

THE ORIENTAL INSTITUTE NEWS & NOTES

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SUMMER 2001

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NOTES FROM THE SCAFFOLD: MUSEUM REINSTALLATION

ELEANOR BARBANES, Project Manager for Reinstallation

One of the many tools of record-keeping employed by the kings of Assyria was the device of inscribing elements of their monumental architecture with narrative accounts of elaborate building projects for which they claimed responsibility. Such inscriptions would typically recount superhuman feats of technological derring-do, wildly innovative construction solutions, the finest building materials, and the divine inspiration necessary for the realization of their imperial designs. Since joining the Oriental Institute as Project Manager of the reinstallation this past August, the idea of resurrecting this imperial tradition has on more than one occasion seemed particularly apt. The effort, resources, and ingenuity being devoted to the reinstallation and the scale and scope of the design vision are sufficiently impressive to warrant a memorial inscription or two. When the remaining galleries are opened to the public in fall 2002, the newly-installed museum will stand as an elegant and enduring monument not only to the cultures of the ancient Near East and the legion of Oriental Institute archaeologists who crafted the collection, but also to the many important scholars and beneficiaries who have contributed their time, knowledge, and money to this truly heroic endeavor. In lieu of an inscription, however, the reinstallation progress is chronicled herein — an admittedly less flamboyant means of communication, but one which is perhaps more in keeping with our times.

Before the reinstallation began, and after a lengthy selection process, the Oriental Institute had awarded the project of designing the galleries to the acclaimed architectural firm of Vinci/

Hamp Architects, Inc., a group renowned for museum design and sensitive to the particular needs of the Institute. Once the Egyptian and Persian galleries were open, museum staff and the architects embarked upon a new phase of work — the design of two public areas desperately in need of attention: the main lobby and the small space between the Egyptian and Persian galleries, referred to as the “Star Chamber” because of the gold and blue star pattern in Egyptian style which graces its ceiling. Responding to the Institute’s desire to consolidate functions and clarify traffic flow in this important space, the architects have redesigned the furniture and signage. The anchor piece in the lobby is a custom-designed reception/security desk of monumental proportions, which will be counter height to better monitor the activity in the lobby and Suq (gift shop). Here, all Institute informational material will be displayed along the front of the desk, and a large wall-mounted Oriental Institute sign behind it will add visual emphasis.

The new design for the Star Chamber has a dual purpose. By installing wall-mounted cases on both sides of this small area, we can create additional exhibition space, while at the same time hiding the unsightly electrical boxes that take up valuable wall space. These sleek new wood and glass cases, with fabric-covered interiors and operable hinged doors, will be utilized for special exhibits of two-dimensional media which might consist of photographs, maps, and other types of documents. In addition to his regular projects, Museum Archivist John Larson will no doubt play a large part in the research and production of these exhibits, adding to his role in accessing research resources and providing materials for Karen Wilson and the faculty who are developing exhibition narrative for the new galleries. Oriental

continued on page 2



View inside scale-model of north gallery, site of future visitor center, Khorsabad Court, Mesopotamian, and Prehistoric galleries

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From the Director's Study

The Ur show has gone, the temporary structures in the north gallery have been removed, a wall has been taken down that for four months kept our Assyrian bull from gazing down the whole length of "his" hall, and we are, all of a sudden as it were, into the final stretch of a building and reinstallation process which began back in 1996, with the first packing away of our objects in preparation for the big transformation.

True, it is a *long* final stretch. We will have more than enough time, and space in these pages, to chronicle intervening episodes in the ongoing saga. But it is a *final* stretch, a long continuous haul, at the end of which beckons the final gallery opening.

A road-guide through this process is offered us in this issue by Eleanor Barbanes, who as reinstallation project manager is responsible for keeping the schedules and task lists, and, as items get crossed off the sheaf of To-Do lists, for ticking off the milestones on the journey to reinstallation. Eleanor's narrative, and the accompanying photographs, should give you a good idea of where we are now and what is over the horizon as we head to our goal. And keep tuned to these pages for further progress reports!



Institute field projects, ongoing archival projects, and the work of other scholars within the Institute community could easily be featured in these cases. Additionally, a fixed wooden bench will add much-needed seating in this space. Construction in the lobby and the Star Chamber will begin in late spring and early summer.

We are meeting regularly with the architects and are currently working on the north and east galleries, resolving issues of organization, case layout, and traffic flow. We will soon move on to the exhibition design phase, which will entail developing an exhibition narrative, presentation style, and collection layout. The intention is to build upon the major concepts already established in the Egyptian and Persian galleries to produce a unified, coherent museum. To this end, each gallery will be equipped with a number of new custom-designed cases as well some of the beautiful walnut and glass cases that have been part of the museum since the earliest days (called "Kensington cases," these are the same type used in the Victoria and Albert Museum in the South Kensington area of London). The galleries may each be painted a different shade, but all public spaces will have refinished terrazzo floors, freshly cleaned ceilings and stone walls, an improved lighting plan, and the same window treatments as are in the Egyptian and Persian galleries. Some of these renovation



First two reliefs in Khorsabad Court being installed by Laura D'Alessandro, Vicky Parry, and Vanessa Muros

measures have been initiated within the past few months, and as visitors go through the galleries, the sight of a contractor on a scaffold or the sound of drilling will become increasingly commonplace. Construction will begin on both the north and east galleries this summer, and in the west gallery next winter.

The north gallery will house not only the Mesopotamian exhibit, but two other components as well. For the first time, the museum will devote space to a Visitor Orientation Center, which is intended to introduce visitors to the history and mission of the Oriental Institute and provide an overview of the museum's exhibits. An important part of this area will be an interactive computer display, currently being designed by the Museum Education office with the advice and assistance of Institute faculty and staff. Using video and sound, it will incorporate engaging and informative material relevant to the exhibits, such as background on featured objects, suggestions for custom-designed tours, knowledge-testing games, and other information allowing visitors to enrich their experience of the museum. Also featured in the gallery will be an exhibition of the Prehistoric period, which will showcase the pioneering archaeological excavations of Robert and Linda Braidwood.

Within the east gallery, space will be shared by three exhibitions. Seven of the Assyrian reliefs plus contemporaneous artifacts from Mesopotamia will occupy the northern third of the gallery. The Syro-Anatolian exhibit will occupy much of the remaining space, and the easternmost portion, adjacent to the Egyptian gallery, will be devoted to the Megiddo exhibit. The west gallery will contain the Nubian exhibit, as well as space for temporary exhibits.

From its inception, one of the main design issues of the reinstallation has been to celebrate the jewel of Art Deco architecture that we are fortunate enough to inhabit, and to maintain the integrity of the building's structure and its many endearing details. While some of these details — such as 18 foot high ceilings, intricate stonework, and walnut and brass radiator covers



Conservators Laura D'Alessandro, Vicky Parry, and Vanessa Muros with reliefs in future Khorsabad Court

— have unquestionable aesthetic merit, others can't help but be seen as limitations: the huge and numerous windows in the galleries mean a dearth of usable wall space necessary for explanatory text panels and wall-hung casework, and they actually allow too much daylight to penetrate the interior; the gorgeous, unique glass globes in the shape of Late Bronze Age pilgrim flasks need replacement on a constant basis because modern light bulbs of even low wattage tend to get too hot within the globe and burn out; and then there is the lack of space for public amenities such as more coat storage or lobby seating. None of these qualities is a barrier to good design, of course, but there are limitations to what we can ask the architects to do in light of them.

Throughout the remainder of the reinstallation, a team led by Head Conservator Laura D'Alessandro will continue the formidable task of framing and erecting thirteen Assyrian relief panels. Upon completion, this installation will approximate the experience of a visit to the late eighth century BC Neo-Assyrian palace at the site of Dur-Sharrukin (Khorsabad) where the reliefs

REINSTALLATION FUNDRAISING PASSES \$2,000,000 MARK

Tim Cashion, Director of Development

In early 2001, the Institute passed the \$2,000,000 mark in our campaign to raise funds for the reinstallation project. Reinstallation is funded entirely by donations from individuals, corporations, and foundations. The Institute thanks the many members who have contributed to the reinstallation effort. As of 1 May 2001, the Institute has raised \$2,107,249 for reinstallation.

We have raised our original fundraising goal to \$3,800,000 from our original level of \$3,450,000. This decision results in part from some cost overruns that are so common in construction projects, and we have added some staff members for the duration of the project. Most importantly, though, the higher goal reflects a conscious decision to ensure that the reinstalled galleries are the best the Institute can produce because the galleries now being installed will likely serve us for a generation or more.

NAMING OPPORTUNITIES

Many members have chosen to have themselves or loved ones honored by naming an exhibit case in the Institute galleries. A plaque, matching the color and style of the label copy, is placed in a case of the donor's choice. Smaller cases are available for \$25,000, while the larger, Vinci/Hamp-designed cases are available for \$50,000. Gifts may be made via cash or securities and may be paid over a period from one to five years. To learn more about exhibition case naming opportunities, please call the Development Office at (773) 702-9513.

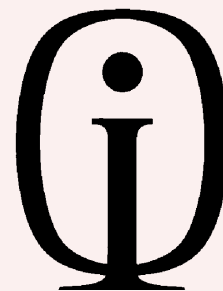




Figure 4. Nathaniel Ward of Ars Artis Restoration works with assistant cleaning and repairing stone walls in north gallery

were originally found. Recovered by the Oriental Institute, these panels represent one of the most eloquent periods of Assyrian relief-carving, depicting King Sargon II, his son, Sennacherib, and a royal entourage. Along with the giant *lamassu* (winged bull), they are going to be exhibited as an ensemble, in their logical order, for the first time since their removal from the palace in 1929. Six reliefs approximately 9 × 9 feet and weighing 15,000 lbs each will be arrayed along the walls on either side of the *lamassu*, in an order corresponding to their original location in Courtyard VIII of the royal palace, though only two panels are actually contiguous. Also, for the first time ever, it will be possible to view the inscriptions on the back of the reliefs. This exhibit will be directly above the basement-level archaeology labs. However, archaeologists working in the labs below need not be too concerned about the enormous weight being borne above them, as the original building columns have been heavily reinforced with steel and concrete to accommodate the load. There are also smaller reliefs from other areas in Sargon's palace, including a processional scene of men and horses as well as part of



Associate Professor Aslihan Yener examining pottery selected for the new Syro-Anatolian gallery

a banquet scene, which will be disposed in part of the east gallery in an arrangement recalling the palace interior. The Assyrian relief project is an undertaking that can only be accomplished with the assistance of two firms specializing in lifting and treating heavy art and artifacts, and it is very tricky, hazardous work involving heavy-duty rigging equipment, iron welding, the custom design of steel frames, as well as a good deal of experimentation. It is actually a combination of a conservation and a construction project, which even the most seasoned conservators would find daunting, but one which Laura and her conservation team, assistant conservator Vanessa Muros and Getty Intern Vicki Parry, are tackling more than capably. Laura has considerable experience with these large and unwieldy artifacts, having visited the Louvre during installation of their Assyrian reliefs and *lamassu*.

Among the well-known Assyrian pieces from Khorsabad being reinstalled as companions to the large reliefs are two statues in the round from the forecourt of the Nabu temple, and a bronze band executed in repoussé, which was part of the facade of the Shamash temple at Khorsabad. A vibrantly colored glazed brick

tableaux from the facade of the Sin temple will also be conserved and displayed. Other significant archaeological remains include a fragment of a stone threshold resembling a carpet and numerous other equally important objects from the same period. These objects contribute to a substantial and impressive assemblage of Neo-Assyrian culture that is sure to be one of the highlights of the museum.

Along with the Khorsabad Court reliefs and other Assyrian artifacts, most of the objects previously exhibited in all of the galleries are once again being brought to light and there is, as well, some material never before exhibited, or exhibited in less than ideal ways. An entire assemblage of artifacts from the Amuq area of Anatolia, for instance, had never been fully researched and will now form the basis for the portion of the Syro-Anatolian gallery presenting the Institute's ongoing excavation in that region.

Other all-time favorites being given pride of place are the Black Obelisk, the Code of Hammurabi, and the pair of lions from the Babylon Gate, as well as the spectacular collections of artifacts from Megiddo and the Diyala region. All of the reinstalled objects will benefit from new techniques of display being developed and eventually constructed by Installation Coordinator Joe Scott with the help of Assistant Preparator Elliot Weiss, both of whom handle the real "nuts and bolts" of the reinstallation.

Long before the objects are placed in their cases, the process of research and selection for the exhibitions begins. Karen Wilson spearheads this process and is ultimately responsible for the shaping of the exhibitions and final object selection, in consultation with faculty members having relevant knowledge of the region, archaeological context, history, culture, and languages of the period. Raymond Tindel (Museum Registrar and Senior Curator) and John Larson, as well as other faculty, staff, and students in the Oriental Institute are contributing to the research of the upcoming exhibitions. Once the objects are identified for exhibit, Ray begins the sometimes arduous process of locating and

"pulling" each and every one of the multitude of objects chosen. Ray's comprehensive knowledge and meticulous organization of the entire collection in storage is relied upon by all of us working on the reinstallation, as is his ingenuity and resourcefulness in everything from identifying an object's history to installing a lock on a door. After Ray locates the objects in storage and pulls them for selection, the next step is conservation. Laura, Vicky, and Vanessa are ably balancing the conservation of hundreds of objects while at the same time working on the Khorsabad Court reliefs. Conservation must be accomplished before the objects can be reinstalled, and object conservation is, in fact, a critical issue in the redesign of the museum.

Many of the most important aspects of the design of the museum's exhibitions are not immediately visible to the uninformed visitor, but most are directly related to the need to display the objects in a stable environment that will best preserve them. Even something as simple as too much daylight or a live plant can have severely detrimental affects on ancient and delicate artifacts. Light increases the deterioration process and accelerates damage to objects, which is cumulative. It is for this reason that the museum installed windows with a type of film between the panes intended to lower the visible light level in the galleries and sought out special window shades that further filter ultra-violet light. The climate control system — installed to maintain ideal temperature, humidity, and air filtration in all of the areas holding collections in the Institute — is yet another important element in the gallery design, and a critical one considering our collections, which include large numbers of especially fragile objects such as wood, bone, papyrus, and textiles. The effectiveness of this system can be undermined by the simple gesture of introducing fresh flowers or live plants into the galleries. Infestation of pests brought in on those plants and flowers has to be considered a threat, as they might permeate the vents and affect the entire air system, jeopardizing the objects.



Professor John A. Brinkman transliterating cuneiform inscription on back of Assyrian relief still encased in its temporary protective framing



Laura D'Alessandro, Vicky Parry, and Vanessa Muros with "Crown Prince" relief installed



Pair of statues from Khorsabad as they were originally brought back from the site (above). Statues being prepared for installation in 1935, after restoration (right)

The fundamental importance of the Oriental Institute's collection is that it is much more than just an assortment of very old and pretty things. What distinguishes us from many other institutions exhibiting archaeological artifacts is the fact that the preponderance of our collection comes from what is referred to as "stratified contexts," meaning the artifacts were unearthed in systematic excavation; they can be more accurately identified and perhaps better understood than artifacts with no known provenance (findspot) or those purchased on the open market. This characteristic cannot be overemphasized. Only a very small number of museums in the world can claim this distinction. Moreover, many of the archaeological sites represented in our museum have provided some of the most substantive information available about the history of humankind and the emergence of the earliest societies on earth.

It is easy to see, therefore, why a major part of the museum's mission is the preservation of this information, these spectacular artifacts, and this immense body of knowledge. It also becomes clear why in a process where a fragile bone pin might be accorded significance equal to a 40-ton stone statue, the conservation and display of each object is well worth the time and cost it takes not just to do the job of reinstalling, but to do the job the right way. It is an immense opportunity, and an immense challenge, but with the opening of the Egyptian and Persian galleries well behind us, and the fabulous Ur exhibition now a glittering memory, the reinstallation progresses towards completion and is steadily gaining momentum. When all of the galleries are open to the public, the new museum, including the renovated conservation and storage facilities, which are a critical part of it, will at long last be an appropriate home for the collection, and will honor the many scholars and devoted lay people who have spent their energies and resources in the cause of the Oriental Institute



throughout its history. In the meantime, much work remains, but those of us working on this project anticipate the complete opening of the galleries excitedly, optimistically, and with a great sense of purpose.

Eleanor Barbanes has been the Project Manager for reinstallation since August 2000. Her Ph.D. is in Near Eastern archaeology, and she has worked in architectural offices in New York and, most recently, at the Art Institute of Chicago.

All reinstallation photographs by Jean Grant

JUNE 2001

16 Saturday

**Ancient Egypt: Land of Plenty**

Frank Yurco

Continues through 4 August

10:00 AM–12:00 NOON, Oriental Institute

See page 11 for more information

17 Sunday

**Mysteries of the Holy Land**

1:30 PM, Breasted Hall

See page 9 for more information

21 Thursday

**Ancient Myth and the Bible**

7:00–9:00 PM, Oriental Institute

Seth Sanders

Continues through 26 July

See page 11 for more information

23 Saturday

Ancient Egypt: Land of Plenty (cont.)

See 16 June

24 Sunday

**Under Wraps: An Autopsy of Three Egyptian Mummies**

1:30 PM, Breasted Hall

See page 9 for more information

28 Thursday

Ancient Myth and the Bible (cont.)

See 21 June

30 Saturday

Ancient Egypt: Land of Plenty (cont.)

See 16 June

JULY 2001

1 Sunday

**This Old Pyramid**

1:30 PM, Breasted Hall

See page 9 for more information

5 Thursday

Ancient Myth and the Bible (cont.)

See 21 June

7 Saturday

Ancient Egypt: Land of Plenty (cont.)

See 16 June

8 Sunday

**Obelisk**

1:30 PM, Breasted Hall

See page 9 for more information

11 Wednesday

**Treasures of the Oriental Institute**

12:00 NOON, Oriental Institute

See page 13 for more information

11 Wednesday

**Meet the Hittites: The People of a Thousand Gods**

Hripsime Haroutunian

Continues through 15 August

7:00–9:00 PM, Oriental Institute

See page 11 for more information

12 Thursday

Ancient Myth and the Bible (cont.)

See 21 June

14 Saturday

**Egyptomania, Chicago-Style Bus Tour**

9:30 AM–4:00 PM, Oriental Institute

See page 12 for more information

14 Saturday

Ancient Egypt: Land of Plenty (cont.)

See 16 June

15 Sunday

**Saving the Sphinx**

1:30 PM, Breasted Hall

See page 9 for more information

18 Wednesday

**Mummies and Magic in Ancient Egypt**

12:00 NOON, Oriental Institute

See page 13 for more information

18 Wednesday

Meet the Hittites (cont.)

See 11 July

19 Thursday

Ancient Myth and the Bible (cont.)

See 21 June

21 Saturday

Ancient Egypt: Land of Plenty (cont.)

See 16 June

22 Sunday

**Out of the Fiery Furnace: From Stone to Bronze**

1:30 PM, Breasted Hall

See page 9 for more information

25 Wednesday

**Ancient Egyptian Gods and Goddesses**

12:00 NOON, Oriental Institute

See page 13 for more information

25 Wednesday

Meet the Hittites (cont.)

See 11 July

26 Thursday

Ancient Myth and the Bible (end)

See 21 June

28 Saturday

Ancient Egypt: Land of Plenty (cont.)

See 16 June

29 Sunday

**Out of the Fiery Furnace: From Swords to Ploughshares**

1:30 PM, Breasted Hall

See page 9 for more information

AUGUST 2001

1 Wednesday

**Ancient Egyptian Hieroglyphs**

12:00 NOON, Oriental Institute

See page 13 for more information

1 Wednesday	Meet the Hittites (cont.) See 11 July	23 Sunday	57th Street Children's Book Fair 1:00–5:00 PM 57th Street between Kenwood and Kimbark and Kimbark between 56th and 57th Streets See page 13 for more information
4 Saturday	Egyptomania Goes West Bus Tour 9:30 AM–4:00 PM, Oriental Institute See page 12 for more information		
4 Saturday	Ancient Egypt: Land of Plenty (end) See 16 June	23 Sunday	Heads in the Sand 1:30 PM, Breasted Hall See page 9 for more information
5 Sunday	Pyramids and Great Cities of the Pharaohs 1:30 PM, Breasted Hall See page 9 for more information		
6–10 Mon.–Fri.	Be an Ancient Egyptian Artist Summer Camp 9:00 AM–1:00 PM Lill Street Art Center See page 13 for more information	30 Sunday	No film showing (Breasted Hall closed)
8 Wednesday	Glories and Grandeur: The Ancient Persian Empire 12:00 NOON, Oriental Institute See page 13 for more information		
8 Wednesday	Meet the Hittites (cont.) See 11 July	7 Wednesday	The Oriental Institute's Egypt Continues through 23 November Itinerary will be mailed in June 2001
12 Sunday	Iraq: Cradle of Civilization 1:30 PM, Breasted Hall See page 9 for more information		
15 Wednesday	Meet the Hittites (end) See 11 July	7 Thursday	The Oriental Institute's Egypt Continues through 23 March Itinerary will be mailed in June 2001
19 Sunday	Egypt: Habit of Civilization 1:30 PM, Breasted Hall See page 9 for more information		
26 Sunday	Ancient Treasures of the Deep 1:30 PM, Breasted Hall See page 9 for more information		

NOVEMBER 2001**MARCH 2002****APRIL 2002**









Iran Tour
Itinerary will be mailed in June 2001

All programs subject to change.

SEPTEMBER 2001

2 Sunday	The Great Adventure 1:30 PM, Breasted Hall See page 9 for more information
9 Sunday	Wonderful Things 1:30 PM, Breasted Hall See page 9 for more information
16 Sunday	The Pharaoh Awakes 1:30 PM, Breasted Hall See page 9 for more information

KEY TO SYMBOLS

	ADULT EDUCATION COURSES
	CORRESPONDENCE / INTERNET COURSES
	DINNERS/LUNCHEONS
	FAMILY/CHILDREN'S PROGRAMS
	MEMBERS LECTURES
	SPECIAL EVENTS
	FILMS
	TRAVEL PROGRAMS

SUNDAY FILMS

Summer Sundays at the Movies — It's Cool Inside!

Join us in air-conditioned Breasted Hall for the best in documentary films on ancient Near Eastern history, art, and archaeology. Film showings begin at 1:30 PM, last approximately 30–50 minutes, except where noted, and are followed by guided tours of the Oriental Institute Museum galleries. Admission for films and tours is free.

17 June *Mysteries of the Holy Land* — from the award-winning *Archaeology* series produced by the Archaeological Institute of America.

24 June *Under Wraps: An Autopsy of Three Egyptian Mummies* — Three ancient Egyptians — a priest, a temple cult-singer, and a twelve-year-old girl — undergo autopsies using the latest scientific techniques, which reveal their stories while leaving their wrappings intact.

1 July *This Old Pyramid* — 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.

8 July *Obelisk* — Lehner and Hopkins join forces once again to construct a replica of an ancient Egyptian obelisk.

15 July *Saving the Sphinx* — A Learning Channel production, this film shows how pollution, wind erosion, tourist traffic, and misguided restoration attempts have threatened the very existence of the Sphinx, and how artists, engineers, and scientists have joined forces to save the world's oldest colossal statue.

22 July *Out of the Fiery Furnace: From Stone to Bronze* — This first episode from a PBS series on the discovery and use of metal resources highlights bronze, the first high-tech metal of ancient times.

29 July *Out of the Fiery Furnace: From Swords to Ploughshares* — This episode traces the transition from bronze to iron, and the impact of this change on human history.

5 August *Pyramids and Great Cities of the Pharaohs* — The land of the pharaohs rises from the sand in this extraordinary film by Egyptologists, historians, and artists who worked together to produce video images of temples, tombs, and pyramids in all their original splendor. (70 minutes)

12 August *Iraq: Cradle of Civilization* — From the PBS *Legacy: Origins of Civilization* series hosted by Michael Wood, this film seeks reminders of the ancient past in the present. *Archaeology* magazine called this series “entertaining and highly educational.”

19 August *Egypt: Habit of Civilization* — Also from the PBS *Legacy: Origins of Civilization* series.

26 August *Ancient Treasures of the Deep* — From the PBS *Nova* series, this documentary on the underwater excavation of a fourteenth-century BC shipwreck shows how the ancient world from Africa to the Baltic was united by trade.

In conjunction with the statewide celebration of Illinois Archaeology Awareness Month in September, the Oriental Institute will feature screenings from the acclaimed four-part BBC documentary series *King Tut: The Face of Tutankhamun*. Presented Courtesy of A&E Network.

2 September *The Great Adventure* — This introductory episode retraces archaeologist Howard Carter's momentous journey from rural England to the doorway of Tutankhamun's tomb.

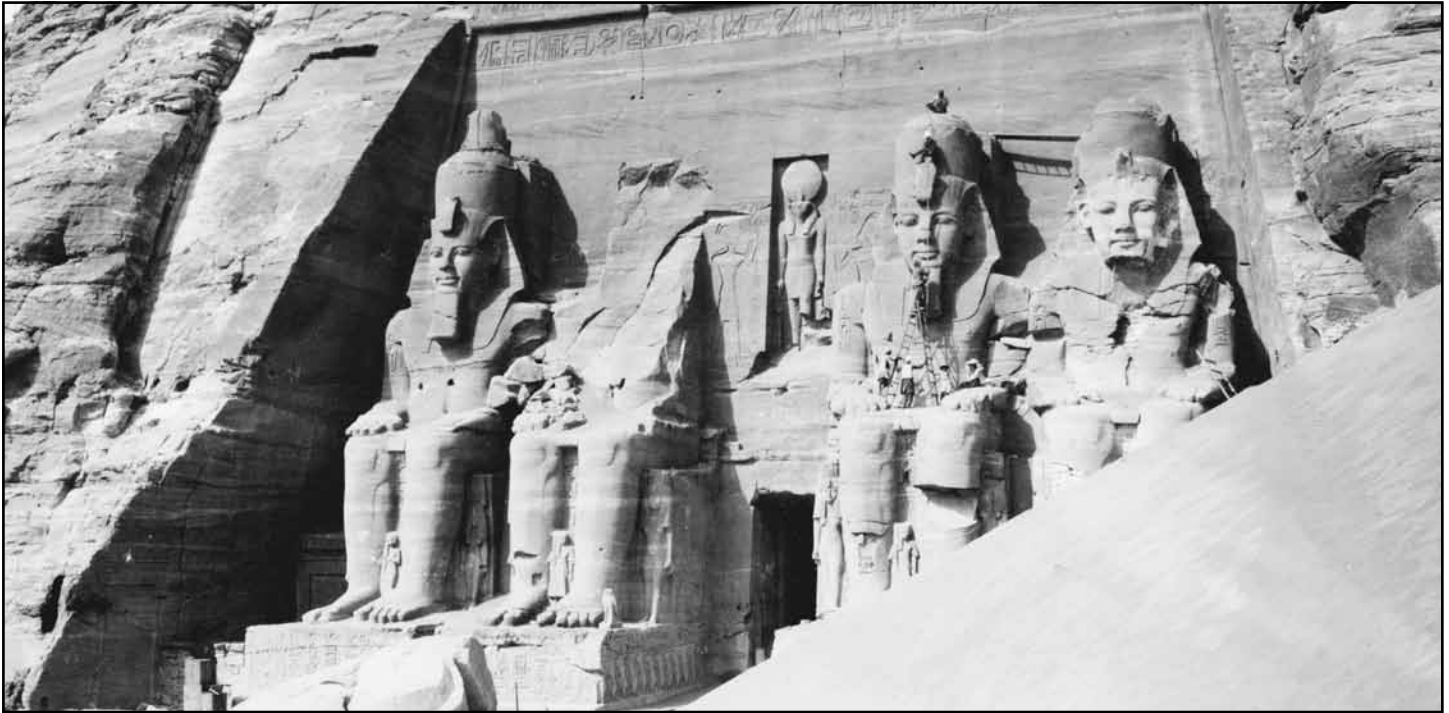
9 September *Wonderful Things* — In the second episode Howard Carter unseals the tomb, revealing a vast treasure beyond imagination.

16 September *The Pharaoh Awakes* — In the third episode “Tutmania” sweeps the world, influencing fashion, art, and the movies.

23 September *Heads in the Sand* — In the final episode, scientific studies confirm the pharaoh's age and royal heritage, while his treasures are imperiled by modern civilization.

30 September — No film showing (Breasted Hall closed)





EDUCATION OFFICE REGISTRATION FORM

	Members	Non-members	Total
<input type="checkbox"/> Land of Plenty	<input type="checkbox"/> \$135	<input type="checkbox"/> \$155	<input type="checkbox"/>
<input type="checkbox"/> Ancient Myth and the Bible	<input type="checkbox"/> \$109	<input type="checkbox"/> \$129	<input type="checkbox"/>
<input type="checkbox"/> Meet the Hittites	<input type="checkbox"/> \$109	<input type="checkbox"/> \$129	<input type="checkbox"/>
<input type="checkbox"/> Egyptomania Chicago Style	<input type="checkbox"/> \$60	<input type="checkbox"/> \$65	<input type="checkbox"/>
<input type="checkbox"/> Egyptomania Goes West	<input type="checkbox"/> \$60	<input type="checkbox"/> \$65	<input type="checkbox"/>
<input type="checkbox"/> Both Egyptomania Bus Tours (Discount of \$10)	<input type="checkbox"/> \$110	<input type="checkbox"/> \$120	<input type="checkbox"/>
		TOTAL	<input type="checkbox"/>

I would like to become a member of the Oriental Institute. Enclosed is \$50 for an annual membership, \$40 for seniors, UC/UCH Faculty and Staff, and National Associates (persons living more than 100 miles from Chicago within the USA). Memberships may be in two names at the same address. **Please send a separate check for membership donation.**

I prefer to pay by Check Money order MasterCard Visa

Account number: _____ Expiration date: _____ Signature: _____

Name: _____ Address: _____

City/State/Zip: _____ Daytime phone: _____

Send to: The Oriental Institute Education Office, 1155 East 58th Street, Chicago, IL 60637

Museum Education Office (773) 702-9507

ADULT EDUCATION REGISTRATION AND REFUND POLICY

Unless a particular program description lists special registration and/or refund policies; the following general policies will apply. For multi-session courses, a full refund will be granted to anyone who notifies us about his/her cancellation before the first class meeting. A student who notifies us of his/her cancellation after the first class meeting, but before the second class meeting, will receive a full refund minus a \$50 cancellation fee. After the second class meeting, no refunds will be given unless the course is canceled by the Education Office. Those who are not registered may not attend classes. The Education Office reserves the right to refuse to retain any student in any course at any time. No credits are issued. All schedules are subject to change. Some courses may be subject to a small materials fee which will be announced at the first class meeting.

For single-session programs, no refunds are given, but if notification of cancellation is received at least 48 hours before the program begins, a credit voucher will be issued for the full amount of the program, less a cancellation fee. The voucher will be usable for any single-session Oriental Institute Museum Education program for a full calendar year from the date that appears on the voucher.

ANCIENT EGYPT: LAND OF PLENTY**Frank Yurco****Saturdays 16 June–4 August,
10:00 AM–12:00 NOON****Oriental Institute**

Ancient Egypt was a rich and prosperous land that was able to satisfy the basic needs of all its people. This eight-session course presents ancient Egypt as a land of plenty, with special emphasis on ways the natural environment contributed to its economic success. Topics include the role of the Nile, the resources of the desert, and the abundance that made Egypt an exporter of grain and papyrus to the entire Levant and the Mediterranean. Discussion also covers the exotic luxury goods imported for the court of the pharaohs, as well as how trade brought Egypt manifold contacts with foreign countries.

Instructor Frank Yurco is an Egyptologist who has taught numerous courses on topics of ancient Near Eastern history, culture, and language, both at the Oriental Institute and The Field Museum. This course meets at the Oriental Institute on Saturday mornings from 10:00 AM to 12:00 NOON beginning 16 June and continuing through 4 August. Pre-registration required.

Required Text

The Egyptians. Sergio Donadoni (Robert Bianchi, translator). University of Chicago Press, 1997

These three courses and the two bus tours on page 12 are co-sponsored by the University of Chicago's Graham School of General Studies.

ANCIENT MYTH AND THE BIBLE**Seth Sanders****Thursdays 21 June–26 July, 7:00–9:00 PM****Oriental Institute**

This six-session course examines ways the Old Testament is structured by ancient Near Eastern myth, from the creation of the universe, to the Great Flood, to God's apocalyptic battle with Leviathan. We will explore this heritage and the issues it raises. How is the Old Testament a product of its environment in the ancient Near East? To the extent that it is part of ancient cultures, how can it also be "ours?" We will see how the Bible itself, as well as some of its greatest interpreters, comes to grips with these issues.

Instructor Seth Sanders holds a B.A. in comparative religion from Harvard University and a Ph.D. in Bible and Near Eastern Studies from Johns Hopkins University. He has been guest lecturer at Hebrew University in Jerusalem, where he also participated in editing *Cuneiform in Canaan*, the first comprehensive collection of Babylonian texts in ancient Israel.

This course meets at the Oriental Institute on Thursday evenings from 7:00 to 9:00 PM beginning 21 June and continuing through 26 July. Pre-registration required.

Required Texts

New Revised Standard Version of the Old Testament, with Apocrypha. Nashville: Thomas Nelson, 1989. In paperback.

Myths from Mesopotamia. Stephanie Dalley. Oxford: Oxford University Press, 1989. In paperback.

MEET THE HITTITES: THE PEOPLE OF A THOUSAND GODS**Hripsime Haroutunian****Wednesdays 11 July–15 August, 7:00–9:00 PM****Oriental Institute**

This course uses archaeological evidence and cuneiform sources to provide a seldom-offered look at the history, art, and religious world of the Hittites, Indo-European speaking inhabitants of Anatolia — today's Turkey — in the second millennium BC. The Hittites called themselves "the people of a thousand gods" and created a fascinating chain of cultic festivals dedicated to various gods of their religious pantheon. They also produced imposing examples of monumental art and architecture, as well as magnificent ceremonial objects fashioned out of silver and gold.

The six-session course includes "slide tours" that feature views of various ancient sites in Turkey and northern Syria, accompanied by historical and cultural information on each site.

Instructor Hripsime Haroutunian holds a Ph.D. in Ancient Near Eastern Studies from the Russian Academy of Sciences in Moscow. Currently a Research Associate on the Hittite Dictionary Project of the Oriental Institute, she is also editor of the *Newsletter for Anatolian Studies*.

This course meets at the Oriental Institute on Wednesday evenings from 7:00 to 9:00 PM beginning 11 July and continuing through 15 August. Pre-registration required.

Recommended Texts

The Hittites. D. R. Gurney. Baltimore: Penguin Books, 1990

The Kingdom of the Hittites. T. Bryce. Oxford: Oxford University Press, 1998

Religions of Asia Minor. M. Popko. Warsaw: Dialog, 1995

BUS TOURS

Join us for one or both of these bus tours that will introduce you to surprising — and superb — examples of ancient Egyptian-style architecture in the Chicago area. Both tours are led by Michael Berger, an Egyptologist who is also manager of the University of Chicago's Language Faculty Research Center.

Egyptomania, Chicago-Style

Saturday 14 July

9:30 AM–4:00 PM

Get on board for a bus tour of Chicago as you've never seen it before! Join Egyptologist Michael Berger to discover how Egyptian art and design has influenced the look of architectural and historic sites throughout the city. Much of this influence relates to the discovery and excavation of King Tut's tomb in the 1920s, the archaeological event that gripped the world and resulted in an explosion of art and design in the Egyptian style. Urban architecture was one of the most fertile grounds for this "Egyptomania;" examples in Chicago range from the imposing terracotta pharaohs on the Reebie Storage and Moving Company building all the way to the sphinx in Graceland Cemetery and the actual piece from the Great Pyramid at Giza that is imbedded in the headquarters of *The Chicago Tribune*.

This day-long event begins with a slide presentation at the Oriental Institute, continues with the bus tour, and concludes with a return to the Institute. Coach bus transportation, handouts, and lunch at a Middle Eastern restaurant are included. There will be some walking, so please wear comfortable shoes and dress for the weather.

Fee: \$60* for members; \$65* for non-members.

Egyptomania Goes West

Saturday 4 August

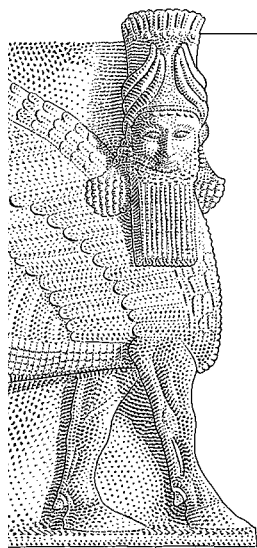
9:30 AM–4:00 PM

Join Egyptologist Michael Berger for a bus tour that "goes west" to view outstanding examples of Egyptian-style art and architecture in communities surrounding Chicago. Visit the little-known Egyptian Lacquer Manufacturing Company on Chicago's west side; tour Oak Park and Forest Park to see buildings and monuments that recreate the look of ancient Egyptian temples and tombs; and then travel to DeKalb, Illinois, for a private tour of the magnificent Egyptian Theater. Designed by architect Elmer F. Behrens, this 1920s movie palace is one of the nation's finest surviving examples of a theater with an ancient Egyptian theme.

This day-long event begins with an orientation at the Oriental Institute, continues with the tour, and concludes with a return to the Institute. Coach bus transportation, handouts, and a catered box lunch are included. There will be some walking, so please wear comfortable shoes and dress for the weather.

Fee: \$60* for Oriental Institute members; \$65* for non-members.

***Those who register for both bus tours at the same time will receive a \$10 discount for the package.**



Become an Oriental Institute Volunteer

Do you have an inquiring mind, a thirst for knowledge, and a willingness to commit time on a regular basis?

Explore the fascinating world of the ancient Near East!

Become a member of our friendly, dynamic volunteer corps.

Volunteers participate in a variety of ways:

- lead tours through the galleries
- work in the *Suq* (our bookstore and gift shop)
- assist in the Computer or Photography Labs
- provide support to faculty or staff members on special projects.

For further information call Cathy Dueñas or Terry Friedman at (773) 702-1845.



GALLERY TOURS

Noontime in Another Time

Wednesdays 12:00 NOON July and August

At 12:00 NOON on selected Wednesdays during July and August, visit us for special tours of the Joseph and Mary Grimshaw Egyptian Gallery or Persian Gallery. Join these free, half-hour explorations of gallery themes or topics, then gather for coffee and conversation with your museum guide. Lunch not provided, but you are welcome to bring your own. Pre-registration required. Call Museum Education at (773) 702-9507.

Wednesday 11 July

Treasures of the Oriental Institute

Mummies from ancient Egypt, a colossal statue of King Tut, and a hoard of golden treasure from ancient Persia are featured on this tour of highlights from the Oriental Institute Museum's Egyptian and Persian collections.

Wednesday 18 July

Mummies and Magic in Ancient Egypt

Don't miss this introduction to our fascinating exhibit on ancient Egyptian mummies, and the amulets, spells, and writings that Egyptians believed would ensure a safe journey to the afterlife.



Wednesday 25 July

Ancient Egyptian Gods and Goddesses

Depicted in a vast array of human, bird, animal, and even insect forms, the gods and goddesses of ancient Egypt played crucial roles in the lives of all the people. Discover Egypt's deities as ancient artists and sculptors portrayed them, and see animals that were elaborately mummified and entombed as sacred offerings to the gods.

Wednesday 1 August

Ancient Egyptian Hieroglyphs

Discover the origins and mysteries of this beautiful ancient script. See how the ancient Egyptians made hieroglyphs an integral part of their art and architecture and learn how to decipher some inscriptions on view in the Egyptian Gallery.

Wednesday 8 August

Glories and Grandeur: The Ancient Persian Empire

Explore the glories and grandeur of the ancient Persian capital of Persepolis, administrative center of an empire that stretched from Greece to Egypt to India until it was conquered in the fourth century BC by Alexander the Great.

SUMMER CAMP FOR KIDS

Be an Ancient Egyptian Artist

An Oriental Institute/Lill Street Art Center Summer Camp for Kids

Monday through Friday 6–10 August

9:00 AM–1:00 PM

Lill Street Art Center

1021 West Lill Street, Chicago IL 60614

Spend a week exploring the spectacular arts of ancient Egypt at this Oriental Institute/Lill Street Art Center Summer Camp for Kids. Participants will work with a variety of materials to create pottery, jewelry, and paintings like those found in the palaces — and tombs — of the pharaohs. Enjoy clay activities, metalworking, papermaking, and more! This camp includes a one-day visit to the Oriental Institute's Joseph and Mary Grimshaw Egyptian Gallery. For children ages 8–12. Pre-registration required.

Fee: \$165, Includes all materials and supplies, as well as round-trip transportation for the field trip from Lill Street Art Center to the Oriental Institute. To register: Call the Lill Street Art Center at (773) 477-6185.

ILLINOIS ARCHAEOLOGY AWARENESS MONTH

Special Showings of King Tut: The Face of Tutankhamun

Sundays 2, 9, 16, 23 September

1:30 PM

Breasted Hall

September is Illinois Archaeology Awareness Month. In conjunction with this statewide event, each Sunday in September will feature the screening of an episode from the four-part BBC series *King Tut: The Face of Tutankhamun*. This acclaimed series explores the worldwide impact made by the discovery of King Tut's tomb, which has been hailed as the greatest archaeological event of the century, or indeed of all times. Screenings are presented courtesy A&E Network.

THE ORIENTAL INSTITUTE AT THE 57TH STREET CHILDREN'S BOOK FAIR

Sunday 23 September

1:00–5:00 PM

57th Street between Kenwood and Kimbark, and Kimbark between 56th and 57th streets

Don't miss this free festival celebrating the wonderful world of children's books. At the Oriental Institute booth you're invited to make your own colorful version of an ancient-Egyptian-style book, complete with hieroglyphs. For additional information, call the Museum Education Office at (773) 702-9507.

NAW ROUZ

The Oriental Institute's celebration of *Naw Rouz* on Wednesday 28 March attracted more than 300 visitors for festivities co-sponsored by the Development and Museum Education Offices in collaboration with the Iranian Cultural Society, the Center for Middle Eastern Studies, and the Persian Cultural Society, a University of Chicago student organization. These festivities in honor of the Persian New Year included a superb buffet of traditional foods and a beautifully decorated *Haft Seen* table, all provided by the Iranian Cultural Society.

A special program in Breasted Hall included a lecture on *Naw Rouz* traditions by John Woods, Director of the Center for Middle Eastern Studies; a reading of Persian poetry by Heshmat Moayyad, Professor of Classical and Modern Persian Literature; and the world premiere screening of "Children of the Sun," a film on the history of central Iran by film maker Mansooreh Saboori. This event united both ancient times and contemporary traditions as it brought together Chicago's Iranian community, University faculty and staff and their families, and Oriental Institute members and friends from Hyde Park and throughout the city.



(left) Flowers, sweets, and a bowl of painted eggs are among the many items that symbolize spring and renewal on the Haft Seen table.

(bottom left) Film maker Mansooreh Saboori answers questions in Breasted Hall after the world premier showing of "Children of the Sun," her documentary film on ancient and contemporary Iran.

(below) Members of the Iranian Cultural Society join Heshmat Moayyad, Professor of Classical and Modern Persian Literature, at the Naw Rouz celebration.

(right) A member of the Iranian Cultural Society awaits visitors at the traditional Haft Seen table on view in the Persian Gallery.

(far right) Guests sample the fruits, vegetables, and assorted cheeses that were among the many delights featured at the buffet provided by the Iranian Cultural Society.

(bottom right) Hundreds of visitors enjoy the superb buffet, held in the Oriental Institute's West Gallery.



PERSIAN NEW YEAR



Photographs by Jean Grant



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News & Notes

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