

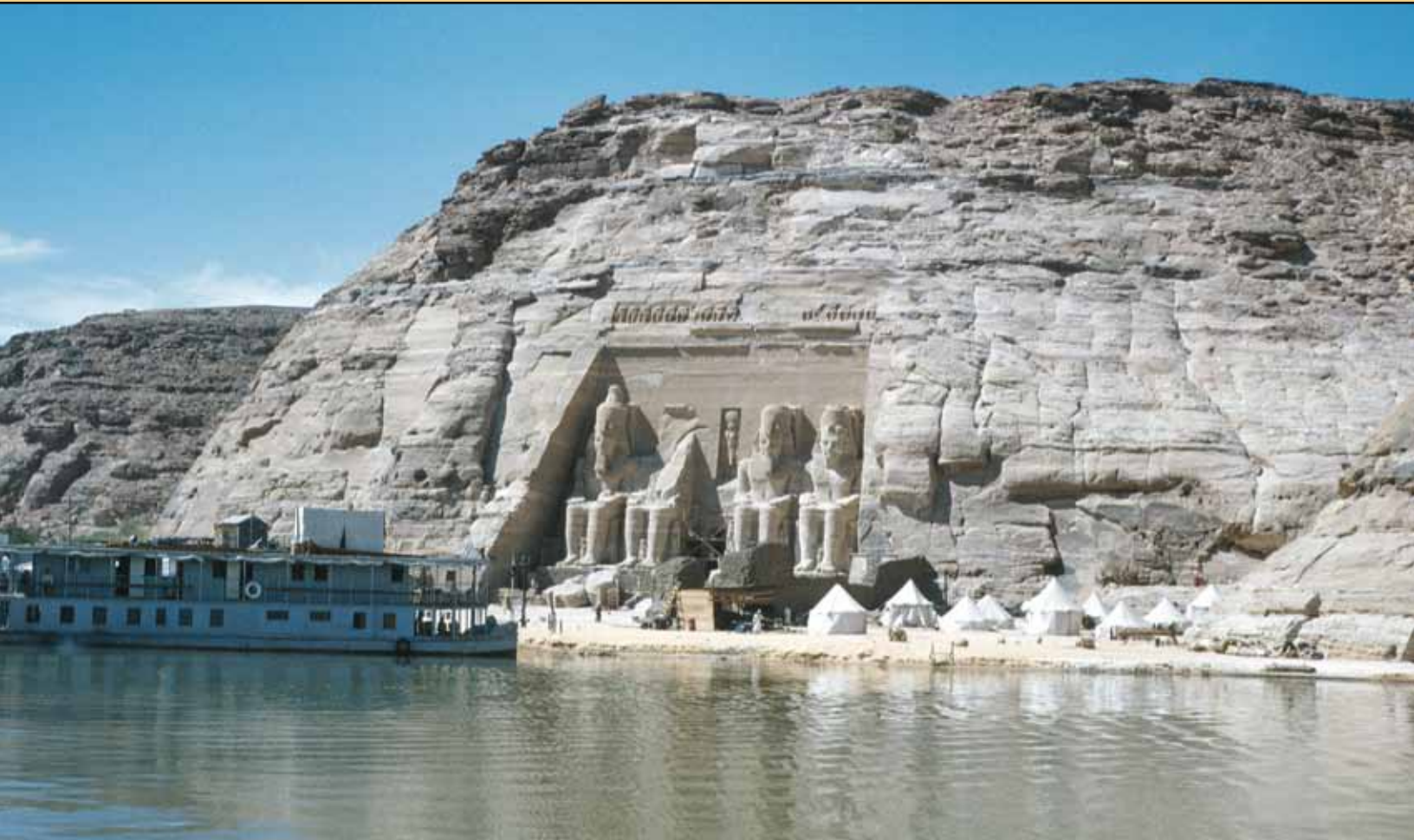


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THE ORIENTAL INSTITUTE NEWS & NOTES

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FULFILLING THE RESCUE

ALSO INSIDE

BIRD MUMMIES GET A CHECKUP

CAROLE KRUCOFF ANNOUNCES RETIREMENT

NOTES FROM THE GALLERY: THE RELIEF OF NEFERMAAT AND ITET

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NEWS & NOTES

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FROM THE DIRECTOR'S STUDY

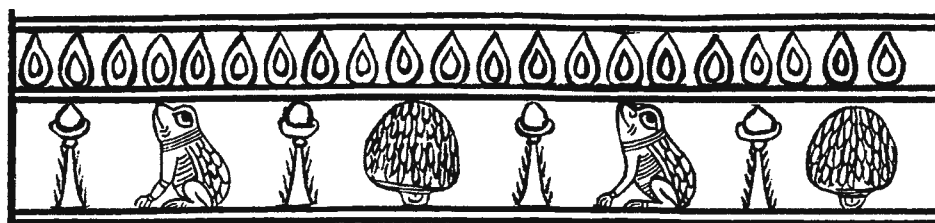
For more than half a century, the preservation of the cultural heritage of the ancient Near East has formed a central part of the Oriental Institute's research mission. Across this region, the material record of the world's earliest civilizations has been under unrelenting assault by modern agricultural development, urban sprawl, dam construction, armed conflict, and systematic looting. We see it as our ethical and professional obligation to do whatever we can to safeguard this irreplaceable heritage by protecting existing sites, training our colleagues in Middle Eastern countries in methods of archaeological excavation, conservation, and museum science, documenting and deterring looting, and — when all else fails — by conducting rescue excavations to salvage whatever information can be gleaned from archaeological sites before they are flooded or otherwise destroyed by modern development. Often, the sites threatened by dam construction and agricultural expansion are located in places where little previous archaeological fieldwork has been done. This lends an extra urgency to rescue efforts because researchers have essentially only one opportunity to understand the entire cultural history of a region before it is lost forever.

Some of our main efforts in cultural heritage preservation have been the work of the Epigraphic Survey at Chicago House in conserving and restoring the monuments and reliefs at Luxor. We have also conducted rescue excavations throughout the Euphrates River Valley, in the Atatürk Dam reservoir in southeast Turkey, and in the Tishreen and Tabqa Dam reservoir areas in Syria. We have trained archaeological conservators from Iraq and Afghanistan. Oriental Institute staff have helped build exhibits, storerooms, and research collections at provincial and national museums in Turkey and Iran. We have also set up websites to document the objects stolen from the National Museum of Iraq in Baghdad.

But — as related in the lead article in this issue of *News & Notes* — the Oriental Institute's first and perhaps greatest contribution to the rescue of endangered cultural heritage was our participation as one of the main research teams in the Nubian Salvage Project in southern Egypt from 1960 to 1968. Galvanized by the threatened flooding of hundreds of sites in Lower Nubia by the construction of the Aswan High Dam, Keith Seele, Jim Knudstadt, Louis Žabkar, and other archaeologists from the Oriental Institute excavated and documented more than twenty sites spanning the range of human settlement in Nubia from prehistoric times up through the Medieval period. This was a herculean effort and remains as an inspiring example — not only of what we can do to preserve cultural heritage, but also of the enduring value of our Museum's research collections. Although these key sites are now lost beneath the waters of Lake Nasser, thanks to the work of hundreds of dedicated researchers we now have a good understanding of the outlines of the history of ancient Nubia. This knowledge increases with each ongoing project of analysis of the objects and field records in our Museum by Bruce Williams and his colleagues. The Oriental Institute will continue in its strong commitment to preserve cultural heritage in archaeological sites, monuments, and museums across the Middle East.



Michael J. Knudstadt



COVER ILLUSTRATION:

In the 1960s, boats in Egypt were used for transportation and comfort. Abu Simbel. April 1963

FULFILLING THE RESCUE

PUBLICATION OF MATERIALS FROM THE NUBIAN SALVAGE CAMPAIGN, 1960-68

Lisa Heidorn, Artur Obluski, Nadejda Reshetnikova, and Bruce Williams

As the 1950s were closing, the world of Egyptian archaeology suddenly faced a soul-searing event. In five years an enormous dam – wanted for irrigation, power, and prestige – was going to be built across the Nile River at Aswan (fig. 1). The Aswan High Dam would flood about 550 kilometers of valley and displace 120,000 people. It would cover many important monuments, such as Abu Simbel, destroy Philae, and eliminate an unknown number of archaeological sites, causing an unprecedented level of destruction. In 1959, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) launched an appeal to the world to safeguard the monuments of Nubia.

The response was not immediately overwhelming because excavations in the post-war period were quite limited. Archaeologists had their own agendas, almost none of which included excavating in Nubia, especially without a research program. Since Abu Simbel was a headliner, rescuing temples fared better, although some actually advocated letting the ancient monuments “die a natural death”! Opinion galvanized for a Nubian salvage campaign, which saved some thirty-five temples, and

about sixty expedition campaigns took the field to salvage what they could. The Oriental Institute led the way in North America due to the determined efforts of two faculty members, Professors John A. Wilson, who worked toward saving the monuments, and Keith C. Seele, who launched the Oriental Institute Nubian Expedition. Today the Oriental Institute has committed to complete the study and publication of its work during at least ten seasons of salvage operations in Nubia.

Large-scale public works had long put the heritage of the past at risk, sometimes damaging it deeply. In Egypt, temples had been lost to modern construction. The pyramids themselves were narrowly saved from destruction by a quick-witted French engineer with a gift for creative accounting. In Nubia, the Aswan Dam, built earlier, had been twice raised, each time preceded by valuable, but incomplete, archaeological exploration, and yet the temple of Philae, the pearl of Egypt, was left partially underwater.

FIELD OPERATIONS OF THE ORIENTAL INSTITUTE NUBIAN EXPEDITION

The saved monuments are a story told,¹ and they stand today along the banks of Lake Nasser, as it is now called, and in museums of countries that led the effort. Our story is the Oriental Institute Nubian Expedition. The Expedition was granted six concessions in Egypt and Sudan to excavate for eight field seasons, altogether investing over two years of fieldwork, about fifteen–twenty years of professional time, and two or three centuries of hard work.

In 1960, the Oriental Institute joined with the Schweizerisches Institut für

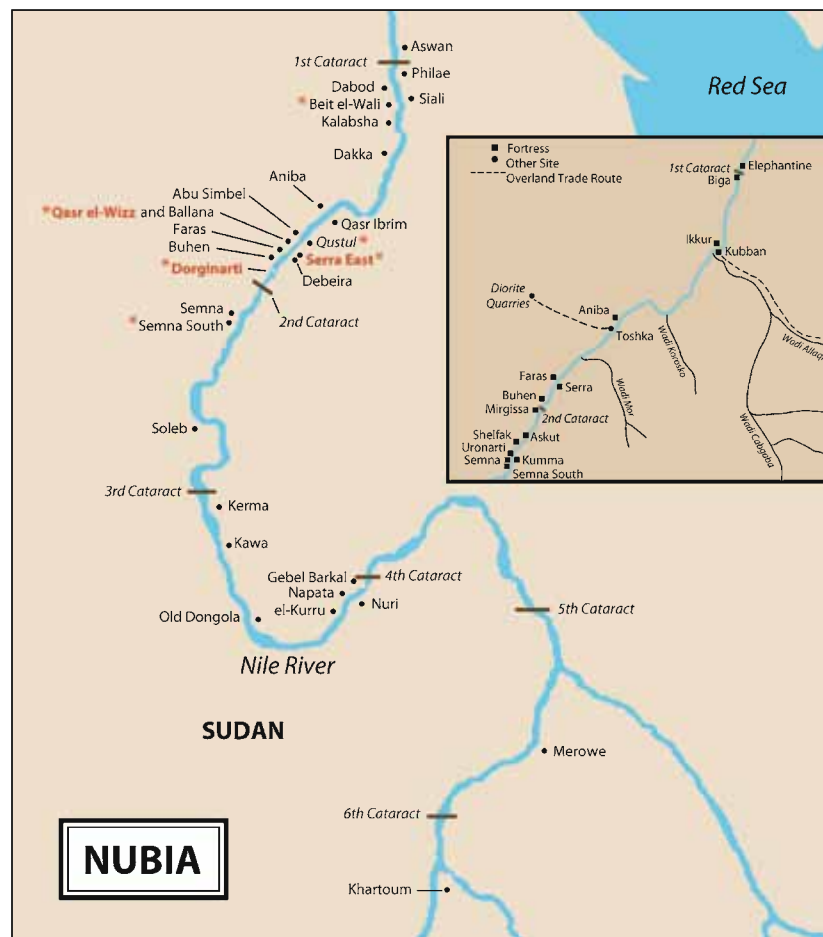


Figure 1. Map of Nubia with selected places and sites excavated by the Oriental Institute Nubian Expedition (starred). Subjects of this article are in bold. The inset shows fortresses of the Middle Kingdom frontier complex, ca. 1850 BC



Figure 2. The Nubian Expedition sidewheeler *Memnon*, built ca. 1907, moored at Serra East

Bauforschung und Altertumskunde to do an epigraphic study of the Ramesses II temple at Beit el-Wali and excavate sites from there to Bab Kalabsha, all in northern Nubia (1960–61). In addition to the temple and its historical details about Nubia, the Expedition found dramatic great tumulus tombs of the Blemmyes, inhabitants of the Eastern Desert dating to the fourth century AD. In 1961–62, the Expedition began work at Serra East, Sudan, a Middle Kingdom fortress and Medieval town, directed by Professor George Hughes. They explored the fortress and excavated nearby cemeteries, including monumental tombs of the early New Kingdom, about 1500 BC.

Strained finances were relieved when Keith Seele obtained a large subvention of Counterpart Funds — money owned by the United States that had to be spent in Egypt or Sudan. This allowed him to replace the ancient fuel-guzzling side-wheeler, the *Memnon* (fig. 2), with the *Fostat*, which was transformed into a houseboat.²

The Expedition then excavated between Abu Simbel and the Sudan frontier in 1962–63 and 1963–64, an area that surveys had claimed was not worth further effort. Seele and his staff made spectacular discoveries in cemeteries ranging in date from 3500 BC to AD 500 that now fill much of the Oriental Institute’s Robert F. Picken Family Nubia Gallery, the most important from A-Group royal cemetery L at Qustul dating between 3500 and 3200 BC.

In 1963–64, James Knudstad directed a second season at Serra East, where he

completed excavation of the fortress and the later town, recording the architecture of its standing buildings in great detail. A major find was the longest text in Old Nubian, a codex containing a sermon to the cross attributed to St. John Chrysostom — actually written at Serra. Simultaneously, Knudstad directed excavations at another fortress, Dorginarti, located upstream on an island

at the Second Cataract. Research in the 1980s showed it to date to the Napatan period (ca. 720–500 BC); it is the most important site of this date in northern Nubia and the period’s only coherent settlement.

Later in 1964, George T. Scanlon spent six weeks of intensive archaeological fieldwork at the site of Qasr el-Wizz (“Castle of the Geese”) on the west bank just north of the Sudan border, working fast to return the *Fostat* below Aswan before the dam closed (figs. 3–5). After a lot of toil — and even a serious illness of one expedition member, “the Castle” was revealed to be a monastery of the seventh–tenth centuries AD, which yielded an extremely important illuminated manuscript of an apocryphal Stavros (Cross) Text (fig. 4).

At the end of the campaign, Louis V. Žabkar directed two seasons, 1966–67 and 1967–68, excavating the Middle Kingdom fortress at Semna South in Sudan and a large Meroitic cemetery nearby.

AFTER THE DIGS — SO FAR

The Egyptian and Sudanese antiquities authorities assigned almost all the artifacts to the Oriental Institute; the massive quantity now fills banks of storage cabinets in the archives and cases on display in the museum. Photographs and records fill cabinets and drawers in the archives. So what good is all this information to a professor in Berlin, an archaeologist in Cairo, or a student in

Khartoum? The answer is in the Oriental Institute’s publication of the materials, an obligation certainly, but a special mission of the Institute to make systematic presentation of excavations available to a wide public, to serve as research instruments, as essays on civilization, and as guides to materials in collections that may be used for further inquiry. The Oriental Institute has now profoundly enhanced the value of its publications by making them available freely to all who can access the Internet.³

Two volumes of the Expedition’s work were quickly published after fieldwork, the temple of Beit el-Wali by the Epigraphic Survey (OINE 1) and a volume summarizing the excavations nearby (OINE 2), both before 1970. Seele, followed by the late Carl E. DeVries, put much of the material from Qustul, Adindan, and Ballana in order, but did not start work on any large-scale publication. In 1976, at the invitation of the Oriental Institute, Bruce Williams began the process of preparing final reports on the excavations. Because of the vast amount of material and the need for increasingly detailed publication, he designed the series to include a part for each major cultural unit. From 1983 to 1991, with the indispensable help of artists, photographers, volunteers, staff, and faculty, he prepared seven final reports (OINE 3–9), for A-Group (3500–3100 BC), C-Group (2300–1550 BC), New Kingdom (1550–1100 BC), Napatan (740–300 BC), Meroitic (300 BC–AD 300), and X-Group (AD 360–550), plus one volume (OINE 4) combining Neolithic, A-Group, and Post-A-Group remains.

In the 1980s, the Oriental Institute assigned the task of publishing Serra East and Dorginarti to Bruce Williams, who later asked Lisa Heidorn to take on Dorginarti. Heidorn wrote her dissertation on Dorginarti and its significance as a Napatan fortress and the only substantial Napatan settlement in northern Nubia. Williams published a major report (OINE 10) on cemeteries at Serra East, including A-Group, C-Group, Pan-Grave, New Kingdom, and Napatan remains.

The most famous discovery during the publication process was the

restoration of the Qustul Incense Burner and the recovery of other documents that identified the astonishingly rich Cemetery L at Qustul as a royal cemetery dating earlier than Egypt's First

Dynasty. Among the other notable finds is the world's oldest-known horse saddle with frame. These and other discoveries made in the Oriental Institute Museum basement are all strong reminders that

research may begin in the field, but it does not end there and it is the process of research after fieldwork is done that gives archaeology its value as an instrument of knowledge.

Qasr el-Wizz



Figure 3. Scanlon's plan of enlarged church and early monastery of Qasr el-Wizz, ca. AD 900. After George T. Scanlon, "Excavations at Qasr el-Wizz," *Journal of Egyptian Archaeology* 58 (1972): 8, fig. 1

Figure 4. Three pages of the illuminated Stavros (Cross) Text, the most dramatic find from the Qasr el-Wizz monastery. It is written about AD 900 in Coptic, which was widely used in Nubia, in addition to Old Nubian and Greek



Figure 5. The Qasr el-Wizz Vase. Actually a large jar, this is one of the most important examples of painted pottery in the Classic Christian period, ca. AD 900



REVIVED INTEREST

After the publication by Williams of the first volume on excavations at Serra East (OINE 10), the renovation of the museum and storage meant that records and objects would become inaccessible for a long period. However, Heidorn and Williams had long aspired to advance the publication project by completing Serra East and Dorginarti. In 2006 the Robert F. Picken Family Nubia Gallery opened with many of the most important finds from the 1960s excavations on display. In 2007 and 2008, the Oriental Institute Nubian Expedition revived to undertake two seasons of fieldwork for the Merowe Dam Archaeological Salvage Project in Sudan. In August 2010, Artur Obluski (Polish Center of Mediterranean Archaeology) and Alexandros Tsakos asked Bruce Williams at the International Society for Nubian Studies conference in London about the publication of Qasr el-Wizz, while a professor at Köln asked Lisa Heidorn to make Dorginarti a centerpiece of a conference on fortifications, especially in the Napatan period. In early 2011, while working at Tumbos in the Third Cataract, Williams discussed the project with architect Nadejda Reshetnikova, who is able and interested in modernizing and completing the fundamentally important architectural study of Serra East and Dorginarti.

The new interest in the Nubian Expedition motivated Williams to approach Director of the Oriental Institute Gil Stein to revive the Nubian Expedition Publication Project. The broadened interest in Nubia has enabled the project to be truly collaborative. We plan to produce volumes created by research teams: Qasr el-Wizz (OINE 14), by Artur Obluski and Alexandros Tsakos; Dorginarti (OINE 13), by Lisa Heidorn, Nadejda Reshetnikova, and Bruce Williams; and Serra East (OINE 11–12), by Bruce Williams,

Nadejda Reshetnikova, Donald Whitcomb, Carol Meyer, and Deborah Darnell. Plans for publication of Louis Žabkar's work at Semna South are being developed. Despite the impending destruction, Nubians and foreign expeditions were able to save an astonishing record of achievement. The goal of the publication project is to make this achievement public in a way that it can be a resource for scholars and an enlightening experience for the world.

Following the renovation of the museum and its storage, a surprising amount of preparation work has been accomplished. All of the Serra East and Qasr el-Wizz material was registered and re-housed in new cabinets. Archivist John Larson undertook with the help of students and volunteers to digitize the archives of the expeditions, making masses of electronic data available. With the Gil Stein's enthusiastic endorsement, we began the process of putting the materials and records in order for research. John Sanders gave us server space so Williams could make compressed copies of negatives and records available for remote access by team members in Poland, Norway, Greece, Russia, and Evanston.

To cover expenses, including travel and the wages of some team members, such as the architect, artist, and photographer, Williams, with the help of Heidorn and Oriental Institute staff, have so far submitted four grant applications, of various sizes, with various deadlines, requiring varying levels of effort, in a highly competitive environment. The Qasr el-Wizz team has obtained significant support in Europe and Artur Obluski, sponsored by the Foundation for Polish Science, has come to Chicago for an extended period of study, while Alex Tsakos plans to work on major documents housed in Cairo.

Brief introductions to the three sites to be published follow: Qasr el-Wizz, Serra East, and Dorginarti.

QASR EL-WIZZ

George T. Scanlon, director of the international team working at Qasr el-Wizz in 1964, collected data with his professional

team and eighty workmen that will help Arthur Obluski's team solve the "mystery" of the "Castle of the Geese." Obluski is collaborating with young researchers from countries with strong ties to Chicago: Poland and Greece. Already in doing historical research, the Polish-Greek team has discovered that the name Qasr el-Wizz is actually a corruption of the name Qasr el-Vizir ("Castle of the Vizir") given to the site by some of the nineteenth-century travelers who noticed it on their travels up the Nile. It was easy to spot thanks to the arches and the dome protruding from the sand dunes.

It was the only monastery fully excavated in Nubia until that time and it was the findspot of some very interesting discoveries that offer us intriguing insights into both the everyday and spiritual life of the Christian Nubian communities of the Middle Ages. A magnificent illustrated codex of a Cross Text was discovered here and yet another discovery was waiting for Alexandros Tsakos during his visit there last year, an inscription in Coptic on a wooden implement, possibly a weaving sword from a loom.

Nubian monasticism remains a mystery despite over 100 years of archaeological research. Medieval Arabic travelers and historians mention many monasteries located in Nubia, but until now there is only one fully excavated and two that are the subjects of study at the moment although some tens of sites are suspected to hide monastic communities. Many bishops and other ecclesiastical officials in the Kingdom of Makuria were recruited from the monasteries, making them an influential group at the court of the strongest African kingdom in Middle Ages. They were probably the best-educated group in Nubian society, writing at least three languages: Greek, Coptic, and native Old Nubian.

The plentiful tableware discovered at Qasr el-Wizz matched the vessels used at the Makurian royal court of Old Dongola. Looking at the decoration of some pieces we can see an artistry that is fully equal to pottery decoration elsewhere in the medieval world. Scanlon

compared it even to Kandinsky and Picasso!

SERRA EAST

Serra Fortress (figs. 9–16) was built by Senwosret III of the Twelfth Dynasty about 1840 BC to guard the northern flank of the Middle Kingdom's Second Cataract frontier. Its ancient name, "Repelling the Medjay," indicates its role to guard against incursion from the Eastern Desert and some dispatches preserved show it was a base for patrols. Other forts were excavated, but this one had structural details recorded due to the professionalism of James E. Knudstad, director and architect of excavations at Serra East, that are not clear in older publications — timber reinforcements, layers of reed mats, and wall segments. It had also a unique feature, a huge rectangular stone-revetted basin in the center built almost like an internal fortification, possibly a holding area for prisoners.

Nubian pottery is no rarity, but the Serra dumps contained a type that had not been identified and isolated before, hemispherical bowls with unpolished surfaces, deeply incised all over with linear and geometric patterns. Ironically, the Nubian Expedition found examples in the Merowe salvage emergency at the Fourth Cataract in 2007 and 2008. This connection across 400 kilometers of desert explains other Egyptian Lower Nubian objects, such as scarabs, that appear in burials there.

Serra East stood empty from the mid-Eighteenth Dynasty until the eleventh century AD when the city of Faras across the river was the center of the northern province of the Makurian Kingdom, called Nobadia. A new, smaller, town was founded in the ruins of Serra's fortress, called Cerre Matto (Serra East), which may have become the seat of the Eparch, or governor. Cerre Matto's ancient breached walls were made useful, with leveled walkways along the wall tops, broader areas at the corner bastions and the exterior of the curtain cut back to make a flat surface. The houses probably had no entrances at ground

Serra East



Figure 6. Aerial view of Serra East before excavation showing the Christian-period buildings of about AD 1100

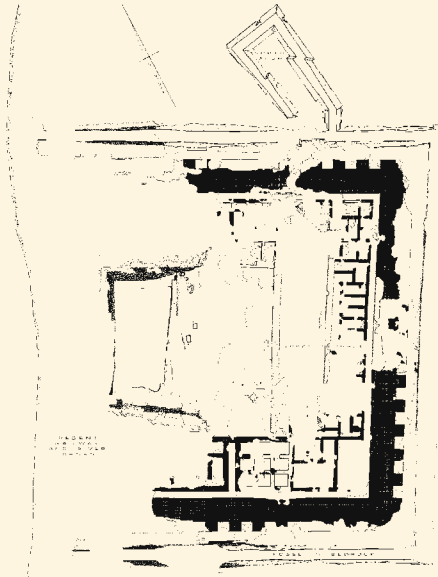


Figure 7. Serra Fortress ca. 1800 BC, summary plan by James Knudstad



Figure 8. James E. Knudstad, director at Serra East and Dorginarti in 1963–64, at work in Serra East fortress



Figure 9. The Central Church at Serra East, possibly the Church of the Cross at Serra named in a document in the British Museum



Figure 10. View of Serra East in 1962 from the northeast corner

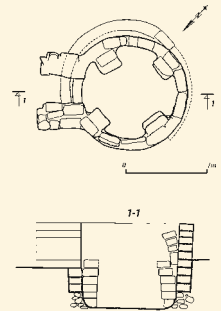


Figure 11. Two phases each of three kilns indicate sustained pottery production at Serra fortress. Drawn from measured sketches by Nadejda Reshetnikova



Figure 12. Painted bowl from Cerre Matto. Both the motifs in

the outer band and the bird in the center were probably derived from manuscript illumination

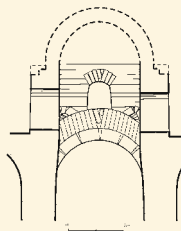


Figure 14. Section of the dome structure of the North Church, partial reconstruction. Drawn from measured sketches of Nadejda Reshetnikova.



Figure 15. Late Christian painted jar from Serra East, ca. AD 1100. Colored a deep orange-brown with black paint in imitation of an oiled peeled gourd decorated with a hot poker, this pottery combines Christian and African decorative elements

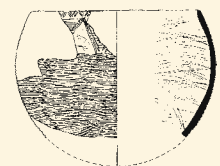
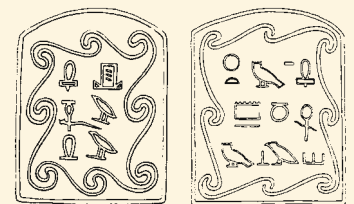


Figure 16. Above, sealings from Serra fortress. To the left, sealing of the fort. To the right is the sealing of the granary. Below, an example of a late Middle Kingdom incised Nubian bowl from the quarry dumps outside the fort



Figure 13. North church

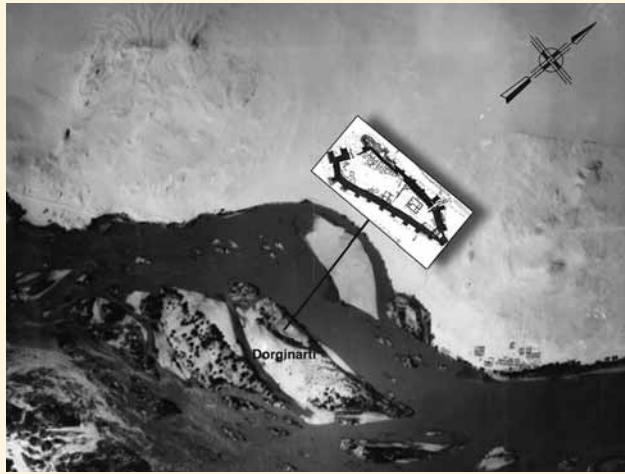


Figure 17. Aerial view of Dorginarti fortress and the Second Cataract ca. 650 BC. Inset is a thumbnail plan of the fort

Dorginarti

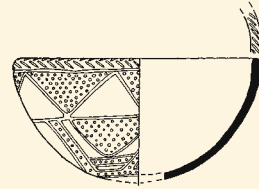


Figure 18. Handmade Nubian bowl, black and polished with white-filled incised decoration. This style of pottery is an ancient tradition in Nubia that continues today



Figure 19. Crenellations atop butress wall



Figure 20. The central sector of Dorginarti, the so-called commandant's residence



Figure 21. River stairs from north



Figure 22. Base plan of Dorginarti fortress as it existed ca. 650 BC. The red box identifies the footprint of the later Level II fort

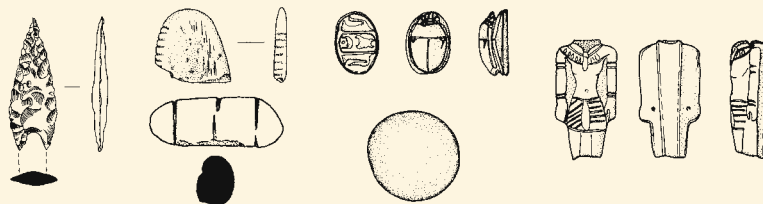


Figure 23. Various local objects; scarab and statuette are Egyptian-style objects



Figure 24. Stone stamp

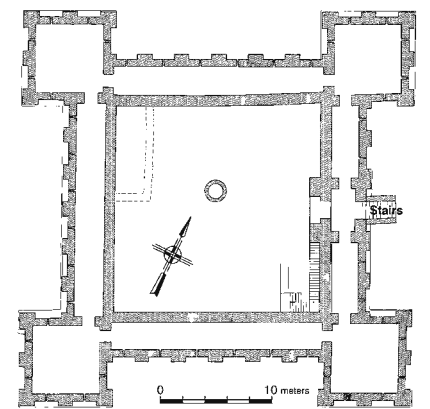


Figure 25. Reconstruction of the Level II fort by James Knudstad

level, making the town a fortress effective against camel-riding raiders, but not against an organized army. It had four brick churches, many solidly built two-story houses, and its own churchyard. At least two important religious texts written there are known; one, found by the Oriental Institute Nubian Expedition in 1964, is the longest text in Old Nubian, and it names the town. Early in the last century, several texts were found or attributed to Serra East, making it famous as a source of documents. Containing dates in the mid-eleventh century, the texts show the town was founded before AD 1050, just before the Crusades, when the Nubian kingdom of Makuria was a great power, even in Egypt. The texts were probably preserved by being buried to protect them when the great Sultan Saladin sent his army against Lower Nubia in 1173.

Cerre Matto was unique for having so many very well-constructed buildings, some of them with formal foundation deposits — magical texts, remains of fish, and unfired pottery. The Central Church, possibly the Church of the Cross at Serra mentioned as the recipient of a text now in the British Museum, had two stories, the only church of its type in Nubia. The churches were small, but decorated, probably influenced by common contemporary Byzantine Churches. Many of the buildings were quite well preserved, and we hope to study and present details not available in current publications of Christian architecture in Nubia.

DORGINARTI

Recent discoveries have allowed Heidorn to re-date Dorginarti during the Napatan period between ca. 700 and 500 BC, and not the late New Kingdom phase as had been supposed. This discovery meant that the fortification and the town within it were unique in Lower Nubia as the only substantial and coherent settlement of that period (figs. 17–25). The fortress contained a very interesting mix of Nubian and imported pottery, mainly from Egypt, but also from the Levant and Cyprus in its later phase. The

fort contains the only large-scale assemblage of Nubian ceramics so far known from this period. The extensive excavations at Dorginarti lasted from January until the beginning of June 1964, under James Knudstad's direction. Below scant Christian remains and Meroitic burials were remains of a citadel of remarkable design. With a three-meter high foundation platform, corner towers, buttresses, and arrow loopholes, it was clearly an imposing guard post. Although unique, its formal design and some of its construction indicate relations with the north, possibly even the Levant. The architecture and objects of Level II differ dramatically from those of the larger fortress below, and the imported sherds associated with this level more precisely date it.

The Levels III–IV fort of Dorginarti was possibly built during the later Twenty-Fifth Dynasty and continued until the smaller citadel replaced it in the Saite or early Persian periods (a maximum time span of 700–500 BC). In the center and below the Level II citadel were the large official residences that existed in both levels. An ash layer above the floor of Level III indicated a fire might have destroyed the residence. With sandstone doorjambs and a lintel reused from Ramesside buildings at Buhen the structures resemble official buildings of the Napatan period at Kerma, just south of the Third Cataract.

The western sector's lowest levels contained a village of small brick houses with irregular and sub-rectangular rooms, courts, and granaries backed up against the enclosure walls. The main fortification walls had been built as a series of laminations rather than a solid structure, a truly remarkable feature for such buildings in the Nile Valley, but necessitated by repeated flooding early in the life of the fortress that caused the enclosure walls to slump. The fort had a stone-paved glacis and crenellations adorned the tops of its buttresses mirroring the much earlier defensive architecture of Middle and New Kingdom forts in the Second Cataract region. Dorginarti has no clear parallel in general design, but its pottery and small

objects have similarities with those from a number of roughly contemporary Nubian and Egyptian sites, including ongoing excavations at Qasr Ibrim, Kawa, and Kerma in Nubia and Elephantine and other places in Egypt, that help to date the site more precisely.

MODERN TECHNOLOGY

For Serra East and Dorginarti, we intend to use twenty-first-century tools to update and improve the documentation, especially in architecture. With the help of AutoCAD we will create a coordinate-system with all of James Knudstad's survey data, which was collected on measured sketches and used to create large summary drawings. With help of Adobe Photoshop we can correct his excellent measured sketches according to exact data and combine different parts and details of his drawings and sketches, even using some photographs. This will make a proportionally correct foundation to create new, detailed drawings using AutoCAD. Using Adobe Illustrator, we will then complete the drawings with all necessary curvilinear elements, and bring them into a unified graphic style. All necessary visual 3-D models and schemes we will create in Cinema4D, a program for three-dimensional modeling. Finally, we will use Photoshop to touch up the drawings as final preparation for publication.

NOTES

¹ For a general history of the campaign, see Torgny Säve-Söderbergh, *Temples and Tombs of Ancient Nubia* (London: Thames & Hudson and UNESCO, 1987).

² The *Fostat* continued to work in Nubia, used by the American Research Center in Egypt (ARCE) expedition to Gebel Adda, and again by the Nubian Expedition under George T. Scanlon at Qasr el-Wizz. Thereafter, it became a floating dormitory for ARCE in Cairo, and later housed the Egyptian Exploration Survey expedition at Qasr Ibrim in Nubia. The *Memnon* re-entered the tourist trade and, in 1978, starred in the movie of Agatha Christie's *Death on the Nile* as the *Karnak*, making her the most famous of Nile boats. She was being refurbished in Cairo, but work stalled, and she and the *Fostat* are now offered for sale.

³ The Oriental Institute Nubian Expedition publications can be found at <http://oi.uchicago.edu/research/pubs/catalog/oiine>.

MEMBER TRAVEL OPPORTUNITIES

PERSIAN SPLENDOR **LEGENDARY EMPIRES**
 September 13–28, 2012 Giza, Baalbek, Byblos, Petra, Luxor
 With Abbas Alizadeh October 15–November 3, 2012
 With Emily Teeter

Space is still available!

For more information, visit our travel program site at <https://oi.uchicago.edu/getinvolved/member/travel.html>

FAMILY EVENT

THE SECRET OF THE MUMMIES

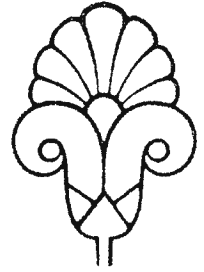
Sunday, July 15

OR

Sunday, August 12

1:00–3:00 PM

FREE



How did the ancient Egyptians make those mummies? What are canopic jars, and what goes into them? Find out at the Oriental Institute! At 1:00, get up close and personal with a reproduction mummy, and join in a special gallery tour. At 2:00, see *Mummies Made in Egypt*, an award-winning children's film from the Reading Rainbow series.

Suggested for children ages 5 and up, accompanied by an adult. Free. Pre-registration not required.

EVERY DAY IS FAMILY DAY AT THE ORIENTAL INSTITUTE

SELF-GUIDED MUSEUM ACTIVITIES IN ENGLISH AND SPANISH FOR FAMILIES ARE AVAILABLE YEAR-ROUND

The Oriental Institute Museum invites children and their families to explore the fascinating world of the ancient Near East with free bilingual gallery activity cards in English and Spanish as well as bilingual interactive computer kiosks throughout the museum. Join us year-round to travel back in time with computer games and gallery activities that invite you to unlock the mysteries of ancient tombs; see the palaces of ancient kings; find toys, games, and animals from long ago; and dig like an archaeologist to discover secrets of the past.

Developed in partnership with Spanish- and English-speaking families as well as educators from Chicago-area

schools, these free museum activities for children and their parents are supported by the Polk Bros. Foundation. The Museum also offers "A Kid's Tour of Ancient Egypt," an iPod audiotour in both English and Spanish that is available at the Suq at no charge to Oriental Institute members and for \$5 to non-members.

For more information call Public Education at (773) 702-9507 or pre-view our activities at Kids Corner on the Oriental Institute website: oi.uchicago.edu/OI/MUS/ED/kids.html



Photos by Wendy Ennes

SUMMER 2012 CALENDAR

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

JULY

1 | SUNDAY

THE SILVER PHARAOH

Film
2:00 PM
See page 16 for details

4 | WEDNESDAY

FOURTH OF JULY

Museum closed

7 | SATURDAY

Monuments of Egypt: The Pyramids

Adult Education Course
10:00 AM
See page 14 for details

Travel Photography: Digital Camera Workshop

Education Course
1:00 PM
See page 14 for details

8 | SUNDAY

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

Film
2:00 PM
See page 16 for details

9 | MONDAY

Be an Ancient Egyptian Artist

Summer Day Camp
9:00 AM
See page 17 for details

Civilizing the Nomads: How Cyrus and Darius Transformed Ancient Persia

Members' Lecture
6:00 PM
See page 18 for details

Women in Ancient Egypt

Adult Education Course
7:00 PM
See page 14 for details

15 | SUNDAY

The Secret of the Mummies

Family Event
1:00 PM
See page 10 for details

Mummies Made in Egypt

Film
2:00 PM
See page 16 for details

21 | SATURDAY

Sketching in the Galleries

Education Course
10:00 AM
See page 15 for details

22 | SUNDAY

Persepolis Re-created

Film
2:00 PM
See page 16 for details

25 | WEDNESDAY

Picturing the Past: Imaging and Imagining the Ancient Middle East

Exhibit Tour
12:15 PM
See page 13 for details

29 | SUNDAY

Mt. Nemrud: Throne of the Gods

Film
2:00 PM
See page 16 for details

AUGUST

4 | SATURDAY

Sketching in the Galleries

Education Course
10:00 AM
See page 15 for details

5 | SUNDAY

Alexander the Great

Film
2:00 PM
See page 16 for details

6 | MONDAY

Be an Ancient Egyptian Artist

Summer Day Camp
9:00 AM
See page 17 for details

12 | SUNDAY

The Secret of the Mummies

Family Event
1:00 PM
See page 10 for details

MUMMIES MADE IN Egypt

Film
2:00 PM
See page 16 for details

SUMMER 2012 CALENDAR

19 | SUNDAY

Mesopotamia: I Have Conquered the River

Film
2:00 PM
See page 16 for details

26 | SUNDAY

Egypt: Journey to the Global Civilization

Film
2:00 PM
See page 16 for details

SEPTEMBER

9 | SUNDAY

Stones and Bones: The Birth of Archaeology

Film
2:00 PM
See page 16 for details

16 | SUNDAY

Treasure Seekers: From Passion to Plunder

Film
2:00 PM
See page 16 for details

23 | SUNDAY

Looking for One Beginning

Film
2:00 PM
See page 16 for details

29 | SATURDAY

Hyde Park Jazz Festival

Special Event
See page 16 for details

30 | SUNDAY

The Future of the Past

Film
2:00 PM
See page 16 for details

COMING THIS FALL

BIRDS IN ANCIENT EGYPT MEMBERS' OPENING

Monday, October 15

For the first time in the United States, an exhibit dedicated entirely to birds in ancient Egypt will be presented here at the Oriental Institute as we transform the Marshall and Doris Holleb Family Special Exhibits Gallery into a vision of an Egyptian marshland, with bird songs in the background and video showcasing the rich variety of Egyptian avifauna and habitats. Come discover the birds that surrounded ancient Egyptians in their life and afterlife and that influenced their religious beliefs and artistic talents. The exhibit features little-seen objects from our collection as well as artifacts from the Art Institute of Chicago, the Field Museum, and the Brooklyn Museum. Bird mummies and CT scans highlight the most recent research on birds in ancient Egypt. The show, curated by doctoral candidate in



Egyptology Rozenn Bailleul-LeSuer, will be on view at the Oriental Institute Museum through July 28, 2013. A fully illustrated catalog accompanies the show.

Watch *News & Notes* for more information about the exhibit, associated public and members' programs, and the exclusive members' opening, scheduled for Monday, October 15.



THE ORIENTAL INSTITUTE IN THE NEWS



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

ORIENTAL INSTITUTE AND ITS PROJECTS

Hyde Park Herald

February 1, 2012

"New Oriental Institute exhibit looks at the image's role in the past"

UChicagoNews

February 7, 2012

"Oriental Institute Exhibit Shows Seeing Isn't always Believing," by William Harms — <http://news.uchicago.edu/print/article/2012/02/07/oriental-institute-exhibit-shows-seeing-isn-t-always-believing>

Chicago Tribune

February 9, 2012

Museum Pick of the Week: "Picturing the Past"

Exhibitionist Art & Design+Art blog

February 13, 2012

"New Oriental Institute Exhibition: Best Thing I Did this Week," by Madeline Nusser — <http://timeoutchicago.com/arts-culture/exhibitionist-blog/15118461/new-oriental-institute-exhibition-best-thing-i-did-this-week>

Hyde Park Herald

February 29, 2012

"A Matter of Interpretation," by Erik Kenny

Exhibitionist Art & Design+Art blog

January 18, 13, 2012

Late Winter Exhibits: Mummies, Explosions, and More Mummies, by Madeline Nusser — <http://timeoutchicago.com/arts-culture/museums/15090041/late-winter-exhibits-mummies-explosions-and-more-mummies>

"Museums: Picturing the Past" by Madeline Nusser — <http://timeoutchicago.com/arts-culture/museums/15115859/%E2%80%9Cpicturing-the-past%E2%80%9D-at-the-oriental-institute>

Chicago Tribune

March 8, 2012

"Can You Trust Her? At Oriental Institute, Questioning Images We Make of Ancient Times," by Steve Johnson — <http://www.chicagotribune.com/ct-ent-0308-museums-oriental-institute-20120307,0,1821287.column>



GENERAL COVERAGE

Examiner.com

February 5, 2012

"Chicago's Oriental Institute Founded by Rockford Born 'Indiana Jones,'" by Margaret Walczak (and the exhibit Picturing the Past) — <http://www.examiner.com/frugal-family-in-chicago/chicago-s-oriental-institute-founded-by-rockford-born-indiana-jones>

Palos Patch

February 24, 2012

"Local Boy Scouts Explore Ancient Egypt," by Dan Lambert — http://palos.patch.com/articles/local-boy-scouts-explore-ancient-egypt?ncid=edlinkuspatc0000001&utm_source=Outsideln&utm_medium=OutsidelnAPI&utm_campaign=OutsidelnAPI#photo-9182762

Chicago Parent

February 28, 2012

"Junior Archaeology at the Oriental Institute," by Elizabeth Diffin — <http://www.chicagoparent.com/magazines/chicago-parent/2012-march/calendar/jr-archaeology>

Chicago Sun Times

February 29, 2012

"Happy 175th Birthday, Chicago! Let's Celebrate all that the City Has to Offer!" Oriental Institute as one of the 175 things to see in Chicago in conjunction with the city's 175th birthday (OI 105 in unranked order) — <http://www.suntimes.com/entertainment/weekend/10967786-421/happy-175th-birthday-chicago-lets-celebrate-all-that-the-city-has-to-offer.html>

March 7, 2012

"Pioneer of the Past: James Henry Breasted." Three-minute film by Pablo Korona in the series "Rockford: Our City, Our Story" — <http://ourcityourstory.com/Pioneer-of-the-Past/>

EXHIBIT TOUR

PICTURING THE PAST: IMAGING AND IMAGINING THE ANCIENT MIDDLE EAST

Emily Teeter

Wednesday, July 25

12:15 PM

FREE

Don't miss this last chance to tour Picturing the Past: Imaging and Imagining the Ancient Middle East with co-curator Emily Teeter before the special exhibit closes at the end of the summer. Discover the many ways the past has been documented and how that documentation can inform — or misinform — us about the ancient Middle East.

Free. Pre-registration not required.

SUMMER ADULT EDUCATION COURSES

The following courses are co-sponsored by the Graham School of General Studies. Each course provides Teacher Recertification CPDUs from the Illinois State Board of Education and also counts as an elective for the Graham School's non-credit certificate in Arabic Language and Cultures. For more information call Museum Education at (773) 702-9507.

MONUMENTS OF EGYPT: THE PYRAMIDS

Jessica Henderson

Saturdays, July 7–August 11

10:00 AM–12 NOON

Oriental Institute

Pyramids are one of the most iconic images from ancient Egypt, but what do these monuments reveal about the history and culture of this great civilization? This course offers an in-depth exploration of the pyramids, including their architectural development and construction, their religious significance as royal burial sites, and also their use by non-royals and non-Egyptians. Learn about the place of the pyramids in early archaeological exploration and find out about the most recent archaeological discoveries and the use of the form in more contemporary times.

INSTRUCTOR: Jessica Henderson is a graduate student in Egyptian archaeology in the University of Chicago's Department of Near Eastern Languages and Civilizations. She studies royal iconography as well as the archaeology of the Late Period.

CPDUs: 12

REQUIRED TEXT:

- *The Complete Pyramids: Solving the Ancient Mysteries*, by Mark Lehner. Thames & Hudson, 1997.

This class meets at the Oriental Institute on Saturday mornings from 10:00 AM to 12:00 NOON beginning July 7 and continuing through August 11. Pre-registration is required. This course counts as an elective for the Graham School non-credit certificate in Arabic Languages and Cultures.

WOMEN IN ANCIENT EGYPT

Lindsey Miller

Mondays, July 9–August 13

7:00– 9:00 PM

Gleacher Center

450 North Cityfront Plaza Drive

Chicago, IL 60611

From a modern perspective, women are seen as having few rights in the ancient world. In ancient Egypt, however, women had rights and privileges that were not seen again until nearly the modern era. The goal of this course is to give an overview of the roles of women in Egypt from the earliest dynasties to the reign of Cleopatra. Women's roles in the family and the household and their economic and social position are covered, culminating in a discussion of women in the royal family and as rulers in their own right.

INSTRUCTOR: Lindsey Miller is a graduate student in Egyptian archaeology in the University of Chicago's Department of Near Eastern Languages and Civilizations. She has excavated in Egypt, Israel, and Spain.

CPDUs: 12

REQUIRED TEXTS:

- *Women in Ancient Egypt*, by Gay Robins. Cambridge: Harvard University Press, 1993.
- *The Oxford History of Ancient Egypt*, by Ian Shaw. New York: Oxford University Press, 2000.

This class meets at the Gleacher Center on Monday evenings from 7:00 to 9:00 PM beginning July 9 and continuing through August 13. Pre-registration is required. This course counts as an elective for the Graham School noncredit certificate in Arabic Languages and Cultures.

TRAVEL PHOTOGRAPHY DIGITAL CAMERA WORKSHOP

Elise MacArthur

Saturday, July 7

1:00–5:00 PM

Oriental Institute

Have you ever looked at photographs in travel magazines and wondered how you could record your own journeys so beautifully? Have you reviewed your photos later only to discover that poor light or swift

movement has ruined an otherwise perfect shot? Bring your digital camera to this hands-on workshop to explore ways you can identify, compose, and capture compelling photographs of all your travel adventures. Learn about basic equipment,

the major features of your digital camera, and the essentials of composition. Then put what you've learned into practice indoors and out on the University of Chicago campus, with visits to such sites as Rockefeller Chapel, Robie House, and the University Quadrangles. The workshop ends with a session on post-processing and presentation of your photographs, ranging from social media to digital albums and photobooks.

INSTRUCTOR: Elise MacArthur, a graduate student in Egyptian archaeology at the University of Chicago, has been photographing her travels in the Middle East for the past fifteen years. Her photographs have appeared in exhibits on the University of Chicago campus as well as in art magazines and newspapers in both the United States and Middle East.

Fee: \$35 for Oriental Institute members; \$40 for non-members. Each student needs to bring a digital camera, fully charged battery, membership card, and camera user guide if available.

SKETCHING IN THE GALLERIES

Peggy Sanders

Saturday, July 21

OR

Saturday, August 4

10 AM–12 NOON

Oriental Institute

We invite you to “picture the past” during special sketching sessions in the galleries of the Oriental Institute Museum. Let King Tut, the colossal winged bull from Khorsabad, and exquisite ceramics inspire you as artist Peggy Sanders helps you hone your sketching skills. Peggy has served as an archaeological illustrator for excavations in Iraq, Italy, and Greece; drawn pottery for Getty Museum publications; and provided exhibit illustrations for the Art Institute of Chicago.

This program is presented in conjunction with the special exhibit *Picturing the Past: Imaging and Imagining the Ancient Middle East* and includes a visit to the exhibit, where a painting by Peggy Sanders is on view. All ability levels are welcome for the sketching sessions, and all supplies are included.

Fee: \$20 for Oriental Institute members; \$25 for non-members.



EDUCATION PROGRAMS REGISTRATION FORM

Don't miss out — register early!

Please enroll me in the following Public Program(s)

- Monuments of Ancient Egypt
- Women in Ancient Egypt
- Sketching in the Galleries
- Travel Photography: Digital Camera Workshop
- Be an Ancient Egyptian Artist *To register, call LillStreet Art Center at (773) 769-4226*

	MEMBERS	NON-MEMBERS	TOTAL
<input type="checkbox"/> Monuments of Ancient Egypt	_____ \$175	_____ \$225	_____
<input type="checkbox"/> Women in Ancient Egypt	_____ \$175	_____ \$225	_____
<input type="checkbox"/> Sketching in the Galleries	_____ \$20	_____ \$25	_____
<input type="checkbox"/> Travel Photography: Digital Camera Workshop	_____ \$35	_____ \$40	_____

GRAND TOTAL _____

- K–12 teachers seeking CPDUs for eligible programs, please check here.*
- 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 Credit card

MasterCard/Visa: _____

Account number

Expiration date

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 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 in collaboration with the Oriental Institute are subject to the cancellation policies of the organization selling the tickets. Only those registered for classes may attend them. The Education Office reserves the right to refuse to retain any student in any class at any time.

SUNDAY FILMS

Each Sunday afternoon, enjoy the best in documentary and feature films on the ancient Near East at the Oriental Institute. Films begin at 2:00 PM, and running times range from 30 to 50 minutes unless otherwise noted. There is no admission fee. Following the films, museum docents will be available in the galleries to answer questions about our exhibits.

July 1 *The Silver Pharaoh* (2010)

The royal tomb of Pharaoh Psusennes is one of the most spectacular — and least well-known — of all ancient Egyptian treasures. Found on the eve of World War II, the discovery was overshadowed by war and attracted little attention, even though one of the most startling finds was the pharaoh's exquisitely crafted silver sarcophagus. Never before screened at the Oriental Institute, this film shows how recent studies have pieced together the identity of the pharaoh, the political intrigue of his time, and his role as unifier of a land in turmoil more than 3,000 years ago.

July 8 *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 determination helped him shape the Oriental Institute into a great academic institution still guided by his principles.

July 15 *Mummies Made in Egypt* (2001)

This award-winning children's film from the Reading Rainbow series uses live action and animation to take an in-depth look at the ancient and fascinating world of mummies. Shown in conjunction with the special family event *The Secret of the Mummies* (see p. 10), the film goes on a unique visit behind the scenes at the Museum of Fine Arts Boston to explore how ancient Egyptian mummies are studied and preserved.

July 22 *Persepolis Re-created* (2004)

Discover the history and grandeur of Persepolis, a magnificent capital of the Persian Empire from 520 BC until it was destroyed by Alexander the Great in 330 BC. This production, which features spectacular reconstructions of the great palaces at this ancient site, is being shown in conjunction with the special exhibit *Picturing the Past: Imaging and Imagining the Ancient Middle East*.

July 29 *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.

August 5 *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.

August 12 *Mummies Made in Egypt* (2001)

See listing for July 15. This film is being shown in conjunction with the special family program *The Secret of the Mummies* (see p. 10).

August 19 *Mesopotamia: I Have Conquered the River* (2000)

August 26 *Egypt: Journey to the Global Civilization* (2000)
These two films, from the acclaimed series *Messages From the Past: Reassessing Ancient Civilizations*, explore ancient Egypt and Mesopotamia through the stories of their life-giving rivers. The disciplines of archaeology, anthropology, engineering, and climatology contribute to a thought-provoking examination of these great civilizations, their contributions to world cultures, and the central role of their vital waterways.

September 2 **Memorial Day weekend. No film showing.**

During the remainder of September, we celebrate Archaeology Awareness Month in Illinois with showings of four episodes from the series *Lost Worlds: The Story of Archaeology* (2000). This intriguing historical overview begins with the unearthing of the ruins at Pompeii in the eighteenth century. It continues with how archaeologists then turned to pursuing various objectives, including treasure seeking and searching for the origins of civilization. The series ends with ways the latest scientific techniques and technologies are making a major impact on the future of the past.

September 9 *Stones and Bones: The Birth of Archaeology*

September 16 *Treasure Seekers: From Passion to Plunder*

September 23 *Looking for One Beginning*

September 30 *The Future of the Past*

SAVE THE DATE!

Jazz Enthusiasts! The sixth annual **Hyde Park Jazz Festival** takes place on Saturday, September 29. Experience some of the biggest names in local jazz on indoor and outdoor stages located in cultural venues throughout Hyde Park, including the Oriental Institute's Breasted Hall. For more information visit www.hydeparkjazzfestival.org

SUMMER DAY CAMP FOR CHILDREN

BE AN ANCIENT EGYPTIAN ARTIST

Monday, July 9–Friday, July 13

OR

Monday, August 6–Friday, August 10

9:00 AM–1:00 PM

LillStreet Art Center

4401 North Ravenswood Avenue

Chicago, IL 60640

Calling all Junior Egyptologists! Children ages 8–12 are invited to explore the spectacular arts of ancient Egypt at this summer day camp co-sponsored by the Oriental Institute and the LillStreet Art Center. Let the Egyptian gods inspire you as you create paintings and jewelry like those found in the palaces and tombs of ancient pharaohs. Try your hand at Egyptian metalworking, pottery, and more. The camp, which takes place at the LillStreet Art Center, also includes a one-day visit to the Oriental Institute Museum's Egyptian Gallery.

Fee: \$335. All materials, supplies, and round-trip bus transportation to the Oriental Institute included. Pre-registration required. Call the LillStreet Art Center at (773) 769-4226.

2012 POST-DOCTORAL SEMINAR REPORT

HEAVEN ON EARTH: TEMPLES, RITUAL, AND COSMIC SYMBOLISM IN THE ANCIENT WORLD

By Meghan Winston

From March 1 to 3, the Oriental Institute welcomed eighteen scholars from various universities spanning North America and Europe for its annual post-doctoral seminar. Participants who arrived on Thursday were treated to a dinner at the University's Quadrangle Club.

On Friday, after a day of papers, conference participants attended a small reception with guests in the Edgar and Deborah Jannotta Mesopotamian Gallery. Afterward, we made a trip to Chicago's Chinatown for dinner. Guests dined on dumplings, sea bass, Sesame chicken, and other delicacies.

To round out the weekend, on Saturday we enjoyed one last session of papers as well as a pizza lunch. A special thanks goes out to Mariana Perlinac and Deena Ragavan for all they did to ensure the weekend's success.



JOIN/RENEW TODAY!

I would like to become a Member of the Oriental Institute / Please renew my Oriental Institute membership

Name: _____

Address: _____ City/State/Zip: _____

Daytime phone: _____ E-mail: _____

- \$50 Annual Member
- \$40 Senior Member (65+)
- \$40 National Associate (US residents 100 miles from Chicago)
- \$75 Overseas Member (residents outside the US)
- \$100 Supporting Associate
- \$500 Sponsoring Associate
- \$1,000 James Henry Breasted Society

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

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

Signature: _____

You can also renew by calling (773) 834-9777 or visiting us online at oi.uchicago.edu/getinvolved/

Questions? E-mail or call the Membership Office: oi-membership@uchicago.edu / (773) 834-9777

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

SPOTLIGHT ON MEMBERS EVENTS

PICTURING THE PAST MEMBERS' PREVIEW

By Meghan Winston

On February 6, 230 Oriental Institute members enjoyed an exclusive preview of *Picturing the Past: Imaging and Imagining the Ancient Middle East*, a special exhibit featuring paintings, architectural reconstructions, facsimiles, casts, models, photographs, and computer-aided reconstructions that show how the architecture, sites, and artifacts of the ancient Middle East have been documented.

After Director Gil Stein welcomed all guests, Jack Green, chief curator of the Oriental Institute Museum, helped members understand how the publication of modern images and computer reconstructions have shaped and obscured our interpretation of the ancient Middle East.

Following Green's lecture, guests were invited to tour the exhibit and to enjoy a reception with food provided by Amazing Edibles Catering in the Edgar and Deborah Jannotta Mesopotamian Gallery. Members enjoyed delectable hors d'oeuvres in addition to a special expansion of the Suq, which featured specially ordered merchandise and autographed copies of exhibit catalogs.

A special thank you goes out to Emily Teeter, Amy Weber, Erik Lindahl, Brian Zimerle, and Jason Barcus for all they did to ensure the night's success.

Thank you for making the 2011–2012 Members' Lecture Series a great success! We look forward to bringing you the latest developments in ancient Middle East archaeology, philology, history, and culture in our upcoming 2012–2013 Members' Lecture Series by world-renowned scholars.

The Members' Lecture Series at the Oriental Institute resumes in autumn 2012.

MEMBERS' LECTURE

CIVILIZING THE NOMADS: HOW CYRUS AND DARIUS TRANSFORMED ANCIENT PERSIA

Monday, July 9, 6:00 PM

Union League Club of Chicago, 65 West Jackson Boulevard,
Chicago, Illinois 60604

Details available soon on the Oriental Institute events calendar.

FIELD PROJECTS

The Oriental Institute has sponsored archaeological and survey expeditions in nearly every country of the Near East. There are projects currently active in Egypt, Turkey, Israel, and the West Bank. These completed and ongoing excavations have defined the basic chronologies for many ancient Near Eastern civilizations and made fundamental contributions to our understanding of basic questions in ancient human societies, ranging from the study of ancient urbanism to the origins of food production and sedentary village life in the Neolithic period. Follow the upcoming projects through their websites and in Oriental Institute publications.

Kerkenes Dağ, Turkey

April 30–June 30
Director: Scott Branting
www.kerkenes.metu.edu.tr

Maitland's Mesa, Jordan

June 2–June 28
Directors: Yorke Rowan & Morag Kersel

Marj Rabba, Israel

July 10–August 16
Directors: Yorke Rowan & Morag Kersel
"Marj Rabba - The Galilee Prehistory Project," Facebook group can be found at:
www.facebook.com/#!/groups/348152546698/

Zincirli, Turkey

August 20–October 15
Director: David Schloen
oi.uchicago.edu/research/projects/zin



Lindsey Miller excavating at Marj Rabba

If you're interested in supporting one of the Oriental Institute's archaeology field projects, please contact Tracy Tajbl, Director of Development, at (773) 702-5062, or e-mail her at ttajbl@uchicago.edu.

TOUR REPORT

THE WONDERS OF ANCIENT EGYPT MARCH 10–26, 2012

By Wanda Joy

After our first trip to Egypt in February of 2009, my husband and I knew that we wanted to return for a more intensive study of the ancient Egyptian sites. A friend had introduced us to the Oriental Institute several years before, and the program offered by the Institute seemed to be perfect for us. The opportunity to travel with Egyptologists from Chicago House and to visit the Epigraphic Survey sites clinched the deal!

Terry and I arrived in Cairo several days before the tour started, so by the time we had our first meeting, we were ready to go. And “go” we did. From Memphis and Saqqara that first day to the Greco-Roman temples at the end of the trip, we traveled through 3,000 years of this amazing civilization. We were guided in our travels by a seasoned group of experts. Our lecturers, Dr. Lanny Bell, director of the Epigraphic Survey at Chicago House from 1977 to 1989, and Dr. J. Brett McClain, senior epigrapher at Chicago House, together with our guide, Egyptologist Amr El Helly, shared with us their extensive knowledge and years of experience. The other two members of our traveling team, Hisham El Sabai of Egitalloyd Travel and Amy Weber of the Oriental Institute, took care of the on-ground logistics and the hundreds of details that always come up on a trip of this sort.

Having been to many of the well-known sites, the highlights of this trip for Terry and I were some of the less visited but still amazing places. The isolated temples of Abydos and Dendara had long been on our list of places to see, and we were not disappointed! The detailed scenes in Abydos were as pristine and perfect as the day they were carved, and

the full impact of the colors in Dendara’s Temple of Hathor was breathtaking. Luxor Temple became a new experience for us when seen through the eyes of Lanny, who had spent forty years of his career working there. It was exciting to see several new Chicago House projects that had been completed since we were there in 2009. We toured the blockyard open-air museum and marveled at the beautifully restored Amenhotep III wall, made of 111 fragments with missing details added in paint.

One of our favorite moments was toward the end of the trip. We had just seen the Unfinished Obelisk when Amr led us to a huge elongated pit in the quarry. On one wall was an inscription dated Year 25 of Thutmose III, barely visible in the bright sunlight. Brett started to read: “The cutting out that was made of two great obelisks provided for the temple of Amun foremost of Karnak ...” and the world of the ancient stonecutters came alive.

We also had the pleasure of being invited to a reception at Chicago House to meet the members of the Epigraphic Survey and hear a presentation by Field Director Dr. Ray Johnson. As we sat in one of the finest research libraries in Egypt, Ray described the history of Chicago House and gave us a brief overview of the current projects.



Top row: Terry Joy, Michael Brandt, Bill Farone, Ted Walczak, Robert Crawford, Jim Hartle, Aldo Cvintal; middle row: Wanda Joy, Sharon Avery-Fahlström, Bob Baranowski, Janet Brandt, Cynthia O’Donohue, Sue Crawford, Mary Jo Hartle, Donna Grasel, Leticia Cvintal, Amr El-Helly; bottom row: Amy Weber, Dr. Lanny Bell, Diane O’Donohue, Carol Lewis

A few days later, we joined Egyptologist/epigrapher Dr. Jen Kimpton and master stonemason Frank Helmholz at Medinet Habu. Standing in front of the huge sandstone blocks of the first-century AD Domitian gate, Frank described his work and the reasons for the dismantling and rebuilding of the gate. We then met Jen in the small Amun temple, where she gave us a detailed presentation of the multi-step documentation process known as the Chicago House Method.

Afterward, there was time to shop at the markets, browse in the wonderful Aboudy bookstore in Luxor, take a sunrise hot air balloon ride over the west bank, and lounge on the deck of the *Farah*, watching the timeless scenes of life on the Nile. Small chance encounters on the street — catching someone’s eye and exchanging a smile or practicing English with colorfully dressed Egyptian schoolgirls — were a highlight of every day. In the evenings, long dinner conversations provided us with a more in-depth understanding of modern Egypt. It was fascinating to hear first-person accounts of the days before and after the Revolution and to learn of the Egyptians’ hopes for the future. And, of course, there was always the incredible Egyptian food. Breakfast at the Mena House with the Giza Pyramids looming before us, chicken grilled on a spit and fresh baked bread at Andrea’s,

and the incredible spread of Egyptian *meze* and main courses at Sofra were some of our favorites. Hisham introduced us to *mulukiyyah*, and we all became experts on the local *tahina* and *babaghanouh*. Although it was hard to leave, we came home with wonderful memories, hundreds of photos, and a fresh appetite for more adventures (well, maybe after a bit of a rest).

To join the Members’ Travel Program through Egypt in 2013, please contact Membership Office at oi-membership@uchicago.edu or (773) 834-9777 with any questions.

THE ORIENTAL INSTITUTE TRAVEL PROGRAM PRESENTS

VOYAGE THROUGH THE RED SEA

Escorted by Dr. Emily Teeter and other expert lecturers aboard the *Clipper Odyssey*
October 15–November 3, 2012

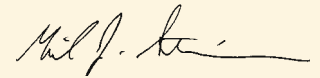
Dear Members of the Oriental Institute,

We are pleased to present this outstanding itinerary aboard the comfortably elegant, 110-passenger *Clipper Odyssey*. Though world-famous archaeological masterpieces are our focus, you will also have the opportunity to enjoy superb snorkeling, browse colorful markets, photograph timeless landscapes, and savor delectable cuisine.

Visit six amazing UNESCO World Heritage Sites — Giza, Petra, Baalbek, Byblos, the Monastery of St. Catherine, and Luxor. Meet archaeologists and gain valuable insight on current research and restoration efforts, as our leaders take us “behind the scenes” in Luxor. Enjoy a daylight transit of the Suez Canal, one of the world’s greatest engineering feats. Snorkel in the crystal-clear waters of Ras Mohammed National Park, a natural paradise for marine life. Witness the

stunning vistas of Wadi Rum, and feast on a sumptuous lunch of Bedouin delicacies.

This wonderful itinerary will be complemented by scholarly commentary from Emily Teeter, Oriental Institute research associate, in addition to other expert lecturers. Emily’s many years of experience traveling these routes and her knowledge and love for the ancient and modern Near East will add enormously to your travel experience. I hope you will join us as we explore the awe-inspiring treasures of history’s most legendary empires.



Gil J. Stein
Director, Oriental Institute
Professor of Near Eastern Archaeology

Monday, October 15 | Depart USA

Depart on your independent overnight flight to Cairo, Egypt.

Tuesday, October 16 | Cairo, Egypt

Arrive in Cairo and transfer to Oberoi Mena House Hotel. Gather this evening for a welcome dinner and briefing.

Wednesday, October 17 | Cairo / Giza

Our tour begins with an exploration of the Egyptian Museum’s extensive collection of ancient artifacts, including treasures from King Tutankhamen’s tomb. We continue to Giza, where we view the impressive Great Pyramid and the Sphinx.

Thursday, October 18 | Cairo / Alexandria / Embark *Clipper Odyssey*

This morning we drive to Alexandria. We visit numerous monuments, including Pompey’s Pillar, the catacombs, amphitheater, and the new Library of Alexandria. This evening board the *Clipper Odyssey*.

Friday, October 19 | At Sea

Enjoy a relaxing and educational day at sea as our lecture series begins.

Saturday, October 20 | Beirut, Lebanon / Byblos

This morning we arrive in Lebanon’s historic capital, Beirut, and depart overland to beautiful Byblos. The city’s history reaches back 7,000 years and offers a panoply of ruins from the Phoenician, Roman, and Byzantine eras. A highlight is a visit to Byblos Castle, built by Crusaders and enclosing a picturesque walled city of Phoenician monuments.

Sunday, October 21 | Beirut / Baalbek

Today we drive across the fertile Bekaa Valley to Baalbek, one of the most impressive sites of the ancient Roman world. We explore the well-preserved temples of Jupiter, Bacchus, and Venus, surrounded by lovely gardens, as well as the Roman Acropolis, considered to be among the most important ever built.

Monday, October 22 | Beirut / At Sea

Often called the “Paris of the Middle East,” a city tour showcases Beirut’s collage of modern and ancient architectural marvels as we drive through the commercial Hamra area and past Martyr’s Square. We also visit the National Museum, where artifacts from prehistoric times to the medieval Mamluk period are on display.

Tuesday, October 23 | Port Said, Egypt / Tanis

We disembark in Port Said and depart for Tanis. Capital of Egypt from 1070 to 715 BC, this is the most important archaeological site in Egypt’s northern delta. Our historians guide us through the city, which is studded with obelisks, statues, and columns.

Wednesday, October 24 | Port Said / Suez Canal Transit

Today we begin our southbound transit of one of the world’s greatest engineering feats: the 101-mile-long Suez Canal.

Thursday, October 25 | Sharm el-Sheikh / Monastery of St. Catherine

From the coastal town of Sharm el-Sheikh, ascend nearly 5,000 feet to explore the splendid sixth-century Byzantine Monastery of St. Catherine. The church houses one of the world's most magnificent collections of gold icons, dating back to the fifth century.

Friday, October 26 | Sharm el-Sheikh

Today we board local boats for a cruise to Ras Mohammed, where the Gulf of Aqaba meets the Gulf of Suez. Here we enjoy a delightful snorkel experience.

Saturday, October 27 | Aqaba, Jordan / Petra

Disembark this morning in Aqaba, Jordan's only seaport. A short drive brings us to the superb ruins of Petra, capital of the Nabataean civilization, which flourished between 200 BC and AD 200. In a dramatic approach we enter the Siq, a narrow chasm between 600-foot-high rock walls, which opens into the ancient city. Before us are spectacular rock-cut tombs, temples, and a theater, each carved from vividly hued iron-rich sandstone. Dinner and overnight at Movenpick Petra Hotel.

Sunday, October 28 | Petra / Wadi Rum / Aqaba

We drive south to Wadi Rum, the majestic valley made famous by T. E. Lawrence and featured in the epic movie *Lawrence of Arabia*. For lunch we enjoy

a sumptuous feast of local specialties, surrounded by dramatic sandstone formations. This evening we return in Aqaba to overnight pier side.

Monday, October 29 | Aqaba / Pharaoh's Island, Egypt

Today we board a wooden sailboat for a scenic cruise to nearby Pharaoh's Island. We go ashore to visit the photogenic twelfth-century fortress and have the opportunity to snorkel in the warm turquoise waters.

Tuesday, October 30 | Safaga / Disembark / Luxor

After an early breakfast, we disembark in Safaga and depart overland to Luxor. After check-in and lunch at our hotel, we visit the Luxor Temple, where the University of Chicago's Epigraphic Survey is documenting the reliefs. The Avenue of Sphinxes, colossal statues of Ramesses II, Amunhotep III's colonnade and sun court, and the mosque of Abu Haggag, built atop the first pylon, are photographic highlights. Dinner and overnight at the Hilton Luxor.

Wednesday & Thursday, October 31 & November 1 | Luxor

We have two full days to explore Luxor, meeting with staff from the Epigraphic Survey and with other archaeologists who will share their research. At the sprawling Karnak Temple, we walk through the soaring columns of the Hypostyle Hall, whose wall reliefs were published by the Oriental Institute, and admire the obelisks and sacred lake. We cross the Nile to the west bank, stopping at the Colossi of Memnon on our way to explore the temple of Ramesses III at Medinet Habu, where the Oriental Institute has worked since 1924. We continue to the temple of Hatshepsut and the Valley of the Kings, where we see the magnificently decorated tombs that were built for kings of the New Kingdom. We also board feluccas, traditional Nile sail boats, for a scenic cruise along this legendary river.

Friday, November 2 | Luxor / Cairo

Fly to Cairo this morning and transfer to the Fairmont Hotel for an afternoon at leisure.

Saturday, November 3 | Cairo / USA

Transfer to the airport for your independent flight, arriving in the USA the same day.

EXPEDITION LEADERS

Our team of expert leaders and lecturers serves to bring a comprehensive educational component to your adventure through lectures, guided excursions, and daily recaps. Leaders from additional fields of study will join the team below.

Emily Teeter is an Egyptologist and research associate at the Oriental Institute of the University of Chicago. She received a PhD in Near Eastern languages and civilizations from the same university. Emily is the author of a number of scholarly and popular articles that have been published in journals in the United States and abroad. She is very widely traveled in the region, and she has developed and led many tours to Egypt, Arabia, Turkey, Syria, and Tunisia. She is the past president of the American Research Center in Egypt.

Allan Langdale earned a doctorate degree in art history from the University of California at Santa Barbara and has taught in the University of California system for more than twelve years. His specialties include Italian Renaissance art and architecture, medieval art, and Byzantine art. He has published a number of works of travel photography and is currently completing a picture book, illustrated with his photographs, of the historical architecture of northern Cyprus.

Ron Wixman is a specialist in world cultural geography and is well versed in both the ancient and modern societies of the Mediterranean, Eastern Europe, Japan, Southeast Asia, Central Asia, and the Middle East. Ron recently retired from the University of Oregon, where he taught courses on the rise of cultures and civilization, traditional ways of life, food culture and cuisine, and geopolitics in the Middle East. He is also a specialist on general issues of religion, culture, and ethnicity around the world.



The Clipper Odyssey is a 110-passenger luxury expedition vessel, ideally suited for expedition cruising. All cabins have an ocean view, safe, minibar, individually controlled heat/air conditioner, in-room music system, and sitting area with sofa. Passengers can track the progress of their voyage on the Global Positioning System broadcast in each cabin. Beds can be configured for twin or queen-size sleeping arrangements. All cabins have an en-suite bathroom with shower. The *Clipper Odyssey* maintains a gourmet kitchen, providing American and international specialties. Facilities on board the *Clipper Odyssey* include a dining room, lounge, small library and gym, outdoor pool, massage room, and gift shop. An elevator services all passenger cabin decks. The *Clipper Odyssey* has an infirmary staffed by a registered physician, a fleet of Zodiacs, and a sophisticated telecommunications system permitting Internet access and telephone and fax communication with any location around the world. Ship registry: Bahamas.

RATES

Category 1 \$12,780
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 Category 3 \$14,980
 Category 4 \$16,380
 Category 5 \$17,880
 Category 6 \$19,580
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 Single/Cat 4 \$26,180

Limited singles available at the quoted single rates above. Additional singles may be available at 1.7 times the share rate.

INCLUDED IN THE COST OF THE TRIP

All gratuities; accommodations in our hotels and on board *Clipper Odyssey* as outlined in the itinerary; all on-board meals; all group meals on land; group transfers; services of the expedition staff, including lectures, brief-

ings, slide/film shows; all group activities and excursions; landing and port fees; group flight from Luxor to Cairo; \$50,000 of emergency sickness/accident medical expenses and \$75,000 in evacuation insurance.*

NOT INCLUDED

All air transportation, except as noted above; excess baggage charges; airport arrival and departure taxes; transfers for independent arrivals and departures; passport and/or visa fees; accident/baggage/ cancellation insurance; items of a personal nature such as laundry, bar charges, alcoholic beverages, e-mail/Internet/fax/telephone charges.* Air Fare: Please contact Zegrahm's in-house Air Department at 206-285-4000 or toll-free at 800-628-8747 for fare quotes, reservations, or other air-related questions. All rates are per person, quoted in U.S. dollars, and must be paid in U.S. dollars. Rates and itineraries are subject to change.

* Insurance is underwritten by the National Union Fire Insurance Company of Pittsburgh, Pennsylvania. The Policy will contain reductions, limitations, exclusions, and termination provisions. All coverages may not be available in all states. For a full list of inclusions, exclusions, and Terms & Conditions, please contact the Oriental Institute Membership Office.

TERMS & CONDITIONS

The Oriental Institute (OI) has contracted Zegrahm Expeditions, Inc. (ZE), to organize this tour.

1. Reservations: 25% of the expedition fare, along with a completed and signed Reservation Form, will reserve a place for OI participants on this program. The balance of the expedition fare is due 120 days prior to departure. Air fare is due at time of air ticket issuance. All prices are quoted in US dollars and must be paid in US dollars. Credit cards are accepted for deposit only

2. Cancellation and Refund Policy: Notification of cancellation must be received in writing by OI. At the time we receive your written cancellation, the following penalties will apply:

- 120 days or more prior to departure: \$500 per person
- 60 through 119 days prior to departure: 50% of expedition fare

- 1 through 59 days prior to departure: 100% of expedition fare

Some air fare may be nonrefundable. We urge you to check airline cancellation penalties before purchasing airline tickets, since international departure times and flights can change. Tours can also be cancelled due to low enrollments. Neither OI nor ZE accepts liability for cancellation penalties related to domestic or international airline tickets purchased in conjunction with the tour. Once an expedition has departed, there will be no refunds from ZE/OI for any unused portions of the trip. The above policy also applies to all extensions and independent travel arrangements made in conjunction with this program.

3. Trip Cancellation and Interruption Insurance: We strongly advise that all travelers purchase trip cancellation and interruption insurance as coverage against a covered unforeseen emergency that may force you to cancel or leave an expedition while it is in progress. A brochure describing coverage will be sent to you upon receipt of your reservation.

4. Share Policy: Accommodations on all ZE/OI programs are based on double occupancy. If you are traveling alone and wish to share accommodations, a roommate will be assigned to you whenever possible. When pairing roommates, we will always pair participants of the same sex. All shared accommodations are nonsmoking. If it is not possible to pair you with a roommate, you may be asked to pay a single supplement for the land portion of the program.

5. Medical Information: Participation in a ZE/OI program requires that you be in generally good health. It is essential that persons with any medical problems and related dietary restrictions make them known to us well before departure. We can counsel you on whether the expedition you have selected is appropriate for you. The tour leader has the right to disqualify any participant at any time during the tour if he or she feels the participant is physically incapable and/or if a participant's continued participation will jeopardize either the individual involved or the group.

To register for Voyage to the Red Sea, please contact the Membership Office at oi-membership@uchicago.edu or call (773) 834-9777.

There will be no refund given under these circumstances.

7. Luggage Restrictions: Luggage size and weight limitations for both checked and carry-on luggage, imposed by the airlines or as an operational requirement due to type of aircraft, will apply for flights to/from/within this program. Specifications will be provided with pre-departure materials.

8. Currency Fluctuation and Fuel Cost Increases: In order to keep rates as low as possible, we do not build into the trip fare an allowance to cover possible increases from currency fluctuations or fuel costs. Therefore, as currencies do fluctuate around the world and as fuel-cost increases may occur, it may be necessary for us to initiate a minor rate surcharge at any time before departure if there are exceptional cost increases beyond our control.

9. Itinerary Changes & Trip Delay: Itineraries are based on information available at the time of printing and are subject to change. ZE/OI reserves the right to change a program's dates, staff, itineraries, or accommodations as conditions warrant. If a trip must be delayed, or the itinerary changed, due to bad weather, road conditions, transportation delays, airline schedules, government intervention, sickness or other contingency for which ZE/OI or its agents cannot make provision, the cost of delays or changes is not included.

10. Itinerary Cancellation: Itineraries are based on information available at the time of printing and are subject to change. ZE/OI reserves the right to cancel an itinerary before departure for any reason whatsoever, including too few participants or logistical problems such as strikes, wars, acts of God, or any other circumstances which may make operation of the trip inadvisable. All trip payments received will be promptly refunded, and this refund will be the limit of ZE/OI's liability. ZE/OI is not responsible for any expenses incurred by trip members in preparing for the trip, including nonrefundable or penalty-carrying airline tickets, special clothing, visa or passport fees, or other trip-related expenses.

11. Participation: ZE/OI reserves the right to decline to accept any individual as a trip member for any reason whatsoever.

12. Limitations of Liability: This section defines ZE/OI's responsibility with respect to all of our trips, including extensions and independent arrangements. Please read it carefully.

ZE/OI, its Owners, Agents, and Employees give notice that they act only as the agent for any transportation carrier, hotel, ground operator, or other suppliers of services connected with this expedition ("other providers"), and the other providers are solely responsible and liable for providing their respective services. The passenger tickets in use by the carriers shall constitute the sole contract between the carriers and the passenger; the carriers are not responsible for any act, omission, or event during the time tour participants are not aboard their conveyance. ZE/OI shall not be held liable for (A) any damage to, or loss of, property or injury to, or death of, persons occasioned directly or indirectly by an act or omission of any other provider, including but not limited to any defect in any aircraft, watercraft, or vehicle operated or provided by such other provider, and (B) any loss or damage due to delay, cancellation, or disruption in any manner caused by the laws, regulations, acts or failures to act, demands, orders, or interpositions of any government or any subdivision or agent thereof, or by acts of God, strikes, fire, flood, war, rebellion, terrorism, insurrection, sickness, quarantine, epidemics, theft, or any other cause(s) beyond their control. The participant waives any claim against ZE/OI for any such loss, damage, injury, or death. By registering for the expedition, the participant certifies that he/she does not have any mental, physical, or other condition or disability that would create a hazard for him/herself or other participants. ZE/OI shall not be liable for any air carrier's cancellation penalty incurred by the purchase of a nonrefundable ticket to or from the departure city of the expedition. Baggage and personal



effects are at all times the sole responsibility of the traveler. Reasonable changes in the itinerary may be made where deemed advisable for the comfort and well-being of the passengers.

As described in item 8 above, all prices are subject to change. As described in item 10 above, in the event that an expedition must be cancelled, ZE/OI is not responsible for any personal expenses incurred by trip members in preparing for the program.

Certain ship owners require use of preprinted ticket forms that limit the ship owner's and operator's liability. When such tickets are used, you are generally bound by the terms of these tickets with respect to your legal relationship to the owner and operators of the ship, their agent ZE/OI, and the ship's crew.

On advancement of deposit to ZE/OI, the depositor acknowledges that he/she has read and understands the above recited terms and conditions, and agrees to be bound by them.

Disclaimer: For most activities, a moderate amount of exertion is required. You will need to climb into and out of Zodiacs for excursions ashore and for snorkel and dive activities. You must be able to walk, unaided, on sometimes rough terrain such as beaches, archaeological sites, and cobblestoned streets. Please note that some stairs may be uneven and without handrails.



HONORING NORMAN GOLB

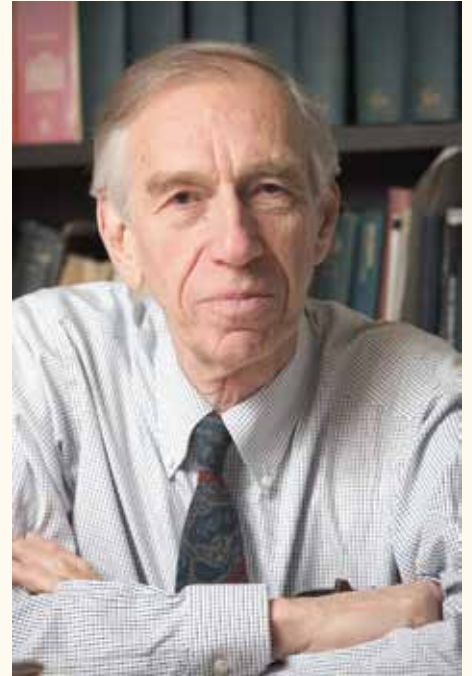
By Meghan Winston

On May 2, the Oriental Institute welcomed seventy-five guests to celebrate Professor Norman Golb and the publication of his festschrift, *Pesher Naḥum*. Golb, the Ludwig Rosenberger Professor of Jewish History and Civilization, was commemorated beginning with a presentation in Breasted Hall and a reception in the Edgar and Deborah Jannotta Mesopotamian Gallery.

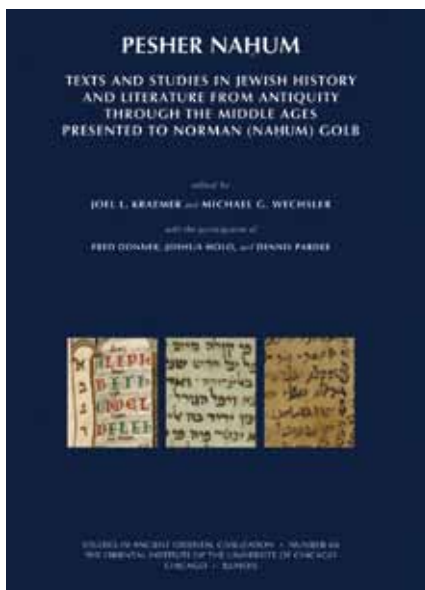
The program began at 4:00 PM and started with opening remarks by Oriental Institute Director Gil Stein. Following Stein's presentation, various contributors to the publication lauded Golb's research and accomplishments. At the end of the program, Golb was presented with a hardcover version of the publication.

Following the program, guests enjoyed cocktails and passed hors d'oeuvres in the Edgar and Deborah Jannotta Mesopotamian Gallery. The hors d'oeuvres, provided by Food for Thought catering, included miniature turkey club sandwiches, shrimp spring rolls, and crispy potato ravioli.

The festschrift, published by the Oriental Institute Publications Office, is available from David Brown Book Company and at the Suq.



NEW FROM THE PUBLICATIONS OFFICE



PESHER NAḤUM: TEXTS AND STUDIES IN JEWISH HISTORY AND LITERATURE FROM ANTIQUITY THROUGH THE MIDDLE AGES PRESENTED TO NORMAN (NAḤUM) GOLB

Edited by Joel L. Kraemer and Michael G. Wechsler

Chicago: The Oriental Institute of the University of Chicago, 2012

Pp. xxiv + 360 + 56* (Hebrew); frontispiece (Norman Golb), 2 figures, 13 plates, 2 tables

ISBN: 978-1-885923-87-5

\$49.95

The volume contains twenty-five articles (20 in English, 5 in Hebrew) that, like the academic *oeuvre* of the honoree, span a broad array of topics within the fields of Hebraica, Judaica, Islamica, and Biblica. The specific categories represented and the contributions they contain are: biography; text editions and translations, with analysis; grammar/lexicography; exegesis, philosophy, theology, and polemics; history of modern scholarship; textual criticism; codicological-textual history; Dead Sea Scrolls; and historiography. Also included are a comprehensive bibliography of the honoree's works and discrete indexes of manuscripts, biblical references, classical and medieval works, and general items.

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Free PDF downloads of most Oriental Institute publications are available through the Oriental Institute website.

Please visit us at <http://oi.uchicago.edu/research/pubs/catalog/>

CAROLE KRUCOFF

LOOKING BACK & LOOKING FORWARD

by Amy Weber

Carole Krucoff is retiring from the Oriental Institute after twenty years of service as head of Public Programs. During her tenure, Carole has overseen the transformation of Education and Public Programs from a small department focused on museum presentations to one that connects the research and collections of the Oriental Institute to broad audiences locally and nationally. Carole has worked closely with many constituencies at the Oriental Institute through her department's involvement in exhibit development, public programming for adults and families, volunteer-program growth, bilingual services for the Latino community, and a wide variety of outreach programs. Her ongoing interest in web-based education has led to development of major online resources for K-12 educators, and a new program of adult education courses online.

Carole began her career at the Chicago History Museum, where she managed the Volunteer Docent Program and developed a Hands-on-History Gallery. Subsequently, she became director of education at Naper Settlement, a living-history museum of nineteenth-century town life in Naperville, Illinois. In 1992, Carole accepted an opportunity in Public Education with the Oriental Institute. Over the years the department's outreach efforts attracted thousands of new visitors with programs that included family festivals such as Mummy's Night, which became a Hyde Park tradition; theatrical events and musical performances; and symposia and



seminars exploring such topics as "Women in the Middle East: Past and Present" and "Who Owns the Past?"

Guided by faculty members and museum staff, the Education Department also broadened the scope of Oriental Institute public programming. Working in collaboration with teachers from Chicago and the metropolitan area led to development of curriculum guides on ancient Mesopotamia, Nubia, and Egypt and the creation of an online teacher resource center for educators and their students. To make the museum more accessible and inviting for families, parents and their children from diverse neighborhoods were

invited to collaborate in development and testing of programs and activities. This led to the creation of bilingual English and Spanish family activity cards and interactive computer kiosks, as well as bilingual versions of the museum's audio tours. Carole also helped introduce the formal gathering of visitor feedback and evaluation of exhibits, as well as the creation of a community focus group that continues to provide invaluable advice on exhibit and programmatic approaches.

Carole is especially proud that the Kipper Family Archaeology Discovery Center was developed during her years at the Oriental Institute. This simulated archaeological excavation experience designed for student, family, and community groups reflects her career-long interest in ways in which hands-on learning can enrich educational experiences for museum visitors of all ages. She is also grateful for the opportunity to mentor more than a hundred graduate students, who have gained valuable teaching experience through the department's adult education program.

When asked what she will most miss, Carole said, "I will really miss the opportunity to develop public programs that help inspire understanding and a sense of connection with the peoples and cultures of the ancient Middle East. But it's the people here at the Institute who I will miss most — first and foremost all who have served on the Education staff. Nothing would have happened without their expertise, creativity, and dedication. Also the expertise and support of everyone at the OI, from the museum staff and the faculty to the administrative staff and students. And all of our extraordinary volunteers. There are no words to adequately express how much I appreciate all they do for the Oriental Institute."

While Carole is retiring from the Institute, she will remain involved with the museum world. She is a board member and executive committee member for the Museum Education Roundtable, a national organization for museum educators, and an editorial review panelist for the Journal of Museum Education. And she will remain an advisor to museums nationwide through her involvement with the Museum Assessment Program of the American Association of Museums. The Oriental Institute Faculty and Staff thank Carole for her years of distinguished service and wish her the best in all her future endeavors.



THE ORIENTAL INSTITUTE BIDS GOOD-BYE TO MEGHAN WINSTON

After two years of organizing the Oriental Institute's special events, Meghan Winston is leaving to pursue her MBA as a Forte Fellow at Wake Forest University in Winston-Salem, North Carolina. She has been an important and esteemed part of the Oriental Institute and will be dearly missed. Good luck, Meghan!

Bird Mummies of the Oriental Institute Museum Get a Checkup

By Rozenn Bailleul-LeSuer

LIKE MANY TRAVELERS visiting Egypt in the late nineteenth century, James Henry Breasted came back from his honeymoon along the Nile in the winter of 1894–1895 with several bird mummies he purchased. Alongside the other artifacts Breasted acquired during his first trip to Egypt, the mummified bundles became part of the Oriental Institute collection (fig. 1). In 1914, a selection of bird mummies excavated at Abydos was sent to Breasted by the Egypt Exploration Fund and added to the collection (fig. 2).

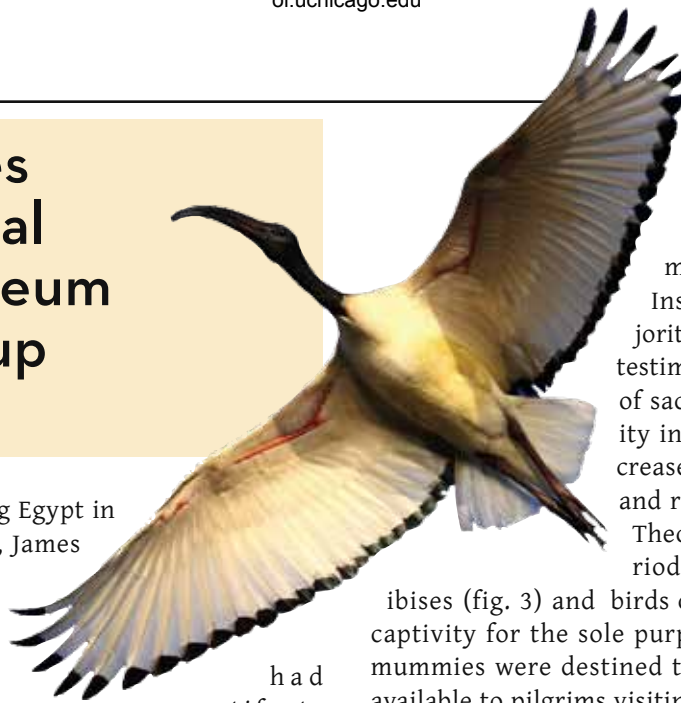


Figure 3. Sacred ibis (*Threskiornis aethiopicus*) in flight (photo by Jonathan Rossouw)

Two types of animal mummies are represented in the Oriental Institute collection.¹ The large majority of these mummified remains are testimony to the religious phenomenon of sacred animal cults whose popularity in ancient Egypt exponentially increased during the seventh century BC and remained active until the edict of Theodosius in AD 379. During this period, millions of birds,² in particular

ibises (fig. 3) and birds of prey, were captured or bred in captivity for the sole purpose of being mummified. These mummies were destined to become votive offerings made available to pilgrims visiting sanctuaries dedicated to falcon deities, such as Horus, and to Thoth, the ibis god. Priests from these cult centers regularly deposited these mummies in catacombs or unused tombs, where they continue to this day to be discovered by archaeologists. Mummy OIM E18275 (fig. 4) belongs to another category of such artifacts: it is a “victual” mummy, in this case a waterfowl. It had been prepared for consumption (head and feet have been removed), embalmed to prevent decay, and placed in the tomb of an elite member of ancient Egyptian society to be enjoyed forever in the afterlife.

The special exhibit entirely dedicated to birds in ancient Egypt, which will open its doors to members at the Oriental Institute on October 15, 2012, was the ideal opportunity to focus our attention on the bird mummies of the collection; most of them have never been on display or subject to research. The purpose of this study was manifold: first of all, to update the museum records of these artifacts with new photography and condition assessment, and then, to identify the contents hidden within the linen wrappings. Among the twenty-nine specimens in the collection previously identified as bird mummies, ten bundles were selected and carefully prepared (see Alison Whyte’s commentary on bird mummies and conservation, p. 28) to leave the Institute for the first time since 1931 and to go across campus to the Radiology Department of the University of Chicago Hospitals, in order to undergo an in-depth checkup. I was indeed interested in applying to bird mummies the same non-destructive radiographic techniques that had proved so successful with the mummy of Meresamun. Many questions

regarding the small linen bundles included in most Egyptian collections in museums around the world remain unanswered. Until recently, the examination of bird mummies was focused on the wrappings enveloping



Figure 1. Unwrapped bird mummy said to be from Akhmim. OIM E150



Figure 2. “Falcon” mummy excavated at Abydos in the winter of 1912–1913 by T. E. Peet and W. I. S. Loat. OIM E9162

Figure 4. “Victual” mummy in its wooden case. OIM E18275–6



the bundles, and X-ray imaging was used to visualize the mummies' content. It is now possible to study ancient avian remains more completely by imaging them with Computed Tomography (CT), a modality that allows 3D evaluations not only of the skeletal remains, but also of the birds' soft tissues, as well as any other objects that have been included within the wrappings.

Radiologist Dr. Michael Vannier, with whom the Oriental Institute previously collaborated for the Meresamun mummy project, once again granted us access to the University of Chicago Hospitals' clinical 256-channel CT scanner. Specimens smaller than 90 mm in diameter were processed by Dr. Chad Haney in the micro-CT scanner for an even finer resolution. Before submitting the mummies to this treatment, the Zoology Department of the Field Museum of Natural History³ loaned us three "modern" specimens, in order to give us a chance to familiarize ourselves with the imaging of birds and to tune the equipment accordingly for best results. These unusual patients included a song sparrow (*Melospiza melodia*) and a peregrine falcon (*Falco peregrinus*), both recent casualties⁴ that had been brought to the Field Museum to be added to their bird collection and database. A naturally desiccated wryneck (*Jynx torquilla*) also made a great candidate for this preliminary work, giving us a glimpse at dehydrated organs within the abdominal cavity. After this instructive first round of CT scanning, the bird mummies were brought to the hospital on August 19 and October 25, 2011 (figs. 5 and 6), under the supervision of conservators Laura D'Alessandro and Alison Whyte, as well as special-exhibit coordinator Emily Teeter. In addition to Drs. Vannier and Haney, medical physicist Dr. Charles Pelizzari joined the team and shared his expertise in CT imaging and image analysis. During each trip five mummies underwent scrutiny for one hour. Acquiring hundreds of images for each mummy only took a few minutes, but processing

and analyzing the data is still an ongoing process. Various post-processing techniques such as 3D volume rendering and segmentation have been applied to identify and further analyze areas of interest. Under the guidance of Dr. Pelizzari, I familiarized myself with ImageJ, a free image-processing software made available to the public by the National Institutes of Health, and I started reviewing the images, slice by slice, and exploring the content of the bundles. Drs. Pelizzari and Haney have also produced many 3D reconstructions, images and videos using OsiriX and Amira.

While being able to see the contents of the mummified packets was a major achievement, understanding what I was looking at was an equally important stage of the research. Since the beginning of the project, a manual of ornithology and a book on avian anatomy have been omnipresent on my desk. Sclerotic rings⁵ and tartometatarsi⁶ no longer hold any secrets for me! I have especially benefited from the expertise of the many ornithologists of the Field Museum, in particular Dr. Steve Goodman, who has extensively studied Egyptian avifauna,⁷ as well as Dr. Kenneth Welle, veterinarian with board certification in avian medicine at the College of Veterinary Medicine, University of Illinois at Urbana-Champaign (fig. 7).

While the processing of the bird mummies' CT scan images is continuing, it has already become evident that the care taken in wrapping the mummies is not always reflected by the bundles' content. Thus OIM E9237, an elaborately wrapped mummy from Abydos that was thought to contain the remains of an ibis, does not in fact contain any bird at all, rather only a few long bones and some reeds covered with radio-dense embalming material, to give it the desired shape (fig. 8). Moreover, birds at all stages of development, from neonate (OIM E9164) and juvenile (OIM E9162) to adult (OIM E146), were deemed worthy to be mummified. We are still investigating the possibility of identifying how these birds

met their end. The full results of this project will be presented in the exhibit, which will include a selection of these mummies as well as the CT scans and 3D reconstructions, and



Figure 6. OIM numbers E9164, E9237, and E42440 waiting to be scanned



Figure 5. Dr. Chad Haney and Rozenn Bailleul-LeSuer review scan images of OIM E42440 at the micro-CT scanner

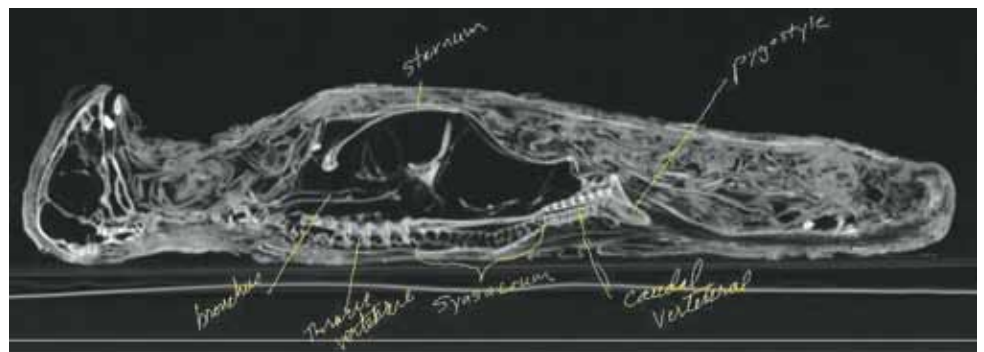


Figure 7. Sagittal CT slice of OIM E146 annotated by Dr. Kenneth Welle

BIRD MUMMY CONSERVATION A DELICATE BALANCE

Alison Whyte, Conservator at the Oriental Institute Museum

CONSERVATION CONCERNS: ORGANIC MATERIALS

The project to CT scan the bird mummies, while of great interest to the Conservation Department, also caused some apprehension. A cross-campus trip to the University of Chicago Medical Center could be damaging for any object in the collection but was of special concern for the bird mummies. Mummified remains, both human and animal, are among the most fragile archaeological objects in our collection. This is because, as organic materials, they were once living things. During their lifetime, their tissues would have contained water, and now, as non-living objects, they are desiccated, fragile, and particularly susceptible to fluctuations in relative humidity (the water content in the air).

When the relative humidity changes, it leads to dimensional changes in objects made from organic materials. If the relative humidity rises, the object absorbs water and the material swells. When the relative humidity drops, the water is released, and shrinkage may occur. This kind of dimensional change will lead to physical damage in a mummy particularly if there are cycling fluctuations where the object is repeatedly shrinking and swelling. Since relative humidity and temperature are linked, the control of both of these environmental conditions becomes of paramount importance. The Oriental Institute Museum's climate-control system makes this control possible; however, a trip outside the building and to the hospital could mean drastic changes in environmental conditions. Conservation concerns for mummified materials are further complicated by another issue. Mummified remains are often made up of more than one type of material. For example, in addition to the body, there may be linen wrappings and/or a wooden coffin encasing the body. Each of these materials is organic in nature and therefore just as susceptible to fluctuations in relative humidity.

PACKING & TRANSPORT

When transporting objects outside the museum, one always hopes for weather that approximates the environmental conditions we specify for the objects in the museum so that fluctuations are minimized. For organic materials, this means 65 degrees Fahrenheit (+/- 5 degrees) and 45% relative humidity (+/- 2%). A mild, clear day with no rain would be optimal; however, we also have to be flexible since the first priority for the radiologists and the CT scanner must obviously be their living patients!

In addition to concerns about damage from environmental fluctuations, the potential for damage from simple movement had to be addressed. Since each bird mummy varies in size, condition, and composition (i.e., presence or absence of linen wrappings and/or wooden coffins), a custom packing system was devised for each one. This system was composed of a custom-built box made from acid-free board and twill tape and one or more of the following cushioning materials: acid-free tissue, museum-quality packing foams, and polyester batting lined with washed Tyvek (a high-density polyethylene fabric). Often the packing system required a delicate balance. On the one hand, enough support was required to prevent the bird mummy from moving around too much during transport. On the other hand, if the bird mummy was packed too tightly, the delicate wrappings and/or feathers could be crushed. See figures 2 and 6 for images of the bird mummies in their boxes.



Figure 8. "Ibis" mummy excavated at Abydos in the winter of 1913–1914 by T. Whittemore of the Egyptian Exploration Fund. OIM E9237

thus will allow our members and the general public to get an inside view of the many bird mummies of our collection.

As a conclusion, it is important to mention that the success of this project is the result of a collaborative effort, and I would like to thank all the people alongside whom I have worked, in particular Dr. Jack Green for granting me access to this material and for allowing me to further study these bird mummies.

NOTES

Rozen Bailleul-LeSuer is a doctoral candidate in Egyptology in the Department of Near Eastern Languages and Civilizations and is the guest curator of the Birds in Ancient Egypt exhibit.

¹ Salima Ikram, "Divine Creatures," p. 1 of *Divine Creatures: Animal Mummies in Ancient Egypt*, edited by Salima Ikram (Cairo, 2005); mummies can also belong to two other types, which are less commonly encountered in the archaeological record: pets buried with their owners, and sacred animals held to be the receptacle of a specific deity during their lifetime and benefiting from a luxurious burial at their death.

² Angela von den Driesch et al., "Mummified, Deified and Buried at Hermopolis Magna: The Sacred Birds from Tuna el-Gebel, Middle Egypt," *Ägypten und Levante* 15 (2005): 203. At Tuna el-Gebel, the necropolis associated with the major cult center of the ibis god Thoth, it has been estimated that "the practice of *en masse* burials of ibises ... lasted almost 700 years. ... The total number of ibises deposited in the vast subterranean network of galleries clearly surpasses one million individuals, implying that on average 15,000 birds had been placed each year in the galleries by the cult servants." Many other animal necropoleis have been uncovered throughout Egypt, the major one being in North Saqqara, with catacombs for the Apis bull and his mother, baboons and ibises dedicated to Thoth, birds of prey dedicated to Horus, dogs identified with Anubis, and cats associated with Bastet. See Paul T. Nicholson, "The Sacred Animal Necropolis at North Saqqara: The Cults and Their Catacombs," pp. 44–71 of *Divine Creatures: Animal Mummies in Ancient Egypt*.

³ I would like to give many thanks to the staff of the Zoology Department, in particular its chairman, Dr. John Bates, for his enthusiasm for the project; Drs. David Willard and Mary Hennen, collection managers of the Division of Birds, who allowed us to borrow these specimens; and Holly Lutz, who coordinated the whole process.

⁴ The song sparrow had been found near a window. It most likely hit the pane and did not survive the impact. The peregrine falcon died on April 7, 2011, in downtown Chicago. He had lost a fight with another falcon, perhaps over territory.

⁵ The sclerotic ring is a ring of bony plates "within the orbit of the skull, supporting the globe of each eye. Birds share this eye reinforcement with their dinosaurian ancestors." Noble S. Proctor and Patrick J. Lynch, *Manual of Ornithology: Avian Structure and Function* (New Haven, 1993), p. 124.

⁶ The tarsometatarsus is a bone of a bird's lower leg. Its measurement is helpful in identifying the genus and species of a bird.

⁷ Steve M. Goodman and Peter L. Meininger, *The Birds of Egypt* (Oxford and New York, 1989).

NOTES FROM THE GALLERY

THE RELIEF OF NEFERMAAT AND ITET

By Emily Teeter, Research Associate and Coordinator of Special Exhibits

The relief from the mastaba tomb of Nefermaat and his wife Itet (OIM E9002, fig. 1) from Meidum, a site about 65 km south of Cairo, is one of the most prominent objects in the Joseph and Mary Grimshaw Egyptian Gallery. There is much more to say about the history of



Figure 1. Relief from the tomb chapel of Itet. Meidum. OIM E9002 (photo: Jean Grant)

this relief and the family and career of Nefermaat than can possibly be related on its label or in the audio guide, and so I offer these notes.

There are still questions about the parentage of Nefermaat. While his title “eldest son” of the king confirms his connection with the royal house, it is not clear whether he was the son of King Huni, the last king of the Third Dynasty (ca. 2637–2613 BC), or of Senfru, the first king of the Fourth Dynasty (ca. 2613–2589 BC), and strong arguments can be made for both.¹ In either case, the fact that Nefermaat never became pharaoh suggests that he was a son of a secondary wife of the king. He was the half-brother of Rahotep, whose statue and that of his wife Nofert are among the most famous exhibits in the Egyptian Museum in Cairo. Nefermaat’s wife, Itet, came from a less distinguished family, for in the tomb she is called only “king’s acquaintance.” The couple had a large family, perhaps as many as fifteen children (or a mix of children and grandchildren), six of whom are shown on the Oriental Institute relief. Their eldest son, Hemiunu (not shown on our fragment), was vizier and also overseer of the building works of King Khufu, who built the Great Pyramid at Giza. Hemiunu was buried at Giza near the pyramid whose construction he supervised.

Typically for the Old Kingdom, when high government posts were often filled by members of the royal family, Nefermaat attained the title of vizier under Snefru. He also served as “overseer of the works of the king,” suggesting that he coordinated the building of Snefru’s pyramids at Meidum and Dashur.

The tomb of Nefermaat and Itet was discovered in 1872 by Auguste Mariette. It was most thoroughly studied by Flinders Petrie in 1890–91 and Petrie and Wainwright in 1909–11.²

By 1909, the mastaba and its beautiful paste-filled reliefs, paintings, and raised reliefs had been seriously vandalized. The reliefs from the chapels of Nefermaat and the famous painting of the Meidum geese from the chapel of Itet were transferred to the Egyptian Museum (fig. 2), and other reliefs in various media from the chapel of Itet were granted to Petrie to be distributed to his financial supporters. Sections of Itet’s chapel are now in museums in America and Europe.

Nefermaat’s profession of overseer of all the king’s works is certainly reflected in his own tomb through the innovative techniques employed in its construction and by a series of re-designs that were done during Nefermaat’s own lifetime. It was a mammoth tomb, in its final stage measuring 120 x 68 m (394 x 223 ft). Its niched exterior walls that rose 10 m from the ground were covered with glistening white plaster. The body of the mastaba was constructed not of the usual mudbrick or stone, but of a slurry of



Figure 2. Reliefs from the tomb of Nefermaat in the Egyptian Museum, Cairo (photo: Emily Teeter)

mud, stone chips, and water that was poured in layers into the area bounded by the exterior walls. The dried slurry formed a mass that was harder than limestone (Harpur 2001, p. 37).

The tomb had two niches on its east side, one on the north for the offering cult of Itet, the other to the south for Nefermaat. These stone-lined offering niches were decorated with the paste-filled reliefs as seen in our gallery. This was a tremendously laborious process that involved cutting recesses into the limestone and then pressing colored paste into the cavities. The paste was anchored in the cells in several ways. In the case of smaller areas, and as visible on sections of our relief that have not been restored, the floor of the cell was hacked to create a rough surface to hold the paste (fig. 3). Petrie commented that cells were undercut to hold the paste more securely (Petrie 1892, pp. 24–25), but that technique is not visible on our relief. Larger areas, such as full figures, were secured by cutting rectangular cells between horizontal or vertical ridges of limestone that were about a third as deep as the cells. In some cases, the floors of the cells were drilled to create additional points of attachment. Then colored paste was pressed into the cells and over the adjacent ridges. This technique made it possible to use less paste to cover large areas. Some recesses were filled with several colors. This can be seen in the lowest register of our relief where much of the original inlay remains. The boy second from the left has terra-cotta-colored paste on his body and head, while his hair is done in black. The first hieroglyph of that register (to the left), an animal leg and hoof, shows traces of original yellow and black paste. Once the cells were filled, the whole surface was polished with what has been described as oil, liquid turpentine, or a “fatty substance.” In some areas, the filled cells



Figure 3. Detail of the inlays of OIM E9002 (photo: Emily Teeter)

were painted with additional detail. On our relief, the modern restoration of the fish near Nefermaat’s shin replicates that process. The pastes are made of gypsum (white), carbon (black), “ocherous clay” or jarosite (yellow), “ocherous clay” (brown-red), hematite (red), malachite (green), all mixed with a resin binder.³

This use of multi-colored pastes in cells is known only from the tomb of Nefermaat and Itet and from the statue base of their son Hemiunu (now in Hildesheim, Germany).⁴ It has been suggested that this technique was not used elsewhere because it was too time consuming, or that the inlays tended to decay and fall out. However, as Harpur’s study notes, during the lifetime of Nefermaat and Itet, their mastaba was enlarged, and the offering niches with the inlaid decoration were blocked to create statue chambers (serdabs), completely hiding the paste work. The renovated chapels and new corridor were decorated with fine raised relief and paint. As Harpur (2001, p. 165) has commented, “neither contemporary nor later craftsmen had the opportunity to assess the long-term success or failure of the medium” or to copy it in other tombs. Indeed, when the mastaba was discovered in 1872, the inlays were “mostly intact,” belying the suggestion that the technique itself was flawed. A major reason the technique was probably not used in other tombs was that

raised relief carving and painting had become so refined. Decoration in raised relief was quicker and overall easier to execute, and it was able to convey more detail, so that technique became the standard for decorated tombs of the elite (Harpur 2001, p. 165).

The relief in our gallery is the key for understanding why the inlay technique was used. As is well known, the vertical text to the left of Nefermaat says, “He has made his document (literally “gods”) in writing that cannot be erased,” in the hope that vandals would not be able to efface the name of Nefermaat, Itet, and their family.

The next time you walk by the relief of Nefermaat, remember him as a talented and innovative engineer-architect, an accomplished statesman, and the head of a large and distinguished family.

NOTES

¹ The most complete summary of this issue and of all aspects of the mastaba can be found in Yvonne Harpur, *The Tombs of Nefermaat and Rahotep at Maidum: Discovery, Destruction and Reconstruction* (Oxford, 2001).

² William F. Petrie, *Medum* (London, 1892).

³ Information on the technical aspects of the pastes and inlay technique is given by F. C. J. Spurrell in Petrie 1892, p. 29; Dorothea Arnold in *Egyptian Art in the Age of the Pyramids* (New York, 1999), pp. 199–200, and most recently and exhaustively, J. Ambers, R. Stacey, and J. Taylor, “Writing That Cannot Be Erased: Investigations of a Box of Pigmented Inlay from the Tomb Chapel of an Old Kingdom Noble,” *The British Museum Technical Research Bulletin* 1 (2007): pp. 49–54, with summary of analysis, p. 53, table 1.

⁴ See Harpur 2011, p. 281 n. 56 for a few other related examples, none of which is exactly the same as that used in the mastaba of Nefermaat. For additional examples, see also B. Schmitz, *Die Geschichte eines ägyptischen Prinzen: Hem-iunu in Giza und Hildesheim* (Hildesheim, 2010), p. 6 no. 15.

VOLUNTEER SPOTLIGHT: MARGARET FOORMAN

Who makes the Oriental Institute a leader in research on the ancient Middle East? You do! The Oriental Institute has wonderful volunteers who are constantly working with the public as well as behind the scenes on a wide variety of research projects. *News & Notes* has added an ongoing special section to spotlight some of our outstanding volunteers each quarter.

MEET MARGARET FOORMAN, who is the focus of our Volunteer Spotlight for the summer 2012 issue of *News & Notes*. Margaret was born and raised in New England and graduated from Manhattanville College in Purchase, New York, in 1971 with a major in literature and a minor in French and art. In 1972 she received her Masters in Library Science degree from the University of Southern California. Margaret and her husband Jim have lived all over the world, but for the past twenty-five years they have called Chicago home.

Margaret began her volunteer work at the Oriental Institute in 1981 after moving to Chicago from Panama. While living in Panama, Margaret developed a great interest in the archaeology of Latin America. Her move to Chicago allowed her to pursue her interest; however, her area of study was now re-directed to the Oriental Institute and its Docent Program. With the encouragement of Peggy Grant, who was volunteer coordinator at that time, Margaret went through the docent training class and began giving tours.

Margaret loved her involvement with the Oriental Institute, but after one brief year, she left Chicago to move to London with her husband. Before leaving, however, both Peggy Grant and Joan Barghusen, then head

of Museum Education, wrote a letter of introduction for her to use to help further her interest and study in archaeology. The letter opened many doors for her, and she eventually enrolled as a student at the University of London's Institute of Archaeology in Gordon Square. Margaret was awarded a Diploma with Merit in archaeology from the University of London in 1986.

In the same year, Margaret returned to Chicago and resumed her activities as a docent at the Oriental Institute. After a brief refresher course with Volunteer Coordinator Janet Helman, Margaret signed on as a Tuesday afternoon Docent. Both she and her husband Jim became very involved not only with the Oriental Institute, but also with the wider University of Chicago community. Margaret is an active member of the Oriental Institute's Visiting Committee. In addition, she also serves on the Regenstein Library's Visiting Committee and on the Women's Board of the University of Chicago. Jim is a Visiting Committee member of the Divinity School and is an adjunct professor at the Law School.

For the past ten years, Margaret has served as head of the Docent Library, a circulating library of donated books and resources for the Institute's volunteers. Under her stewardship, the collection has grown in sophistication and size. Margaret runs a very successful annual book sale each December. Faculty, staff, students, and volunteers enjoy perusing the great selection of titles. All proceeds from the sale are used to purchase new books for the Docent Library.

When not at the Oriental Institute, Margaret enjoys participating in the activities and camaraderie of the



Fortnightly Club, the city's oldest women's organization, founded in 1873. The club's mission embodies the nineteenth-century passion for self-improvement. Members and guests meet regularly to research and present intellectually stimulating papers for one another's enrichment.

Margaret is passionate about history and archaeology and believes that they give one a sense of proportion to the world in which we live. Through the study of archaeology, one comes to a better understanding of our world and the evolution of humankind.

Margaret takes great pride in all that she has accomplished as a docent and volunteer at the Oriental Institute. She truly loves the Institute, its people, and its mission. Each time she walks through its doors, she feels like she's coming home.

If you are interested in finding out more, come join Margaret Foorman and become a docent or volunteer at the Oriental Institute!

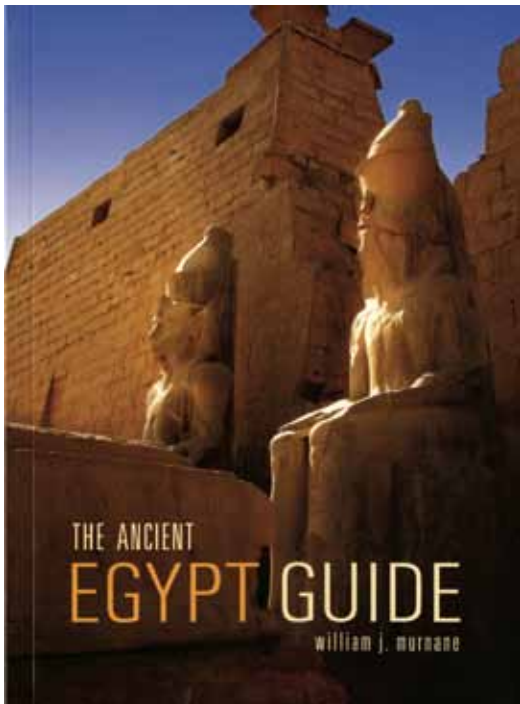
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