

News & Notes

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On the Cover: Cast of the bust of Nefertiti. D. 17494/OIM C280

From the DIRECTOR'S STUDY



Fashion played a critical role in the ancient Middle East as a powerful visual marker of identity — whether it be cultural, ethnic, social, personal, or religious. Much the same, of course, could be claimed of fashion today. But as this issue of *News & Notes* explores — with ample illustration of objects from the Oriental Institute's collections — this symbolism often had greater complexity in the ancient world, used to express a rich non-verbal language.

The theme of fashion and garments is particularly fitting given the topic of this year's highly successful Oriental Institute symposium, "Outward Appearance vs Inward Significance: Addressing

Identities in the Ancient World," which was organized by Aleksandra Hallmann, who also contributes the lead article to this issue. Alexandra provides a detailed survey of the wide-ranging but often ambiguous evidence for male and female dress in ancient Egypt, which includes, in addition to extant textiles, two- and three-dimensional representations as well as texts that mention both tailored and untailored garments. The difficulties in interpreting this evidence lie, on the one hand, in the distinct artistic conventions for painting and sculpture, which often render comparisons between media difficult, and, on the other, in the ambiguities inherent to linking with certainty names occurring in texts to specific garments. That the same piece of fabric can be shaped and stylized into various garments only complicates matters. The best method for making compelling identifications of garments, as Aleksandra observes, is to take a holistic approach, which takes into account all evidence, contexts, and historical developments, and draws upon close ethnographic parallels.

Beyond their practical uses, garments and acts of dressing and undressing are exploited metaphorically throughout the ancient Middle East. In his contribution, David Calabro describes how dress in Levantine textual sources, most conspicuously the Bible, is used to symbolically express abstract notions of social justice, such as salvation and righteousness, as well as various social interactions, from mourning to marriage, supplication, and authority. And while the survival of garments in the archaeological record is often poor beyond Egypt, where the dry climate better preserves organic evidence, David stresses that textual and iconographic sources can often speak forcefully to the evolution of fashion and describes the changes to the symbolic language that this can entail.

We hope that you enjoy this issue of *News & Notes*, devoted to a topic of obvious and universal importance for our understanding of the ancient world but one that scholarship has too often overlooked.

CHRISTOPHER WOODS
Director



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UNWRAPPING ANCIENT
EGYPTIAN FASHION**

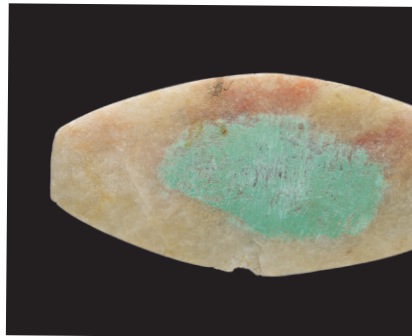
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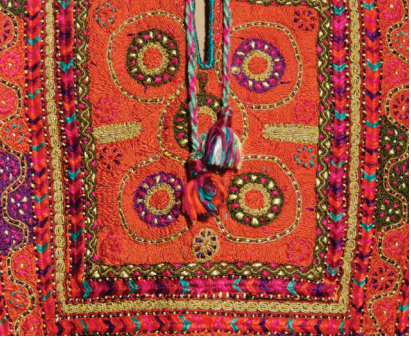




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UNWRAPPING ANCIENT EGYPTIAN FASH

by Aleksandra Hallmann

It seems appropriate to use the word “unwrap” when discussing ancient Egyptian fashion — one literally unwraps the clothing or pieces of linen used during mummification, but even more importantly, one metaphorically unwraps the garments represented in visual sources. The act of wrapping and unwrapping cloth was a significant activity in ancient Egypt, and the same item of cloth could be used and reused in numerous ways, wrapped on various parts of the body, used as a baby sling or a bag, or used as household linens such as blankets or sheets. In the sacred sphere, the cloth was used to wrap different objects that were deposited in a tomb, various kinds of statues, offerings, and the mummified body.



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Each time a cloth was wrapped, it gave protection in a literal or symbolic/figurative sense. Sometimes the functions of a wrapped garment were interwoven; for example, the linen used to wrap a dead body not only protected it literally but also magically. Cloth projected different identities depending on how it was used in daily life and also in religious rituals and the mortuary cult. It is noteworthy that it was not a mere recycling practice based on the economic value of a piece, but the transfer of usage or ownership of a cloth could also have a symbolic significance. The various kinds of clothing used for wrapping the dead illustrate this issue. Among the countless bandages and textiles were pieces woven specifically for wrapping the body, old clothing of the deceased and his relatives, and also household linen. In one known example, an old sail was used to wrap around the dead body.

After extended and careful study, it can be stated that the vast majority of Egyptian garments were rectangular pieces of cloth that could be used and worn in many ways. What were once simple rectangular shapes look significantly different when draped over the body in a tomb or as depicted in art. Variations appear in the quality of cloth and the sort of applied decoration as well.



Left: Textile with blue band woven into the cloth. Polish-Egyptian Archaeological and Conservation Mission at the Temple of Hatshepsut at Deir el-Bahari, Tomb II, Inv. 2375 (photo by Aleksandra Hallmann)

Center: Flax plant, which the ancient Egyptians used to make linen cloth

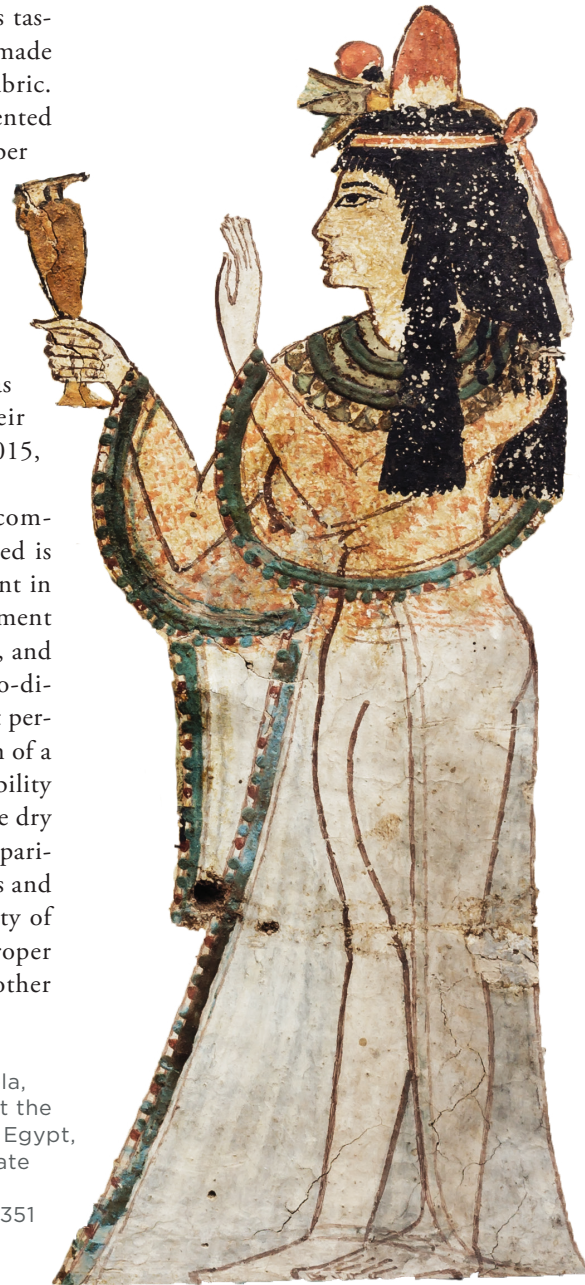
Right: Egyptian embalming sheet made of linen. OIM E16899

The ancient Egyptians were famous producers of linen, and most Egyptian garments were made from it. Flax cultivation and the production of linen were very important for the Egyptian economy, and linen was present in almost all aspects of Egyptian life. Its high economic value and cultural significance meant that it was used and reused and circulated within the domestic, state, and religious spheres.

Some nuances of clothing can be seen through careful observation of textile adornment such as tassels, fringes, pleats, folds, or decorative bands made of colored yarn (spun fibers) woven into the fabric. These finishing touches were frequently represented in Egyptian art, although one needs to remember that much of the ornamentation was added in paint and has faded over time. Color bands can be seen on the edge of this woman's outfit depicted on a Third Intermediate Period wooden stela from the Oriental Institute Museum (OIM E1351). Such a blue band is found on many pieces of linen from pharaonic Egypt, as seen, for example, on the textile found in Deir el-Bahari in the Late Period burial (Hallmann 2015, p. 119, fig. 10).

The best approach for deciphering the complex way ancient Egyptian clothing was depicted is through a comparative study of the same garment in two and three dimensions, juxtaposing the garment represented in art with other surviving garments, and if possible with textual evidence. Egyptian two-dimensional representation was conceptual and not perspective based, which often affected the depiction of a dressed figure and can further complicate our ability to understand specific garments. Even though the dry Egyptian climate preserved textiles well in comparison to other regions, the paucity of such remains and past lack of scholarly interest in the vast majority of pharaonic textiles have resulted in a lack of proper publication of most textiles, which creates another significant problem.

Portion of funerary stela, showing color bands at the edges of the garment. Egypt, Luxor. Third Intermediate Period, Dynasty 22, ca. 945-715 BC. OIM E1351



Wooden models, dating from the First Intermediate Period until the Middle Kingdom, provide unique insight into Egyptian fashion. A series of wooden statues, engaged in activities such as weaving, butchering, and brewing is decorated with both paint and attached wrapped cloth. The painted outfit, which was frequently created by layering gesso over wood, was often supplemented by a piece of linen wrapped over the figure. The attached clothing gives us an exceptional opportunity to analyze how ancient Egyptians draped their clothing. Unfortunately, many of the figures were unwrapped by excavators or conservators, which limits their full value for analyzing Egyptian costume. Figures that remain both painted and wrapped can be observed on a few models from Sedmet el Gebel, which was excavated by William Flinders Petrie, and they are currently housed at the Oriental Institute Museum (E11495).

Wooden models have a great value in studies of Egyptian costume.



Example of painted and wrapped Egyptian clothing. Model workshop of baking, brewing, and slaughtering. Egypt, First Intermediate Period (ca. 2160–2025 BC). OIM E11495

TOWARD THE DEFINITION OF EGYPTIAN GARMENTS

It always comes down to how we define the garment. Clothing, in the broadest sense, is understood as everything that is worn on the body, such as various garments, but also shoes, headgear, adornments, and accessories. But the definition of clothing can be narrowed to be exclusively limited to the items that literally cover different parts of the human body. In ancient Egypt, those body covers can be divided into two major groups: untailed/wraparound and tailed/cut-to-shape garments. “Wrap-around” garments include kilts, skirts, and dresses, as well as various outer garments, such as shawls and cloaks. The second group, “cut-to-shape” garments, include tunics (with their occasional separate sleeves), hip-cloths, loincloths, aprons, so-called penis sheaths, and various sashes, such as body-sashes or neck-sashes. A pelt vestment that can be made either from an animal skin or cut-to-shape linen imitating real fur (e.g., a linen pelt vestment stored in the Metropolitan Museum in New York, MMA 31.9.4.6) fits into the cut-to-shape category of Egyptian garments. Additionally, the wardrobe of ancient Egyptians included a variety of accessories, such as headbands, belts, socks, gloves, and mittens.



Even though we have numerous ancient Egyptian names of clothing, there is no agreement among scholars about the meaning of many of them, with dictionaries even giving a variety of translations that are often mutually exclusive. For example, a *dšw* is translated as “linen” but also as “apron, kilt, galabiya, and mantle” (Hannig 2001, p. 969). In this example, most of those garments can be wrapped from the same piece of fabric, with the exception of “galabiya.” This leads to the question of whether the name of the same piece of linen changed the moment it was draped on a different part of the body. If so, was it then the function, the act of draping, that changed the name of the cloth? Did the rectangular piece of cloth become a “dress” when wrapped over one part of a female body, and then a “shawl” when draped over another? Ethnoarcheological observations show the opposite, that the name of the cloth is retained regardless of the manner of wearing it. Such a practice is, for instance, attested in the contemporary African Great Lakes region, where a piece of cloth called a *kanga* or *kitenge* is draped on various parts of the body to be used as a cloak, dress, skirt, or even baby sling, all the while retaining the same name. In many instances, unfortunately, it remains uncertain how ancient Egyptians labeled their clothing.

VISUAL TEXTILES — THE SHAPE OF A GARMENT AND THE APPEARANCE OF A FABRIC

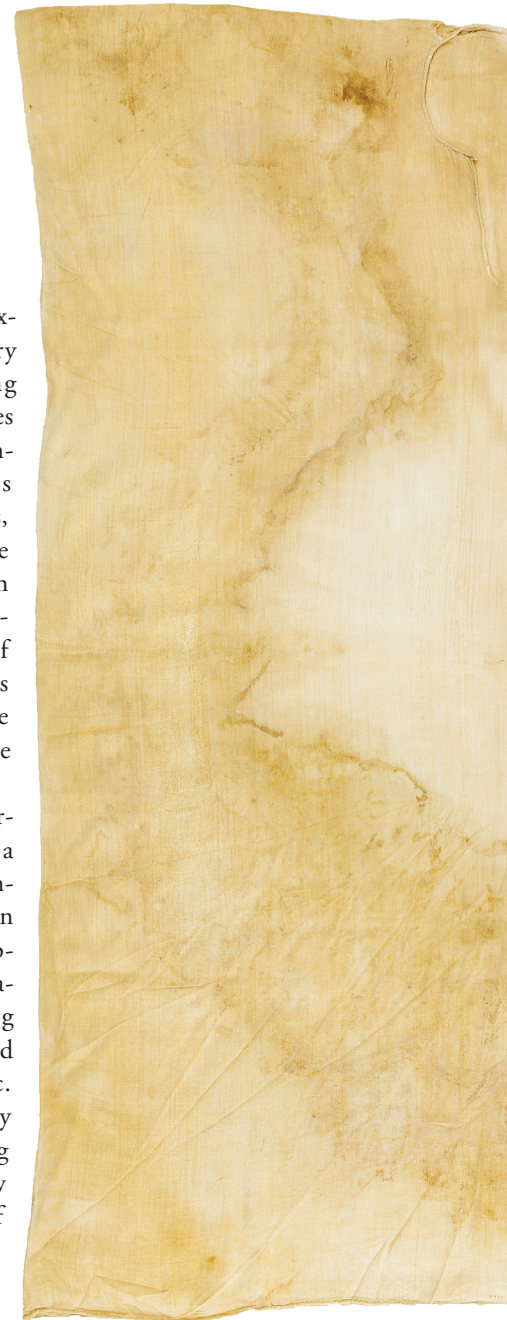
The basic shape of ancient Egyptian garments and the possibility of adapting them to many different styles, combined with the

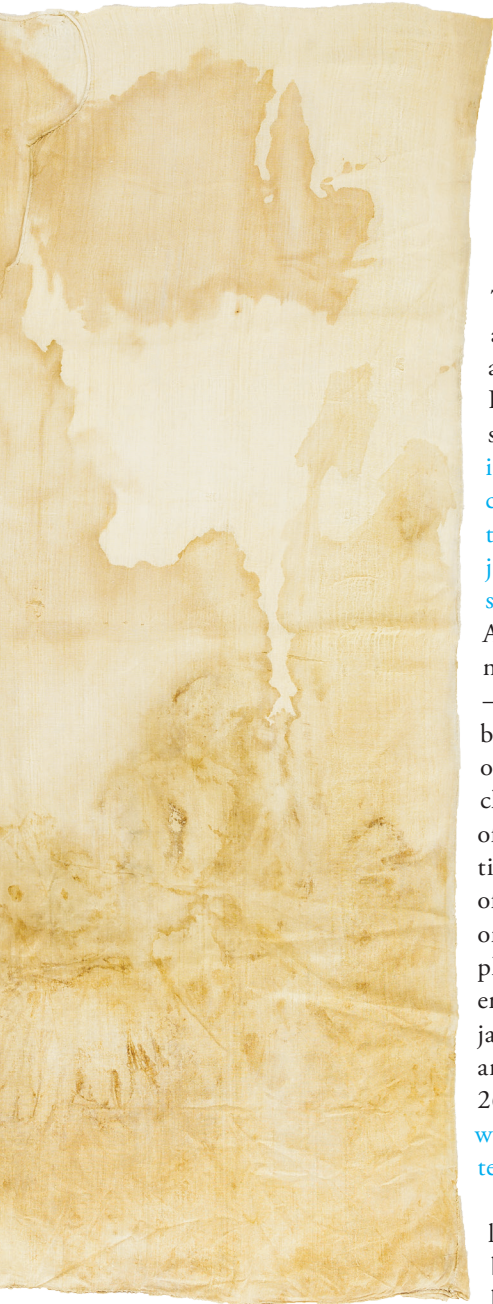
secondary context of the textiles’ discovery, can be very problematic when trying to categorize extant textiles according to modern standards. Social distinctions create a variety of garments, and a mere rectangular piece of cloth can be used by both sexes. With wraparound garments, it is often a matter of how the piece of cloth was worn. The same holds true about some cut-to-shape garments, such as tunics.

The juxtaposition of archaeological remains with a chronological and diachronic survey of ancient Egyptian costume depicted in Egyptian art allows for visualization of textiles by tracing the shape of garments and the appearance of a fabric. Thus, the visual sources play a crucial role in categorizing Egyptian fashion and allow for a contextualization of represented clothing.

TUNIC, THE UNISEX GARMENT

One of the most popular cut-to-shape garments was a tunic, a garment worn by men, women, and children. It was made of a rectangular piece of cloth that was folded in half and sewn on both sides. An armhole was left at the top of each side, along with a V-neck opening on top for the head (Hallmann 2017, fig. 13; Vogelsang-Eastwood 1993, pp. 134–35). The basic tunic was sleeveless, as is seen on the tunic in the Oriental Institute Museum (E18285). Separate sleeves could occasionally be attached to the armholes, and such sleeves were found, for example, in Gurab, dating to the New Kingdom (UC 8980A and B; see: <http://www.ucl.ac.uk/museums-static/digitalegypt/gurob/archive/uc8980a-b.jpg>).



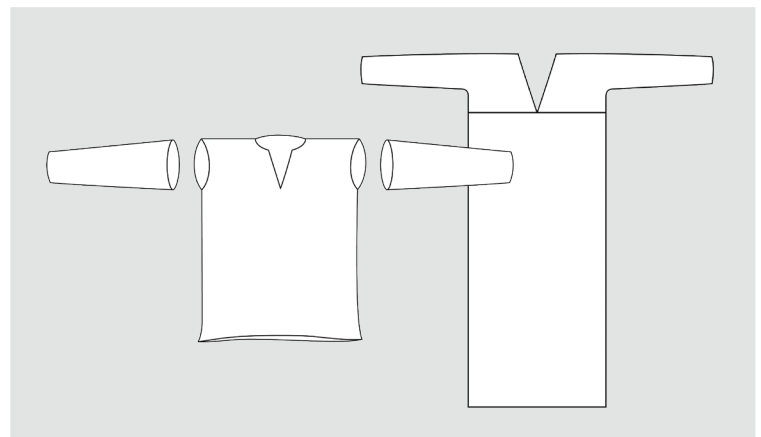


The tunic that survived with an attached sleeve belongs to a group of votive tunics for Hathor (e.g., BM EA 43071; see: http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=162118&partId=1&searchText=43071&page=1). A considerable number of tunics has survived to our times — they were found among burial equipment, as votive objects but also as embalming cloths used during the process of wrapping a mummy. Additionally, there are examples of tunics draped over statues, one of the best-known examples being a tunic of Akhenaten draped over the statue of a jackal from the tomb of Tutankhamun (Carter 261a and 261; for photos see: <http://www.griffith.ox.ac.uk/gri/carter/261a.html>).

Tunics are also commonly found in pictorial sources, but their representation can be confusing when sleeves are present. The sleeveless tunic found among archaeological material usually has sleeves when represented in Egyptian art. These sleeves, sometimes called in the literature “bat-sleeves” or “cap sleeves,” are actually false sleeves. The sleeves are naturally formed by the surplus of fabric from which the tunic was made. The size of the false sleeves depended on the bagginess of the tunic. The baggier the tunic, the more material would fall on the arms, making longer sleeves. The more form fitting the tunic, the shorter, and less visible, the sleeves. Some examples of baggy tunics with easily recognizable false sleeves, worn by two priests making an offering to king Sety I and his son Ramesses II, are clear on the fragment of a stela in

the Oriental Institute Museum (E10507). The sleeves carved by the artists in the form of folds are indicative of sleeves that were made of a tunic’s surplus fabric as it fell loosely down on the arms. The sleeves terminate at the level of the waist where the sash-kilt is carved, indicating the place where the tunic is tightened. The different arrangement of the hands of both men allows us to see the sleeves of the tunics from various perspectives.

The tunic was a unisex garment, but it was worn slightly differently by both genders. Women wore a tunic as a sole garment or as part of a more elaborate costume, whereas men wore a tunic usually as a set with other garments, most frequently with a kilt, as is seen on the already discussed stela of Sety I and Ramesses II (OIM E10507). Surprisingly, a tunic as part of a woman’s attire is rarely distinguished by modern scholars when analyzing a woman’s complex outfit as depicted in Egyptian art. The clear image of the tunic is blurred by the overgarments such as a cloak, shawl, or another tunic frequently depicted in visual sources as a set of lines drawn and carved over the tunic itself. An example of this blurring can be seen on the outfit of the woman from the already mentioned stela (OIM E1351) who is clad in the barely noticeable tunic covered by the long shawl with tassels and a bluish-greenish band woven into the fabric. The tunic can be recognized by the line of its false sleeve on the right arm and its lower edge painted on the woman’s ankles.



Far left: Fragment of stela showing two officials making an offering to King Sety I and his son Ramesses. Dynasty 19, ca. 1279–1212 BC. OIM E10507

Center: Child’s sleeveless tunic. Egypt, Luxor. New Kingdom, Dynasty 18, ca. 1473–1458 BC. OIM E18285

Right: Construction of a tunic with separate sleeves (left) and of a sleeved dress (right). Drawings by Tytus Mikołajczak

WOMEN'S ATTIRE

Deriving from a modern taxonomy of clothing, a woman's attire is usually called a dress. In fact, ancient Egyptian women wore two kinds of garments — the wraparound dress, frequently called a “sheath-dress” in scholarly literature (e.g., Hall 2001, p. 20), and the previously discussed tunic. The so-called sheath-dress or fitted dress belongs to the category of untailed garments, while a tunic is tailored. Both dresses, depending on the historical period, were worn with another tunic, or a sort of shawl or cloak. Unwrapping a woman's outfit, which is frequently depicted as a set of complicated lines, has caused many scholars to call the arrangement a “complex dress” (Bonnet 1917, pp. 64–72; Vogelsang-Eastwood 1993, pp. 107–11; and Johnstone 2014, pp. 59–82).

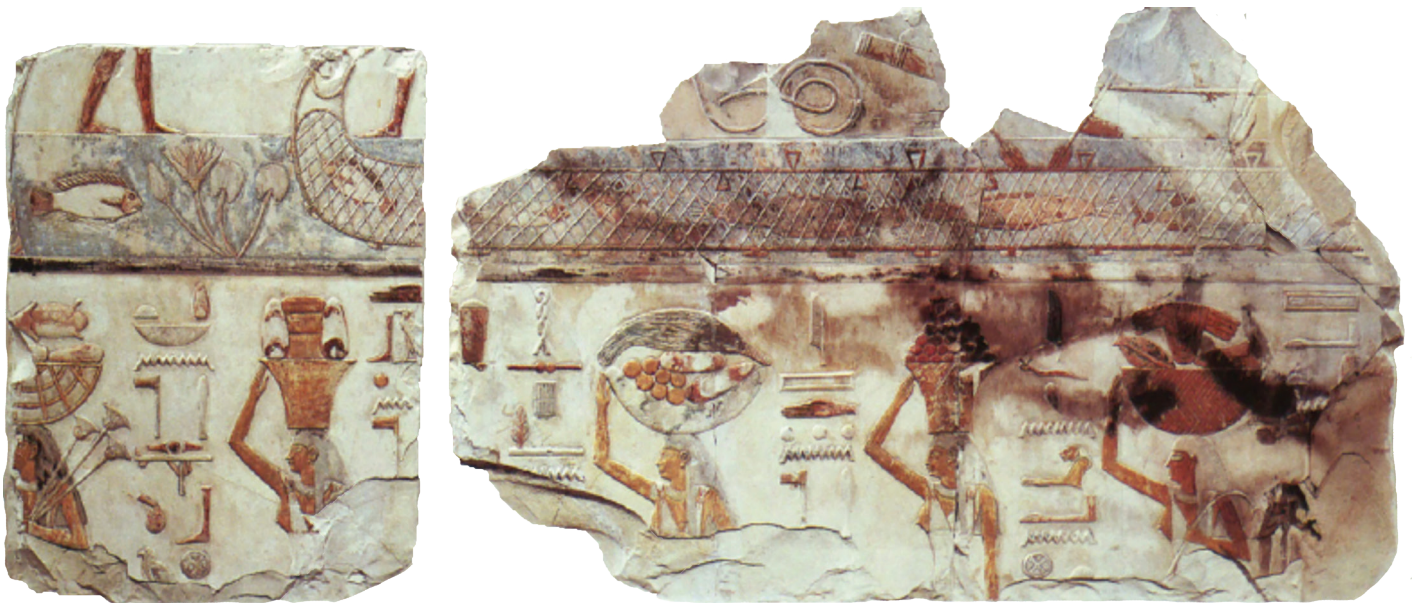
The representation in Egyptian art of the tight-fitted wraparound dress, one of the most popular dresses worn by Egyptian women, caused scholars to debate whether it was a tailored or an untailed garment. The dress as a tailored garment was described by scholars as impractical in use since it would be difficult to put on and take off (e.g., Janssen 2001, p. 385), and therefore was treated as an artistic convention (Robins 1990, pp. 45–46). It is noteworthy that such a dress did not survive among archaeological remains. This seems to be rather difficult to explain judging by the number of other textiles that survived until modern times. The explanation that the so-called sheath-dress was a simple wraparound dress seems to be more plausible and more adequately fits the way ancient Egyptians wore their garments (Riefstahl 1970, p. 246). Most were simply draped from the rectangular piece of linen cloth. Moreover, there are plenty of rectangular pieces of fabric that survived until modern times, and there is no reason not to see one of them draped around the body as a tight-fitting, wraparound dress.

The wraparound, tight-fitting dresses were frequently represented with one or two straps, but also sometimes without them. The same dress is, however, depicted differently when represented in

two and three dimensions. The dress straps depicted in three dimensions cover the breasts, whereas those represented in two dimensions left one breast uncovered. This discrepancy of representing the same dress in two different media can be easily explained by a rule that governed Egyptian art: the conventional two-dimensional representation of a human figure leaves the chest and shoulder in full view, whereas the breast is depicted in profile. A two-dimensional representation of a woman clad in a wraparound dress with two straps is found on the relief from the Oriental Institute Museum (E17974–5), which most probably comes from the tomb of Montuemhat (TT 34) in Assasif (Luxor, Egypt) dating to the Twenty-fifth/Twenty-sixth Dynasty. The straps have a special knot that is characteristic of the Late Period version of this dress.

Another way of draping a rectangular piece of cloth was with a visible knot under the bare and exposed breasts. This kind of dress is one of the very few Egyptian garments that can be associated with a specific group of women, this is, *ḏryt*-mourners. This occupational costume that was modified throughout the pharaonic period was frequently supplemented by a long fillet around a head.

A sleeved V-neck dress is another example of a tailored garment. It was constructed differently than the tunic was — its sleeves were cut together with the bodice and sewn selvedge to selvedge to the lower part of a dress (Hall 2001, pp. 27–33; cf. diagrams of tunic and the sleeved dress in Hallmann 2007, figs. 13–14). The sleeved dress, as with all cut-to-shape garments, is easy to identify among archaeological remains. Several examples, dating to the Fifth Dynasty, were found in Deshasheh by Flinders Petrie and now are stored in the Petrie Museum in London (UC 31183 and UC 31182; see: <http://www.ucl.ac.uk/museums-static/digitalegypt/deshasheh/uc31182.html>). The garment disappeared during the Middle Kingdom, which may be explained by the expanding popularity of the tunic.



Female offering bearers clad in the wraparound dress with knotted straps. Fragment of relief from Montuemhat tomb (TT 34), Assasif, Luxor, Egypt. Dynasty 25/26. OIM E17974–5

MALE OUTFIT AND THE KILT

The ancient Egyptian male wardrobe contained more elements of clothing than the female's. Visual sources show the changing trends in Egyptian fashion, and archaeological remains give glimpses into what such a wardrobe might contain. The best examples are the collection of textiles found in the tomb of the architect Kha from Deir el Medina, dated to the Nineteenth Dynasty, and the wardrobe of the Eighteenth Dynasty king Tutankhamun. Many pieces of the former are on display in the Egyptian Museum in Turin, whereas the latter is mostly in storage in the Egyptian Museum in Cairo. A comparison of the content of these two wardrobes gives very instructive insight into the distinction between royal and private costume. Both wardrobes contain similar clothing, but Tutankhamun's garments feature more ornaments and colors, and additionally some ritual garments, such as a pelt vestment.

In general, depending on the period of Egyptian history, among the various male clothing should be listed tunics, single-strap undergarments, outer garments such as cloaks, shawls as well as pelt vestments, various sashes, the so-called penis sheaths, loincloths, hip-cloths, aprons, and the most popular garment, a kilt.

A kilt was a rectangular piece of cloth that varied in size, was draped around the body, and was kept in place by tucking one of the ends into the top of the draping. It was usually additionally secured by a sash or belt. The final shape of the drapery varied and changed throughout Egyptian history. Kilts, depending on the manner in which they were draped, can be divided into two main groups: "classical" and "special." The classical kilts were represented in Egyptian art in three different lengths: short, long, and high waisted. The short and long extend from the waist to the knee, or to the calf or ankle, respectively. The high-waisted kilt extends from beneath the breast to the calf or ankles (cf. Hallmann 2017, figs. 3–7). The diachronic way of tying kilts not only provides the opportunity to propose a comprehensive typology of a garment but also reveals its changing evolution.

"Special kilts" form a second group of kilts that differ from classical kilts by the irregularity of their shape. "Special kilts" are distinctive in form and shape and are frequently present in a specific time of ancient Egyptian history. Their draping is not always easy to capture, but the final form represented in Egyptian art clearly distinguished them from other kilts. *Shendyt* is a kilt that should be included in this category. A *shendyt* was made of a hip-cloth draped around the hips and supplemented by a frontal panel, the shape of which changes from trapezoidal to pointed. This kilt was part of royal costume that was already adapted into private representations during the Fifth Dynasty. The monumental statue of king Tutankhamun in the Oriental Institute Museum is clad in a pleated *shendyt* (OIM E14088).



Statue of king Tutankhamun wearing a pleated *shendyt*. Egypt, Luxor, Medinet Habu. New Kingdom, Dynasty 18, ca. 1336–1327 BC. OIM E14088

Another special kilt that was already present during the Old Kingdom was a kilt with a protruding pointed section (Hallmann 2017, fig. 11). This kilt, similarly to a *shendyt*, is present with differing frequency from the Old Kingdom until the end of pharaonic Egypt. It can be observed in two and three dimensions on several objects kept in the Oriental Institute Museum. It can be seen, for example, on the statue of Nenkhefetka and his wife (OIM E2036A–B), as well as on the stela of Uha depicted with his wife (OIM E16956). A sash-kilt is another example of a special kilt, in this case first appearing during the New Kingdom (Vogelsang-Eastwood 1993, figs. 4:19–4:21) and staying in vogue until the Late Period. The kilt worn with a tunic is seen on the previously mentioned stela (OIM E10507), whereas the long kilt worn with a pelt vestment is seen on the stela of Harsiese (OIM E12220).

Examples of kilts. From left to right:

Nenkhefetka, in a kilt represented in three dimensions with a protruding pointed section, and his wife. Egypt, Deshasheh. Old Kingdom, Middle to Late Dynasty 5, ca. 2414–2345 BC. OIM E2036A–B

Harsiese represented antithetically on his stela, clad in the long kilt and a pelt vestment. Thebes, Egypt, Dynasty 26, ca. 644 BC. OIM E12220

Stela of Uha, clad in the kilt represented in two dimensions with the protruding pointed section, and his wife. First Intermediate Period, ca. 2219–1995 BC. OIM E16956





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Women of the Assyrian community in Iran, photographed by Antoin Sevrugin in the late nineteenth century. P. 1199/N. 24517 (left) and P. 1200/N. 24518 (right)



Men's headdresses and tunics.

Above and right: In 1933, Seton Lloyd and Thorkild Jacobsen conducted research at the Jerwan aqueduct, which was part of Sennacherib's (704-681 BC) hydraulic plan for Nineveh. There are photographs of the workmen at the site, who were Assyrians and Yazidis. From left to right: a visiting priest of the Assyrian community at Jerwan (Jerwan FN 45); Sa'id Beg, a Yazidi leader, visiting the dig (Jerwan FN 41); two photographs of one of the Jerwan expedition's Yazidi workmen (Jerwan 34, 33).



Below left: Man's overcoat ('abaya) of striped wool with metallic couching on the neck (OIM A35660) and a man's tunic (qamis) (OIM A35644A), ca. nineteenth-twentieth centuries.



33

ANCIENT BEAUTY

Cosmetics, hair, and clean ears are not just twenty-first century concerns. Evidence of ancient outward beauty care is found from Egypt to Turkey and Iraq to Israel. A common eye makeup, kohl, is a black powder — usually made from lead or antimony sulfide — and often stored in jars or made into makeup sticks.

Cosmetic stone spoon, handle in the form of an arm with a fish decoration in the base of the dish and a scarab decoration on the handle, from Egypt. OIM E11103

This quartz cosmetic palette has traces of malachite on it (which is common on these palettes). The malachite would be ground on the palette with a pebble and then liquid added to make a paste that was then applied with an applicator or brush, as the grooves in the malachite show. Qustul in Nubia, found in a tomb. A-Group or 3800–3000 BC. OIM E23673



Cosmetic alabaster jar from Megiddo. Middle Bronze Age II, OIM A23783

Cosmetic bowl made of limestone from Megiddo. OIM A13857



This steatite pyxis was excavated by the Oriental Institute at the sites of Tell Judaidah (box) and Chatal Hüyük (lid) in Turkey and dates to the Iron II/III Age (900–550 BC). The box is divided into several compartments, and it has been thought by scholars to contain either cosmetics or expensive foodstuffs such as spices or condiments. OIM A12640 (lid), A17345 (box)





Wooden kohl tube with lid, relief of lotus flowers and buds on shaft from Ballana in Nubia. OIM E22498



Serra kohl Jar from Nubia, New Kingdom. OIM E24474A-B

Cosmetic kohl stick made of hematite from the site of Hawara in Egypt, Roman Period. OIM E9147



Khafajeh cosmetic container made of alabaster, Judaidah Early Dynastic II, Iraq. OIM A12405



Cosmetic alabaster jars from Egypt. OIM E11311, E11310

Cosmetic spoon used to clean ears. Egypt, Roman period, first century BC. OIM E8515



Ivory cosmetic spoon from tomb B2 in el-Amrah, Upper Egypt, Predynastic Period. OIM E5920



FASHION AND THE GODS

by David Calabro

Today fashion is driven by high-end designers like Christian Dior, Giorgio Armani, and Calvin Klein, supported by actresses and actors, supermodels, popular musicians, and athletes. For a large segment of people worldwide, these trend-setters define the specific ways in which clothing performs its longstanding social functions of expressing identity (gender, age, status, and group membership) and enhancing attractiveness. For example, since modern clothing is manufactured in fixed patterns, we judge an outfit in comparison with many others, first visually on a clothing rack or manikin, and then by “trying it on”; when it goes out of fashion, we replace it with new clothing.

Sources from the ancient Levant (the area of the eastern Mediterranean extending from Syria in the north to the Negev desert in the south) reveal a culture that is very different from our own with regard to clothing. These sources include artistic representations in stone, ivory, and metal from the Levant; representations of Levantine people in Egyptian and Assyrian monumental art; and texts from Ugaritic tablets, the Hebrew Bible, and ostraca. Texts like Isaiah 61:10 may give us a glimpse of the difference compared to modern notions of clothing: “[God] has clothed me in the garments of salvation, he has wrapped me in the robe of righteousness” (author’s translation). Most people today do not think of articles of clothing in symbolic terms such as we find here (compare also Isaiah 11:5; 59:17; Psalm 132:9, 16; Job 29:14). The very scenario of wrapping another in a robe appears foreign.

Unlike modern clothing, which is typically cut to a specific pattern, much of ancient Levantine clothing was made to be draped around the body. Tomb paintings and other art objects from Egypt depict Levantine elites of the Late Bronze Age (ca. 1550–1200 BC) wearing multicolored lengths of cloth wrapped obliquely around the body, and a variety of sources from Egypt and the Levant during the same period depict a wraparound kilt worn by men. Of the articles of clothing mentioned in the Hebrew Bible, most were of the draped type. These include the *ʿēzōr*, a wraparound kilt of leather or linen; the *māʿil*, a long robe; the *šimlāh*, a fringed outer garment; and the *ʾadderet*, a kind of mantle.

The draped nature of clothing meant that the style of apparel was easily modified, constantly subject to manipulation by the wearer. It is likely that changes in style, what we might consider the ancient equivalent of “fashions,” involved different ways of wrapping garments at least as much as they involved different designs of the fabric itself.

The manipulation of apparel often took on symbolic value as a gesture. Such is the biblical action of “girding the loins” (Hebrew *hāgar motnayim*) when preparing to set out on foot (Exodus 12:11; 1 Kings 18:46; 2 Kings 4:29; 9:1; figuratively in reference to a woman doing work in Proverbs 31:17). Nehemiah shakes out his garment to signify God ridding himself of people if they do not fulfill a promise (Nehemiah 5:13). A very common gesture is that of rending the garments, a sign of mourning or intense anguish (thirty-six biblical instances, including typical examples in 2 Kings 19:1; 22:11, 19). This gesture is also found in the Ugaritic epic of Aqhatu, in which the man Daniʿilu tears his robe in mourning for the death of his son (*KTU* 1.19 i 36–37, 46–48).



Right: Examples of draped clothing in a compilation of faience inlays depicting the prisoners of Egypt; two Nubians, a Philistine, an Amorite, a Syrian, and a Hittite. The Mortuary Temple of Ramses III (ca. 1195–1164)

Far left: Figurine of enthroned Canaanite god, bronze with gold leaf. Megiddo, Late Bronze Age. OIM A18316

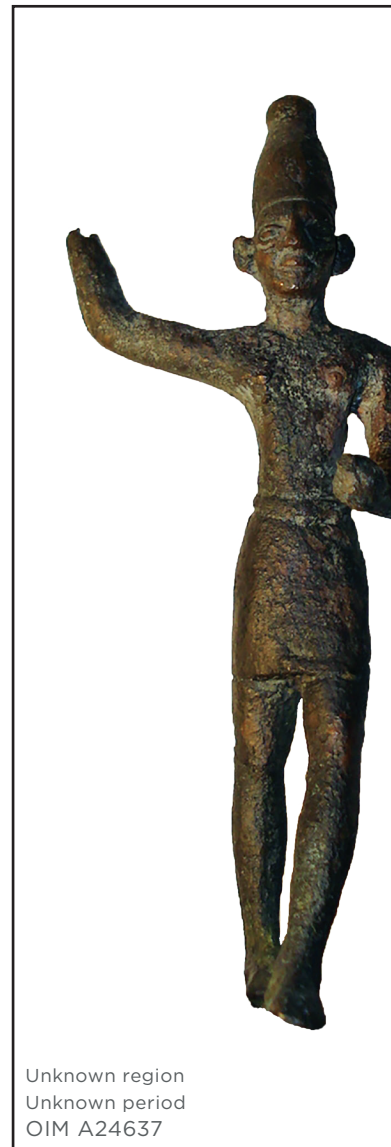
In addition, some gestures involving contact between people used clothing as a medium. A man spreading the hem of his robe over a woman signified an intention to marry, possibly implying willingness to protect her and provide for her needs (Ruth 3:9; Ezekiel 16:8). One might address another by grasping the hem of the other's robe, an attitude of supplication signifying an appeal to the other person's higher status and power to administer mercy (1 Samuel 15:27–28; Zechariah 8:23). In an Old Aramaic inscription of the king Panammu, the king performs this gesture toward the king of Assyria (*KAI* 215:11). In the opposite direction of social interaction, one of high status might cover the naked with a garment as an act of charity (Isaiah 58:7; Ezekiel 18:7, 16). These gestures thus reflected concepts of social justice, which may explain the symbolic understanding of clothing as “salvation” and “righteousness” in the quote from Isaiah 61:10 above.

One feature of ancient Levantine culture that affected concepts of clothing was belief in the anthropomorphic nature of deity. Gods and goddesses were thought to have physical bodies and to wear physical clothing; thus clothing not only belonged to the secular sphere of human interaction, but also could be associated with deity and could even feature in divine–human interactions.

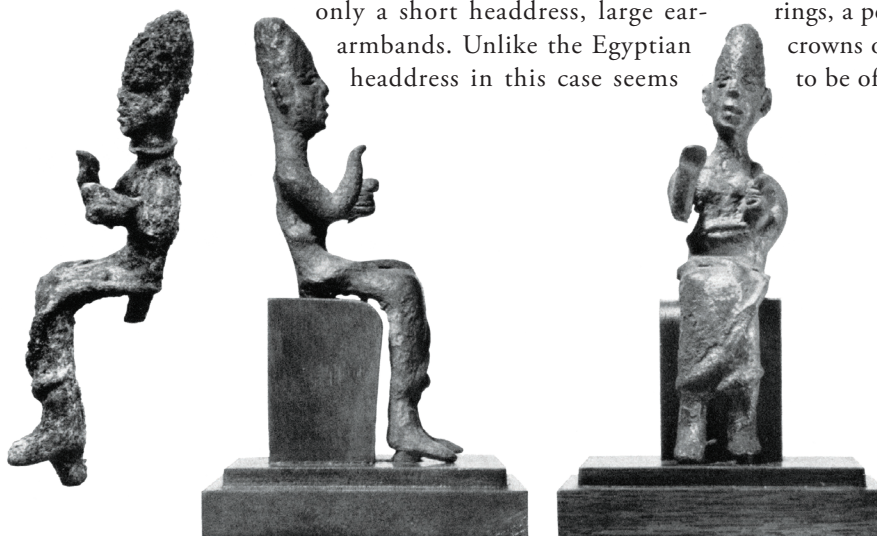
Among the treasures of the Oriental Institute are metal figurines of deities from the Levant. Some especially fine pieces come from the Oriental Institute's excavations at Megiddo. Some of these figurines were most likely cult images, originally set up in temples to receive sacrifices, material offerings, and worship. These figurines provide us with an idea of how people in the ancient Levant pictured their deities, including the clothing their deities wore. Two figurines (OIM A18316, A18355) show an enthroned god, most likely 'Ilu, the supreme god of the pantheon. In both instances, he wears a long robe and a conical headdress, although the precise form of the apparel differs from one to the other (the headdress of OIM A18355 is more rounded, and the robe is loosely wrapped and has a more pronounced seam). OIM A18316 is covered in gold leaf, giving an impression of supernatural splendor. This figurine also preserves an earring (perhaps originally a pair) and a scepter in the left hand.

Three figurines (OIM A24637, A22467, A18331) show a storm god (Ba'lu or Rašap) in smiting pose, as if in the midst of battle. In all cases, the god wears the wraparound kilt. The headdress shows variation: in two examples, it resembles the White Crown worn by Egyptian pharaohs, but in OIM A18331, the crown is more complex, like the Egyptian Atef crown. The borrowing of elements from royal Egyptian iconography, such as the Egyptian crowns in these examples, would make the deity seem more exotic and powerful to people within the community of worshippers. Another figurine, OI A12627, from Tell Judaidah, is a warrior goddess like the Ugaritic 'Anatu. She, too, is in the characteristic smiting pose, but she wears

only a short headdress, large earrings, a pendant, and a pair of armbands. Unlike the Egyptian crowns of the storm god, the headdress in this case seems to be of a local type.



Unknown region
Unknown period
OIM A24637



Megiddo
Late Bronze Age
OIM A18355



Megiddo
Late Bronze Age
OIM A22467



Megiddo
Iron Age I
OIM A18331



Tell Judaidah
Unknown period
OIM A12627

The alphabetic cuneiform tablets from Ugarit yield many ritual texts that prescribe offerings of clothing to deities. This suggests, once again, the anthropomorphic concept of deity: just as the gods and goddesses could consume the meat of sacrifices, so they could wear the clothing given to them as offerings. These texts also preserve some of the rich Ugaritic vocabulary for types of garments, although in most cases the precise meanings of the terms are unclear.

Since they could wear clothing, deities could also perform gestures analogous to those that humans perform with clothing. In the Ugaritic Ba'lu epic, the goddess 'Anatu, sister of Ba'lu, beseeches the god of death to deliver up the dead Ba'lu; as she beseeches the god, she grasps the hem of his garment (*KTU* 1.6 ii 9–12). Yahweh is said in the Hebrew Bible to “reveal his arm” when he acts in violent judgment (Isaiah 30:30; 52:10; Ezekiel 4:7); this may refer to the drawing up of the sleeve or the raising of the arm in such a way that the sleeve falls, so that the muscles of his arm become visible. In the account of the Garden of Eden in Genesis, Yahweh makes garments of animal hides and clothes Adam and Eve in them (Genesis 3:21). The Hebrew word for the garment in this passage, *kuttōnet*, refers to the simple tunic that is often worn beneath more elaborate outer garments; an embroidered version of the *kuttōnet* was prescribed to be worn by priests (Exodus 28:4). Moses, under direction from Yahweh, clothes Aaron and his sons in sacred vestments prior to their officiating in the priesthood (Exodus 29:5–6, 8–9; 40:13–14). In these instances, Yahweh acts in the role of a powerful and generous provider, the role of those who cover the naked in Isaiah 58 and

“THESE ANCIENT SOURCES ARE PART OF OUR HUMAN HERITAGE”

Ezekiel 18 (discussed above). And in the case of the clothing of Aaron and his sons, the richness of the clothing amplifies the impression of God’s power and generosity.

The texts and art of the ancient Levant present us with notions of clothing that are far removed from the fashions of the modern world. A garment was understood as a medium of social interaction through gestures, and this concept extended to the divine sphere. These ancient sources, strange though they may seem, are part of our human heritage; thus understanding them can help us to see the warp and weft of our environment more clearly.



DAVID CALABRO is lead cataloger of Eastern Christian and Islamic Manuscripts at the Hill Museum and Manuscript Library, Saint John’s University, Collegeville, Minnesota. He received his doctorate in Near Eastern Languages and Civilizations from the University of Chicago in 2014. His published work includes studies on Near Eastern language and culture, including articles on nonverbal communication in the ancient Levant.



Plaster cast of a pottery shoe from the site of Alishar Hüyük in Turkey. This shoe comes from Level II, which can be dated to the period of the Old Assyrian trading colonies in Anatolia, early second millennium BC. OIM C451



This sandal is made from palm leaf, with a decoratively woven upper part. The sandal was for the right foot and would be the equivalent of a woman's 7 or 7.5 today. It was found in the Fayyum in Egypt by Grenfell and Hunt in 1901-02 and dates to the Ptolemaic or Roman period. OIM E7189



Leather sandals with stylized quadruped, possibly a lion. These come from the same tomb as one of the grooming kits in this issue. Ballana in Nubia, Tomb B26, Phase IIIB-IV (Meroitic, third century AD). OIM E22496



Clay shoe from Alishar Hüyük. This is probably from a figurine. The shoe is high-laced with an upturned toe, and there is possibly a stocking that has a checkerboard design. EXP II 395/N. 7382



SHOES

Shoes in the ancient Near East were made from a wide variety of materials, just as they are today. In addition to the actual sandals here from Egypt and Nubia, we also have depictions of turned-toe shoes from Anatolia.



Each Palestinian region had a distinct style of traditional dress, called a *thob* (rhymes with robe!).

A bridal gown, *thob al malak* (royal dress), with short velvet jacket (*taqsireh*). Bethlehem, ca. nineteenth-twentieth centuries. OIM A35640A, A35652



The watch pattern (*sa'at*) is couched on top of the sleeves and on the side panels (*benayiq*). Bethlehem, ca. nineteenth-twentieth centuries. OIM A35640A



Chest panel (*qabbah*) embroidered with vase pattern (central area) surrounded by the chevron-shaped *sabal* herringbone stitch. Bethlehem, ca. nineteenth-twentieth centuries. OIM A35640A



Gold cord embroidery (couching) in floral pattern on the front of a short jacket (*taqsireh*). Bethlehem, ca. nineteenth-twentieth centuries. OIM A35652



Above: Palestinian dress of the Bayt Dajan area with taffeta patchwork along the opening of the skirt. The front is embroidered with the triangular amulet, eight-pointed star, feathers, and inverted cypress-tree motifs. The back panel (*shinyar*) is very heavily decorated with the Pasha's tent and cypress trees motifs. Bayt Dajan, ca. nineteenth–twentieth centuries. OIM A35643A

Right: White *rumi thob* with atlas silk belt (*zunnar*). Ramallah, ca. nineteenth–twentieth centuries. OIM A35635A



GROOMING

So-called grooming or manicure kits were used commonly throughout the ancient Near East over millennia. These tool kits for grooming included various implements for beautification, including make-up applicators, tweezers, and razors.



Iron grooming kit with tweezers, kohl applicator, probe, hooked probe, and razor. The set was found in a leather case at Ballana in Nubia, Tomb B26, Phase IIIB-IV. Meroitic, AD 225-300. OIM E22497



Bronze grooming kit with tweezers, ear spoon, file, and kohl applicator. Sets such as this would have been contained in a bronze case. Found at Tell Asmar in Mesopotamia, ca. 2350-2150 BC. OIM A17132



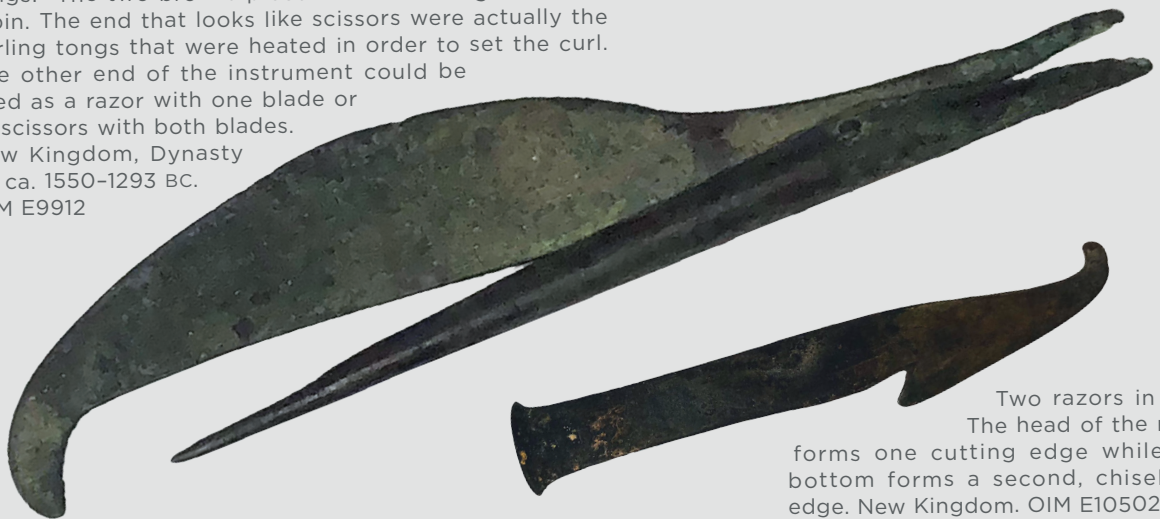
Iron grooming kit with two pairs of tweezers, two probes, and a key. Found at Medinet Habu in Egypt, underneath the "Coptic" houses. Similar examples have been found dating to the Roman period (first century BC-fourth century AD). OIM E16715





Limestone relief from the tomb of Khabauptah from Saqqara. Not only was Khabauptah a priest in the royal cults of the pharaohs Sahure, Neferirkare, and Niuserre, but this panel indicates that he was also the "Overseer of the manicurists of the palace." Dynasty 5, ca. 2445-2414 BC or later. OIM E10815

This is what is known as a "composite tool" or "curling tongs." The two bronze pieces were held together with a pin. The end that looks like scissors were actually the curling tongs that were heated in order to set the curl. The other end of the instrument could be used as a razor with one blade or as scissors with both blades.
 New Kingdom, Dynasty 18, ca. 1550-1293 BC.
 OIM E9912



Two razors in one. The head of the razor forms one cutting edge while the bottom forms a second, chisel-like edge. New Kingdom. OIM E10502

ASSYRIAN GARMENTS AND

by Kiersten Neumann

This watercolor rendering of a glazed brick from the Assyrian capital of Ashur showing a god in polychromatic garments with golden attachments and crown suggests the vibrant colors of the dressed bodies of Assyrian divine statues. These anthropomorphic images, which had cores of wood overlaid with metals, stood on daises in the sanctuaries of temples; they occasionally left the temples for processions through and outside the city as part of festivals. In front of the god is a worshipper wearing similar garments, including a robe trimmed at the bottom with fringe. This watercolor was produced by the German archaeologist Walter Andrae, who excavated the site of Qal'at Sherqat (ancient Ashur) in northern Iraq from 1903 to 1914. The brick was discovered in the Temple of Anu and Adad and dates to the Neo-Assyrian period (934–612 BC). (Andrae, *Coloured Ceramics from Ashur*, 1925, pl. 10)



TEXTILES



This tile preserves in yellow, green, and black glaze a scene of the Assyrian king accompanied by attendants and an officer. The king and attendants are dressed in polychromatic garments with fringes and decorative rosettes. The tile was excavated in the Northwest Palace of Ashurnasirpal II (reign 883–859 BC) at Kalḫu (modern Nimrud), where it would have originally formed part of a larger scene. The king is shown with a cup in his raised hand and bow in the other, suggesting that the scene depicted the king as triumphant warrior and hunter. Similar imagery is found on carved stone wall reliefs from Room G of the palace. (BM 90859; © Trustees of the British Museum)

Stone thresholds carved with elaborate designs and patterns were used in doorways of Neo-Assyrian palaces. The decoration resembles the types of floral motifs that would have been found on textiles, including lotus buds, blossoms, and rosettes, all of which are arranged in squares. The threshold on display in the Oriental Institute Yelda Khorsabad Court was excavated in a royal residence at Khorsabad (ancient Dur-Sharrukin) and dates to the reign of Sargon II (721–705 BC) (OIM A17598). This photograph shows Robert H. Hanson, museum preparator, assembling the pieces of the threshold for display. The buds and flowers on the nearest edge of this example may imitate the fringe on a rug or cloth. Traces of paint found on other thresholds of this type indicate that they were painted with vibrant colors resonating the polychrome of the surrounding built environment, including wall reliefs and paintings, glazed-brick panels, as well as actual carpets and hanging textiles. (P. 58895/N. 38626)

VOLUNTEER SPOTLIGHT

GABRIELLA COHEN

by Shirlee Hoffman

Shirlee, Oriental Institute volunteer, sits down to interview volunteer Gabriella Cohen.

How did you become interested in volunteering at the Oriental Institute? How long have you been a volunteer?

I've always been interested in ancient history, but my initial interest was mainly in ancient Roman history. I've read volumes of Roman history, in several languages including Latin. It was my very dear friend Mari Terman who guided me into the treasures at the Oriental Institute. She insisted I visit the OI and then further insisted I become a docent. She introduced me to Terry Friedman, who interviewed me; she enrolled me in the training program, and I became one of many OI volunteers in 2005.

Did you have any interests or training in the ancient Near East?

My interest in and study of ancient Rome led me to a curiosity about Egypt and the far reaches of the Roman empire. But it wasn't until I joined the OI that I really began to delve more seriously into the ancient Near East. I think my interest in the ancient Near East now borders on the insatiable. I read anything and everything I can find. I attend countless relevant lectures, here, at the University of Chicago Neubauer Collegium for Culture and Society, at the Spertus Institute for Jewish Learning and Leadership, and abroad — anywhere one is offered — and I have taken short courses here at the OI, at the Newberry Library, and at the British Museum.

What have you done at the OI since you became a volunteer? What do you do now?

I began my OI volunteer work as a docent. Since I come from Highland Park and often have a very long commute, I wanted to make that trek worthwhile by working several hours. I asked Sue Geshwender, the OI's volunteer manager, to find some additional work for me, and she placed me as a volunteer with Foy Scalf, who heads up the Research Archives. Volunteering



in the Research Archives is a great activity for me because I can stay as long as I like, and although working on the Integrated Data Base (IDB) project is repetitive work, I know that the IDB is really important for the future. I also am relabeling the objects in a display case in the Mesopotamian Gallery as part of the modernizing and upgrading of the galleries being led by Jean Evans, chief curator and deputy director of the museum.

What do you particularly like about being a volunteer?

I love guiding young people through the galleries. I feel such a sense of accomplishment when I am able to stimulate their curiosity and interest in the artifacts of the great civilizations. This experience can open their minds and help them understand these amazing people whose history has so influenced our laws, governing, and culture. I believe that this understanding will have a significant impact on their tolerance and appreciation of others as well as give them a greater connection to their own histories.

Additionally I am constantly grateful for the knowledge, great conversations, and friendship shared by the volunteers and staff. They are all awesome people.

What has surprised you?

Rather than surprised, I would say that I have been pleased, or happy to find, the enormous amount of knowledge the other volunteers have. I always learn something from our conversations. Also the generosity of the professors in sharing their expertise is welcomed and appreciated.

What would you say to someone who is thinking of volunteering at the OI?

I would say, "Join us if you want to be a part of a group of fascinating people; if you enjoy the camaraderie of fun people with similar interests, curiosity, and inquiring minds; and if you want to enrich your world, keep learning, and guide several generations into our common history."

Explore becoming a volunteer
at uchicago.edu/volunteer

PROGRAMS & EVENTS

FALL 2018



ADULT PROGRAMS

GALLERY TALKS

Ancient Egyptian Statues Abroad

Thu, Oct 4, 12:15-1pm

Free

Registration not required

Sometimes artifacts appear in unexpected places. Such was the case for a group of ancient Egyptian statue fragments excavated by Oriental Institute archaeologists at the site of Megiddo. Join Ashley Arico, PhD (Elizabeth McIlvaine Assistant Curator of Ancient and Byzantine Art, Art Institute of Chicago), to reconstruct the fascinating journeys of these Egyptian artworks from production in the Nile Valley to archaeological discovery in Israel.

Power and Pottery in Early Mesopotamia

Thu, Nov 1, 12:30-1:15pm

Free

Registration not required

The pottery and other objects in the opening cases of the Oriental Institute Museum's Mesopotamia Gallery tell a story of conflicts and false starts that led to the establishment of the world's first cities and large-scale governments over two millennia of immense change. These artifacts illustrate the role of changing aesthetics in the creation of the symbols upon which these new institutions, now so central to the way we experience the world, were based. Join PhD candidate Akiva Sanders to explore several vignettes that form part of this larger story through an investigation of these artifacts.

Ancient Egyptian Clothing from a Visual and Archaeological Perspective

Thu, Dec 13, 12:15-1pm

Free

Registration not required

Our knowledge of ancient Egyptian clothing mostly derives from various visual sources on which Egyptians are depicted in two- and three-dimensional ways. This important corpus of sources can however be expanded by analyzing the organic material that has survived in significant numbers thanks to the dry climate of Egypt.

Join Egyptologist Aleksandra Hallmann, postdoctoral scholar at the Oriental Institute, to explore the collection of the Oriental Institute Museum to find out what ancient Egyptian textiles look like when they are found in archaeological excavation and how they are represented in visual sources. Learn about the basic rules of Egyptian art that affected the depiction of clothed figures that influenced our modern perception of Egyptian clothing. Finally, learn about the multipurpose use of one piece of cloth as well as its re-usage in various contexts.

EXHIBITION

The First 100 Years: Anatolian Studies at Chicago In the lower level of the OI, ongoing

The Oriental Institute is one of the world's main centers of Hittitology (the study of the ancient languages and cultures of Turkey). This exhibit looks at Chicago's contribution to the field, including the early years of Hittitology, the careers of faculty members Hans G. Güterbock and Harry Hoffner, the creation and progress of *The Chicago Hittite Dictionary*, and the Oriental Institute's expeditions to Turkey.



OI archaeologists excavating Alishar Hüyük as part of the Anatolian-Hittite Expedition (N. 7096)

ADULT PROGRAMS meet at the Oriental Institute unless otherwise noted.

REGISTER To register, visit oi.uchicago.edu/register

For assistance or more information, email oi-education@uchicago.edu.

Register for these lectures at oimembersevents.eventbrite.com

ADULT PROGRAMS

COURSES (ONSITE & ONLINE)

All classes can be attended either in person (onsite) or virtually (online). It is not required for onsite students to be present in person for every class.

Introduction to Egyptian Hieroglyphs (8 weeks)

Thursdays, Oct 4–Dec 6, 6–8pm in OI 210 and online

(Class does not meet on Nov 15 and Nov 22)

Instructor: Foy Scalf, PhD (head of the Research Archives of the Oriental Institute)

General \$392, members \$314, UChicago Students (UChicago Arts Pass) \$98

Registration deadline: Sep 27

Learn to unravel the mysteries of Egyptian hieroglyphs in this hybrid course designed for beginners. The hybrid course has simultaneous online and onsite sections. Local students have the opportunity to attend the onsite course (and have access to all the online materials) while non-local students can take the course entirely online. The weekly onsite session is live-streamed and archived for online viewing for both the onsite and online students.

Students are introduced to the basics of ancient Egyptian grammar and learn to read texts on objects most likely encountered in a museum setting. Further classroom discussions focus on the cultural and historical aspects of the ancient objects and their hieroglyphic inscriptions. The class uses the world-renowned resources at our disposal in Chicago institutions including the Oriental Institute, Field Museum, and Art Institute for field trips to practice and reinforce classroom lessons. By the end of the class, students should expect to be able to understand a variety of short Egyptian inscriptions and grasp the basic fundamentals of grammar and vocabulary necessary to continue their study of the “words of the gods.”

Required Textbook

Collier, Mark, and Bill Manley. *How to Read Egyptian Hieroglyphs*. 2nd Edition. Los Angeles: University of California Press. 2003.

Instructor: Foy Scalf received his PhD in Egyptology from the Department of Near Eastern Languages and Civilizations of the University of Chicago. Since 2007 he has held the position as the Head of the Research Archives of the Oriental Institute, and since 2013 he has headed the Oriental Institute’s Integrated Database Project.



MEMBERS
SAVE 20%
ON CLASSES!

Art and Science of Museum Conservation (4 weeks)

Mondays, Oct 8–29, 5:30–7:30pm in OI 210 and online

Instructor: Alison Whyte, associate conservator of the Oriental Institute

General \$196, members \$157, UChicago Students (UChicago Arts Pass) \$49

Registration deadline: Oct 1

Have you ever wondered why the lights are so low in museum exhibits? Or why you can’t bring food and drinks into museum galleries? Or what goes on behind the scenes in a museum to keep a priceless ancient collection available for future generations to enjoy? Explore the art and science of museum conservation with Oriental Institute conservator Alison Whyte. Learn about the history of art conservation and how the discipline has evolved over time. Explore preventive techniques used by conservators to stop, or at least delay, the deterioration of art objects. Gain insight into the cutting-edge analytical techniques used by conservators to examine works of art. Finally, get a glimpse of the step-by-step process of an actual conservation treatment. In classroom sessions, students develop an understanding of modern art conservation and its history. This understanding is punctuated with practical demonstrations and real-life examples from the Oriental Institute Museum collection. This class can be followed onsite in Oriental Institute 210 or online.

Important Note: this course is NOT an art-conservation training program. Students do not learn art-conservation treatment skills or techniques

The Art and Architecture of Greco-Roman Egypt (1 week)

Sat, Nov 3, 10am–1:30pm in OI 210 and online

Instructor: Megaera Lorenz, PhD

General \$98, members \$78, UChicago students (UChicago Arts Pass) \$24

Registration deadline: Oct 27

Egypt’s Greco-Roman period (ca. 332 BC to AD 393) was a unique phase in the development of Egyptian art and architecture. During this period, traditional Egyptian artistic and architectural forms flourished and evolved, while also melding with classical forms in surprising and innovative ways. This single-session course is a follow-up to the Oriental Institute’s general introduction to the Art and Architecture of Ancient Egypt. In this course, we explore the ways in which pharaonic art and architecture evolved and changed during the Greco-Roman period. We examine the distinctive stylistic and iconographic developments of this period within their broader historical, social, and political context.

ADULT PROGRAMS

WORKSHOP

Demon Trapping 101

Wed, Oct 24, 5:30-7pm

Suggested donation: \$5 dollars for non-members, free for members

Please register at [eventbrite.com](https://www.eventbrite.com). Numbers are limited to 25 people.

Ever wondered how to trap a demon? This workshop tells you how! Join Tasha Vorderstrasse, university and continuing education program coordinator and research associate, on a fascinating journey into the demon-filled world of late antique Iraq, where sorcerers used bowls inscribed with magical spells to control the demons that they believed inhabited their world.

EXCURSIONS

A Sepulchral Grand Tour: Exploring Egyptian and Classical Monuments at Graceland Cemetery

Sun, Oct 28, 9am-11am

Please register at [eventbrite.com](https://www.eventbrite.com). Numbers are limited to 25 people.

In the nineteenth century, Americans were very interested in ancient Egypt and the classical world, and this was reflected in the monuments they built, including those where they interred their dead. Join Foy Scalf, PhD, and Tasha Vorderstrasse, PhD, of the Oriental Institute, as they take you on a fascinating journey through the tombs of wealthy Chicagoans at Graceland Cemetery. From classical and Egyptian temples to pyramids and Roman sarcophagi, learn about Chicago funerary architecture and the Chicagoans who built them.

Please assemble at main gate of the cemetery,
4001 N Clark Street

ADULT PROGRAMS meet at the Oriental Institute unless otherwise noted.

REGISTER For assistance or more information, email oi-education@uchicago.edu

STEAM TEACHER WORKSHOPS

For schools, ancient and medieval Near Eastern history lends itself as a natural lens to teach STEAM (Science, Technology, Engineering, Art, and Mathematics) as it is the time and place where the earliest innovations took place and new inventions subsequently developed. These workshops allow teachers to collaborate with their school colleagues as well as professionals in the field of archaeology, Egyptology, Near Eastern and Islamic archaeology, curation, artistry, engineering, and museum education while exploring STEAM subjects in the ancient world through various primary sources including artifacts, historical archives, narratives, and authentic research data. K-12 teachers from all schools are welcome to apply. We particularly welcome CPS teachers from the South Side to participate in our programs.

Making the Past: Exploring How Ancient Objects were Built

Sat, Nov 10, 9am-2:30pm in OI 208

How were objects built in the past? What methods did ancient and medieval people use to construct the built environment? This workshop explores the way in which ancient monuments and artifacts were constructed. From ziggurats to tables, this one-day workshop brings together experts in ancient material culture as well as those who are able to build replicas using ancient techniques. Teachers receive a lesson plan and activities that they can bring back to the classroom. Through object-based learning they learn how to assess how ancient cultures constructed their world. At the end of the workshop, teachers gain a better understanding of how ancient objects were constructed.

Explore Ancient Nubia

Sat, Dec 15, 9am-2:30pm in OI 208

The Oriental Institute has had a long-standing interest in Nubia that goes back to its founding. In this one-day workshops explore STEAM and Nubia, looking at the ancient and medieval material culture of the region. Learn about how Nubian pyramids were different from Egyptian pyramids and how Nubian culture played a unique role there. Explore Nubia's contribution to engineering through its metal-working industries and pyramids. Teachers receive lesson plans and activities that they can bring back to the classroom for their students studying Nubia and other ancient cultures. Through object-based learning, they also learn valuable skills about how to assess and explore ancient and medieval artifacts. At the end of the workshop, teachers gain a better understanding of the impact Nubia made to the ancient and medieval world that they can bring to their students.



FAMILY & YOUTH PROGRAMS



FREE PROGRAMS

Mummies Night | AGES 4+

Sat, Oct 27, 4-7pm

Free for children, suggested donation of \$5/adult

Registration recommended

Join the Oriental Institute for our annual family Halloween party! Mummify our simulated mummy, take a mummy tour, or hear a mummy-tale. Craft a mummy to take home, compete in a Mummy Wrap Race, and catch a family photo at the Great Pyramids and with life-sized camel standees at our Photo Op. Play the game many a mummy has taken to his own tomb — Senet. And as always, in the galleries, king Tut's monumental 17-foot-tall statue and our 40-ton Assyrian winged bull lend a photogenic background for witches, vampires, monsters, princesses, or whatever your costume.

Scouts and other interested youth can get their OI mummy fun patch for attending this event. Patches available onsite.

This project is backed by the Vice Provost for Academic Leadership, Advancement and Diversity.

FREE!

WORKSHOPS

Junior Archaeologists | AGES 5-12

Sat, Oct 13, 1-3pm

General \$14, members \$10 (1 child + 1 adult); \$7/\$5 each additional registrant

Registration required. Adults must register and attend with child.

Let loose your inner Indiana Jones! Families dig into our simulated excavation while learning about the real science of archaeology at the Oriental Institute's Kipper Family Archaeology Discovery Center. This program includes an interactive guided tour of the galleries. Fun patches available onsite.

Intro to Hieroglyphs | AGES 8-12

Sat, Dec 1, 1-3pm

General \$14, members \$10 (1 child + 1 adult); \$7/\$5 each additional registrant

Registration required. Adults must register and attend with child.

Learn the basics of the Egyptian hieroglyphic writing system, then take your skills to the galleries and translate real artifacts! By the end of this workshop, you understand some of the principles of reading Egyptian hieroglyphs as well as be able to recognize key hieroglyphs and phrases that show up on the Egyptian artifacts in many museums. Plus, use our post-visit activities to create an ancient Egyptian-inspired code.

What's Up, Tut? | AGES 5-12

Sat, Nov 17, 1-3pm

Free

Registration recommended

What makes king Tut so famous? Step into king Tutankhamun's shoes and find out the real story of his life, discover his artifacts in our gallery, and decipher the hieroglyphs on his 17-foot-tall statue.



FAMILY PROGRAMS meet at the Oriental Institute unless otherwise noted. Children under 13 must be accompanied by an adult.

REGISTER To register, visit oi.uchicago.edu/register
For assistance or more information, email oi-education@uchicago.edu

2018-19 MEMBERS' LECTURE SERIES

FREE AND OPEN TO THE PUBLIC

Join us on the first Wednesday evening from September to June (with the exception of January) to learn more about the ancient Near East from some of the world's top scholars. Members' Lectures are a longstanding OI tradition that allows you access to cutting-edge scholarship, and the most current ideas in the study of ancient cultures.



Lectures begin at 7PM and are followed by a reception

**OCT 3 | THE BRAIDWOOD VISITING SCHOLAR LECTURE
EXPLORING THE ROOTS OF THE VINE: THE HISTORY
AND ARCHAEOLOGY OF THE EARLIEST WINES**

Stephen Batiuk, University of Toronto

Explore how new archaeological fieldwork and biomolecular chemistry and genetics are helping researchers unlock the story of the origin of wine.

**NOV 7* | ENTANGLED LIVES: INTERCULTURAL
INTERACTIONS IN THE NUBIAN BORDERLANDS**

Stuart Tyson Smith, University of California at Santa Barbara

Stuart Tyson Smith explores how recent archaeological work in Nubia is breaking the simple Egyptian-Nubian dichotomy that has characterized previous discussions of interactions between the two African cultures.

**DEC 5* | HOW TO CHOOSE A
NUMBER: MULTIMODAL
VARIATIONS IN ANCIENT
WRITTEN NUMERALS**

Stephen Chrisomalis, Wayne State University

Investigate the multimodality of numerical expressions in antiquity. Rather than thinking of number systems as a part of the history of mathematics, Stephen Chrisomalis delivers a lecture that reanalyzes them as a feature of texts.



Oct 3, Exploring the Roots of the Vine

**FEB 6* | TROY AND GORDION: THE HISTORIOGRAPHY
OF EXCAVATION AT TWO LEGENDARY SITES IN
ANATOLIA**

Brian Rose, University of Pennsylvania

Join us as the co-director of excavations at Troy and Gordion discusses fieldwork from the past twenty-five years. Brian Rose explores how regional, national, and global developments have shaped research agendas in Turkey and the Near East.

**MAR 6 | POTS FROM THE CITY OF SIN: THE CONSEQUENCES
OF BUYING HOLY LAND ANTIQUITIES**

Morag Kersel, DePaul University and the Oriental Institute

Why do individuals and institutions want to own artifacts from the Holy Land? Morag Kersel discusses how pots move from the mound to the market to the mantelpiece or museum.

**APR 3 | THE WILLIAM SUMNER MEMORIAL LECTURE ON
IRANIAN ARCHAEOLOGY
WHAT BRAIDWOOD GOT RIGHT: REHABILITATING
IRAN AND THE EASTERN FERTILE CRESCENT AS A
CENTER OF AGRICULTURAL ORIGINS**

Melinda Zeder, Smithsonian Institution

Since the 1960s, Iran and the rest of the eastern Fertile crescent has been portrayed as lagging far behind the transformative innovations of the western Fertile Crescent. Melinda Zeder discusses how recent applications of new scientific methods to the original collections of the Braidwood and other early excavations have overturned this notion.

**MAY 1 | ASSYRIAN IMPERIAL POWER AND
HOW TO OPPOSE IT**

Karen Radner, Ludwig Maximilians University, Munich

Once the ancient kingdom of Assyria became the dominant power of the Middle East, the imperial center shaped lives and lifestyles between the Nile and the Caspian Sea. What made the Assyrian empire so successful? And was it possible to oppose this exemplary lowland predatory state?

**JUN 5 | THE DAVID A. KIPPER
ANCIENT ISRAEL LECTURE SERIES
THE IRON AGE AND
ORIGINS OF ISRAEL**

David Ilan, Hebrew Union Jewish College

Join us as we close our season with our annual Kipper Lecture. David Ilan discusses his work at Iron Age sites and his view on how Israel began.

MEMBERS' LECTURES take place in Breasted Hall at the Oriental Institute. Lecture titles, abstracts, and dates are subject to change.

**Due to renovations in Breasted Hall, the November, December, and February lectures take place offsite. Exact locations of offsite lectures will be announced shortly.*

For up-to-date information, please visit oi.uchicago.edu/programs

TRAVEL

THE NATURAL BEAUTY OF GEORGIA

Spring 2019 | *Escorted by* Tasha Vorderstrasse



Join us as we explore dramatic and awe-inspiring countryside...



To be placed on our pre-tour sign-up list, please contact:
Matthew Welton | 1-773-834-9777 | mwelton@uchicago.edu



THE ORIENTAL INSTITUTE

The University of Chicago
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Chicago, Illinois 60637
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INFORMATION

MEMBERSHIP

YOUR PARTNERSHIP MATTERS!

The Oriental Institute depends upon members of all levels to support the learning and enrichment programs that make our Institute an important — and free — international resource.

As a member, you'll find many unique ways to get closer to the ancient Near East — including free admission to the Museum and Research Archives, invitations to special events, discounts on programs and tours, and discounts at the Institute gift shop.

\$50 ANNUAL / \$40 SENIOR (65+) INDIVIDUAL
\$75 ANNUAL / \$65 SENIOR (65+) FAMILY

HOW TO JOIN OR RENEW

ONLINE: oi.uchicago.edu/getinvolved

BY PHONE: 773.702.9513

ONSITE: at the Gift Shop

GENERAL ADMISSION

FREE

ADULTS

\$10 suggested donation

CHILDREN 12 OR UNDER

\$5 suggested donation

MUSEUM & GIFT SHOP HOURS

Closed Monday

Sun-Tue, Thu-Sat: 10am-5pm

Wed: 10am-8pm

THE MUSEUM IS CLOSED

January 1

July 4

Thanksgiving Day

December 25

ACCESSIBILITY

The Museum is fully wheelchair and stroller accessible. The University Avenue west entrance is accessible by ramp and electronic doors.

PARKING

FREE parking half a block south of the Museum on University Avenue, after 4pm daily and all day on Saturday and Sunday.

GROUP VISITS

For information about group visits, please go to:

oi.uchicago.edu/museum/tours



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