CHICAGO HOUSE UPDATE: THE FEAST OF OPET

Peter F. Dorman

The 1988-1989 field season was a satisfying and fruitful one for the Epigraphic Survey, where much of the work centered on the completion of drawings in the great Colonnade Hall of Luxor Temple. The Hall is an extraordinary point of transition in Luxor Temple, in terms of both architecture and decoration, and within this single space one can identify the additions and alterations effected by numerous kings during the New Kingdom and in later periods.

It is generally acknowledged that, rather late in his reign, Amenhotep III planned this colonnaded hallway to serve as the main entrance to Luxor Temple, but did not live long enough to see the decoration completed. Although two distinct styles of carving can be identified on the walls of this impressive monument, neither belongs to Amenhotep III. It was during the reign of Tutankhamun that the overall decoration of the Colonnade was laid out, but at the time of his early death the carving remained incomplete, despite the obvious haste with which the sculptors had accomplished their work. The southern end of the Hall was finished by Seti I, some thirty-five years after Tutankhamun’s death, in a style that represents some of the finest reliefs of the Ramesside period.

PUBLIC ARCHAEOLGY IN AQABA

John Meloy

John Meloy “chasing” a bulldozer looking for archaeological layers beneath the sand; in the foreground lies debris from demolished barracks.

What happens to ruins after they’re dug up? Unfortunately, they do again what they did before they were buried - they fall down. Preventing that was the principal aim of another season of work at the site of medieval Ayla in Aqaba, Jordan.

This past spring the Ayla Restoration Project succeeded in keeping much of Ayla from falling down again. Most of the stone architecture at Ayla was built of very poor quality sandstone; consequently, the stone is deteriorating rapidly. After only two years of exposure, the excavated portion of the western town wall is visibly falling apart. As work at Ayla continues, various organizations involved in the area are becoming increasingly interested in Ayla’s potential as a tourist site. The ruins’ commanding presence offers a terrific potential to inform tourists about a too often ignored, but critical period of Jordan’s history. With parts of the site melting away so rapidly, it was clear that some action should be taken. So a three-month season of restoration work was organized. Hussein Qandil, the head of restoration work in the Jordanian Department of Antiquities, directed the restoration and consolidation of the site’s architecture. Since
The figure of a priest in the Opet procession has been reassembled from numerous small fragments of a single broken block. The carving reflects the elegant royal style of the reign of Seti I.

The Colonnade Hall has long been known for the extraordinary sequence of decoration that can be found in the lowest register of its long side walls, which depict the annual waterborne procession of the bark of the king and those of the divine triad of Karnak (Amun, Mut, and Khonsu) southward to the Temple of Luxor during the feast of Opet. Although the reliefs do not make reference to any single occurrence of this significant religious festival during the reign of Tutankhamun or Seti I, they represent one of liveliest narrative sequences in Egyptian religious art. On the west side of the Colonnade Hall, the narrative begins with Tutankhamun, standing beside his own royal bark, offering incense and a libation to the three divine barks assembled within the Temple of Karnak. The portable barks are then carried on the shoulders of priests through the great pylon of Karnak — shown adorned with eight tall flagstaffs — toward the banks of the Nile, to be placed onto riverine barges for the two mile journey upstream to Luxor.

The long middle section of the wall is occupied by the Nile itself, bearing the great riverine barges of Amun, Mut, and Khonsu, which are towed by sailing boats toward Luxor. They are accompanied by crowds of people on the riverbank: soldiers, musicians, and men hauling on towropes, who recite prayers and shout joyfully as the gods make their way southward for the celebration of the Opet Feast. As the portable barks reach land again and are carried toward the colossal doorway of Luxor Temple, priests make offerings and slaughter cattle, and the final scene of the sequence shows the divine barks again at rest, this time within their sanctuaries at Luxor, as the king (Seti I, in this instance) renews offerings to them.

This exuberant procession, with its many peripheral details, proceeds southward along the wall, duplicating the southward progression of the festival from the Temple of Karnak to Luxor, the two temples that anchor the narrative at both ends of the wall. Conversely, the return trip to Karnak is shown on the eastern wall of the Colonnade, and it can be read from south to north, imitating the homeward journey of the divine barks.

Three artists this year — Ray Johnson, Carol Meyer, and Vivienne Groves — used a combination of scales to draw these different scenes, depending on the wealth of detail contained in each one. For example, the smaller riverine barks and the crowds of people lining the banks of the Nile have been rendered at a scale of 1:3, which brings out the fine carving to be seen in the decoration of the ships' cabins and hulls, the sailors climbing through the rigging, and the faces and costumes of the oarsmen. Soldiers throng the shore, brandishing spears and the military standards of their companies; Nubian musicians beat drums and blow trumpets; another group of men, wearing feathers in their hair, clap wand-like castanets together. Two horses pull the chariot of his majesty, keeping pace along the riverbank, as the groomsmen acclaim the passage of the divine barks southward on the Nile. This season the artists, together with student epigrapher...
John Darnell, concentrated on a portion of the southern journey and on the beautifully detailed depictions of the barks of Mut and Khonsu shown returning to Karnak at the close of the Opet festival.

Other sections of the Hall, however, have been drawn at 1:6, where larger figures do not require such minute rendering. One such scene is the offering of incense and cool water that Seti I makes to the bark of Amun resting on its pedestal within its shrine at Luxor Temple, just as the Opet feast draws to a close. Here the large figure of the king, the enormous divine bark with its ram-headed prow and stern, and the piles of meat and fresh vegetables do not contain the number of unusual details that can be seen in the river procession.

Carol and John were similarly absorbed in a section of the facade of the Colonnade Hall, where Amenhotep III approaches Amun and a lioness-headed goddess. Although devoid of the small-scale carved details found in the riverine procession, this remarkable scene is one of the few in the Colonnade Hall that reveals the ravages of Amun’s persecution during the reign of Akhenaten. Many traces of paint can also be identified on the yellow-and-blue striped headdress and red-beaded dress of the goddess, showing how much information has been lost on surfaces where the paint has washed away over the centuries.

Our fourth artist, Barbara Arnold, spent much of the season perched on a five level aluminum scaffold, completing corrections on several of the colossal columns of the Colonnade. This task is made more difficult because the column drums are not only round, but they curve very slightly inward toward the top, requiring Barbara to check each of her corrections by verifying distances with a ruler. Each column is adorned with a single offering scene oriented toward the central processional way, and together they clearly form an homage devised by Tutankhamun for the pharaoh Amenhotep III, who began construction on the Colonnade. Although these scenes always depict Amun standing before a king, the king alternates in each instance between Tutankhamun and the deceased Amenhotep III.

Although most of the side walls were torn down in antiquity for reuse as building material for the medieval town of Luxor, glimpses of the missing decoration have appeared on loose blocks excavated recently around Luxor Temple. Like a mammoth jigsaw puzzle, these stones are stacked in the blockyard behind the temple, and after years of study Ray Johnson has been able to identify many fragments from the Opet festival. These can be reconstructed on paper — some even match the side walls in situ — and they provide crucial clues to restoring the missing portions of the feast of Opet, as well as portions of the upper registers of the side walls.

While final checking by Survey members continues in several scenes, two major sequences from Opet still await drawing: one shows the emergence of the divine barks from the pylons of Karnak at the opening of the feast, while the other depicts the triumphal return of the barks into Karnak. These final tasks will complete one of the most extraordinary narratives of an Egyptian festival — one that finds resonances even today in the annual Moslem celebration of the saint who is enshrined in the mosque at Luxor Temple: Sidi Abu’l Haggag.

**HIEROGLYPHS-BY-MAIL, PART I**

The Introductory Hieroglyphs-by-Mail course taught by Frank Yurco will begin November 1. It will consist of ten lessons. As you complete each lesson and return it to the instructor, he will correct the exercises, answer any questions you might have, and return them to you along with the next lesson. It will take several months to complete the course. In addition to the Introductory Hieroglyphs course, it is necessary to take the Hieroglyphs: Part II course, which deals primarily with the verbal system, before all the grammar will have been covered. The Hieroglyphs: Part II course is offered when there are enough interested people who have completed the Introductory course. These courses are adult education courses and no academic credit is given.

The two necessary texts will be Gardiner’s *Egyptian Grammar* and Faulkner’s *Concise Dictionary of Middle Egyptian*, both of which can be ordered from the Suq. Current prices for books are $69 for Gardiner and $45 for Faulkner, but prices are subject to change. Please write or call the Suq ([312]-702-9509) to confirm prices before ordering.

Tuition is $80 plus the annual membership fee of $25 ($30 in the Chicago area). Please register by October 23.
Donald Whitcomb, the site’s principal investigator, was busy in Chicago in February to manage any excavation that would have to be done if the restoration work required additional digging. The project’s main objectives were to restore the long stretch of the town’s western wall excavated in 1987 (see News & Notes, No. 112) and to consolidate the Egyptian Gate and the Sea Gate (see News & Notes, Nos. 114 and 118) excavated in 1987 and 1988.

From the start it was clear that this would not be a typical season. Of course the principal objectives were restorative and not archaeological. This meant our excavation was really a large-scale salvage or public archaeology, digging undertaken to save the archaeological record which would otherwise be destroyed by modern construction. Ideally, public archaeology reconciles the need to record the past accurately, with the need for development schemes. At Ayla we took the first major step toward producing a “tourist friendly” archaeological site, at the same time maintaining our scientific standards in understanding the site’s history.

Also, the scope of the restoration work meant that the permanent staff would include more masons than excavation supervisors. By the season’s end, two builders, four stonemasons, and about twenty workmen were rebuilding Ayla. Robert Schick and Andrea Lain, who took breaks from their research at ACOR, along with a team of ten workmen, help with the excavation for about a month.

The masons worked slowly but carefully — more carefully than our medieval predecessors. They strengthened the cobble repaired sections, as well as rebuilding the previously untouched, but now deteriorated blocks of the wall, using our drawings of the wall face to guide their work. Preserving the history of the wall’s construction required a variety of schemes. At Ayla we took the first major step toward producing a “tourist friendly” archaeological site, at the same time maintaining our scientific standards in understanding the site’s history.

We archaeologists had several tasks. Our primary task was to record the archaeological data that would necessarily be destroyed in order to provide access for the masons to restore the western wall. First we had to do a small trench along the inside face of the wall, and a small trench along the inner arch of the Egyptian Gate, as well as excavating two of the interval towers. Robert and Andrea’s help was an absolute necessity here, since we had to work ahead of the masons, providing them ample time to finish their work.

After the exterior wall face was drawn and photographed, Hussein’s restoration team set to work mortaring the joints and cutting fresh blocks to replace the disintegrating stones. We weren’t the only restorers who had worked on the wall. The combination of the original limestone and sandstone ashlars with large patches of mud-plastered granite cobbles indicated the activity of an Abbasid or Fatimid project with aims similar to our own. The masons worked slowly but carefully — more carefully than our medieval predecessors.

Excavating the wall was the first hurdle, cleared safely and relatively easily. The second, more ominous hurdle entailed the clearance of over three meters of clean sand from the southern corner of the site, land belonging to the Royal Yacht Club of Jordan, which is currently under construction. The Yacht Club management has planned a radical re-landscaping of this area, with front-end loaders and dump trucks, with the stipulation that this be done under the supervision of an archaeologist to ensure the safety of the archaeological deposits below. So I worked with

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Continued from page one
the construction crew for about two weeks, walking just behind
the buckets of the loaders and keeping an eye out for signs of ar-
chaeological “life,” while shouting over the roar of diesel engines
and breathing their fumes.

As an excavator, I would say that the results of this clearance
operation produced the most dramatic results of the season. The
drama started from the first day when one of the contractor’s
front-end loaders demolished the last of the old Coast Guard
camp barracks. The next day two loaders breached the retaining
wall, penetrating a vast area of sand which extended nearly up to
the fence along the wadi. My first thought was that this job
would be simple. I could relax in the shade, mint tea in hand, while
the loaders and trucks cleared the area, apparently devoid of antiqui-
ties and archaeological strata. Needless to say, I wasn’t looking
forward to a month’s worth of bulldozer watching. No dirt but
the clean sand meant no artifacts, and I didn’t have to concern myself
with stopping bulldozers. Or so I thought. As the machines
widened this area, it became apparent that they had by chance
breached the retaining wall at a deep area of sand, for along the
outer edges, to the northeast and southwest, traces of archaeologi-
cal deposits — dirty dirt, full of heart-warming ash and lots of
mottled colors — began to appear. By this time the long hours
weren’t so boring. I found myself back in the dig frame of mind,
wrapped up in the customary detective work of excavation. What
made this all the more interesting was that instead of excavating
with trowel and pick, I had at my command two earth moving
machines, each with a bucket capacity of 1.5 cubic meters, a far
cry from a “guffa” which holds about two gallons (if it’s not the
end of the day). And rather than a crew of guffa haulers, whose
odious task it is to dump the dirt in a backdirt pile, we had a fleet
of six dump trucks, each hauling eight cubic meters of sand. In
one day we were able to remove as much as 500 cubic meters of
dirt.

Soon enough one appreciates the awesomely destructive
capabilities of this type of digging. A bulldozer, unlike a trowel,
is not a delicate digging implement. If the site isn’t neat, you can’t
tell what’s there and how much more to dig. And it’s a lot easier
to get a trench crew to sweep up for photos, or just for the sake of
neatness, than it is to convince bulldozer drivers working a twelve
hour day that they need to leave a manicured site. I found that the
best way to tackle the neatness problem was to clean up while the
loaders worked. With a “turya,” a kind of hoe found in many
parts of the Middle East (also known as a “majrafa,” and as a “fas”
in Egypt), I scraped up the loose bulldozer furrows to get a look
at what lay below. This method I found didn’t satisfy my
archaeologist’s penchant to clean up the dirt and get it out of sight.
But I soon learned that all I had to do to understand what was
below was to shuffle the furrows of sand back and forth, first
examining one area by clearing the loose sand away to one side,
then clearing and examining the area I had just covered up.
Working thus in enough spots, I was able to reconstruct in my
mind’s eye the topography of the underlying archaeological
deposits, though it was never entirely visible at one time. When
I was convinced that the front-end loaders couldn’t dig any deeper
without disturbing the archaeological layers, I would call them
off and direct them to another area where they would re-com-
mence their gouging at the sand pile.

Two weeks of bulldozer chasing and scraping brought about
a drastic change in the appearance of this part of the site. Before,
the ground level had been flat, the cement slabs of barrack

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WILLIAM SUMNER NAMED NEW INSTITUTE DIRECTOR

William Sumner, Ph.D. has been named the new Director of the Oriental Institute, effective October 1st. Sumner, who has been a professor of anthropology at Ohio State University, is an expert on the emergence of urban civilization in what is now western Iran.

For five seasons in the 1970s, Sumner was director of excavations for the University Museum at the University of Pennsylvania at the site of Malyan in the Kur River Basin of western Iran. Malyan (ancient Anshan, capital of the Elamite kingdom), a major site dating to 3000 B.C., covers the transition from farming society to urban civilization.

Traditionally it was thought that cities developed as the result of a long period of gradual change. However, Sumner’s work at Malyan indicates that in some cases cities developed relatively quickly, in response to crises. He indicates that “in the case of Malyan, that crisis was probably agricultural. The people had been supporting themselves with a system of open ditch irrigation and, just before the city developed, the farmland had become saline. The response to this crisis involved pastoral nomadism and the founding of a city.”

Sumner, who will also become a professor in the Department of Near Eastern Languages and Civilizations, will succeed Egyptology professor Janet Johnson who has been Director of the Institute since 1983.

THE ORIENTAL INSTITUTE

Cordially invites you to the
Opening Lecture in the Members’ Series

The Persians and the Elamites in Anshan

by

William Sumner
Director, The Oriental Institute

Wednesday, October 11, 1989
at 8:00 p.m.
Breasted Hall, The Oriental Institute
and a reception following in the Museum
FALL 1989 MEMBERS' COURSES

Ancient Nubia & Sudan: A Quest for Historical Culture

In the last generation, new discoveries south of Egypt have vastly expanded the archaeological, artistic, and historical evidence available in northeastern Africa. Often rich and dramatic, the cultures of that region have still not been linked together by the dense fabric of internal relationships that make up the familiar great ancient cultures, such as Egypt, Mesopotamia, the Hittites, or the world of Greece and Rome.

This course will seek to identify and focus a new portrait of historical culture in Nubia. Evidence will be drawn from early exploration and pioneer excavations, the excavations of the Nubian rescue of the 1960’s, many of them sponsored by the Oriental Institute, and major recent discoveries in Sudan and neighboring countries.

The course will begin with a consideration of the rock-drawing cultures of the Sahara, the rise of major neolithic centers in Egypt and Sudan, and early historic civilizations in Upper Egypt and Lower Nubia before 3000 B.C. In a middle section, the rise of new cultures between the First and the Fourth Cataract of the Nile about 2400 B.C. will be traced to a culmination in the first empire of Kush, established at Kerma about 1700 B.C. and absorbed by Egypt in the early New Kingdom, by 1500 B.C. The course will then trace the career of the second empire of Kush, better known by its capitals Napata and Meroe, and its dissolution into the great pagan Nubian kingdoms by 400 A.D. The possibility of wider influence and continuing traditions in modern Sudan will suspend the quest.

Instructor: Bruce Williams received his Ph.D. in Egyptology and Near Eastern Archaeology from the University of Chicago’s Department of Near Eastern Languages and Civilizations. He is a Research Associate at the Oriental Institute, working with the materials excavated by the Oriental Institute expeditions to Nubia.

From Letters to Legends: An Overview of Hittite Literature

Hittite literature, in the broadest sense of the latter word, offers a wide variety of genres and topics ranging from annals to rituals and letters to legends. Several themes can be linked to similar ones in Mesopotamian, Hurrian or even ancient Greek literature. This course will give an overview of Hittite literature by examining each of its genres and reading representative and/or especially interesting samples in English translation. Included will be royal treaties, the ritual for the king who lost his voice, plague prayers, the story of the repeated request for a Hittite prince as husband for the widow of Tutankhamon, the myths of Telipinu and Ullikummi, the opening line of a Luwian “Iliad,” and much more.

In the first session, after a short introduction to Hittite, the oldest known Indo-European language, and the other languages in which texts were written in the Hittite capital Hattusa, a general inventory of what Hittite literature has to offer will be given. Also, some technical aspects of writing, such as scribes, scribal schools, translations and libraries will be discussed. All further sessions will be devoted to the texts themselves. Because no general anthology of Hittite literature in any modern language exists, all texts will be given as handouts.


Instructor: Course instructor will be Theo van den Hout, Ph.D., who is a Research Associate on the Chicago Hittite Dictionary Project at the Oriental Institute.

Classes will meet on Saturday mornings from 10 a.m. until 12 noon at the Oriental Institute, beginning October 7 and continuing through December 9, 1989, with no class meetings on November 11 and 25. Tuition for each course is $65 plus $30 annual membership in the Oriental Institute.

Please register me for the following course:

- Ancient Nubia and Sudan ($65)
- From Letters to Legends ($65)

Name

Address

City State Zip

Daytime telephone

Please make checks payable to: THE ORIENTAL INSTITUTE. Mail to: Education Office, The Oriental Institute, 1155 East 58th Street, Chicago, Illinois 60637. (312) 702-9507.
ORIENTAL INSTITUTE 1990
ARCHAEOLOGICAL TOUR TO EGYPT
March 2-21, 1990

This 20 day trip will provide a fascinating look at the art, history and culture which originated in the Nile Valley over 5,000 years ago. Oriental Institute Egyptologist Robert Ritner, the leader of our two previous sold-out March tours, will lead the tour again this year. Special features are time spent in Alexandria in the little-visited Delta area, and the ever popular five-day Nile cruise on a Sheraton ship. A complete trip itinerary is available from the Membership Office. The cost of the trip from Chicago is:

- Land arrangements $2890
- Round trip air fare from Chicago (APEX) $1148
- Single supplement, hotels only $325
- Single supplement, hotels and ship $720

plus a $350 tax-deductible contribution to the Oriental Institute. A $400 deposit is required at the time of booking.

Arrangements may be made beforehand with the travel agent (Archaeological Tours, Inc) to travel in Europe or the Near East before or after the tour. Archaeological Tours will be glad to help you with these arrangements, but you will be responsible for any additional travel costs or surcharges.

Information on all tours is available from the Membership Office, The Oriental Institute, 1155 East 58th Street, Chicago, Illinois 60637, (312) 702-9513.

JUST PUBLISHED


Excavations between Abu Simbel and the Sudan Frontier. Parts 2, 3, and 4: Neolithic, A-Group, and Post-A-Group Remains from Cemeteries W, V, S, Q, T, and a Cave East of Cemetery K, by Bruce Beyer Williams. Oriental Institute Nubian Expedition IV. This volume includes materials of Neolithic, A-Group, and late Archaic or Old Kingdom date not found in the Royal Cemetery (Cemetery L). Pp. xxvii + 141, including 72 figures and 26 tables, + 55 plates. Hardbound Price $35 + P&H (a Member of the Oriental Institute receives a 20% discount and may purchase this volume for $28 + P&H) and 8% Illinois sales tax if delivered to an Illinois address.

Prepayment is required. Please write or telephone us and we will send you a prepayment invoice. Publications Sales Office, The Oriental Institute, 1155 East 58th Street, Chicago, Illinois 60637, (312) 702-9508.

IMAGES OF POWER
SYMPOSIUM IN NOVEMBER

A day-long symposium, IMAGES OF POWER: The Iconography of Kingship in the Ancient Near East, will be presented at the Oriental Institute on Saturday, November 11, 1989. Brochures about the symposium will be mailed within the next two weeks to those members living in Illinois, Wisconsin, Indiana, and Michigan. Members living outside these states who would like to receive information on the symposium should write or call the Membership Office, The Oriental Institute, 1155 East 58th Street, Chicago, Illinois 60637, (312) 702-9513, and we will be happy to send you a brochure.
foundations placed here and there. The earth moving machines produced a rolling landscape of mounds, the southernmost (Mound K) around the Sea Gate. About twenty meters to the northeast of this, on the other side of the empty area the loaders started in, lies Mound J, shaped like a long finger extending eastward from the 1988 J area. And another twenty meters or so to the northeast, around the also low-lying Hijaz Gate, is Mound G, smaller than the others. The low areas in between the three rises also bear antiquities laden strata.

This work has enabled us to see what the site looked like at an earlier stage of its deterioration. Logically, it resembles many other ordinary sites, generally characterized by an uneven, lumpy surface of debris accumulated over structures. The question remains, though, how did the clean sand overburden get there? Two possibilities come to mind. It could be an extraordinary amount of windblown sand. The massive Wadi 'Araba channels the prevailing northerly winds down to the Gulf of Aqaba. There isn’t much in the 'Araba except sand, and obstacles in the way are sure to block it, gradually piling up an accumulation of clean fill. Or the sand could have been dumped there by the British when the Royal Army built their camp here after World War I, an endeavor which would not only have enabled them to landscape the site, but also would have provided a convenient place for building the sand-embedded bomb shelters which our loaders ripped out along the retaining wall. Or it could have been a little of both.

The last archaeological task was to clean similar overburden from the rest of the town’s western wall. Our purpose here was to show the dimensions of the town. We also had a problem with visitors driving onto the site. So with bulldozer and tureya we gingerly scraped away the clean sand until we could see the telltale color and texture of archaeological deposition or the vivid colors of the desiccated sandstone. Then, assisted by a small team of men, we removed with hand tools the remaining sand, finally revealing the southern half of the town’s western wall, still covered in spots by the fallen block piles of the past’s dramatic destruction. The view is impressive: 160 meters of a 2.5 meter wide stone wall, its backdrop the Red Sea and red mountains.

Our work this past season bears directly on future activity in Aqaba. The cleaning and restoration work along the western wall increases and fortifies its exposure to the many Jordanian visitors and foreign tourists who visit Aqaba. In terms of the scientific aims of the Oriental Institute, our clearance and mapping work prepares the site for immediate excavation next year when Don Whitcomb and his team return for the fifth season of work at Ayla.

FREE SUNDAY MOVIES AT
THE ORIENTAL INSTITUTE

All films will be shown at 2 p.m. in Breasted Hall

OCTOBER
8 The Royal Archives of Ebla
15 Egypt: Gift of the Nile
22 Iran: Landmarks in the Desert
29 Egypt’s Pyramids: Houses of Eternity

NOVEMBER
5 The Big Dig: Excavations at Gezer
12 Preserving Egypt’s Past
19 Of Time, Tombs, and Treasure
26 Champollion: Egyptian Hieroglyphs Deciphered

DECEMBER
3 Iraq: Stairway to the Gods
10 Myth of the Pharaohs/Ancient Mesopotamia
17 Megiddo: City of Destruction
24 Turkey: Crossroads of the Ancient World
31 Rivers of Time: Civilizations of Mesopotamia

LECTURE SCHEDULE

The Opening Lecture is October 11, 1989. See the announcement elsewhere in this issue. The complete schedule for the Oriental Institute members’ lecture series is a separate enclosure in this News & Notes. Lectures will be presented at 8 p.m. in Breasted Hall at the Oriental Institute. Institute members may make dinner reservations at the Quadrangle Club, 1155 East 57th Street, 702-2550 before members’ lectures. They will bill the Oriental Institute and we, in turn, will bill you. Please PRINT your name and address at the bottom of your dinner check, as well as signing it, so that we may know where to send your bill.
THE SUQ

Egyptian Pins

Egyptian Owl
Adapted from a limestone relief tablet of the Ptolemaic Period. This antiqued gold plated pewter pin measures 2" h x 1 5/8" w.
$20.00 Members $18.00

Egyptian Waterfowl
Adapted from a limestone relief tablet of the Ptolemaic Period. This antiqued gold plated pewter pin measures 2" h x 2 1/2" w.
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Seated Woman
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Adapted from an Egyptian mummy mask this gold electroplated brass bookmark measures 2 1/4" x 1 1/4." $6.50 Members $5.85

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Ancient Egyptian Art in the Brooklyn Museum. $45.00 Members $40.50

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