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EXCAVATING MUSEUM BASEMENTS

Plus:

- Seals in Archives
- Return to Nubia
- Megiddo Gallery

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Cover image: Raymond D. Tindel holding votive
statuette in the basement storage of the Oriental
Institute Museum. Photo by Clemens Reichel

FROM THE DIRECTOR'S STUDY

The greatest treasures of the Oriental Institute are the wonderful people who comprise this unique community devoted to exploring the civilizations of the ancient Near East. During the past few months, we have been privileged to honor two truly remarkable people whose careers are inextricably identified with the Oriental Institute — Robert McCormick Adams and Raymond Tindel.

Bob Adams has served with distinction as Director of the Oriental Institute, Provost of the University of Chicago, and, up until his retirement, the Secretary of the Smithsonian Institution. He is generally viewed as one of the greatest living American archaeologists. His work of archaeological survey in Iraq has redefined our understanding of the process of urbanization in Mesopotamia — the "Heartland of Cities." On February 18, 2007, a large group of Adams' friends, colleagues, and students gathered in the Yelda Khorsabad Court and the Jannotta Mesopotamian Gallery to present Bob with a festschrift, or felicitation volume, in his honor, *Settlement and Society: Essays Dedicated to Robert McCormick Adams* (Elizabeth Stone, ed.). The papers in this joint publication of the Oriental Institute and the Cotsen Institute of Archaeology at the University of California, Los Angeles, reflect the tremendous range of Bob Adams' research and his far-reaching influence on the field.

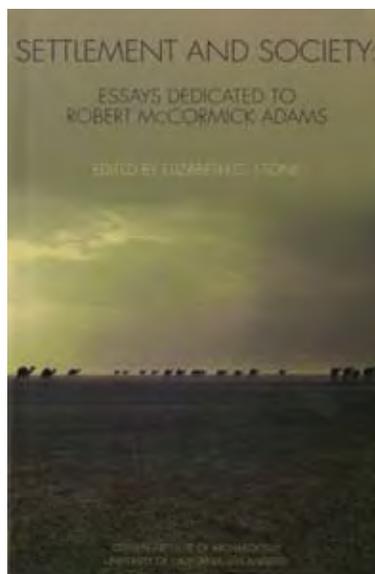
The second celebration was a conference held on March 26, 2007, to honor Ray Tindel, the Registrar of the Oriental Institute Museum, on the occasion of his retirement. If there is any single truly indispensable person at the Oriental Institute, it is Ray. He has single-handedly brought order to our extensive museum collections and developed our computerized database of holdings. Ray has also been instrumental in coordinating an army of volunteers in museum storage, matching their interests to those projects that most needed doing. In all his work, Ray has always exemplified a deep dedication to scholarship, a commitment to the careful stewardship of priceless collections, and a civility that marks him as that rarest of people — a gentleman and a scholar. To honor Ray's work, the conference featured five fascinating papers that demonstrated the research value of carefully curated museum collections. One of those conference papers, by Mark Garrison, is featured in this issue of *News & Notes*.

Please join me in congratulating and thanking Bob Adams and Ray Tindel for their tremendous contributions to our field.



Gil J. Stein

Gil J. Stein
Director, Oriental Institute



Left: Front cover of Adams' festschrift. Right: Robert McCormick Adams speaking at the podium in the Yelda Khorsabad Court. Photo courtesy Frank Hole

EXCAVATING THE BASEMENT: REGISTRATION AND RESEARCH IN THE COLLECTIONS OF THE ORIENTAL INSTITUTE MUSEUM

Raymond D. Tindel

The galleries of the Oriental Institute Museum are what most people see. They tell the story of the ancient Near East through artifacts, somewhat over 4,000 in number, ranging from the winged bull and the statue of King Tut to flint tools and tiny beads. The geographic sweep is panoramic, from Sudan to Turkey to Iran, and the time span ranges from more than a hundred thousand years ago to nearly modern times.

The galleries, however, are only the tip of the iceberg. Downstairs in the basement and in the new wing are stored some 180,000 additional registered objects and tens of thousands more yet to be processed. This is the domain of archaeological research, museum registration, and collections management.

There is, indeed, some marvelous material in storage, and more and more of it will be brought out for special exhibits in the Marshall and Doris Holleb Special Exhibits Gallery. However, most of what was brought back from the great excavations of previous decades is not particularly attractive; most will never be judged exhibit-worthy. It is, instead, a basic resource for research and teaching. The typical object would be either a flint tool or a potsherd. Consider a potsherd of whitish clay: it is unspectacular and no antiquities dealer would have it in his shop. However, we find inked on it the code TT-20/VI/1. This number matches the recording system used in the Amuq excavations of the 1930s. After some checking we learn that it comes from Test Trench 20, level VI, step 1, on the mound of Judaidah. A little more research tells us it is of Cypriot origin, and suddenly this visually unimpressive sherd begins to contribute to the story of connections between Cyprus and the Levant in the Late Bronze Age. It is the fact that this fragment comes from a carefully controlled Oriental Institute excavation and the fact that we can connect it

with its archaeological context that make it important. Consider another example: There is on display in the Braidwood alcove of the Mesopotamian gallery a small stone chip which might readily be mistaken for road gravel. The fact that it once had a bit of brown crust on it is not immediately very interesting unless one knows that this particular chip was excavated at Barda Balka in northeastern Iraq from an archaeological context perhaps 100,000 years old. Moreover, upon analysis, this brown crust proved to be



Raymond D. Tindel at podium during his retirement reception.
Photo by Marcy Montross

human blood, one of the earliest known samples. Once again, context is everything, and because we can connect the artifact with its archaeological context, suddenly this chip has a story to tell. In fact, all artifacts have stories to tell, and registration helps give them voice. These anecdotes could be repeated with variations for nearly every registered artifact in the collections of the Oriental Institute Museum — flint tool, ostrakon, figurine, etc. — over 180,000 times.

This, then, is the basic work of registration. Each artifact is, however briefly, the object of a small research project. First the object is given a unique identifier, its registration number. Like a social security number, it is used to connect the

artifact with its records. We record what the object is, what it is made of, where it comes from, when it dates from, how the museum came to have it, where its original records are kept, where it is stored, and a brief description. We also record the object's movements, who has used it for teaching or research and when, and we record its bibliography, who has published it and where. Etc., etc., etc. Some of these categories can get rather complex; if an object comes from a particularly well-recorded excavation, we would record not only what site it came from, e.g., Megiddo, but the square, the level, and right down to the locus within a tomb or the room of a house. By coordinating the objects with their excavation records, we can reconstruct what the excavators found within the context as they found it. Researchers can use this information to make connections with other sites, periods, and cultures; this is the basic stuff of archaeological research.

For all that, the registration and recording of the collections has usually been a shadowy and largely anonymous enterprise. Early reports on the work of the Oriental Institute mention the Museum Secretary, as the head of the museum was first known, and various clerical staff. The first registrar did not appear until Joan Gartland was hired about 1967 to assist professors Pierre Delougaz and Helene Kantor in managing the collections. Joan was succeeded by Judith Franke, Anita Ghaemi, and me. However, there were people performing the functions of object registration from the earliest days of the University of Chicago, and they did beautiful work. When the University was founded in 1892, its first president, William Raney Harper, was also Chairman of the Department of Semitic Languages. One of his early projects was to send Egyptologist James Henry Breasted off to Egypt with a budget of \$500 to acquire material for research and teaching. The Department

of Semitic Languages evolved into what is today the Department of Near Eastern Languages and Civilizations, and Breasted's early acquisitions formed the nucleus of what have become the collections of the Oriental Institute Museum. When Breasted returned in 1895 the Department occupied a few rooms in Cobb Hall, and he had to find storage space in Walker Museum for his crates of antiquities. The completion of Haskell Museum in 1896 provided ancient Near Eastern research with permanent quarters and room to grow. Breasted's collections were first registered in what we now refer to reverently as the Haskell registers. In these well-bound volumes each object had a brief description elegantly penned in ink, complete with a small ink sketch. These sketches are still used sometimes to help identify elusive pieces. We do not know who so carefully compiled these ledgers, but their work was the prototype for procedures still in use today. However, the ledger system had its drawbacks; it lacked flexibility and it required a rather high order of penmanship and neatness. Fortunately, newer and better systems were soon at hand.

The next great innovation for recording objects was the card file. This system was probably introduced about 1930, about the time the Oriental Institute was moving from Haskell to the present building. It used 5" x 8" cards and functioned rather like a library card catalogue, with each object having a card on which its basic information was recorded. The card file system was much handier to work with; the information could be typed instead of handwritten, and parallel card files organized by subject could be compiled. This was also the time when the great expeditions were excavating in the Amuq and at Megiddo, Persepolis, etc. Host countries were generous and the finds allotted to the Institute were being shipped back from the Near East in dozens of crates every year. The collections grew rapidly; over the next fifty years and more, some 70,000 of these registration cards were typed.

Now let us fast forward to 1986. When I became registrar some of the volunteers who had been trained by my predecessor Anita Ghaemi were still on hand to help with the transition. It was a time of flux. The collections were ever more

in demand for teaching and research. There were some 5,000 registered objects on display in the galleries and another 65,000 in storage in the basement. In addition, there were perhaps hundreds of thousands more from excavations, surface surveys, and exchanges with other institutions that had never been registered. It took days to answer even relatively simple research requests as we flipped through registration cards and rummaged through storage cabinets. The cards were getting tattered and so were we; there had to be a better way.

We settled on two projects. We began with a systematic physical inventory. Every object's registration card was supposed to have the object's current storage location penciled in, but there were many objects that had not been seen in years, in some cases not since the collections had



Ray Tindel at work in the Robert and Deborah Aliber Persian Gallery. Photo by Lloyd DeGrane

been transferred from Haskell. In many instances objects had been moved but the cards had not been updated, and so the location information was simply incorrect. There had not been a systematic inventory as far as we could tell since perhaps 1925. Second, and in parallel with the physical inventory, we began work on a computerized database. The database would give us the ability to create indexes, compose lists quickly, and update locations and other data electronically.

The size of these two projects was well beyond what a single registrar and a few volunteers could accomplish within any reasonable period of time so we recruited more volunteers. The first group began with the inventory; every storage cabinet was checked shelf by shelf, each object matched for identification with its registration card, and its location re-

corded. This process was not as straightforward as it might seem. First, a cabinet had to be emptied of its objects and a list made of their registration numbers. This list was then used to retrieve their cards from the files which were then compared side by side with the objects. Registration numbers on the objects were sometimes illegible, damaged, or missing, and descriptions on the registration cards were sometimes laughably insufficient. Occasionally, subtle variations in the penmanship or ink used on a defective number could settle a difficult identification. Each object's current location was recorded on its card and dated, the cards were then refiled, and on to the next cabinet.

While one group of volunteers labored back among the storage cabinets, another group typed the data from the registration cards into the computer, card by card. We learned the hard way to keep regular backups. We also learned that computers have no imagination. The computer can be forgiven perhaps if it does not immediately tumble to the fact that the Egyptian site of Edfu (sometimes spelled "Idfu") is also known as Djeba, Mesen, and Apollinopolis Magna. However, anyone familiar with the Near Eastern corpus can quickly understand that "Judaidah," "al-Judaidah," and "Jeideideh" all refer to the same site; the computer cannot do this unless specifically programmed, and it cannot find an object with the field number "As.32:165" if that number has been entered into the database as "As.32/165." Establishing uniform terminology and maintaining systematic canons for data entry remain an ongoing challenge.

Museum registration became one of the busiest areas in the Oriental Institute, with the size of the volunteer staff limited only by the space available for workstations and the registrar's ability to cope; generally there were between ten and fourteen. This was before climate control and during the summer the basement could get breathtakingly hot. Volunteers were sometimes allowed to choose between heat and dust. Those doing inventory found it a bit cooler back among the storage cabinets but much dustier. Those doing data entry out front in the west basement found it less dusty but they sweated like horses. As I look back now, I am amazed, even a bit embar-

passed, that we asked people to volunteer in such conditions, but they all did it with good grace — 70,000 cards entered with 70,000 new records created, and 70,000 objects ranging from beads to amphorae inventoried. Overall, in the last twenty-one years there have been at least seventy-four volunteers in registration, and if we count various student assistants and other museum staff members the number will approach a hundred. This volunteer effort represents one of the greatest contributions ever made to the mission of the Oriental Institute.

By the early 1990s it had become increasingly clear that the museum and its collections were suffering demonstrable damage from the Midwestern climate. In summer, visitors to the museum occasionally fainted from the heat in the galleries while ancient leather gathered mold in storage below. Ostraca and limestone reliefs quietly crumbled from the results of the massive annual swings in relative humidity. What was needed was climate control, a sophisticated air-conditioning system that could maintain stable temperature and relative humidity year round. The Institute and the University had ruminated on the feasibility of climate control for the museum and its collections for over twenty years; finally the necessary elements came into alignment and the project was launched. Our marching orders were simple enough, and their implementation was massive: pack up the collections and keep them out of the way of construction. All the exhibits in the galleries had to be dismantled and packed up, and all the storage cabinets in the basement had to be emptied, their contents recorded and packed, and the cabinets themselves dismantled and discarded. Thanks to the inventory and database projects we were almost ready.

Volunteers went on to pack storage boxes and, in some cases even to help with dismantling the old cabinetry. We found sections of Khorsabad stone still packed in the palm-leaf matting as they had come from Iraq in the 1920s. Ultimately we packed some 4,569 boxes, crates, and other containers. Over three years, one student assistant packed 1,647 boxes weighing over 38,000 lbs. We weighed each box, recorded its contents, and tracked its location as we shifted the collections around the building to keep

ahead of construction. Every object had to move (that is, except the winged bull and the three permanently mounted pieces in the Persian Gallery) and some moved several times. At one point virtually everything was stored on temporary shelving in the North Gallery — the current Mesopotamian hall — in a dense pack of boxes and crates about ten feet high with only a five foot wide aisle down the center. The total weight was over 160,000 lbs.

When the renovation was completed, we were able to move the collections back into our newly refurbished storage areas. Suddenly, everything was cool and well lit; I no longer had to carry a pocket flashlight everywhere. The process of re-installing the exhibits proved to be both complex and time-consuming, but the results have been most gratifying. Meanwhile, downstairs the process of unpacking the collections from thousands of boxes and crates continues on and on and on and on Head Conservator Laura D'Alessandro writes the grant applications that provide new, state-of-the-art storage cabinets and, speaking for the artifacts, we are all very grateful; the Institute collections have never had it so good. The process of unpacking is now perhaps 70% complete; it will continue to provide amusement for still a few years more.

Since the renovation we have spent more and more time “excavating the basement,” that is, registering the backlog of material left over from the large excavations of previous decades. The collections from the Prehistoric Project excavations at Jarmo have now been registered, as have the survey collections from Robert McC. Adams’ work in southern Iraq. There is now underway a major effort to register and publish the material from the Amuq excavations of the 1930s. Thanks to these efforts the registered collections have grown from approximately 70,000 objects twenty-one years ago to 180,000 today, and new material is added every week.

As I retire, this “excavation of the basement” proceeds at a furious pace. My successor Helen McDonald manages a staff of a dozen volunteers and student assistants, of whom I am now one. However, this project remains largely anonymous. It operates without a budget and at virtually no cost to the Institute. Its efforts are



Guests signing Ray Tindel's retirement card. Photo by Marcy Montross

continually diverted to projects of greater urgency but less long-term value, and its accomplishments are largely unrealized except by those directly involved. Still, there is great satisfaction here. We who do this work — staff, volunteers, and students — are still in a sense part of James Henry Breasted's crew. We become staff members of the great expeditions of former decades as we record their material so it can make its contribution to teaching and research. This “excavation of the basement” will not produce any Oriental Institute publications of its own, but its efforts will contribute substantially to the production of many others. Thanks to technology and new research techniques, increasing amounts of information can be retrieved from ever more humble material; in effect, the collections become more valuable with each succeeding year. A hundred years from now we will probably be as anonymous as those who first carefully inked object records into the Haskell registers and our techniques will probably seem as old-fashioned, but if there are those who continue to study the rise and progress of human culture in the ancient Near East, they will continue to use our work.

SEALS IN ARCHIVES: PERSEPOLITAN ADMINISTRATORS AND THEIR IMAGES

Mark B. Garrison

Presented at the Oriental Institute, in honor of the retirement of Raymond D. Tindel (March 26, 2007)

Archives of clay tablets have been found at a wide variety of sites across the great sweep of what we today call the ancient Near East, or ancient Western Asia. Archives are highly prized owing to the rich textual evidence that they provide on various matters social, political, economic, religious, etc. What is perhaps less well known about archives of clay tablets is that they are often conveyers of visual imagery. In many instances part of the protocols involved in administrative activity was the application of one or more seals across various surfaces of the tablets. These seal impressions functioned administratively on a variety of levels, acting as markers of witnesses to the transactions, identifiers of personnel/offices involved, tokens of authority and security, etc. Some “archives” consist in fact solely of uninscribed clay artifacts that carry seal impressions.

Seals in ancient Western Asia consisted of two types, cylinders and stamps.



Persepolis Fortification tablets in situ

Since their invention in the late fourth millennium B.C., cylinder seals were by far the preferred medium in ancient Iran and Iraq. In the first millennium B.C., stamp seals re-appeared and were used contemporaneously with cylinder seals. When cylinder and stamps were applied to the still-moist tablets, the imagery, carved on the reverse in the actual seal matrix, would appear in the positive on the surfaces of those tablets. One of the interesting aspects about seals is that the seal user created imagery through the application of his/her carved glyptic artifact. While some seal users may have understood that imagery in a very practical manner, i.e., a signature, it is clear that many seal users prized the often virtuosic carving and must have delighted in the potential imagery that lay literally at their fingertips.

The importance of glyptic imagery has long been recognized. Indeed, seals are the most commonly occurring artifact that carries visual imagery in the archaeological record of the ancient Near East, surviving by the tens of thousands. As such, seal images have been studied since the beginnings of modern archaeological expeditions in the nineteenth century.

It is a curious aspect of glyptic imagery that it survives in two distinct forms: as an actual seal artifact (usually of stone, but sometimes of clay, bone, metal, shell, etc.), and as an impression in clay. It is exceptionally rare to have both an ancient seal and an ancient impression of it. This may be simply the result of archaeological serendipity, or it may reflect real patterns of human behavior. That is, seals that were used as administrative markers may have been different from those that were used as items of personal adornment and/or amulets; thus, the two types of seals may survive in the archaeological record differently owing to different patterns of use and deposition.

Cylinder seals can be manipulated in various ways to provide oftentimes strikingly beautiful modern impressions. Indeed, these seals have to be impressed in some type of modern sealing medium in



Cylinder seal with modern impression. OIM A25308

order for us to study their visual imagery since the carved surface of the cylindrical piece of stone is often difficult, if not impossible, to read. By contrast, seal impressions almost never preserve the full scene and are often difficult to see. In many archives a seal will be applied to more than one clay artifact, meaning that all impressions of that seal must be surveyed and then a collated composite image generated. For these reasons, even today, surveys of the glyptic arts focus almost exclusively on modern impressions of ancient seals, rather than impressions of seals from archives.

It is a sad fact that the great bulk of these seals do not have an excavated provenance. Because of their small size and often beautiful carving, seals have long been highly prized by collectors. The resulting loss of contextual information is a devastating blow to our research endeavors. While the images on these unprovenanced seals may be beautiful, they float in time and space; serious questions of authenticity are often part of the calculus, especially with a seal image that does not fit the canon as traditionally defined. A traditional venue of the publication of glyptic imagery in fact is the catalogue of seals now found in museum and private collections. The scale of the problem of provenance may be seen in the recently published volume six of the British Museum series (*Catalogue of the Western Asiatic Seals in the British Museum: Cylinder Seals 6: Pre-Achaemenid and Achaemenid Periods*, by Parvane H. Merriilles). Of the ninety-two seals in volume six, only three seals have an excavated provenance.

By contrast, seals preserved as impressions on clay artifacts within the context of archives have less often attracted the attention of collectors (there are, neverthe-



Aerial photograph of the Persepolis terrace; the Fortification archive was discovered in chambers of the fortification wall visible at upper left in the photograph, where the wall abuts the mountain

less, thousands of clay tablets of unknown archaeological provenance in museum and private collections around the world). We are especially fortunate to have many large archives of sealed tablets discovered through controlled archaeological excavations. When we have a seal preserved as an impression on a tablet, we are seeing the imagery in its functional context. That functional context (i.e., the surface of a tablet) is enhanced by the fact that the tablet is related to other tablets via the archival context. The seal impression is thus related via function to other seal impressions in that archive. That archive, moreover, can almost always be specifically located in time and space. Seal images preserved as impressions in archives thus constitute one of the more remarkable contexts for the study of the visual imagery of the ancient world.

The richness of this evidence and its potential for providing unique insights into the lived human experience/interaction with images may be glimpsed in a large archive of administrative documents currently at the Oriental Institute on loan from the Iranian government. This archive is known as the Persepolis Fortification archive. The Persepolis Fortification archive was found in chambers of the northern fortification at Persepolis (whence the

name of the archive) in 1933 by a team from the Oriental Institute. The particulars of the archive and its importance were well articulated by M. W. Stolper in the Winter 2007 edition of *News & Notes*. In brief, the archive represents the administration of a food rationing system that covered an amorphous area consisting of the environs of Persepolis (Parša), Pasargadae (Batrakataš), and Shiraz (Tirazziš) and a broad(?) expanse to the northwest along the royal road to Susa. Date formulae preserved in many texts date the archive to years 13–28 (509–493 B.C.), in the reign of Darius I. There are three major components of the archive: tablets that carry Achaemenid Elamite inscriptions in cuneiform and, very often but not always, impressions of seals; tablets that carry Aramaic inscriptions in ink (and/or incised) and, very often but not always, seal impressions; and tablets that carry only seal impressions (what are designated as the uninscribed tablets). The exact number of tablets and fragments is not known, but recent work by Stolper places the tablet count at approximately 15,000–18,000 distinct documents *in toto*. That is a huge number of artifacts, constituting one of the largest archives to have survived from ancient Western Asia.

The seal images are the only aspect of this administrative system that can be documented across all three components of the archive: Elamite tablets, Aramaic tablets, and uninscribed tablets. The seals applied to the tablets represent the officials and offices delivering and receiving commodities, and the officials and offices responsible for overarching administrative accounting and oversight. Just as there are many tablets, so, too, there are many seals preserved in the archive. On the 2,087 Elamite tablets published by R. T. Hallock in 1969, approximately 1,148 different seals can be recognized (we distinguish seals preserved on the Elamite tablets with the siglum PFS). The first volume of the publication

of the seals preserved on the PF tablets has now been published: M. B. Garrison and M. C. Root, *Seals on the Persepolis Fortification Tablets, Volume 1: Images of Heroic Encounter* (Oriental Institute Publications 117; Chicago: The Oriental Institute, 2001). From preliminary research by E. Dusinberre on the seals applied to the Aramaic documents and by the author on the unpublished Elamite tablets and the uninscribed tablets, there are probably at a minimum another 1,000–1,500 seals.

We have thus preserved in the Fortification archive one of the most densely concentrated collections of visual imagery from the whole of ancient Western Asia and the Mediterranean worlds. Thinking for a moment about the multi-layered contexts, this imagery is closely circumscribed in place (the environs of Persepolis and an area extending to the north and west), time (509–493 B.C.) and function (all the images are being used by officials/offices to seal tablets in the archive). Each of these some 2,000 images is thus linked to all other images in a most intimate and direct way. These images are also objects actively in use by administrators, thus linked to a specific type of activity by specific people. Those individuals, moreover, run the social gamut from lowly workers to the imperial

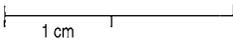


Photo of PFS 9*. Drawing and photo by Mark Garrison

family. The social position and administrative rank of many of these individuals are, furthermore, fairly well known. These images are also linked in time and place with the massive construction activities associated with the building and ornamenting of Persepolis and rock-cut tomb of Darius at Naqš-e Rostam. Finally, this particular time and place happen to be exceptionally critical, marking the initiation of administrative, political, social, and ideological programs associated with Darius' consolidation of an empire the scale of which the world had never seen.

By examining, for example, how individuals select and use imagery, we may pursue in these seal images a social history of art that in most other times and places would be an impossibility. One way that we may explore the richness of the multi-layered contexts of the Persepolitan seal images is via a phenomenon that I have called "replacement seals." In numerous instances we are able to track an individual's replacement of one seal by another. Tracking this type of phenomenon in and of itself would of course be next to impossible with any glyptic artifact found outside of an archival context. Most of the time at Persepolis the adoption of a new seal goes unmentioned in the textual record. In one now-famous case involving the chief administrator of the archive, Parnaka, probably the uncle of Darius, two Elamite texts (PF 2067 and PF 2068) specifically note the replacement of the earlier seal, PFS 9* (Cat.No. 288) with the new seal, PFS 16* (Cat.No. 22): "also, the seal that formerly

(was) mine has been replaced — now this seal (is) mine that has been applied to this tablet" (PF 2067).

Parnaka's right-hand man, the second in command of the archive, Ziššawiš, also replaced his earlier seal, PFS 83*, with a new seal, PFS 11*. Ziššawiš is the Elamite form of the Old Persian name *Ciça-vahu—"of good lineage." His two seals provide an especially interesting case of the replacement of seals concerning an individual at the very highest levels of the Persepolitan administration. As indicative of his high administrative rank, Ziššawiš receives very high food rations, issues letter orders, employs scribes, and never needs a counterseal on his transactions.

Based on the preserved texts, Ziššawiš can be documented using his first seal, PFS 83*, between May/June 507 B.C. and November/December 504 B.C. The seal is a unique and intriguing design. Two figural compositions constitute the major elements of the design field; a winged bovine with suckling calf, and a four-winged human headed-bull supporting a winged disc. An Aramaic inscription along with the lower three prongs of a star remain in the upper field.

If preserved as an unprovenanced artifact in a museum, this seal would probably be classified as an Assyrian product. Certainly, in comparison to the conventional understanding of how Achaemenid glyptic ought to appear, an understanding built almost exclusively upon unprovenanced artifacts, the imagery, iconography and style of carving of PFS 83* certainly do not seem "Achaemenid." Several features of its design are traditionally associated with Assyrian art. For example, the cow and calf motif was especially popular in Assyrian and Syrian glyptic, ivory carving and metalwork of the early first millennium B.C. So, too, the bull-man in the form of an *atlantid*, often associated with a winged ring/disk or the half-figure in the winged ring/disk, was very popular in Assyrian glyptic. PFS 83* is not, however, an unprovenanced object. Embedded in a pool of imagery owing to its archival context, we can see that its carving style is completely at home within the seals from the Fortification archive.

Lastly, the Aramaic inscription on PFS 83* is quite at home within a Persepolitan context. Only the first word in what appears to have been a one line inscription,



PFS 16*. Drawing and photo by Mark Garrison

enclosed in a panel, is preserved: HTM..., "Seal (of) ...". The preservation of the vertical edge for a panel at left would seem to indicate that there may have been as many as four or five more letters in the line. One assumes that the missing section of the inscription contained a personal name. Inscribed seals are fairly rare in the archive, less than 10% of the seals carry inscriptions, and the majority of those inscriptions are in Elamite. There is, however, a substantial corpus of seals inscribed in Aramaic, and the formula "Seal of PN" is a common one among those seals. Indeed, it is interesting to note that Parnaka also uses Aramaic for the inscriptions on both of his seals.

PFS 83* thus may be related in style, imagery and inscription to other seals in the archive. In general, the seal takes its place as one example among hundreds of Persepolitan seals that exhibit archaizing imagery and style that are deeply indebted to Assyrian models. Nevertheless, it is clear that this seal is a very special one. The scene of the cow and calf is unique among the seals studied to date in the archive. The Aramaic inscription also marks the seal as special; the combination of the placement of the inscription in the upper field and its enclosure within a panel cannot be paralleled in any other seal studied to date in the archive. Several characteristics thus point to this seal being a commissioned piece. This ought not to surprise us, given the exceptionally high administrative rank of Ziššawiš.

On a tablet dated to December 503 B.C./January 502 B.C., Ziššawiš for the first time uses his new seal, PFS 11*. He continued to use this seal until Febru-

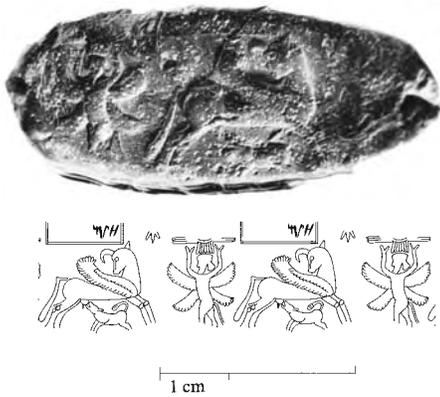


Photo of PFS 83*. Drawing and photo by Mark Garrison

ary/March 496 B.C. Whether the approximately one year hiatus between his last use of PFS 83* and his first use of PFS 11* is real, or simply due to accident of record survival, cannot be determined.

PFS 11* is a magnificent seal, one of the great masterpieces of glyptic carving from the Fortification archive. The scene consists of a central “altar” above which floats a half-figure in a winged disk; to either side of the altar is disposed a crowned figure in Persian court dress. This central scene is then flanked by date palms followed by a paneled, trilingual (Old Persian, Elamite, and Babylonian) royal-name inscription in the terminal field.

Unlike PFS 83*, PFS 11* conforms to our conventional understanding of how Achaemenid glyptic ought to appear, in style, iconography, and composition. The figures wear the Persian court robe and the dentate crown that are so often associated with aspects of Achaemenid imperial imagery. The scene is relatively rare, but, nonetheless, one well known from unprovenanced glyptic examples.

Like PFS 83*, PFS 11* is also a very special glyptic product. The seal is one of four seals from the archive that carry the standard royal-name inscription of Darius. None of these seals belonged to Darius; all were used by high-ranking officials/offices. Of course, without its archival context, we would have no idea that the seal in fact belongs to Ziššawiš, and, I suspect, there would be speculation that this was in fact the personal seal of the king. The scene of two figures flanking an “altar” is rare in the archive; I know of only four other examples in the seals studied to date. So, too, the carving style, what I have called the “Court Style,” is rare in the Fortification archive. The scene, and aspects of its iconography, recall the famous tomb relief

of Darius at Naqš-e Rostam, but the relationship is not as close as one may think at first glance. In fact, in its mirror doubling of the royal figure and its static, idealized composition, PFS 11* provides in many ways a very different statement about the nature of Achaemenid kingship.

Owing to the rich archival context, we may offer some speculation on the nature of the relationships of the two seals of Ziššawiš to each other, and what those relationships may say about Ziššawiš himself. The two seals provide an in-depth view of patron taste/needs at the very highest levels of the imperial administration at the heart of the empire. The precise social/administrative/political dynamics that lead to Ziššawiš’ initial selection of the imagery on PFS 83*, and then the replacement of that imagery with PFS 11*, are, of course, lost to us. Nevertheless, we may be able to infer some aspects to these processes owing to the rich archival contexts of both Ziššawiš the administrator and the seals that he uses.

Both seals, as we have seen, are special artifacts, possessing iconographic, stylistic, and compositional traits that are either rare or unique. Both must be commissioned objects, as one may have expected for an individual of Ziššawiš’s administrative rank, and, thus, we may infer that Ziššawiš played some role in the selection of their style and imagery. PFS 83*, despite its unique features, takes its place first and foremost as one of many hundreds of examples of strongly Assyrianizing imagery in the seals from the Fortification archive. Rather than trying to decode the individual elements (and/or their combination) of the figural imagery, I suggest that the primary signification of the imagery lay in this Assyrianizing “flavor.” It is striking that many of these now very well-known administrators who have direct ties to the royal family seem to prefer seals executed in this archaizing manner. Ziššawiš’s immediate superior, Parnaka exhibited the same predilection for Assyrianizing style and imagery in both of his seals, PFS 9* and PFS 16*. The royal woman Irtašduna, the daughter of Cyrus and favored wife of Darius (Herodotus 7.69.2), uses a seal, PFS 38, with such exceptionally strong Assyrianizing elements that several commentators have actually dated its carving to the Assyrian period. As far as we know, Ziššawiš had no direct ties (by marriage or

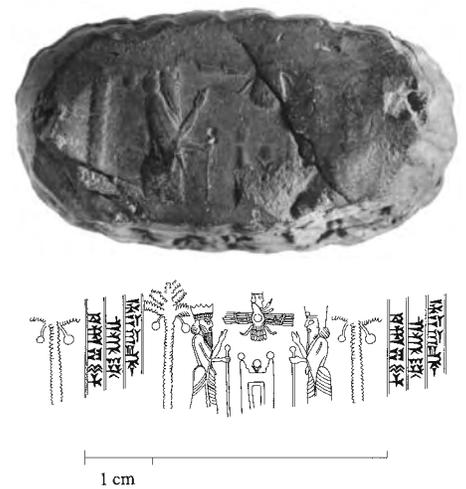


Photo of PFS 11*. Drawing and photo by Mark Garrison

blood) to the royal family. Perhaps the imagery of his seal PFS 83* is an attempt to emulate the taste of his immediate superior and the royal family as a whole.

The sudden appearance of PFS 11*, a seal bearing a royal-name inscription no less, must mark a critical point in the biography of Ziššawiš the administrator and courtier. The seal appears, along with a handful of other beautifully executed Court Style seals, three of them also bearing royal-name inscriptions of Darius, in the last decade of the sixth century B.C. None of these seals belongs to members of the royal family. The very specific and consistent style and iconography of these seals articulate very clearly the new imperial message. The seals also would seem to act as foci of a dialogue between the king and his administrative elite. They communicate both the king’s recognition of these individuals as closely linked by loyalty (in lieu of blood and/or marriage) to the king/royal family, and those individuals’ affirmation of membership/loyalty to the newly (re)constituted royal order. As such, the imagery and style of these seals convey a dialogue between king and administrative elite having more to do with personal relationships than abstracted concepts of imperial ideology. Images and image making, while dominant features of the physical and intellectual landscape of the Persepolis region in the late sixth century B.C., thus may have also played a critical role in the social and political lives of individuals.

TRAVEL PROGRAM

THE DEAD SEA SCROLLS IN SAN DIEGO

October 19–21, 2007

Escorted by Dr. Norman Golb

This October, take a weekend journey to the one-of-a-kind exhibit of the Dead Sea Scrolls. The San Diego Natural History Museum will bring together some of the most spectacular and never before seen of these ancient documents to take visitors on a journey back in time to ancient Israel. Dr. Norman Golb, author of the seminal *Who Wrote the Dead Sea Scrolls?* and Professor of Jewish History and Civilization at the Oriental Institute, is one of the world's pre-eminent scholars on these ancient documents and will guide our journey to examine these texts in the context and culture of antiquity.

Tour Cost: \$489 double occupancy; \$559 single



Fragment of a scroll:
Qumran, Cave 4. First
century AD
OIM A30303

UNSEEN EGYPT: MIDDLE EGYPT, THE FAYOUM, AND LAKE NASSER UNVEILED

March 10–27, 2008

Escorted by Dr. Robert Ritner

Join the Oriental Institute for a once-in-a-lifetime journey through some of the most rarely visited sites of Egypt, escorted by Dr. Robert Ritner. Highlights of this trip include entry into the Meydum Pyramid in the Fayoum and Soknopaiou Nesos, visits to Minya including a full day at el-Amarna, visiting the North, South, and royal tombs. We will also experience Beni Hasan, the newly renovated Sohag Museum, and the exceptional and rarely visited sites of the tombs of Ankhthifi and Sobekhotep at Moalla in Aswan. You will also visit the Temple of Amada, honoring Amun Re, founded by Thutmose III and Amenhotep II, and spend time at the Nubian Museum and sites of Abu Simbel and Qasr Ibrim. The trip includes an exclusive reception and library tour with Dr. Ray Johnson at Chicago House, and a four-day cruise on Lake Nasser, touring the monuments of ancient Nubia.

EARLY REGISTRATION PRICE (including round-trip Chicago/Cairo airfare on Air France, and all group transportation within Egypt): \$8,870 (double occupancy)

Land only cost: \$8,110 (double occupancy)

Single Supplement cost forthcoming

FROM SYRIA TO SPAIN: ON THE PATH OF THE UMAYYADS

April 18–May 4, 2008

Escorted by Dr. Clemens Reichel

Roman columns in Damascus, Islamic arches in Cordoba ... Though geographically distant from each other, Syria and Spain have shared a large number of historical and cultural traits. Shortly after the Arab conquest, both areas became home to Umayyad empires with capitals that were major centers of art, craft production, and learning. During this trip, led by Dr. Clemens Reichel, we will explore Syria and Spain's shared heritage from the Roman and the Umayyad periods to the age of the Crusades. Site visits in Syria will include the old cities of Damascus, Aleppo, and Hama with their Umayyad mosques, the Roman city of Bosra in the Hauran with its massive amphitheater, the oasis of Palmyra with the Bel Temple and splendid procession street, the Byzantine city of Resafa (Sergiopolis) with its vast cisterns, and the Umayyad castles in the Syrian desert. In Spain we will explore the splendor of Islamic architecture in Andalusia. From the Umayyad period, we visit Cordoba's famous *Mesquita*, and the abandoned city of Madinat az-Zahra. The trip will conclude with a visit to Granada, capital of the Nasreen Emirat, where we witness the final flourish of Islamic Architecture, crowned by a visit to the Alhambra.

Cost: Forthcoming (to include Chicago/Damascus/Madrid/Chicago airfare)

To register or receive more information on these travel opportunities, contact Sarah Sapperstein at the Membership Office:
(773) 834-9777 or e-mail: oi-membership@uchicago.edu

FROM THE MEMBERSHIP OFFICE

Dear Members,

A very happy summer to you all. It is with great pleasure that I write to you as the new Membership Coordinator. I am thrilled to join the Oriental Institute and have the opportunity to work with such an active, passionate, and committed group of members.

Upon my arrival at the Oriental Institute on January 31, I worked closely with Maria Krasinski, the former Membership Coordinator, to make this transition as smooth as possible for both the Institute and our supporters. I know you will join me in thanking Maria for her amazing contributions to the membership program and the Oriental Institute community, and wish her the best of luck in her future endeavors.

Besides the change in the office, we have also had a change online. I encourage you to visit <http://oi.uchicago.edu> where you can get more information about members' benefits, read archived publications online, and shop the Suq from your own living room.

We are pleased to present you with domestic and international travel oppor-

tunities for 2007 and 2008 on page 10. Also in this issue, we encourage you to support the Oriental Institute and University of Chicago Press by taking advantage of the discount subscription to the *Journal of Near Eastern Studies*, a historic publication dating back to 1884. I encourage you to become involved in the first Oriental Institute calendar and book club, and learn how to receive member discounts from over 100 museums across the country with the new NARM program.

Once again, I look forward to meeting and speaking with all of you. As many of you know, we are in the process of expanding membership benefits for all our supporters; please don't hesitate to contact me to share ideas or suggestions on how you would like to be involved in the Oriental Institute community.

All the best,

Sarah Sapperstein

Membership Coordinator

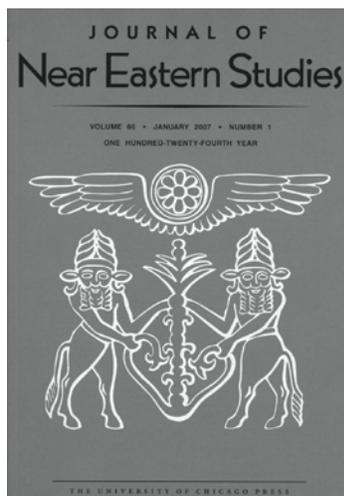
NEW BENEFIT OF MEMBERSHIP: NARM

Our supporters who contribute \$100 or more will notice an added feature to their membership cards at their next renewal or gift. The Oriental Institute has joined the North American Reciprocal Museums program, giving our Associate and Breasted Society supporters access to membership benefits at over 100 museums across the continent. The program entitles our members to enjoy gift shop discounts, discounted admission, and other members' benefits during visits to a multitude of museums in the U.S. and Canada. Enrolled museums include art, history, and science museums, cultural institutions, and archives. Simply carry your Oriental Institute Membership card with the gold NARM label on it, and present it at the enrolled museum to receive the benefits of that institution's membership during your visit. For a complete list of museums enrolled in the program, visit www.greenvillemuseum.org/NARM or contact the Membership Office for further details.

JNES

The *Journal of Near Eastern Studies* (JNES) is a quarterly publication of the University of Chicago's Department of Near Eastern Languages and Civilizations. Since 1884, JNES has published contributions from scholars of international reputation on the archaeology, art, history, languages, literatures, philosophies, and religions of Egypt and the Near East.

The Membership Office is pleased to offer all members and donors a 20% discount on subscriptions to the *Journal of Near Eastern Studies*. Place an order by phone at (877) 705-1878 or browse and order online at www.journals.uchicago.edu/JNES — click the "Membership" option to receive the discount online. Back issues and articles are available on the Web site.



SAVE THE DATE!

October 7, 2007

2:00 PM Breasted Hall

U.S. Film Premiere

Iran: Seven Faces of a Civilization

Iran: Seven Faces of a Civilization is an illuminating documentary, by the creators of *Persepolis Recreated*, showcasing numerous examples of some 7,000 years of Iran's celebrated culture, art, and architecture. With excellent graphic reconstructions superimposed on images of actual architectural remains, this cinematic adventure recaptures the ancient treasures of Iran with interviews of over seventy internationally known scholars.

SUMMER 2007 CALENDAR

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

JUNE

17 | SUNDAY

This Old Pyramid

Film
2:00 PM
See page 15 for details

20 | WEDNESDAY

Nubia: Kingdoms and Cultures of Ancient Africa

Adult Education Course
Wednesdays, June 20–August 15
7:00–9:00 PM
At the Gleacher Center
See page 16 for details

24 | SUNDAY

Bus Tour: Islamic-Style Architecture in Chicago

Chicago Architecture Foundation
224 S. Michigan Ave.
1:00–5:00 PM
See page 16 for details

Obelisk

Film
2:00 PM
See page 15 for details

25 | MONDAY

Be an Ancient Egyptian Artist

Summer Day Camp
Monday, June 25–Friday, June 29
9:00 AM–1:00 PM
Lill Street Art Center
See page 17 for details

JULY

1 | SUNDAY

As It Was in the Beginning

Film
2:00 PM
See page 15 for details

8 | SUNDAY

Chronicles and Kings

Film
2:00 PM
See page 15 for details

15 | SUNDAY

Bus Tour: Islamic-Style Architecture in Chicago

Chicago Architecture Foundation
224 S. Michigan Avenue
1:00–5:00 PM
See page 16 for details

Mightier Than the Sword

Film
2:00 PM
See page 15 for details

22 | SUNDAY

Games Pharaoh Played

Family Event
1:00–4:00 PM
See page 17 for details

Mummies Made in Egypt

Film
2:00 PM
See page 15 for details

23 | MONDAY

Egyptian Exploration!

Teacher Program
A Field Museum/Oriental Institute/
Chicago Botanic Garden Program
July 23–27, 9:00 AM–3:00 PM Daily
See page 17 for details

29 | SUNDAY

Nile: River of the Gods

Film
2:00 PM
See page 15 for details

30 | MONDAY

Be an Ancient Egyptian Artist

Summer Day Camp
Monday, July 30–Friday, August 3
Lill Street Art Center
9:00 AM–1:00 PM
See page 17 for details

AUGUST

5 | SUNDAY

In the Footsteps of Alexander the Great Episode I: Son of God

Film
2:00 PM
See page 15 for details

SUMMER 2007 CALENDAR

12 | SUNDAY

**In the Footsteps of Alexander the Great
Episode II: Lord of Asia**
Film
2:00 PM
See page 15 for details

19 | SUNDAY

**In the Footsteps of Alexander the Great
Episode III: Across the Hindu Kush**
Film
2:00 PM
See page 15 for details

26 | SUNDAY

**In the Footsteps of Alexander the Great
Episode IV: To the Ends of the Earth**
Film
2:00 PM
See page 15 for details

SEPTEMBER

2 | SUNDAY

Mt. Nemrud: Throne of the Gods
Film
2:00 PM
See page 15 for details

7 | FRIDAY

**Elderhostel Program: A Day of Discovery
at the Oriental Institute**
Geoff Emberling, Oriental Institute
Museum Director
W. Raymond Johnson, Associate
Professor and Field Director, Oriental
Institute Epigraphic Survey
10:00 AM–2:30 PM
See page 14 for details

9 | SUNDAY

Cleopatra: Destiny's Queen
Film
2:00 PM
See page 15 for details

11 | TUESDAY

**Elderhostel Program: A Day of Discovery
at the Oriental Institute**
Geoff Emberling, Oriental Institute
Museum Director
W. Raymond Johnson, Associate
Professor and Field Director, Oriental
Institute Epigraphic Survey
10:00 AM–2:30 PM
See page 14 for details

16 | SUNDAY

Children of the Sun
Film
2:00 PM
See page 15 for details

23 | SUNDAY

Deciphering the Dead Sea Scrolls
Film
2:00 PM
See page 15 for details

30 | SUNDAY

**Breaking Ground: The Story of the
Oriental Institute**
Film
2:00 PM
See page 15 for details

Donald P. Hansen Remembered

Karen Wilson and Robert Biggs

We are sad to announce that Donald P. Hansen passed away this February after a year-long struggle with cancer. Donald was a Research Associate at the Oriental Institute from 1959 to 1963, serving primarily as a member of the Nippur Expedition. He joined the faculty of the Institute of Fine Arts, Boston, in 1963, where he served as Director of Graduate Studies for thirty-eight years. In 1963 and 1965, he directed the Oriental Institute excavations at Abu Salabikh, Iraq, and went on to direct expeditions to Mendes, Egypt, and Al-Hiba, Iraq. Donald was a gifted field archaeologist as well as art historian, and will be deeply missed by his friends and colleagues.



Donald Hansen at Nippur during the 1957/58 season

ELDERHOSTEL

A DAY OF DISCOVERY AT THE ORIENTAL INSTITUTE

Geoff Emberling, Oriental Institute Museum Director

W. Raymond Johnson, Associate Professor and Field Director, Oriental Institute Epigraphic Survey

Select One Date: **Friday, September 7** — or — **Tuesday, September 11**

10:00 AM – 2:30 PM

“The past is not dead; in fact, it’s not even past” — William Faulkner

The past — even the ancient past — powerfully shapes the world of today. Visit the Oriental Institute to discover ways this renowned research center connects study of the ancient world with contemporary times and the extraordinary efforts scholars are making to preserve the past for the future.

In the morning, join Oriental Institute Museum Director Geoff Emberling as he explores connections between the cultures of ancient Mesopotamia and those of modern Iraq. Political structures, gender roles, and ethnic identities in the region have historical roots that extend back thousands of years. Does the history of Iraq suggest that democracy might be a viable political system in Iraq today?

Dr. Emberling has taught this subject to American military units in preparation for their deployment to Iraq as part of a program that aims to increase cultural awareness and understanding between soldiers and Iraqis.

In the afternoon, join Epigraphic Survey Director Ray Johnson as he describes the efforts of the Oriental Institute team based at Chicago House in Luxor to preserve Egypt’s past through precise epigraphic documentation, conservation, and restoration projects on both sides of the Nile. Rapidly changing conditions in Egypt — wetter weather and a rapidly growing population — are threatening the very existence of its ancient cultural heritage sites. You will see how the Epigraphic Survey has expanded its program at Medinet Habu and Luxor Temple to address the accelerating decay occurring at both temple complexes.

This program also includes a guided tour of the Oriental Institute Museum galleries and lunch at the University of Chicago’s Quadrangle Club.

Call Museum Education at (773) 702-9507 for details on fees and each day’s schedule.

ADULT EDUCATION REGISTRATION FORM

	MEMBERS	NON-MEMBERS	TOTAL
<input type="checkbox"/> Nubia: Kingdoms and Cultures of Ancient Africa	_____ \$199	_____ \$229	_____
<input type="checkbox"/> Islamic-Style Architecture Bus Tour. To register, contact the Chicago Architecture Foundation at (312) 922-3432			
<input type="checkbox"/> Sunday, June 24, or			
<input type="checkbox"/> Sunday, July 15			
<input type="checkbox"/> Be an Ancient Egyptian Artist. To register, contact the Lill Street Art Center at (773) 769-4226			
<input type="checkbox"/> Elderhostel. See above for registration information			
<input type="checkbox"/> Egyptian Exploration! To register, contact The Field Museum at (312) 665-7500			
			TOTAL _____

I would like to become a member of the Oriental Institute. Enclosed is a separate check for \$50 for an individual Annual membership or \$75 for an Annual family membership; Senior, UC/UCH Faculty and Staff, and National Associate (persons living over 100 miles from Chicago within the USA) memberships are \$40 for individuals or \$65 for families.

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

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

Signature: _____

Name: _____

Address: _____ City/State/Zip: _____

Daytime phone: _____ E-mail: _____

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

SUNDAY FILMS

Each Sunday afternoon, enjoy the best in documentary films on the ancient Near East in air-conditioned Breasted Hall. Unless otherwise noted, showings begin at 2:00 PM and run approximately 30–50 minutes. All showings are free. Following the films, museum docents will be available in the galleries to answer your questions.

June 17 *This Old Pyramid* (1992)

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

June 24 *Obelisk* (1992)

Lehner and Hopkins join forces once again to construct a replica of an ancient Egyptian obelisk.

July 1 *As It Was in the Beginning* (1989)

The first episode in the critically praised Testament: The Bible and History series, this film searches for the roots of the Book of Genesis in the great civilizations of Egypt and Mesopotamia. Narrated and hosted by John Romer.

July 8 *Chronicles and Kings*

How accurate is the Bible as a geography, archaeology, and history text? This second episode in the Testament series compares archaeological evidence with Biblical history.

July 15 *Mightier than the Sword*

The third episode from the Testament series examines the written word in Judaism, as host John Romer visits Qumran and Masada in search of the origins of the Dead Sea Scrolls.

July 22 *Mummies Made in Egypt* (2000)

A film for the whole family, this animated and live action movie is from the award-winning Reading Rainbow series.

July 29 *Nile: River of the Gods* (1994)

Coursing 4,000 miles through three countries, the Nile River sustains some of the world's richest wildlife habitats and has shaped the ways and beliefs of cultures since the beginning of recorded history. Narrated by Academy Award-winner F. Murray Abraham, this spectacular film takes you on an odyssey of exploration as you journey down the entire length of the Nile. 102 minutes

In August we feature the acclaimed PBS series *In the Footsteps of Alexander the Great* (1997), which retraces the 20,000 mile trek of Alexander as he conquered the world from Greece to India. By age 30, Alexander had carved out an empire whose impact on world culture can still be felt 2,000 years after his death.

August 5 *Episode I: Son of God*

August 12 *Episode II: Lord of Asia*

August 19 *Episode III: Across the Hindu Kush*

August 26 *Episode IV: To the Ends of the Earth*

September 2 *Mt. Nemrud: Throne of the Gods* (2001)

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

September 9 *Cleopatra: Destiny's Queen* (1991)

This film from the Arts and Entertainment Biography series mixes rare footage with updated research and exclusive interviews to present a biographical portrait of Cleopatra that strives to separate myth from fact. Courtesy A&E Network

September 16 *Children of the Sun* (2001)

The total solar eclipse that took place in Iran in 1999 inspired Mansoor Saboori, an Iranian filmmaker then living in Chicago, to return home and explore the meaning of the sun in both contemporary and ancient Iranian culture. The documentary she produced contains extraordinary views of modern and ancient sites as well as fascinating commentary by University of Chicago scholars, including several from the Oriental Institute.

September 23 *Deciphering the Dead Sea Scrolls* (1999)

This film explores the discovery and heated disputes surrounding the authorship and interpretation of the Dead Sea Scrolls, the oldest and most complete biblical manuscripts ever found. The film features commentary by scholars from around the world, including Norman Golb, Ludwig Rosenberger Professor in Jewish History and Civilization, University of Chicago.

September 30 *Breaking Ground: The Story of the Oriental Institute* (2004)

Produced by Chicago Public Television, this film includes breathtaking images and footage from historic excavations as well as Oriental Institute projects currently underway in Turkey and Egypt.



Daily Life Ornamented: The Medieval Persian City of Ray
on display in the Oriental Institute Museum from May 15 to October 14, 2007

ADULT EDUCATION COURSE

The following course is co-sponsored by the Graham School of General Studies and meets at the Gleacher Center, the University of Chicago's downtown center. The course provides Teacher Recertification CPDUs from the Illinois State Board of Education. For more information, call Museum Education at (773) 702-9507.

NUBIA: KINGDOMS AND CULTURES OF ANCIENT AFRICA

Debora Heard

Wednesdays, June 20–August 15

7:00–9:00 PM

At the Gleacher Center

450 Cityfront Drive

Ancient Nubia, which stretched along the Nile River from southernmost Egypt to present-day Khartoum in Sudan, was home to a diverse range of cultures over many millennia. Best known for the kingdom of Kush, which conquered and then ruled Egypt as its Twenty-fifth Dynasty, Nubia interacted throughout its history with the land of the pharaohs. Its contacts also extended to other regions of Africa, and stories of Nubian prowess and power even reached ancient Greece and Rome. This course explores the history of ancient Nubia, its relationship with ancient Egypt, and the fascinating succession of Nubian cultures from earliest times to the present day. The instructor will also share her experiences as a member of the Oriental Institute's expedition to Sudan, where she worked to salvage ancient art and artifacts in danger of vanishing forever under the waters of Nile after completion of Sudan's Merowe Dam.

One class session takes place at the Oriental Institute Museum, where the instructor will present a guided tour of the renowned collection on display in the museum's Robert F. Picken Family Nubian Gallery.

There will be no class on July 4.

Pre-registration is required.

INSTRUCTOR: Debora Heard, a graduate student in Nubian archaeology in the University of Chicago's Department of Anthropology, was curatorial assistant for the Picken Family Ancient Nubia Gallery at the Oriental Institute. She holds a B.S. in political science from Tennessee State University, an M.A. in African American Studies from Temple University, and a law degree from Tulane University.

CPDUs: 16

Required text:

Ancient Nubia: Egypt's Rival in Africa. David O'Connor. Philadelphia: The University Museum of Archaeology and Anthropology, University of Pennsylvania, 1993.

BUS TOURS

ISLAMIC-STYLE ARCHITECTURE IN CHICAGO

Co-sponsored by the Chicago Architecture Foundation

Sunday, June 24, repeated Sunday, July 14

1:00 PM–5:00 PM

Board the Bus at the Chicago Architecture Foundation,
224 S. Michigan Avenue

Join Chicago Architecture Foundation docents for a unique bus tour that highlights buildings featuring Islamic-style design in downtown Chicago and the near south side. Discover Islamic-style elements on structures that range from Burnham and Root's Rookery Building and the Oriental Theater to historic residences and places of worship in Hyde Park/Kenwood. End the day at the Oriental Institute for a guided tour of Daily Life Ornamented: The Medieval City of Rayy, a new exhibit that explores the role archaeology plays in appreciating and understanding the golden age of Islamic art and architecture.

The tour departs promptly at 1:00 PM from the Chicago Architecture Foundation ArchiCenter Shop in the Santa Fe Building, 224 South Michigan Avenue. Please arrive 15 minutes early for check in. Tour returns to this location at the end of the afternoon.

There is a walking component to this tour. Please wear comfortable shoes, clothes appropriate to the weather, and a head covering, since the tour includes a mosque.

Fee: \$30 for Oriental Institute and Chicago Architecture Foundation members; \$32 for seniors and students; \$37 for non-members. Pre-registration required. To register, call the Chicago Architecture Foundation at (312) 922-3432, x240, or visit www.architecture.org.

BOOK CLUB

Poirot ... Peabody ... Archaeological fiction writing has long fascinated readers with exciting tales of discovery, integrating historical fact and falsehood into riveting stories of mystery, myth, and even murder. Join the Oriental Institute Members' Book Club for a bi-monthly meeting of members and friends of the Oriental Institute to discuss these contemporary masterpieces, their mummies, and misrepresentations. Book Club members will be joined by an Oriental Institute Scholar Representative to talk about the book in the context of its archaeological topic, and participants will consent on future titles and topics of discussion. Refreshments will be provided.

The first meeting will be in Fall 2007. Please call the Membership Office at (773) 834-9777 for more information if you're interested in joining. Location of the meeting will be determined based on convenience for those who express interest.

If you would like to be a part of the steering committee for the book club, please contact the Membership Office.

CALENDAR CONTEST

Have you taken some great photos on trips to the Near East? Did you paint a beautiful watercolor of the Pyramids of Giza last time you were there? Do you have a striking photo of an object in one of our galleries? The Oriental Institute is proud to present the 2008 Calendar Contest for Members and Donors, and we want to feature your art and photographs.

We are currently taking submissions for the first twelve-month wall calendar produced entirely by the Oriental Institute and its membership. This 2008 wall calendar will feature members' own photographs and art, as well as some extraordinary archival photographs of the Institute's history and galleries. The calendar will also record dates of interest in the Oriental Institute's past and present.

Please e-mail us your favorite personal photographs or digital scans of original artwork to be considered for placement in the calendar. Every entry selected will receive a free copy of the calendar, and the top three entries will be able to choose the month in which their art is featured.

E-mail digital submissions to oimembership@uchicago.edu.

If you have questions about scanning or specifications of size and quality of images, please contact Sarah Sapperstein in the Membership Office at (773) 834-9777.

Egyptian Exploration!

A Field Museum/Oriental Institute/Chicago

Botanic Garden Program

July 23 at the Field Museum

July 24 at the Oriental Institute

July 25 at the Field Museum

July 26 at the Chicago Botanic Garden

July 27 at the Field Museum

9:00 AM–3:00 PM daily

Travel and parking to/from each destination not provided.

Get a glimpse of ancient Egyptian life through the eyes of three world-class in-

SUMMER DAY CAMP

Be an Ancient Egyptian Artist

Monday, June 25–Friday, June 29

or

Monday, July 30–Friday, August 3

9:00 AM–1:00 PM

Lill Street Art Center

4401 North Ravenswood

Chicago IL 60640

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

Fee: \$235. All materials, supplies, and round-trip bus-transportation to the Oriental Institute included. Pre-registration required. For more information, call the Lill Street Art Center at (773) 769-4226.

FAMILY EVENT

Games Pharaoh Played

Sunday, July 22

1:00 PM–4:00 PM

FREE

Did you know that King Tut loved board games? Join us for a free festival of games that ancient Egyptian pharaohs and their children played more than 3,000 years ago. Visit our galleries to see ancient game boards made of precious woods, ivory, and gold. Learn how to play board games the ancient Egyptians enjoyed. "King Tut" may even appear to challenge your skills and also introduce you to board games played by his neighbors in ancient Nubia and Israel. End the afternoon by making your own ancient-style board game to take home.

This event is presented in conjunction with The Art of Play, the city-wide summer celebration of toys, games, and the spirit of play sponsored by the Department of Cultural Affairs.



Game of twenty squares. Wood. New Kingdom, Dynasties 18–19, ca. 1550–1070 B.C. OIM 371

TEACHER PROGRAM

stitutions in five days! Spend three days discovering the world of ancient civilizations at The Field Museum by exploring Inside Ancient Egypt, Plants from Around the World, and the Africa Exhibition. Travel back in time at the Oriental Institute Museum during a one-day session on the history, art, and archaeology of ancient Egypt. Then journey into the natural world at the Chicago Botanic Garden for another day where you'll learn about the plants that played an important role in the lives of ancient Egyptians. Adaptable for grades K–12.

Earn 25 CPDUs and two Lane Credit Hours or 1 National Lewis Graduate Credit (14 clock hours)

Fee: \$350 for members of any of the three participating institutions; \$375 for non-members. Additional fee of \$120 for graduate credit. To register, call the Field Museum at (312) 665-7500. For additional information, contact Monica Garcia at (312) 665-7513 or by e-mail at mgarcia@fieldmuseum.org.

THE MEGIDDO GALLERY: MEGIDDO IVORIES

Gabrielle V. Novacek

The forthcoming volume, *Ancient Israel: Highlights of the Oriental Institute Israel Collection*, will highlight fifty-four pieces from the Oriental Institute's Israel collection, spanning a period of over 4,000 years from the Early Bronze Age to the Byzantine era. Many of the profiled objects are considered to be among the most remarkable artifacts ever to have been found in the region. The volume will be available for purchase at the Suq upon publication.

On January 29, 2005, the Oriental Institute celebrated the official public opening of the Haas and Schwartz Megiddo Gallery. This occasion marked the return of some of the most extraordinary artifacts ever excavated in the southern Levant to permanent public display.

The Oriental Institute's Israel collection reflects nearly a century of exploration in the region by University of Chicago scholars. Under James Henry Breasted, the first director of the Oriental Institute, it became an institutional mission to support a major archaeological project in every significant region of the Near East. In order to establish a presence in the regions associated with the events of the Bible (generally identified today by scholars as the southern Levant and roughly encompassing the modern nations of Israel and Jordan), work was undertaken at the site of Megiddo.

The Oriental Institute's work at Megiddo is still today seen by scholars as one of the most pivotal projects in the history of the archaeological exploration of the southern Levant. Not only were the excavations conducted on a scale which would be virtually impossible to

fund today, the archaeological materials from Megiddo often serve as the foundation for reconstructing historical and social developments throughout the region. When dealing with the biblical periods in particular, the interpretation of the history of Megiddo arouses more debate among scholars than perhaps any other site.

The region of the southern Levant has always served as an important land bridge connecting East and West and serving as a conduit for the movement of people, goods, and ideas. During the Bronze Age, as major civilizations developed in Egypt and Mesopotamia, trade routes were formed which criss-crossed the southern Levant. The ancient city of Megiddo (Tell al-Mutesellim) held one of the most strategic positions along this corridor.

As a result of the strategic importance of Megiddo, the history of the city has earned it the designation as one of the bloodiest areas of the region. At least thirty-four major battles were conducted in and around the city, and historical records preserve accounts of numerous armies passing through the region over the millennia, including the Egyptians, Canaanites, Israelites, Philistines, Greeks, Romans, Byzantines, Muslims, Crusaders, Mongols, French, Ottomans, and British. In the context of this bloody history, it is no surprise that it is Megiddo that was designated as the setting for the penultimate battle between the forces of good and evil in the New Testament Book of Revelation. The term "Armageddon" is in fact derived from the name of the city.

Although a flash point for conflict, Megiddo served as more than a simple battleground for warring factions. Merchants, kings, and nomads passing through the area often lingered at the site, thus resulting in a tremendous confluence of culture, ideas, goods, and political forces. It is no surprise that the site of Megiddo preserves one of the longest occupational sequences of any archaeological site in the southern Levant. This comprehensive sequence of cultural deposition, when combined with the complex military history of Megiddo, provides us with an unparalleled vantage point from which to study the cultural history of the southern Levant. As the crossroads par excellence of the region, Megiddo preserves a unique and remarkable record of ancient Near Eastern cultural history.

Within the cellar of a Late Bronze Age Egyptian style palace, excavators uncovered one of the most important assemblages of Bronze Age ivories known from the Near East. The majority of the Megiddo ivories were found in the outermost room of the treasury, lying mingled together with fragments of gold jewelry, animal bones, and alabaster pieces. Many pieces were so fragile it was necessary to first spray them with a celluloid solution so that they could be removed from the ground without breakage. The group includes 382 carved pieces, many of which today reside in the Oriental Institute Museum. What is perhaps most remarkable about the Megiddo ivories is the comprehensive range of cultural traditions preserved in their motifs. As a group, the ivories serve as testimony to

GRIFFIN PLAQUE

Ivory. Late Bronze IIB (1300–1200 BCE). Megiddo, Stratum VIIA
OIM A22212

This small ivory plaque depicting a reclining griffin carved in relief is perhaps one of the most famous images from Megiddo. The imaginary griffin was a composite creature, featuring the body of a lion and the head and wings of a bird. Although the word "griffin" has its origins in Greek (gryps "to seize"), similar creatures are found in the artistic traditions of numerous cultures throughout the Near East. This particular rendition of the griffin is stylistically Mycenaean, an identification that has been supported by the discovery of a nearly identical plaque on the Mycenaean island of Delos. It is not clear if this plaque was made by a local craftsman imitating a Mycenaean motif, or if it was imported.



the widespread internationalism of the Late Bronze Age.

The inspirations for many of the motifs that we see in the ivories come from the Aegean, Cyprus, the Hittite lands,

and Egypt, reflecting Megiddo's role as a cultural crossroads. In many cases, one can see how the local artisans mixed these influences or executed the motifs in ways which would be out of place in their lands

of origin. As motifs are mixed into new hybrid forms, it can become very difficult to trace their origins and evolutions.

GAMING BOARD

Ivory and Gold. Late Bronze IIB (1300–1200 BCE), Megiddo, Stratum VIIA
OIM A22254A–B

The “game of fifty-eight holes” experienced widespread popularity in various parts of the ancient Near East. Examples have been found in archaeological contexts ranging from Egypt to Susa in a variety of shapes and styles. This example belongs to a class sometimes referred to as “fiddle shaped” that has most frequently been found in the southern Levant and, less commonly, in Egypt. The main body of the board features fifty-eight holes, several of which are emphasized by rosettes. These emphasized holes are always in the same locations on the board.



INSCRIBED PLAQUE

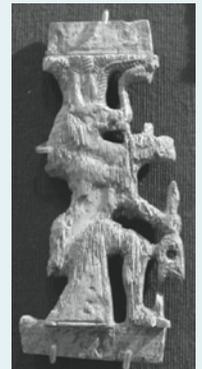
Ivory and Blue Paste Inlay. Late Bronze IIB (1300–1200 BCE). Megiddo, Stratum VIIA
OIM A22269

This ivory plaque is one of several pieces within the Megiddo ivories collection that is purely Egyptian in style. Inscribed on the plaque in Egyptian hieroglyphs are prayers for an Egyptian woman named Kerker who served as singer for the Memphite god Ptah in a temple located at Ashkelon on the Mediterranean coast. Two additional plaques with prayers to Kerker were found at Megiddo as well.

PLAQUE OF THE EGYPTIAN GOD ANUBIS

Ivory. Late Bronze IIB (1300–1200 BCE). Megiddo, Stratum VIIA
OIM A22310

With this ivory plaque we see an example of the tendency of the Megiddo ivory artisans to imitate Egyptian styles and motifs. In this case, the artisan has produced a representation of the jackal-headed Egyptian god Anubis. In Egyptian mythology, Anubis was associated with the underworld, most often functioning as a gatekeeper. Over time, Anubis became the god most closely identified with funerary rites and embalming.



ROBED FIGURE PLAQUE

Ivory with Glass Eyes. Late Bronze IIB (1300–1200 BCE). Megiddo, Stratum VIIA
OIM A22258

This ivory plaque of a robed figure remarkably features a preserved glass eye. Long-robed figures are typically considered to be a characteristic motif of the southern Levant. Unlike many of the ivories from Megiddo which show Egyptian, Hittite, and Mycenaean influence, the design of this plaque would appear to be locally derived.

INCISED BOX

Ivory. Late Bronze IIB (1300–1200 BCE). Megiddo, Stratum VIIA
OIM A22221

This unique piece from the Megiddo ivory corpus was carved from a complete hippopotamus tooth. Although the ancient function of the piece is not entirely clear, it features an exterior compartment carved into the surface of the tooth which appears to have at one time been covered by a lid. Although elephant tusk is generally identified as the raw material for most Near Eastern carved ivories, there is some suggestion that hippopotamus tooth was more common than once thought.



RETURN TO NUBIA: THE ORIENTAL INSTITUTE AT THE FOURTH CATARACT OF THE NILE

Geoff Emberling and Bruce Williams

University of Chicago researchers have long had an interest in ancient Nubia as a neighbor, trading partner, and rival of Egypt. James Henry Breasted traveled to southern Egypt and northern Sudan in 1905–1907, before the Oriental Institute was founded, to document ancient Egyptian and Nubian monuments. The Oriental Institute Nubian Expedition was founded to work in Nubia excavating sites threatened by the construction of the Aswan High Dam between 1960 and 1968 under the general direction of Keith C. Seele. Nine volumes of final reports are now published, and the Oriental Institute Museum displays some of the approximately 15,000 objects brought back to the Oriental Institute from those excavations in a permanent gallery — the Robert F. Picken Family Nubia Gallery — that opened last year.

After a preliminary reconnaissance in 2006 to evaluate logistics and safety in the area, the Oriental Institute Nubian Expedition returned to the field from January to March 2007 to work once again in an area threatened by the construction of a dam. This dam, known as the Hamdab or Merowe Dam, is located at the downstream end of the Fourth Cataract of the Nile, in northern Sudan. The lake to be formed by this dam will flood about 100 miles of the Nile Valley in an area that had seen no archaeological work before dam construction began. Surveys suggest that there are as many as 2,500 archaeological sites to be investigated in the area. Fortunately, this is an international effort — teams from Sudan, England, Poland, Hungary, Germany, and the United States have been working since 1996, with a large increase in the number of archaeologists working in the area since 2003.

We cannot forget that, as pressing as the archaeological salvage may be, the construction of the dam will also displace over 50,000 people who currently live in villages along the Nile in the region of the Fourth Cataract. The government of Sudan has built resettlement areas and is compensating people for their houses, land, and palm trees. But the process is not smooth — one tribal group in the center of the dam salvage area, the Manasir, has decided to resist the government's plan, and there is a certain amount of tension in the other tribes, mainly the Shaigiya who live downstream, but also Rubatab, who live upstream of Manasir.

The antiquities department in Sudan, known as the National Corporation for Antiquities and Museums (NCAM) proposed that we focus our efforts on Shirri Island, a large island in Manasir territory, and a stretch of the right bank of the river. We purchased high-resolution satellite images and prepared ourselves for a survey season.

Although we planned to document all the sites in these areas, we were particularly interested in sites that showed similarities with Kerma, an urban center near the Third Cataract that was the capital of an extensive state known as Kush from about 2000 to 1500 b.c. While Kush was known to have been a powerful state of the early second millennium b.c., finds of its distinctive pottery in the Fourth Cataract region raised the possibility that it controlled a significantly larger territory than previously thought, as much as 750 miles along the Nile. How would such a state have functioned? What kinds of connections might there have been between the urban center at Kerma and peripheral areas hundreds of miles distant?

We arrived in Khartoum, the sprawling capital of Sudan, to find that the Manasir had continued their resistance to the government and that as a part of this resistance, they would not allow archaeologists to work within their territory. It was a polite refusal rather than outright hostility, but it was clear that we would have to change our plans on the spot.

As this was not entirely unexpected, we had made backup plans to work within the concession of the mission from the Gdansk Archaeological Museum, directed by Henryk Paner. It is a pleasure to thank, and thank again, Henryk and his team for their generosity and help as we coordinated our work with

theirs. Since the Gdansk concession had been thoroughly surveyed, we changed our focus from survey to excavation.

The site offered was Hosh el-Geruf, a settlement area of the Neolithic (fifth–early fourth millennium b.c.), later Kerma (2000–1500 b.c.), and earlier Napatan (seventh century b.c.) periods. Surrounded by granite boulders,

the surface was covered by stones of various sizes, sherds, and shattered fragments of quartz. Bare spaces left by pitting attested to the report by villagers that they had in living memory found a piece of gold wire and dug the site for gold dust. Also littering the site were very large grindstones, smaller grinders and stones that had been used for pounding, a complex particularly consistent with gold processing as studied by expedition members Carol Meyer, excavator in the mines of Wadi Hammamat, and Jim Harrell, geologist. The grindstones were far larger and more deeply worn than those normally used for grinding grain, and there were far more of them, even on the surface of the site, than would be required for use in a village of this size. The identification of this site as a place where gold was extracted from quartz veins was supported by a visit to Higeina, a Kerma site discovered by a Polish team with mostly small grindstones and irregular stone structures.



Left: Grindstones (surface finds) from Hosh el-Geruf. Right: Panning for gold at al-Widay

This visit also helped us understand the broken stones on the site. It now seems that buildings were made like modern animal pens in the Fourth Cataract, as an irregular mix of mud and stones, with roofs supported in the center by posts set on small stones to discourage the ever-present termites. As we found out experimentally, pounding and grinding the quartz produced a scatter of powder that partly escaped the workers. Forming part of the mud used in the structures, from time to time the site was simply recycled for its gold content, leaving behind scattered stones and layers of deposit, including freshly broken sherds.

We were not altogether satisfied without some further illustration, and one of the villagers at al-Widay one afternoon gave a demonstration. Arriving with an old pan, he took a sample of dust from the site, and carefully washing away the gray clay and sand, on the second try, reduced the slurry to a small black deposit with a few tiny, bright yellow specks he, and Jim, called gold. This he announced to the village for all to hear and see with such delight that we gave him the rest of the sample not needed for testing.

As the Hosh el-Geruf operation wound down, most of the team moved to a Kerma cemetery a short walk from al-Widay. About ninety closely-packed, roughly constructed stone circles covered shafts that were circular and lined with stones, a feature noted in the so-called Pan Graves of Lower Nubia and Egypt during the Second Intermediate Period. These, and the broad-bottomed black-topped cups they contained, are generally assigned to the Medjay, people of the Eastern Desert, who at times served as soldiers and police in Egypt. Few tombs had the rectangular shafts of the later Classic Kerma burials, graceful tulip-shaped beakers and jars of Kerma type and even imported vessels from Egypt, as well as scarabs and faience and carnelian beads, and there were even several beds or biers. A small cemetery nearby had much simpler tombs without superstructures that could have belonged to persons not appropriately buried in the tumuli (or perhaps the superstructures were robbed for building material).

A primary result of the Fourth Cataract rescue has been the realization that the first Kingdom of Kush, or Old Kush, extended in its heyday not just northward to the First Cataract, as Kamose says in his famous stele, but far upstream also. As a major player in the political events of the day, both in the Second Intermediate Period and the Twenty-fifth Dynasty, this is to be expected, but at Hosh el-Geruf, the expedition found the Kushites' organized search for wealth illustrated in a significant new way. The area is not expected to be flooded until the middle of 2008, so we hope to return in the winter to continue the work of salvage.

Our research was generously funded by the Packard Humanities Institute and the National Geographic Society. The team endured uncertainty and discomfort with grace, and it is a pleasure to thank them for their hard work. In addition to the authors, the team included Tom James (Curatorial Assistant, Oriental Institute Museum), Justine James (graduate student, University of Chicago), Randy Shonkwiler (graduate student, University of Chicago), Debora Heard (graduate student, University of Chicago), Megan Ingvaldstad (graduate student, New York University) Carol Meyer (Research Associate, Oriental Institute), Lisa Heidorn (Ph.D., University of Chicago), and James Harrell (Professor of Geology, University of Toledo).

We would also like to thank our archaeological colleagues in Sudan, who run an extremely impressive antiquities department. Dr. Hassan Hussein Idris, General Director of the National Corporation for Antiquities and Museums, and Dr. Salah ed-Din Mohammed Ahmed, Director of Excavations were gracious and helpful in encouraging our work. Our inspector, Mahmud Suleiman, was simply extraordinary — excellent archaeologist, helpful team member, and friend to us all.



Clockwise from left to right: Excavation square revealing a tomb superstructure. Tulip-shaped beaker. Scarab with Nubian and lion. From a Kerma cemetery near al-Widay

FAMILY FUN AND LEARNING AT THE ORIENTAL INSTITUTE

Jessica Caracci, Museum Education Assistant

The Museum Education Department has offered a variety of programs this year for families to enjoy and learn about the ancient Near East. In February, families and community schools came to the museum to participate in “Awesome Ancient African Arts,” a full afternoon of family programming focusing on the art of ancient Egypt and Nubia. Over 500 visitors enjoyed ancient-style crafts, a personal visit with a mummy, and an exciting hands-on presentation by Awad Abdelgadir, storyteller and master teacher from Sudan.

Museum Education has also just completed a major project funded by the Polk Bros. Foundation to develop computer activities and family activity cards for the entire museum. These activities were created with the help of families and offer young visitors new ways to learn about the museum’s collection.

Most recently, Museum Education worked with Fiske Elementary School and Little Black Pearl Art and Design Center to produce a new special exhibit, *Through Young Eyes: Nubian Art Recreated*. Students from Fiske Elementary visited the Oriental Institute for tours and workshops inspired by what they had learned about ancient Nubia. They then visited Little Black Pearl to create artwork based on their favorite artifacts from the collection. The exhibit highlighted their artifact recreations and interpretations in ceramics, drawings, and prose. The students’ work was displayed at both Little Black Pearl and the Oriental Institute Museum. This project was supported by the Joyce Foundation.

As summer approaches, Museum Education continues to strive toward making the family audience experience at the Oriental Institute rewarding and fun. Join us on Sunday, July 22, for “Games Pharaoh Played,” a special summer family event described on page 17.



Top left: Jared Jeffers, Education Intern, teaches children about mummification. *Above:* Awad Abdelgadir speaks to a group about his homeland. *Left:* A family explores the computer activities. Photos by Wendy Ennes

Opposite page, clockwise from top left: A family tests gallery activity cards (photo by Wendy Ennes). Fiske students tour the Nubian Gallery (photo by Jessica Caracci). A Fiske student prepares a drawing of his favorite Nubian artifact (photo by Wendy Ennes). Fiske students at work on their ceramic pieces (photo by Jared Jeffers). A young visitor tries her hand at ancient Nubian-style leather working (photo by Wendy Ennes).



THE ORIENTAL INSTITUTE

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THE SUQ CORNER

Daily Life Ornamented: The Medieval Persian City of Rayy

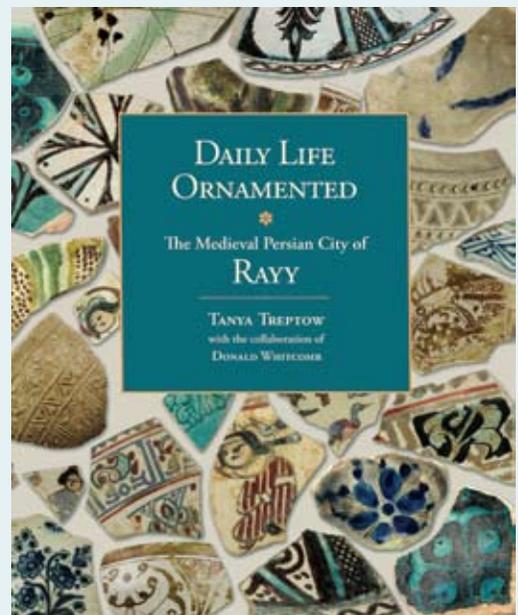
Tanya Treptow, with the collaboration of Donald Whitcomb

Chicago: The Oriental Institute

Pp. 64 + 8 b&w + 54 color illustrations + 3 maps;
softbound, sewn signatures

Members' Price: \$22.45

Daily Life Ornamented: The Medieval Persian City of Rayy shows how archaeologists work with sherds at the same time that it portrays aspects of life along the Silk Road during the ninth–fourteenth centuries. It must be said that although the catalogue is based largely on sherds, they are not only interesting as documents of medieval Islamic civilization, but they are also among the most beautiful sherds in the collections of the Oriental Institute. This catalogue, published in conjunction with an exhibition of the same name, also represents an opportunity to re-examine the pioneering work of Erich Schmidt, who excavated the ancient site of Rayy during the mid-1930s.



Suq, The Oriental Institute Museum Gift Shop • Telephone: (773) 702-9509 • E-mail: oi-suq@uchicago.edu

DOMESTIC AND INTERNATIONAL TRAVEL OPPORTUNITIES — SEE PAGE 10