminar.

See page 14 to register.

## SPECIAL EVENTS AND FAMILY PROGRAM

### SEMINAR

#### **Introduction to Ancient Egyptian Hieroglyphs Saturday 4 March 9:00 AM–4:00 PM**

#### **Breasted Hall and the Joseph and Mary Grimshaw Egyptian Gallery**

If you’ve always wanted to learn about ancient Egyptian hieroglyphs — but never had the time to take a lengthy course — this special event is for you. Join three Oriental Institute Egyptologists for a one-day workshop that highlights the origins and development of the ancient Egyptian language, the nature of the scripts, the scribal tradition, and the skills needed to read the royal names and basic inscriptions that appear on ancient Egyptian reliefs and monuments. The program includes lectures, reading exercises, study sessions, and a visit to the new Joseph and Mary Grimshaw Egyptian Gallery to practice your new skills.

#### **Program Presenters**

**Peter F. Dorman, Associate Professor of Egyptology, Oriental Institute and the Department of Near Eastern Languages and Civilizations**

**Janet H. Johnson, Professor of Egyptology, Oriental Institute and the Department of Near Eastern Languages and Civilizations**

**Emily Teeter, Associate Curator, Oriental Institute**

Fee: \$51 for Oriental Institute members; \$59 for non-members. Pre-registration required. Fee includes tuition, materials, supplies, and closing reception. Box lunches with beverage at a rate of \$10.95 each will be ordered on request.

See page 14 to register.

### FAMILY PROGRAM WORKSHOP

#### **Tut’s Treasures: Make a Royal Headdress Sunday 27 February 1:00 – 3:00 PM**

Discover the life and times of King Tut, the pharaoh who ruled Egypt when he was just a boy. Create your own version of the golden royal headdress the mummy of Tutankhamun was wearing when archaeologists first opened his tomb. Then don your mask and other pharaoh-finery to have your photograph taken standing next to the colossal statue of King Tut in our new Egyptian Gallery. This family event is for children ages 5 and up, accompanied by an adult.

Fee: \$7 per person for Oriental Institute members; \$9 for non-members. All materials and supplies included. Space is limited: Pre-registration required.

See page 14 to register.

### GALLERY TALK

#### **Women in Ancient Egypt Wednesday 8 March 7:00 PM**

#### **Joseph and Mary Grimshaw Egyptian Gallery**

Join the Institute’s docents to encounter wives, mothers, priestesses, and queens in this gallery talk that explores women’s roles in ancient Egypt. See exhibits featuring the clothing, jewelry, furnishings, and decorative arts that were found at ancient sites ranging from temples and tombs to royal palaces.

This program is offered in conjunction with Women’s History Month. Admission is free and pre-registration is not required.



## LETTERS FROM THE FIELD

## TELL KURDU, TURKEY

K. Aslihan Yener

Dear Members,

I write to you as the 1999 field season in Turkey comes to an end. The following is a summary of work completed this season.

The 1999 season at Tell Kurdu (5 August to 15 September) consisted of six trenches, three large and three small, dating to the Amuq E (or Ubaid-related, ca. 4800–4400/4300 BC), Amuq D (ca. 5200–4800 BC), and a late phase of Amuq C (or Halaf-related, ca. 5700–5200 BC) periods. Pise-slab constructed architecture, industrial areas, and associated trash deposits were unearthed. In addition, a team from Boğaziçi University conducted a magnetometer survey over two large portions of the site.

The excavation staff included Aslihan Yener (University of Chicago), project director; Christopher Edens (University of Pennsylvania), site director; Steven Batiuk (University of Toronto), Jesse Casana (University of Chicago), Rana Özbal (Northwestern University), Amir Sumikai-Fink (University of Chicago), Bakiye Yükmén (Mustafa Kemal University), trench supervisors; Bülent Demir, Özlem Doğan, Lale Döğüscü, Serap Güzel, Dilem Karaköse, Halim Kes (Mustafa Kemal University), Heather Snow (University of Toronto), Nadine Chenier (Laval University), trench assistants; Benjamin Diebold (Yale University), pottery analysis; Heidi Ekstrom (Saint Mary's

University), flotation and botanical analysis; Michelle Loyet (University of Illinois), faunal analysis; Brenda Craddock (independent scholar), illustration.

Jesse Casana placed Trench 11 (10 × 10 m) and Trench 15 (excavated over a 5 × 10 m area) along the western side of Trench 2. Three phases of kilns for firing pottery formed three sides around a central open space. One round and three square kilns, along with kiln fragments, could be discerned. Numerous wasters and frequent ceramic slag were unearthed in this industrial installation suggesting that the production of pottery had gone beyond a cottage industry and was a specialized craft product. The workshop dates to the Amuq Phase E.

Amir Sumikai-Fink placed Trench 14 (4 × 10 m), a step trench over the east slope of the south mound in order to cut from the modern mound surface to virgin soil below the present level of the surrounding plain. Part of a building was unearthed as well as bedded trash deposits. Two ovens were uncovered in a corner of the area as well as trash deposits that contained numerous fragments of clay sealings, tokens, figurines, and beads. The pottery suggests a date of Amuq Phase E.

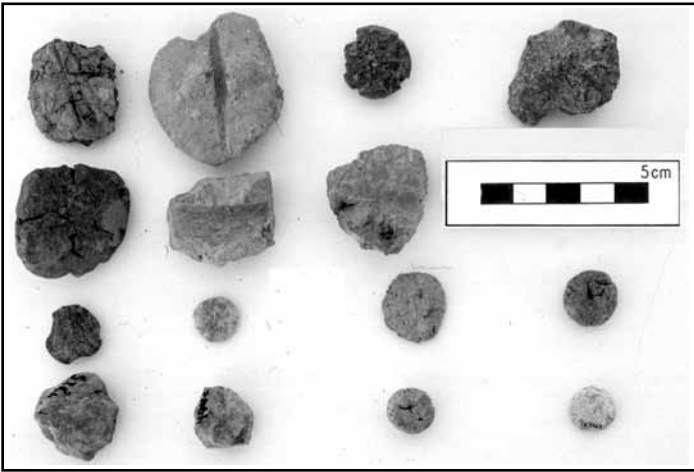
Rana Özbal placed Trench 12 (10 × 10 m) and Trench 16 (excavated over a 5 × 10 m area), in the west end of a building partly revealed by a magnetometer reading in 1998. A courtyard and a second open space framed by a multi-roomed rectilinear structure with surprisingly thick walls was unearthed. The pottery belongs to the Amuq Phase C, or Halaf-related period.

Bakiye Yükmén placed Trench 13 (5 × 5 m) toward the base of the south mound on its northwest side, Steve Batiuk placed Trench 18 (3 × 3 m) near the saddle in the north and Trench 17 (2 × 2 m) to the southwest of the south mound to assess bulldozer activities and the topography of the settlement. The evidence suggests that the Amuq Phase E settlement formed an oval oriented southwest-northeast above earlier occupation.

A number of important administrative devices were found during the excavation. These include geometrically shaped tokens, decorated stamp seals, and seals in very unusual shapes of small, stylized dogs, fingers, stalks, and double conicals. Several beads with incised figurative designs occurred in a whole variety of shapes, although in less secure contexts. One in particular, a cylindrical bead, presented exciting possibilities about the use of beads as seals, which appear at other sites during the subsequent Uruk period. Another sealing with a foliate impression resembles examples found at Tepe Gawra and Değirmentepe and presents possibilities of long distance communication. Bailing tags, basket sealings, and other lumps of mud, some impressed with fingerprints, tokens, or string, indicate a complex management of commodities at the site.



Figure 1. Rectangular prismatic bead with four carved facets impressed on clay. Tell Kurdu



**Figure 2. Clay administrative devices, tokens, balling tags, and other impressed objects. Tell Kurdu**

Other small finds include all varieties of polished stone objects — serpentine, obsidian, nephrite, basalt, marble, gabbro, and soapstone axes, bowls, maces, pendants, beads, and adzes. Miniature human figurines with conical headgear and cylindrical skirt, and other animal figures represent other finds in the clay repertoire. Tiny fragments of metals, as well as an exciting copper ore found in the Halaf/Ubaid transition suggest metal was also a part of the assemblage at this site.

The 1999 season of excavation has greatly increased our understanding of Tell Kurdu. The pottery workshop with kilns and storage compartments on the east slope of the mound suggest public organization of craft and subsistence. Sealing activity points to a managed and systemic bureaucratic system at the site. Future excavations will expand the horizontal exposure of this large and impressive Chalcolithic site.

## SURVEY ACTIVITIES

In addition to the Tell Kurdu excavation several survey teams were out roaming the landscape in the Hatay. Our former student, Tim Harrison from the University of Toronto, conducted a three-week survey of third-millennium sites in the Amuq valley. During the course of the investigations, a basalt fragment containing a Luwian Hittite hieroglyphic inscription from the Iron Age was discovered at a farmhouse garden on Tayinat al-Sughir. The fragment was said to come from Tell Tayinat and represents the first inscription found by the newly activated Amuq Valley Regional Project.

Another small three-day reconnaissance of the mining regions of the Amanus Mountains was conducted by the author in conjunction with the Turkish Mineral and Research Institute and Boğaziçi University. One of the many mines at Kiseçik contained veins of arsenopyrites in conjunction with chalcopyrite, which present a very intriguing co-occurrence. That is, smelting this material would produce a natural arsenical bronze and has



**Figure 3. Two domestic ovens. Tell Kurdu**

important implications for the very early arsenical bronzes found at previous excavations at Amuq sites. In the course of the survey an inscription was discovered at a 2,000 m altitude, carved on a large boulder on a seldom traveled path through the mountains to the Mediterranean Sea. The word “Antioch” in Greek could easily be read and is tentatively dated to AD 500. These finds present glimpses into the still as-yet undiscovered materials that wait to be fully investigated in the foothills and steeper slopes of the Amanus Mountains.

The third survey group, the Orontes Delta Survey directed by Hatice Pamir, unearthed 30 new sites at the mouth of the Orontes River near the Mediterranean coastal town of Samandağ. The majority of the sites were classical, Byzantine, and Islamic. The Islamic finds are being investigated by Tasha Vorderstrasse (University of Chicago). The much sought after Late Bronze Age Sabuniye, first excavated by Woolley, was rediscovered, measured, and its surface intensively surveyed. Beautiful examples of stirrup jars and other Aegean related Late Bronze Age ceramics were recovered. Other Late and Early Bronze Age sites were found on the foothills overlooking the river as well. Al-Mina was carefully measured and its surface surveyed.

This season was made possible through the generous contributions of the Amuq Valley Committee and the Turkish American community in the wider Chicago area. We would also like to thank the members of the Oriental Institute, the Kress Foundation, and the Institute of Aegean Prehistory for their continuing support of this project.

**HADIR QINNASRIN, SYRIA****Donald Whitcomb**

Dear Members,

The city of Aleppo in north Syria became, for a short time this September, a gathering place for the Oriental Institute. Specifically, on the 16th of the month, Fred Donner, Tony Wilkinson, and others joined me for a visit to the site of Hadir Qinnasrin. The visit began with an examination of the acropolis of the classical city of Chalcis (now Tell Nabi 'Is). This provided a good view of the vast plain of the Qoueiq River and the site of Hadir, about four kilometers to the east.

Hadir Qinnasrin is a site of great potential, as explained in *News & Notes* 163, Fall 1999. But our 1998 trenches have been backfilled and there is little to see. We gravitated to the old mosque and the nearby cemetery, within which one can see stone walls and artifacts of early Islamic occupation. Among the stones is a limestone lintel with a long inscription in Kufic Arabic script; this provided an epigraphic challenge to our party (as it did on our previous try in 1998). We did have time to see an empty lot called the Jurat al-Nasara, the depression of the Christians; this was explained to us by a local townsman as part of the Byzantine town. He may be a rather perceptive archaeologist and have indicated a likely place to begin excavations.

During the next week, I revisited the town of Hadir in the company of either Fedwa Abido or Omar Mahmud, both of the Islamic section of the Aleppo Museum, and with the interested assistance of Katherine Strange and Colleen Coyle, both graduate students touring in Syria. We began in the municipality where



**Fred Donner and Fayssal Abdullah examine a Kufic inscription**



**Colleen Coyle checks a marble column in a private courtyard**

we were greeted by friends from last year, one of whom, Ahmad Kalbun, led us to a school yard and large courtyard south of the old mosque. Visible on the surface were stone walls, ovens and ash, and quantities of glazed sherds; this was especially gratifying in that my hypothetical plan of the city includes precisely this area. In the following days we wandered the streets of the town, visiting shrines with ancient stones peaking out of the foundations, and, more importantly, private houses most of which had a few old columns or capitals gracing the courtyard. We were invariably welcomed and invited to take pictures.



**The Oriental Institute delegation to Hadir Qinnasrin with (left to right) Omar Mahmud (Aleppo Museum), Fred Donner, Shumeet Banerji, Don Whitcomb, Fayssal Abdullah (University of Damascus), and Tony Wilkinson**

Putting all this information together, one arrives at the picture of an urban center south and east of the old mosque, which forms the slight rise of a mound and encloses a late Byzantine and early Islamic city. More importantly, despite the rapid development of Hadir in the last decade, there are numerous areas available for archaeological investigation. Happily the warmth and interest of the people in Hadir bode well for the investigation of the history of their town when it was known as Qinnasrin, the capital of north Syria.



## JANET HELMAN TO RECEIVE JAMES HENRY BREASTED MEDALLION 2000

“I have a course starting, and you should be in it.” Upon hearing those words, Janet W. Helman began her twenty-year association with the Oriental Institute. They were spoken in 1979 by then-Volunteer Chairman Peggy Grant, who saw in Janet the kind of intellectual acuity and wondrous energy that marks an Oriental Institute volunteer. Since then, Janet has been teacher, student, excavator, tourist, supporter, advocate, and, especially, friend to the Oriental Institute and its faculty, staff, and volunteers.

Gene Gragg, Director of the Oriental Institute, is delighted to announce that Janet Helman will be awarded the James Henry Breasted Medallion on Friday 5 May 2000, at a black-tie gala at the Drake Hotel. The Breasted Medallion is the Institute’s highest honor and is awarded at the Director’s discretion based on criteria that include service and leadership on committees, support for Institute projects, and active engagement with Oriental Institute museum, research, and field projects. Janet’s career at the Institute perfectly captures the spirit of the Medallion.

That 1979 course was the docent training sequence, team-taught by members of the Oriental Institute faculty. After completing the course, Janet began giving tours of the galleries, an experience that “convinced me I did not know anything.” That could only be remedied by more study, so Janet took an introductory course on hieroglyphs with Janet H. Johnson, Professor of Egyptology and Director of the Institute from 1983 to 1989. Janet was welcomed into the class, with the stipulation that she take an active role in the course, which had only five students. The success of that experience led to other courses with other members of the faculty, including many courses with the late Klaus Baer and Helene Kantor. Associate Professor Robert Ritner describes Janet as an “outstanding student, an engaged and active member of my classes, who made them fun for the other participants.”

With that level of training, it was only natural that Janet would soon lead the Institute’s volunteer corps. After a year of co-chairmanship with Peggy Grant, Janet took over as Volunteer Chairman in 1984 and would lead the docents for nine years. Janet recalls fondly the *esprit de corps* of the volunteers, while her fellow docents and the Institute faculty and staff are quick to point out that it was Janet herself who did much to create and strengthen that bond, with the recruitment of several new docents and, especially, new educational initiatives with then-Museum Education Head Joan Barghusen. Joan and Janet shared an office that could charitably be described as “snug,” boasting as it did desks for the two of them, the growing docent library, and enough spare room for a visitor. That visitor was often a faculty member, planning the next adult education offering or discussing



*Janet flanked by her workmen at Giza*

the best format for a docent training course. The office became a home away from home for Janet, and the Institute is grateful for her dedication and for the patience and support of Janet’s husband Bob and their three children.

As is true of so many of the Institute’s volunteers, Janet’s ties to the Institute stretch overseas. After traveling to Egypt on an Institute study trip, she worked for a month on the Giza Plateau with Assistant Professor Mark Lehner in 1991. She was allocated a square as her responsibility, with two workmen to assist her (see photograph).

Since retiring as Volunteer Chairman in 1993, Janet has continued her activities at the Institute. In addition to regular attendance at docent workshops and lectures, she has served on the Oriental Institute Visiting Committee since 1982 and was a key member of the Legacy Campaign Executive Committee, which led the successful efforts to raise over ten million dollars for the Institute’s expansion, renovation, and climate control project, completed in 1998. She has most recently worked with Research Associate Abbas Alizadeh on the Institute’s Persian artifacts.

On behalf of the faculty, staff, volunteers, and friends of the Oriental Institute, we congratulate Breasted Medallion recipient Janet Helman!

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