



*The*  
FACE *of*  
MERESAMUN



RECONSTRUCTION BY JOSHUA HARKER

INSIDE

- JAMES HENRY BREASTED AND THE IRAQ EXPEDITION
- ASSYRIAN STONE CARPET FROM KHORSABAD

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## NEWS & NOTES

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Cover: Reconstructed portrait of the mummy Meresamun, by  
Joshua Harker

## FROM THE DIRECTOR'S STUDY

The Oriental Institute draws much of its inspiration from broad, sweeping ideas, such as drawing together the textual and archaeological record in order to understand the origins of civilization in the Near East. But the realization of those abstract goals always comes back to the individual — whether a specific ancient person, whose life we can re-discover through our research, or a modern person who shapes and enriches our life as an intellectual community. This issue of *News & Notes* highlights two such parallel lives.

Our cover article by Emily Teeter brings us face to face with Meresamun, a singer in ancient Egypt, and subject of our current special exhibit in The Marshall and Doris Holleb Family Special Exhibits Gallery. The exhibit skillfully integrates archaeology, philology, and CT scans to help us understand Meresamun in the many facets of her identity as an Egyptian, as a high-ranking person in the temple of Amun, and as an individual. But nothing can bring us closer to Meresamun than actually seeing her face. Using advanced forensic science and computer technology combined with an artist's instinct, Joshua Harker and Michael Brassell have done just that. Through their meticulous reconstructions, we can finally see the contours of Meresamun's face, her hair, and her haunting eyes. This is not just gimmickry; the facial reconstruction reminds us forcefully that the beautiful painted coffin we see on display holds the remains of a person who once lived, breathed, and sang. Through Meresamun we can see both the extraordinary beauty of Egyptian civilization and a stunning example of how the Oriental Institute's research can enlighten us all by re-discovering the past and encouraging us to understand it in new and different ways.

We could not see the individuals of the ancient world without the support and interest of some extraordinary individuals in our own time. The article on the Oriental Institute's 90<sup>th</sup> Jubilee Gala highlights Rita Picken — this year's recipient of the Breasted Medallion. The Breasted Medallion is the highest honor that the Oriental Institute can give; it recognizes those people whose dedicated service has had a transformative effect on us all. Rita Picken has served for decades as a volunteer, a docent, a Life Member of our Visiting Committee, and cheerleader-in-chief for the Oriental Institute. Rita was the moving force whose generosity made possible the creation of The Robert F. Picken Family Nubia Gallery. And fittingly, Rita's support made possible the development of our *The Life of Meresamun: A Temple Singer in Ancient Egypt* exhibit. Rita Picken as an individual has done wonderful things. Thanks to Rita's efforts the Oriental Institute has been able explore both individuals such as Meresamun and the wonders of the larger civilizations in which they lived. These two parallel lives, separated by 2,800 years, have enriched us all.



Gil J. Stein

### Congratulations to Rita Picken, latest recipient of the James Henry Breasted Medallion!

See page 16 for more about our 90<sup>th</sup> Jubilee



Rita Picken, center, with previous medallion honorees Carlotta Maher, left, and Janet Helman. Photo by Kitty Picken



# JAMES HENRY BREASTED AND THE IRAQ EXPEDITION THE PEOPLE AND POLITICS OF THE 1935 DIVISION

*Karen Terras, Diyala Project Coordinator*



Figure 1. Oriental Institute excavation team at Tell Asmar, Iraq. The group of three, from left to right, are Thorkild Jacobsen, James Henry Breasted, and Henri Frankfort. Standing below, in pith helmet, is Captain Gordon P. Olley, pilot of the airplane used in filming the Oriental Institute documentary film, *The Human Adventure*. Photo by Rigmor Jacobsen, March 1, 1933

The Iraq Expedition of the Oriental Institute began its groundbreaking work in the Diyala region of Iraq in 1930. Oriental Institute Director James Henry Breasted and the Expedition Field Director Henri Frankfort (fig. 1) had a vision for this project that was unprecedented in both size (digs at Tell Asmar, Khafajah, Ishchali, and Tell Agrab) and methodology. Thorkild Jacobsen (Iraq Expedition Research Assistant and later Director of the Institute in 1946) explained the importance of this expedition to Mesopotamian archeology in a 1992 Members' Lecture:

The Institute's Iraq Expedition had to establish the series of pottery forms from Early Dynastic I down to Neo-Babylonian from scratch, and we did so. Cuneiform tablets were then published without any reference to findspot, if indeed one had been recorded. We began recording tablets at the dig with

the findspot and level and so were able to build up the series of rulers of Eshnunna<sup>1</sup> from the time of Hammurabi back into Ur III. We also introduced the baking of tablets in the field....

Cylinder seals were well known and appreciated for their beauty, but where an individual seal belonged in time was a mystery. Frankfort changed that and set up the sequence of styles through time, bringing order out of chaos. It is odd to think back and realize that there were then no Early Dynastic Periods... only a hazy dark age in which the Sumerians were supposed to have invaded the country. We established the period and its subdivisions with their characteristic features. Of particular interest was the establishing of the Sumerian temple plan.... We also established the plan of the larger temple complex.... Lastly, at the very end of our work in the Diyala Region we introduced the method of systematic surface survey and showed that by means of it one could recover the ancient system of rivers and canals, that is the system of settlement and ways of communication within which Mesopotamian history evolved.

If he sounds proud, he had reason to be. Of the 1,575 objects on display in The Edgar and Deborah Jannotta Mesopotamian Gallery, 463 — almost 30 percent — come from one of those four sites. This includes some of the Oriental Institute's most important pieces such as the Tell Asmar votive figurines (fig. 2)



Figure 2. Votive figurines from Tell Asmar (OIM numbers A12328–A12332). Photo by Victor J. Boswell, Jr.



Figure 3. The Bilalama seal.  
OIM A7468

(along with almost everything else in the “Objects from Temples” case) and the Bilalama cylinder seal (fig. 3).

Included in the massive corpus of materials from this expedition in the Oriental Institute Archives is the correspondence between James Henry Breasted and Henri Frankfort. These letters, numbering in the hundreds, provide a wealth of information including insights into individual personalities, historical events, changing political attitudes, and issues regarding Iraq’s antiquities. The 1935 division of objects at Khafaje is an exemplary story that shows how difficult it can be for archeologists not to become involved in or affected by the politics of the country in which they are working.

To fully understand what happened in 1935, we must go back five years and take a look at what became known as the “Cooke-Starr Incident.” R. S. Cooke followed Gertrude Bell as Iraq’s honorary Director of Antiquities. After his term was over, Henri Frankfort hired him to direct the building of the dig house at Tell Asmar. He was, however, unable to finish. In a May 22, 1930, letter to Frankfort, Cooke says,

I am very sorry to have to tell you that I will not be able to stay out here and

see your building completed. I must leave this country as soon as possible and as I shall be coming to Britain, I shall hope to see you there and put you in possession of the facts.

He had been accused of smuggling stolen antiquities. While the facts are still difficult to determine, the effect of this incident is not. Mr. Cooke left a lasting impression in Iraq, providing ammunition for the rising nationalist opposition to the export of antiquities.

The official response appeared in the *Baghdad Times*, June 13, 1930:

“Whereas Mr. Cooke has obtained, upon the expiration of the term of his service in the Iraq Government, an agency for dealing in antiquities in Iraq, the Government found it necessary that he should be expelled from Iraq in view of the post he was occupying in Government. He was, accordingly, instructed to leave Iraq forthwith.”

However, in an atmosphere of rising national pride, other Iraqi newspapers took a harsher view:

“Are the antiquities of the country to be stolen bit by bit?” (*Al Istaghal*, 7 Muharram 1349 A.H.)

“...still the incident of the smuggling traced to Mr. Cooke compels us to bear a thousand considerations in mind, and we regret very much the state of our valuable antiquities and the dangers that surround them and the small part the land has of them.” (*Al Iraq*, 18 Muharram, 1349 A.H.)

“These measures and arrangements are all recent. But in any case they bring no good augury and no security for the treasures of our ancestors and forefathers from the activities of covetous and mischievous hands.” (*ibid.*)

Cooke’s association with the Iraq Expedition, although only as a building contractor, was to haunt the excavators for years to come. On March 28, 1934, Frankfort wrote to Breasted describing “... an incident which is significant for the spirit in Iraq.” He and his wife had been pulled over by police and forced to unpack all their belongings “... under the suspicion that we were smuggling antiquities out of the country. I am afraid that R. S. Cooke’s conduct makes it difficult

for us to protest as vigorously as we should....”

Frankfort was upset but Breasted’s response on April 17 was sympathetic to both sides:

I have been much interested in your letter of March 28 with a report on the unhappy incident which met you as you were leaving Iraq. I fear it will take a long and persistent campaign of education on our part before we can arouse any feeling of confidence toward us among the Iraqis. But as you have noted, Mr. Cooke’s record has furnished obvious reasons why the Iraqis do not trust us Occidentals. Probably you or I in the Oriental’s position, after contemplating Cooke’s conduct, would feel very much as the Iraqis do.

Iraq had achieved independence in October 1932. In 1934, Sati’ (Saty) al-Husri was appointed Director of Antiquities, the first Arab to hold that position.<sup>2</sup> Al-Husri was considered one of the leaders of the nationalist movement, and he saw the Iraq Museum as a visible symbol of Arab nationalism.

Al-Husri intended to follow the 1924 Antiquities Law (drafted by Gertrude Bell) to the letter. This included invoking, for the first time, Article 22, which gave the Director the right to exclude from the division any artifact thought to be “...needed for the scientific completeness of the Iraq Museum.” Prior to this, divisions had been made on a 50/50 basis and Article 22 had been ignored. The first time the Article was applied was at the 1935 division at the Oriental Institute site of Khafajah. Not well versed in Mesopotamian antiquities, al-Husri brought Julius Jordan, the former Director of Antiquities, as an advisor. What happened is described in remarkable detail by Henri Frankfort in a letter to James Henry Breasted dated February 21, 1935:

The actual course of events was as follows: Saty came here with Jordan and with the Assistant Curator of the Museum; he called in our Inspector, had a general look round and then asked me to leave, while he had a conference with his colleagues. I was only called back after about three quarters of an hour and then found that there was a very tense



atmosphere; it was obvious that a fight had been going on between Saty and Jordan.

Nevertheless, our seventeen best objects had been put on one side and I was told that the division of the remainder could start.

The ensuing conversation ran as follows:

- Myself: What about those seventeen objects?
- Saty: They are for the Iraq Museum.
- HF: That seems to me illegal, since we are entitled to a representative share of our finds.
- S: Only as far as possible, only as far as possible. And the law states expressly that the Director must first select those objects which are needed for the Museum.
- HF: The bull's head, for instance, is surely not needed in Baghdad — you have nine from Ur.
- S: There is a great difference with this one, not only a difference, but a great difference.
- HF: At this rate you will not see more than one or two expeditions in Iraq in the future, if any come at all.
- S: Oh no, they will come. They will come when the depression is over. You retain the honour of having discovered the objects.

HF: I am legally powerless at the moment, but I shall report at once to Chicago. I have warned you of the results. This division will be watched by all my colleagues.

Al-Husri's division, although legal, had come as a complete surprise, and sending Frankfort from the room was, perhaps, not the most diplomatic way of handling the division. There ensued a flurry of letters and telegrams between Breasted and Frankfort (fig. 4). Tentative plans were immediately made for moving the Institute's expedition to a site in the Khabur Valley in Syria. Frankfort expressed the fear that if all foreign expeditions left Iraq "...illicit digging, which is at the moment almost extinct will rise again to its former level." Paul Knabenshue, the American Council General, began talks with Nuri al-Said, the Foreign Minister, in an effort to resolve the issue. It was decided that a re-division would set a bad precedent for following divisions of other expeditions. On March 7, Frankfort sent a telegram to Breasted:

AMERICAN MINISTER (S) IS TELEGRAPHING ABSOLUTELY FINAL CON-  
CESSION OF IRAQ OBTAINED BY HIGH  
PRESSURE. BELIEVE (THAT) PROMISE  
(S) (TO) WILL BE DULY HONORED.

RECOMMEND (S) ACCEPTING UNLESS  
YOU WANT TO STOP WORK HERE FOR  
VERY MANY YEAR (S)...

After some days had passed, the initial shock of the circumstances of the division had worn off and Frankfort gave Breasted a revised view of the situation:

To return to the Law, there is no doubt that its wording justifies the action taken by Saty, and it is even known that Gertrude Bell intended indeed that the Iraq Museum should be completed in the first place.... The case of foreign archaeologists has been definitely spoilt by Cooke's smuggling, and there is no denying that we are extremely unpopular with the public and the press.

He goes on to describe Sati as a man of "undoubted integrity" and states, "... unless you want to stop work here for a very long time indeed, we simply have to accept the situation as it is."

The compromise was confirmed in writing by al-Husri on March 6, 1935:

Following our conversation of this morning, may I confirm in writing the following points:

1. After an in-depth study I have maintained my conviction that the objects put outside of the division are necessary to complete the collection of the museum.
2. During the division of the antiquities which would be discovered next year, I would not lose sight of the results of the excavations of this year.
3. In the project of law which will be presented shortly<sup>3</sup> I'm going to insert a provisional article providing that the division of the antiquities which will be discovered by the archeological missions that have continued their excavations this year will be made after the clauses of the current law over the next two years.
4. In order to give you the proof of our good will of collaboration I offer to present you with a gift of one of the calf heads<sup>4</sup> discovered at Ur, which will be able to give an idea (to the visitors of the museum of your institute) of the head discovered at Khafaje."<sup>5</sup>

The compromise was accepted. Breasted observed, "...the mischief wrought by Cooke is almost beyond repair. I am glad we have not broken with the Iraq Government, but I could not accept the

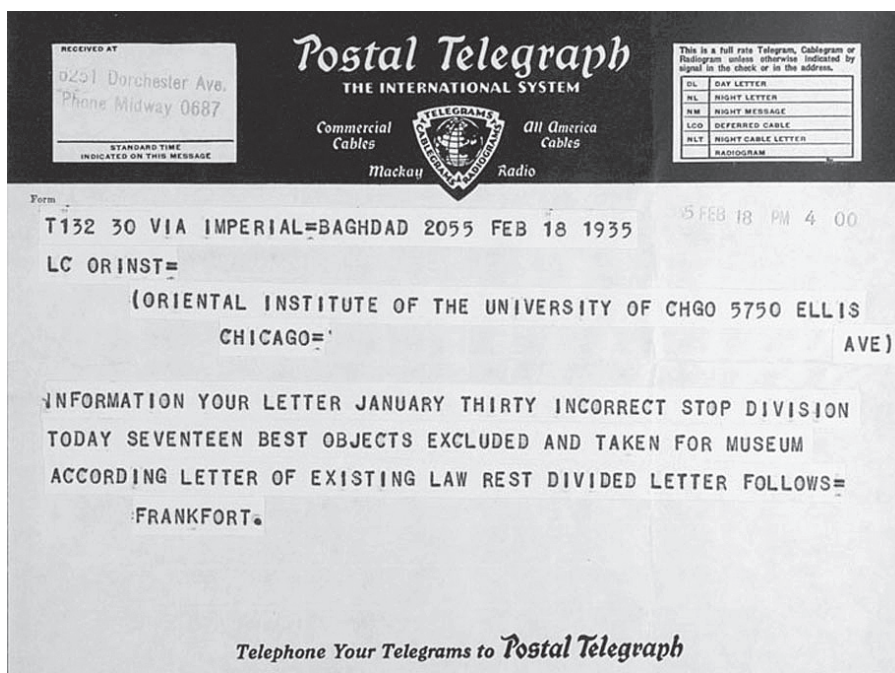


Figure 4. Telegraph from Henri Frankfort to James Henry Breasted reporting the results of the division



Figure 5. View of right side of the bull's head from Ur. Register no. U.17887a (OIM A17205). Photo by Anna Ressman



Figure 6. View of left side of the bull's head from Ur (OIM A17205). Photo by Anna Ressman



Figure 7. Underside of the bull's head from Ur. Photo by Karen Terras

division without protest. I am very much pleased that we have the Ur bull's head."

Did Cooke's "mischief" result in the Oriental Institute receiving the Ur bull's head (figs. 5–6) that Breasted was so pleased to have? It was seventy-four years ago and not all objects brought back by the Iraq Expedition were published. Any number of things could have happened to it. The Oriental Institute staff was immediately able to locate the object in Museum Storage. It was a thrill to see the bull's head, knowing that few, if any, people had seen it in decades and knowing the important role it had played in this story.

The copper head of a young bull (OIM A17205, ca. 5.5" from ear to ear and 4.5" from top of head to muzzle) is the only artifact from C. Leonard Woolley's excavations at Ur in the Oriental Institute's collection and will soon be on display in The Edgar and Deborah Jannotta Mesopotamian Gallery. It is published in Woolley's *The Royal Cemetery*, volume 2 in the *Ur Excavations* series, and described there as one of five similar First Dynasty (ca. 2500–2350 BC) heads found in a hollow

in the foundations of a wall that ran over the edge of a shaft that led to multiple graves. These First Dynasty heads had been buried one on top of the other. The vertical "peg" of copper inside may have been used for attachment (fig. 7), possibly to a piece of furniture. It is also similar in size, style, and date to a frieze of young bulls' heads that decorated the Temple of Nin-Khursag at Al-'Ubaid. There, the cast heads were attached to bodies done in relief and covered with sheets of copper.

The Oriental Institute's tradition of pioneering innovation continues today. The Diyala Project (directed by Clemens Reichel) will publish electronically all the material for the seven years (1930–1937) of the Iraq Expedition in a searchable database. This will include object photos, diaries, daybooks, plans, field registers, drawings, and all the correspondence, which will be available to anyone with Internet access. There are many more discoveries to be made and you won't have to travel to another country to make them. You won't even have to leave your home.



Thanks to: Helen McDonald, Susan Allison, Geoff Emberling, John Larson, Chris Woods, Clemens Reichel, McGuire Gibson, Katharyn Hanson, Laura DAlessandro, and Jean Evans.

#### NOTES

<sup>1</sup> Tell Asmar.

<sup>2</sup> Prior Directors of Antiquities: Gertrude Bell (British), Richard Cooke (British), Sydney Smith (British), and Julius Jordan (German).

<sup>3</sup> Plans were being made to write a new antiquities law that was rumored to forbid the export of any antiquities from Iraq.

<sup>4</sup> Although the object is referred to as a "bull's head" in the correspondence, al-Husri was more accurate when he referred to it as a "tête de veau" because it is actually a young bull with budding horns.

<sup>5</sup> Thanks to François Gaudard for translating this letter from the original French.

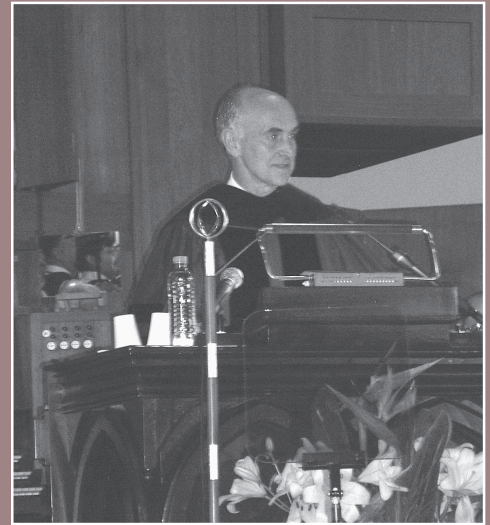


# PETER DORMAN INAUGURATED AS PRESIDENT OF THE AMERICAN UNIVERSITY OF BEIRUT

On May 4, Peter Dorman, former Chair of the Department of Near Eastern Languages and Civilizations and Professor of Egyptology at the Oriental Institute, was formally installed as the fifteenth president of the American University of Beirut. His inaugural address stressed his three priorities for the future: the empowerment of faculty through research, increased diversity among the student body, and the cultivation of a responsive campus community. The American University of Beirut was founded by Dorman's great-great grandfather Daniel Bliss. We wish Peter and his wife Kathy the very best in their new home.



Peter Dorman being congratulated by Thomas Morris, Chair of the Board of Trustees of the American University of Beirut. The inauguration was held in the historic Assembly Hall on campus



Peter Dorman giving his inaugural address. Standing before the podium is the newly designed university mace made of 7,000-year-old cedar from Lebanon topped with a stylized flame

## NEW TITLE FROM THE PUBLICATIONS OFFICE

**The Foundations of Research and Regional Survey in the Tsaghkahovit Plain, Armenia  
The Archaeology and Geography of Ancient Transcaucasian Societies, Volume 1**

**Adam T. Smith, Ruben S. Badalyan, and Pavel Avetisyan**

Oriental Institute Publications 134. 2009

Pp. xlvii + 410; 72 figures, 82 plates, 7 tables. \$90 (Members receive a 20% discount)

Until recently, the South Caucasus was a virtual *terra incognita* on Western archaeological maps of southwest Asia. The conspicuous absence of marked places — of site names, toponyms, and topography — gave the impression of a region distant, unknown, and vacant. The Joint American-Armenian Project for the Archaeology and Geography of Ancient Transcaucasian Societies (Project ArAGATS) was founded in 1998 to explore this terrain. The investigations were guided by two overarching goals: to illuminate the social and political transformations central to the region's unique (pre-)history and to explore the broader intellectual implications of collaboration between the rich archaeological traditions of Armenia (former U.S.S.R.) and the United States.

This volume provides the first encompassing report on the ongoing studies of Project ArAGATS, detailing the general context of contemporary archaeological research in the South Caucasus as well as the specific context of regional investigations in the Tsaghkahovit Plain of central Armenia. The book also offers the complete results of the regional investigations in the Tsaghkahovit Plain, including the findings of the first systematic pedestrian survey ever conducted in the Caucasus.

To order, contact the David Brown Book Company/Oxbow Books at [oxbowbooks.com](http://oxbowbooks.com) or visit <http://oi.uchicago.edu/research/pubs/catalog/oip/oip134.html>

THE FOUNDATIONS OF RESEARCH AND  
REGIONAL SURVEY IN THE  
TSAGHKAHOVIT PLAIN, ARMENIA

by  
ADAM T. SMITH  
RUBEN S. BADALYAN  
and  
PAVEL AVETISYAN  
with contributions by  
ALAN GREENE and LEAH MINC



THE ARCHAEOLOGY AND GEOGRAPHY OF ANCIENT  
TRANSCAUCASIAN SOCIETIES, VOLUME 1

THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO  
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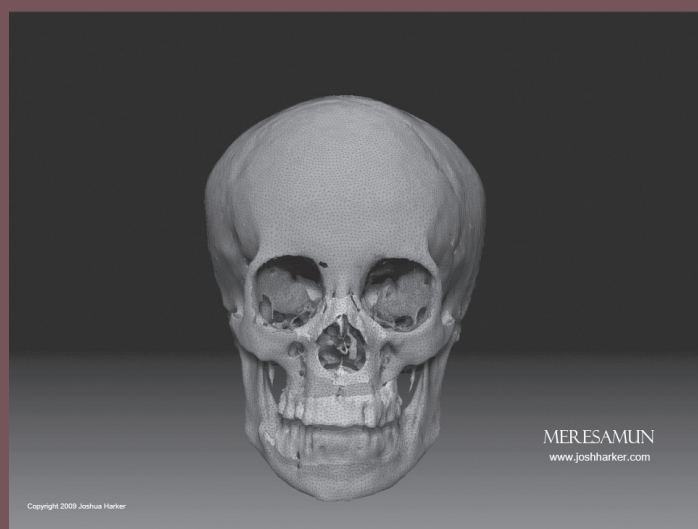
# FACE TO FACE WITH MERESAMUN

*Emily Teeter, Coordinator of Special Exhibits*

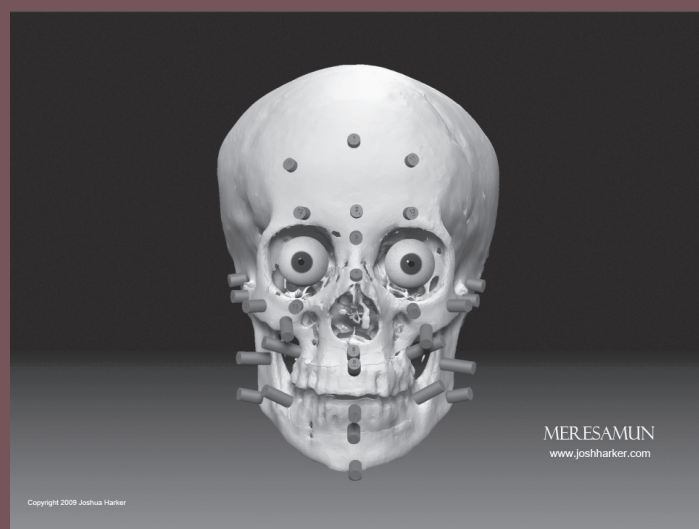
One of the major goals of the Oriental Institute Museum Special Exhibit *The Life of Meresamun: A Temple Singer in Ancient Egypt* (see *News & Notes* no. 201) is to bring the past to life by viewing ancient Egypt through the eyes of a single individual — the temple singer Meresamun. To really get to know her, we commissioned facial reconstructions employing two different techniques as a way of comparing the results.

The computer-generated images below and at right are the work of Joshua Harker, a Chicago artist and sculptor who specializes in historical and archaeological digital forensic reconstructions. He recreated Meresamun using the Gatliff-Snow American Tissue Depth Marker Method. Starting with a three-dimensional image of the skull created from CT scans, he superimposed layers of fat and muscle to build up Meresamun's

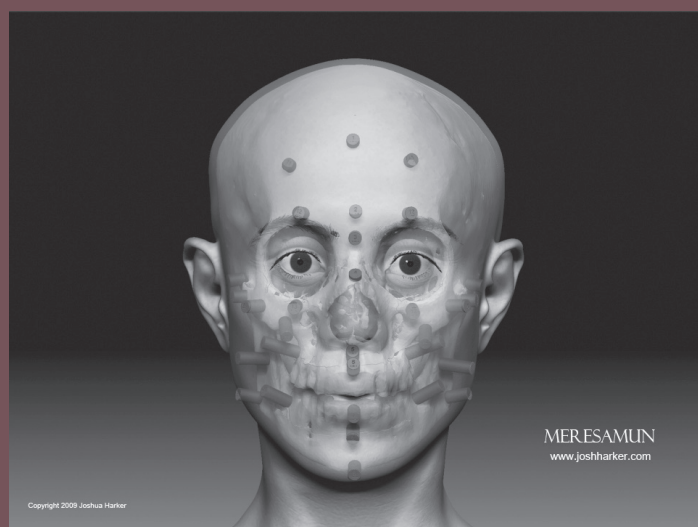
appearance. Normally this process starts with a physical reproduction of a skull milled from CT scans. However, Harker is a leader in a digital process that bypasses the physical reconstruction. He commented, "The groundbreaking detail of the Meresamun CT scans offers a unique opportunity for visualizing her. I am grateful to have had the opportunity to give her a face."



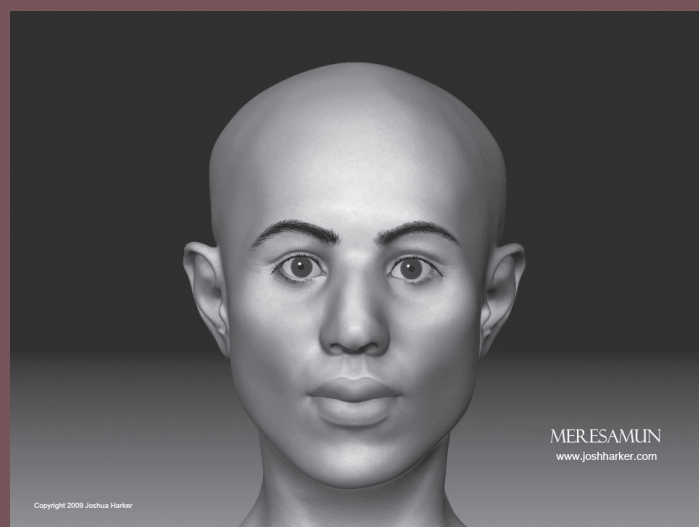
Harker began the reconstruction by merging different CT scans to obtain the clearest and most informative areas of the teeth, eye orbits, and nasal cavity



Using standard measurements of tissue depth, Harker marked the thickness of soft tissue on the head and face. With that "map," he started to rebuild Meresamun's face

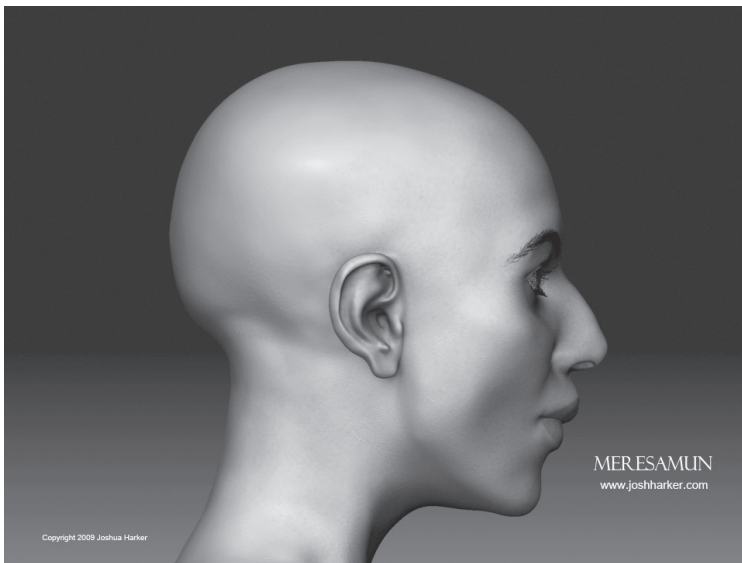


Using facial muscle anatomy as a reference, Harker built up the surface of the face to the tissue depth markers, thereby restoring the contours of Meresamun's face

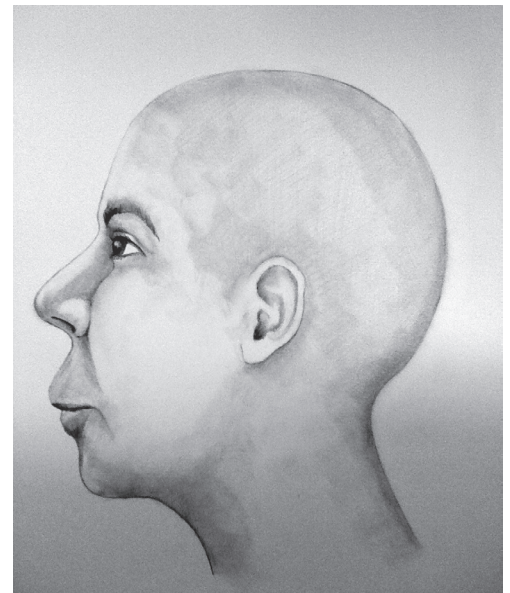


The face of Meresamun





The shape, width, and length of the nose, the lips, eyebrows and eyes were all determined by the architecture of the skull



Michael Brassell's reconstruction of the profile of Meresamun



Hair and makeup complete the look

The paintings, shown at the right, are the work of Michael Brassell, a forensic artist on the staff of the National Missing and Unidentified Persons System (NamUs). He is a formally trained artist who has also been trained in forensic facial imaging by the Federal Bureau of Investigation. He is certified in computerized forensic facial imaging and he is a member of the International Association of Identification. Mr. Brassell serves as a forensic artist for the National Missing and Unidentified Person System in conjunction with the Maryland State Police Missing Persons Unit. He wrote, "If this was a homicide case I would almost go as far to guarantee a hit on the profile drawing."

The similarities between the two reconstructions (the narrow chin, high cheek bones, small mouth, and prominent nose) suggest that both techniques have created a reliable portrait of Meresamun. The Oriental Institute extends our sincere thanks to Mr. Harker and Mr. Brassell for their expertise.



Mr. Brassell's reconstruction of Meresamun with hair, makeup, and jewelry

For a video documenting Mr. Harker's reconstruction of the face of Meresamun, go to <http://oi.uchicago.edu/museum/special/meresamun/>

## SUNDAY FILMS

Each Sunday afternoon, enjoy the best in documentary and feature films on the ancient Near East. These free showings begin at 2:00 PM and are presented in either Breasted Hall or the LaSalle Banks Education Center. Unless otherwise noted, films run approximately 30–50 minutes. Following the film, docents will be available in the galleries to answer your questions.

*This summer, Breasted Hall will be undergoing renovation in late July and August. During that time our films will be shown using the new projection system recently installed in the remodeled LaSalle Banks Education Room in the lower level of the Oriental Institute.*

### June 21 *The Dark Lords of Hattusha* (2006)

This BBC film introduces the Hittites, a people who arose in ancient Turkey more than 3,000 years ago and built an empire that rivaled those of Egypt and Babylon. Then, just as it was at the height of its power, this great empire vanished. Now archaeologists have rediscovered Hattusha, the long-lost Hittite capital, unearthing one of the most astonishing and ingenious cities of the ancient world.

### June 28 *The Bible's Buried Secrets* (2008)

A powerful intersection of science, scholarship, and scripture, this landmark new documentary from the PBS NOVA series presents the latest in archaeological scholarship and explores some of the biggest questions in biblical studies: Where did the ancient Israelites come from? Who wrote the Hebrew Bible, when, and why? How did the worship of one God — the foundation of modern Judaism, Christianity, and Islam — emerge? 110 min.

### July 5 No film showing during Independence Day Weekend

### July 12 *Land of the Pharaohs* (1955). See page 19.

### July 19 *This Old Pyramid* (1992)

Once you view the epic film version of how pyramids were built in the movie *Land of the Pharaohs*, being shown on July 12, you'll enjoy seeing Egyptologist Mark Lehner and professional stonemason Roger Hopkins suggest how these monuments were actually constructed by building one in the shadow of the Great Pyramid. From the PBS NOVA series. 90 min.

### July 26 *Mari Part I: Sumerian City on the Euphrates* (2005)

Discovered by chance in the early 1930s, the ancient city of Mari, in modern-day Syria, provides insights into Mesopotamian culture and humankind's first steps toward urbanization. In this program, archaeologists Jean-Claude Margueron and Béatrice Muller-Margueron lead a team in the excavation of Mari's urban center as they work to uncover the successive layers of towns at Mari. 3-D animations illustrate aspects of how the city looked and functioned in its prime.

### August 2 *Mari Part II: The Palace of Zimri-Lim* (2005)

The palace of Zimri-Lim at Mari was one of the wonders of the Mesopotamian world. This film documents the opening of an excavation site at the palace gate, while an animated walk-through of the palace enables viewers to follow in the footsteps of courtiers and the king himself. Information on the palace — from keeping it functioning smoothly, to matters of religion, to the pleasures of the harem — illustrates life in this once-great place. Unfortunately, restoration of Mari has become

a race against time. Will erosion do what even the great king Hammurabi, Zimri-Lim's rival, tried to do but could not achieve — erase Mari from the face of the Earth?

*For the remainder of August, we present screenings from the acclaimed BBC series, *King Tut: The Face of Tutankhamun* (1992). Courtesy A&E Network.*

**August 9 *The Great Adventure*** The first episode in the series retraces Howard Carter's momentous journey from rural England to the doorway of King Tut's tomb.

**August 16 *Wonderful Things*** Howard Carter unseals the tomb, revealing a vast treasure beyond imagination.

**August 23 *The Pharaoh Awakes*** "Tutmania" sweeps the world, influencing fashion, art, and cinema.

**August 30 *Heads in the Sand*** Scientific studies confirm the pharaoh's age and royal heritage, while his treasures are imperiled by modern civilization.

### September 6 No film showing during Labor Day Weekend

### September 13 *Deciphering the Dead Sea Scrolls* (1999)

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

### September 20 *Ancient Treasures of the Deep* (1987)

From the PBS NOVA series, this documentary on the underwater excavation of a fourteenth-century BC shipwreck found off the southern coast of Turkey shows how the ancient world from Africa to the Baltic was united by trade.

### September 27 *Persepolis Revisited* (2004)

Discover the history and grandeur of Persepolis, a magnificent capitol of the great Persian empire from 520 BC until its destruction by Alexander the Great in 330 BC. 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 Ruz, which Iranian communities world-wide still celebrate at the spring equinox.



# SUMMER 2009 CALENDAR

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

## JUNE

10 | WEDNESDAY

### **Ancient Nubia: History, Heritage, and Salvage Archaeology**

Adult Education Course  
Wednesdays, June 10–July 8  
6:30–9:00 PM  
See page 15 for details

21 | SUNDAY

### **The Dark Lords of Hattusha**

Film  
2:00 PM  
See page 10 for details

22 | MONDAY

### **Be an Ancient Egyptian Artist**

Summer Day Camp  
Monday, June 22–Friday, June 26  
Lill Street Art Center  
9:00 AM–1:00 PM  
See page 20 for details

28 | SUNDAY

### **The Bible's Buried Secrets**

Film  
2:00 PM  
See page 10 for details

## JULY

5 | SUNDAY

### **No film showing during Independence Day Weekend**

12 | SUNDAY

### **Land of the Pharaohs**

Special Film Showing  
2:00 PM  
See page 19 for details

18 | SATURDAY

### **The Life of Meresamun: A Temple Singer in Ancient Egypt**

Gallery Tour  
1:00 PM  
See page 13 for details

19 | SUNDAY

### **This Old Pyramid**

Film  
2:00 PM  
See page 10 for details

26 | SUNDAY

### **Mari Part I: Sumerian City on the Euphrates**

Film  
2:00 PM  
See page 10 for details

## AUGUST

2 | SUNDAY

### **Mari Part II: The Palace of Zimri-Lim**

Film  
2:00 PM  
See page 10 for details

3 | MONDAY

### **Be an Ancient Egyptian Artist**

Summer Day Camp  
Monday, August 3–Friday, August 7  
Lill Street Art Center  
9:00 AM–1:00 PM  
See page 20 for details

9 | SUNDAY

### **The Great Adventure**

Film  
2:00 PM  
See page 10 for details

16 | SUNDAY

### **Wonderful Things**

Film  
2:00 PM  
See page 10 for details

19 | WEDNESDAY

### **The Life of Meresamun: A Temple Singer in Ancient Egypt**

Gallery Tour  
12:00 NOON  
See page 13 for details

21 | FRIDAY

### **Meet a Mummy at Science Chicago's Labfest**

Family Program  
Millennium Park  
11:00 AM–3:00 PM  
See page 20 for details

23 | SUNDAY

### **The Pharaoh Awakes**

Film  
2:00 PM  
See page 10 for details

30 | SUNDAY

### **Heads in the Sand**

Film  
2:00 PM  
See page 10 for details

# SUMMER 2009 CALENDAR

## SEPTEMBER

6 | SUNDAY

**No film showing during Labor Day Weekend**

13 | SUNDAY

**Deciphering the Dead Sea Scrolls**

Film  
2:00 PM  
See page 10 for details

16 | WEDNESDAY

**A Mummy Comes to Life**

Elderhostel Program  
9:30 AM–3:00 PM  
See page 15 for details

17 | THURSDAY

**A Mummy Comes to Life**

Elderhostel Program  
9:30 AM–3:00 PM  
See page 15 for details

20 | SUNDAY

**Ancient Treasures of the Deep**

Film  
2:00 PM  
See page 10 for details

26 | SATURDAY

**Hyde Park Jazz Festival**

See page 19 for details

27 | SUNDAY

**Persepolis Revisited**

Film  
2:00 PM  
See page 10 for details

## INTERNS AT THE ORIENTAL INSTITUTE

*Geoff Emberling, Oriental Institute Museum Director*

As a museum with an internationally renowned collection, the Oriental Institute has increasingly received requests from students who are interested in internships — in the last year, as many as fifteen interns worked in the Museum. Although we do not yet have a formal internship program, we have been able to integrate interns into the work of developing and evaluating exhibits, audio tours, public programs including the Kipper Family Archaeology Discovery Center, the photo

studio, and various aspects of our object and archival collections. Many of our interns come from the masters program of the Department of Social Sciences (MAPSS) at the University of Chicago through a collaboration we have developed with Professor Morris Fred, former Director of the Spertus Museum. Other interns have been graduate students in Near Eastern studies and museum studies programs.

During this past winter, we were particularly fortunate to have two interns from the Institut National du Patrimoine in Paris — Ariane Thomas and Noëlle Timbart — who were enrolled in the French national training program for museum curators. In this highly selective program, curators-in-training are required to do internships at museums in France as well as internationally, all as paid employees of the French government.

Each of our French interns has a specific interest in the ancient Near East and hopes eventually to work at the Louvre. Ariane's interest is Mesopotamia and Iran, and while she was here she assisted in writing new object labels for The Edgar and Deborah Jannotta Mesopotamian Gallery and The Robert and Deborah Aliber Persian Gallery. Noëlle's concentration is on ancient Egypt, and her work here focused on the first steps of developing an exhibit on Predynastic Egypt that we are planning for the spring of 2011. Because of her previous PhD research on evaluating the experience of teenagers in museums, Noëlle also consulted with us on evaluating visitor responses to the current special exhibit, *The Life of Meresamun: A Temple Singer in Ancient Egypt*. Because of their work in other museums, they brought a depth of perspective that is unusual among our interns, and we were grateful to have them work with us.



Ariane Thomas



Noëlle Timbart



# GALLERY TOUR

## The Life of Meresamun: A Temple Singer in Ancient Egypt

Saturday, July 18, 1:00 PM

or

Wednesday, August 19, 12:00 PM

FREE

Join Egyptologist Emily Teeter, Curator of The Life of Meresamun: A Temple Singer in Ancient Egypt, to tour this special exhibit that presents a three-dimensional biography of an ancient Egyptian priestess. Learn the behind-the-scenes story of the creation of the

exhibit, and be among the first to see how forensic scientists have used the latest CT data to reconstruct Meresamun's physical appearance as she might have looked nearly 3,000 years ago. This special feature is being added to the exhibit this summer!



## MUSEUM EDUCATION

Please enroll me in the following museum education program(s):

Ancient Nubia: History, Heritage, and Salvage Archaeology

Elderhostel Day of Discovery: A Mummy Comes to Life

*For information on fees and how to register, call Oriental Institute Museum Education at (773) 702-9507*

Be an Ancient Egyptian Artist

*To register, call Lill Street Art Center at (773) 769-4226*

Don't miss out — register early!

MEMBERS	NON-MEMBERS	TOTAL
_____ \$175	_____ \$225	_____

**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, where tickets are sold by the Oriental Institute, 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. Tickets sold by other organizations for programs held at the Oriental Institute are subject to the cancellation policies of the organization selling the tickets. 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.



# THE ORIENTAL INSTITUTE IN THE NEWS



A selection of recent coverage of the Oriental Institute in Chicago and national media sources

## GENERAL COVERAGE

### **Commercial-News**

"Chicago Museum Opens Magical Doors," by Kevin Cullen — [http://www.commercial-news.com/local/local\\_story\\_100222901.html](http://www.commercial-news.com/local/local_story_100222901.html)

## MERESAMUN EXHIBIT

*Our exhibit has received coverage throughout the world, with stories appearing in Turkey, the United Kingdom, Italy, the Netherlands, France, Indonesia, Spain, Brazil, and other countries. For full listings, do a Web search for "Meresamun."*

### **Chicago Sun-Times**

February 13, 2009

"Temple Singer' Mummy in New Exhibit at OIM" — [www.suntimes.com/entertainment/weekend/1428097,WKP-News-out13AWest.article](http://www.suntimes.com/entertainment/weekend/1428097,WKP-News-out13AWest.article)

### **Chicago Tribune**

February 10, 2009

"Working Woman, Ancient Egypt," by William Mullen — [www.chicagotribune.com/news/local/chi-mummy\\_for\\_web10feb10,0,6435390.story](http://www.chicagotribune.com/news/local/chi-mummy_for_web10feb10,0,6435390.story)

### **University of Chicago Magazine**

March–April 2009

"Life under Wraps," by Lydialyle Gibson — <http://magazine.uchicago.edu/0904/features/wraps.shtml>

& <http://magazine.uchicago.edu/mummy/meresamun.shtml>

### **Times of Northwest Indiana**

March 27, 2009

"You Go Girl! A Singer in Ancient Egypt in Tune with Our Times," by Molly Woulfe — [http://www.nwi.com/articles/2009/03/28/columnists/molly\\_woulfe/docbbf4bbd-3f85294a1862575840001325d.txt](http://www.nwi.com/articles/2009/03/28/columnists/molly_woulfe/docbbf4bbd-3f85294a1862575840001325d.txt)

### **Chicago Sun-Times**

"Peering into the Past," by Andrew Herrmann — <http://www.suntimes.com/lifestyles/1421824,CST-NWS-mummy10.article>

### **Time Out Chicago**

February 5–11, 2009

"CAT Tale," by Madeline Nusser — <http://chicago.timeout.com/articles/museums-culture/71118/oriental-institutes-mummy>

### **The Codex: Chicago Archaeological Society**

May 2009

"The Remarkable Life of an Egyptian Priestess," by Bob Stelton

### **KMT: A Modern Journal of Ancient Egypt**

Summer 2009

"Meresamun, The Life of a Temple Singer," by Emily Teeter

## PERSEPOLIS

### **Grey City**

Winter 2009

"Trial of the Centuries," by Alison Sider — <http://www.chicagomaroon.com/2009/3/5/trial-of-the-centuries-the-legal-battle-over-ancient-artifacts-and-global-terror>

### **Chicago Magazine**

December 2008

"Paying with the Past," by Gwenda Blair — <http://www.chicagomag.com/Chicago-Magazine/December-2008/Paying-with-the-Past/>

### **Le Nouvel Observateur**

"Les tablettes de Persépolis au centre d'un bras de fer judiciaire aux Etats-Unis," Associated Press — [http://tempsreel.nouvelobs.com/depeches/international/ameriques/20090224.FAP6865/les\\_tablettes\\_de\\_persepolis\\_au\\_centre\\_dun\\_bras\\_de\\_fer\\_j.html](http://tempsreel.nouvelobs.com/depeches/international/ameriques/20090224.FAP6865/les_tablettes_de_persepolis_au_centre_dun_bras_de_fer_j.html)

### **Huffington Post**

"Obama and the Persian Artifacts in Chicago," by Trita Parsi — [http://www.huffingtonpost.com/trita-parsi/obama-and-the-persian-tre\\_b\\_171679.html](http://www.huffingtonpost.com/trita-parsi/obama-and-the-persian-tre_b_171679.html)

### **National Iranian American Council**

"Appeal for Protection of Persian Artifacts Reaches New Heights" — [online at niacouncil.org](http://niacouncil.org)

## EXHIBIT YOUR SUPPORT FOR THE ORIENTAL INSTITUTE

If you are interested in supporting the Institute but don't have the resources to make an outright gift, you may consider including the Oriental Institute in your estate plans. There is no minimum amount required for a bequest, and it can be a designated sum or a percentage of your residuary estate.

By providing for the Institute in your plans you can:

- Maintain the Museum
- Fund digs
- Support research and education

Bequests are simple to arrange, reduce your taxable estate, and allow you to retain your assets during your lifetime. Providing for the Oriental Institute in your estate plans is a simple way for you to influence the Institute's future.

For more information about how you can provide for the Oriental Institute in your estate plans, please contact Heather McClean in the Office of Gift Planning at (773) 834-2117 or [hmcclean@uchicago.edu](mailto:hmcclean@uchicago.edu)



## ADULT EDUCATION COURSE

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

### ANCIENT NUBIA: HISTORY, HERITAGE, AND SALVAGE ARCHAEOLOGY

Geoff Emberling

Wednesdays, June 10 to July 8

6:30 PM–9:00 PM

Oriental Institute

The cultures of ancient Nubia, in what is now southern Egypt and northern Sudan, founded one of Africa's earliest civilizations. Join Geoff Emberling, Oriental Institute Museum Director, to explore the unique cultural, political, and artistic traditions of ancient Nubia, and the rich resources — such as extensive gold deposits — that gave Nubia power in ancient times. Emberling also highlights important discoveries from his recent salvage expeditions to Sudan, where excavations in areas soon to be flooded by a new dam provide unprecedented views of the lives of villagers who mined the gold that was the economic lifeblood of Nubia.

**INSTRUCTOR:** Geoff Emberling is Museum Director at the Oriental Institute and co-director of the Oriental Institute Nubian Expedition's projects in Sudan from 2006 to 2008.

**CPDUs:** 12

#### REQUIRED TEXT:

Edwards, David. *The Nubian Past*. London: Routledge, 2004.

*The class meets at the Oriental Institute from 6:30 PM to 9:00 PM on Wednesday evenings beginning June 10 and continuing through July 8. Pre-registration is required.*

## ELDERHOSTEL PROGRAM

### A MUMMY COMES TO LIFE: SCIENCE AND ART RESURRECT AN ANCIENT EGYPTIAN PRIESTESS

Wednesday, September 16

or

Thursday, September 17

9:30 AM–3:00 PM

More than 2,000 years ago, an Egyptian priestess named Meresamun was mummified and then buried in a beautifully painted coffin in the belief that this process would allow her spirit to live forever. This Elderhostel Day of Discovery, presented in conjunction with the special Oriental Institute exhibit *The Life of Meresamun: A Temple Singer in Ancient Egypt*, offers the rare opportunity to discover how Egyptologists and forensic scientists have joined forces to reveal the life story of an individual ancient Egyptian in ways never before presented by an American museum.

In the morning, Egyptologist Emily Teeter examines the tumultuous but culturally rich era around 800 BC when Karnak Temple in Thebes — today's Luxor — was the cult center of Amun, the paramount god of the ancient Egyptian pantheon. Join Dr. Teeter for a journey into the interior of the temple to learn how Meresamun practiced her profession as musician and priestess for the god. Explore ways the latest research reveals that ancient Egyptian professional women such as Meresamun enjoyed legal and economic rights still denied many women today.

In the afternoon, encounter Meresamun face to face as scientific data gleaned from her mummy provide answers to a whole host of questions about her life. Join Dr. Michael Vannier, Professor of Radiology at the University of Chicago, to see how his team used the very latest CT scan technology to address such issues as the state of Meresamun's health, her childbearing history, and her age at death. He will also show how forensic experts have used the CT data to reconstruct Meresamun's physical appearance in ways that make this ancient Egyptian priestess truly live again.

This Day of Discovery also includes a guided tour of the *Life of Meresamun* special exhibit, as well as the Oriental Institute's renowned collection of art and artifacts from ancient Egypt, Iran, Iraq, and Israel. Also included is a luncheon at the Quadrangle Club, the faculty club of the University of Chicago.

*This is a ticketed event and pre-registration is required. For details on fees and each day's schedule, call Museum Education at (773) 702-9507.*

**Visit the Oriental Institute  
Events Web site for photos  
and reviews of past events:**

[https://oi.uchicago.edu/events/past\\_events.html](https://oi.uchicago.edu/events/past_events.html)

# *Oriental Institute 90<sup>th</sup> Jubilee Gala*

Kaye Oberhausen, Special Events Coordinator

On Wednesday, May 6, 2009, the Oriental Institute welcomed 234 guests to the Romancing the Past Gala, the 90th Jubilee, honoring Visiting Committee Life Member Rita Picken with the Breasted Medallion for over thirty years of dedicated service to the Institute. The evening started out a bit wet for some of the attendees as a massive thunderstorm swept over Hyde Park right as the Gala began. However, this did not dampen the spirits of guests who enjoyed cocktails, appetizers, and a Near Eastern-themed silent auction. Some highlights of the auction included a Turkish Hereke rug, beautiful jewelry, a pith helmet from former Field Director Charles Nims, and a wooden crate that once belonged to James Henry Breasted himself. The closing of the silent auction was a race for some of the bidders to put in their last bids in order to ensure their win.

After cocktail hour, the attendees filed into Breasted Hall for the presentation portion of the evening. University Provost Thomas Rosenbaum opened the evening with a warm welcome to the University of Chicago, followed by welcoming remarks from Oriental Institute Director Gil Stein. This evening was particularly special because it marks the ninetieth anniversary of the Oriental Institute as a leader in the field of ancient Near Eastern studies. The evening's presentation included a preview of the newest Oriental Institute film, intended to be shown to groups visiting the Museum. Len Aronson, director of the film, introduced the seventeen-minute feature, and reminded all of us how vital the work of the Oriental Institute is — and has been — in the

field of ancient Near Eastern studies. Guests then enjoyed a ninetieth-anniversary retrospective presentation by Gil Stein. Gil managed to fit ninety years of archaeological, philological, and a venerable “who’s who” of Oriental Institute history into twenty minutes, and presented an engaging and informative look at the Institute through the decades.

The highlight of the evening was the presentation of the Breasted Medallion to Rita Picken. Gretel Braidwood, Life Member of the Visiting Committee, gave a lovely introduction, illuminating to us all the deep impact Rita has had on the Institute in her thirty years of dedicated service. Rita has taken on many roles at the Institute, including being a docent, Visiting Committee member, volunteer, and Events Committee member. She is always there to lend a helping



Carol Meyer, Bob Smither, and Janet Helman reunite



Harold and Deloris Sanders examine some of the Near Eastern themes objects in the silent auction



Bob and Lois Moeller, Katharyn Hanson, and Mari Terman enjoy the silent auction in Yelda Khorsabad Court





Gretel Braidwood and Rita Picken during the presentation of the Breasted Medallion



Rita Picken, Breasted Medallion recipient, and Gil Stein, Oriental Institute Director, in front of the crowd in Breasted Hall



George Blossom and Todd Schwebel enjoy cocktails and conversation in The Edgar and Deborah Jannotta Mesopotamian Gallery

hand. Even on the day of the Gala she was helping set up decorations with her daughter Kitty.

Museum Director Geoff Emberling then took the stage to serve as auctioneer for the live auction. There were two items up for bid; the first was a dinner by a French-trained chef, to be served on handcrafted hieroglyph china awarded to the winning bidder. The second item was an exclusive visit to the Neubauer Expedition in Zincirli, Turkey. Both items sold to the highest bidder in support of Oriental Institute projects and programs. Thanks to all the silent- and live-auction bidders!

Dinner was held throughout the galleries of the Museum. Diners were seated at the feet of King Tut, nestled near the Persian Bull, and surrounded by the magnificent Assyrian reliefs in the Yelda Khorsabad Court. The delicious meal

included a special surprise for all the diners — their very own Breasted Medallion! However, unlike Rita's, these were made of chocolate.

The entire evening was filled with laughter, food, and plenty of fun. Guests shared stories from the past and reunited with friends they had not seen in years. Best of all, the Institute was able to honor life-long friend Rita Picken, celebrating both ninety years of her life and ninety years of Oriental Institute scholarship.

This evening would not have been possible without the cheerful hard work and invaluable advice from the Events Committee of the Oriental Institute. Special thanks to Deborah Halpern for her leadership as chair of the committee. Also thanks to Gretel Braidwood, Andrea Dudek, Margaret Foorman, Rita Picken, Kitty Picken, Sarah Sapperstein, Mary Shea, O. J. Sopranos, Mari Terman, and Karen Terras.

Also a special thanks to all the volunteers who helped make the evening a huge success. Thanks to Nancy Baum, Susan Bazargan, Gabrielle Cohen, D'Ann Condes, Sue Geshwender, Laura Grimshaw, Lo Luong Lo, Mariana Perlinac, Joann Putz, Deloris Sanders, Ljubica Sarenac, Eudora Struble, James Tillapaugh, Siwei Wang, Carole Yoshida, and Agnes Zellner.

Special thanks to Gil Stein, Steve Camp, and Geoff Emberling for all their support and guidance during this process. Thanks to John Larson for assisting in the 90th Jubilee retrospective. Thanks to John Sanders, Erik Lindahl, Brian Zimerle, Tom James, Adam Lubin, Denise Browning, Jessica Caracci, Anna Ressiman, Foy Scalf, Leslie Schramer, Tom Urban, and Laura D'Alessandro for going above and beyond to help make the evening a success.

*Photos by Anna Ressiman*

# DONORS MAKE “MYSTERIES AND MUMMIES” A GREAT SUCCESS

On February 22, more than 450 children and their families came to the Oriental Institute for “Mysteries and Mummies,” a free festival filled with fun and learning in conjunction with our special exhibit *The Life of Meresamun: A Temple Singer in Ancient Egypt*.

Activities ranged from making Egyptian-style pottery and scrolls covered with hieroglyphic script to preparing a life-sized reproduction mummy for burial and testing our new kids’ iPod tour of the Egyptian Gallery.

This event could not have taken place without the help of several Oriental Institute donors who, even in these troubled times, sent year-end gifts to Museum Education to help support its outreach programming. These gifts, ranging from \$75 to \$100, enabled us to purchase supplies, bring in crafts demonstrators, and present the event free of charge for families throughout the community. We are very grateful for this support.



A young visitor prepares to wrap our reproduction mummy



Rapt attention is this boy’s response to our new kids’ iPod tour of the Egyptian Gallery



A mother and her son make a rubbing from an ancient Egyptian tomb scene



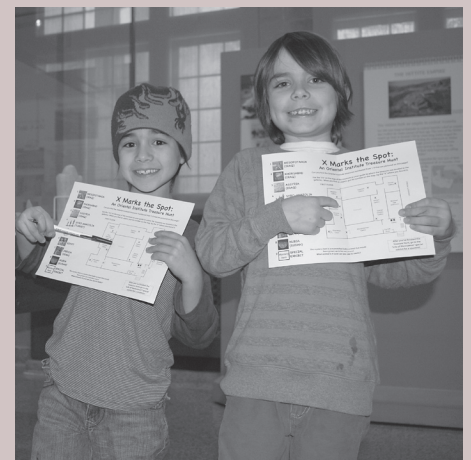
A crowd of children learn how to write their names in Egyptian hieroglyphs



Shaping and decorating ancient Egyptian-style pottery is an engrossing project for these children at “Mysteries and Mummies”



Meresamun (a.k.a. Museum Docent Rebecca Binkley) shows a child how to play the ancient Egyptian musical instrument called a *sistrum*



“We found the treasures!” Two young visitors who took an Oriental Institute Museum Treasure Hunt show the artifacts they discovered



*Photographs by Owen Berliner*



# JAZZ AT THE ORIENTAL INSTITUTE!

Saturday, September 26

2:30 PM–4:30 PM

Yelda Khorsabad Court and Breasted Hall

FREE

Jazz Enthusiasts! The third annual Hyde Park Jazz Festival takes on place on Saturday, September 26. Here at the Oriental Institute we will be featuring two big names in local jazz:

• **2:30 PM–3:00 PM**

Samuel "SavoirFaire" Williams, internationally acclaimed jazz violinist, performs in the awe-inspiring and acoustically magnificent setting of The Yelda Khorsabad Court.

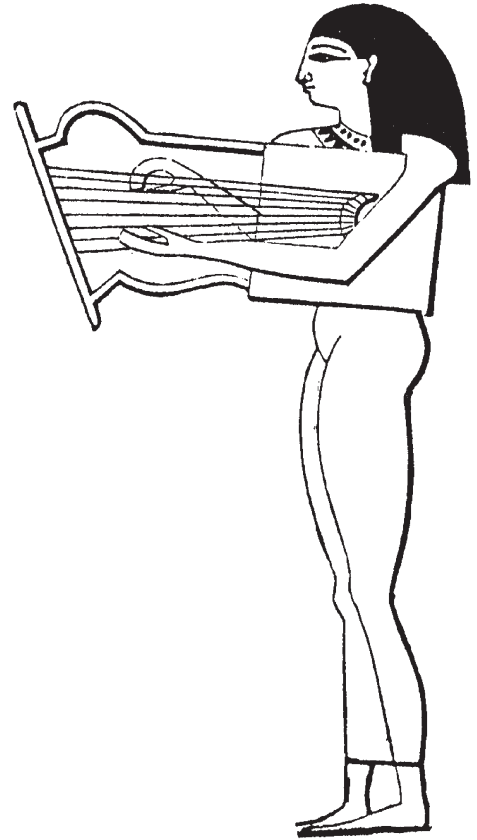
• **3:00 PM–4:00 PM**

Tatsu Aoki, composer and consummate bassist, along with his group, will present in Breasted Hall what critics have called "...an eloquent, often dramatic merger of ancient Japanese music and experimental American jazz."

• **4:00 PM–4:30 PM**

Samuel "SavoirFaire" Williams performs once more in The Yelda Khorsabad Court.

The Hyde Park Jazz Festival will also be presenting back-to-back jazz for music lovers of all ages at other cultural venues throughout Hyde Park. For more information, visit [www.hydeparkjazzfestival.org](http://www.hydeparkjazzfestival.org)



## SPECIAL FILM SHOWING

*Land of the Pharaohs* (1955)

Sunday, July 12

2:00 PM

Breasted Hall

FREE

Directed by Howard Hawks, with a script written by William Faulkner and a musical score by the great Dimitri Tiomkin, this 1950s classic literally had a cast of thousands — 9,787 in one scene alone! Experience the grandeur, lavish vastness, and spectacle of *Land of the Pharaohs* on the big screen as it was meant to be seen. Workers toiling to build the Great Pyramid and the colorful court pageantry will linger in your mind, along with the marvelously campy performance by Joan Collins, whose greed leads to murder and a surprise ending that critics have said "will make your hair stand on end."

Some have called this movie a guilty pleasure, but most film buffs now agree that *Land of the Pharaohs* was 1950s Hollywood at its best, made for the sheer enjoyment of watching movies. Come and see if you agree. (And there may even be popcorn!)



Joan Collins in a publicity photo for the 1955 Warner Bros. film *Land of the Pharaohs*

## FAMILY PROGRAMS

### Meet a Mummy at Science Chicago's Labfest!

Friday, August 21

11:00 AM–3:00 PM

Millennium Park

222 North Columbus Dr.

Chicago, IL 60601

FREE

Get up close and personal with our replica mummy at the Oriental Institute booth during Science Chicago's Labfest in Millennium Park. At this free festival of hands-on science fun for the whole family, discover how the ancient Egyptians used science to preserve mummies for their journey to the afterlife, and help us prepare our own mummy for the tomb! Then join Science Chicago for more interactive exhibits, experiments, and take-home activities, as well as amazing stage shows presented by some of the region's most popular science museums, universities, and cultural institutions.

For more details, contact Oriental Institute Museum Education at (773) 702-9507, or visit [www.sciencechicago.com](http://www.sciencechicago.com)



Science Chicago, the world's largest science celebration, is a collaboration of more than 140 public and private institutions that have come together to awaken the inner scientist in each and every one of us.



### Every Day is Family Day at the Oriental Institute

Self-guided Family Activities in English and in Spanish

Available Year Round

FREE

The Oriental Institute Museum invites children and their families to explore the fascinating world of the ancient Near East with free gallery activity cards in English and Spanish as well as inter-active computer kiosks throughout the Museum. Coming this summer, all the activities on our computer kiosks will be available in Spanish as well as English. Join us year round to travel back in time with computer games and gallery activities that invite you to:

- *Unlock the mysteries of ancient tombs*
- *See the palaces of ancient kings*
- *Find toys, games, and animals from long ago*
- *Dig like an archaeologist to uncover secrets of the past*

Developed in partnership with Spanish- and English-speaking families from Chicago schools, these free museum activities for children and their families are supported by a major grant from the Polk Bros. Foundation. For more information, call Oriental Institute Museum Education at (773) 702-9507, or preview our activities at Kids' Corner on the Oriental Institute Web site: [oi.uchicago.edu/OI/MUS/ED/kids.html](http://oi.uchicago.edu/OI/MUS/ED/kids.html)

## SUMMER DAY CAMP

Be an Ancient Egyptian Artist

Monday, June 22–Friday, June 26

or

Monday, August 3–Friday, August 7

9:00 AM–1:00 PM

Lill Street Art Center

4401 North Ravenswood

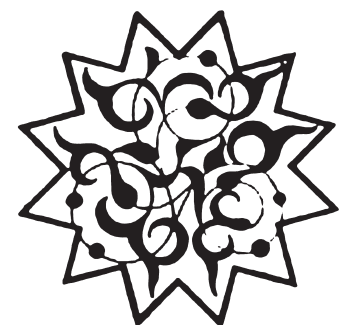
Chicago, IL 60640

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

**SPECIAL FEATURE:** A hands-on archaeological dig experience to unearth examples of ancient art in the new Kipper Family Archaeology Discovery Center.

**FEE:** \$235. All materials, supplies, and round-trip bus transportation to the Oriental Institute included.

*Pre-registration required. Call the Lill Street Art Center at (773) 769-4226.*





## EMILY TEETER ELECTED PRESIDENT OF THE AMERICAN RESEARCH CENTER IN EGYPT

This April, during the annual meeting of the American Research Center in Egypt (ARCE) in Dallas, Oriental Institute Research Associate and Coordinator of Special Exhibits Emily Teeter was elected the President of ARCE. A private non-profit organization founded in 1948 by a consortium of educational and cultural institutions to support research on all phases of Egypt's history and culture, ARCE oversees a variety of fellowship programs, and in collaboration with Egypt's Supreme Council of Antiquities, manages a wide range of conservation and documentation projects in Egypt.

ARCE and the Oriental Institute have a long-standing association. The Oriental Institute has long been a Research Supporting Member of the organization, and in past years Edward Wente served as Director of the Cairo office, and John Wilson, Klaus Baer, and Janet Johnson have served as Presidents.



The American Research Center in Egypt (ARCE) has thirteen chapters across the US that offer programs about ancient, medieval, and modern Egypt. These lectures, intended for a general audience, offer the public the opportunity to hear about the newest research and discoveries and to socialize with people who love Egypt. Chapters are located in the Pacific Northwest, northern and southern California, Tucson, north Texas, New York, Washington D.C., Memphis, Atlanta, Pennsylvania, Massachusetts, and Chicago. To locate your nearest chapter, go to <http://www.arce.org>

The Chicago Chapter usually meets at the Oriental Institute. Upcoming meetings are scheduled for July 11, August 1, and September 12. For more information, go to <http://www.arcechicago.com/>



## FROM THE MEMBERSHIP OFFICE

Please use [oi-membership@uchicago.edu](mailto:oi-membership@uchicago.edu) for all e-mail correspondence relating to questions about your membership or renewals. On June 19, Sarah Sapperstein will be leaving the position as Membership Coordinator, and only the [oi-membership@uchicago.edu](mailto:oi-membership@uchicago.edu) e-mail will be checked for renewal information or membership questions.

If you have questions about upcoming events at the Oriental Institute or specific membership programming, including travel programs and lecture events, please contact Kaye Oberhausen, Special Events Coordinator and Development Associate, at [oberhausen@uchicago.edu](mailto:oberhausen@uchicago.edu)

Thank you!

## AN ASSYRIAN STONE CARPET FROM KHORSABAD IN THE COLLECTION OF THE ORIENTAL INSTITUTE

*Geoff Emberling, Oriental Institute Museum Director*

Many members of the Oriental Institute will be familiar with our installation of carved-stone reliefs from the palace of the Assyrian king Sargon II (reigned 721–705 BC) in the Museum's Yelda Khorsabad Court. Although visitors can see preserved traces of paint on some of the reliefs — the red sash and white eyes of the eunuchs, the black hair and beard of the crown prince — it takes an effort of imagination to visualize all the color that would have once enlivened the palace. In addition to the reliefs themselves, brightly painted plaster on the upper walls and ceiling, and colorful wall hangings and carpets would also have been part of the decoration of palaces and other important Assyrian buildings.

The Oriental Institute excavated within the citadel of Khorsabad from 1928 to 1935, documenting not only areas of the palace itself, but also huge private residences and the temple of the god Nabu. The best preserved of the Institute's finds are currently on display, but a significant number of relief fragments remain inadequately documented in our basement storage areas.

In 2006, Museum staff began a project to clean, photograph, and catalog these fragments of relief, with the assistance of Research Associate Eleanor Guralnick. We now estimate that we will be cataloging as many as 1,000 reliefs and fragments and have already been able to reunite separated fragments.

A particularly striking rediscovery was a huge carved stone threshold nearly 11 feet long (and weighing several tons) that had been broken into seven pieces (OIM A17597). The threshold is carved in a design representing a carpet with a pattern of rosettes set into squares and was originally found in a doorway in Residence L, the dwelling of the Grand Vizier (and brother of the king) Sinahusur. The cuneiform inscription

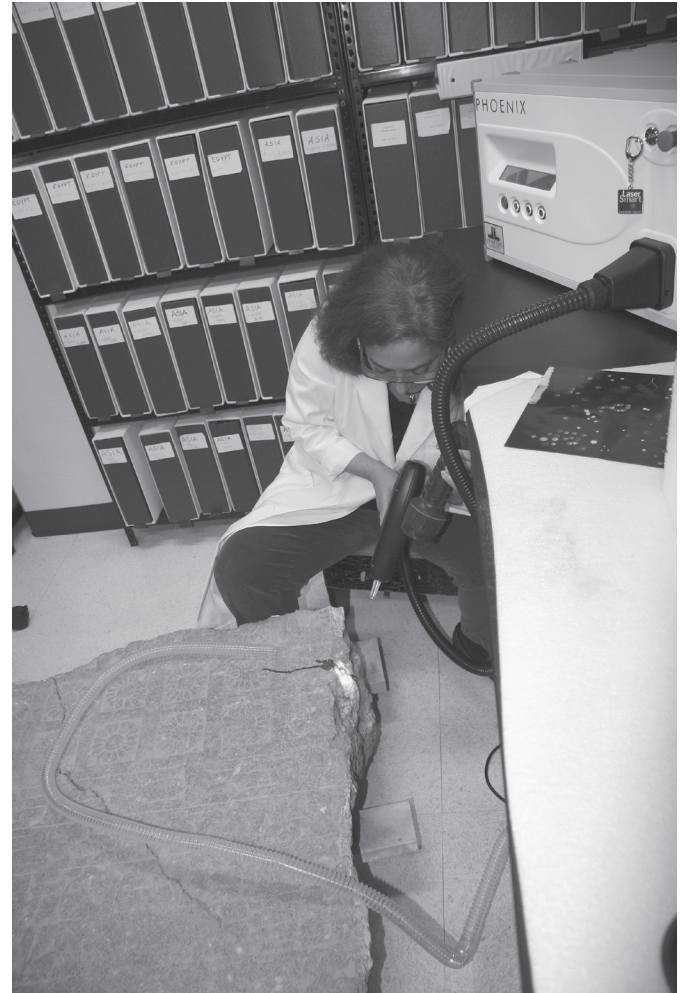


Figure 1. Conservator Laura D'Alessandro using a laser to clean the stone threshold from Khorsabad. Laser cleaning was funded by the Women's Board of the University of Chicago



Figure 2. The tower constructed to hold the camera sixteen feet above the threshold to be photographed; strobe light at left

*Photos by Anna Ressler*



across the center was translated by Thorkild Jacobsen in the 1938 Oriental Institute publication of the site as follows:

Sinahasur, the Grand Vizier, full brother of Sargon, king of the world, king of Assyria, governor of Babylon, king of the land of the Sumerian and the Akkadian, favorite of the great gods, this house from its foundation to its parapet constructed (and) completed. The great gods inhabiting Assyria and this city into it he invited, and pure sacrificial lambs he sacrificed before them. In the steadfastness of their pure heart(s), Sargon they blessed; and concerning Sinahasur, his full brother, they spoke what was good for him.

Taking a new photograph of this carpet posed significant challenges. At some point during the seventy years the objects had been in storage, a black substance dripped onto one of the fragments. Conservators Laura D'Alessandro and Alison Whyte worked first with our new laser cleaner to remove the black material on the original carved surface (fig. 1), and then took samples to the university's JEOL scanning electron microscope to evaluate the composition of the residue.

With the carpet ready for photography, we had to bring the fragments into the Yelda Khorsabad Court, the only area in the

Institute large enough to allow us to reassemble the carpet and to position a camera so that it could photograph the entire object. Museum Preparators Erik Lindahl and Brian Zimerle constructed a tower to hold the camera sixteen feet above the floor of the gallery, as well as individual dollies that allowed us to move the pieces into place (fig. 2).

The photographic setup by our photographer Anna Ressler was state-of-the-art, with a strobe lighting system that looked like a radar installation, and a new Canon 5-D camera wired to a laptop (so that she did not have to climb the tower to take the photos). Anna also found in her processing of the images that significant color correction had to be done for the photo to match the color of the original, a step that has not been taken by other prominent museums in photographing their Assyrian reliefs, which tend to be published with a yellow-orange tinge rather than their true gray color.

The results of this collaboration among Museum staff are a single picture, the first color photograph of this piece, and one that reminds us of the grandeur of Assyrian architecture, and reminds us to think of color when we visualize these structures.



The final photograph.  
OIM A17597, 3.5 m long x  
2.5 m wide

# THE ORIENTAL INSTITUTE

The University of Chicago  
1155 East 58th Street • Chicago, Illinois • 60637  
(773) 702-9514

## THE SUQ CORNER

### AUDIO TOURS

#### AT THE ORIENTAL INSTITUTE MUSEUM

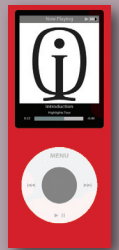
THIS SUMMER, INTRODUCE YOUR VISITING FRIENDS AND FAMILY  
TO THE ORIENTAL INSTITUTE MUSEUM WITH IPOD TOURS!



**FREE FOR MEMBERS | \$5.00 FOR THE PUBLIC**

*Cash, Check, Visa/MasterCard are accepted; please leave a credit card  
or driver's license as a deposit while the iPod tour is checked out.*

*The Suq attendants are on hand to help you with your questions!*



#### ★ TOURS INCLUDE ★

- 🔊 HIGHLIGHTS OF THE COLLECTION
- 🔊 A KID'S TOUR OF ANCIENT EGYPT — SEREFKA, A YOUNG EGYPTIAN, GIVES YOU A TOUR OF HIS WORLD
- 🔊 TUTANKHAMUN'S WORLD — AN INTRODUCTION TO THE ANCIENT NEAR EAST DURING THE TIME OF KING TUT, 14TH CENTURY BC

*On the iPod nano are pictures of each object discussed on the tour.  
A map of the tours is available in the Suq.*