



News & Notes

Issued confidentially to members and friends

No. 120 September-October, 1989

Not for publication

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 very much — if any — of its 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.



Thousands of blocks, stacked in piles behind the temple of Luxor, have yielded invaluable clues to the decoration of the Opet festival and to the missing upper registers of the Colonnade Hall. The colossal papyrus pillars of the Hall appear in the background.

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PUBLIC ARCHAEOLOGY 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

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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.

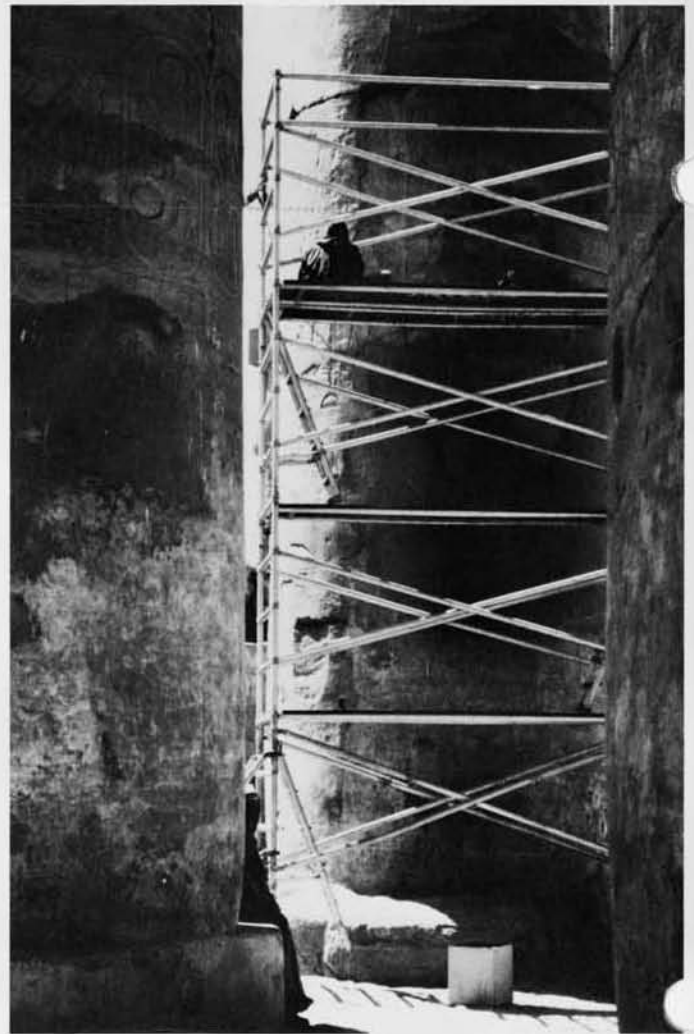
The Colonnade Hall has long been known for the extraordinary sequence of decoration that can be found in the lowest register of its long side walls, which depict the annual waterborne procession of the bark of the king and those of the divine triad of Karnak (Amun, Mut, and Khonsu) southward to the Temple 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 the 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 flagstaves — 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 barges 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



Seated on the Survey's aluminum scaffold in the Colonnade Hall, Barbara Arnold corrects one of the enormous offering scenes located halfway up a column.

HIEROGLYPHS-BY-MAIL, PART I

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 Akhenaton. 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 offering 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 pylon 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.

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.

Please enroll me in the Egyptian Hieroglyphs-by-Mail course.

- My check for \$80 is enclosed.
- I am a member.
- I am not a member, but enclose a **SEPARATE** check for annual membership in the Oriental Institute.
- I would like to order Gardiner's *Egyptian Grammar* from the *Suq* and enclose a separate check (subtract 10% members' discount, add 8% sales tax if shipped to Illinois address, and add \$3.00 shipping charge).
- I would like to order Faulkner's *Dictionary* from the *Suq* and enclose payment (subtract 10% members' discount, add 8% sales tax if shipped to Illinois address, and add \$2.50 shipping charge).

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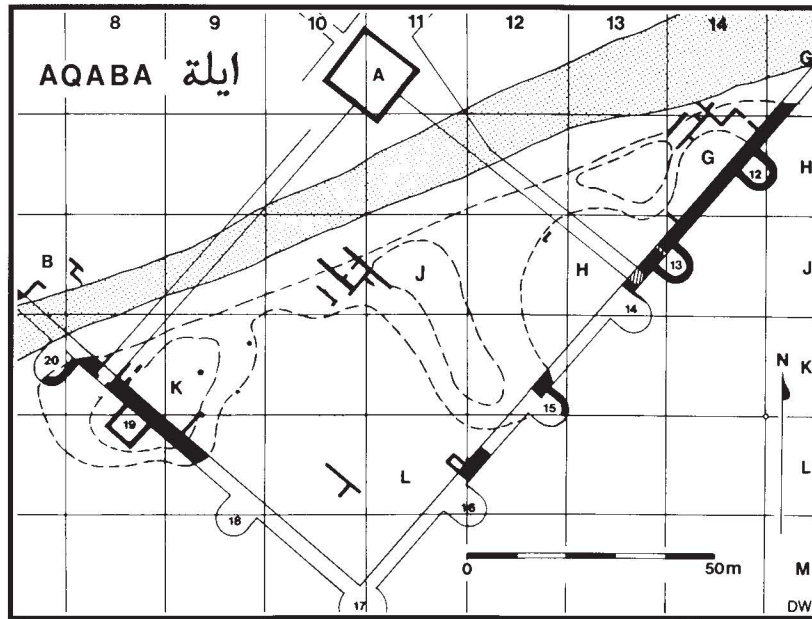
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Donald Whitcomb, the site's principal investigator, was busy in Chicago, I went to Aqaba in February to manage any excavation that would have to be done if the restoration work required additional digging. The project's main objectives were to restore 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 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 stonecutters, 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, helped out with the excavation for about a month. Muhammad Sa'eed, the project's architect, was concerned primarily with the ultimate presentation of the site as a touristic facility. Aly Da'ga assisted in the archaeological sphere by drawing plans of two areas of our work.

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 draw and photograph the outside face of the wall. Then we had to dig a slit 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 ashlar 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. 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

stones. The cobbles were easy to come by. While the Fatimid residents of Ayla probably had to get them from the wadis in the mountains nearby (or perhaps from the earlier Roman town), we re-used Ayla's cobbles since many of the layers we dug were full of granite fallen from the buildings of the site. The stone blocks, however, posed a more difficult problem. We couldn't cut stone blocks of just any size — the ashlar had to fit the gaps left by the deteriorated blocks. In previous projects Hussein had simply bought collapsed houses, "quarrying" his stone from abandoned dwellings. But Aqaba is a growing and modern port city, and no such quarries are available now. With that option ruled out, we had to do what the Aylawis probably did when they could no longer find Roman stone; we went up into the mountains. With a dump truck as our beast of burden, we collected boulders of yellow limestone and pink, purple, and white sandstone identical to the wall's stones, which the masons swiftly cut into genuine Umayyad blocks.

Work on the wall, as we affectionately knew the town's western wall, occupied the restorers' attention until late April when their operation was expanded to include the gates and the arch, relatively minor repair jobs by comparison. At this point, Hussein decided that consolidation was sufficient for the gates. He rebuilt the arch, though, and not only is it free-standing, but, to prove its strength, he confidently walked across the top of it and posed for a picture.

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 and they engaged a construction contractor to remove the sterile sand 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

the construction crew for about two weeks, walking just behind the buckets of the loaders and keeping an eye out for signs of archaeological "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 antiquities and archaeological strata. Needless to say, I wasn't looking forward to a month's worth of bulldozer watching. No dirt but 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 archaeological 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



Hussein Qandil standing on the restored arch of the inner Egyptian gateway.



Muhammad Balqar (left) of the Aqaba Region Authority and Hassan Aweidah of the Royal Yacht Club assist in discoveries outside the southern town wall.

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 "tureya," 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-commence 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

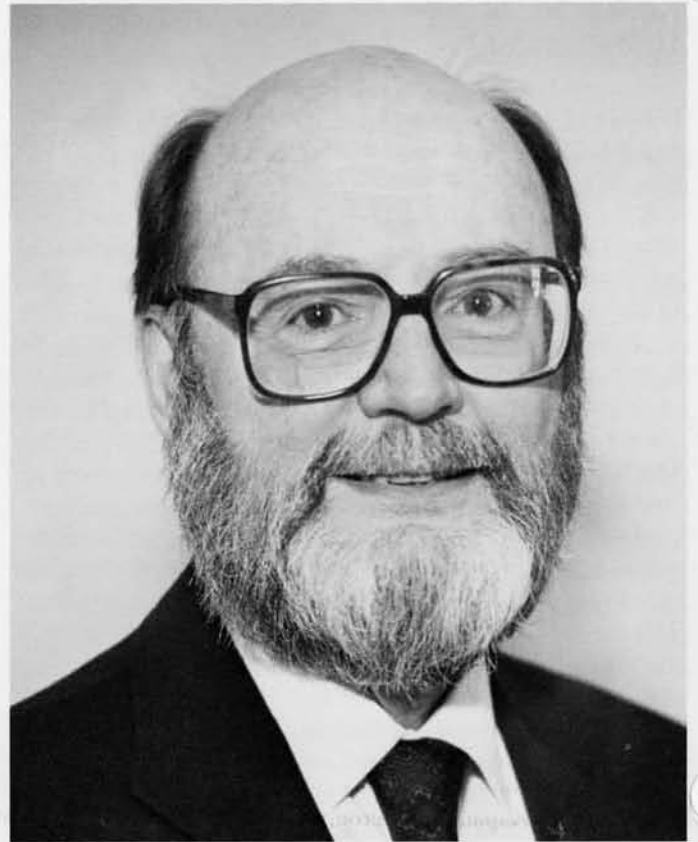
WILLIAM SUMNER NAMED NEW INSTITUTE DIRECTOR

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.

As an introduction to the topic, the following readings can be recommended: chapter VIII: "Literature" in O.R. Gurney, *The Hittites*, pp. 170-194, and H.G. Güterbock, "A view of Hittite literature" in the *Journal of the American Oriental Society* 84 (1964) 107-115.

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)

- I am a member and enclose a check for tuition.
 I am not a member, but also enclose a SEPARATE check for \$30 to cover a one year Oriental Institute membership.

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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.

Please enroll me/us in the Institute's 1990 tour to Egypt: March 2-21, 1990

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Enclosed is \$ _____ (\$400 per person) as a deposit to hold my/our place(s), payable to:
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JUST PUBLISHED

Essays in Ancient Civilization Presented to Helene J. Kantor, edited by Albert Leonard, Jr. and Bruce Beyer Williams. Studies in Ancient Oriental Civilization 47. This collection of twenty-five essays was presented to Helene Kantor on her seventieth birthday, July 19, 1989. The contributing authors are Guillermo Algaze, Ruth Amiran, Pirhiya Beck, Robert D. Biggs, Rudolph H. Dornemann, Douglass Esse, Walter Farber, Hans G. Güterbock, Thorkild Jacobsen, Janet H. Johnson and Donald Whitcomb, Marilyn Kelly-Buccellati, Yousef Majidzadeh, Harriet P. Martin, Thomas L. McClellan, Carol Meyer, Ezat O. Negahban, Edith Porada, Miriam Tadmor, Maurits N. van Loon, Emily Vermeule, William A. Ward, Bruce Beyer Williams, Irene J. Winter, Juris Zarins, and Richard L. Zettler. Pp. xxxix + 393, including 52 figures, 72 plates, and 6 tables. Paperbound. Price **\$45 + P&H** (the price for Members of the Oriental Institute at a 20% discount is \$36 + P&H) and 8% Illinois sales tax if delivered to an Illinois address.

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.

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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



Donald Whitcomb and a front-end loader remove clean sand from around the 1988 J area excavations.

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 palm trees and 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	1	The Egyptologists
	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 سوق

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.

\$20.00 **Members \$18.00**



Seated Woman

Reproduction from an 18th Dynasty piece. This antiqued gold plated pewter pin measures 2 1/2" h x 1 1/8" w.

\$18.00 **Members \$16.20**

Egyptian Bookmarks



Mummy Mask

Adapted from an Egyptian mummy mask this gold electroplated brass bookmark measures 2 1/4" x 1 1/4."

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Eye of Horus

Adapted from the common symbol of the Eye of Horus, this gold electroplated brass bookmark measures 1 1/2" x 1 1/2."

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Ramses the Great, a coloring book.
\$1.95 **Members \$1.75**

Faulkner, *Book of the Dead*.
\$19.95 **Members \$17.95**

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

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The Oriental Institute

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