

THE ORIENTAL INSTITUTE
OF THE UNIVERSITY OF CHICAGO

HANDBOOK AND
MUSEUM GUIDE



1941



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FRONT COVER: IRANIAN GUARDIAN BULL FROM THE PORTICO OF XERXES' HUNDRED-COLUMN HALL AT PERSEPOLIS. *BACK COVER:* HUMAN-HEADED BULL, ONE OF A PAIR TOPPING A COLUMN OF THE TRIPYLON AT PERSEPOLIS. ON THEIR JOINED BACKS THEY SUPPORTED AN ARCHITRAVE.

THE ORIENTAL INSTITUTE

A MODERN CRUSADE

* * *

THE INSTITUTE'S CAREER TO THE PRESENT

AT DAWN on May 5, 1920, a caravan of five horse-drawn wagons slowly passed through the ruined gateway of the ancient Roman fortress of Dura on the Euphrates and out into the wastes of the North Syrian desert. From the top of the foremost wagon fluttered the stars and stripes of the United States, and in that wagon rode five American citizens. These men were about to cross a no man's land from territory where order was maintained by a British military expedition into the recently established Arab state whose administration King Faisal was attempting to set up in Damascus. The local sheikhs were the somewhat uncertain sources of authority among loosely federated Arab tribes of the desert regions. Symbolic indeed was the departure of this modern wagon train from ancient Dura, which had once been the last outpost of Roman civilization in Western Asia.

The leader of the wagon train was a slight, gray-haired professor of oriental languages who had left the peaceful haven of his university classroom to undertake a quest which, in his own mind, had already been transformed into a crusade. This man was James Henry Breasted, and the other Americans in the wagon train formed with him the scientific personnel of the first expedition of the Oriental Institute of the University of Chicago. The quest which had brought these men from the rolling prairies of Illinois to the desert of North Syria was the recovery of early chapters missing from the story of man's progress toward civilization.



*James Henry Breasted
Founder of the Oriental
Institute*

The scene of action of these missing chapters lay in the lands around the eastern end of the Mediterranean Sea—the region modernly called the Near East (see map inside front cover). During World War I the dra-

matic ride of Faisal's Arab horde from Wadi Safra, not far from Mecca, to Damascus, some 700 miles away, had stirred the Near Eastern peoples out of their centuries-old somnolence, and after the Armistice the opportune time for Professor Breasted's investigation seemed to present itself. It had been necessary, however, to make a preliminary survey of ancient sites and to ascertain local conditions as well as the attitudes of governments. The result was almost spectacular. Indeed, the fact that



The Head of the Wagon Train of 1920 Descending to the Euphrates near Tibni

this American scientific venture was acceptable to Near Eastern authority was highlighted in the days subsequent to May 5, 1920, by the unimpeded progress of the first Oriental Institute expedition through a region infested with bandits and occupied by tribesmen still restless from their recent military experiences.

Just one year earlier, in May, 1919, the Oriental Institute had been founded. Believing that the story of man's future progress will be a sequel to the story of his earlier adjustments, Professor Breasted had long stressed the responsibility of the present to learn of man's past efforts to make life more livable. He knew that his crusade could be accomplished only through organization of effort, and he felt that this effort should be directed along three general lines: *first*, archeological investigation should be conducted in order to uncover records which man had left behind and which nature had filed away in stratified deposits; *second*, some method of salvage should be applied to the rapidly perishing ancient monumental records exposed above ground in the Near East; *third*, a central research laboratory should be established in order to study and interpret the objects and the records to be recovered by the first two lines of investigation.

At Professor Breasted's instigation the University of Chicago had already had a brief experience of excavation in Babylonia in 1903-5, and he himself had copied the Egyptian inscriptions accessible in Nubia in 1906-8. He was also director of a small museum awkwardly limited in space, staff, and facilities. But these initial achievements were quite modest and relatively isolated approaches along the three lines he had in mind. Not until after World War I, however, did circumstances favor proposal of a comprehensive, unified plan of action.

Professor Breasted thereupon presented his program to the public by sincere, forceful speeches and letters. In the spring of 1919 Mr. John D. Rockefeller, Jr., made a liberal response to this appeal. He agreed to support the work of the proposed Oriental Institute for five years on a budget of \$10,000 a year. Other friends and the University itself also joined in the project. Shortly thereafter the founder of the Institute and his four associates started upon their quest. Its rich yield of information and of personal contacts laid a secure foundation for the field work that followed in both Egypt and Western Asia. This stimulated further gifts, and with enlarged resources came expansion of activities at home: a new, larger headquarters building (see title-page); a well equipped museum enriched by the Institute's own finds; more scholars engaged in both teaching and research; and a comprehensive publication schedule to make the Institute's discoveries available to all.

The Oriental Institute program involved the training of an adequate personnel. When Professor Breasted died in 1935 one of this group, his pupil John A. Wilson, succeeded him as director of the Institute. Even though the widespread financial difficulties of the 1930's entailed drastic reduction from the peak which had been reached in excavation activity,



John A. Wilson
Director of the Oriental
Institute

the work of salvage and interpretation has proceeded with enthusiasm. In the face of world-wide concentration of interest on the agencies which man has created for his own destruction, the Oriental Institute continues, both alone and in co-operation with other institutions, its crusade for the recovery of the story of man's early struggle to obtain a more gracious manner of living. The dangers of the present only emphasize the greater need for planned haste in recording further traces of the past before they too shall vanish in the storm. In April, 1940, a joint expedition of the Boston Museum of Fine Arts and the Oriental Institute arrived at Ras al-⁶Ain



A Series of Gravel Terraces in the Red Sea Hills of Egypt

in response to an invitation from the Syrian government to excavate Tell Fakhariyyah, the mound thought to cover the remains of the capital of Mitanni, a state that once shared world power with Egypt and the Hittites. The peaceful passage of the first Oriental Institute expedition across the North Syrian desert so soon after World War I was reflected in this gracious invitation extended by the Syrian government during World War II. Though this expedition too must now be quiescent, the Institute looks forward to a day when scientific ventures abroad may be resumed.

MISSING CHAPTERS IN THE STORY OF HUMAN PROGRESS

SOME CONTRIBUTIONS BY FIELD EXPEDITIONS

Geological Background of Stone Age Man in the Near East.—As a backdrop for the history of man there stretches out the history of earth, which lies in the field of geology. The stage setting for Pleistocene man of Europe during the last period of glaciation is fairly well known; but the geological background of some other parts of the world during the same period is incomplete or lacking. Recent investigations have revealed a Near Eastern picture of green savannas and lakes passing through a period of slow desiccation to become deserts. The Oriental Institute's Prehistoric Survey has been able to trace man's successive flint workshops on the banks of the Nile and along the Red Sea, beginning up on a high terrace, when the river was a young and mighty stream, and coming down to subsequent levels as the river aged.

Earliest Potters.—Mankind has tended to be orderly and frugal from earliest times. Stone Age men dug storage pits in the ground. Later the grain-growers stored away their grain in pits or in bins made of heaped-up mud. Portable containers were acquired as men learned to bind clay with grit and chaff and produce pottery, then to bake it for durability. The earliest potters, as eager to make their product attractive as are modern craftsmen, sought to decorate their pots in various ways. By 3000 B.C. fine painted pottery was being made by craftsmen living in small settlements all the way from the eastern Mediterranean coast to North China. The story of early Palestinian potters has been advanced by the



A Prehistoric Painted Bowl from the Persepolis Area

Institute's excavation of Megiddo. Tell al-Judaidah in North Syria has yielded examples of early brushwork and experiments in color which form a definite contribution to the history of art. From Institute work at Tell Asmar and Khafajah, Alishar, and Persepolis comes material which sheds light not only on the technique of the potters' craft but also on the manner of living in Iraq, Asia Minor, and Iran when pottery was the chief industry of man.

Earliest Metalworkers.—A rather sketchy story of the earliest metalworkers has been revealed by excavation in the Near East: corroded lumps of metal in very early occupation levels; in higher levels, little hammered strips of copper shaped to points and chisels; still higher, finely cast and forged tools and weapons. Each new Institute excavation is bringing in some contribution to the problem. From Tell al-Judaidah in North Syria, for instance, there has come a hoard of cast copper statuettes carrying the beginnings of competent metallurgy somewhat farther back in man's career than had heretofore been supposed.

Earliest Sculptors.—Egyptian examples of developed monumental sculpture dating from the third millennium B.C. have long been known, and formerly all discussions of pre-Greek art were concentrated on Egyptian techniques. Since 1930, however, the Oriental Institute excavations at Tell Asmar and Khafajah in Iraq have recovered such a large number of early Sumerian statues that it has been necessary to reconsider all former evaluations of pre-Greek art. By comparing the earliest stone sculpture of the human figure from Egypt with that from Iraq we may gain a better understanding of the artistic accomplishment whereby the earliest sculptors were able to represent nature in non-perspective forms.

Relations among Early States of the Near East.—Oriental Institute excavations at Tell Asmar have yielded valuable records of political relations among Mesopotamian states and of their economic and social development in the third millennium B.C. Important historical records have also been excavated in the mound which marks the ancient fortifications at the Megiddo Pass through the Carmel Ridge in Palestine. At this point armies from the interior debouched into the coastal plain to meet their forces coming from the south. Here are found remains of all the peoples who have held this pass; gilded Baals of the Canaanites lie not far from representations of the winged Egyptian sun-god.



*Primitive Copper Statuettes
from Syria*



Some of Solomon's Stables at Megiddo

Model based on Oriental Institute discoveries. Solomon was a horse-trader on an international scale, and Megiddo seems to have been not only a garrison city but a trading post.

Hittite Hieroglyphic Writing.—The decipherment of ancient writings long out of use and forgotten is one of the most dramatic of all the tasks of the historian and archeologist. The Hittites used two methods of writing: cuneiform script on clay; hieroglyphs for monumental purposes or on seals. Their hieroglyphic writing has only recently been deciphered. In this task Oriental Institute research has played a prominent part. Furthermore, various Institute expeditions, especially an epigraphic survey of Anatolia, have both increased the quantity of Hittite hieroglyphic inscriptions available for study and provided more accurate copies of texts previously known.

Refugees of the Twelfth Century B.C.—As a great horde of barbarian migrants converged upon the settled and civilized lands of the Near East in the twelfth century B.C., the civilized minorities took to ships or bundled their families and household effects in oxcarts and began the desperate search for a new home. The confused state of the Mediterranean lands at this time has long been known, but the Oriental Institute's new and complete copies of pertinent scenes and inscriptions on the walls of the temple of Ramses III at Medinet Habu make more vivid this pathetic trek.



King Darius of Persia Enthroned at Persepolis

The Empires of Assyria and Persia.—Excavations of the palaces of the Assyrian emperor Sargon at Khorsabad and of the Persian emperors at Persepolis have revealed the glories of late pre-Greek oriental monarchies. Foundation records, coins, and thousands of clay tablets at Persepolis provide data for re-writing the story of Achaemenid life and times. At Khorsabad the most sensational find was a clay tablet listing the succession of Assyrian kings from the latter half of the third millennium down to the middle of the eighth century B.C.

Pre-Persian Iran.—Although a fairly clear picture of the early human adventure has been gained in Egypt, Asia Minor, Syria-Palestine, and

the valleys of the Tigris and Euphrates, man of the Iranian Plateau before the days of Cyrus the Great remains relatively an unsolved mystery. It is therefore extremely gratifying that the Institute has had the privilege of participating with the Mary-Helen Warden Schmidt Foundation in its aerial survey of ancient sites of Iran.

The Ka'bah of Zoroaster.—Opposite the cliff of Naqsh-i-Rustam, wherein were cut the tombs of Achaemenian kings, stands a building which has long been called the Ka'bah ("Cube") of Zoroaster. Recent excavations at the Ka'bah have revealed inscriptions of the Sasanian or New Persian Empire which flourished in the first millennium after Christ. As Zoroaster taught his faith in the first millennium before Christ, there are reasons to believe that the religious significance of this building may rather be ascribed to the establishment of the Sasanian form of Zoroastrianism.

HOW THE CENTRAL LABORATORY OPERATES

Care and Study of Non-written Evidence.—All objects brought from the field expeditions are carefully studied at the central headquarters in Chicago. In its museum two types of exhibits are arranged. In the exhibition halls preparators, artists, and scientists have co-operated to achieve attractive presentation and adequate labeling of its most outstanding and most typical possessions; in the storerooms are placed study collections emphasizing cultural development in respect to time and correlation in respect to place.

Translation and Interpretation of Documentary Sources.—Ancient records in hieroglyphic, cuneiform, and cursive writing on stone, clay, papyrus, broken pots, etc. are studied by staff members who have specialized in the many languages represented, and the results of translation are recorded for students of history.

Libraries and Archives.—So far as possible all information concerning incidents and objects connected with man's early career is being made accessible to students and the general public by means of card indexes. An extensive library has been assembled, and books and periodicals have been catalogued and analyzed. Card lists of occurrences and meanings of words form dictionaries of ancient, long-forgotten languages. Pictures and descriptions of material left in the habitation sites of ancient man are being carded in a huge "archeological corpus."

Publication.—Use of the various tools for research—ancient objects and documents, field records, library facilities—by the Institute staff leads in due course to publication of the contributions they offer toward better knowledge of mankind's career. Accounts of explorations and excavations; classified presentations of objects; written documents; re-



Symbolic Relief Carved above the Entrance to Oriental Institute Headquarters in Chicago

This sculpture by Ulric H. Ellerhusen suggests the transition of civilization from the ancient Orient to the West. On the left the East is symbolized by the tall figure of an Egyptian scribe confronting the vigorous and aggressive figure of the West. The West has just received from the East a tablet bearing a hieroglyphic inscription suggestive of the transition of writing from the Orient to the West. This inscription, which may be read "I have beheld thy beauty," is taken from a fifth dynasty temple.

Behind the East are crowded a lion, the pyramids, the sphinx, the ruins of Persepolis, and a group of six oriental leaders. Beginning with the foremost in the top row, the leaders are Zoser of Egypt, the first great builder; Hammurabi of Babylonia, the first great lawgiver; Thutmose III of Egypt, the first empire-builder; Ashurbanipal of Assyria, who collected the first great library; Darius, the great organizer; and Chosroes of Persia.

Behind the West are a bison, the Parthenon, a European cathedral, a modern skyscraper tower, and six figures representing the West: Herodotus, Alexander the Great, Julius Caesar, a crusader, an excavator leaning on his spade, and an archeologist at work with his lens. In the center, over all, shines the oriental sun, its rays ending in human hands.

Other sculptures by Mr. Ellerhusen on the north face of the building symbolize the various civilizations of the ancient Orient.

productions of paintings and sculpture; architectural, historical, and linguistic studies; annotated translations of historical documents—these form the subjects of well over a hundred volumes already issued (listed on pp. 34–39) and of many, many more still to be written.



Thirty-seven Volumes Containing in Manuscript All the Egyptian "Coffin Texts" Yet Known

These were copied from the actual coffins (one of which is illustrated on p. 20) by Oriental Institute staff members and are being correlated and published in its *OIP* series (see pp. 36f., Vols. XXXIV and XLIX).

WHAT OF THE FUTURE?

SAMPLES OF UNFINISHED TASKS

Further Salvage of Egyptian Monumental Records.—Every year destructive forces—wind-blown sand, inundation, predatory humans—take toll of Egyptian ruins. Bit by bit the Egyptian records sculptured or painted on tomb and temple walls are disappearing. Institute expeditions have done careful salvage work by means of photography and hand-copying at Medinet Habu, Karnak, Abydos, and Sakkarah; but much more needs to be done, and the time within which work will still be of use is becoming steadily more limited.

The Struggle for Power in the Fifteenth Century B.C.—A three-sided contest for world supremacy which threatened civilization in the second millennium B.C. finally ended in the earliest known peace treaty in history, but its cost in human suffering and depreciation of cultural values was almost incalculable. Excavations at sites as potentially important as Tell Fakhariyyah should yield information useful not only for the reconstruction of man's past but also for comparative study by sociologists of our own second millennium.

THE CHALLENGE

When Professor Breasted, the founder, made his last tour of Near Eastern lands, the activities of the Institute had grown to the proportions of the crusade of which he had long dreamed. He must have recalled with supreme gratification words which he had spoken in 1919: "To us, who are the youngest children of time, it must always be not only a matter of vital human interest, but likewise a tribute of filial piety, to raise the misty curtain of the years and to peer behind into the far-off ages, whence, in the course of this development, our European ancestors first received their precious legacy of civilization; and in this crusade of modern scientific endeavor in the Near East we know what the first crusaders could not yet discern, that we are returning to ancestral shores."

HOW TO SHARE IN THE CRUSADE

Not only extension of its field work but intensive study at home and finally publication all lay upon the Oriental Institute a heavy burden of responsibility for action. To permit each of us to take a fitting part in

meeting the founder's challenge, the Oriental Institute has made provision for various groups of members:

Annual Members	\$10 per year
Sustaining Members	\$50 per year
Associate Members	\$100 per year
Contributing Members	\$1,000 or more at one time
Life Members	\$5,000 or more at one time
Benefactors	\$50,000 or more at one time

Checks are to be made payable to the University of Chicago.

PRIVILEGES OF MEMBERS

Free Publications.—Members of all groups will receive the Institute's *Handbooks* as published. They are also entitled to receive free *on request* available copies of Institute publications (see pp. 34–39) to the extent of one-half the membership fee paid. On additional books requested a 10 per cent discount from list price will be allowed to Annual, Sustaining, and Associate Members, 20 per cent to the other groups. Requests for books should be sent direct to the Oriental Institute.

Special Functions.—Members of all groups will receive notice of and free admittance to all functions held under the auspices of the Institute, such as lectures (usually illustrated), private exhibitions of new museum pieces, and showings of *The Human Adventure* (an 8-reel talking picture sketching man's conquest of civilization in terms of the Institute's researches).

The Museum.—Free guidance through the Oriental Institute Museum is available to all members and their guests during regular hours if arranged for in advance. Guidance outside regular hours will be provided on request, free to members of all except the Annual group.

Occasional Mementos.—The Institute plans to present to its members from time to time illustrations from its publications, suitable for framing, and duplicate objects brought back by its expeditions and not essential to its museum collections.

Specification of Projects.—Life Members and Benefactors may select the specific Oriental Institute projects to which their membership fees shall be applied. In addition, the funds provided by Benefactors may be designated by their own names or as memorials in the names of others.

THE MUSEUM

THE ORIENTAL INSTITUTE MUSEUM contains representative collections of objects from Egypt, Palestine, Syria, Turkey, Iraq, and Iran—the geographical area of the Institute's activities. Some of these objects have been acquired by purchase, but most of them have been drawn from the Institute's fourteen field expeditions. These collections, divided into exhibition and study groups, including those formerly housed in the Haskell Oriental Museum, now comprise some 42,000 objects. The limited space available here permits description of relatively few of these.

The Haskell Oriental Museum, a gift of Mrs. Caroline E. Haskell, was opened in 1896 with an exhibition of objects from both the Far and the Near East. The Near Eastern collection was increased by acquisitions obtained in return for contributions by Chicago citizens to the Egypt Exploration Fund and to Sir Flinders Petrie's Egyptian Research Account. After World War I the first expedition of the Oriental Institute undertook to attain better balance in the museum collections. An exhibit of the new acquisitions was opened May 20, 1921. Since the interests of the Institute were limited to the Near East, the objects from the Far East were turned over to the Divinity School of the University upon completion of the Divinity School building during the winter of 1925/26, when the Institute took full possession of the Haskell Oriental Museum building. On December 9, 1926, the enlarged collections were once more formally opened to the public.

In April, 1931, the Oriental Institute moved into its new building at the corner of University Avenue and 58th Street on the campus of the University of Chicago. The first-floor halls were reserved for exhibition and lecture purposes. From the formal opening of the exhibition halls on December 5, 1931, to the end of April, 1941, 635,492 visitors have passed through the five halls housing the Institute's collections. These visitors comprise the general public, organized groups of college, high-, and grade-school students who visit the museum to round out their Near Eastern studies, church groups, businessmen's and -women's groups, women's clubs, etc. Many of these organized groups have thought it worth while to come in from a distance—from Paw Paw and Holland, Michigan; Columbus, Indiana; Milwaukee, Wisconsin; and many other points outside the city. Guidance service for such groups has been maintained since the formal opening in 1931.

These Near Eastern collections constitute a body of evidence of fundamental value concerning the rise of civilization in the Nile and Tigris-Euphrates valleys and contribute to the production of a history of early civilization more fully documented than has been heretofore possible. Further research will some day permit more certain and more exact dates than those available below for the earlier periods and will better reveal the interrelationships of peoples and events.

THE EGYPTIAN HALL

The Egyptian exhibits are arranged chronologically beginning with the Stone Age in Alcove A and proceeding alphabetically through Alcove I. Alcove J shows instead a topical exhibition of writing equipment etc., and Group K shows mortuary customs from earliest to latest times.

Unless otherwise indicated, the exhibits consist of original objects. The dating of the Egyptian objects follows the chronology of the late Dr. James Henry Breasted as given in his *History of Egypt*.

The objects of more special interest are detailed below. They can be located easily by observing the alcove letters and the case numbers.

It should be noted that Egypt and Assyria overlap at the far end of the Egyptian Hall, where the great Assyrian winged bull marks the beginning of the Assyrian exhibits.

ALCOVE A 1.—Archaic stone implements disclosing the advent of man in the Nile Valley.

The geological history of the Nile Valley shows that, as North Africa dried up, the Nile River shrank, leaving a series of gravel beaches one below another in a succession of terraces above its present banks. The advent of man is disclosed by the finding of archaic stone implements buried in the gravel of the later deposits. Since the time when man appeared, early in the Pleistocene age, the Nile has cut down over a hundred feet through the rock, a process which probably began at least 250,000 years ago. As the river shrank, man descended to the lower terraces, where he left his more highly developed stone implements to become buried in the successive terrace gravels. These stone implements, arranged genetically, form the first complete geologically dated series ever discovered in the terrace gravels of the Nile Valley.

ALCOVE B 1.—A very early bed from Upper Egypt; about 3400 B.C. 12169

This bed is a good example of a type of Egyptian furniture wherein the design copies the fore and hind legs of an animal—here a bull. Such beds were customarily short, obliging the sleeper to lie with legs drawn up. The wood is mortised at the corners, where the thongs are restored. The fabric of stretched and woven leather thongs on which the sleeper lay has been broken out, but, although over five thousand years old, bits of it are still well preserved under the rails and may be seen in the mirror.

ALCOVE C 3.—Statuette of a scribe, from Luxor; about 3000 B.C. 13648

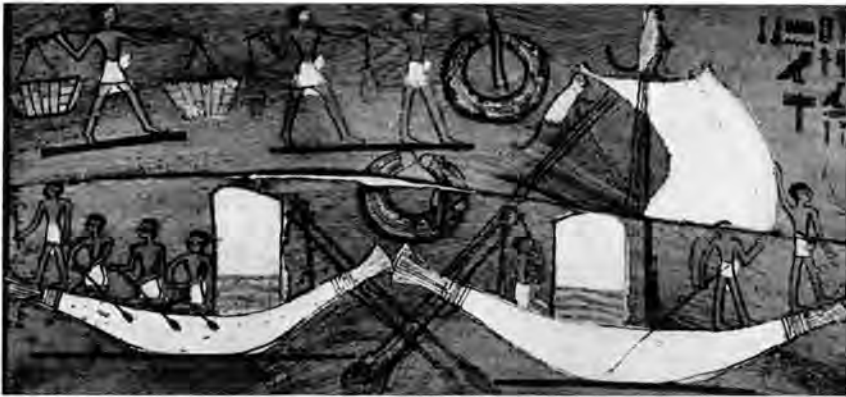
This statuette of black granite depicts a scribe sitting with a roll of papyrus across his lap, held down by his right hand, which is ready to write. The script would thus proceed from right to left. The waiting expression of one about to take dictation is excellently revealed in the face. So admirable is the carving of the head that one can ignore the peculiar humped position, the large ungainly hands and feet—common characteristics of the very early period to which this statuette must be assigned. It displays an elemental strength which makes it a powerful portrait, probably the earliest Egyptian portrait in the round.

ALCOVE C 7.—Painting from the tomb of Lady Meri at Dishashah; about 2300 B.C. 2054

This mortuary painting was found leaning against the coffin of the court favorite, Lady Meri. In one of the two perforations at the top a bit of the original cord remains by which it was once hung. This crudely painted board is the oldest portable painting known. By means of magic charms pronounced over tomb paintings, such paintings were supposed to become, in the career of the deceased, the reality which they merely represented. Thus according to Egyptian belief the deceased Meri actually sails in a pleasure-boat upon the Nile with her pet monkeys in the rigging, receives food from her servants, etc., as pictured.

ALCOVE D 1 AND 5.—Ancient Egyptian models; Middle Kingdom, 2000–1788 B.C.

The models in these two cases were placed in the tombs for the service of Egyptian souls in the next world. The model ships were intended, by magic, to serve the deceased in many ways, enabling him for example to journey to the tomb of Osiris at Abydos, where he could enjoy the religious advantages of communion with Osiris, the god of the dead. The models as a whole illustrate the everyday affairs of the Egyptians and represent butchers, cooks, bakers, brewers, granary attendants, sailors, offering-bearers, etc. Such figures, made in this world, magically became servants in the next, waiting on the deceased throughout eternity.



An Egyptian Tomb Painting on Wood, the Oldest Portable Painting Known

ALCOVE E 2.—Temple statue of the Horus falcon; New Kingdom, 1580–1090 B.C. 10504

The falcon was the sacred bird of the solar god Horus, whose temple was at Edfu. This statue of hard serpentine was probably finished originally in gold and costly stones. The eyes were inlaid with gold and rock crystal or obsidian; the beak and the head ornament of two feathers, the crown, and the uraeuserpent were probably of gold. The metal parts have here been restored in gold color. A hole found drilled through the bird from head to base, with a branch opening through the beak, suggests that the priests may have inserted cords and manipulated both beak and headdress to make the falcon give oracles. We know that the gods in the temples were asked yes-or-no questions, to which their statues responded by movement.

ALCOVE F 1.—International correspondence between the Asiatic land of Mitanni and Egypt. 9356

A clay tablet fragment, written in Babylonian cuneiform, belongs to a group of clay tablets discovered about 1887 by an Egyptian peasant in the ruins of the Foreign Office of King Ikhnaton at Tell el-Amarna and hence known as the Amarna letters. It was sent by Tushratta, king of Mitanni in Asia, to the dowager queen Tiy of Egypt, widow of Amenhotep III and mother of the then reigning king, Ikhnaton (1375–1358 B.C.). These Amarna letters present a picture of internal affairs in Palestine about the time of the infiltration of the Hebrew tribes under the leadership of Joshua.

ALCOVE F 3.—An astronomical instrument made by King Tutenkhamon, from Luxor; about 1350 B.C. 12144 and 10648

The handle of the plummet bears on its two edges inscriptions stating that it was made “with his two hands” by King Tutenkhamon, “restoring monuments for his ancestor Thutmose IV.” The probable source of this piece was the tomb of Thutmose IV, which, we know, had been robbed at that time. When found in disrepair, because of the tomb robbery, the original piece was replaced by Tutenkhamon, to whom we owe the handle here exhibited. It is of ebony, and its incised inscriptions were once filled with yellow paste which is now largely gone. The plummet also is ancient Egyptian. The block, cord, and sighting instrument are modern replacements, supplied to make clear the use of the apparatus as a whole.

The photograph accompanying the exhibit is a modern conception of Egyptian priests using such instruments in making stellar observations. The plummet, as mounted, was employed in setting the sighting instrument directly over the observer’s meridian, presumably a north-south line marked on the pavement or on a flat temple roof. By this means the observer could determine during the night the instant when a given star crossed his meridian.

ALCOVE F 11.—Replica of a head of Queen Nofretete, wife of King Ikhnaton, the world’s first monotheist; 1375–1358 B.C. C 280

This replica is from a sculptor’s model found in the studio of the chief sculptor Thutmose at el-Amarna. It is an amazingly realistic and individual portrait, illustrating the departure of the Amarna school from the inherited and conventional standards of art as represented by the Theban school. The original is in Berlin.

ALCOVE G 6.—Clay bricks bearing the cartouches of Ramses II (1292–1225 B.C.) and other rulers.

They are vivid reminders of the oppression of the Children of Israel at the hands of some pharaoh, traditionally thought to be this very king, Ramses II. They come from his mortuary temple at Thebes, the Ramesseum.

ALCOVE H 10.—A limestone cluster-column from western fortified gate of great inclosure wall of Ramses III at Medinet Habu; 1198–1167 B.C. 14089

This column and its mate carried a wooden architrave, painted red, over which lay rows of bricks. The column shows three different floral capitals superimposed—"lily" over papyrus over lotus. Such columns are often shown in mural decorations, but the discovery at Medinet Habu gave the first plastic representation known.

ALCOVE I 11.—An ancient Egyptian water clock from the Ptolemaic period, 332–30 B.C. 16875

The Egyptians developed a method of measuring time based on the rate of the flow of water from a basin or reservoir. The clock basin was filled to the full line and the water allowed to flow out gradually from a small hole near the bottom, usually placed beneath the seated figure of an ape. As the water level fell, the hours were read on a scale consisting of twelve columns of holes drilled on the inside wall of the basin, one column for each of the twelve months. This clock seems never to have been finished, as no outlet was ever pierced.

The figure of the ape is connected with the functions of the god Thoth, the measurer and reckoner of time for gods and men. As his associate the ape was considered skilled in the art of computation and measurement of time.

ALCOVE J 1.—Egyptian writing and drawing.

Egyptian writing materials and documents are illustrated by scribes' pen cases, reed pens, inkwells, papyrus rolls, two sections of the Papyrus Milbank with texts and vignettes from the Book of the Dead, a very early letter written on a pottery jar-stand, and a creditor's plea for the payment of a debt of eighteen years' standing. The limestone fragment showing a mouse, a boy, and a cat probably illustrated an animal fable.

ALCOVE J 3.—Replica of the Rosetta Stone. C 1

The stone contains a public record of honors extended by Egyptian priests to a pharaoh of Greek lineage, Ptolemy V, Epiphanes, in 195 B.C. The inscription is in two languages, Egyptian and Greek. The Egyptian portion is cut both in hieroglyphic characters, the old picture-writing employed on monuments and temples, and in demotic characters, the conventionalized script of the latest period. The Greek portion is cut in ordinary uncials.

The stone was the famous key to the decipherment of Egyptian hieroglyphs. Jean François Champollion, a young French scholar, by 1822 had deciphered the Egyptian inscription and consequently laid the foundation for the new science of Egyptology. The original is in the British Museum.

GROUP K.—Colossal portrait statue of Tutenkhamon, from Medinet Habu, Thebes; about 1350 B.C. 14088

This colossal statue, now fully restored, is one of two which the Oriental Institute discovered in the debris of the mortuary temple built by Eye and

Harmhab north of the great temple of Medinet Habu. The statues were cut in red quartzite. The second one is in the Cairo Museum, Egypt.

Both statues portray unmistakably the features of Tutenkhamon in the youthful beauty so familiar from the portraits in his tomb. It is possible that

at the time of his premature death the two statues had not yet been inscribed with his name, for the inscriptions name his successor, Eye. When Harmhab usurped the throne, he took over Eye's mortuary temple and likewise the statues, on which he chiseled out Eye's name and substituted his own. The figures, therefore, bear Harmhab's name, though traces of Eye's name are still partly visible.

The remains of feet on the base and the broken connection on the left side of this statue indicate that a small-sized figure (probably that of Tutenkhamon's wife, Ikhnaton's third daughter) stood beside the pharaoh.

GROUP K 4-8.—Egyptian burial methods from prehistoric to Roman times.

Mummification was a method used by the Egyptians from the beginning of the dynasties for the artificial preservation of their dead. In earliest times bodies had been buried in the Egyptian sands, in which they became desiccated and so were preserved (see case K 5). When stone-lined tombs were built, the bodies laid in them decayed because the dry sand did not come in contact with them. Hence mummification was introduced to preserve the tissues and thereby the form, the appearance, and the personal identity of the individual. The more common method of mummification may be described as follows:

When the body arrived at the embalmer's booth, the brain and the viscera were removed, but the heart and the kidneys were left in



King Tutenkhamon of Egypt

place (see case K 8). The viscera were carefully preserved in canopic jars (see case K 7) put into the tomb with the coffin. The body was then immersed up to the head in a bath of salt or natron, with the result that the epidermis peeled off and the fatty tissues of the body became disintegrated.

After the body had been dried out and treated with spices and resin it was wrapped with linen. The nostrils were plugged with linen, and linen pads were laid over the eyes. In many instances from the 20th dynasty on linen packing was inserted under the skin in order to bring the body to its original full-fleshed appearance. The trunk and the limbs were wrapped separately. The arms were laid either across the chest (as in case K 4) or along the trunk (as in case K 8). Then the body was wrapped in linen strips. Last of all, a cartonnage covering was put on, with a face modeled in cartonnage or carved in wood, and the whole was made resplendent with painted hieroglyphs and figures (see case K 6).

GROUP K 9.—Model of the pyramid complex of King Sahure at Abu Sir; about 2700 B.C. C 122

At Abu Sir, on the west bank of the Nile some ten miles south of Cairo, stands a group of royal tombs forming one link in the long chain of pyramids which stretches from north of Gizah southward to the Fayyum. Of the three main units in the Abu Sir group, that of Sahure is reproduced in the model. The pyramid complex consists of four parts: (1) a gateway structure in the valley; (2) a long covered causeway leading up to the plateau; (3) the king's mortuary temple east of the pyramid; (4) the pyramid proper, containing the resting-place for the king's body. In a corner of the courtyard stands the queen's pyramid, smaller, while outside the girdle wall were grouped the mastaba tombs of the great nobles. Thus each king's dwelling formed the center of his community, in death just as in life. The pyramid is here cut down its center to show the burial chamber and the passage thereto, with the granite porticulis and plug blocks used, but used in vain, to secure the eternal safety of the mortal body.

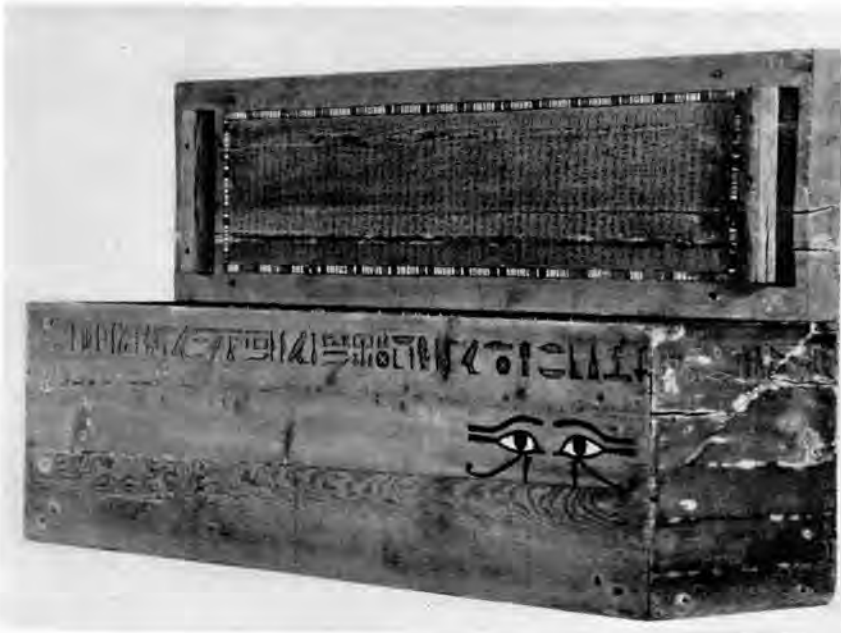
GROUP K 20.—Statuettes for the official Nanupkau; about 2500 B.C. 10618-45

The Egyptians felt that the soul needed a body not only in this life but in the next. They realized that their attempts to preserve the actual body were not always successful. They were already substituting models for real offerings at the tomb. Why not model bodies too? Thus portrait statues originated in Egypt. The group for Nanupkau's benefit is the largest single group known.

Nanupkau was a cemetery official. Of himself and wife he had two statuette groups made and also two statuettes of himself alone. The other representations are those of children and household servants and even granaries, that nothing might be lacking to a well rounded life for him in the hereafter. Details of the preparation of food and drink are included, while music, sport, and the manufacture of jewelry are provided for. The figures are of limestone, the material most commonly used during the Old Kingdom.

GROUP K 17.—Decorated coffin of the army clerk Ipi-ha-ishutef, from Sakkarah; about 2200-2100 B.C. 12072

Every effort was made by the relatives of the Egyptian dead to help them on their journey to and during their stay in the next world. The eyes painted on the side of the coffin were to afford the occupant a magic means of looking forth.



A Middle Kingdom Egyptian Coffin with Coffin Texts Written on Inside of Lid

On the outside of the box are written prayers for food offerings and for “goodly burial in the western highland.” On the outside of the lid is a prayer “that he may journey in peace on the goodly paths of the West whereon the worthy ones (i.e., the blessed dead) journey in the sky.”

Within the coffin is painted a doorway through which the soul of the deceased might revisit the body. Beside it are pictured copious offerings of food and drink and lotus blossoms. The ends and other side show toilet requisites, clothing, weapons, and ornaments of various kinds. Even the royal mace and flail of the god Osiris are included. Already in this age of turmoil preceding the Middle Kingdom even such humble dead as Ipi had come to be identified with Osiris, the great ruler of the dead.

The inscriptions inside the lid afford still further aid. The spells or charms were designed to preserve body and soul from harm and to facilitate the journey in the hereafter. These inscriptions are known as the Coffin Texts and contain the earliest recognition of moral worthiness as an element in the attainment of a blessed hereafter.

GROUP K 1.—*Ushebtî* figures: 1580–332 B.C.

Ushebtîs were small figures intended to help their deceased owner, with whom they were buried, by taking his place in any forced labor to which the dead man was called. The Egyptians, who were an agricultural people, visualized the other world as a great field cultivated by the dead, wherein the grain grew twelve feet high. To a nation of simple peasants such a paradise was delightful, but to the lords and ladies of the Middle Kingdom (2000–1788 B.C.) the prospect of toil did not appeal. In this period, therefore, statuettes of servants

of the dead were placed in the tomb, so that they might magically labor for him in death as their originals had done in life.

As this idea was carried further, the figures began to take the form of the mummy itself. Thereupon hoes, sacks, and other implements for their work were put into their hands or hung on their backs. These articles were usually carved or painted on the figures; but occasionally they were made as separate objects. Already in the Middle Kingdom a charm also was devised. Written upon an ushebti, it was thought potent to make the ushebti toil in place of the deceased. In its simplest form the charm read:

O thou ushebti, if N. (name of deceased) is assigned to any work that is done yonder (in the other world), as a man to his duties, to cultivate the fields, to irrigate the meadows, to transport sand of the east and of the west, "Lo, here am I," shalt thou say.

GROUP K, EAST WALL.— Assyrian winged human-headed bull: 722–705 B.C.

A 7369

The winged bull was discovered in the palace of the Assyrian king Sargon II in his residence city on the site now called Khorsabad in Iraq. It was carved from a single block of stone, weighs thirty tons, and stands over sixteen feet high. It was one of a pair adjoining another pair which flanked the portal leading from the palace courtyard to the throneroom. The side walls of the doorway consisted of two larger winged human-headed bulls facing the court.



Assyrian Winged Bull from King Sargon's Palace

Such guardian creatures as these were called "cherubs" by the ancients, and King Solomon placed two such in the holy of holies of his temple, where with outstretched wings they sheltered the ark of the covenant (see I Kings 6:23-28; 8:6-7).

Further sculptures from Sargon's palace are in the Assyrian and Syrian Hall of the museum.

THE ASSYRIAN AND SYRIAN HALL

This hall is mainly devoted to the relief sculptures from the palace of Sargon II (722-705 B.C.). Owing to lack of space in the Egyptian Hall a scale model of an Egyptian estate from the Amarna period has been set up in Alcove M. Space has also been reserved in this hall for the exhibition of objects brought back by the Institute's Syrian Expedition from three sites: Chatal Hüyük, Tell al-Judaïdah, and Tell Ta'ayinat. These objects are in process of being studied for publication, and as they are released by the expedition members they will be installed. Objects of special interest are listed below and can be easily located by the alcove letters.

ALCOVES L, N-R, T-U, AND GROUP S.—Assyrian reliefs.

Like the winged bull in the Egyptian Hall, the relief sculptures in the Assyrian and Syrian Hall come from the palace of Sargon II (722-705 B.C.) in his residence city on the site now called Khorsabad. They were found almost entirely in the parts of the palace frequented by the king in the course of his domestic life or while carrying out his court duties.

The reliefs in areas open to the sky were generally of heroic-sized human figures, sometimes accompanied by animals. They were usually arranged in procession, attendants, tribute-bearers, or captives advancing or being led to the king. See reliefs in Alcoves L, N, Group S, and the west sides of Alcoves T and U. Some color was applied to certain parts of the figures. Hair, beard, and the iris of the eye were tinted black, lips red, and parts of the dress red and blue; but in most cases the colors have since been lost.

The interior walls of the palace showed a greater variety of subjects than the exterior walls. Events on the campaigns of the king, scenes from the royal hunt, banquets in celebration of Assyrian victories, files of captives with trains of animals, and processions of subjects bearing tribute to their king are all represented in the palace reliefs. See Alcoves O-R and especially the east sides of T and U. The scenes often were in two registers separated by a band of inscription describing the annual campaigns and the building of the residence city.

ALCOVE N 1. —Clay prism of Sennacherib, king of Assyria (705-681 B.C.), from Tell Kuyunjik (Nineveh), Iraq. *A 279.3*

This prism records the eight campaigns of Sennacherib. An appendix covering the king's building activities indicates that such prisms usually formed part of the foundation deposits. The prism is dated in the "month of Tammuz (June, July), eponym of Gahilu, governor of Hatarikka (Hadrach of Zechariah 9:1)." From the chronological lists we are able to fix this date as 689 B.C.

The section of these royal annals that comes closest to most of us is Sennacherib's version of his expedition against King Hezekiah of Judah, which was an incident in his third or western campaign. He says:

As for Hezekiah the Jew, who did not submit to my yoke, 46 of his strong, walled cities, as well as the small cities in their neighborhood, which were without number—by constructing a ramp out of trampled earth and by bringing up battering-rams, by the attack of infantry, by tunnels, breaches, and (the use of) axes I besieged and took (those cities). Two hundred thousand one hundred and fifty people great and small, male and female, horses, mules, asses, camels, cattle, and sheep, without number, I brought away from them and counted as spoil. Himself like a caged bird I shut up in Jerusalem his royal city. Earthworks I threw up against him; the one coming out of the city gate I turned back to his misery.

This supplements the biblical account of Hezekiah's relations with Sennacherib given in II Kings 18-19 and Isaiah 36-37. The Assyrian omits all reference to the plague by which, according to the Hebrew historian, his army was laid low; nor does he claim to have captured Jerusalem.

ALCOVE S.—Basalt column base from Tell Ta'yinat, Syria; 8th century B.C.

This column base was one of three

discovered by the Oriental Institute's Syrian Expedition in the porch of the royal palace which princes of the Hittites had built at the site now called Tell Ta'yinat. Its style was influenced by the Hittite region of Anatolia to the north. The region of Syria in which this object was found was highly cosmopolitan, lying at a meeting-point of ancient empires.



Royal Annals of Sennacherib of Assyria

THE SUMERIAN-BABYLONIAN HALL

ALCOVES V-W.—A gateway in the style of Nebuchadnezzar, views of ancient Babylon, and a model of the tower of Babel.

At the eastern entrance of this hall is a gateway reproducing the style of the famous Ishtar Gate of Nebuchadnezzar at Babylon (6th century B.C.). At either

side is the figure of a lion reconstructed from fragments of the original glazed bricks that covered the walls along the procession street of Babylon. The remainder of the gateway, which had to be made much lower here than the original, was designed and prepared in the Institute's workshops.

To right and left of the gateway are paintings made by a member of the Institute's technical staff from plates of reconstructions in Eckhard Unger's *Babylon, die heilige Stadt*. The one at left gives a bird's-eye view of the city of Babylon in the days of Nebuchadnezzar. Behind the famous Ishtar Gate, with its bulls and "dragons" molded in relief on the bricks, lay the imperial palaces and government offices. High over all towered the temple mound, which rose beneath the Marduk temple as a veritable "tower of Babel." Upon the roof of the imperial palace were laid out beautiful gardens of rich tropical plants, later numbered by the Greeks as one of the seven wonders of the world, the "hanging gardens of Babylon."

The painting at the right presents a bird's-eye view of the old part of the city of Babylon, with the "tower of Babel" (see model in Alcove W) in the foreground. The "tower of Babel," so named from the Hebrew account of the erection of a similar tower (Genesis 11:1-9), bore the great temple of Marduk, the chief god of Babylon. It was known to the Babylonians of all ages as E-temen-an-ki, "House of the Precinct of Heaven and Earth."

The tower was 300 feet square at the base and 300 feet high and was constructed with a core of sun-dried brick inclosed with a kiln-baked facing. The structure is described as consisting of seven stories, and second and third of which could be reached by a triple stairway. From its upper end the priests reached the temple proper, on the summit, by mounting a continuous ramp. The core of brick is reminiscent of the mountain top upon which dwelt the Sumerian god

Glazed Lions from the Ishtar Gate at Babylon





The Sumerian-Babylonian Hall, with Replicas of Shalmaneser III's Obelisk and the Code of Hammurabi in Foreground

of the air. When the Sumerians left their upland home to dwell in the flat Babylonian plain they built such a tower surmounted by a temple to give their mountain god the atmosphere of the hills, for in their eyes a mountain god could not function on the plain.

ALCOVE Y.—Replica of the Black Obelisk of Shalmaneser III of Assyria. C 217

The original monolith, now in the British Museum, once stood in the palace of Shalmaneser III (860–825 B.C.) at Nimrud (biblical Calah), Iraq. It contains a record of twenty-six campaigns of that ruler, extending over a period of thirty-one years.

Five registers of reliefs, depicting the payment of tribute by subject peoples, extend around the monument. The second register from the top portrays Jehu, the ruler of the Hebrew northern kingdom, kissing the ground in submission to Shalmaneser. The inscription reads: "Tribute of Jehu (*Ja-u-a*) the son of Omri (*Ju-um-ri*)—silver, gold, bowls(?) of gold, chalices of gold, cups of gold, pitchers of gold, lead, a royal scepter(?), staves—I received from him." There is no biblical or known Assyrian record of any defeat of Jehu by Shalmaneser; but Jehu evidently believed that Shalmaneser's army was invincible and that the only way to avoid a possible invasion of Israel was to dispatch ambassadors with tribute as the price of submission. The same may be said of the Egyptians who are shown in the third register.

ALCOVE Y 1.—Clay tablets from family archives at Yorgan Tepe (ancient Nuzi), Iraq; about 1500–1400 B.C.

These tablets are part of a collection found at Yorgan Tepe, southwest of

Kirkuk, by a joint expedition of the Iraq Museum and the American School of Oriental Research in Baghdad. The houses from which many of the tablets come belonged to close relatives. The founder of the family was Puh-shenni, the father of Tehip-Tilla and grandfather of Shurki-Tilla, both of whom were landowners and men of influence. The tablets are from the private archives of these prominent citizens and contain information about their everyday business life. The documents include adoptions, marriage contracts, transfers and exchanges of real estate, lengthy legal decisions, lists of slaves, receipts, mortgages, and labor contracts.

Of special interest are the seal impressions found on the tablets. A seal impression was made by rolling over the clay while soft a small cylinder, usually of stone, engraved with a decorative or symbolic design and sometimes bearing the owner's name. The impression served as the owner's identification in the transaction recorded on the tablet.

ALCOVE X.—Replica of the Code of Hammurabi, founder of the Old Babylonian Kingdom. C 478

The original black diorite monolith, now in the Louvre, Paris, was found at Susa, Iran, in 1901. It was originally set up in Marduk's temple E-sagila at Babylon, but was carried off by a victorious Elamite raider to Susa in the Iranian hills.

The relief at the top shows Hammurabi worshipping before the sun-god Shamash, the great judge of heaven and earth, and receiving from him the command to establish just and righteous laws. This is reminiscent of the biblical story of Moses receiving the Ten Commandments from the hands of Yahweh on Mount Sinai.

The monolith bears a codification of early Sumerian law codes. Hammurabi's boast was that it was written in the language of the land, that is, the Semitic Akkadian or Babylonian. To obtain redress for injury a man was directed to read the code: "Let any oppressed man who has a cause come before my image as king of justice. Let him read the inscription on my monument. Let him give heed to my weighty words, and may my monument enlighten him as to his cause, and may he understand his case."

The rest of the Sumerian-Babylonian Hall is given over to the exhibition of objects brought back by the Iraq Expedition from Khafajah, Tell Asmar, Ishchali, and Tell Agrab, four ancient sites not far from Baghdad. The following objects may be noted for special interest. Since this collection is subject to rearrangement, only the alcove letters are given.

ALCOVES Z, AB, AE.—Sculpture from Tell Asmar and Khafajah; 3d millennium B.C.

Early Dynastic statues from Tell Asmar and Khafajah form the outstanding feature of this collection. The circumstances of their discovery have made it possible for Dr. Frankfort, field director of the Oriental Institute's Iraq Expedition, to distinguish two successive styles, so that for the first time an insight into the development of early Mesopotamian ("Sumerian") art has been obtained. This in turn provides a new approach to the understanding of pre-Greek art in general. The earliest statues seem to go back to the very beginning of monu-



Sumerian Statues from Ancient Cities East of Baghdad

mental sculpture, that is, to about 3000 B.C., when the human figure was for the first time sculptured in the round in stone for a monumental purpose.

Most of the figures were found in temple ruins. Dedicatory inscriptions occasionally carved on statues suggest that the vast majority represent devotees of the god in whose temple they were found. Such a statue, then, would be placed in the temple to remind the god of his devotee, whose image was thus perpetually before him.

ALCOVE AC.—Ancient jewelry from Tell Asmar; about 2500 B.C.

The jewelry is part of a hoard found beneath the floor of the reception room of the Northern Palace at Tell Asmar, ancient Eshnunna. The collection consists of a silver diadem with silver, lapis lazuli, and carnelian pendants; a series of lapis lazuli and silver pendants, some representing bearded bulls and others the lion-headed eagle Imdugud, originally strung by double silver loops in a double string of cylindrical beads; a "dog-collar" bracelet; a silver filigree disk, onyx beads, shells, and etched carnelian beads from bracelets; hairpins; and a silver chain necklace. Owing to the decayed state of the silver, modern replicas have been made of many pieces.



Sumerian Copper Figure Used as an Offering-Stand in Temple Services

ALCOVE AE. —Copper statuettes of mythological figures from Khafajah; about 2700 B.C. A 9270 71

The two statuettes were found with a third (now in the Iraq Museum at Baghdad) beside the inner inclosure wall of Temple Oval I at Khafajah. They represent nude mythological figures standing on four-legged bases. On their heads are traces of supports for bowls (best preserved on the statuette now in Baghdad). The supports suggest that the statuettes were placed before the cult statues for use as offering-stands. One of the statuettes has been chemically cleaned to remove the oxidation; the other appears as it did when taken from the ground.

ALCOVE AE. — A Sumerian chariot drawn by onagers, from Tell Agrab; about 2800 B.C. C 878

This model is based on remains of a small copper chariot, only three inches high, found in an Early Dynastic II temple at Tell Agrab. It probably was set up in the temple as a votive offering to the city-god by a member of the local community.

Interesting points about the chariot are: first, the precarious position of the



Reconstructed Model of a Sumerian Chariot Drawn by Four Onagers

charioteer, who stands astride the "centerboard" on a small ledge fixed above the axle; second, the absence of bits, the ring in the upper lip of each of the four animals, and the single pair of reins whereby the responsibility for turning the chariot is placed on one of the inner two animals; and third, the wheel rims "milled" with copper studs to provide a better grip upon the ground. The original is in the Iraq Museum.

THE IRANIAN HALL

The sculptures here, the most important of which are described in detail below, are part of those excavated and brought back to Chicago by the Oriental Institute's Iranian (Persian) Expedition. They were found on the site of the fortified palace terrace at Persepolis, the construction of which was begun by Darius the Great about 520–515 B.C. Additional buildings were added by his son Xerxes and by Artaxerxes I and Artaxerxes III. The armies of Alexander the Great wrecked the terrace in 331 B.C., when the great Persian Empire was overthrown.

The large head (west wall, center; shown on front cover) is from a stone bull which formed part of the anta on the east side of the portico of the Hundred-Column Hall, also known as Xerxes' audience hall. It weighs approximately ten tons. Part of the neck, the chest, and the two forelegs still stand *in situ*. The top of the head, the right eye, part of the left eye, and a portion of the neck have been restored. Horns and ears for this type of head have not been found. They were presumably made of different materials and were attached by dowels.

A 24065

The relief showing a row of striding lions (southwest corner) was first used as a lintel over a door or window and later reused as part of the balustrade of a small stairway east of Darius' *tachara* or palace. The knotted and tasseled fringe depicted along the lower edge was partially chipped away in ancient times. The lintel above the relief is from one of the harem windows.

A 24068 and 24074

The stone man-bull (south wall, center; shown on back cover) was part of the capital of a Tripylon column. The Tripylon presumably was the first audience hall of Darius. It was supplanted by the more ambitious audience hall built by Darius and Xerxes and by the Hundred-Column Hall. The columns held up the roof by carrying its architraves on the joined backs of their double man-bull capitals.

A 24066

The replica relief (southeast wall) depicts the men and products of Syria. It is a detail, actual size, from the south half of the east stairway leading to the *apadana* or audience hall of Darius and Xerxes. On this section of the grand stairway are shown twenty-three nations, all bearing gifts or tribute to the king. This detail shows a Persian officer leading by the hand a Syrian who is followed by five of his fellow-countrymen, three of them bearing golden vessels, bowls, and bracelets respectively, while the remaining two accompany a two-horse chariot.

C 880

The glazed-brick inscription (northeast wall) is from a frieze high up on the

east wall of the audience hall which Darius began and Xerxes finished. Part of the inscription has been restored. It reads:

Says Xerxes the great king: By the favor of Ahuramazda, Darius the king, who was my father, built and planned much that was good. By the favor of Ahuramazda I added to that which had been built and made it excellent. May Ahuramazda, together with the other gods, protect me and my kingdom. *A 24112*

The inscribed limestone foundation slab (AF 1) was one of eight discovered in rooms of the garrison quarters at Persepolis. These documents had never been used for their intended purpose—namely, to be deposited in corners of Xerxes' buildings. Seven of them had been employed as facing of a mud bench, lined up on edge like a row of bricks; the other had formed part of a doorsill. Four of the slabs contain a hitherto unknown record of Xerxes—one in Babylonian, two in Old Persian, and one in Elamite.

The inscription lists the subject nations of Xerxes' empire and thus identifies the time during which the foundation slabs were wrought, between 486 and 480 B.C. It tells of the uprisings of nations against the king after he had ascended the throne of Darius. It also shows Xerxes' zeal in suppressing the cult of the Daivas and in spreading the religion of Ahuramazda and his prophet Zoroaster. *A 24120*

The lion's head (AF 2) is a plaster model based on the fragment of the original stone head which is shown alongside. The fragment was found in a small portico southwest of the Tripylon. The plaster model was colored by coating it with silver nitrate, then exposing it to strong light, and finally developing and washing it like a photograph. This method was devised by Mr. H. P. Burtch, a member of the museum's technical staff. *C 881 and A 24089*

The reclining cat (AF 3) was found in the portico of a building used by Xerxes, situated south of the terrace. A pair of these cats flanked one of the doorways. *A 24077*

THE HITTITE AND PALESTINIAN HALL

This hall is devoted primarily to exhibits from the Oriental Institute's excavations at Alishar in Turkey and Megiddo (called Armageddon in Revelation 16:16) in Palestine. On the west wall of the hall are hung six paintings by Joseph Lindon Smith of the magnificent ruins of Persepolis in Iran.

In Alcove AK, as one is about to leave the exhibition halls, stands a balopticon containing seventy slides showing the work of the Institute's Near Eastern expeditions. These slides are thrown on the screen automatically and take about ten minutes to view. The museum guard will set the machine in operation for visitors. The slides are a fitting climax to a visit to the exhibits.

WEST WALL.—Six paintings of Persepolis by Joseph Lindon Smith, honorary curator of the Egyptian Department at the Museum of Fine Arts, Boston.

The collection includes a general view of the stairway entrance to the palace terrace and two upright panels showing some of the columns still standing upon

the great terrace. The other three paintings are full-size copies of superb relief sculptures from the grand stairway discovered and excavated by the Iranian Expedition. The largest of these three shows a lion attacking a bull. The two smaller panels portray three large heads—a Mede between two Persians—and a fine horse led by Scythians.

Above the paintings is a photographic panorama of the grand stairway, which leads to the audience hall of Darius. This building was completed by Xerxes, and according to the accompanying inscriptions the sculptures were executed in his reign (485–465 B.C.). The vast frieze on the stairway is in three registers. On the left is shown the great tribute procession of twenty-three nations of the Old Persian Empire. On the right the palace guards known as the “Immortals” await the procession.

ALCOVE AJ.—Royal treasure of a ruling prince of Megiddo, Palestine; 15th–14th century B.C.

The Oriental Institute’s Megiddo Expedition discovered this treasure beneath the floor of a palace room at Megiddo. The prince or his trusted servant, desperately in fear of invasion and wishing to preserve his cherished treasures from inevitable looting, had taken this precaution to safeguard them.

The twin heads, adorned with disk crowns, and a cosmetic jar of hematite rimmed with gold doubtless came from Egypt. The heavy gold bowl shown here in replica was more probably the gift of an Asiatic prince. The gold mesh chain, as strong and flexible today as it was 3300 years ago, the whetstone capped with gold, the cylinder seals of lapis lazuli, the electrum ring with scarab setting, and the beads of granulated gold and lapis lazuli were all included in the cache.

ALCOVES AI AND AJ.—The Megiddo ivories; 1350–1150 B.C.

The ivories are part of the most comprehensive collection of such “Phoenician” or Canaanite art known today. They were discovered by the Oriental Institute’s Megiddo Expedition in a subterranean three-room treasury in the latest palace. The treasury had been hastily cleared of most of its contents before the destruction of the palace. In the excitement of plunder, necklaces had been torn apart and beads of gold and carnelian scattered here and there. The ivories, considered of too little value to warrant removal, were cast aside, while the gold was carried away.



Griffon Exquisitely Carved on an Ivory Plaque from Megiddo

The enormous variety of form and design shows clearly the influences playing on the coastal areas of Syria and Palestine from all sides. Bes figures, sphinxes, and lotus-and-palmette designs speak of Egypt. Facial features, coiffures, and crowns are more closely associated with the north. Mesopotamian influence is noted in the treatment of animals, which also suggests the art of the Mediterranean islands and Greece. The fact that these foreign characteristics are not always represented as they would have been in their native region establishes the local origin of most of these combs, boxes, bowls, ornamental plaques, and furniture fittings.

ALCOVE AJ.—Model of some of King Solomon's stables discovered at Megiddo, Palestine; 10th century B.C. Illustrated on page 7. C 469

The discovery of ruins of stables at Megiddo in Palestine was of immense interest to students of the Old Testament. We are told in I Kings 10:26-29 of Solomon's horse-trading with Egypt, Syria, and the Hittites. At Megiddo, with the ancient trunk road from Egypt to Syria running right past its gates, was found concrete evidence of the activity described by the biblical writer. Stables capable of accommodating some 450 horses were constructed of undressed stones with flat mud roofs. The stalls were floored with rough stones, and the mangers were large stones hollowed out. Holes for holding the halters were drilled through the pillars beside the mangers.

Each stable unit shown in the model had space for twenty-four horses. It was entered through double doors turning in small stone sockets. Peculiarly, each doorway gave admission not directly to the stalls but to the feed passage with its row of twelve mangers on either side. The awkwardness of the ground plan for the tasks of bedding and cleaning the stalls is noticeable, as is also the complete lack of storage space for feed.



An Altar Probably Used in a Pagan Fertility Cult at Ancient Megiddo

ALCOVE AK.—A limestone altar from Megiddo, Palestine. A 13201

This limestone altar is a relic of the struggle of the Hebrew prophets against Baalism in Palestine. It was found at Megiddo, and the objects with which it was associated in the ruins make it likely that it was used in a fertility cult at about 1000 B.C. Such objects as this confirm the testimony of the prophets that the Hebrew people were constantly tempted to worship the forces of nature, the most seductive element in the cults of early Canaan.

The shrine which may have housed this altar had been destroyed by fire. At that time the altar was thrown out and badly damaged, possibly by the heat of the conflagration. Its condition testifies to the determined struggle waged by the proph-

ets against paganism, a struggle which, according to the biblical historians, came to concrete expression in the reforms of Hezekiah and Josiah.

ALCOVE AK.—Proto-Ionic capital from Megiddo, Palestine; probably 10th century B.C. *A 13394*

This proto-Ionic capital is one of five unearthed at Megiddo in an area on the eastern side of the mound near a rather large building of the Solomonic period. If these capitals served a structural purpose, they could only have been used in a building of fairly sizable proportions. The building is thought to have been the private residence of an important personage, the commander of the eastern sector of the city. The capitals were all similarly shaped and decorated at least on one face with the same design, an isosceles triangle between two volutes. These stones must have capped pilasters which presumably formed doorjambs.

ALCOVE AK.—A replica of the Moabite stone. *C 2*

The inscription of Mesha, king of Moab, cut on this stone and dating from the 9th century B.C. is the only Moabite document which has come down to us. Moreover, it bears directly on the Old Testament. Mesha details in this inscription his military successes over Ahab of Israel, mentions Ahab's father, King Omri, by name, refers to Omri's conquest of Moab, and then describes his own successful revolt against Omri's son. It is of considerable interest, too, that in the course of this account he speaks also of Yahweh (Jehovah, the god of Israel).

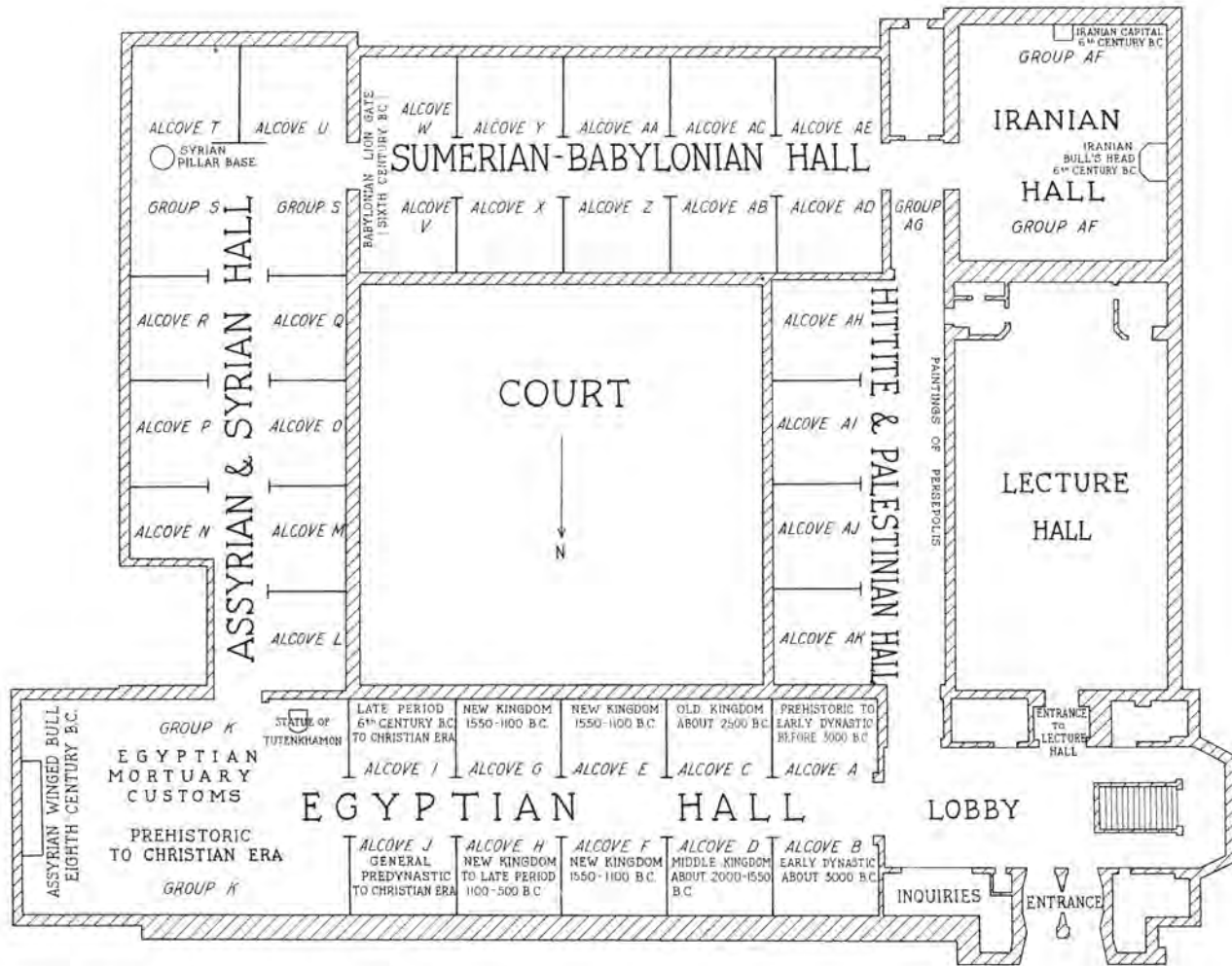
The writing, practically identical with ancient Hebrew, gives us an excellent example of the form of the literature of Israel in the period of the kingdom. The language differs from Hebrew in only a few minor points.

The stone was discovered in 1868 near Diban in Moab. However, after a paper impression had been taken and the inscription had been partly copied, the Arabs broke up the stone in the hope of securing larger returns for it. In the end two large and eighteen small pieces were secured and fitted together as shown here. The original is in the Louvre.

ALCOVE AK.—Wine-jar stamp with a biblical text in Hebrew; 1st-6th century. *A 7357 and C 467*

This wine-jar stamp, dating from an early century of the present era, is of great interest because it gives us one of the oldest copies, if not the very oldest, of a Hebrew biblical text still extant today. The verses chosen were assumed to be appropriate for a wine jar. The inscription (reversed on the stamp, normal in the impression) is the Hebrew text of Jeremiah 48:11, which reads:

Moab has been at ease from his youth;
he has settled on his lees.
He has not been emptied from vessel to vessel,
nor has he gone into exile;
so his taste remains in him,
and his scent is unchanged.



FLOOR PLAN OF THE ORIENTAL INSTITUTE MUSEUM IN THE JAMES HENRY BREASTED HALL

