



THE LIFE OF MERESAMUN

A TEMPLE SINGER
IN ANCIENT EGYPT

Plus:

- BEER BREWING IN ANCIENT MESOPOTAMIA
- AUDIO TOURS NOW AVAILABLE AT THE ORIENTAL INSTITUTE MUSEUM
- CHICAGO HOUSE BULLETIN



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NEWS & NOTES

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Cover photo: The Mummy of Meresamun, OIM 10797.
Photo by Anna Ressler

Committee of the Oriental Institute, where he was an active participant and a Life Member. One of the best testimonies to Marshall's deep commitment to building cultural institutions with lasting impacts is his and Doris's funding of The Marshall and Doris Holleb Family Special Exhibits Gallery in the Oriental Institute's Museum. This new gallery augmented our eight permanent galleries and fundamentally improved our museum by allowing us to stage for the first time two temporary exhibits every year, thereby assuring visitors to the Oriental Institute always see new perspectives on the ancient civilizations of the Near East. We will miss Marshall's charm, his quiet wit, his keen intellectual curiosity, and his friendship. We join Marshall's many friends across Chicago in mourning his passing, and in offering our heartfelt condolences to Doris and the entire Holleb family.

FROM THE DIRECTOR'S STUDY

One of the most compelling aspects of ancient studies is their power to reach across the millennia and allow us to make connections with the people of ancient times. When we see a child's toy, or read a student's letter to his parents in which he complains about his teachers and classmates, we can bypass the differences of time, language, or culture and feel the flash of recognition that these were people not all that different from ourselves — men, women, and children who played, studied, married, and experienced the joys and sorrows of everyday life. The main articles in this issue of *News & Notes* highlight two fascinating aspects of everyday life in the ancient Near East.

Emily Teeter's article on the Oriental Institute's new special exhibit, *The Life of Meresamun: A Temple Singer in Ancient Egypt*, gives us a rare and spectacular opportunity to reach across time in this way. Thanks to Emily's efforts as exhibit curator, we can see Meresamun as an individual; by combining insights from archaeology, philology, ancient history, as well as the CT scans of modern medical technology, it becomes possible to see Meresamun not as a mummy, but as a woman from a prosperous family who lived and worked in a prestigious social and ritual role as a praise singer in the Inner Temple of Amun, the pre-eminent god of Thebes. The carefully selected artifacts in this exhibit, drawn from the Institute's collections, show us the kinds of everyday objects Meresamun might have worn, used, and enjoyed in her daily life as she went to perform her ritual service to Amun.

Kathleen Mineck's article on brewing in ancient Mesopotamia provides a fascinating look at the extremely important economic and cultural role of beer in the Land between the Two Rivers. So fundamental was beer to the everyday lives of all Mesopotamians that the Sumerian pantheon included Ninkasi, "The Lady Who Fills the Mouth," as the patron goddess of beer. Brewed from malted barley (without the modern Western addition of hops), Mesopotamian beer was flavored with honey, pomegranates, grapes, and other ingredients to add variety. References to beer appear throughout Mesopotamian literature and art.

When we can refocus our attention in this way on everyday life, we can see the ancient world as comprised of actual people, and not just as "Egyptians" or "Sumerians." This only increases our respect for the achievements of these civilizations, because we can understand at a deep level that the magnificent temples, palaces, and art masterpieces were the work of people who could just as easily have been our neighbors or friends.



Gil J. Stein

IN MEMORIAM

MARSHALL HOLLEB
1916-2008
by Gil J. Stein

IT IS WITH GREAT SADNESS that we announce the loss of Marshall Maynard Holleb, beloved husband of Doris Holleb, and longtime member of the Oriental Institute's Visiting Committee. Marshall passed away on Sunday December 7, 2008, at Northwestern Memorial Hospital, in Chicago, Illinois. Marshall was a true renaissance man — an athlete, a soldier, a gifted attorney, a talented businessman, and, above all, one of the most influential supporters of the arts and culture in Chicago. A quiet, behind-the-scenes moving force who helped rescue and restore the historic Chicago Theatre, Marshall played key roles in securing land for Chicago's Museum of Contemporary Art and was deeply involved in the support of the MCA and the Field Museum as a trustee. From 1970 onward, Marshall, together with his wife Doris, served on the Visiting

THE LIFE OF MERESAMUN

A TEMPLE SINGER IN ANCIENT EGYPT

February 9–December 6, 2009 | Emily Teeter, Exhibit Curator

The newest special exhibit at the Oriental Institute Museum recounts the life of an ancient Egyptian woman named Meresamun, whose mummy and coffin (fig. 1) have long been a highlight of The Joseph and Mary Grimshaw Egyptian Gallery. Using history and Egyptology, as well as the newest radiological techniques, the exhibit recreates the life and lifestyle of a specific individual — Meresamun. According to the text on her coffin, she worked as a musician-priestess in the temple of Amun at Karnak in ancient Thebes. The fact that she had a job outside her home — a situation that seems so familiar to us today — provides another opportunity to draw connections between the past and the present as we explore a woman's life at work and at home.

MERESAMUN'S PROFESSIONAL LIFE

Meresamun's title, Singer in the Interior of the Temple of Amun, indicates that she played music during rituals performed before the god Amun at Karnak. Music played an important part in Egyptian religion and cult activities. Texts indicate that the gods were thought to be soothed and placated by music, hence music was another means for people to communicate with their gods. The gods themselves were musicians. The goddess Hathor was called the "Lady of Music" and "Lady of Dance," the god Bes is often shown playing a small drum or pipes, and the god Ihy plays a sistrum (ritual rattle); indeed, his very name means "sistrum player." Music features in myths as well, especially the Myth of the Sun's Eye and its variant, the Story of the Distant Goddess, which relate the power of music to placate the gods. In these stories, which appear in



Figure 1. View of the coffin of Meresamun, ca. 945–715 BC. OIM 10797. Photo by Jean Grant, Oriental Institute

many variations, the goddess Hathor, the lion-headed Tefnut, Mut, or the goddess Bastet, each called the "Eye" (or daughter) of the sun-god Re, becomes angry because mankind has rebelled against her father. In her rage the goddess assumes the form of an angry lioness, usually

identified as the goddess Sekhmet. In some versions of the myth she becomes a fierce Nubian cat — "Nubian" probably being a reference to things foreign and therefore dangerous. In one version of the tale, the god Thoth reminds her of the music, singing, and dance that she could enjoy in Egyptian temples. This promise of music appeases her, and she returns to Egypt.

These myths explain the iconography of some of the objects in the exhibit. A sistrum (fig. 2), a type of rattle that made a metallic jingling sound, was the instrument most commonly played by temple singers such as Meresamun. The handle of the example on display bears the head of Hathor, the Lady of Music. More specific to the myth of the Sun's Eye and the role of music are the feline figures on the sistrum. The cat-headed



Figure 2. Sistrum with the head of Hathor, 3rd–1st century BC. OIM 14058. This and all photos by Anna Ressler, unless otherwise indicated



Figure 3. Menat necklace, 6th–3rd century BC. Courtesy of the Ägyptische Museum, University of Bonn



Figure 4. Bronze aegis with the head of a goddess, probably Hathor, ca. 945–525 BC. OIM 10681

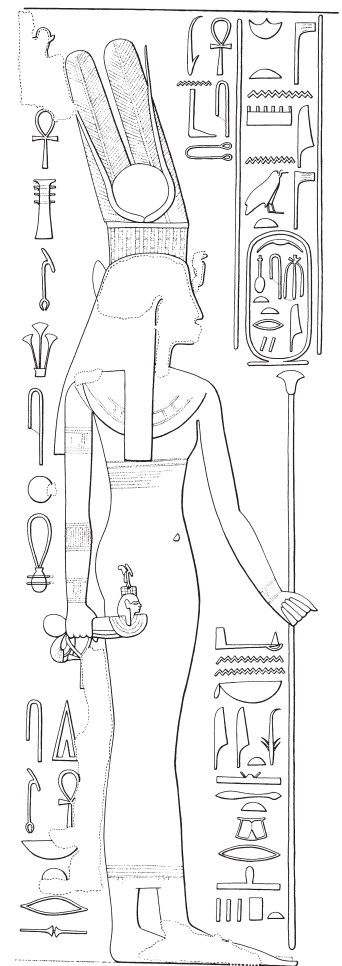


Figure 5. Queen Ahmose Nofertari carrying a menat necklace whose counterpoise shows the female incarnation of Thebes wearing a beaded necklace, ca. 1069 BC. From the Epigraphic Survey, *Temple of Khonsu*, vol.1, pl. 58

Bastet appears in the doorway of the tiny temple above Hathor's head. She herself carries a tiny sistrum, thus portraying her as a temple singer who appeases the gods. On the top of the object appears the most docile form of feline, a mother cat suckling her kittens. The handle below the Hathor head is adorned with a figure of the god Bes. It is very likely that this fine sistrum, which Oriental Institute founder James H. Breasted purchased in Berlin in 1933, was actually used by a temple singer, albeit several centuries after Meresamun's time.

With few exceptions (such as the god Ihy and a few scenes of kings), sistra are associated with women rather than men. Singers with sistra also appear in funerary rituals and in mortuary-themed festivals like the annual Feast of the Valley that was celebrated in Thebes. In the funerary context, women hold one or two sistra in the presence of the god, as if music-making was a prerequisite for approaching the god.

The other most common instrument played within temples was not an instrument at all, but rather a large necklace called a menat (fig. 3). Menats were made of strings of beads and a paddle-shaped

counterpoise at back to provide a counterweight to the heavy beaded strands that would otherwise dig into the back of the wearer's neck. When held in the hand and shaken, the beaded strands of the menat made a swishing sound. It is thought that this was associated with the sound of papyrus in the marsh, which alludes to the ritual of plucking papyrus that was sacred to Hathor. Actual menat necklaces are extremely rare. During the Twenty-second Dynasty — the same time in which Meresamun lived — a solid metal version of the beaded menat appears (fig. 4); it is traditionally called an "aegis" after a shield-shaped ornament that appears on the bow and stern of sacred boats. On the aegis, the head of a goddess, most probably Hathor, is shown surrounded by the menat's multiple strands of beads, as if she were wearing the necklace. The transition between the flexible beaded necklace and metal aegis can be seen in temple reliefs that show the paddle-shaped menat counterpoise with a goddesses' head (fig. 5). Statuettes of priests, priestesses, and deities show them carrying the aegis by the counterpoise with the shield-shaped element forward.



Figure 6. Handle for a bronze aegis in the form of a menat counterpoise, ca. 945–332 BC. OIM 17570

The Oriental Institute Meresamun exhibit includes a counterpoise for an aegis (fig. 6). In imagery that echoes the aegis, the heads of two gods at the top are surrounded by the strands of beads of the menat. To the left is a lion-headed deity topped with a sun disk, to the right, a human male with the remains of a tall, feathered headdress. The decoration refers to the Distant Goddess who was appeased by music. The two gods can be



Figure 7. Harp. ca. 1400–525 BC. From Thebes. OIM 19474



Figure 8. Clap stick with inscription of Princess Sit-Hathor, ca. 1880 BC. OIM 5518

identified as Menhit and Onuris. The lion-headed Menhit here substitutes for the leonine Sekhmet or Tefnut who, according to the myth, fled to Nubia, while Onuris, who bears the epithet “He-Who-Brought-Back-the-Distant-One,” was credited with bringing the goddess back to Egypt’s temples. The disk at the bottom of the counterpoise bears an image of a carp in the marshes, the cult symbol of Lepidotonopolis, a city north of Thebes which was the center of worship of Menhit and Onuris.

Scenes of musicians in temples and tombs — the publications of the Oriental Institute’s Epigraphic Survey are particularly rich sources — document the types of instruments that were played in different ritual contexts. The scenes show that temple musicians accompanied the god when he left the temple in procession to visit other temples. Once outside the temple the musicians, both male and female, expanded their range of musical instruments beyond the sistrum and menat to include round or rectangular frame drums, wind instruments, harps (fig. 7), and clap sticks (fig. 8), the latter being played in pairs like castanets.

MERESAMUN AT HOME

One of the goals of the Meresamun exhibit is to examine the position of women in ancient Egypt. Exhibit text and artifacts document women’s extraordinary legal and social rights; indeed, they had the same legal rights as men. However, as Professor Janet Johnson writes in the exhibit catalog, the exercise of those legal rights was tempered by social conventions. Although elite women like Meresamun could initiate divorce, buy and sell property, and act as a plaintiff or defendant in court cases, by virtue of their high social status their realm was restricted to working in a temple and running their household. Texts that refer to singers of various ranks suggest that Meresamun, like the lower ranks of singers, may have worked part-time, in a system of rotation, serving for one month and being off duty for three months. This would leave her free to run her household, which we can safely assume entailed supervising a house staff which included bakers, brewers, gardeners, and perhaps weavers. It is likely that she would have been literate enough to handle household accounts.

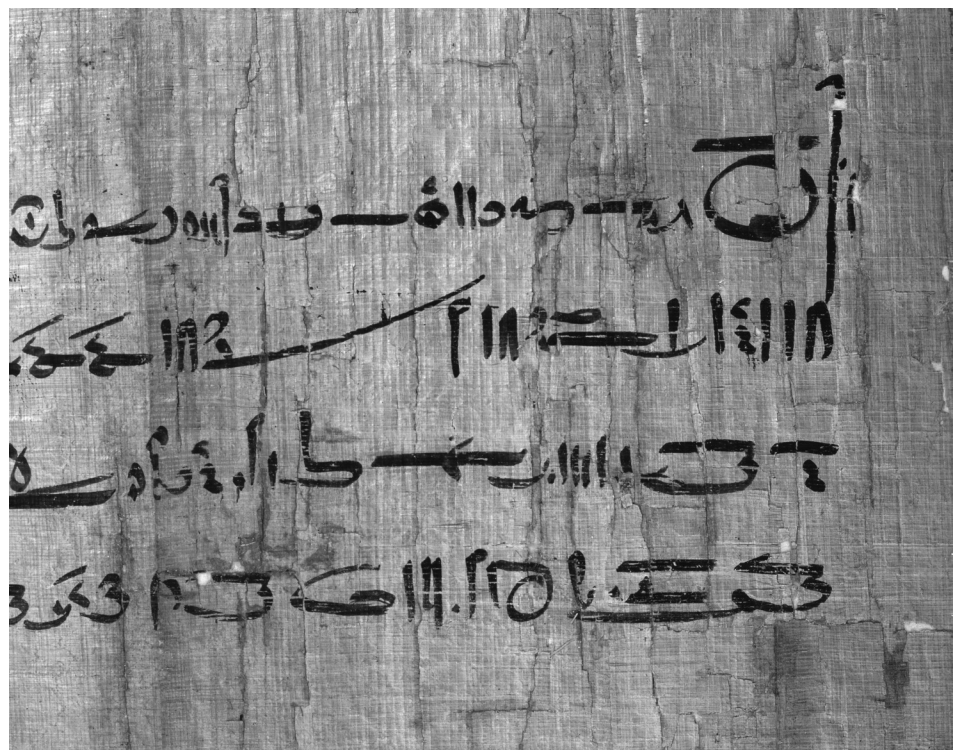


Figure 9. Section of a Demotic annuity document, 365–364 BC. OIM 17481. Photo by Jean Grant, Oriental Institute

Demotic papyri in the exhibit document the social and legal rights of women. One, the “Demotic Marriage Papyrus,” is a magnificent document, 230 cm long, inscribed with a beautiful calligraphic text (fig. 9). The wide blank borders on the expensive sheets of papyrus emphasize the conspicuous wealth being demonstrated. As Johnson comments in the catalog, such documents were not related to the act of marriage, but were executed later in the relationship as a means of providing economic protection for a woman who had limited options for income. As opposed to her husband, who could enter lucrative government service, an elite woman was generally limited to receiving income from property she held or by working as a temple singer. The papyrus in the exhibit is more properly called an annuity, for it provided the wife with a guaranteed income. According to the document, the woman, named Peset, gave her husband thirty pieces of silver and in exchange he was obligated to give her 1.2 pieces of silver and thirty-six sacks of emmer wheat annually. The husband could not break the contract by returning the thirty pieces of silver. As

pointed out by Johnson, an important aspect of this type of document is that at least in some cases a woman entered marriage with her own wealth, probably received from her parents at the time of marriage, whereas the husband probably had to wait until the death of his father to receive his inheritance, putting the two partners on unequal economic footing, and certainly giving the wife increased influence in the partnership. This tradition may explain the title “Mistress of the House” borne by married women (fig. 10), a title which may have had financial implications far beyond the old translation of “housewife.”

MERESAMUN THE WOMAN: THE PHYSICAL EVIDENCE

It was hoped that through this exhibit we could paint a portrait of Meresamun as an individual. To obtain information directly from the mummy, Meresamun was taken to the University of Chicago Medical Center for full-body CT scanning. The first examination was done in July 2008. The process was repeated in September 2008 when the Medical Center received a new state-of-the-art Philips Healthcare iCT Brilliance 256-channel scanner which,

as promised by consulting radiologist Dr. Michael Vannier, produced data in detail never before obtained from an Egyptian mummy.

The primary motivation to scan Meresamun was based on the desire to learn more about her health during her lifetime. Primarily we wanted to test cultural information (that we had largely inferred) about Meresamun against the scientific data. For example, the richness of her coffin and her title as an elite musician-priestess suggest that she came from a well-to-do family. Could that be corroborated by the forensic exam? Looking at the thousands of CT images and 3-D reconstructions showed that indeed, the mummy reflected a privileged background. First, a tremendous amount of expensive linen had been used to wrap the body, reflecting disposable income that could be allocated to a lavish burial. Unusual mummification techniques, such as filling the throat and mouth with some plastic substance was an unusual procedure that would have added to the cost of preparing the mummy. Dr. Vannier commented that Meresamun had excellent, strong bones, and although the enamel of her teeth was, as is usual with Egyptian mummies, ground down dramatically due to grit in stone-ground flour, she has no signs of periodontal disease and she



Figure 10. Stela of Diesenesyt, Mistress of the House, 664–525 BC. Diesenesyt was the granddaughter of Nespakashuty, whose tomb reliefs are in The Joseph and Mary Grimshaw Egyptian Gallery. OIM 18280

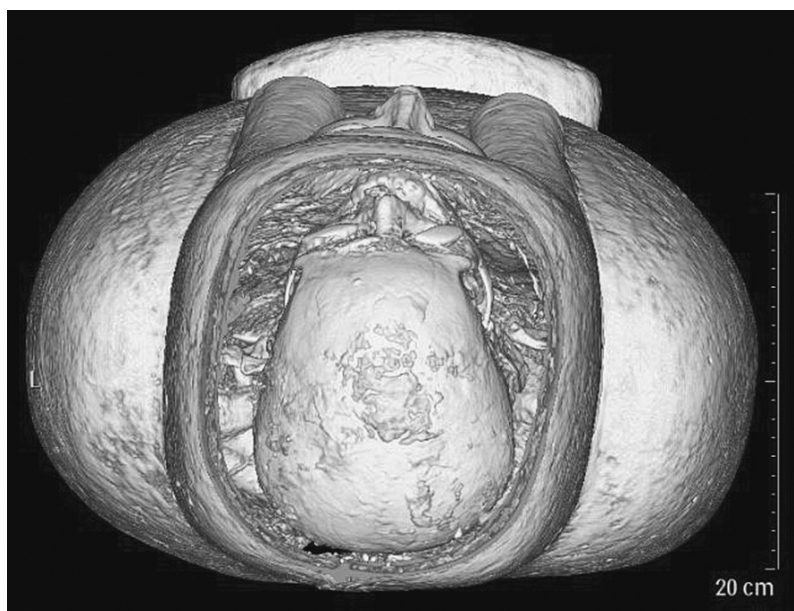


Figure 11. View of the mummy of Meresamun with the top of the coffin digitally removed. Image courtesy of the University of Chicago

had all her teeth, including her wisdom teeth. Vannier could see no signs of lingering sickness and suggested that she must have died of an acute illness. The exact cause of Meresamun's death could not be established.

An important part of the examination was to try to determine whether she had born children. This was a particularly significant question for it relates to the scholarly controversy over whether women who were Singers in the Interior of the Temple were celibate. To our knowledge, no one has used CT in this context. Although detailed images were taken of her pelvis, the results were, according to Dr. Vannier's report, "without convincing evidence of childbirth."

In the process, a tremendous amount of data was obtained about the style of mummification. One of the benefits of

the CT exams has been the incredibly detailed 3-D reconstruction of parts of the coffin and body produced by Vannier with the Philips Brilliance Workstation software and the very appropriately named "Osirix" software (fig. 11).

In the effort to truly bring the past to life, we have commissioned a reconstruction of Meresamun's face. Watch for it in the next issue of *News & Notes*.



THE LIFE OF MERESAMUN — UNWRAPPED

On Monday, February 9, the Oriental Institute welcomed a record crowd of 225 Members and their guests to the opening of the Oriental Institute Museum's newest special exhibit, *The Life of Meresamun: A Temple Singer in Ancient Egypt*.

Emily Teeter, Egyptologist and curator of this special exhibit, and Dr. Michael Vannier, Professor of Radiology at the University of Chicago, both presented informative lectures about the life and health of Meresamun, a singer in the temple of Amun in Karnak, Egypt, who lived 2,800 years ago. Teeter explored what Meresamun's life would have been like both inside the temple and at home. Dr. Vannier showed state-of-the-art CT scan images of Meresamun within her coffin, and discussed the exciting medical discoveries the team was able to make about her health. Guests enjoyed the premiere viewing of the exhibit in The Marshall and Doris Holleb Family Special Exhibits Gallery, which highlights the beautifully preserved coffin and household and musical objects similar to the ones Meresamun would have used in her lifetime. The evening's festivities were capped by a reception in The Edgar and Deborah Jannotta Mesopotamian Gallery, and special Egyptian bazaar as the Suq was transformed in the Oriental Institute lobby. Thank you to everyone who made this special exhibit celebration possible; our deepest appreciation to Emily Teeter and Dr. Vannier and the medical and museum teams who enabled us to share Meresamun with the community.

The Life of Meresamun: A Temple Singer in Ancient Egypt is open through December 6, 2009, at the Oriental Institute Museum.



Guests take a closer look at Meresamun. Photo by Anna Ressler



Emily Teeter speaks to a packed house in Breasted Hall. Photo by Anna Ressler

BEER BREWING IN ANCIENT MESOPOTAMIA

Kathleen R. Mineck, PhD Candidate and Staff, Chicago Hittite Dictionary

MODERN INTEREST IN ANCIENT BREWING

In the 1950s, Robert Braidwood, an archaeologist at the Oriental Institute, suggested a cause-and-effect relationship between making bread and the domestication of grain. He had excavated at several prehistoric sites in the Middle East, including Jarmo in the hilly flanks of the Diyala region in modern-day Iraq, and Çayönü at the headwaters of the Tigris in Turkey, where it was discovered that people had already known a settled life long before they migrated into the Mesopotamian river valley. This implies that at the time of the so-called Agricultural Revolution, when hunter-gatherers began to settle into small villages, they did so, at least in part, because they were domesticating the native wild grains to make bread to supply themselves with a permanent food source. They then brought this technology with them when they moved down into the river valleys. A counter-suggestion was made by J. D. Sauer, a botanist at the University of Wisconsin, that beer production may have been the driving force behind the Agricultural Revolution. So they organized a symposium called “Did Man Once Live by Beer Alone?” sparking the now extremely lively interest in the origins of brewing beer. One participant, Paul C. Mangelsdorf, a Harvard agronomist, indignantly exclaimed, “Are we to believe that the foundations of Western civilization were laid by an ill-fed people living in a perpetual state of partial intoxication?” There was no evidence for brewing at Jarmo or Çayönü, and most of the participants came away feeling that bread making was the driving force for the domestication of grain.

In 1989 the Anchor Brewing Company of San Francisco had an anniversary and Fritz Maytag, the president of the company, thought that brewing

an ancient beer was a suitable way to celebrate. He contacted Miguel Civil, a Sumerologist at the Oriental Institute who already in 1964 had published a translation of a hymn to the goddess Ninkasi, the Sumerian patron goddess of brewing (her name means “Lady Who Fills the Mouth”). As it turns out, part of the brewing process was couched in this hymn. Maytag and Civil, along with Solomon Katz, a bioanthropologist from the University of Pennsylvania, set out to decipher the steps. They made and bottled a Sumerian beer which they pronounced “drinkable.” It had 3.5% alcohol content, no hops, and it was less bubbly than modern beer with a strong malt flavor. Since that experiment the interest in ancient brewing has spread both to professionals and home-brewers alike.

AN ANCIENT BREWING PROCESS

Some people may be surprised to learn that beer is a very ancient food — a traditional beverage with prehistoric origins. Ancient beer, or more properly, ale, was a fermented beverage made primarily from barley (*Hordeum vulgare*), but sometimes also from barley plus emmer wheat (*Triticum dococum*). We know that barley and wheat were domesticated in the Near East at least 10,000 years ago, but people were surely harvesting wild grains long before that time.

The beer of ancient times was made from barley and water. The barley grain was soaked in water, allowing it to germinate (fig. 1). Germinated (malted) seeds were then spread out on mats to dry, effectively halting the germination process. Sprouted barley is sweeter and more tender than non-sprouted grain. The now malted barley (green malt) could be used fresh or could be crushed or ground and lightly baked for storage. Crushing it helps to extract the malt sugar from the grains in the next step — the mashing

— where the milled grain is mixed with water and boiled. It is in the mashing that the natural grain enzymes convert the grain starches to fermentable sugars. This aids in the conversion process while also purifying the water. The resulting sweet liquid is called “wort.” Here the modern brewer would add hops, the cone-shaped flower of a special vine, for flavor and preservation. However, hops were unknown to the brewers of the ancient Near East. We do have the names of many flavorings for the Mesopotamian and Egyptian brews, but few are known ingredients. Honey, figs, dates, and pomegranates (in syrup form?) and perhaps also grapes or grape syrup were available sources of fermentable sugars and flavoring. The Sumerian Hymn to Ninkasi mentions adding a very dry malted barley bread — Sumerian BAPPIR — and date syrup at this point. At his point the modern brewer transfers the wort to another vessel and “pitches” the yeast into the cooling liquid. The ancient brewers either relied on natural air-borne yeasts, as in the production of Belgian Lambic beers, or they used a starter, perhaps rising bread dough, perhaps the leftovers (barm) from another container, or perhaps by reusing the fermentation pots from previous brewings.



Figure 1. Germinating barley. Photo by Kathleen Mineck

ARCHAEOLOGY AND TEXTS

The economic documents which tallied the taxes and shipments of agricultural and animal commodities as well as the grain debts and payments indicate that in Mesopotamia the staple crop was barley with emmer wheat being a close second. Beer made from barley played a very important cultural role. It was truly the beverage of the people. Beer was an essential part of their daily fare and was often provided by institutions as part of the daily rations for workers. It could be produced from easily obtainable, local ingredients, making it more common and less expensive than wine. Bread and beer could be made at home with the same ingredients. In Mesopotamia “bread and beer” was the phrase corresponding to our “bread and water.” By the time writing was invented in Mesopotamia, brewing was already a well-established technology. Perhaps that is why, unfortunately for us, the process of beer making seems to have never been fully written down. It is a common misconception that there are actual ancient beer recipes.

Sumerian beer was probably an all-grain quick-brew. It was brewed without filtering — grain, chaff, and all. Numerous scenes carved on Early Dynastic Sumerian cylinder seals depict feasting where the participants are seated around a large beer vat sipping from very long straws (fig. 2). It has been surmised that it was necessary to use straws in order to reach the middle level below the floating grain and chaff. It was Civil’s

opinion that the Sumerian beer was a quick-brew, brewed for immediate consumption. Sumerian-style ale may have been very sweet and possibly fruity — more like a wine cooler than what we customarily think of as beer.

Unfiltered beer is an excellent source of amino acids and many B vitamins, so it is nutritious as well as safe to drink. The low pH value makes it difficult for bacteria to grow and there is no known human pathogen found in beer. Beer may have been as valuable a source of protein and vitamins as bread, providing both nutrition and comfort!

We know from the bilingual Sumerian and Akkadian lexical lists that the Mesopotamians had a rich brewers’ vocabulary with dozens of varieties. From the twenty-third tablet of the lexical list $\text{HAR.RA}=\text{hubullu}$ we know of black/dark beer, white/bright beer, red beer, wheat beer, excellent beer, two-part beer, three-part beer, opened beer, cloudy beer, clear beer, and other beers made specially for various ritual offerings and feasts. Unfortunately, many of the terms are not yet translatable. In ancient brewing the leftover solids could be refermented up to three times. The first fermentation gave “good beer” (KAS.SAG). After the third fermentation, which produced “watered down beer” ($\text{KAS.BIR}_3(\text{A.SUD})$), the remainder was fed to the animals.

Ancient Egypt also claimed many varieties of beer, including brown, red, black, sweet, and white. A millet-based beverage called *bouza* is still made in some places using ancient methods.

By turning to the Egyptian material we find workshop models and tomb scenes that portray brewing. They are not as informative as we would like because they do not depict every step of the brewing process. The model on display in the Oriental Institute Museum (fig. 3) represents a combination butcher shop and brewery depicting several beer jars along with servants grinding grain, boiling the mash, and lautering (that is, straining) the sweet wort out of the mash.

Like Mesopotamia, bread and beer were the two main grain products in Egypt, and beer had a similar status. The offering lists in Egyptian funerary stelae typically start with a request for “a thousand (of) bread and beer.”

The importance of barley beer in Mesopotamian culture is reflected not only in economic documents but also, not surprisingly, in numerous other genres of texts, including proverbs, dream omens, festival and ritual handbooks, law, medicine, wisdom literature, myths, and epic stories. Laws regulated the sale of beer. Beer was a common, suitable libation for the gods in festivals and rituals. In medical texts it was often a chief component in medicinal drafts, while wisdom texts warned against excessive drinking. Alcohol was often used deceitfully by the gods in the mythological stories. In one Mesopotamian myth, Inanna, the patron goddess of Uruk, wished to transfer the divine ME’s, a collection of social and technological mores, to her own city. She tricked her father, Enki, the god of wisdom, into getting drunk and stole them from him! In Mesopotamian tradition the very definition of being human depended on the consumption of alcoholic beverages (and sex; see fig. 4). In the Mesopotamian Epic of Gilgamesh, the gods created a wild-man named Enkidu who was in need of civilizing:

Enkidu knew nothing of eating bread; of drinking beer, he had never learned. The prostitute made her voice heard and spoke to Enkidu, “Eat the food, Enkidu, the symbol of life. Drink the beer, destiny of the land.” Enkidu ate the bread until he had had enough. He drank the beer, seven whole jars. His mind became expansive; he felt joyful. His heart rejoiced; his face beamed; he



Figure 2. Early Dynastic stone cylinder seal from Khafajah, Iraq, and modern impression. The scene shows a seated man and woman drinking through tubes from a pot on a stand; scorpion in field. OIM A11464. Photo by Wendy Ennes



Figure 3. Egyptian model workshop. Wood, gesso, linen, pigment. First Intermediate Period, Dynasty 9, ca. 2200 BC. Sedment el-Gebel. OIM 11495. Photo by Kathleen Mineck

smear'd himself with []... He anointed himself with oil and became like any man.

— Tablet II, Old Babylonian version

RESEARCH PAST AND FUTURE

Calcium oxalate (a calcium salt) is the chemical fingerprint for beer — the residue that settles in the fermentation process; tartaric acid is the hallmark for wine. Residue analysis of pottery from Near Eastern sites has detected traces of both of these materials. Patrick McGovern and Virginia Badler of the University Museum of the University of Pennsylvania have found calcium oxalate on jar sherds from the western Iranian site of Godin Tepe housed in the Royal Ontario Museum, Toronto. McGovern also conducted food residue analysis on pottery found in the large Phrygian tumulus in Gordion, Turkey, formerly thought to be the tomb of King Midas. The vessels he examined had traces of beeswax, tartaric acid, and calcium oxalate, indicating they contained a mixture of honey, wine, and beer.

Brewing companies have also begun sponsoring research for the recreation of ancient beers. The Kirin Brewery

Company of Japan is researching the beer of Old Kingdom Egypt, and Dogfish Head Brewery of Rehoboth Beach, Delaware, has worked with McGovern on recreating ancient Phrygian brews. At the Oriental Institute event “Babylonian Brews,” held on October 29, 2008, Larry Bell of Bell’s Brewery in Kalamazoo, Michigan, reminded us that without pottery there could be no beer. Thus pottery production is not only the terminus ante quem for brewing, but also provides a future direction for study incorporating brewing as a possible factor in the early development of ceramic vessels.

CONCLUSION

It would be difficult to overestimate the cultural importance and pervasiveness of barley beer in ancient Near Eastern cultures. The early brewers didn’t understand the fermentation process on the microscopic level, but they understood very well how to control it, thus enhancing their survival and pleasure. Fermentation was a magical process controlled by goddesses, and why not? Consuming alcohol can make you feel good — sometimes godlike!



Figure 4. Clay plaque from Bismaya (ancient Adab). Isin-Larsa/Old Babylonian period. OIM A359

Which came first, beer or bread? We may never know, but we are certainly indebted to the early Mesopotamians for their important technological contributions that are now ingrained in our own culture.

Read more about brewing in the ancient Near East in these books and journals:

- Badler, Virginia R. “The Dregs of Civilization: 5,000 Year-Old Wine and Beer Residues from Godin Tepe, Iran,” *The Canadian Society for Mesopotamian Studies* 35 (2000): 49–56.
- Bottéro, Jean. *The Oldest Cuisine in the World: Cooking in Mesopotamia*, translated by Teresa Lavender Fagan. Chicago: University of Chicago Press, 2004.
- Civil, Miguel. “Modern Brewers Recreate Ancient Beer.” *Oriental Institute News & Notes* 132 (Autumn 1991): 1–4.
- Civil, Miguel. “A Hymn to the Beer Goddess and a Drinking Song.” In *Studies Presented to A. Leo Oppenheim, June 7, 1964*, pp. 67–89. Chicago: Oriental Institute.
- Curtis, Robert I. *Ancient Food Technology*. Leiden: Brill, 2001.
- Katz, Solomon H., and Fritz Maytag. “Brewing an Ancient Beer.” *Archaeology Magazine* (July/August 1991): 24–33.

Mesopotamian Gallery Labels Project

Debby Halpern & Mari Terman

Thanks to the overwhelming generosity and support of Oriental Institute volunteers and donors, we met our goal of raising \$5,000 to update, improve, and standardize the object labels in The Edgar and Deborah Jannotta Mesopotamian Gallery. Oriental Institute Director Gil Stein turned to the volunteers and docents for help with this important project during the November 2008 Volunteer Day. Only a few short months later, we are pleased to report the success of this project, thanks to the enthusiasm of our volunteer community.

“The Oriental Institute’s collection is important partly because so much of it is excavated by our own projects. Without object labels, visitors have no way of knowing that the objects on display were excavated,” says Oriental Institute Museum Director Geoff Emberling. One of the biggest challenges for every museum is that of making its galleries accessible, comprehensible, and interesting for visitors. Accomplishing that is easier said than done, but at the Oriental Institute, major progress has been made in the last ten years. The permanent museum galleries are installed, and we can now address the challenges of developing a way to present the objects that is consistent across the whole museum.

Over the seventy-five years that the Oriental Institute has been recording artifact data in its card catalog and digital database, scholars have made many great advances and discoveries in the Near East. It will take extensive research to update and standardize artifact information; careful consideration about object groupings and available space for placing the new labels will soon follow. Finally, there is curatorial consideration about how the additional information presented may (or may not) fit into the “story” of each display in a way that enhances the visitor’s experience and understanding of the ancient Near East as a fully integrated part of the world’s history.

Gil Stein is encouraged by the response to such an important project. “The Mesopotamian Gallery Labels Project is a wonderful example of the way that everyone in the Oriental Institute community has worked together to bring about a major improvement in our museum,” he says. “I’m really

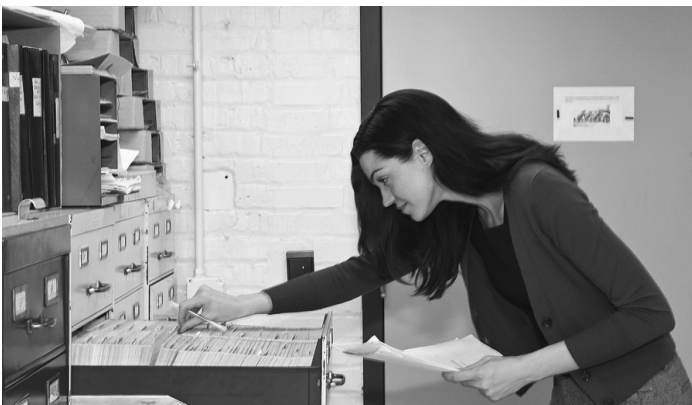
impressed with the way that the volunteers and docents — mobilized by Debby Halpern and Mari Terman — understood the need for this improvement and then organized themselves to raise the funds to make this project happen. The revised labels will greatly enrich the educational value and enjoyment that our visitors will experience when they tour The [Edgar and Deborah] Jannotta Mesopotamian Gallery.”

Katharyn Hanson, PhD candidate in Mesopotamian archaeology and co-curator of the 2008 special exhibit *Catastrophe! The Looting and Destruction of Iraq’s Past*, has already started working on the labels, assisted by intern Ariane Thomas from the Institut National du Patrimoine, Paris, who joins us through a national training program for museum curators. “The Mesopotamian Gallery Labels Project will give visitors answers to the basic questions of when and where these objects came from,” says Hanson. “Through researching the objects on display in the Mesopotamian gallery I’m able to revisit sites I’ve learned about in class. The best part is that I’m able to put that knowledge into practical use when determining an object’s time period or original location.” Continuing to emphasize artifact context seems a natural next step for Katharyn after working on the *Catastrophe!* exhibit, a project that helped raise awareness about why and how the act of looting damages archaeological sites in Iraq by discussing the importance of archaeological context. Katharyn, along with the rest of us, hopes these new labels will help visitors better understand the variety of artifact types, time periods, and locations that the term “Mesopotamia” encompasses.

Docents should expect the project to be finished by late spring. “Once this project is done, we will have clear labels, customized audio tours, and docent tours led by experts who are both knowledgeable and passionate about the wonderful objects in our galleries. That is an amazing combination, and it will make the ancient Near East come alive for our museum visitors,” says Stein.

Oriental Institute Museum docents are excited about the new possibilities the updated labels will bring to school tours and other group visits. “As docents, we recognize that students have a variety of levels of interest, as well as different learning styles,” says Kathleen Mineck, museum docent, PhD candidate, and staff member of the Chicago Hittite Dictionary. “No one is going to read every label of every artifact; information on labels will allow people to find objects that speak to them and learn about an ancient culture in that way.” Objects will be more accessible to more reading-focused patrons, allowing them to form their own connections and conclusions based on visual information. Labels can also help docents describe the process of registration as we link registration and museum numbers with an object’s archaeological and cultural context. Good labels will enhance the docents’ ability to field questions and allow museum patrons form new and exciting questions based on the information available to them.

Thank you again for your support of this endeavor. Gil Stein will be dedicating a plaque in the gallery acknowledging volunteer participation in this project. In the words of our Director, “The Oriental Institute volunteers and docents ROCK!” And we agree.



Katharyn Hanson researching the Mesopotamian object labels. Photo by Anna Ressler

ADULT EDUCATION COURSES

The following courses are co-sponsored by the Graham School of General Studies. On-campus courses offer Teacher Recertification CPDUs from the Illinois State Board of Education. For more information, call Museum Education at (773) 702-9507.

ON-CAMPUS COURSES

This spring, Oriental Institute courses include two sessions highlighting recent research on origins of the cultural processes that define the great civilizations of ancient Egypt and Mesopotamia as we know them today.

BEFORE HISTORY BEGAN: THE EARLIEST CULTURES OF ANCIENT MESOPOTAMIA

Kate Grossman

Tuesdays, April 14 to May 19

7:00 PM–9:00 PM

Oriental Institute

Much of what we know about ancient Mesopotamia comes from the rich legacy of cuneiform texts. But the cultural heritage of the land that is now Iraq actually stretches back into prehistory, long before the first appearance of the written word. Discover how archaeological excavations in Iraq, Iran, and Syria are providing windows into this era. Learn how the religious institutions, artistic traditions, family organization, and economic structures defining the great civilization of ancient Mesopotamia have their roots in the prehistoric cultures of the earliest Mesopotamians. Selected class sessions include instructor-led tours of the Oriental Institute's renowned Mesopotamian collection.

INSTRUCTOR: Kate Grossman is a PhD candidate in Near Eastern Archaeology at the University of Chicago. She has excavated at archaeological sites in Egypt, Cyprus, and at the early third-millennium BC site of Hamoukar in Syria.

CPDUs: 12

REQUIRED TEXT:

Charvat, Petr. *Mesopotamia Before History*. London: Routledge, 2002.

This class meets at the Oriental Institute on Tuesday evenings from 7 PM to 9 PM beginning April 14 and continuing through May 19. Pre-registration is required.

BEFORE THE PHAROHS: THE ORIGINS OF ANCIENT EGYPT

Elise V. MacArthur

Thursdays, April 16 to June 4

7:00 PM–9:00 PM

Oriental Institute

Towering pyramids, massive temples, and names such as Tutankhamun make awareness of the land of pharaohs almost commonplace in today's world. But the monuments, ceremonies, and symbols that characterize ancient Egypt as we know it began to appear long before the first pharaoh ever assumed the throne. This course uses the latest archaeological evidence to explore the rise of civilization, the unification of the state, and the emergence of writing in Predynastic Egypt (4000–3000 BC), bearing witness to early developments that are among the most important in the history of humankind.

INSTRUCTOR: Elise V. MacArthur is a graduate student in Egyptology at the University of Chicago. She has participated in archaeological fieldwork in Egypt at Giza and Tell Edfu. Her special interests are Predynastic Egypt, early writing, and use of GIS technology in archaeology.

CPDUs: 16

REQUIRED TEXT:

Wengrow, David. *The Archaeology of Early Egypt: Social Transformations in North-East Africa, 10,000 to 2,650 BC*. New York: Cambridge University Press, 2006.

This class meets at the Oriental Institute on Thursday evenings from 7 PM to 9 PM beginning April 16 and continuing through June 4. Pre-registration is required.

TROY AND THE TROJAN WAR: A STORY NOT TOLD BY HOMER

Ilya Yakubovich

Wednesdays, April 22 to June 10

7:00 PM–9:00 PM

Oriental Institute

Ancient Troy, made famous by Homer's *Iliad* as the site of a great clash between Greeks and Trojans, was far more than a city vanquished by epic heroes and the ruse of the Trojan Horse. This course compares Homer's account of the Trojan War with recent archaeological and philological findings. Learn how archaeologists are excavating Troy and the neighboring cities, and see how the discovery of documents in ancient Egyptian and Hittite archives have enabled scholars to explore the rich history, art, and culture of western Anatolia — today's Turkey.

INSTRUCTOR: Ilya Yakubovich received his PhD in Near Eastern Studies and Linguistics from the University of Chicago in 2008. He specializes in Hittology, also has a strong background in Classics, and he has more than fifty published works.

CPDUs: 16

REQUIRED TEXTS:

Wood, Michael. *In Search of the Trojan War*. New York: Facts on File Publications, 1985.

The Iliad and The Odyssey, any edition in English translation.

The class meets at the Oriental Institute on Wednesday evenings from 7 PM to 9 PM beginning April 22 and continuing through June 10. Pre-registration is required.



CORRESPONDENCE COURSE

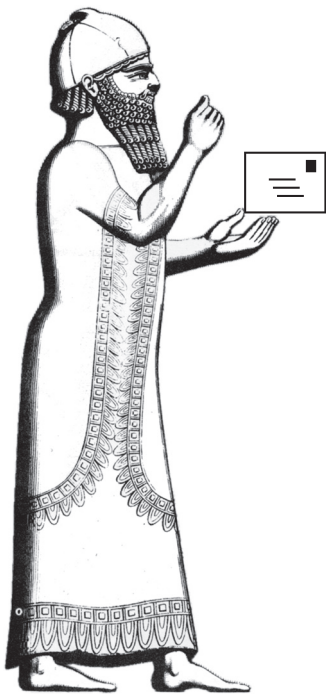
CUNEIFORM BY MAIL

Monica Crews & Seunghee Yie

April 20 to August 10

Registration deadline: April 8

The cuneiform script is one of the oldest writing systems in the world. From 3100 BC to AD 75, scribes in the ancient Near East — particularly those in ancient Mesopotamia who wrote texts in the Akkadian language — used cuneiform to write a wide variety of documents such as law collections, private and official letters, business records, royal inscriptions, myths and epics, and scientific and astronomical observations. This eight-lesson course familiarizes students with the development and history of the cuneiform script in the ancient Near East while teaching them 110 frequently used cuneiform signs and providing an introduction to the Akkadian language.



Complete each lesson and return the exercises by mail or fax to the instructors, who will correct the exercises, answer any questions, and return the materials to you.

INSTRUCTORS: Monica L. Crews and Seunghee Yie are graduate students in Assyriology in the Department of Near Eastern Languages and Civilizations at the University of Chicago. Ms. Crews' special interests include Sumerian grammar, Mesopotamian thought and literature, and the history and culture of Mesopotamia in the second millennium BC. Ms. Yie is a member of the Oriental Institute's Persepolis Fortification Archive Project and the Chicago Hittite Dictionary Project. Her special interests are cuneiform, philology, and Achaemenid Persia.

REQUIRED TEXTS:

Snell, Daniel C. *A Workbook of Cuneiform Signs. Aids and Research Tools in Ancient Near Eastern Studies 5*. Malibu: Undena Publications, 1979.

Walker, C. B. F. *Cuneiform. Reading the Past 3*. Berkeley: University of California Press, 1987.

This course begins on Monday, April 20, and continues for 16 weeks. Registration deadline is April 8. Pre-registration is required.

CONCERT IN THE YELDA KHORSABAD COURT

ARCADIA REVISITED: A GARDEN OF EARTHLY DELIGHTS

The Newberry Consort

Saturday, May 2

8:00 PM

Yelda Khorsabad Court

The Oriental Institute and the Newberry Consort invite you to experience the utopian pastoral fantasy that seventeenth-century Londoners called Arcadia. The beautiful music of Henry and William Lawes, Nicholas Lanier, John Wilson, and Henry Purcell spun stores of mythological drama and frolicking comedy that entertained nobles and commoner alike. This special concert, held in the awe-inspiring setting of the Yelda Khorsabad Court, features David Douglas, violin, viola, and viol; Ellen Hargis, soprano; Paul O'Dette, lute and guitar; Shira Kammen, violin, viola, and viol; and Craig Trompeter, viol and bass violin.

ADMISSION:

Section 1 (first 5 rows)

General Admission — \$40

Seniors/Library and Oriental Institute Members — \$36

Students — \$20

Section 2

General Admission — \$30

Seniors/Library and Oriental Institute Members — \$27

Students — \$14

Space is limited and pre-registration is required. For more information and to order tickets, call the Newberry Library at (312) 255-3700, or order online at www.newberry.org/consort



CATASTROPHE! EXHIBIT WINS ANOTHER AWARD



Destruction in museum storerooms

When looters ransacked and looted the Iraq National Museum they severely damaged ancient artifacts and the museum building. The destruction inside the museum's storerooms is still apparent ten days after the looting when this photo was taken.

Photo: ©Mirco Robero/Corbis



Damage to museum building

A U.S. tank outside the children's section of the Iraq National Museum. On April 8, 2003, a gaping hole in the facade of this gateway was made by a U.S. tank round. The Assyrian winged bull in the gateway is similar to the one on display in the Yelda Khorsabad Court in the Oriental Institute Museum.

Photo: Joanne Fernbach-Ragay

The exhibit *Catastrophe! The Looting and Destruction of Iraq's Past* has been given the highest honors in the 2009 Excellence in Exhibition Label-Writing Competition. The competition is administered by the American Association of Museums, the primary professional organization of U. S. Museums. The award was made specifically on the wording of the panel "Looting of the Baghdad Museum." The text was written by McGuire Gibson and Katharyn Hanson with editorial suggestions from Geoff Emberling, Emily Teeter, and Carole Krucoff, and designed by Dianne Hanau-Strain. A copy of the panel will be exhibited at the 2009 American Association of Museums Annual Meeting in Philadelphia in May 2009.

Our entry was one of forty-five submitted to the competition. Of those, six, including ours, were recognized as "excellent." This year's panel of jurors represented more than eighty years of collective experience writing, editing, and/or evaluating museum labels.

The *Catastrophe!* exhibit was on view in The Marshall and Doris Holleb Family Special Exhibits Gallery from April 10 through December 31, 2008. Versions of the exhibit have been shown in Newcastle and Dublin. A Japanese-language version has just opened in Tokyo.

The award-winning panel

Mesopotamian cylinder seals (with modern impressions)

メソポタミアの円筒印章（近代に作られた印形とともに）

これらの円筒印章は1930年代、オリエント研究所のプロジェクトにおいて発掘されました。略奪者達は2003年、イラク国立博物館から、これらと同様の印章を数千個も盗んだのです。これら印章は持ち運びが便利で、価値が高く、見つけ出す事が難しいので、盗まれた印章の大半は、取り戻せる機会ほとんどないと言ってよいでしょう。

競技場面 黄褐色の石 新王国時代（紀元前1700～2600年頃） ディアラハ（カフアジヤ） A9107	神々の戦い 緑の石 アッカド時代（紀元前2350～2200年頃） ディアラハ（テル・アスマル） AB557	ライオン狩り 茶色の石 アッカド時代（紀元前2350～2200年頃） ディアラハ（テル・アスマル） A11352	蛇神と礼拝者 黒の石 アッカド時代（紀元前2350～2200年頃） ディアラハ（テル・アスマル） A11360
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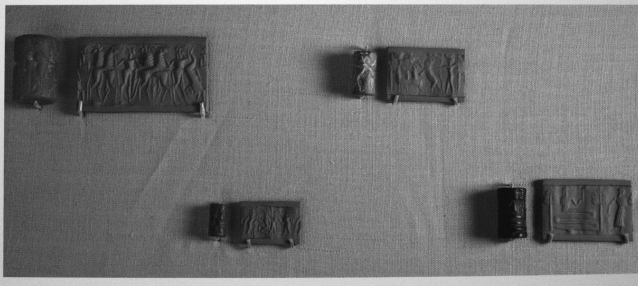


Photo courtesy of Kokushikan University, Tokyo



Archaeologist Ken Matsumoto and the president of the Institute for Cultural Studies of Ancient Iraq, Kokushikan University, Tokyo

Romancing the Past
90th Jubilee

SAVE THE DATE
May 6, 2009

Please join us in celebrating the 90th anniversary of the Oriental Institute. The Romancing the Past Gala includes silent/live auction, seated dinner in the galleries, and a special presentation. For more information, please contact Kaye Oberhausen, Special Events Coordinator, at (773) 702-5044 or oberhausen@uchicago.edu



MUSEUM EDUCATION REGISTRATION FORM

Don't miss out — register early!

Please enroll me in the following museum education program(s):

	MEMBERS	NON-MEMBERS	TOTAL
<input type="checkbox"/> Before History Began: The Earliest Cultures of Ancient Mesopotamia	_____ \$175	_____ \$225	_____
<input type="checkbox"/> Before the Pharaohs: The Origins of Ancient Egypt	_____ \$240	_____ \$290	_____
<input type="checkbox"/> Troy: A Story Not Told by Homer	_____ \$240	_____ \$290	_____
<input type="checkbox"/> Cuneiform by Mail	_____ \$255	_____ \$295	_____
<input type="checkbox"/> Turkish Delights at Turquoise Café	_____ \$44	_____ \$49	_____
<input type="checkbox"/> OI/LUMA Field Trip	_____ \$44	_____ \$49	_____
<input type="checkbox"/> Dig It! <i>\$7 per person. To register, call Science Chicago at (773) 947-3150, or register online at www.sciencechicago.com</i>			
<input type="checkbox"/> Arcadia Revisited Concert <i>Admission prices vary (see p. 13). For tickets and for more information, call the Newberry Library at (312) 255-3700, or visit www.newberry.org/consort</i>			

GRAND 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 & Staff, and National Associates (persons living more than 100 miles from Chicago within the USA). **Please send a separate check for membership.**

I prefer to pay by Check (payable to the Oriental Institute) Money order MasterCard Visa

Account number: _____ Exp. date: _____ 3-digit security code: _____

Signature: _____

Name: _____

Address: _____ City/State/Zip: _____

Daytime phone: _____ E-mail: _____

Cut out and send form to: The Oriental Institute Education Office, 1155 East 58th Street, Chicago, IL 60637

REGISTRATION AND REFUND POLICY

For multi-session on-campus courses, a full refund will be granted to anyone who notifies us about his/her cancellation before the first class meeting. Those who cancel after the first class meeting, but before the second class meeting, will receive a full refund minus a \$50 cancellation fee. After the second class meeting, no refunds will be granted unless the course is canceled by the Education Office. Failure to attend a class does not entitle a registrant to a refund. Some courses require a small materials fee to be paid at the first class meeting.

For single-session programs, where tickets are sold by the Oriental Institute, no refunds will be granted, but if the Museum Education Office is notified of cancellation at least 48 hours before the program begins, a credit voucher will be issued for the full amount. With less than 48 hours notice, a voucher for the full amount, less a \$5 cancellation fee, will be issued. Credit vouchers can be used for any Oriental Institute single-session program for one full calendar year from the date on the voucher. Tickets sold by other organizations for programs held at the Oriental Institute are subject to the cancellation policies of the organization selling the tickets. Only those registered for classes may attend them. The Museum Education Office reserves the right to refuse to retain any student in any class at any time.

“ THE ORIENTAL INSTITUTE IN THE NEWS ”

A selection of recent coverage of the Oriental Institute in Chicago and national media sources

GENERAL COVERAGE

Los Angeles Times

"A Southside Stroll in Obama's Chicago Neighborhood" — An online tour in photographs: www.latimes.com/travel/la-trw-obamahome-ph,o,6438668.photogallery?index=2

Chicago Tribune

November 9, 2008

"Plunder Road," by Tom Hundley — A report on the looting in Iraq and the role of museums in the antiquities trade

The Core

Supplement to the November–December 2008 *University of Chicago Magazine*

"Location, Location, Location" — Article about the ten most memorable areas on the University of Chicago campus. Mentioned are the Oriental Institute Archives and the basement laboratory of the Oriental Institute

Hyde Park Herald

December 24, 2008

"Elementary Students Dig for Artifacts at Ol," by Crystal Fencke

Chicago Sun Times

January 13, 2009

"Tut Discovery IDs Famed Mummy's Daddy," by Andrew Hermann — www.suntimes.com/search/stng_article.search?query=Tut+mummy&head=&byline=§ion=all&pub=cst&page=1&page_size=20

THE ZINCIRLI EXPEDITION

New York Times

November 18, 2008

"Found: An Ancient Monument to the Soul," by John Nobel Wilford — www.nytimes.com/2008/11/18/science/18soul.html?_r=1&ref=science&oref=slogin

Archaeology Magazine

January/February 2009

"Top Ten Discoveries of 2008: Kuttamuwa's Soul"

DEAD SEA SCROLLS RESEARCH

National Post

November 13, 2008

"Controversy Surrounds Exhibit of Dead Sea Scrolls," by Adam McDowell — www.nationalpost.com/scripts/story.html?id=954321

National Post

November 22, 2008

"More Dead Sea Scrolls," by Norman Golb — www.nationalpost.com/story-printer.html?id=983256

Le Mond

November 6, 2008

"Les manuscrits de la mer Morte viennent d'être traduits en français," by Alain Beuve-Méry

MERESAMUN EXHIBIT

Chicago Tribune

December 25, 2008

"Mummy Given High-tech Physical," by Robert Mitchum — www.chicagotribune.com/features/lifestyle/health/chi-big-scanner-25-dec25,0,1223594.story

Science Magazine

January 2009, volume 323/9

"The Priestess' Tale (Meresamun)" — www.sciencemag.org/content/vol323/issue5911r-samples.dtl#323/5911/189d

Medicine on the Midway

Fall 2008

Feature on Meresamun on the inside front cover

Archaeology Magazine

April 2009

"Priestess of Amun: A Virtual Unwrapping," by Eti Bonn-Muller

RADIO

Chicago Public Radio

April 9, 2008

"Drink Like a Sumerian" — Coverage of the Breasted Society Event "Babylonian Brews": chicagopublicradio.org/Content.aspx?audioID=30135

CUISINE AND COOKERY OF THE NEAR EAST

TURKISH DELIGHTS AT TURQUOISE CAFÉ

Thursday, May 7

7:00 PM

Turquoise Café

2147 West Roscoe Street

Chicago, IL 60618

Join us to expand your culinary knowledge and recipe repertoire at Turquoise Café in this repeat of last fall's event that sold out

almost as soon as it was announced! During this unique Near Eastern dining experience, master chef Michael Guler serves you a sumptuous array from his Turkish homeland. Savor a full-course meal including Turquoise's signature appetizers, elegant entrees, and delectable desserts, all highlighting the Anatolian and Mediterranean influences that have combined to make Turkish cookery one of the world's greatest cuisines. The chef explains the history of each dish and provides copies of a favorite recipe.

PROGRAM FEE: \$44 for Oriental Institute Members, \$49 for non-members. Fee includes tax, gratuity, and recipes. Wines, raki, and cocktails are available but not included. Pre-registration is required.

Thursday evening, May 7, 2009, 7:00 PM. Meet at Turquoise Café, 2147 West Roscoe Street, Chicago, Illinois 60618. Street parking available.

SUNDAY FILMS

Each Sunday afternoon, enjoy the best in documentary films on the ancient Near East at the Oriental Institute. Films begin at 2:00 PM and are free. Unless otherwise noted, running times range from thirty to fifty minutes. Following the films, museum docents will be available in the galleries to answer questions about our exhibits.

April 5 *The Dark Lords of Hattusha* (2006)

This BBC film introduces the Hittites, a people that arose in ancient Turkey more than 3,000 years ago and built an empire that rivaled those of Egypt and Babylon. Then, just as it was at the height of its power, this great empire vanished. Now archaeologists have rediscovered Hattusha, the long-lost Hittite capital, unearthing one of the most astonishing and ingenious cities of the ancient world.

April 12 *Pioneer to the Past: The Life and Times of James Henry Breasted* (2004)

Part of WTTW's Chicago Stories series, this film presents Chicago-area native James Henry Breasted, founder of the Oriental Institute. Arriving at University of Chicago in the 1890s as the first American professor of Egyptology, Breasted's scholarly vision, entrepreneurial flair, and unbending determination helped him shape the Oriental Institute into a great academic institution that is still guided by his principles.

April 19 *The Bible's Buried Secrets* (2008)

A powerful intersection of science, scholarship, and scripture, this landmark new documentary from the PBS NOVA series presents the latest in archaeological scholarship and explores some of the biggest questions in biblical studies: Where did the ancient Israelites come from? Who wrote the Hebrew Bible, when and why? How did the worship of one God — the foundation of modern Judaism, Christianity, and Islam — emerge? 110 min.

April 26 *Alexander the Great* (2001)

Beginning in Macedonia, the empire of Alexander the Great quickly grew to include virtually all of the known world in ancient times. This film from the Discovery Channel Conquerors series profiles a warrior king of mythic proportions who continues to live on as an icon of martial prowess and a figure of fascination.

May 3 *This Old Pyramid* (1992)

Egyptologist Mark Lehner and professional stonemason Roger Hopkins suggest how the pyramids were built by actually building one in the shadow of the Great Pyramid at Giza. From the PBS Nova series. 90 min.

May 10 *Iran: Seven Faces of a Civilization* (2007)

This major new documentary uses the latest technology to showcase the celebrated art and archaeology of Iran over 7,000 years. A cinematic adventure that features spectacular graphic reconstructions superimposed on images of actual architectural remains, the film brilliantly recaptures the ancient treasures of Iran in ways never before possible.

May 17 *Under Wraps. Film and Discussion. See below*

May 24 *Nubia and the Mysteries of Kush* (2001)

This film highlights the splendors of an ancient kingdom in what is now the country of Sudan. Footage includes visits to several archaeological sites, focusing on the discoveries and preservation efforts underway. Created by Emmy Award-winning producer Judith McCrae, the film also explores the natural beauty of the region, accompanied by an original musical score composed by Nubian artist Hamza El Din.

May 31 *Mt. Nemrud: Throne of the Gods* (2001)

Discover the eighth wonder of the ancient world in this film highlighting the massive ruins located on Mount Nemrud in eastern Turkey.

Our June showings begin with *Egypt's Golden Empire* (2001), the two-part PBS series that explores ancient Egypt during its greatest age — the New Kingdom. Discover an era when art, learning, and technology were propelled to new heights, and ancient Egypt became the center of one of the first great empires in history.

This series was underwritten by Janet Johnson and Donald Whitcomb in memory of Egyptologist Frank Yurco.

June 7 *Egypt's Golden Empire, Part 1. 90 min.*

June 14 *Egypt's Golden Empire, Part 2. 90 min.*

SPECIAL FILM SCREENING AND DISCUSSION

UNDER WRAPS: AN AUTOPSY OF THREE EGYPTIAN MUMMIES

With Comments by Emily Teeter

Sunday, May 17

2:00 PM

Oriental Institute

Join Emily Teeter, Curator of the special exhibit *The Life of Meresamun: A Temple Singer in Ancient Egypt*, for a film screening and discussion of *Under Wraps: An Autopsy of Three Egyptian Mummies*. See how the mummies of an Egyptian priest, a temple cult-singer, and a twelve-year-old girl underwent CT scanning to reveal their stories while leaving their wrappings intact. After the film, Teeter discusses how research techniques shown in this 1998 film have advanced over the past decade, making enormous strides in the forensic study of mummies. Get a behind-the-scenes look at how the University of Chicago Medical Center and the Oriental Institute used the most recent high-resolution scanning and 3-D imaging techniques to study Meresamun, whose mummy and biography are the highlights of our new special exhibit.

SPRING 2009 CALENDAR

Unless otherwise noted, all programs take place at the Oriental Institute. All programs subject to change.

APRIL

1 | WEDNESDAY

In Search of Canaanite Art

Members' Lecture
7:00 PM
See page 20 for details

5 | SUNDAY

The Dark Lords of Hattusha

Film
2:00 PM
See page 17 for details

12 | SUNDAY

Pioneer to the Past: The Life and Times of James Henry Breasted

Film
2:00 PM
See page 17 for details

14 | TUESDAY

Before History Began: The Earliest Cultures of Ancient Mesopotamia

Adult Education Course
Tuesdays, April 14–May 19
7:00–9:00 PM
See page 12 for details

16 | THURSDAY

Before the Pharaohs: The Origins of Ancient Egypt

Adult Education Course
Thursdays, April 16–June 4
7:00–9:00 PM
See page 12 for details

18 | SATURDAY

Dig It!

Family Event
10:00 AM–12:00 NOON
Repeated 1:30 PM–3:30 PM
See page 19 for details

19 | SUNDAY

The Bible's Buried Secrets

Film
2:00 PM
See page 17 for details

20 | MONDAY

Cuneiform by Mail

Correspondence Course
April 20–August 10
See page 13 for details

22 | WEDNESDAY

Troy and the Trojan War: A Story Not Told by Homer

Adult Education Course
Wednesdays, April 22–June 10
7:00–9:00 PM
See page 12 for details

25 | SATURDAY

Ancient Egypt in Chicago

OI/LUMA Museum Field Trip
1:00–5:00 PM
See page 19 for details

26 | SUNDAY

Alexander the Great

Film
2:00 PM
See page 17 for details

MAY

2 | SATURDAY

Arcadia Revisited: A Garden of Earthly Delights

Newberry Consort Concert Event
8:00 PM
See page 13 for details

3 | SUNDAY

This Old Pyramid

Film
2:00 PM
See page 17 for details

6 | WEDNESDAY

Romancing the Past: 90th Jubilee

Gala
6:00 PM
See page 15 for details

7 | THURSDAY

Turkish Delights at Turquoise Café

Cuisine and Cookery of the Near East
Turquoise Café
7:00 PM
See page 16 for details

10 | SUNDAY

Iran: Seven Faces of a Civilization

Film
2:00 PM
See page 17 for details

13 | WEDNESDAY

Archaeology of the Crusades in the Eastern Mediterranean

Members' Lecture
7:00 PM
See page 20 for details

17 | SUNDAY

Under Wraps: An Autopsy of Three Egyptian Mummies

Special Film Screening and Discussion
2:00 PM
Free
See page 17 for details

SPRING 2009 CALENDAR

24 | SUNDAY

Nubia and the Mysteries of Kush

Film

2:00 PM

See page 17 for details

31 | SUNDAY

Mt. Nemrud: Throne of the Gods

Film

2:00 PM

See page 17 for details

Visit the Oriental Institute Events Web site for photos and reviews of past events.

https://oi.uchicago.edu/events/past_events.html

JUNE

3 | WEDNESDAY

The Epigraphic Survey in Luxor: Change and Challenges in the Nile Valley

Members' Lecture

7:00 PM

See page 20 for details

7 | SUNDAY

Egypt's Golden Empire, Part 1

Film

2:00 PM

See page 17 for details

14 | SUNDAY

Egypt's Golden Empire, Part 2

Film

2:00 PM

See page 17 for details

ORIENTAL INSTITUTE/ LOYOLA UNIVERSITY MUSEUM OF ART (LUMA) FIELD TRIP

ANCIENT EGYPT IN CHICAGO

Saturday, April 25

1:00 PM–5:00 PM

Begins and ends at the Oriental Institute

Immerse yourself in ancient Egypt on this half-day excursion that offers two unique ways to experience the living presence of the past. Begin at the Oriental Institute Museum for a guided tour of the special exhibit *The Life of Meresamun: A Temple Singer in Ancient Egypt*. Elise MacArthur, curatorial assistant for the exhibit, will show how art, artifacts, and forensic science are bringing an ancient Egyptian to life in ways never before presented by an American museum. Then travel by bus to the Loyola University Museum of Art (LUMA) where curator Jonathan Canning guides you on a tour of the special exhibit *The Eternal Light of Egypt: The Photography of Sarite Sanders*. An artist who has photographed ancient Egyptian sites over the past three decades, Sanders has created a stunning collection of black-and-white images that capture the mysterious radiance still residing in the monuments of pharaonic Egypt. End your visit to LUMA with a wine and cheese reception, followed by a return to the Oriental Institute.

Fee: \$44 for Oriental Institute and LUMA members; \$49 for non-members. Space is limited and pre-registration is required.

FAMILY EVENT

DIG IT!

Saturday, April 18

10:00 AM–12:00 noon

Repeated 1:30 PM–3:30 PM

Oriental Institute

Is Indiana Jones a typical archaeologist? Come and find out! You'll meet Oriental Institute archaeologists and learn the secrets of some of our most famous discoveries, including the 17-foot-tall statue of King Tut! Then go behind the scenes to take part in an archaeological dig in our new Kipper Family Archaeology Discovery Center. Use the latest techniques to date ancient artifacts and determine the materials that ancient engineers, craftspeople, and artists used. End the day with a special archaeology experiment you can take with you to do at home.

For children ages 8 and up, accompanied by an adult. Space is limited and pre-registration is required. Fee: \$7 per person. To register for this program, call Science Chicago at (773) 947-3150, or register online at www.sciencechicago.com

This program is supported by Science Chicago: Life's a Lab.



ABOUT SCIENCE CHICAGO: The world's largest science celebration will awaken the inner scientist in each of us through thousands of dynamic and interactive activities. For more information, visit www.sciencechicago.com

MEMBERS' LECTURE SERIES

The 2008–2009 Members' Lecture Series takes place the first Wednesday of every month during the academic year at 7:00 PM in Breasted Hall, Oriental Institute. These lectures are sponsored by Oriental Institute Membership, are free and open to the public, with receptions to follow.

IN SEARCH OF CANAANITE ART

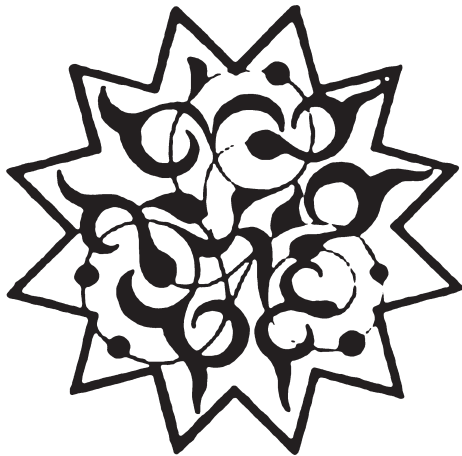
April 1, 2009

Al Leonard, University of Arizona

During the Late Bronze Age (ca. 1600–1200 BC), the Land of Canaan was one of the most important commercial and cultural crossroads of the eastern Mediterranean. Canaan's position astride the land bridge between the Hittite kingdom to the north and Pharaonic Egypt to the south guaranteed her an important role in the international politics of the day, while her ports played host to sailors from Cyprus, Rhodes, and the Minoan/Mycenaean world beyond.

The degree to which this spirit of internationalism pervaded the upper levels of Canaanite society is well demonstrated by a hoard of carved ivory fragments that were discovered during the University of Chicago Oriental Institute excavations at Megiddo (the Biblical Armageddon) in the last century. Though small in size, these tiny pieces tell a large story and document artistic stimuli from the many cultures with whom the chiefs of Canaan traded. This presentation first isolates the individual "foreign" influences detectable in the Megiddo Ivories and then probes more deeply in an attempt to recognize pieces that reflect the art of the indigenous Canaanites themselves.

Co-Sponsored by the Archaeological Institute of America



ARCHAEOLOGY OF THE CRUSADES IN THE EASTERN MEDITERRANEAN

May 13, 2009

Scott Redford, Georgetown University

Recent excavations and surveys in Israel, Syria, Turkey, Cyprus, Greece, and other countries of the eastern Mediterranean have uncovered a wealth of information about trade, warfare, diet, and other aspects of daily life during the time of the Crusades (12th–13th centuries CE). This lecture uses archaeological and art historical data to examine trends and issues relating to the study of the Crusades in the eastern Mediterranean. Specifically, it looks at what we can say about the interaction between peoples of different faiths at this time. Is it possible to talk about Crusader settlements as colonies? How can the material cultural record furnish clues relating to these issues?

Co-Sponsored by the University of Chicago Department of Art History.

This lecture is held the second Wednesday of May, due to the Oriental Institute Romancing the Past 90th Jubilee, held on May 6.

THE EPIGRAPHIC SURVEY IN LUXOR: CHANGE AND CHALLENGES IN THE NILE VALLEY

June 3, 2009

W. Raymond Johnson, Director, Epigraphic Survey, Oriental Institute

In response to rapidly changing conditions in Egypt, the Oriental Institute's Epigraphic Survey is engaged in a race against time to document, publish, and conserve the inscribed wall surfaces of some of the most famous monuments of the ancient world. With the rising water table, increased pollution, urban expansion, and agricultural encroachment threatening these priceless vestiges of the past, Director Ray Johnson and his team of archaeologists, Egyptologists, conservators, artists, and photographers are at the forefront of scholarly documentation and conservation efforts to preserve the cultural heritage of ancient Luxor. This presentation focuses on the recently completed 2008–2009 season, the expanded documentation and conservation activities of the Epigraphic Survey in Luxor, and includes a report on the changing landscape of Luxor City, currently in the throes of a massive urban renewal project.

See the Chicago House Bulletin 2007–2008, contained within this issue of *News & Notes*.



CHICAGO HOUSE BULLETIN

Issued by The Epigraphic Survey
of The Oriental Institute, The University of Chicago



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February 2009

THE CHICAGO HOUSE SEASON OCTOBER 2007 TO APRIL 2008: A SEASON DIARY

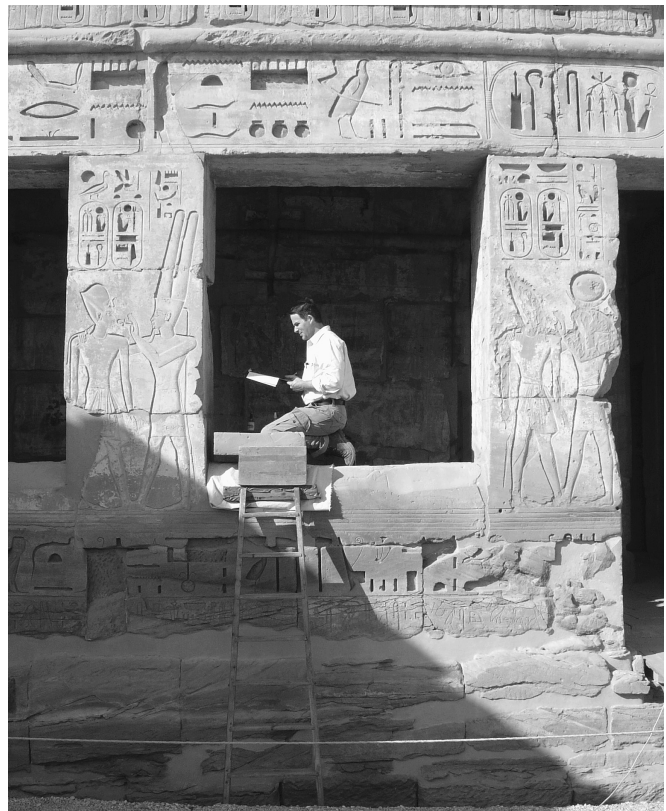
By W. Raymond Johnson, Field Director

OCTOBER, 2007

The Chicago House season is beginning a week later than usual this year, after the Ramadan holiday, and the crew is slowly trickling in. Tina and our workmen have once again made the house look like we never left it, and everything is in readiness for the 2007–2008 season. While I was in Cairo signing the paperwork with the Supreme Council of Antiquities (SCA), the city experienced a terrific thunderstorm, so the weather is actually cooler than usual and quite pleasant for this time of year. On October 22nd I delivered the contract for the season to Luxor SCA director Mansour Boraik and submitted the papers for our workmen and staff to Luxor Temple director Sultan. On the morning of the 23rd I delivered the Medinet Habu paperwork to Gurna director Ali Asfar at the west bank inspectorate, visited our colleague Melinda Hartwig (Georgia State University), who is coordinating conservation and documentation work at the famous tomb of Menna; then director Mansour, who is working at a newly exposed tomb above Menna of an individual named Nakht (another one) from the time of Thutmosis III. This is one of many tombs exposed when the modern village over the necropolis was demolished this year and cleared away, and marks the beginning of a whole new chapter in the study of the Theban necropolis. The owners of the house into which the tomb had been integrated (as a chicken and animal pen — the smells brought memories of my childhood on the family farm flooding back) carefully scratched away as much of the decorated plaster as they could reach before they left, as a little gift to the authorities, but there is still enough to see and get a sense of. There will be many more new tombs coming to light as more debris from the demolished towns of Gurna and Dra Abu El-Naga is cleared away.

On October 25th we resumed our operation at Luxor Temple and trucked in the scaffolding and equipment as well as bricks and sand for platform construction. Master Mason Frank Helmholz, our workmen, and Tina erected steel scaffolding on either side of the central apse of the Roman Vestibule for the resumption of the Roman fresco cleaning work. They also installed a custom-built, semi-

circular wooden scaffolding for the apse which will allow proper cleaning of the Roman emperors painted there. That same day, after finishing the paperwork at the Gurna inspectorate and locating the keys for the small Amun temple at Medinet Habu, we took down the stone blocking of the two entry doors and reopened the sanctuary. Conservator Lotfi Hassan and I checked for snakes, scorpions, damp, etc. (all was well), and set up for the resumption of the conservation work. We were appalled to see that the outer walls of the Eighteenth Dynasty temple have decayed markedly due to increased groundwater salt activity, which means that this season we will have to direct our attention to some major



Brett collating at Medinet Habu

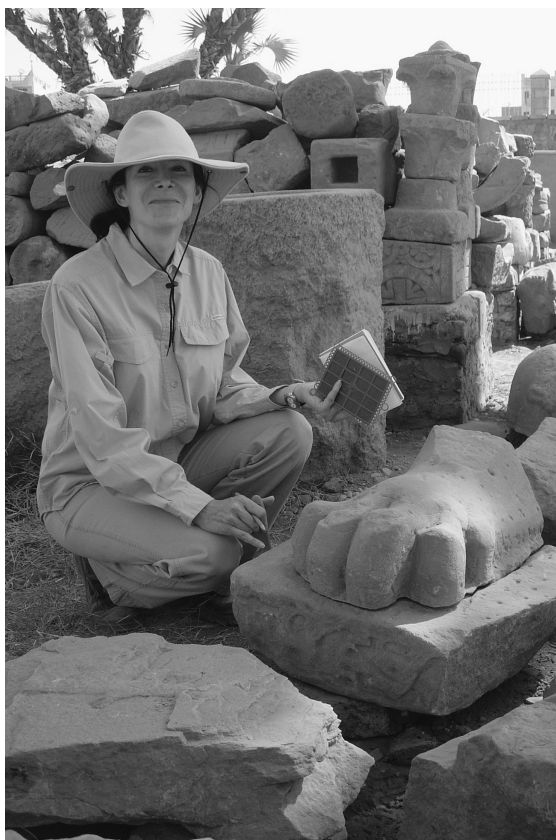


Epigraphic Survey Professional Staff, 2008 (left to right): **Top row:** Jen Kimpton (epigrapher), Brett McClain (senior epigrapher), Christian Greco (epigrapher), Safi Ouri (finance manager). **Fourth row:** Mohamed Abou El-Makarem (conservator), Marie Bryan (librarian), Tina Di Cerbo (epigrapher), Adel Aziz San (conservator), Anait Helmholz (library assistant), Frank Helmholz (master mason), Margaret De Jong (senior draftsman), Krisztián Vértés (draftsman), Julie Schmied (Medinet Habu data manager). **Third row:** Assma el Badry (conservator), Hala Handaga (conservator), Louis Elis Louis (architect/library assistant), Nehel Yassin (conservator), Samir Guindy (administrator). **Second row:** Dina Hassan (conservator) with Hanni, Jean Jacquet (architect consultant), Helen Jacquet (Egyptologist consultant), Alain Arnaudies (database designer), Emmanuelle Arnaudies (Egyptologist database consultant), Sue Lezon (photographer/photo archivist). **Front row:** Lotfi Hassan (Medinet Habu conservation supervisor) with Karim, Nahed Azziz San (conservator) with Joia, Ellie Smith (photo archivist assistant), Carlotta Maher (assistant to the director for development), Ray Johnson (Chicago House Director), Hiroko Kariya (Luxor Temple conservation supervisor), Ginger Emery (epigrapher), Yarko Kobylecky (photographer). Photo by Yarko Kobylecky and Sue Lezon

repairs, particularly on the back west wall. The conservation team headed by Lotfi and including Adel Azziz Andraus, Nahed Samir Andraus, and four Egyptian conservation students had their work cut out for them this season. A few days later we transported ladders and scaffolding to the site after which the epigraphic team (epigraphers Brett McClain, Jen Kimpton, Christian Greco, and Ginger Emery; and artists Margaret De Jong and Krisztian Vertes) resumed the documentation work of the bark sanctuary ambulatory and later additions to the Eighteenth Dynasty temple. It should be mentioned here that epigrapher Brett McClain successfully defended his PhD dissertation for the University of Chicago earlier in the month, with honors, and is now Dr. Brett! *Mabruk ya doctor!*

Luxor is crawling with tourists, and the Luxor urban renewal program continues apace. Another road was widened near the train station and a whole series of beautiful turn-of-the-last-century beaux-arts apartment complexes were torn down in September (after we photographed them) to allow a doubling of the width of the road (like Station Street itself two years ago). The area behind Luxor Temple to the south is scheduled for demolition as well — including the Marhaba shopping center and the Russian-built New Winter Palace Hotel — which will give the temple more land at its back end, not necessarily a bad thing.

Now that Ramadan is over, Luxor is slowly filling up with Egyptologists! The venerable Geoffrey Martin and his team have arrived to continue work in Horemheb's royal



Margie Fisher in the Luxor Temple blockyard

tomb, and Don Ryan will continue his clearing of pit tombs in the Valley of the Kings. The small army of Italian conservators for the American Research Center in Egypt (ARCE)/Chicago House Roman fresco cleaning project, as well as project director Michael Jones, are here and have resumed their cleaning and consolidation work in the Roman Vestibule at Luxor Temple.

NOVEMBER

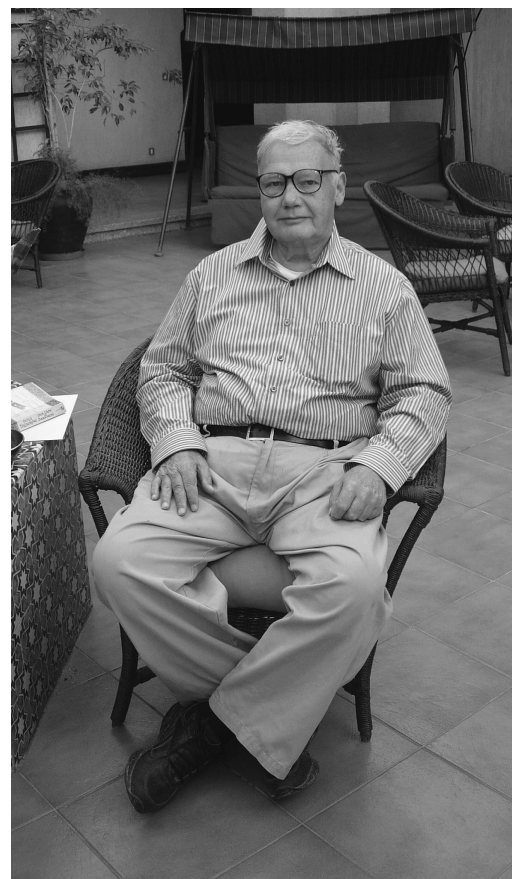
On November 5th, former mistress of Chicago House, Myrtle Nims, turned 100! She may be the longest-lived Epigraphic Survey staff member ever. The Chicago House team prepared a special card for her that we all signed and sent off to Chicago where she still lives in the apartment she shared with husband and former Chicago House director Charlie. It arrived just in time for a round of parties given to her by her friends and family, and (we are told) was proudly displayed. (Since the time of writing, we are saddened by the news that Myrtle has passed away, but celebrate her life and memory here.)

On November 5th ARCE Cairo hosted a memorial for our dear friend Chip Vincent, who lost his long struggle with leukemia this past summer. The service was bittersweet, as none of his friends and loved ones can quite believe that this kind, wise man's voice is now silent. After the service I had a long, slow walk in the warm night back to my hotel along the Nile Corniche, the sidewalks of which were filled with happy crowds of young Cairenes enjoying the night air. The Nile was black but sparkling with the reflected lights of the highrises all around. I thought about Chip and the vacuum he leaves, and how inevitable change is. It's hard for a preservationist to admit that nothing really

stays put forever; we must simply do the best we can at the moment, knowing that everything moves on. Even so, Chip's legacy is pretty extraordinary. ARCE is producing a book now, *Preserving Egypt's Cultural Heritage*, that will outline all the ARCE/Egyptian Antiquities Project (EAP) projects Chip oversaw (over 50! including the two of ours — the Luxor Temple blockyard and Medinet Habu small Amun temple projects) that will now be dedicated to him. That's his immortality and his monument: his good works will live long after him.

The day before, on November 4th, dear friend and Oriental Institute Visiting Committee member Margie Fisher — in Luxor to help me in the Luxor Temple blockyard — and I were invited to the Valley of the Kings to witness the moving of Tutankhamun's body from his golden outer coffin to a hermetically sealed display case in the tomb. SCA Chairman Zahi Hawass explained to the assembled media that the new case — German made — is climate controlled and will ensure the long-term preservation of the body. The sad remains of Tutankhamun now lie in the glass case, with a linen sheet covering his body up to his chin; only his feet and his head are exposed. He looks quite peaceful, and far from this mortal world.

Luxor Temple has been humming with activity this month. Tina and conservator Hiroko have been cleaning up a storm in the Luxor Temple blockyard in preparation for the open-air museum supported by the World Monuments Fund (a Robert W. Wilson Challenge to Conserve Our Heritage grant), and building new, damp-coursed storage platforms for display and storage. I have been busy analyzing some of the fragmentary material we helped the SCA recover around the east Roman gate area at Luxor Temple last spring, reused in a huge medieval foundation. Some of the blocks are from a small shrine of Nectanebo II which all seem to join (always a joy) and which Margie helped me catalog. I have also noted at least sixteen bro-



Mark Easton at Chicago House, November 2007



*Dennis Forbes, Barbara Mertz, and Joel Cole
at the Old Winter Palace*

ken-up Nectanebo I sphinxes, which also appear to be reconstructable. Our eventual aim is to put the restored sphinxes back on the newly excavated sphinx road, where most of the sphinxes are now missing, but from where they all came.

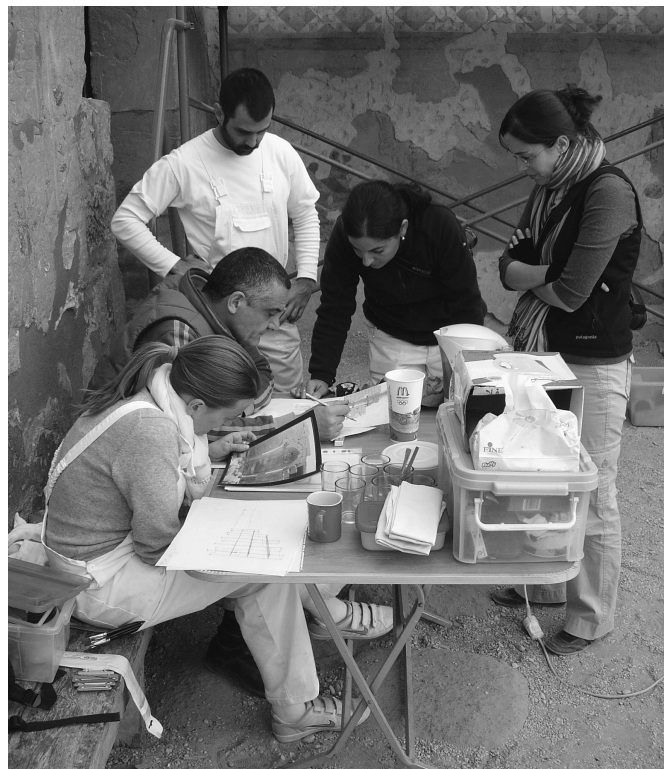
From November 11th to 16th, former ARCE director Mark Easton and Michael Jones, on a review of ARCE projects in Egypt started during Mark's tenure as director, had a very pleasant stay with us. It was good to spend some time with our old friend again and show him the many fruits of his labors. The Thanksgiving feast at Chicago House was attended by a whole bevy of Egyptologists, and many other Egyptian and foreign friends. Augmenting our talented kitchen staff, Brett made apple, blueberry, pumpkin, and cherry pies, and epigrapher Ginger made pumpkin bread. Our beloved Dr. Barbara Mertz (a.k.a. Elizabeth Peters) was back in town with KMT editor Dennis Forbes, Carl Kojis, and Joel Cole, who all enhanced the occasion. Chicago House later hosted a dinner party for Barbara on the 26th to commemorate a very special birthday (no, I'm not saying which one!). Here's to you, Barbara!

DECEMBER

Plans are well underway for the long-awaited, USAID-supported west bank dewatering project. In a series of meetings this and last month, Chicago House, the SCA, and the major west bank antiquities concession holders (particularly Hourig Sourouzian, director of the Amenhotep III mortuary temple complex behind the Colossi of Memnon; and Christian LeBlanc, director of the Ramesses II mortuary temple site) have all been actively involved in planning the drainage system with USAID and the CDM contractors to ensure that no damage occurs to the adjacent antiquities sites that the system is supposed to protect. Deep, gravity-fed drains laid

in trenches from Medinet Habu to the Sety I Gurna temple three kilometers to the north, one hundred meters into the cultivation, will direct excess irrigation water to a pumping station in the cultivation just north of the Ramesseum. The pumps will pull the water from the desert back into the cultivation and to a drainage canal to the east. The system is beautiful, simple, and designed for easy maintenance, and will slow down the decay due to groundwater salt while the long-term solution — agricultural reform and the replacement of the sugar cane fields east of the antiquities sites with crops that require less irrigation water — can be effected.

The beginning of December marked the return of artist Sue Osgood, who resumed her recording work at Medinet Habu with the epigraphic team. At Luxor Temple the Italian conservators, directed by Luigi Di Caesaris, Alberto Sucato, and Maria Cristina Tomassetti, finished the cleaning of the central apse in the Roman Vestibule and exposed four destroyed but discernible Roman emperors (the second one from the right erased in antiquity), a mostly destroyed rondo figure of Jupiter in the center, and a Roman eagle with outspread wings above. The faces have all been destroyed, but the bodies are intact, with wonderful costume details preserved. On Christmas day we hosted guests for dinner, including the entire Japanese mission from Waseda University; Boyo Ockinga's mission from Sydney, Australia; Ted and Lyla Brock and Roberta Shaw from the Royal Ontario Museum; Polish Archaeological Institute, Cairo, director Zbigniew Sfranski and family, and others. Jay Heidel and Sue Lezon arrived for the holidays, just in time to help deliver



Italian conservation team, Luxor Temple. Left to right, from front: Isabella, Luigi, Frederico, Cristina, and Susanna McFadden (project historian)

DECEMBER 2007–JANUARY 2008

Christmas cookies to all our friends and colleagues in Luxor. On the 28th we gave a reception for Oriental Institute Visiting Committee members Tom and Linda Heagy, who were in town with their family and friends (guided by Emily Teeter). During the evening the Heagy's friends decided to donate funds in honor of Tom and Linda toward the naming of the projected Chicago House photo archives expansion. It will now be named "The Tom and Linda Heagy Chicago House Photographic Archives." Congratulations to Tom and Linda, and sincerest thanks to their friends the Nicholsons, the Vitales, the Weislogels, Robert and Annabelle Moore and their children, Corinne Cochran, Betsey Teeter, and Joseph Cain. Just before New Year's Eve we were pleased to host our friends and Oriental Institute Visiting Committee members Misty and Lewis Gruber and their friends to a reception and library briefing. On New Year's Eve we trotted out the old Breasted 78 rpms (all the current dance music of 1924) and celebrated with friends from ARCE, Cairo, Luxor, and the United States, including Waseem Jafar of Nimrod Systems who is doing the scanning of our photographs and drawings for *Medinet Habu IX*, *The Eighteenth Dynasty Temple*, Part

1: *The Inner Sanctuaries*, and his friend Wendy. While he was in Luxor, Waseem and Sue went over proofs of the images for the publication and discussed the next steps in the production process, adroitly coordinated back home by Tom Urban in the Oriental Institute Publications Office.

At the end of the year we received some very good news: the five-year USAID grant extension for which we applied last spring finally came through, a wonderful Christmas present. This grant will allow us to continue our documentation and conservation work in Luxor at the present, expanded level, and is almost totally due to the extraordinary efforts of Chicago House Finance Manager Safi Ouri, who spent an enormous amount of time crafting the proposal. Sincerest thanks to Safi, the SCA, and our USAID Egypt friends for this vital funding.

JANUARY, 2008

The new year 2008 sees many exciting changes in Luxor. One pleasant innovation is a cafe at Luxor Temple, which sprang up practically overnight at the beginning of January and has proven to be extremely popular with the temple visitors. ARCE now has an office in Luxor and is sponsoring important USAID-supported post-dewatering conservation and technical training for Luxor and Karnak temple SCA conservation and engineering staff. The Salvage Archaeological Field School (SAFS), sponsored by ARCE/USAID and the Ancient Egypt Research Associates (AERA) directed by Mark Lehner and co-directors Mohsen El-Kamal and Ana Tavares, has started up and is focusing on sphinx road salvage excavations in the Khalid Ibn el-Walid Garden site north of the Luxor Temple precinct. All the Egyptian conservation and archaeology students receiving training and hands-on experience in these programs have come to the Chicago House library for orientation sessions and project research, coordinated by librarian Marie Bryan, and it is a great pleasure to be able to help support their work in this way.



Sphinx fragment moving, Luxor Temple



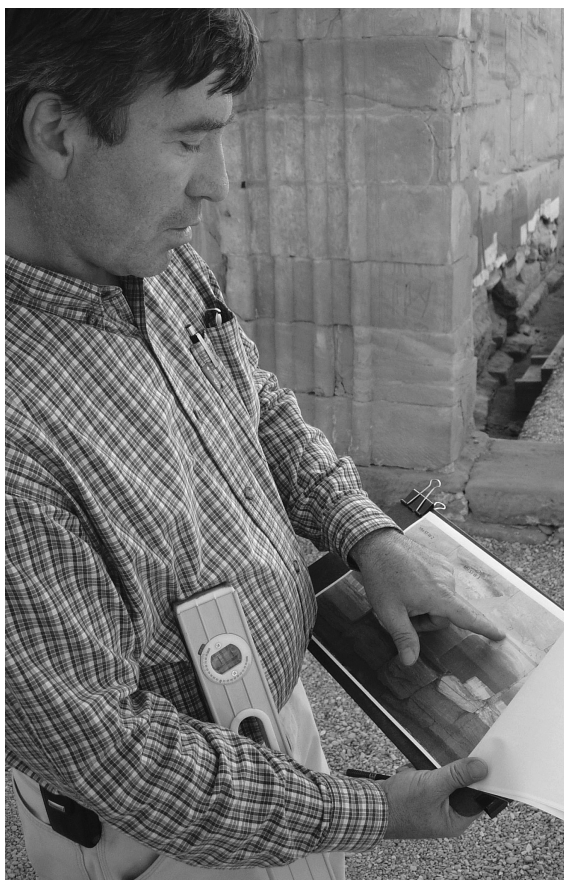
Sphinx assembly yard, Luxor Temple



Luxor Temple inspectorate. From left to right: SCA inspectors Hanem, Hanem, Sanaa, Director Sultan, Ray, Yehia, and Omar. Photo by Yarko Kobylecky



Jen collating at Medinet Habu



Master Mason Frank explaining patching strategy, back sanctuary, Medinet Habu

In the meantime, our own programs continue apace. Brett has resumed supervision of the epigraphic work in the Medinet Habu small Amun temple in the ambulatory and bark sanctuary of Thutmosis III, on the Akoris columns in the ambulatory, and in the Kushite porch. Lotfi and the conservation team are consolidating the decaying foundations of the sanctuary on the western side, while Master Mason Frank and his men are preparing new stone blocks for replacing some of the old stone that is totally decayed. Frank continued to supervise the construction of damp-coursed platforms in the new blockyard and the completion of its perimeter wall. The inventory and documentation (on a new database) of all the miscellaneous fragmentary architectural and sculpture fragments presently scattered around the precinct was started by new staff member Julia Schmied. All this material will be moved to the new blockyard starting next season. Frank, Lotfi, and their teams also continued the dismantling and consolidation of the southern Ramesses III well, destabilized by groundwater salt decay, for eventual restoration. Discussions continued with ARCE's site management team directed by Naguib Amin about proposed signage for the Medinet Habu temple complex.

After the holidays at Luxor Temple conservator Hiroko, assisted by Tina, resumed the Luxor Temple blockyard conservation program and preparations for a blockyard open-air museum. They also constructed almost 100 meters of small fragment storage shelving along the eastern perimeter wall, northern end, where many of the smaller fragments can now be safely stored. Oriental Institute Visiting Committee member Nan Ray arrived in mid-January and for a month assisted Hiroko in blockyard data management and planning of the open-air museum displays and signage.

Margie Fisher returned to us in January with a special group of friends and family, including brother Phillip and his wife Lauren. At a dinner for the group on January 21st we hosted a surprise unveiling of the two plaques commemorating the naming of the Chicago House library by the University of Chicago "The Marjorie M. Fisher Library, Chicago House, Luxor" in recognition of Margie's long support of the work of the Epigraphic Survey and the Oriental Institute over the years. The bronze plaques — designed by former Chicago House artist, architect Jay Heidel — are mounted on either side of the library entrance, the one on the left in English and the one on the right in Arabic. Congratulations and sincerest thanks to Margie on the occasion of this well-deserved honor!

FEBRUARY

On February 12th the conservation director for the World Monuments Fund Gaetano Palumbo arrived for his annual site reviews in Luxor, including our Luxor Temple blockyard work. His visit coincided with an all-day Getty-sponsored west bank coordination meeting on the 13th at the Nile Palace Hotel, where all the major concession holders for the west bank



Open-air museum mastaba preparation, Luxor Temple

JANUARY–FEBRUARY 2008



Open-air museum pavement construction supervised by Hiroko



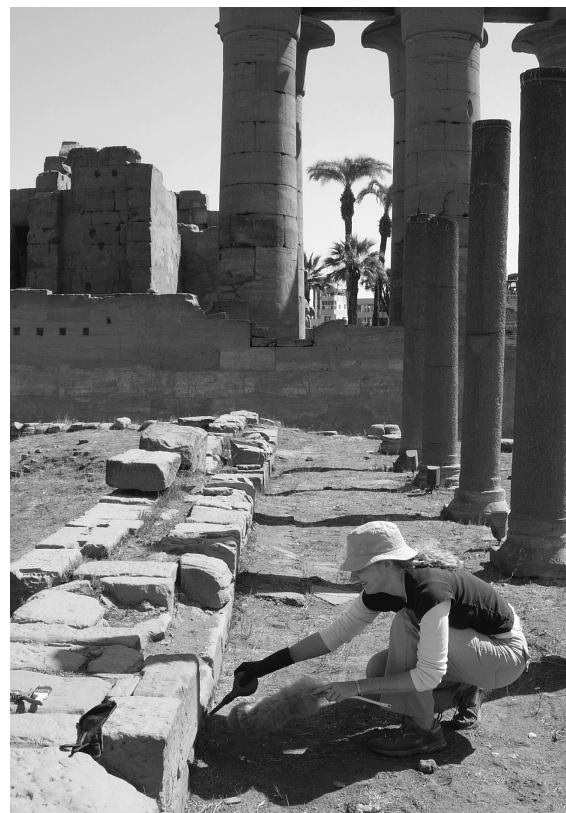
Open-air museum prototype finished, Luxor Temple

antiquities sites discussed programs and issues, and were briefed by the SCA, USAID, and CDM on the west bank dewatering program. One of the issues raised was the increasing threat of agricultural expansion into antiquities land, particularly the Amenhotep III palace area south of Medinet Habu where land reclamation is happening at an alarming rate. The area around Deir El Shelwit is now almost completely surrounded by new cultivation that threatens not only the Amenhotep III mudbrick jubilee platform there (Kom El-Samak), but also the Hadriatic stone Isis temple.

On February 3rd conservator Sylvia Schweri arrived to assist Hiroko with a new project: a condition study of two medieval church foundations at Luxor Temple, one to the west of the Colonnade Hall, and one to the north of the eastern pylon. Both are made of reused pharaonic material, some of it decaying due to groundwater salts, and Sylvia is helping us study how to proceed with the consolidation. On the 16th, the day after the annual Luxor Marathon, USAID Egypt director Bambi Arellano and husband Jorge (also an archaeologist) spent a day reviewing USAID-supported work in Luxor, including ours. They were also able to spend some time at the ARCE/USAID/AERA-supported archaeological field school on the sphinx road north

of Luxor Temple, where they were briefed by Mark Lehner and the field school instructors and students on the program. On February 17th Helen and Jean Jacquet returned to Chicago House, a bit later than usual this year, and Conor Power, P.E., arrived on the 19th for his annual structural condition study of Luxor Temple. This was particularly important this season as it was the first year after the implementation of the Luxor and Karnak dewatering program that has lowered the groundwater ten feet since November of 2007. The SCA and ARCE, under project director Fraser Parsons, are monitoring the two temple complexes as well, and Conor, who has worked with ARCE and USAID on other projects in the past, coordinated his study with theirs. He noted no significant movement or change of the temple structure, *alhamdulillah*. This month Yarko Kobylecky and Ellie Smith finished the painstaking photography of all of the newly cleaned Roman frescos in and around the apse in color transparency and black-and-white film, as well as digital.

This month we had discussions with ARCE about a new conservation and restoration program for the Khonsu Temple at Karnak, and the Epigraphic Survey's possible involvement documenting the exposed reused floor and foundation material before floor restoration. Since it has long been known that Ramesses III built his Khonsu Temple out of several earlier monuments (among them parts of the mortuary temples of Amenhotep III, Horemheb, and Amenhotep son of Hapu) we have always planned on producing a volume dedicated to the reused material, so this fits well with our plans. We are also informed that ARCE will be assisting the SCA in the conservation and relocation of 17,000 small *talatat* blocks of Akhenaten presently stored next



Sylvia cleaning foundation, Luxor Temple



*Conservator Hala consolidating the back wall
of the small Amun temple sanctuary*

to Khonsu Temple in the old University of Pennsylvania magazine (built by Ray Smith, founder of the Akhenaten Temple Project [ATP] in the 1960s). Jocelyn Gohary, who worked with Ray Smith on the project when she was a graduate student, will be supervising the project, and Hiroko will consult on the conservation. Since the Chicago House Photo Archives houses the ATP negative archives, we generated CDs of the material for Jocelyn's use in this exciting new program.

MARCH

Photo Archivist Sue Lezon returned to Luxor on March 8th for publication production work with Brett on *Medinet Habu IX*, specifically to finalize the enormous files of digital images of the small Amun temple painted sanctuaries that will be presented in the book. Alain and Emmanuelle Arnaudès arrived on the 15th to continue their Digital Archive Project for Chicago House, a digital archive database of all the documentation generated by Chicago House in Luxor from 1924 to the present day, site by site, utilizing 4th Dimension™ program software to make the data accessible to all scholars. They were assisted by Egyptian architect Louis Elia Louis, who continued the process of redrawing all of Harold Nelson's key plans of the Luxor monuments in AUTOCAD to enhance their usefulness in this and all other databases. This season Alain and Brett designed the means to integrate the Chicago House dictionary cards into the digital program, a resource that until now has been accessible only



Roman apse photography



*Roman apse, detail of emperors, January 2008.
Photo by Yarko Kobylecky*

to scholars working at Chicago House. Christian and Julia started scanning the cards this season (over 2,500 out of a projected total of 36,000–40,000 cards), and the scanned data will be entered into a custom-designed FileMaker database designed by Alain, starting this summer; scanning and data entry of the cards will continue next year under Julia's supervision. The Dictionary Project's ultimate goal is to create a comprehensive, publishable lexical reference of all the texts in Ramesses III's mortuary temple, and to provide a template for dictionaries of all the monuments published by the Epigraphic Survey. The Medinet Habu Dictionary will

be worked on by the Epigraphic Survey staff primarily during the summer months when the Survey is not in the field. Digital scanning of the cards allows the data to leave the facility since the cards must remain there.

On the 6th Oriental Institute Visiting Committee member and beloved friend Carlotta Maher returned to Chicago House to assist with the Chicago House development work and library briefings, and this time she brought her daughter Julia, a special treat, on her first trip to Egypt. On March 20th Carlotta helped us host a reception and library briefing for the Oriental Institute annual tour, this year led by Robert Ritner and accompanied by Oriental Institute Membership Coordinator Sarah Sapperstein. Close on their heels was Clemens Reichel, who stayed with us for a few days on his way back to Chicago from Syria, followed by Robert, who stayed with us a week after the tour finished up, for consultation and research. Christian Greco departed for home for a teaching gig on the 22nd, but not before we gave him photographs of some of the Greek- and Latin Roman-period monumental inscription fragments that we have been collecting in a special section of the Luxor Temple blockyard, which he will translate as part of his summer work. We are extremely fortunate that Christian is proficient in Greek and Latin as well as ancient Egyptian!

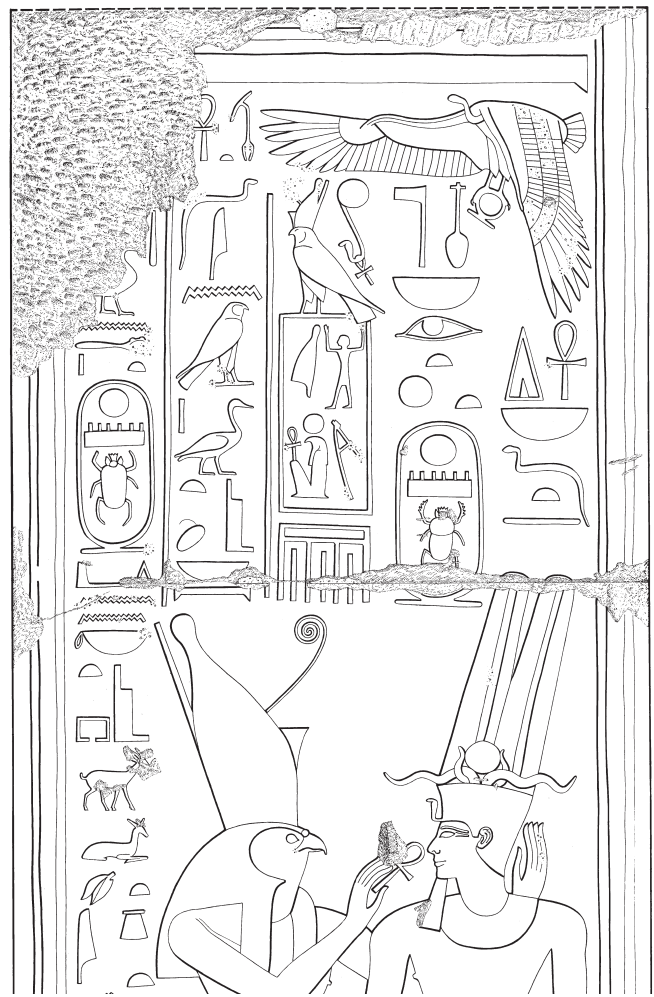
Tina finished building the last storage platform for the season in the Luxor Temple blockyard, and with Hiroko has finished construction of the first increment of the blockyard open-air museum; paving and guard rails are now installed along the southern third of the projected display area where one can view large blocks from Amenhotep III's sanctuary area. Hiroko also taught a conservation class for Egyptian conservators at Luxor Temple, part of ARCE's conservation training program, and conservator Sylvia finished her condition study of the two medieval church foundations, which Yarko and Ellie painstakingly photographed as part of the documentation of their current state.

APRIL

It's time to wrap things up. The dismantled Ramesses III well at Medinet Habu has been prepared for its summer sleep



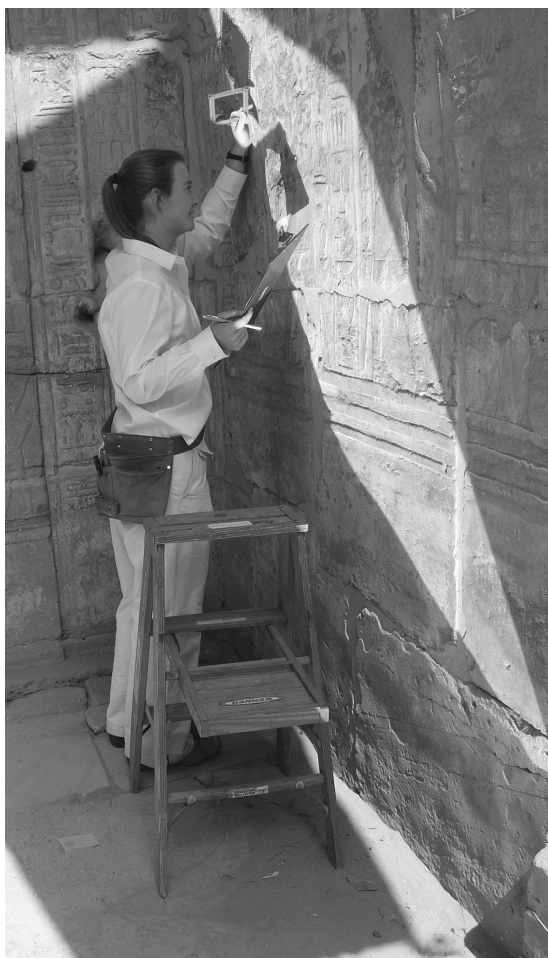
Ali patching sanctuary wall at Medinet Habu



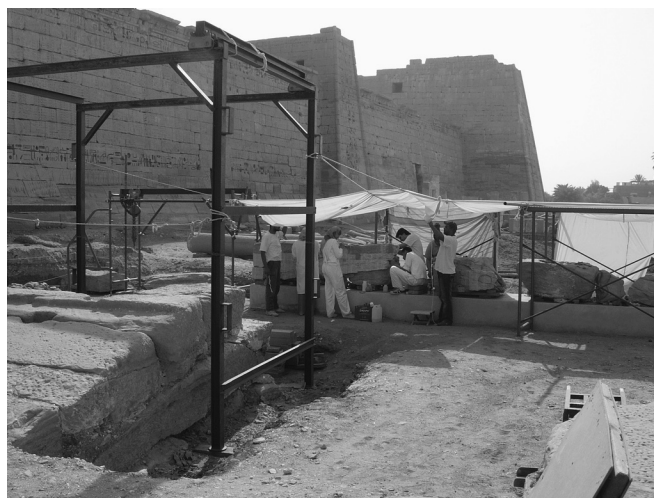
*Thutmosis III given life by Horus,
drawing by Di Cerbo and De Jong*

by Lotfi and his team, who protected it with scaffolding and plywood. Frank and his workmen have inserted eighteen patchstones into the back wall of the small Amun temple sanctuary. The epigraphers and artists have put the finishing touches on the last drawings of the season, are deep in planning for next year, and packing for home. Our Luxor Temple blockyard operation has been closed down for this year with the first increment of the open-air museum in place. The staff has started to depart, and the next few weeks will see the house slowly empty. This time of year is always very bittersweet for me... I hate for the season to end. But everyone has worked hard, is tired, and is ready to go!

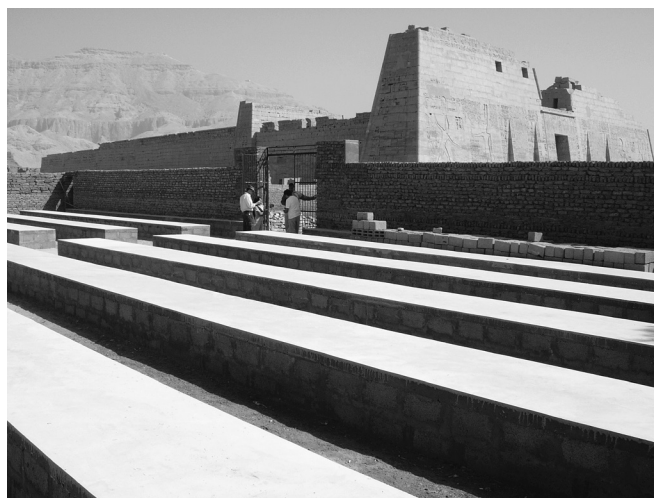
But on April 5th I had a long meeting with Luxor governor Dr. Samir Farag about a new development project about to be launched by the Government of Egypt to address issues of traffic congestion and tourist flow along the Luxor Corniche Boulevard. The governor informed me that the proposed Corniche-widening project would entail tearing down every building along the Corniche river road between Luxor Temple and Karnak... except for our house, which the Egyptian government would allow to stand because of our long-standing service to the community. Our neighbors



Ginger collating at Medinet Habu



Chicago House conservators consolidating blocks from the collapsing well of Ramesses III at Medinet Habu, 2008



New blockyard, Medinet Habu



Adel, Nahed, and conservation team consolidating well blocks at Medinet Habu

All photos by Ray Johnson unless otherwise indicated.

to the north and south — the officers' club, the convention center, part of the Catholic Coptic rest house, the hospital, the garden of the Luxor Museum, the Bank of Alexandria, the front of the Etap Mercure Hotel, part of Dr. Samir's own office, the Mina Palace Hotel, and God knows what else — will all be demolished for the new super Corniche. And while Chicago House will be allowed to stay where it is, the governor informed me that the new Corniche-widening project would instead require the sacrifice of our entire front garden area. The new Corniche wall, which the city will build, will come right up to the house. The Luxor development program has finally caught up with us.

Thus began a long, hot summer of intensive discussions, networking, and negotiations with the Government of Egypt. The U.S. Embassy in Cairo (former Ambassador Francis Ricciardone and present Ambassador Margaret Scobey) were tremendously helpful in facilitating communication between Chicago House and the Egyptian government, for which we will be forever grateful. Many, many friends and colleagues took up our case and appealed to the government to modify its program and take less land from us and our neighbors. The end result, after months of talking, is that the government did eventually reconsider and modified its original plan.

As most of you already know, half of our front property will be sacrificed for the new, widened Corniche, and the other half will remain as our buffer with the street, and as our security zone. This decision affects our neighbors as well, who now will have to give up less property as a result. While we are saddened at the prospect of losing any of our front garden area, the most important issue of all is to be allowed to stay where we are, to continue serving the Egyptian scientific community with our research facility, and to continue our preservation work. We are content that all was done that could be done, and that our issues — of security in particular — were addressed. Change happens, and we join our fellow citizens of Luxor who have sacrificed much, much more to this urban renewal program. Sincerest thanks to all who spoke on our behalf, and to the Government of Egypt for their compromise. It's time to move on.

Let me once again express my sincerest appreciation and thanks to the Egyptian Supreme Council of Antiquities — and particularly to SCA Chairman Zahi Hawass — for another extraordinarily productive collaboration this year. For those of you who support our preservation work in Luxor, I offer you my heartfelt thanks on behalf of us all. Chicago House is open from October 15 to April 15 each year, closed Saturday afternoons and Sundays. If you are going to be in town and would like to visit, please contact us ahead of time by calling the Oriental Institute Membership Office (773-834-9777) or dropping me a line via my e-mail address: wr-johnson@uchicago.edu

Please see our contact information for Egypt and Chicago on the last page of this bulletin. Best, and thanks to all!



Chicago House front garden palm walkway. February 2008

ADDRESSES OF THE EPIGRAPHIC SURVEY

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