



FAKES, PHONIES, AND FRAUDS

*IN THE EGYPTIAN
COLLECTION*



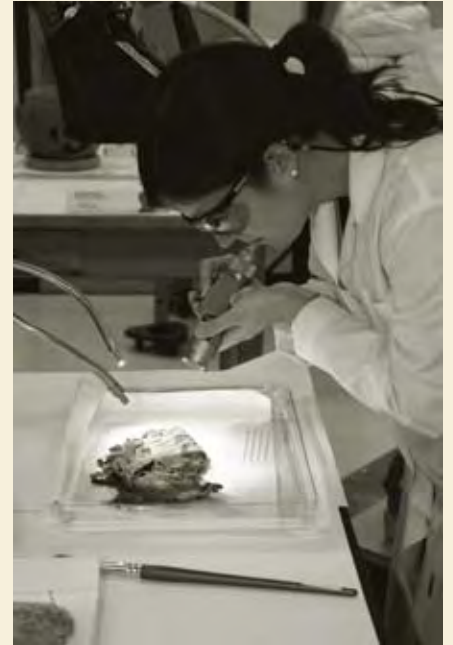
page 7

“DEATH RAYS,” X-RAYS, AND CONSERVATION

CONSERVATION LABORATORY RECEIVES GENEROUS GRANT FROM WOMEN’S BOARD

*NEW EQUIPMENT TO BE ACQUIRED BY
ORIENTAL INSTITUTE ALLOWS
BETTER CONSERVATION*

*Lasers Used to Clean
Ancient Objects*



page 3

EXTRA! SPECIAL INSERT

CHICAGO HOUSE BULLETIN OF THE EPIGRAPHIC SURVEY

*U.S. Secretary of State Condoleezza Rice visits Luxor;
meets with Chicago House Director Dr. Ray Johnson*

*Dewatering project on Luxor’s east bank
a success, says Johnson*



IN THIS ISSUE

| | |
|----------------------------------|------------|
| From the Director's Study | 2 |
| Conservation | 3 |
| Fakes in the Egyptian Collection | 7 |
| SAFE Tour | 10 |
| <i>Chicago House Bulletin</i> | Insert |
| Calendar of Events | 11 |
| Registration Form | 12 |
| Sunday Films | 13 |
| Members' Events | 14 |
| Adult Education Courses | 15 |
| Publications News | 16 |
| Travel Program | 18 |
| Suq Corner | Back Cover |

NEWS & NOTES

A Quarterly Publication of
The Oriental Institute,
printed exclusively as one of
the privileges of membership

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FROM THE DIRECTOR'S STUDY

As researchers attempting to reconstruct the civilizations of the ancient Near East, our efforts ultimately depend on "things" — the artifacts and texts that constitute the material record of the past. The challenge for all of us — whether museum visitors or researchers — is to somehow make that leap from the static data of material culture to understanding and appreciating the beautiful complexity of what these civilizations were like when they flourished as living, dynamic societies populated by real people. We can bridge that gap from material culture to the people who created the artifacts, but it requires imagination, technical skill, and a deep background knowledge of both the ancient world and of modern science.

The articles in this issue of *News & Notes* show just how complicated — and rewarding — it can be to work with different aspects of material culture.

The article by Oriental Institute conservators Laura D'Alessandro, Alison Whyte, and Monica Hudak emphasizes the fundamental importance of artifact conservation for scholarly research. The conservator has a heavy responsibility — that of cleaning and stabilizing fragile objects that are quite literally irreplaceable. They cannot afford to make mistakes in determining an artifact's constituent materials, in assessing the extent of damage or decay, and in deciding on a treatment plan that will stabilize the object without destroying the very thing they seek to save. We are fortunate in having access to the most advanced laser technology to clean the fragile clay tablets from Persepolis. Once Laura and her expert team have cleaned these priceless tablets, Professor Matthew Stolper and his colleagues can photograph, record, and read them — thereby giving the world a unique understanding of the Persian empire in 500 B.C. The laser (or "death ray") is playing a key role in bringing the past to life.

Emily Teeter's article provides a wonderful window into the shadowy world of fakes. Our inferences about the past are worthless if they are based on modern counterfeit objects. The detection of fakes is a major challenge for scholars and museum professionals. Drawing on a set of objects in the Institute's collections that supposedly derived from ancient Egypt, this article shows us the ways that researchers combine the fields of materials science, archaeology, and art history to find anachronisms — aspects of the object's character or appearance that simply do not fit with what we know of Egyptian material culture from reliable scientific excavations. I encourage everyone to view the display case in the Joseph and Mary Grimshaw Egyptian Gallery where Emily has exhibited these fakes, with accompanying text panels to explain how they were exposed as frauds.

Finally, this issue of *News & Notes* includes the 2007 *Chicago House Bulletin* — home to the Oriental Institute's Epigraphic Survey, based in Luxor, Egypt. The bulletin highlights the work of Ray Johnson and his colleagues in conserving the monuments of Luxor and Medinet Habu, while recording the magnificent inscriptions and reliefs that provide us with unique sources of information about religion, kingship, and politics in ancient Egypt.

Taken together, we can see the complex process of filtering out the fake and restoring the real that is necessary before we can gain a reliable understanding of ancient cultures.



Gil J. Stein

Gil J. Stein
Director, Oriental Institute

“DEATH RAYS,” X-RAYS, AND CONSERVATION OR NEW DIRECTIONS FOR THE CONSERVATION LABORATORY AT THE ORIENTAL INSTITUTE

Laura D’Alessandro, Alison Whyte, and Monica Hudak

As part of a science-based profession, conservators are always on the lookout for new technology and new equipment to help them perform their work. The conservation of artifacts must address not only the symptoms of a problem that are causing an object to be unstable, but also treat an underlying cause. The two very different types of equipment described here allow us to do both.

“DEATH RAYS” (COMPACT PHOENIX BY LYNTON LASERS)

Last spring, the Conservation Laboratory, together with Matthew Stolper, approached the Women’s Board of the University of Chicago for funds to purchase a very special cleaning device — a Class 4 laser — for use on the Persepolis Fortification tablets. As long as these tablets remain in Chicago, the Institute’s priority is to record as much of the collection as possible. High-resolution digital imaging of the Aramaic tablets, and the seal impressions on them, using two technologies (high-resolution, large-format scanning backs and polynomial texture mapping) has already begun. The Elamite texts will be imaged in the next phase of the process.

How the Laser Works

Using an infrared light source, the energy generated by the laser can effectively remove solid material, whether it is a lump of soil or

an insoluble crust. When the Women’s Board generously awarded the Institute funds to purchase the equipment and train the conservation staff in its use, the excitement generated by the news was immense. Affectionately referred to by various parties within the Institute as a “death-ray” machine, this equipment allows the conservation staff to carry out meticulous and cutting-edge techniques (pun intended) on objects within the collections. Its ini-

tial, primary purpose is the cleaning of the Persepolis Fortification tablets, which are in very poor condition. The clay bodies are crumbly and fragile, and the text, inscribed on the surface of the tablets, is often obscured by dirt and soil. Removing the soil from the fragile surface without altering or damaging the underlying text can be tricky. In many instances, the mechanical means available to conservators for this process — scalpels and sharpened sticks — limit the level of cleanliness that is possible. Often, an obscuring crust remains on the surface.

Preliminary tests indicate that the laser is unsurpassed at cleaning this last, critical layer of accretion on the surface or in the impressed strokes and incised areas of the clay tablets. The control permitted by these devices, both in the beam spot size and the depth of penetration of the laser beam, make them unique in the pantheon of conservation tools. By using a specific wavelength and pulse energy to convert the obscuring layer to plasma and dust, the soil layer is removed while leaving the clay body unaffected by the photon energy. The degree of clarity that can be achieved through laser cleaning cannot be duplicated by any other method now available. It allows exceptionally sharp, clear images of the texts and seals, critical for the short-term success of this project and the long-term study of the images once the tablets themselves are beyond the reach of scholars.



Figure 1. Alison Whyte, Assistant Conservator, tests the ability of the Class 4 laser to clean dark soil from the fragile surface of a textile excavated from Nubia



Figure 2. Laura D'Alessandro, Head of the Conservation Laboratory, cleans the surface of a heavily soiled plaster cast of a limestone relief (C205: plaster cast of limestone relief of Herihor before Amon. Egypt, Thebes; New Kingdom, Twentieth Dynasty)



Figure 3. Plaster cast C205 before laser-cleaning test

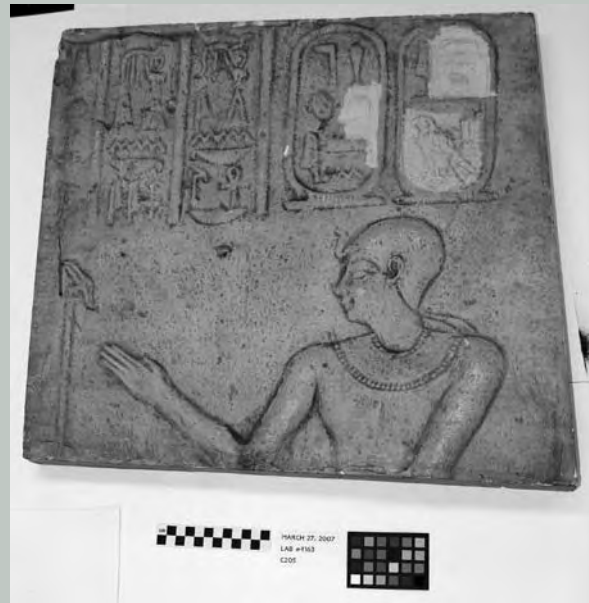


Figure 4. Plaster cast C205 after laser-cleaning tests

Safety Issues

The acquisition of a Class 4 laser will necessitate safety additions to the laboratory space and appropriate training for the conservation staff at the Conservation Centre, National Museums, Liverpool, England. Previous participants in this program include conservators from the Isabella Stewart Gardner Museum in Boston, and the Metropolitan Museum of Art in New York. The training will cover the science behind the laser-cleaning process and provide conservation staff with an in-depth understanding of the way the machine works so that it can be

safely used on the various materials within the Oriental Institute collection. Working with the Radiation Safety Office at the University of Chicago, we will acquire the necessary enclosure and warning lights to allow for safe use of the laser within the confines of the conservation laboratory.

Acquiring the laser now, to meet the needs of the Persepolis Fortification tablet project, will also have far-reaching long-term benefits. The laser device will become a valuable tool for Institute conservators, allowing for the treatment of objects in the Institute's collections that currently cannot be treated by more traditional methods. Conservation staff have tested the laser

device on a wide variety of materials — from Nubian textiles (fig.1) and plaster casts (figs. 2–4) to limestone reliefs and glazed ceramics. The ability to use the laser on the Oriental Institute's collections will extend the useful life of the laser system well beyond the immediate crisis of the Persepolis Fortification Archive project.

The laser cleaning device will be purchased in January 2008. With funding secure for the equipment needed to carry out the urgent treatment of the Persepolis tablets, the conservation staff can now begin looking to the future and ways in which it can better serve the Institute as a whole.

X-RAYS (HAND-HELD X-RAY FLUORESCENCE DEVICE)

An important component of any conservation treatment is the knowledge and understanding of the material from which an object is made. This information is critical to the successful treatment of the object and impacts not only our understanding of an object's historical context, but also its optimal storage and exhibit conditions. The conservation staff at the Oriental Institute have had access to the scanning electron microscope on campus for several years. With its amazing capabilities, our conservators have been able to identify raw materials and alteration products on a wide range of objects; however, a major limitation of the device is the fact that only very small objects can fit within its vacuum chamber. The majority of the objects we analyze must be sampled, and while the sample is very small, this is a serious drawback of the equipment. A device now in use in major conservation laboratories, both in this country and abroad, is the small but powerful hand-held x-ray fluorescence (XRF) machine.

Analysis by x-ray fluorescence has been around for many decades, but traditional equipment required special lead-lined rooms and other expensive retrofits and safety amendments.

The new device on the market, designed specifically for the art conservation profession, is a small, lightweight and highly portable machine which uses low-energy x-rays and provides highly accurate information about material composition. The device can be carried to the artifacts in the museum (figs. 5–7) or the objects can be brought to the laboratory and analyzed there. The device employs a low vacuum that allows it to work in the ambient air, thus avoiding the need for a vacuum chamber which would limit the size of the object able to be analyzed. X-ray fluorescence is a totally non-destructive technique. No sampling of any kind is required and the objects are neither altered nor marked in any way. The device works by bombarding a tiny area of the object's surface with a mix of x-rays and gamma rays and then reading the energy levels emitted by the material. Each element has a specific energy level that is unique to it

alone. This fact, coupled with knowledge of the physics behind how the detectors work, enable the user to very accurately identify the material under analysis.

With such a tool, conservation staff will literally be able to instantly identify materials within the collection and, in some cases, make corrections to erroneous identifications made in the past when less sophisticated methods were used. This information is of critical importance to researchers, scholars, and students alike. The hand-held XRF will also help in solving some of the mysteries of earlier treatments of the collection that date to a time before conservators were around to leave conservation records. Finding traces of some of the chemicals used in early restoration treatments or elements present in corrosion layers will aid the conservators in preserving and caring for the collections. Another key activity for the hand-held XRF is the testing of the organic materials within the collection for the presence of dangerous heavy metals, such as arsenic, that may have been applied decades ago as part of a preservation activity. These products were often used on organic col-



Figure 5. The hand-held XRF is used to analyze a glazed-brick lion from Babylon (OIM A7481: Neo-Babylonian period; 604–562 B.C.)

lections in an attempt to retard or discourage microbial and pest activity and it is only in recent times that the danger these chemicals pose to humans has been understood.

The acquisition of the hand-held XRF will also allow the conservation staff to share data and establish standards with other laboratories with the same equipment. As the databases grow, almost exponentially because of the ability to capture more data quickly and non-destructively, the study of ancient materials will be enriched.

The Conservation Laboratory hopes to pursue funding for this device in the next few months. The ability to take part in non-destructive testing, as permitted by the hand-held XRF, coupled with the lab's current access to the scanning electron microscope on campus, will be a huge step forward in the laboratory's ability to contribute not only to scholarship within the Institute, but to research in the broader international field as well.

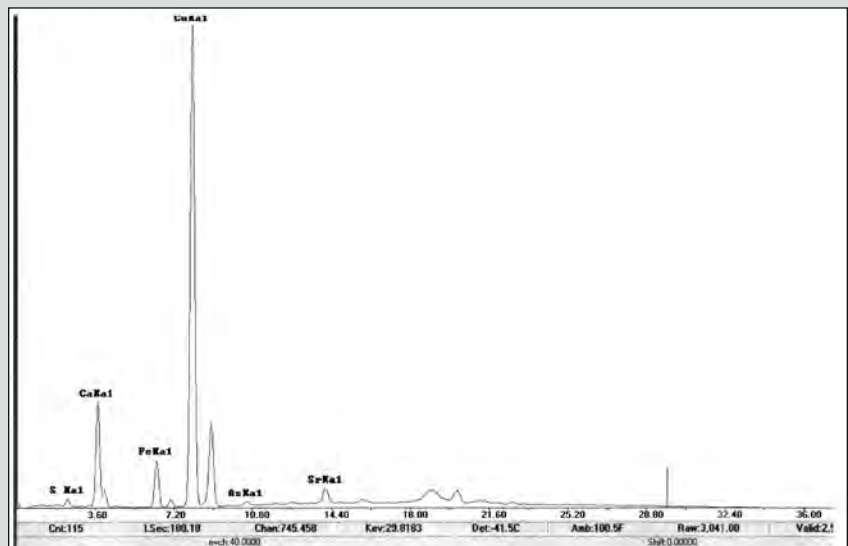


Figure 6. XRF analysis is carried out on a limestone column capital from Persepolis (OIM A24066; Achaemenid period; 486–465 B.C.)



Figure 7a. The hand-held XRF is used to analyze the blue pigment present on the surface of one of the Room 7 Reliefs from the Palace of Sargon II, Khorsabad, Iraq (OIM A11255; Neo-Assyrian period; 721–705 B.C.)

Figure 7b. A spectrum of elements identified by the XRF machine as being present in the blue pigment on the Room 7 Relief from the Palace of Sargon II, Khorsabad, Iraq (OIM A11255; Neo-Assyrian period; 721–705 B.C.). Elements found include copper, calcium, iron, and sulphur



FAKES, PHONIES, AND FRAUDS IN THE EGYPTIAN COLLECTION

Emily Teeter, Research Associate, Special Exhibits Coordinator

This November, the Oriental Institute joined the Chicago History Museum and the Newberry Library for “Fakes, Phonies, and Frauds,” a program that shows how fake artifacts and antiquities can be identified. Each museum presented some of their dubious objects. The Oriental Institute’s contribution included a small display of objects from the Egyptian collection that are on display in the Joseph and Mary Grimshaw Egyptian Gallery through the end of 2007.

Differentiating authentic artifacts from phony ones can be complicated, and, in some cases, even experts do not agree. There are a number of ways through which a forgery can be detected. One is the general style of the piece — does it resemble other known authentic pieces? To the untrained eye, it may seem as if the general appearance of Egyptian art did not vary significantly over thousands of years. However, there are definite styles and characteristics that argue for the authenticity of an object and also help pin-

point the period in which it was made. In contrast, objects that deviate too much from the appearance of known authentic examples are suspect.

Other clues may be supplied by materials and techniques. Is the object made of a type of stone or wood that was available to ancient Egyptian workmen? Do the marks left by tools match the types of tools used in ancient Egypt? For example, in ancient Egypt, inscriptions on metal were made by chasing (which creates a furrow) rather than engraving (which removes metal), a difference that is generally unknown to forgers. Inscriptions themselves are another good way of determining fakes. Some forgers assume that no one can actually read ancient Egyptian, and so fakes may be inscribed with meaningless signs that are easily detected by an expert.

Our collection, like all large collections, contains a few fakes. Each was unmasked for a different reason. A wood harp (OIM 13642, fig. 1), purchased in 1926–27 by James Henry Breasted from

local workers at Gourná in west Luxor, is a handsome piece that has been pictured in publications about ancient music and for many years was exhibited in the Oriental Institute Museum gallery.

One of the first clues that this harp is a forgery is that its size would make it impossible to play. In addition, the placement of the holes to secure the strings is unlike that seen on any other ancient harp. This fake was most probably copied from an illustration (fig. 2) that appeared in the popular book *Monuments d’Égypte*, published in 1845. Many of the odd aspects of the harp are the result of the forger failing to understand how Egyptian artists portrayed a three-dimensional object on a two-dimensional surface. For example, a large floral collar appears on both sides of the harp as if it were draped with two collars. However, the artist of the tomb painting was actually showing a single collar centered at the front of the harp, which, according to the conventions of Egyptian art, was shown frontally to the viewer.



Figure 1. Harp (OIM 13642), forgery, purchased in Luxor, 1926–27



Figure 2. Harpist from the tomb of Ramesses III, published in *Monuments d’Égypte* (1845)

Despite the obvious errors, the image has been copied very carefully. The scale patterns and floral motifs on the neck of the harp, the head with the double crown improbably located on the sounding board, and the protrusion of the harp beyond the head are exact copies of details shown in the illustration.

In some cases, experts cannot agree whether a piece is ancient or not. A good example is a limestone statue of Queen Ahmose Nofertari (OIM 13649, fig. 3) that was purchased in Luxor at the same time as the harp. The bust has been published in several books as an authentic example of early Eighteenth Dynasty (ca. 1525 B.C.) statuary. However, by the mid-1980s, scholars began to question its appearance, noting the suspiciously neat horizontal break through the chest and how the upper and lower sections of the statue were of slightly different sizes and of different colored stone.



Figure 3. Bust of Queen Ahmose Nofertari (OIM 13649), forgery, purchased in Luxor, 1926–27

At that time, it was suggested that the lower half of the statue was a modern forgery created to enhance the value of the authentic upper half. This was based on the inscription, which is located on the lower part of the statue and which contains a hieroglyph whose form is not contemporary with the purported date of the statue. The leopard-head ornament (missing its ears!) on the lower part is not otherwise worn by queens, and in any case, it was not worn with a scaled garment.

Today, the entire statue has been deemed a forgery. Features of the upper section that do not match other contemporary statues include the style of the wig, details of the beads in the collars, and the presence of the double-strand choker, a state award for valor that was not worn by women. The vacant gaze of the statue is known from other forgeries, including a statue of a man and woman in our collection (OIM 13653A–B) that was purchased along with the bust of Ahmose Nofertari. They are probably the work of the same forger.

Some fakes can be detected when an inscription that is characteristic of one type of object inappropriately turns up on another. Stamp seals, conical lumps of clay incised with a text, were used to impress personal names or titles into clay. A stamp seal in the exhibit (OIM 16882), however, bears a text that is not associated with that type of object. The brief formulaic text on its base refers to an official named Sa-Djhwety. The text is arranged in a distinctive compact format that is well known from its use on an entirely different type of object — a tapered clay “funerary cone” that was inserted into the facade of a tomb. The text that appears on examples of Sa-Djhwety’s funerary cones was published in an academic book that reproduced only the hieroglyphs, so the forger who copied it did not know that it should appear on a funerary cone rather than a name seal.



Figure 4. Magic wand (OIM 11208), forgery, purchased in Cairo, 1920

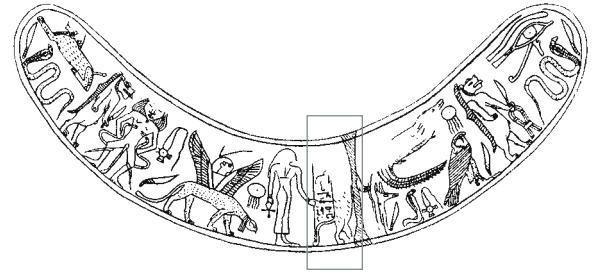


Figure 5. Magic wand, British Museum 18175, after F. Legg, “The Magic Ivories of the Middle Empire,” *Proceedings of the Society of Biblical Literature, Thirty-Fifth Session, 1905*, pl. 3. Note area of loss (in box)

Another interesting forgery in the Oriental Institute’s collection is a magic wand (OIM 11208, fig. 4). Wands were probably used to draw a circle of magic protection around a woman and her newborn child. Over 150 of these are known, and each is decorated with its own distinctive variation on the theme of protective animals called “Ahas,” or fighters who dispell evil. The scenes of protective animals and gods on this wand are so beautifully and convincingly rendered that at first glance one would not doubt its authenticity. However, as finely drawn as the motifs are, suspicions about its authenticity are raised by the fact that exactly the same decoration appears on a wand in the British Museum (BM 18175, fig. 5), suggesting that a forger used it as the model for the Chicago wand. That our wand is a copy is confirmed by an area of the British Museum wand that is damaged, leaving the forger without a clear pattern to copy (see fig. 5). The copyist did not understand that the traces around the damage were of a lion, and he erroneously duplicated a hippo figure with a crocodile on its back. The final tip-off that the Chicago wand is a forgery is the material — it is made of wood, whereas almost all real wands are made of ivory.



Figure 6.
Reserve head
(OIM 13944), forgery,
purchased in Cairo, 1929

Sometimes the material employed by a forger can provide a clue that the object is false. A brown quartzite head of a man (OIM 13944, fig. 6) is finely carved and finished. It was purchased in Cairo in 1929 from the dealer John Tano. The flat surface on the bottom of the neck indicates that this head was complete as is — it is not a fragment of a larger statue. Other examples of such sculptures, called “reserve heads,” are known, and all date from the Fourth Dynasty (ca. 2550 B.C.), but all are of limestone rather than quartzite. The face of the Chicago example is sculpted in beautiful and careful imitation of a reserve head. Although this example does not exactly match a known reserve head, the forger has carefully copied their characteristics, including deliberate mutilation which, for unknown reasons, appears on authentic examples. On the quartzite head, the left ear is missing and lines have been gouged on the back of the head in exact imitation of the damage seen on authentic reserve heads. The use of the wrong type of stone may be due to the forger working from black-and-white photographs

that did not accurately record the type of stone used for reserve heads.

Normally, an object that is recovered during supervised excavations is beyond any suspicion of authenticity. However, there are some exceptions. A fine statuette of Osiris (OIM 14292, fig. 7) was excavated by the Oriental Institute on November 20, 1927, at Medinet Habu. The type of stone, the fine finish of its surface, the facial features of the god, and the form of the god’s emblems are all characteristic of other known examples of art from the Twenty-sixth Dynasty (ca. 664–525 B.C.). However,

it is highly unlikely that another Osiris statue from the site (OIM 14290, fig. 8) is ancient. It was “excavated” at Medinet Habu and presented to the Field Director of the dig on December 1, 1927, eleven days after the discovery of the other

Osiris statuette. This figurine is, at best, a clumsy copy of the other. The awkwardness of the face, the poor finishing of the surface, the blockiness of the feet — which could not be copied from the authentic, legless statue — and also the fact that it was discovered so soon after the other, all strongly suggest it is a modern fake. At Medinet Habu, as was the custom in many excavations, bonuses were given to workmen who discovered significant objects. The forgery was probably produced by a local artisan and planted in the excavation trench by workers in anticipation of additional rewards. Since the object came from an official excavation, it was recorded along with the other real antiquities and added to the study collection of the Oriental Institute Museum.

Detecting forgeries is much like solving a riddle, piecing together different types of evidence to make a clear determination. As with some of the pieces in our little show, it is particularly satisfying



Figure 7. Osiris statue
(OIM 14292), excavated
at Medinet Habu, 1927



Figure 8. Osiris
(OIM 14290),
forgery, “excavated”
at Medinet Habu, 1927

SAFE/SAVING ANTIQUITIES FOR EVERYONE

Sunday, January 6

1:00–5:00 PM

The Oriental Institute

On Sunday, January 6, the non-profit organization SAFE/Saving Antiquities for Everyone offers Oriental Institute members and the general public a special event: two personal tours of the Oriental Institute Museum's incomparable collection by one of the world's great experts in Mesopotamian archaeology and civilization, Dr. Donny George Youkhanna.

Former Director General of the Iraqi Museums and former Chairman of the Iraq State Board of Antiquities and Heritage, Dr. Youkhanna witnessed firsthand the looting and destruction of the Iraq Museum following the collapse of Saddam Hussein's regime and has worked tirelessly to recover the thousands of priceless antiquities that have since gone missing. The author of two books, *Architecture of the Sixth Millennium B.C. in Tell Es-Sawwan* and *The Stone Industries in Tell Es-Sawwan*, Dr. Youkhanna has given presentations on the war-time condition of Iraqi archeological sites and museums at conferences, museums, and universities around the world. He left Iraq in 2006 and is presently Visiting Professor in the Department of Anthropology at Stony Brook University in New York.

The January 6 tour provides a unique, in-depth view of the Oriental Institute Museum's matchless collection of Mesopotamian artifacts. Dr. Youkhanna states,

“The scope and quality of the Oriental Institute material is the result of several pioneer excavation and research projects conducted by the Oriental Institute in Iraq such as the Jarmo project, excavations at Kish, Nippur, Khorsabad, Asmar, and the great surveys performed by Professor Robert McCormick Adams. We will discuss a range of topics, from the many insights into the complex societies of ancient Mesopotamia that the Institute's excavations have provided, to the division of the excavated material between the Institute and Iraq according to the Iraqi antiquities law. What separates the Institute from most other collections in the world is the fact that everything was acquired and assembled in a legal, ethical, and scholarly manner.”

Dr. Youkhanna also touches upon the invaluable service provided by the Oriental Institute after the looting of the Iraq Museum by placing all available photos of Iraq Museum material onto an Iraq Crisis Web site (<http://oi.uchicago.edu/OI/IRAQ/iraq.html>) to alert people to any looted artifacts that may be circulating in the antiquities market. A spirited round of questions and answers is anticipated.

The tour at the Oriental Institute is the latest in a series of guided tours of museum collections hosted by SAFE. SAFE tours reveal the many sacrifices that everyone suffers when ancient sites and monuments are looted and destroyed in the search for museum-quality artifacts, which feeds the global trade in illicit antiquities.

SAFE is a non-profit organization dedicated to preserving cultural heritage worldwide. Our mission is to raise public awareness about the irreversible damage that results from looting, smuggling, and trading illicit antiquities. For more information, visit us on the web at <http://www.savingantiquities.org>

ADVANCE TICKETS AVAILABLE UNTIL DECEMBER 15: \$35; \$10 for students with valid ID

AFTER DECEMBER 15: \$40; \$15 for students with valid ID.

Members of the Oriental Institute receive a \$10 discount.

Tickets can be reserved on <http://www.savingantiquities.org/whatwedosafetoursYoukhanna.php> or by mail:

SAFE
123 Town Square Place
Number 151
Jersey City, NJ 07310



Dr. Donny George Youkhanna. Photo courtesy of SAFE

WINTER 2008 CALENDAR

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

JANUARY

- 6 | SUNDAY** **Breaking Ground: The Story of the Oriental Institute**
Film
2:00 PM
See page 13 for details
- 9 | WEDNESDAY** **A New Picture of the Neolithic Revolution in the Near East**
Members' Lecture
7:00 PM
See page 14 for details
- 12 | SATURDAY** **Pharaoh's Menagerie: The Art and Science of Animals in Ancient Egypt**
Adult Education Course
Saturdays, January 12–March 1
10:00 AM–12 NOON
See page 15 for details
- 13 | SUNDAY** **The Potters of Hebron**
Film
2:00 PM
See page 13 for details
- 16 | WEDNESDAY** **Herodotus: Father of History, Father of Lies**
Adult Education Course
Wednesdays, January 16–March 5
7:00 PM–9:00 PM
See page 15 for details
- 20 | SUNDAY** **A Legend in the Taurus Mountains**
Film
2:00 PM
See page 13 for details
- 27 | SUNDAY** **Noah's Flood in Context: Legend or History?**
Film
2:00 PM
See page 13 for details

- 30 | WEDNESDAY** **"Lunchtime in Another Time" Gallery Tour**
European Cartographers and the Ottoman World, 1500–1750: Maps from the Collection of O. J. Sopranos
12:15 PM
See page 17 for details

FEBRUARY

- 3 | SUNDAY** **Nubia 64: Saving the Temples of Ancient Egypt**
Film
2:00 PM
See page 13 for details
- 4 | MONDAY** **Newberry Consort with the Venere Lute Quartet**
Special Concert
7:30 PM
See page 15 for details
- 6 | WEDNESDAY** **Anxious Egyptians: Personal Oracles as Indices of Anxieties in the Later Periods**
Members' Lecture
7:00 PM
See page 14 for details
- 10 | SUNDAY** **Nile: River of the Gods**
Film
2:00 PM
See page 13 for details
- 17 | SUNDAY** **The Sun Was the Only Witness**
Film
2:00 PM
See page 13 for details
- 23 | SATURDAY** **Awesome Ancient African Arts: A Festival for Families**
Family Event
1:00–4:30 PM
See page 17 for details
- 24 | SUNDAY** **The Mummies of the Heretics**
Film
2:00 PM
See page 13 for details

WINTER 2008 CALENDAR

MARCH

2 | SUNDAY

Cleopatra: Destiny's Queen

Film
2:00 PM
See page 19 for details

5 | WEDNESDAY

Excavations at Zincirli

Members' Lecture
7:00 PM
See page 14 for details

6 | THURSDAY

Cuisine and Cookery of the Near East

Persian Delights
7:00 PM
Noon O Kabab Restaurant
See page 17 for details

9 | SUNDAY

Cleopatra

Film
2:00 PM
See page 19 for details

16 | SUNDAY

Caesar and Cleopatra

Film
2:00 PM
See page 19 for details

23 | SUNDAY

Persepolis Recreated

Film
2:00 PM
See page 13 for details

30 | SUNDAY

Mysteries of the Holy Land

Film
2:00 PM
See page 13 for details



ADULT EDUCATION REGISTRATION FORM

| | MEMBERS | NON-MEMBERS | TOTAL |
|---|-------------|--------------------|-------|
| <input type="checkbox"/> Herodotus: Father of History, Father of Lies | _____ \$220 | _____ \$270 | _____ |
| <input type="checkbox"/> Pharaoh's Menagerie: The Art and Science of Animals in Ancient Egypt | _____ \$220 | _____ \$270 | _____ |
| <input type="checkbox"/> Persian Delights | _____ \$44 | _____ \$49 | _____ |
| <input type="checkbox"/> Newberry Consort with the Venere Lute Quartet | _____ \$20 | _____ \$24 | _____ |
| | | GRAND TOTAL | _____ |

I would like to become a member of the Oriental Institute. Enclosed is \$50 for an Annual Membership; \$40 for seniors, UC/UCH Faculty & Staff, and National Associates (persons living more than 100 miles from Chicago within the USA). **Please send a separate check for membership.**

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

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

Signature: _____

Name: _____

Address: _____ City/State/Zip: _____

Daytime phone: _____ E-mail: _____

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

REGISTRATION AND REFUND POLICY

For multi-session on-campus courses, a full refund will be granted to anyone who notifies us about his/her cancellation before the first class meeting. Those who cancel 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 granted unless the course is canceled by the Education Office. Failure to attend a class does not entitle a registrant to a refund. Some courses require a small materials fee to be paid at the first class meeting.

For single-session programs, no refunds will be granted, but if the Museum Education Office is notified of cancellation at least 48 hours before the program begins, a credit voucher will be issued for the full amount. With less than 48 hours notice, a voucher for the full amount, less a \$5 cancellation fee, will be issued. Credit vouchers can be used for any Oriental Institute single-session program for one full calendar year from the date on the voucher. Only those registered for classes may attend them. The Museum Education Office reserves the right to refuse to retain any student in any class at any time.

SUNDAY FILMS

Each Sunday afternoon, enjoy the best in documentary or feature films on the ancient Near East at the Oriental Institute. Films begin at 2:00 PM and are free. Unless otherwise noted, running times range from thirty to fifty minutes. Following the films, museum docents will be available in the galleries to answer questions about our exhibits.

Jan 6 *Breaking Ground: The Story of the Oriental Institute* (2004)

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

Jan 13 *The Potters of Hebron* (1976)

Hebron, located just south of Jerusalem, is one of the most ancient cities in the Middle East. This remarkable film documents the pottery workshops of Hebron, where craftspeople followed processes developed in antiquity to fashion earthenware water jars, called *zirs*, that have been in use from ancient times. Since this film was made, the shops have all but disappeared.

Jan 20 *A Legend in the Taurus Mountains* (2004)

Scholars had given up all hope of solving the mystery of Hittite hieroglyphs until the discovery of an ancient castle in Turkey's Taurus mountains helped them decipher this pictorial script. See how the site of the castle has now become the first open-air museum of its kind in Turkey.

Jan 27 *Noah's Flood in Context: Legend or History?* (2002)

This film uses satellite imagery, declassified intelligence photos, dramatic artwork, and archival footage to consider the scientific plausibility of the Old Testament story of Noah.

In February our film showings focus on ancient Egypt and Nubia in conjunction with African American Heritage Month.

Feb 3 *Nubia 64: Saving the Temples of Ancient Egypt* (1987)

This Cannes Film Festival Grand Prix-winning film presents the unprecedented international campaign to salvage and reconstruct ancient monuments in Egypt and Sudan that were threatened by the building of Egypt's Aswan Dam. View the race against time as archaeologists from around the world cooperate in a massive effort to save ancient temples and shrines from disappearing forever under the rising floodwaters.

Feb 10 *Nile: River of the Gods* (1994)

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

The following two films are episodes from Akhenaten and Nefertiti: Rulers of Egypt (2002), a series that explores the reign of the revolutionary pharaoh who replaced the Egyptian pantheon with a single deity, the sun-god Aten.

Feb 17 *The Sun Was the Only Witness* (2002)

Filmed on location in Egypt, the expert commentary and lavish reenactments in this episode bring Akhenaten's religious revolution dramatically to life.

Feb 24 *The Mummies of the Heretics* (2002)

After his death, Akhenaten was declared a heretic and efforts were made to erase all traces of his reign. This episode traces the nineteenth-century discovery of the pharaoh's famed city of Akhetaten (modern-day Amarna) and the search for the mummies of the heretic king and his queen, Nefertiti.

On selected Sundays during March, Women's History Month, we feature films about Cleopatra, ancient Egypt's most famous queen. Begin with a highly regarded documentary, then treat yourself to two classic Hollywood movies. (See page 19 for more information.)

Mar 2 *Cleopatra: Destiny's Queen* (1994)

Mar 9 *Cleopatra* (1932) 101 minutes

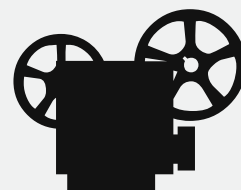
Mar 16 *Caesar and Cleopatra* (1946) 123 minutes

Mar 23 *Persepolis Recreated* (2004)

Discover the history and grandeur of Persepolis, a magnificent capitol of the great Persian empire from 520 B.C. until it was destroyed by Alexander the Great in 330 B.C. This production by Iranian filmmaker Farzin Rezaeian features spectacular reconstructions of the great palaces at Persepolis and explains their function in connection with the Persian New Year festival of Naw Rouz, which Iranian communities worldwide still celebrate at the spring equinox.

Mar 30 *Mysteries of the Holy Land* (1994)

From the award-winning *Archaeology* series produced by the Archaeological Institute of America, this film, hosted by John Rhys-Davies, investigates some of the best-kept secrets of Old Testament times.



MEMBERS' LECTURES

Lectures are held Wednesday evenings at 7:00 PM in Breasted Hall at the Oriental Institute. Lectures are free and open to the public with receptions to follow.

A NEW PICTURE OF THE NEOLITHIC REVOLUTION IN THE NEAR EAST

Harald Hauptmann, Heidelberg Academy of Sciences and Humanities

Wednesday, January 9

7:00 PM

Breasted Hall, Oriental Institute

Recent excavations in southeast Turkey have yielded new evidence about the cultures of the ancient Near East. Discoveries at sites such as Cayönü, Göbekli Tepe, and Nevali Cori have led archaeologists to reconsider the agricultural, religious, and urbanizing practices of ancient peoples in Neolithic Anatolia and Upper Mesopotamia. This lecture explores some of the earliest religious architecture ever discovered, demonstrates how interdisciplinary sciences help scholars to interpret ancient archaeological finds, and showcases some of the artifacts that force archaeologists to question the relationship between Neolithic religion, urbanization, and agriculture.

Co-sponsored by the Archaeological Institute of America.

HARALD HAUPTMANN of the Heidelberg Academy of Sciences has excavated extensively at Neolithic sites across Anatolia. He is Director of the Rock Carvings and Inscriptions along the Karakorum Highway Project of Heidelberg Academy of Sciences, which focuses on the documentation and conservation of petroglyphs and material culture along the ancient trade route from Pakistan to China.

ANXIOUS EGYPTIANS: PERSONAL ORACLES AS INDICES OF ANXIETIES IN THE LATER PERIODS

Terry Wilfong, University of Michigan

Wednesday, February 6

7:00 PM

Breasted Hall, Oriental Institute

It is difficult to imagine the ancient Egyptians as an anxious people — the images they presented of themselves reflect the untroubled serenity of a funerary relief. Of course, this is not a complete picture of the Egyptians, hints of whose fears, anxieties, and concerns can be seen in a variety of sources. During the later periods of Egyptian history, some elite Egyptians adopted the use of personal oracles to allay worries — and in doing so, they left us a remarkable window of insight into the fears (and aspirations) of their times.

TERRY WILFONG is Associate Professor of Egyptology at the University of Michigan. An alumnus of University of Chicago, Dr. Wilfong's research focuses on gender and women of Egypt in the Late Antique period. He has curated exhibits for the Kelsey Museum of Archaeology, University of Michigan and the Oriental Institute.

EXCAVATIONS AT ZINCIRLI

David Schloen, Oriental Institute

Wednesday, March 5

7:00 PM

Breasted Hall, Oriental Institute

Zincirli is a 40-hectare Bronze and Iron Age urban center located just east of the Amanus mountains in southeast Turkey. Early excavations revealed a long sequence of occupation in the Bronze Age and a flourishing city-state ruled by Luwian and Aramaean kings after the collapse of the Hittite empire. The Oriental Institute excavations at Zincirli investigate key research problems such as the Late Bronze to Iron Age transition, the ethno-linguistic dynamics of Neo-Hittite city-states, and Assyrian imperial administration. The data generated by the long-term excavations at Zincirli are significant contributions to our understanding of the social, political, and economic organization of this pivotal region in the Bronze and Iron Ages. This lecture is the first report on recent excavations at Zincirli and showcases the finds of the 2007 season.

DAVID SCHLOEN is Associate Professor of Syro-Palestinian Archaeology at the University of Chicago, specializing in the archaeology and socioeconomic history of the Bronze and Iron Age Levant. He has implemented the Online Cultural Heritage Research Environment (OCHRE) database, integrating archaeological and geographical data, ancient texts, and other aspects of cultural heritage as an aid to interdisciplinary research.

SAVE THE DATE

EXCAVATIONS AT EDFU, EGYPT

Nadine Moeller, Oriental Institute

Wednesday, April 2

7:00 PM

Breasted Hall, Oriental Institute



Temple at Edfu, Egypt

We are pleased to introduce Dr. Nadine Moeller as the newest member of the Oriental Institute faculty. Dr. Moeller earned her Ph.D. at Cambridge and is currently director of excavations at Tell Edfu, Egypt, one of the most important sites in the development of ancient Egyptian and Near Eastern civilization. In this lecture, Dr. Moeller presents not only the history of this site, but also recent developments in its excavation and research.

ADULT EDUCATION COURSES

The following two courses are co-sponsored by the Graham School of General Studies. Each course offers Teacher Recertification CPDUs from the Illinois State Board of Education. For more information, call Museum Education at (773) 702-9507.

HERODOTUS: FATHER OF HISTORY, FATHER OF LIES

Dennis Campbell

Wednesdays, January 16–March 5

7:00–9:00 PM

At the Oriental Institute

The Greek historian Herodotus is known as both the Father of History and the Father of Lies. His masterpiece, *History*, gives an account of the Mediterranean world up to the end of the Persian Wars, providing a vivid and at times imaginative description of the peoples and cultures not just of Greece, but also of Egypt, Mesopotamia, Persia, and beyond.

In this course we explore portions of Herodotus' *History* and attempt to cull fact from fiction. Wherever possible, we compare Herodotus' version of historical fact to actual primary sources. Selected class sessions include visits to the Oriental Institute Museum galleries to see art and artifacts from the ancient cultures Herodotus describes.

INSTRUCTOR: Dr. Dennis Campbell holds a Ph.D. in Hittitology from the University of Chicago's Department of Near Eastern Languages and Civilizations. He is a Research Associate with the Chicago Hittite Dictionary (CHD) project, primarily working with the dictionary's online version, the eCHD. His areas of interest are the peoples, cultures, and languages of Bronze Age Anatolia and Syria.

CPDUs: 16

REQUIRED TEXT:

Herodotus' *History* – any version is acceptable; the instructor recommends the translation by David Greene published by the University of Chicago Press, 1998.

This class meets at the Oriental Institute from 7:00 pm to 9:00 pm on Wednesday evenings beginning January 16 and continuing through March 5. Pre-registration is required.

SPECIAL CONCERT

THE NEWBERRY CONSORT WITH THE VENERE LUTE QUARTET

Monday, February 4

7:30 PM

Oriental Institute, Yelda Khorsabad Court

Join us for an extraordinary concert that will enchant the eye as well as the ear. This winter the Newberry Consort brings the Venere Lute Quartet to perform amidst the treasures of the Oriental Institute Museum. The Yelda Khorsabad Court is the magnificent backdrop for the magic of the lute ensemble sound as the Quartet uses exquisitely crafted versions of Renaissance lutes to present masterworks from the sixteenth and seventeenth centuries. This program is offered in conjunction with our special exhibit *European Cartographers and the Ottoman World, 1500–1750: Maps from the Collection of O. J. Sopranos*. A reception and exhibit viewing are included as part of this very special event.

TICKET PRICE: \$20 for Oriental Institute members and Friends of the Newberry Library; \$24 for non-members

PHARAOH'S MENAGERIE: THE ART AND SCIENCE OF ANIMALS IN ANCIENT EGYPT

Kate Grossman

Saturdays, January 12–March 1

10:00 AM–12:00 PM

At the Oriental Institute

Ancient Egyptian artists were keen observers of the natural world and of animals in particular. Although Egyptian art can often seem static and formal, animals were rendered with surprising joy and sensitivity. This attention to detail is preserved in the sculptures and paintings of tombs and temples, which depict a Nile Valley teeming with wildlife. Today, archaeologists have added to the knowledge gained from the artistic record by examining the bones of animals from ancient sites.

In this course, a combination of lectures, slide shows, readings, and laboratory visits introduce you to the animal world of ancient Egypt. Selected class sessions take place in the Zooarchaeology Laboratory of the Oriental Institute, where we examine some ancient specimens and discuss the ways that archaeologists interpret animal bones found at archaeological sites.

INSTRUCTOR: Kate Grossman is a graduate student in Near Eastern Archaeology in the Department of Near Eastern Languages and Civilizations at the University of Chicago. She has excavated at archaeological sites in Cyprus and Egypt. She is also the zooarchaeologist for two projects in Syria, the American Schools of Oriental Research expedition to Tell Qarqur, and the Oriental Institute expedition to Tell Hamoukar.

CPDUs: 16

REQUIRED TEXT:

Houlihan, Patrick. *Animal World of the Pharaohs*. London: Thames & Hudson, 1996.

RECOMMENDED TEXT:

Ikram, S. *Divine Creatures: Animal Mummies in Ancient Egypt*. Cairo: American University of Cairo Press, 2005.

This class meets at the Oriental Institute from 10:00 am to 12 noon on Saturday mornings beginning January 12 and continuing through March 1. Pre-registration is required.

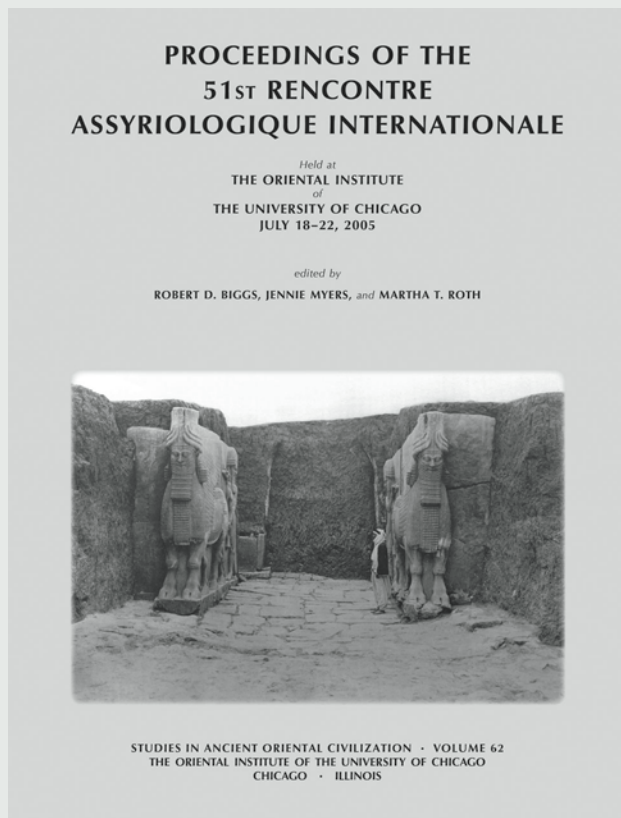
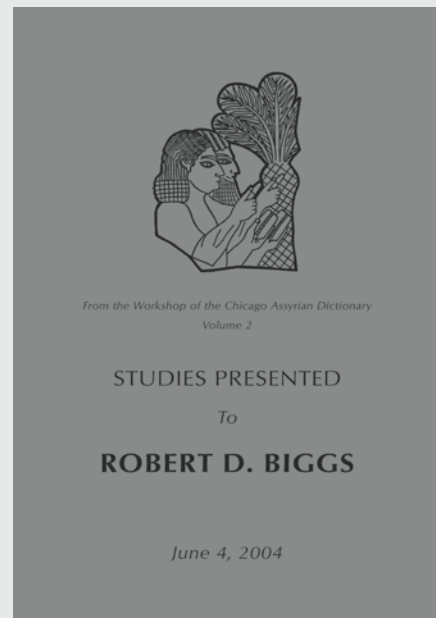
NEW FROM THE PUBLICATIONS OFFICE

JUST PUBLISHED

- *Studies in Semitic and Afroasiatic Linguistics Presented to Gene B. Gragg*
- *Studies Presented to Robert D. Biggs, June 4, 2004*

SOON TO BE PUBLISHED

- *Proceedings of the 51st Rencontre Assyriologique Internationale Held at the Oriental Institute of the University of Chicago, July 18-22, 2005*



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FAMILY EVENTS

DIGGING INTO HISTORY: A HANDS-ON ARCHAEOLOGY FAIR

Sponsored by the Archaeological Institute of America

Sunday, January 6

10:00 AM–3:00 PM

Hyatt Regency Chicago Hotel

151 East Wacker Drive

Chicago, IL 60601

Don't miss the Oriental Institute's booth at Digging into History: A Hands-on Archaeology Fair for parents, children, and educators, sponsored by the Archaeological Institute of America (AIA). As part of the AIA annual meeting being held this year in Chicago, the fair brings together archaeologists, field experts, museum educators — even a group of Roman Legionnaire reenactors in full costume — to engage and inspire youngsters with the excitement of encountering the past.

At the Oriental Institute booth, meet a mummy, recreate an ancient-style artifact, see our award-winning curriculum materials on ancient Egypt, Mesopotamia, and Nubia, and visit our online Teacher Resource Center.

\$5 per child, \$7 per adult; free for children age 3 and under. Payable at the door.

AWESOME ANCIENT AFRICAN ARTS: A FESTIVAL FOR FAMILIES

Saturday, February 23

1:00–4:30 PM

ORIENTAL INSTITUTE

FREE

Bring the whole family on an adventure to ancient Africa during a day filled with music, hands-on arts, and more! Tour the ancient Egyptian and Nubian galleries with docents on hand, enjoy self-guided treasure hunts throughout the day, and encounter the mysteries and wonders of ancient Africa with a full afternoon of special programs.

Explore ancient Egypt as you get up close and personal with a mummy, enjoy an award-winning children's film, and create your own ancient Egyptian-style art. Experience ancient Nubia as you meet artists recreating ancient arts processes and make your own versions of ancient Nubian art.

SPECIAL FEATURE AT 2:30 PM: Muntu Dance Theater will have the whole family dancing in the aisles or drumming with the musicians during a special celebration of African and African American dance. Don't miss this chance to join in the rhythm, music, and song with one of Chicago's most acclaimed dance companies!

GALLERY TOUR

"LUNCHTIME IN ANOTHER TIME"

EUROPEAN CARTOGRAPHERS AND THE OTTOMAN WORLD, 1500–1750: MAPS FROM THE COLLECTION OF O. J. SOPRANOS

Emily Teeter

Wednesday, January 30

12:15 PM

FREE

Meet in Museum Lobby

Spend your lunch break exploring another era as Emily Teeter, Coordinator of Special Exhibits, leads a guided tour highlighting the extraordinary maps on view in our special exhibit European Cartographers and the Ottoman World, 1500–1750: Maps from the Collection of O. J. Sopranos.

CULINARY EVENT

PERSIAN DELIGHTS

Thursday, March 6

7:00 PM

Meet at Noon O Kabab Restaurant

4661 North Kedzie Avenue

Chicago, IL 60625

The Oriental Institute continues its unique series of dining experiences focusing on the cuisine and cookery of the Middle East. Join us to expand your culinary knowledge and recipe repertoire at Noon O Kabab Restaurant, where chef and co-owner Mir Javad Naghavi and his sister Parvin invite you to savor traditional Persian dishes from the land that is now Iran. They also explain the preparation and history of each dish, moving your experience beyond dining to a discovery of the history and culture of their homeland.

Your full-course meal includes selected appetizers, an array of main dishes, dessert, and choice of beverage. The chef also shares some of his favorite recipes for you to try at home. Don't miss this evening at a restaurant the *Chicago Tribune* and *Chicago Reader* describe as one of the best Middle Eastern dining experiences in the city.

Street parking available

FEE: \$44 for Oriental Institute members; \$49 for non-members. Includes full meal, tax, gratuity, and recipes to take home. Cocktails available but not included. Pre-registration required.



TRAVEL PROGRAM

Only Four Spaces Remain — Register Today!

ON THE PATH OF THE Umayyads: FROM SYRIA TO SPAIN

April 18–May 5, 2008

Escorted by Dr. Clemens Reichel

In a journey of East meets West, we will explore the influence of Roman art and architecture on early Islamic empires and witness the enduring influence of the early caliphates on the Middle East and Europe. Join us as we travel through both Syria and Spain to discover early Islam's impact on ancient craft, culture, learning, and art.

LAND COST: \$7,495 (per person, double occupancy)

SINGLE SUPPLEMENT: \$995

AIR COST: \$2,100 per person in economy. *Cost is based on two round-trip flights: Chicago–Madrid (Iberia Airlines) and Madrid–Damascus (Syrian Air); subject to change.*

Contact the Oriental Institute Membership Office at (773) 834-9777 for inquiries, itinerary, and registration information, or visit <http://oi.uchicago.edu/getinvolved/member/travel.html>



Arches of the Mezquita. Cordoba, Spain

SAVE THE DATE

SPECIAL LECTURE

THE HELLENISTIC CAPITAL PERGAMON AND ITS HARBOUR CITY ELAIA: RECENT RESEARCH OF THE DEUTSCHES ARCHÄOLOGISCHES INSTITUT

Dr. Felix Pirson, First Director of the Deutsches Archäologisches Institut, Istanbul Section

Monday, January 7

6:00 PM

Breasted Hall

Gallery Reception to Follow

Sponsored by

THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO
THE DEUTSCHES ARCHÄOLOGISCHES INSTITUT

&

THE GERMAN CONSUL GENERAL



Consulate General
of the Federal Republic of Germany
Chicago



CLEOPATRA FILM FEST FOR WOMEN'S HISTORY MONTH

Discover ancient Egypt's most famous queen on select Sundays in March. Set the scene with a highly regarded documentary on Cleopatra, then treat yourself to two classic Hollywood movies about the legendary queen.

Sunday, March 2

2:00 PM

Cleopatra: Destiny's Queen (1994). This documentary from the A&E Biography series mixes rare footage with updated research and exclusive interviews to present a biographical portrait of Cleopatra that strives to separate myth from fact.

Sunday, March 16

2:00 PM

Caesar and Cleopatra (1946). Originally reviewed as "a lavish feast of movie-making" with a "cast of thousands," this classic George Bernard Shaw masterpiece features powerful performances by Vivien Leigh as Cleopatra and Claude Rains as Caesar. 123 minutes

Sunday, March 9

2:00 PM

Cleopatra (1932). This Cecil B. DeMille epic starring Claudette Colbert offers Oscar-winning action in spectacular and authentic settings. 101 minutes



Movie poster from Cecil B. DeMille's 1932 *Cleopatra*



NEW AT THE SUQ

TAKE THE MAGIC OF MAPS HOME WITH YOU!

Share the beauty of Ottoman-period maps with friends and family. Posters and note cards featuring images from the exhibit *European Cartographers and the Ottoman World, 1500-1750: Maps from the Collection of O. J. Sopranos* are on sale now at the Suq.

12" x 18" Posters

- "Constantinople" (SKU 9741)
- "Turcicvm Imperivm" (pictured; SKU 9742)

\$8.95 each; Members' price, \$8.05



Note Cards

Pack of ten
(blank inside;
two images)
\$7.65

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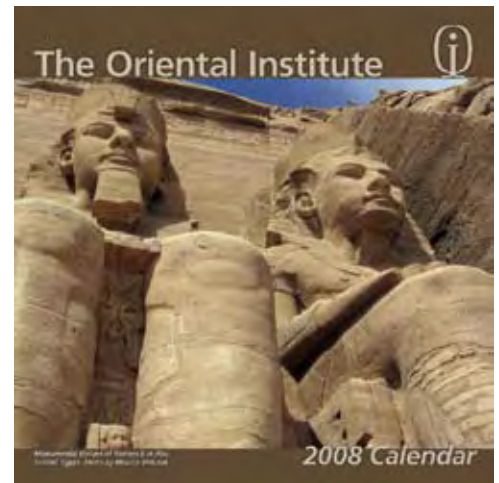
(773) 702-9514

THE SUQ CORNER

THE 2008 ORIENTAL INSTITUTE CALENDARS HAVE ARRIVED!

Featuring eight countries and over 3,000 years of Near and Middle Eastern history and culture, this full-size, full-color wall calendar features the photographs of Oriental Institute members, donors, faculty, and staff as they explored the Middle East through travel, fieldwork, and cultural study. Within the calendar you will find famous dates in archaeological and Oriental Institute history, as well as 2008 Oriental Institute lectures, programs, exhibit openings, and Suq sales. It's a great way to share your passion for the Near East with friends and loved ones!

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- Order by phone: (773) 702-9509, or by e-mail: oi-suq@uchicago.edu
- Fax or mail the order form below:



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