

News & Notes

MEMBERS' MAGAZINE

ISSUE 238 | SUMMER 2018



| FEATURED IN THIS ISSUE |
DESTRUCTION &
RESTORATION OF
CULTURAL HERITAGE
IN THE ANCIENT WORLD



THE
ORIENTAL
INSTITUTE
OF THE UNIVERSITY OF CHICAGO

FROM THE DIRECTOR'S STUDY

The recent widespread and wanton destruction of cultural heritage across Syria and northern Iraq at the hands of ISIL garnered the world's condemnation, and was particularly bemoaned by those of us deeply invested in the ancient Near East. This issue of News & Notes takes as its theme some of the lesser publicized threats to cultural heritage in the region, while also exploring their broader historical contexts and antecedents as well as Oriental Institute efforts to address them.

In our lead article, James Osborne considers the difficulties and complexities that arise between the intent and the reception of monuments, and how the latter may change radically over time — the current debate over Confederate monuments, as James reminds us, aptly exemplifies the point. James's focus is the Syro-Anatolian monuments of the Iron Age (1200–600 BCE) from Tell Tayinat, the capital of the city-state of Patina — the subject of the OI's Syrian-Hittite Expedition of the 1930s, many artifacts from which are currently housed in our Henrietta Herbolsheimer Syro-Anatolian Gallery — Zincirli, the site of a current, major OI excavation led by David Schloen, and nearby Malatya. All three sites offer evidence of individual monuments that, conflictingly, have been both desecrated and subsequently respectfully buried. Their patrons, no doubt, intended these monuments to stand as bold statements of power and authority, yet their destruction and interment raise complex questions, as James explores, of their varying receptions in historical perspective.

Morag Kersel's contribution explores deeply entrenched, but misguided, perceptions of archaeological fieldwork as contributing factors to the rationalization of looting and the illicit trafficking in antiquities. One of Morag's principal research topics is understanding the complex cultural and social factors that, when combined with consumer demand, create conditions in which rampant looting thrives. Interestingly, a seemingly universal factor in the Palestinian Territories, Jordan, and Israel is the prevailing belief in buried treasure and gold that was abandoned at the fall of the Ottoman Empire and a desire to find it — a "gold fever" that is encouraged by sensationalized rare finds and the mythologization of the archaeological endeavor itself.

The OI's efforts to identify artifacts that were either destroyed or stolen from the National Museum of Afghanistan, which was devastated during the period between the outbreak of the Afghan Civil War (1989–1995) and end of Taliban rule (1995–2001), is the topic of Gil Stein's article (with Alejandro Gallego-Lopez, Michael Fisher, and Fahim Rahimi). This endeavor is part of the OI's ongoing cultural heritage work at the NMA led by Gil and supported by the US Department of State. Capitalizing on the fact that the project's database — which has the goal of providing a complete inventory of all of the current holdings of the NMA — is nearly complete, it is now possible to cross-reference this resource against extant museum records and catalogs to determine missing artifacts. Posting information and photographs of missing objects on various high-exposure websites will hopefully lead to the recovery and repatriation of the stolen artifacts.

We hope that you find this issue of News & Notes, devoted to a theme of paramount importance to all of us, particularly illuminating.



Christopher Woods,
Director

In This Issue

- | | |
|-----------------------------------|-------------------------------|
| 4 Monuments & Destruction | 18 Gallery Project |
| 10 Gold Fever | 22 Artifact Highlight |
| 14 Tracking Down Treasures | 24 Volunteer Spotlight |
| 17 Gil Stein Appreciation | 25 Programs & Events |

THE ORIENTAL INSTITUTE

1155 East 58th Street
Chicago, Illinois, 60637

WEBSITE

oi.uchicago.edu

FACSIMILE

773.702.9853

MEMBERSHIP INFORMATION

773.702.9513

oi-membership@uchicago.edu

MUSEUM INFORMATION

773.702.9520

SUG GIFT AND BOOK SHOP

773.702.9510

ADMINISTRATIVE OFFICE

773.702.9514

oi-administration@uchicago.edu

MUSEUM GALLERY HOURS

Mon: Closed

Sun–Tue, Thu–Sat: 10am–5pm

Wed: 10am–8pm

CREDITS

Editors: Matt Welton, Rebecca Cain, Charissa Johnson, and Tom Urban

Designers: Rebecca Cain & Charissa Johnson

News & Notes is a quarterly publication of the Oriental Institute, printed exclusively as one of the privileges of membership.



On the Cover: Image of the statue of King Tutankhamun before restoration in the Oriental Institute Museum, 1933–34. The Oriental Institute excavated two of these statues at Medinet Habu in 1930; the restoration was done on the basis of molds taken from the intact areas of the second statue, which remained in Egypt. E14088.

REPURPOSING STATUES IN THE ANCIENT WORLD

COLOSSAL STATUE OF TUTANKHAMUN

The colossal statue of Tutankhamun that greets visitors at the start of the Joseph and Mary Grimshaw Egyptian Gallery was repurposed twice in the ancient world. This impressive statue is one of two that were found in the mortuary temple of the pharaohs Ay and Horemhab. It is possible that the mortuary temple was begun for Tutankhamun and that, after his death, his successor Ay took it over before it was inscribed. After repurposing the statues, Ay added his own cartouches to the back, essentially claiming the power inherent in the figure's representation. Ay's reign as pharaoh was a brief four years, succeeded by the commander-in-chief of his army, Horemheb, who in turn took over many of Tutankhamun's and Ay's monuments. Once the names of Ay and Tutankhamun were chiseled off monuments, Horemheb added his own cartouches in their place, examples of which can be seen on the back of the statue at the Oriental Institute and on the reconstructed base.

The two Tutankhamun statues were excavated at the temple of Ay and Horemheb near Medinet Habu by Uvo Holscher for the Oriental Institute in 1931. The better preserved of the two statues resides in the Egyptian Museum in Cairo (Inv. Cairo JE 59869). The damaged statue in the Oriental Institute was donated to the University of Chicago by the Egyptian government, and was found as a torso, missing arms, legs, and base. The colossal statue was artistically restored in the 1930s, a practice that would not occur today. During the restoration, artists used the more complete statue in Cairo as the model for the base.



Tutankhamun's double crown and the royal nemes headcloth of the pharaoh with protective cobra goddess are a reproduction molded onto the original fragmented statue by artists in the 1930s.

Time or human hands destroyed the face of Tutankhamun; the artistic reconstruction includes a new nose, chin, and beard for the Tut statue.

The arms of the Tut statue and scrolls grasped in its hands were reconstructed by artists in the 1930s. The scrolls may represent documents that give the king his god-affirmed right to divine rule.

Tutankhamun's legs and the base were reconstructed by an artist in the 1930s using the more complete statue in Cairo as a guide. The Horemheb cartouche visible on the base of the Cairo statue was used in the reconstruction. Reconstructed at the base are the diminutive feet of Tut's sister/wife Ankhesenamun; the rest of the figure has been lost to time. It is likely that after Tut's death Ankhesenamun became Ay's wife.

The cartouche of Horemheb, inscribed in the place where Ay and Tutankhamun's cartouches were scratched out.

MONUMENTS AND IN THE IRON AGE AN

by James F. Osborne

Readers and viewers of the news in recent months cannot fail to have seen stories about the shifting role of monuments in our public spaces. Debates have consumed city halls across the country, especially concerning whether monuments to individuals whose careers are not looked upon as favorably as they once were are still viable today — what are we to do with hundreds of statues of slave-owning Confederate generals or native-conquering Christopher Columbus, for example? The answers are rarely clearcut, and opinions are strong. In some cases, municipal authorities have decided to remove such statues to undisclosed locations; in others, they have remained in place; in still others, citizens have taken matters into their own hands and toppled them without official permission.

The fact that these ongoing debates about what we choose to celebrate in monumental form are taking place in such a specific cultural context, and one that we know so intimately, obscures the reality that these debates are hardly new. On the contrary, struggles over monuments have an ancient pedigree, stretching back apparently to the earliest monuments constructed in the ancient Near East. Today's headlines are merely the latest manifestation of a phenomenon that anthropologists and archaeologists have recognized the world over: the constantly contested nature of monuments. What these modern examples *do* help remind us of is that monuments' rough treatments — including outright destruction in some cases — are not merely incidental to their interpretation, but rather a critical component of it.

Ever since the start of Near Eastern archaeology in the mid-nineteenth century, monuments have had a strong grip on both scholarly and popular imagination of the ancient world. This is perfectly understandable: not only was the discovery of monuments the explicit goal of the earliest excavators, but their physical properties — especially the frequent use of stone as a construction material — preserved them through the ages much better than, say, clothing or diet. And the inevitable interpretation of these monuments as markers of their builders' power is equally understandable. Demonstrating power is, after all, the stated goal of many ancient Near Eastern statues.



D DESTRUCTION ND BEYOND



Map of the Syro-Anatolian city-states and their powerful eastern neighbors and contemporaries, the Neo-Assyrian empire.

But “preserved” is different from “intact,” and claims to power differ from powerful accomplishments. Indeed, the more one examines the archaeological record, the more one sees that Near Eastern monuments suffered all kinds of indignities in antiquity, from burying to smashing to burning to long-distance transplant. We often erase these scars when putting objects on display: see the gallery photographs that accompany the Oriental Institute Museum’s *lamassu* and Tutankhamun statues to compare their state at the moment of discovery with how they appear today. In short, what might seem to be a contemporary phenomenon on the nightly news was in fact occurring regularly in the past. From this realization comes a second: no matter how big the statue, and no matter what an accompanying inscription might say, monuments have a contradictory double character as both demonstrations of power and indicators of power’s fragility. On the one hand, their very presence demonstrates the builder’s ability to fashion monumental things — itself an impressive feat of marshaling resources and labor — yet, on the other, if power was already accomplished, then why build the monument in the first place? In this sense, monuments demonstrate not power already gained, but the lack of it, insecure claims of a reality that may never have fully existed. And this may be why we find so many ancient monuments in rough condition: they have been destroyed or otherwise manipulated precisely because their goals were not fully achieved, and were therefore vulnerable to contestation.

The “why” of monuments’ destruction in the past can be exceedingly difficult to determine. In many cases, all we know is that a destructive act has taken place, not the motives behind it. Although particular examples vary widely from case to case, the main reasons monuments were destroyed in the past are not dissimilar from why we destroy them today: decommissioning, political rivalries and regime change, local uprisings and rebellions, and changes in tastes and values. Discovering the impetus for particular examples of monument destruction can be frustratingly difficult, even impossible, in the absence of additional evidence like historical records. In many cases, archaeologists are left with little more than hypotheses for why a given monument was treated the way that it was.

MONUMENTS AND DESTRUCTION AT TELL TAYINAT AND THE SYRO-ANATOLIAN CULTURE COMPLEX

An example from the Iron Age (ca. 1200–600 BC), including pieces on display in the Oriental Institute Museum, illustrate the frequency, and interpretive difficulty, of monument destruction in the ancient Near East. During the late second and early first millennia BC, the northeast corner of the Mediterranean Sea was occupied by a culture that I refer to as the Syro-Anatolian Culture Complex, or SACC. These city-states were occupied by speakers of Luwian and Aramaic, languages that were written in hieroglyphic and alphabetic scripts, respectively, and had close cultural and dynastic associations with the preceding Hittite empire and Syrian cultures of the Late Bronze Age. Never unified as a single political formation, SACC was perpetually harassed, and eventually conquered, by their much more powerful enemy based on the upper Tigris River, the Neo-Assyrian empire. By about 700 BC, SACC had been completely incorporated into the expanding Mesopotamian empire and a large portion of its population scattered to the far corners of the empire's reaches in a strategic policy of forced deportation. These city-states were never heard of again. (One of the Neo-Assyrian empire's most successful kings, Sargon II, was a perpetual thorn in the side of SACC's cities, conquering a number of them. Sargon built his own capital city at Khorsabad and named it Dur-Sharrukin, or Fort Sargon; some of that city's monuments, including the famous winged-bull *lamassu* statue, are on display in the Oriental Institute Museum's Yelda Khorsabad Court. The scale of the statuary is, in this case at least, directly proportional to the amount of power wielded by the Assyrians.)

Archaeologically, the Syro-Anatolian city-states are best known for their capital cities, which include some of the Near East's most well-known sites, including Carchemish, Malatya, Tell Halaf, and Zincirli. During the roughly three hundred years between their first decades of state formation at the end of the second millennium BC and their collapse at the hands of the Assyrians around 700 BC, these cities built many of the Near East's most memorable monuments. They pioneered the use of orthostats engraved in low relief to line the walls of gateways and public buildings, a monumental decorative technique that the Assyrians would borrow to great effect themselves. People entering these large passageways would often be greeted not just by decorated orthostats, but also by monumental stone lions, either freestanding or engaged in the wall of the doorway itself, thus known as a portal lion. And also standing in these gates were massive statues of royal figures. Sometimes these reached over 10 feet in height, among the largest statuary ever produced in the ancient Near East outside of Egypt. But what was truly remarkable about this program of monumental art and public architecture was how it was deliberately coordinated across the urban landscape, resulting in a tightly woven symbolic tapestry that proclaimed royal power at every turn.

A complete inventory of these colossal statues is difficult to draw up due to the common discovery of small statue fragments that may or may not derive from monuments. Nevertheless, there are at least seventeen unambiguous examples, most of which come from the capital cities themselves, and eleven of which were found in various states of destruction. Some of these statues represent deities like the storm god indicated by horns on their heads, a longstanding Near Eastern symbol of divinity. The majority, however, represent the king. Although each one is unique, the iconography is quite consistent: the figure grasps objects like a blade or a cup in hands kept close to his sides, and he is dressed in a long gown and wears a curly beard with a shaved upper lip. In one case, the seated and horned statue from the King's Gate at Carchemish, the inscription around its base identifies the statue as a deified deceased king, one Atrisuhas, Luwian for "soul of Suhis," implying both that the statues were representations of royal ancestors and possibly that they were considered to be possessed of a certain life force.

The statues' placement at significant points of entering and exiting the various sectors of the city means that they were a commonly experienced part of the urban built environment, a regular backdrop to people's daily lives. This fact, combined with their overwhelming size, has the potential to seduce the modern interpreter into believing that the statues were uniformly successful in imparting their message of royal authority. But, in the end, size and location only tell us about how their builders *intended* the monuments to be received, not about what people *actually* thought about them. To determine this, we can look more closely at a specific city's royal statues, to find concrete examples of the archaeological context of these monuments.



As it happens, one of the best examples of the interpretive challenges posed by the destruction of monuments in antiquity comes from a site excavated by the Oriental Institute in the 1930s, Tell Tayinat, today the subject of renewed excavations by the University of Toronto. During the early first millennium BC, Tayinat was the ancient city of Kunulua, capital of a city-state named Patina. In the early 1930s, the Oriental Institute's "Syrian-Hittite Expedition," consisting of, among others, Calvin McEwan, Richard Haines, and Robert Braidwood, arrived in the Amuq Valley of southeastern Turkey (then northwestern Syria) with the goal of discovering the monumental remains of the Syro-Anatolian capital city of Kunulua, known from historical accounts to have lain in the vicinity. Eventually selecting the large site of Tayinat as a likely candidate, the expedition was rewarded almost immediately with a series of monumental palaces and an impressive array of monumental sculpture and inscriptions in Hieroglyphic Luwian, much of which is on display today in the Henrietta Herbolzheimer Syro-Anatolian Gallery of the Oriental Institute Museum.

One such object is the terribly preserved head of a colossal royal figure that was found in the gateway leading from the large lower city to the eastern edge of Kunulua's acropolis. Based on its context and art historical parallels, this statue was likely erected sometime around 850 BC. The excavation photograph of a workman kneeling beside its partially reassembled pieces provides a better sense of the statue's original scale than does a photograph of the object on display. Even with only a portion of it recovered and reconstructed, it is clear that originally it had been extremely large. This statue was found in such a fragmentary state that it could only have been destroyed in a highly aggressive manner. This is all the more remarkable given that it was made out of basalt, an incredibly dense and heavy stone that can only be broken with immense effort.

Why was this royal statue systematically destroyed in this fashion? It's difficult to say. One obvious candidate would be the Neo-Assyrian empire, which conquered Kunulua in 738 BC. If that were the case, that would mean that the statue was on display for about a century. It is entirely reasonable to suspect the Assyrians as the culprit, especially given their use of violence, both symbolic and real, to further their military and political ambitions.

But another option exists, one closer at hand than the conquering Assyrian army. The Syro-Anatolian city-states were constantly in battle with one another over various disputes, and it is equally likely that they took turns destroying one another's symbols of royal authority during these conflicts. We learn from contemporary Assyrian inscriptions that the kingdom of Patina, for example, was apparently convulsed by internal conflict surrounding a contested succession during the mid- to late ninth century BC. In 830 BC, the Assyrian king Shalmaneser III records in his annals an account of a local rebellion within the kingdom of Patina; apparently the locals there had killed their ruler and replaced him with a man named Surri, who was not to Shalmaneser's liking. Shalmaneser dispatches his army to the scene, where Surri and his family and followers are promptly killed, and fills the vacated throne with someone more appropriate, another local named Sasi. Although there is nothing in this fascinating vignette that says anything about Kunulua's royal statues — incidentally, the account describes a statue of Shalmaneser being installed inside of Kunulua's temple, but this has never been found archaeologically — what it does indicate is the



Top: Orthostat reliefs and Hieroglyphic Luwian inscription from the Syro-Anatolian city of Carchemish. Middle: Royal statues from the Syro-Anatolian Culture Complex (SACC), approximately to scale; (a) Carchemish, King's Gate, the seated deified king Suha; (b) Tell Halaf, palace portico column, female; (c) Zincirli, Tor Q near Building J, buried; (d) Malatya, Lion Gate, buried (nose replaced by excavators); (e) profile of a man of height 1.75 m. Bottom: The head fragments from Gateway VII, Tell Tayinat, as found by the Oriental Institute's Syrian-Hittite Expedition. Excavation photograph FN 322-T.

existence of longstanding local feuds and disputes over royal legitimacy. This particular episode, for example, would have taken place only a couple of decades or so after the gateway statue was first installed: it would have offered a tempting target to individuals like Surri, drawn to challenge the legitimacy of the king who created it in a public display of disrespect. And such interne-cine conflicts were endemic to SACC. The city-state of Carchemish on the Euphrates River, for example, perhaps the largest and most important center in SACC, is known to have had two rival ruling dynasties at the same time for several generations. Each area's monumental creations must have served as regular ammunition in their disagreements.

I found tantalizing new evidence for another severely destroyed statue in a surface survey of Tayinat lower town, where Kunulua's regular citizens are thought to have lived. One fragment is unidentifiable, but the other is clearly a chunk of a monumental figure's head, recognizable from the curly hairstyle that was used for all of these statues. As I reported in an earlier issue of *News & Notes*, this statue's very existence in the lower town, where elite monuments like this were not expected, raises new questions about the nature of this quarter of the city: previously thought to be occupied only by regular citizens, it now seems possible that this was yet another venue for elite monumental display — and destruction.

What is truly fascinating about these two destroyed royal statues is that they contrast sharply with still a third statue that was found in recent excavations — but this time in an excellent state of preservation. Despite only the head and torso being preserved, its height is 1.5 m, suggesting an original total 3.5 m or more in height. On the figure's back is a substantial Hieroglyphic Luwian inscription that names the figure as Suppiluliuma, the same name as multiple rulers of the great Hittite empire that had collapsed roughly three and a half centuries earlier. To say that the Suppiluliuma statue is perfectly preserved is not wholly accurate; its bottom two-thirds are missing, after all, including a section of the inscription. Nevertheless, the uppermost section of the body — arguably the most important section of the statue — is in wonderful condition, with even the highly fragile eye inlays intact.

This statue was unearthed in what appears to be a hitherto unknown monumental gateway to the palace compound of ancient Kunulua. (Since excavations are much smaller in scale today than they were in the 1930s, it will take some time to know the fully layout of the associated structures.) But it was not found on top of the floor, as one would expect. Instead, it was buried face down inside a large pit dug in the middle of the gate's passageway.

What are we to make of this statue and its manner of deposition? Was it treated with irreverence, as the removal of its bottom two-thirds would suggest? One could argue that, by burying Suppiluliuma within the passage of the gate, whoever did this was deliberately having every pedestrian symbolically step on his body, a highly disrespectful act. Or is taking the time to bury an immensely heavy object with its most significant features intact indicative, rather, of great reverence and an almost human-like burial? And, if so, why bury it at all instead of leaving it standing for all to see?

Support for the second option is provided by some of Kunulua's peers and contemporaries, other capital cities within SACC. At the nearby site of Zincirli, ancient Sam'al, just 100 km north of Tell Tayinat, a statue was found that is very similar to those from Tayinat. Today Zincirli is the site of a major Oriental Institute excavation directed by OI faculty member David Schloen, although this particular monument was found in the original German excavations that took place there at the turn of the last century.

In this case, the statue lacks an accompanying inscription, so the figure's identity is unknown. The entirety of the statue was preserved intact and stands roughly 3 m in height. But it was found lying on its back and encased in stones — an even more human-like burial than at Tayinat. Here, too, the statue was found in the vicinity of a gate leading into the palace compound.

Perhaps the best parallel of all comes from the site of Malatya. In this ancient city's Lion Gate, so called on account of the lion portal statues found *in situ* in the gate's walls, excavators discovered a massive above-ground stone tomb right in the passageway, encasing the largest monumental statue ever found within SACC. Like



Above: Hair fragment from another colossal statue discovered by the author on the surface of Tayinat's lower town. Photograph by Emily Booker and Steven Karacic. Left: Newly discovered royal statue of Suppiluliuma, Tell Tayinat. Photograph by Jennifer Jackson.

the example from Sam'al, the context is unambiguous: this statue was also deliberately buried, and at great expense of time and labor. And the published photographs make the entire burial disturbingly lifelike.

The evitable question looms large: why, exactly, were these statues buried at all if they were handled so respectfully? One option again has to do with the Assyrians: is it possible that, facing inevitable onslaught, the local inhabitants of these cities buried these statues themselves, preferring to remove the objects from view instead of allowing them to be smashed to pieces by their conquerors? Perhaps. But it is equally possible that another parallel between the buried statues at Tayinat, Zincirli, and Malatya offers another interpretive option: all three have had portions of the statue destroyed. We have already seen how the bottom section of Tayinat's Suppiluliuma statue was broken off. Less dramatic, but perhaps no less significant, was the damage done to the Malatya statue, whose nose was missing (replaced in the illustration by the excavators), and the Zincirli statue, whose nose and hands had been hacked off before burial. In these two cases it is as if the statues have been stripped of their sensory receptors, depriving them of their ability to "see" and "touch." Oriental Institute Hittitologist Petra Goedegebuure has argued that the removal of noses from statues and reliefs in Anatolia was an act intended to nullify the efficacy of the image. Is it possible, then, that local uprisings within these cities deliberately

damaged these royal statues as provocations to the king, after which they were no longer effective and thus had to be decommissioned in a respectful way? Again, perhaps. We will likely never know the precise historical circumstances that led to some of SACC's monumental statues being destroyed and others protectively buried. The important lesson here is that the statues' often controversial reception is as important to us as scholars as their relatively unambiguous intent, and we need to allow for historical models that permit multiple different motives for treating monuments in multiple, even contradictory, ways, even at the same time and place.

One of the great ironies of monument destruction in antiquity is that, despite being highly visible events to archaeologists, they are events that are uniquely challenging to understand. Not every example of monument desecration is like the famous Victory Stele of Naram-Sin, created in southern Mesopotamia in the late third millennium BC and carted off to the city of Susa a thousand years later by the Elamite king Shutruk-Nahhunte — who conveniently added an inscription to the stele describing the act. Most of the time we are in the dark about precisely who desecrated ancient monuments, and why they did so. But even if the specific historical reconstructions often



Burial of a royal statue in the Lion's Gate of the city of Malatya. Upper: the statue is still ensconced in his above-ground tomb, and the structure's eponymous portal lion is visible at the left. Lower: The statue after the tomb had been removed (and nose replaced by the excavators).

have to remain educated guesses, what is clear is that the destruction of monuments was a major phenomenon in the past, as much as it is in the present. Interpretively, what this means is that we need to focus on the reception of monuments in the past as much as we do on their production, and recognize that the simple creation of a monument does not necessarily indicate that the monument was successful in conveying its message.

GOLD FEVER MYTH AND THE DESTRUCTION

by Morag M. Kersel

On any day, each of us could legally purchase an archaeological object. Available for sale on Internet sites like Etsy and EBay, in auction houses, or in licensed shops lining the Via Dolorosa in Jerusalem, we can all own a piece of the Holy Land (Israel, Jordan, and the Palestinian Territories). As part of the transaction, a bill of sale, an export license, and the object's life history, including previous owners and archaeological findspot, may be procured. How these items get to the marketplace is often a convoluted jumble of illegal and legal movement involving various people, places, and pathways. I have dedicated much of my research towards understanding the negative factors affecting archaeological landscapes. I am particularly interested in the demand for archaeological artifacts and the subsequent illegal excavations of archaeological sites in order to meet that demand. In a study of looting in the Palestinian Territories, Jordan, and Israel, I discovered that while consumer demand may be at the core of the antiquities trade, the nature and driving forces behind looting are far more complex than is often understood or acknowledged. Looting is not just about economics. The motivations for looting involve notions of nationalism, resistance, the forces of globalism, conflicting preservation and management plans, colonial legacies, long-entrenched traditional practices, and the lure of treasure or "gold fever."

For more than a decade, I have studied the transnational movement of archaeological objects. I follow things (followthepotsproject.org) through interviews (conducted after receiving the appropriate Institutional Review Board approval) with academics, anthropologists, archaeologists, architects, auctioneers, collectors, conservators, dealers, government employees, looters, middlemen, museum professionals, and tourists. In analyzing the results, I realized that I had overlooked or conflated some of the rationales for looting. The hunt for gold at archaeological sites with the hope of getting rich quick does not often end with gold for the treasure hunter, but it can, and frequently does, result in other artifacts being unearthed. These quests also ensure devastated landscapes and an incomplete understanding of our ancient ancestors.



OF ARCHAEOLOGICAL LANDSCAPES

HAVE YOU FOUND GOLD? ARCHAEOLOGIST AS TREASURE HUNTER

It would be difficult to find an archaeologist who has not been asked if they have found gold, or if they are looking for gold, or where the gold is at the site that they are excavating. The myth of hidden gold is universal, eternal, and the stuff of legends. The persistence of this myth is endemic and encouraged daily in various ways. To the average non-archaeologist, there is skepticism that archaeology is really about architecture, broken pots, pieces of flint, old animal bones, and the other detritus of the past. Surely, these foreigners do not fly thousands of miles and spend thousands of dollars to dig up ancient garbage? We must be looking for gold, and often the prevailing sentiment is “why won’t those archaeologists tell us where the gold is?”

In a recent incident in the Eastern Badia, Gary Rollefson, emeritus professor at Whitman College, recounts, “We finally got to M-7 and noticed several people up at SS-1. I walked over and introduced myself as the *mudir* (Arabic for ‘director’) and asked who they were. They were a family from south Amman visiting a relative in Azraq, who had heard about our work, and they wanted to see it. I explained we had houses, no pottery, only flint, no metals, animal bones but no people, and that the site was more than 8,000 years old. The father was very nice. He asked, ‘Yes, but have you found uranium or gold?’” (see *News & Notes* 231). In another report from an archaeologist working in Jordan, he mentioned that people came up to him all of the time to ask how much gold they had found. When he replied that there was no gold, locals would either laugh or roll their eyes. Clearly, they thought that the archaeologist was lying or that they just had not found the gold yet. This reaction is reinforced by the findings of Thoden van Velzen (doi.org/10.1017/S0940739196000239) in her interviews with Italian tomb robbers who asserted, “Artifacts represent money and power to archaeologists and art historians, that is how they make their upper-class living.” Archaeologists must be finding gold or other goodies, and they are keeping everything for themselves.

THE MYTH OF BURIED TREASURE AND OTTOMAN GOLD

Chance finds across the region add to the desire to find gold. In the global Internet village media reports add to the mystique surrounding gold and archaeology. In February of 2015, amateur divers discovered a treasure trove of rare, ancient coins near the ancient port town of Caesarea, Israel. In commenting on the find, a representative of the Israel Antiquities Authority (IAA) stated, “We know that the discovery of a treasure of this size, and the publicity that such a find receives in the media causes people to think that they can find treasures just about anywhere. What was discovered last week is the kind of thing that happens just once every 50 years” (<https://www.livescience.com/49836-gold-coins-found-israel.html>). The IAA estimates that the price of a single ancient coin on the black market could reach as much as \$300,000; there is treasure to be found! Finds such as this hoard create and encourage gold fever, as sensational headlines about bling intensify public perceptions of myth surrounding buried gold — myth like the buried Ottoman gold. The widespread myth is that when the Ottoman empire was crumbling, those fleeing the area had to leave the region quickly and carrying very little. They buried their gold on the way out of town (so to speak) with the intent of returning to retrieve their riches at a later date. This hidden treasure remains the object of inquiry across the boundaries of the former Ottoman empire. Almost every looter interviewed as a part of this research mentions Ottoman gold as the main reason they excavate illegally. These unsuccessful gold hunters take their collateral spoils, those things they find while looking for gold, to the existing networks of illegal trade in order to recoup the loss of a day or an evening or a night of illicit digging.

Gold fever is driving a surge of tomb raiding in Jordan; a recent report in the *Washington Post* (www.washingtonpost.com/world/middle_east/looters-raid-jordanian-crypts-in-search-of-gold-jewels-and-artifacts/2014/10/29/67a53b46-5ac7-11e4-8264-deed989ae9a2_story.html?noredirect=on&utm_term=.35fe49bfaeae) stated that it is the worst in years. No one knows exactly how and when they started, but rumors of buried treasure, Ottoman gold, Byzantine jewels, and jars heavy with Roman coins have spread across Jordan from shwarma stands to elegant supper parties. Looters (Looter 3, 12, 19) use advanced technology (metal detectors) along with less conventional means like the *Jinn* (supernatural beings) to locate buried artifacts. “Treasure hunters like me try every possible means to uncover, to find these treasures, from science to magic. Some sites are protected by supernatural powers like genies. These are the most dangerous but also the best sites,” states a looter (huffingtonpost.com/2013/07/30/jordan-treasure-hunters-ruin-artifacts_n_3676581.html). Even sites one might expect to be off limits, like mosques, are the objects of investigation by looters. Bqa’in, Corbett, and Khamis (2015) recount recent looting at the Umayyad Mosque at Wadi Shireh, near Wadi Rum, Jordan. Using *Google Earth* imagery to document the site, the authors note that between 2006 and 2009, a nearly 15-meter-long trench several meters deep



Top left: Broken Early Bronze Age ceramic vessels on the surface at Fifa, Jordan. Image by A.C. Hill, courtesy of Landscapes of the Dead Project. Bottom left: Looting SS-1 at M-7 in the Eastern Badia of Jordan. Image by G. O. Rollefson, courtesy of the Eastern Badia Archaeological Project. Top right: Looting in Israel. Archival Image, courtesy of the Israel Antiquities Authority. Bottom right: The looted landscape at Early Bronze Age IA (3600–3200 BC) Fifa, Jordan. Image by A.C. Hill, courtesy of Landscapes of the Dead Project.





was dug about 20 m north of the mosque, presumably made with earth-moving equipment. While it is possible that the trench was to capture water run-off, additional holes in the area of the mosque and conversations with locals strongly suggest the possibility of treasure hunting for gold (see F. Bqa'in, G. Corbett, and E. Khamis, "An Umayyad Era Mosque and Desert Waystation from Wadi Shireh, Southern Jordan," *Journal of Islamic Archaeology* 2.1 [2015]: 93–126).

Every time I get in a taxi in the region and make polite conversation with the driver, talk always turns to treasure hunting, especially when they find out I am an archaeologist. Over the course of this research, not only taxi drivers, but men (and in only one instance did I encounter a female treasure hunter) from all socio-economic, educational, and professional walks of life told me that they had or continued to search for Ottoman gold. There are many folk tales revolving around treasures that the Ottomans supposedly left in the country, but there is very little evidence to support these tales, and yet the myth persists. Until now, no one has pondered the salient question, "Isn't gold the last thing you would leave behind?"

As tenacious as the myth of Ottoman gold is a widespread misunderstanding of archaeology and archaeologists. In a paper on cultural heritage and community, Abu-Khafajah quotes one of her local Jordanian informants as saying, "archaeology is for the archaeologists and not for us" (S. Abu-Khafajah, "Meaning-Making Process of Cultural Heritage in Jordan: The Local Communities, the Contexts, and the Archaeological Sites in the Citadel of Amman," in *New Perspectives in Global Public Archaeology* [2011]: 183–196); not only is the archaeology not for locals, neither are the artifacts. It is apparent that many illegal excavators of archaeological sites do not understand the rationale behind archaeological practice. Researchers witnessed similar sentiments in both Sicily and mainland Italy, where local looters, who did not really understand the process of archaeology, questioned the intentions of archaeologists, who come to a region, excavate, find artifacts, and then take them away from the area, never again to be seen by the local population. As a result, looters come to view archaeologists as looters themselves, but looters who operate within the law. "Is archaeology simply the public-face of looting?" as Smith asks (K. Smith, "Looting and the Politics of Archaeological Knowledge in Northern Peru," *Ethnos* 70.2 [2006]: 149–70.) in her study of Peruvian looters. We need to consult, work with, and include local communities in our archaeological endeavors in order to refute myths and media portrayals of archaeologists and archaeology. As countless studies have demonstrated, engagement with the varied public groups is essential to archaeological site and artifact protection.

MYTH BUSTING

The illegal excavation of archaeological sites may be the direct result of a lack of policing and oversight by chronically understaffed and underfunded governments and non-profits, but the endurance of myth related to buried treasure, sensational headlines regarding recent archaeological finds, romanticized Hollywood portrayals of Lara Croft and Indiana Jones, and a lack of sustained local engagement are also contributing factors. Perhaps the media and archaeologists also share some blame by heralding fabulous finds to the detriment of more important, yet less dazzling, discoveries. To be sure, looting due to gold fever is a scourge to cultural heritage site protection, but demand for artifacts also leads to the pillaging of archaeological sites and theft from museums across the globe. If the ultimate goal is protecting the cultural heritage of the region for future generations, additional research into the many facets of the movement, both legal and illegal, of antiquities is necessary. Research — and some myth busting.

TRACKING DOWN MISSING THE NATIONAL MUSEUM

by Gil J. Stein, Alejandro Gallego-Lopez

The international illicit trade in antiquities is a multi-billion-dollar criminal enterprise that thrives in the shadows. Trafficking survives and is so profitable because for the most part law enforcement, heritage professionals, art dealers, and collectors have no idea what antiquities have been stolen, from where they have been stolen, and how many have been stolen from any given museum or source country. Without this information, even if the looted antiquities can be interdicted and the smugglers or dealers arrested, they cannot be convicted, and the objects generally cannot be repatriated to the places from which they were stolen. Accurate information thus becomes one of the most important and necessary tools for the preservation of cultural heritage.

After six years of the Oriental Institute's cultural heritage preservation work at the National Museum of Afghanistan (or NMA), we are finally able to combine modern information technology and the limited available written records to reconstruct for the first time a partial, but still accurate, list of the objects that were either stolen or destroyed during the Afghan Civil War of 1989–1995 and the subsequent period of Taliban rule. This archaeological detective work makes it possible for law enforcement to identify, recover, and repatriate these newly documented looted artifacts.

Archaeological looting and the illicit antiquities trade flourish in conflict zones, and in areas with the difficult security conditions that emerge with the breakdown of state institutions and civil society. Afghanistan has been shattered by thirty-eight years of continuous war starting with the Soviet invasion and occupation from 1979 to 1989, and continuing with the civil war that followed the Soviet withdrawal, as rival Afghan resistance groups fought for control of the country from 1989 to 1995. The civil war ended with the victory of the Taliban and their rule over most of Afghanistan from 1995 to 2001. This was followed by the American-led invasion of 2001 and the subsequent period of counter-insurgency, which has continued up to the present.

Object registration records at the National Museum of Afghanistan destroyed in the civil war of 1989–1995. Photo courtesy of Jolyon Leslie and the National Museum of Afghanistan.



ING TREASURES FROM UM OF AFGHANISTAN

z, Michael T. Fisher, and Fahim Rahimi



The National Museum of Afghanistan (NMA) is the single most important repository of cultural heritage in that country, but sadly, its collections were devastated during the Afghan Civil War. An estimated 70 percent of the objects in the NMA collections were looted or destroyed, while 90 percent of the object registration records were burned. From 2012 to the present, the Oriental Institute has been working with support from the US Department of State to develop a bilingual English-Dari computer database and conduct the first-ever full inventory of the objects that still survive in the NMA. The database is now 99.9 percent complete and documents 135,899 pieces, comprising 44,985 separate inventory records.

One of the most important benefits of the inventory is that by specifying precisely what objects are present in the museum, we can for the first time start to determine what artifacts are missing. For example, one of the most important objects in the NMA is the second-century CE Surkh Kotal Inscription 4, whose twenty-four incised stone blocks are one of the earliest surviving inscriptions in the Bactrian language. We inventoried each of the blocks in the inscription and assembled a photo mosaic. When we did so, we were able to see that three of the twenty-four blocks were missing, and had almost certainly been looted from the museum. From this beginning, we started a systematic assessment of the NMA's losses by comparing the inventory against the records that had survived the civil war.

There are several limitations on our ability to specify all of the objects missing from the museum. First, the NMA never had a complete inventory before the civil war, so we lack a comprehensive baseline for comparison. The few available catalogs are highly selective and incomplete, focusing only on the largest and most beautiful objects. Finally, the many coins in the NMA were only recorded in the most general counts by time period and/or site, without individual records. As a result, we can only provide a *minimum* estimate of the number of "missing" objects; the real number is almost certainly much larger. The objects we describe as "missing" are either "looted" or "smashed by the Taliban." In the first stage of our work to assess the NMA's losses, we examined two large samples of artifacts: sculptures or art objects, and coins.

Digital Mosaic Reconstruction Sorkh Kotal Inscription 4, Copy A

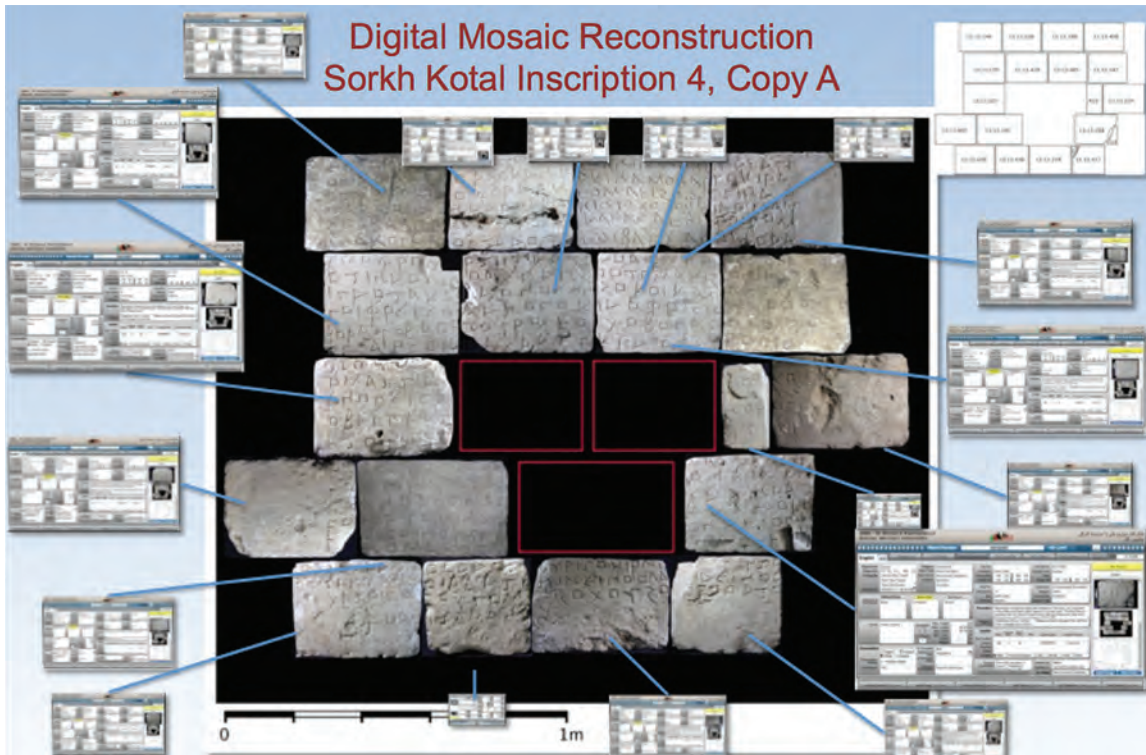


Photo mosaic of the twenty-four stone blocks in the Surkh Kotal for Bactrian inscription. The three rectangles outlined in red indicate the three inscription blocks that are missing from the Museum. Photo courtesy of the National Museum of Afghanistan and the Oriental Institute partnership.

We used three main sources for baseline data on the pre-war collections of the NMA: the museum guide by Nancy Hatch Dupree, Francine Tissot’s UNESCO-sponsored catalog of selected art objects in the NMA collections, and the archive of photographs of NMA objects recorded in the late 1950s by American photographer Josephine Powell. If an object was present in the pre-war records, but not located by our inventory database, then we know that object was either stolen or destroyed.

Before the civil war, the NMA had about 30,000 coins from five main ancient coin hoards, along with a large number of miscellaneous Islamic and Hunnic coins from a variety of sources. Our inventory allowed us to count how many coins had survived from each site. When we compared the pre- and post-war numbers for each numismatic class, we found that only 12,000 of the pre-civil war coins had survived. On this basis we determined that roughly 18,000 coins, or 60 percent of the NMA’s numismatic holdings, had been looted.

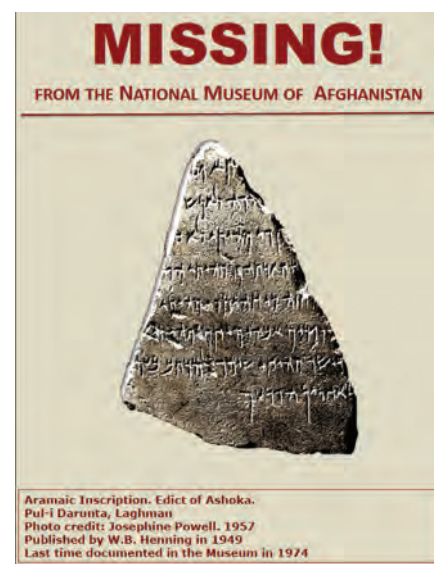
In parallel with the information on missing coins, the Francine Tissot catalog recorded information on 1,400 sculptures, carved ivories, and other art objects from before the civil war. Additional objects were identified as missing based on Nancy Dupree’s 1974 catalog of the NMA, and Josephine Powell’s photographs. We compared these pre-war sources against our database inventory records and determined that a minimum of 711 objects were missing — that is, 50 percent of all the objects listed in the pre-war catalog were either stolen or destroyed — in addition to the roughly 18,000 missing coins mentioned above.

Now that we have isolated the 711 missing sculptures and art objects, we are starting to combine the descriptions, registry numbers, and photographs to create a digital “wanted poster” for each of these objects. We plan to post this information a variety of high-exposure websites so that these objects can be spotted, and ideally recovered and repatriated. Although our efforts so far have been only partially successful, the most important outcome

is that we have been able to provide the first rigorous assessment of the NMA’s losses, and we have assembled precise data on 711 missing objects at a level of detail that makes it possible for them to be located and repatriated.

Our inventory and efforts to identify the objects missing from the NMA have taught us an important and sobering lesson. To safeguard collections (and help recover them if they should ever be looted), the most urgent priority for EVERY museum must be to carry out a digital inventory of all its holdings. The inventory must minimally include the description, digital images, registration numbers, and bibliographic references to any published records of the objects. We recommend that every museum inventory archive a back-up copy in at least one remote location outside the museum. The documentation procedures we have outlined here can help to recover the objects looted from the National Museum of Afghanistan and can contribute to ensuring the safety of these cultural treasures in the future.

Prototype of “Digital Wanted Poster” of a fragment from an edict of the early Buddhist Mauryan King Ashoka, found in Laghman region near Jalalabad, and currently missing from the National Museum. Photo by Josephine Powell, from the Josephine Powell Photographic Archive, Harvard University Sackler Art Museum (hcl.harvard.edu/libraries/finearts/collections/).



CELEBRATING GIL STEIN: 15 YEARS OF LEADERSHIP

On April 11, faculty, staff, volunteers, members, and friends celebrated Gil Stein's incredible fifteen-year run as director of the Oriental Institute. A catered reception was held in the Edgar and Deborah Janotta Mesopotamian Gallery, with university president Robert Zimmer and current Oriental Institute director Christopher Woods providing reflections highlighting Gil's leadership.

It is no exaggeration that Gil transformed the OI and is the architect for the Oriental Institute as we know it today. When you think of all the major milestones and accomplishments that occurred under Gil's leadership, many of which were his own initiatives, the list is truly remarkable. — Christopher Woods, director of the Oriental Institute

Among Gil's accomplishments were the installations of the East and West Galleries and Nubia, the initiation of the OI Special Exhibits programs, an increase of OI field projects, a growing of the mission of conservation and restoration during the darkest years of recession, the start of the post-doc program, the start of the Integrated Database project, the expansion of the volunteer and docent programs, and the hiring of half of the current faculty and most of the current OI staff. In addition to his role as director, Gil managed to conduct his own field projects in Turkey, Syria, and Iraq, while deepening the Oriental Institute and the University of Chicago's commitment to cultural heritage. At the center of Gil's hard work and passion has been the OI partnership Gil spearheaded with the National Museum of Afghanistan, a project he writes about in this current issue of *News & Notes*.

Gil came to the Oriental Institute in 2001 from Northwestern University, and his three terms as director are surpassed only by OI founder James Henry Breasted, who held the office a mere one and a half years longer. In July of 2017, Gil finished his third term as director and is succeeded by John A. Wilson Professor Christopher Woods. Gil is currently a professor of Near Eastern Archaeology at the Oriental Institute and in the Department of Near Eastern Languages and Civilizations, as well as the senior advisor to the provost for Cultural Heritage.



GALLERY THE RELOCATION OF THE

by Laura D'Alessandro and Jean M. Evans

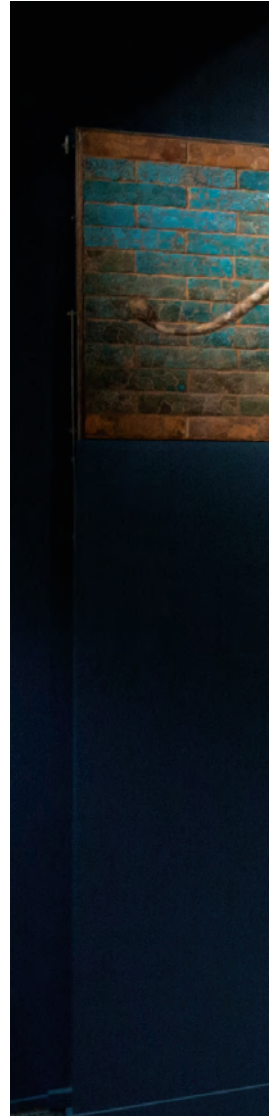
The primary aim of the Gallery Enhancements Project (GEP) — made possible through the generosity of an anonymous donor — is to improve the galleries with new display cases and updated exhibits. In a previous *News & Notes* (Winter 2017), we outlined Conservation's role in the GEP, describing the great amount of work that occurs behind the scenes before an object is put on display, including condition assessments and conservation treatments as well as material identification. Stringent testing also takes place on all of the materials used inside the display cases to ensure that the products are inert and that no harmful vapors are emitted that would damage the collections. Up to now, the most dramatic change under the GEP has been the relocation of the Babylonian glazed-brick lion panels in the Edgar and Deborah Jannotta Mesopotamian Gallery. The relocation of the panels provides us with an opportunity to discuss more specifically the role of Conservation in the GEP in this *News & Notes* issue devoted to cultural heritage.

The Babylon that survived and captured the imagination of the world — both ancient and modern — was largely built by king Nebuchadnezzar II in the sixth century BC, when Babylon was the capital of the Neo-Babylonian empire. Our Babylonian striding lions, symbols of the goddess Ishtar, were among the 120 lions adorning the Processional Way that continued north of the Ishtar Gate of Babylon. In the 1920s, the Ishtar Gate and Processional Way were reconstructed at a reduced scale in the Vorderasiatisches Museum in Berlin. After the museum opened to the public in 1930, some of the Babylonian glazed bricks that were not used in the reconstruction were offered to museums in Europe and the United States. The glazed bricks of the OI lion panels were purchased in 1931 by James Henry Breasted, founder of the OI and its first director, for the opening of the Oriental Institute Museum at its present location. The Babylonian lion panels are therefore also part of our institutional history.

The Babylonian lion panels were relocated this past January. There were several reasons for relocating the panels. Above all, we wanted to join the panels with the historical paintings reconstructing Babylon. Although some elements of the paintings are fanciful, others are based on the excavations carried out by the German Oriental Society between 1899 and 1917; Maurice Bardin was a fellow and curatorial assistant of the Oriental Institute when he produced the paintings in the 1930s. The paintings themselves have been widely reproduced, for they evoke the grandeur that has made Babylon famous. With the panels and the paintings separated from one another in the gallery, their relationship was not always evident to our visitors.

The relocation of the Babylonian lion panels was also beneficial in many other ways. Certainly, we hoped that something of the grandeur of Babylon could be evoked by providing a dramatic view of the lion panels high up on the wall. In addition, up to this past January, the panels had been recessed into the walls of the passageway into the Khorsabad court. By relocating the panels, we were able to remove the returns in the walls that had offered a framed setting as well as protection for the panels. As a result, the passage into the Khorsabad court and the view into the court from as far away as the entrance into the museum is more expansive. Numerous anecdotal accounts had also led us to understand that the general museum visitor is often unaware that entering into the Khorsabad court signals a shift both geographically and chronologically into Assyria in the first millennium BC. The passageway into the Khorsabad court therefore will now be devoted to an introduction to Assyria.

Finally, the Babylonian lion panels are the most frequently touched item in the Museum, despite all our attempts to deter our visitors from touching them! There are many reasons why ancient artifacts should not be touched. In general, dirt, oils, and soluble salts from perspiration are all potentially damaging to our artifacts. In the case of the lion panels, the bricks were restored in the 1930s in Berlin, and the very delicate glaze was re-adhered to the surface of the bricks at that time. This glaze, a very thin glass-like material, is extremely delicate and fragile. The friction caused by people and bags brushing up against the glaze, despite every precaution, was a serious cause for concern.



ENHANCEMENTS PROJECT: BABYLONIAN LION PANELS



The new location of the Babylonian lion panels and reconstruction paintings in the Edgar and Deborah Jannotta Mesopotamian Gallery.



Riggers de-installing the Babylonian lion panel in 2018.



The Babylonian lion panel moving

The preparations leading up to the relocation of the Babylonian lion panels took months of planning, and many different people were involved. Renderings for the design of the new installation of the Babylonian lion panels were produced by Liz Kidera, exhibit designer. Structural engineers from Wiss, Janney, Elstner Associates, Inc. studied the feasibility of supporting the panels in the new location and subsequently offered support design and construction observation for the project. The art-handling specialists of Methods & Materials, Inc. were responsible for construction of the wall supports and the removal and relocation of the panels.

The proper mounting of the Babylonian lion panels in their new location required a structural support wall below the panels as well as anchoring into the wall. First, the construction materials of the gallery wall therefore needed to be understood. The assessment of the south wall of the Mesopotamia gallery proved to be particularly complicated because of questions regarding the construction materials in the area of the walls where the lion panels would be anchored. While this would have been a straightforward assessment for most other walls in the Museum, it was complicated because, shortly after the OI was constructed, one of the large windows in this wall had been blocked up. Consequently, the wall is made of different construction materials. Four inspection openings were therefore made in the wall prior to relocating the panels in order to assess the underlying wall structure into which the anchors for the panels would be installed.

That the actual movement of the panels went very smoothly was due to many factors. Up to 1996, the panels had been displayed within their original 1930s installation, which had integrated the panels within a modern plaster cast reconstruction

that evoked the Ishtar Gate and was constructed around the doorway of the original Mesopotamia Gallery. When the panels were de-installed in 1996, during the last renovation of the Oriental Institute Museum, an assessment of the ancient bricks revealed that over time they had loosened within the 1930s frame and that the glaze on many of the bricks (ninety-seven bricks per panel) required consolidation to prevent loss. In preparation for the re-installation of the Mesopotamia gallery in 2002, the panels underwent a massive, six-month conservation treatment by OI conservators to correct these issues. Once the bricks had been successfully stabilized, a customized, stainless-steel frame was constructed around each panel. The framing work was carried out by Belding Walbridge, the rigging company that worked with us for many years also on the relocation of the Khorsabad reliefs.

By the end of the 2002 project, each of the Babylonian lion panels was safely enclosed in a stainless-steel frame that also served as its lifting device. This meant that the two framed panels, each weighing approximately 1,000 pounds, could be lifted by their stainless steel frames without any damage to the individual bricks. The extensive treatment to the panels in 2002 laid the groundwork for all future installations. It is also a testament to the hard work and care of the OI staff, designers, structural engineers, and riggers that the two panels were safely relocated this past January. This project highlights the teamwork that is necessary when working with ancient, irreplaceable cultural heritage and the success that can be achieved when everyone is working towards a common goal where the safety and preservation of the artifacts is the primary concern. We thank everyone involved with the project who helped make it such a success!



ing to its new location in 2018.



Riggers lifting one of the Babylonian lion panels into position in 2018.

Riggers and conservators beginning to de-install the original installation of the Babylonian lion panels in 1996.

Barbara Hamann, conservator, protecting the Babylonian lion panels prior to their de-installation in 1996.



ARTIFACT HIGHLIGHT

MOBILE MONUMENTS THE CODE OF HAMMURABI AND SUSA

by Kiersten Neumann

The code of Hammurabi that is prominently displayed in the Edgar and Deborah Jannotta Mesopotamian Gallery — a cast of the original exhibited in the Musée du Louvre — is a highlight for visitors to the OI Museum. Inscribed on this nearly 2-meter-tall highly polished diorite stela is a collection of over 290 laws, framed by a lengthy prologue and epilogue. Topping the monument is an image of King Hammurabi, presented as a just and rightful ruler, standing before the enthroned sun-god Shamash, who was also the god of justice in Mesopotamia. Discussions of its text and imagery often supersede questions of its discovery. The latter, however, is a thought-provoking story in its own right.

Quite unexpectedly, when excavating the ancient city of Susa in southwestern Iran in the early twentieth century, French archaeologists uncovered a collection of royal monuments of Babylonian origin. Not only were these exceptional finds far removed from their southern Mesopotamian homeland (modern southern Iraq), but all of the objects predated the archaeological context within which they were discovered, some dating back a thousand years and some only a few centuries. Included in this group were the victory stela of Akkadian king Naram-Sin (reign ca. 2254–2218 BC) and the code of King Hammurabi of the First Dynasty of Babylon (reign ca. 1792–1750 BC) — impressive and powerful monuments of the type that were often displaced as a consequence of warfare in the ancient Near East.

Over a number of years, the Elamite king Shutruk-Nahhunte I (reign ca. 1190–1155 BC), along with his two sons, proved victorious in battle against the Kassite Dynasty that had ruled Mesopotamia since 1500 BC. During his campaign of about 1158 BC, Shutruk-Nahhunte took a group of monuments, including the Naram-Sin stela and most probably the code of Hammurabi, as booty from Babylonia back to Susa, an Elamite royal city. At Susa, these war trophies — manifestations of Mesopotamian kingship — were put on display in the temple of the god Inshushinak on the acropolis; what is more, some were recut with the image or inscription of Shutruk-Nahhunte, such as the stela of Naram-Sin. In so doing, the Elamite king usurped the power of these great rulers and insinuated that he himself was a legitimate successor to the throne of Babylon. Following their twentieth-century rediscovery, the monuments of Naram-Sin and Hammurabi, along with other finds from Susa, traveled to the Musée du Louvre and were once again erected for public display.

Cast of the Hammurabi stela

human-made materials
Purchased in Paris, 1931
C478

Cast after the original stela:
Diorite
Iran, Susa, temple of Inshushinak
Old Babylonian period, reign of
Hammurabi (ca. 1792–1750 BC)
Excavated in 1901–02
Musée du Louvre, Paris

FIND OUT MORE about our collections. Search nearly 1,000,000 records from the Museum Collection, Photographic Archives, Museum Archives, and Research Archives using the Oriental Institute Collections Search at oi-idb.uchicago.edu



IN MEMORY

The Oriental Institute would like to commemorate one of its former students, Eugene Cruz-Uribe, who passed away on March 12, 2018. Eugene Cruz-Uribe received both his BA and PhD in Egyptology from the Department of Near Eastern Languages and Civilizations at the University of Chicago. His dissertation, "Saite and Persian Demotic Cattle Documents and Their Use in the Legal System in Ancient Egypt," was completed in 1983 and later published as a monograph in 1985. He held a variety of museum and university faculty positions before becoming professor of history at Indiana University East in Richmond, Indiana, in 2013. In May 2017, he retired from his position but continued his scholarly studies and publications. He worked extensively in Egypt, and his scholarly contribution to the field survives in the form of numerous articles and monographs, including particularly his work on Demotic graffiti published in the 1988 volume *Hibis Temple Project*, volume 1: *Translations, Commentary, Discussion, and Sign-List*, 1995; *Hibis Temple Project*, volume 2: *The Demotic Graffiti of Gebel Teir*, 2008; *Hibis Temple Project*, volume 3: *The Graffiti from the Temple Precinct*, and the 2016 *The Demotic Graffiti from the Temple of Isis on Philae Island*. He was also the editor for several years of the *Journal of the American Research Center in Egypt*. Eugene Cruz-Uribe is fondly remembered here at the Oriental Institute as a fun and inspiring colleague who will be greatly missed.

EUGENE CRUZ-URIBE



JOAN WALACE GARTLAND



The Oriental Institute remembers former student Joan Wallace Gartland, who published this poem inspired by her time here.

Egyptian Gallery in August

• for the ministry of museums
Michigan, 1991

You bring your body in
out of the heat.
You are safe, now,
as long as you keep silent.
Like a church, the museum remembers
something you should know. You need
its quiet and its darkness,
its windowless walls; its glass cases
that reflect you back, making everything
a part of you.

Outside, pedestrians
turn toward home. They finger their keys
like worry beads and try to remember
which street is theirs in the suffocating dusk.

But you sense
if you wait long enough
the answer will come. Not in words,
but like a hieroglyph, cut so deep
it leaves an image even in the night.
Yes, boats are still sailing
across the Egyptian pot and an aloe
is bending in the breeze. Above your head,
a god is offering the dead the breath of life.
You move closer to a predynastic grave
the bones still curved in sleep—
the kohl pots waiting for their owner's touch
again. You kneel at the edge of the pit.
You can almost smell jasmin.
You want to ask, do you remember me?

VOLUNTEER SPOTLIGHT

SHIRLEE HOFFMAN

by Terry Friedman

Meet Shirlee Hoffman, the person behind the interviews, who steps into the Volunteer Spotlight for this issue!

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

When I retired at the end of 2010, I knew I wanted to volunteer. After a few years doing adult literacy tutoring, I narrowed my search for a more complex volunteer activity, moving from Chicago's other major cultural organizations to the Oriental Institute. I applied, and after my interview in January 2013, I was confident I had found a great fit.

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

Growing up in Toronto, I had a superb religious-school education that included Jewish history in the ancient Near East. As an undergraduate I briefly considered majoring in anthropology/archaeology until I encountered the chi-square (a statistical test). I quickly decided that European history would be a better option. Even though I lived in Germany for two years and worked professionally in marketing, first in a corporation and then in my own marketing consulting, facilitating, and training firm, I never abandoned my curiosity about the ancient Near East.

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

Based on my experience training adults and teaching teens, becoming a museum docent was an obvious place for me to begin. The OI Education Department was in transition when I began my training. The course consisted of readings and videos of lectures from faculty and museum staff. Soon, in addition to being a museum docent, I happily took on other projects. For the Hittite Dictionary Office, I organized boxes of journal article offprints, which gave me the opportunity to read about the Hittites. With advice from Professor Theo van den Hout, the former head of the Near Eastern Languages and Civilizations Department, I developed an English-translation version of the German brochure accompanying the Cuneiform Kit often sold in the Suq. And at the end of 2014, when Terry Friedman retired as the volunteer manager, I was asked to take over managing and editing the Vol-



unteer Spotlight for *News & Notes*. I still give tours, and am excited to be part of the Low Vision and Multi-sensory Tours initiative.

My most recent project began last August after, as "story docent" for a King Tut program, I experienced firsthand the need for an accurate children's book about him. So, I wrote one! I had an instant cadre of willing, knowledgeable collaborators: the Education Department's Calgary Haines-Trautman and intern Peyton Walker, PhD candidate Joey Cross, and several faculty who have reviewed draft versions. We hope to have the finished product fully field tested and suitable for possible publication by the time you're reading this issue of *News & Notes*.

What has impressed you the most about the volunteers you have interviewed?

The staff select the subjects for the Volunteer Spotlight. Quite often I may not even have met the person, particularly if he or she is not a museum docent. Each and every volunteer profiled has brought a stunning range of different experiences and personal strengths to their passionate involvement with the OI. Having an "official" excuse to be nosy and ask them in-depth questions about themselves is a privilege I treasure.

What do you particularly like about being a volunteer?

I relish the collegiality with fascinating colleagues of all ages from undergraduate to retiree, a supportive and appreciative staff, the constant intellectual stimulation and graduate-level educational opportunities, access to gracious world-class scholars, and of course the sheer fun of introducing visitors to the OI's galleries.

What has surprised you?

Ancient Egypt. Yes, I had been introduced to ancient Egyptian art in college, but I had absolutely no inkling of this millennia-long civilization's rich, enduring complexity.

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

Don't hesitate!! Go to oi.uchicago.edu/volunteer right now to investigate if the one of the many volunteer opportunities at the OI is right for you.

PROGRAMS & EVENTS SUMMER 2018



ADULT PROGRAMS

GALLERY TALKS

Food and Diet in Ancient Egypt

Thu, July 5, 12:15-1pm

Free

Registration not required

The ancient Egyptians acknowledged the importance of food in their daily and religious lives in a number of ways, including the depiction of different aspects of food production and consumption through various media, reifying its existence for eternity. Join Sasha Rohret, PhD candidate in Egyptian archaeology at the University of Chicago, as she discusses what art, texts, and artifacts in the Oriental Institute's Egyptian Gallery can tell us about the role of food as well as nutrition and diet in ancient Egyptian culture. Enjoy the rare opportunity to interact with real animal bones outside of the museum case, and discover what these remains can teach us about life and economy in ancient times!

Pottery from Archaeological Excavations in the Near East

Thu, August 2, 2018, 12:15-1pm

Free

Registration not required

Pottery is a common type of object found at archaeological sites and often appears in large numbers. Join Tasha Vorderstrasse, University and Continuing Education Program coordinator and research associate at the Oriental Institute, for a rare opportunity to examine pottery from archaeological excavations in the Near East. Find out how excavation pottery is studied and what these fragments can tell us about diet, dining habits, and other aspects of daily life.



Egyptian Boats on the Nile and in the Afterlife

Thu, September 6, 12:15-1pm

Free

Registration not required

Boats were essential to life and death along the Nile; they facilitated travel and commerce, the construction of the pyramids, and navigating the world beyond. Join nautical archaeologist Douglas Inglis (PhD student, Texas A&M) in an examination of Egyptian watercraft models at the Oriental Institute Museum. We look at the fundamental role boats played in the lifeways of ancient Egypt, and how they became integrated into both religious rituals and the mortuary cult. We also examine them as technological objects, and discuss how simple reed rafts developed into complex sailing machines.



EXHIBITION

The First 100 Years: Anatolian Studies at Chicago

In the lower level of the Oriental Institute, ongoing

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

ADULT PROGRAMS meet at the Oriental Institute unless otherwise noted.

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

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

Register for these lectures at oimembersevents.eventbrite.com

ADULT PROGRAMS

MEMBERS
SAVE 20%
ON CLASSES!

COURSES (ONSITE & ONLINE)

Pottery and Society in the Ancient Eastern Mediterranean (5 weeks)

Tuesdays, July 10-August 7, 2018, 5:30-7:30 pm in Oriental Institute 210 and online

Instructor: Natasha Ayers, PhD, archaeologist and ceramicist for the Oriental Institute's Tell Edfu Project
General \$245, members \$196, University of Chicago students (UChicago Arts Pass) \$61
Registration deadline: July 3

Explore how archaeologists use pottery, the most abundant artifact class, to answer questions about the ancient societies who made and used these vessels. This five-week course focuses on Egypt, the Levant, Greece, and Anatolia and includes a selection of case studies from shipwrecks, burials, and towns from the early Bronze Age through the Iron Age (late fourth millennium-mid-first millennium BCE). Participants gain an understanding of how pottery can be used to determine the date of a site and build chronologies that connect different cultures. International trade relations in the eastern Mediterranean are more clearly understood with pottery as part of the discussion. Examine how people use material culture, like pottery, to help construct and convey social identity in both daily life and preparation for the afterlife. The end of the course is devoted to examining how ethnographic and ethnoarchaeological studies can shed light on our modern biases in the study of ancient ceramics. This course can be attended onsite at the Oriental Institute or online.

Science and Technology in the Medieval Islamic World (4 weeks)

Thursdays, August 23-September 13, 2018, 5:30-7:30pm in Oriental Institute 210 and online

Instructor: Tasha Vorderstrasse, PhD, Oriental Institute University and Continuing Education Program Coordinator and Research Associate
General \$196, members \$157, University of Chicago Students (UChicago Arts Pass) \$49
Registration deadline: August 16

The study of science and technology experienced a great expansion in the medieval Islamic world. Islamic scholars not only translated the great scientific works of the past, but they also responded to created inventions and participated in the transmission of science and technology from China and Europe. These efforts were led by a diverse group of citizens from a variety of religious and ethnic background. This course looks at the great scientific and technological achievements of the

Islamic world focusing on subjects such as mathematics, astronomy, physics, and geometry, as well as examining the role of Islamic art in scientific works and how medieval scientists preserved and transmitted ancient Greek science. The class examines works written in not only Arabic and Persian, but also Syriac, Armenian, and Hebrew. In addition to examining how Islamic period scholars understand the world, it also looks at how some of this material was interpreted by the wider population and integrated into more popular culture in the medieval Islamic world. This class can be followed onsite in Oriental Institute 210 or online.

Archaeology of Ancient Turkey (8 weeks)

Saturdays, September 8-October 27, 10:00am-12:00pm in Oriental Institute Room 210 and online

Instructor: Shannon Martino, PhD (Oriental Institute graphic artist and School of the Art Institute)
General \$392, members \$314, University of Chicago Students (UChicago Arts Pass) \$98
Registration deadline: September 1

This class examines some of the most important ancient places in Turkey and their art and architecture. We begin with the pre-Neolithic site of Göbekli Tepe in southeastern Turkey and end with the Roman-period settlement at Ephesus on the Aegean coast. Our discussion focuses not only on the remains from these sites, but also on the past and current cultural, political, and historical implications of both excavations and artifacts. We address contemporary issues of gender, collecting, ethnicity, repatriation, and community engagement which are inextricably interwoven into the dialogs of archaeology in Turkey.

Since the Oriental Institute played a pivotal role in the history of archaeology and historical studies in Turkey, we focus on several sites that have been excavated and supported by the Institute. For example, Oriental Institute archaeologists Robert and Linda Braidwood were instrumental in the development of archaeology as an interdisciplinary science in Turkey and there are currently several past and present Oriental Institute archaeologists and students working in Turkey. In addition, since 1975, the scholars of the Oriental Institute have been compiling the most comprehensive dictionary of the Hittite language, the language of one of Turkey's ancient empires. It is only fitting, then, that working in Turkey has had immeasurable impact on the Oriental Institute's own development. This course can be attended onsite or online.

EDUCATOR PROGRAMS

Teacher Cohort Academy Summer 2018 July 14–August 18, onsite/online

Our field trip and educator programs are the most effective avenue for the Oriental Institute to fulfill its mission to bring an accurate understanding of and appreciation for the ancient and medieval Near East to the next generation. For schools, ancient and medieval Near Eastern history lends itself as a natural lens to teach STEAM (Science, Technology, Engineering, Art, and Mathematics), as it is the time and place where the earliest innovations took place and new inventions were subsequently developed.

The Teacher Cohort Academy offers teachers a structured pathway to collaborate with their school colleagues as well as professionals in the field of archaeology, Egyptology, Near Eastern and Islamic archaeology, curation, artistry, engineering, and museum education while exploring STEAM subjects in the ancient world through various primary sources including artifacts, historical archives, narratives, and authentic research data.

A total of sixteen teachers from eight schools in the Chicago Public School system on the south side of Chicago are welcome to participate in the program.

For further particulars and your application go to oi.uchicago.edu/teachercohort

Project Archaeology Leadership Legacy Institute July 30–August 3, onsite

The Project Archaeology Leadership Legacy Institute will focus on *Project Archaeology: Investigating Nutrition*, an inquiry-based social-studies curriculum that guides students through a complete archaeological investigation of nutrition. This year, the program focuses on South Side CPS upper elementary and middle school teachers (grades 4–8). Educators and archaeologists who attend the Institute learn to use the curriculum to teach archaeological inquiry to others. Participants spend five days at the University of Chicago tracing the shift from hunting and gathering to the development of agriculture in the ancient world and exploring contemporary nutrition through student-collected data. In addition, participants design a healthy eating plan for their schools based on information drawn from the study of the past.

The Institute is entirely FREE for selected applicants from CPS schools with a preference for schools on the South Side of Chicago. Meals, and the curriculum guidebook *Project Archaeology: Investigating Nutrition* is provided, as well as the associated curriculum guidebook, including *Project Archaeology: Investigating Shelter*, and *Investigating a Neolithic Dwelling at Jarmo*.

For further particulars and to download the application go to oi.uchicago.edu/leadershiplegacy

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

Sat, September 15, 2–4pm

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

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

EDUCATOR PROGRAMS meet at the Oriental Institute unless otherwise noted.

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



FAMILY & YOUTH PROGRAMS

FREE PROGRAMS

Millennium Park Family Fun Festival

Mon, July 9–Fri, July 13, 10am–2pm

Free

Millennium Park, tent at Chase Promenade North

Join the Oriental Institute as we host a week of family activities at the Millennium Park Family Fun Festival! Take part in an interactive mummy simulation, or try an ancient craft. Drop in any time between 10am and 2pm, or stop by for daily family performances by the Wiggleworms at 10am, Reading Circle at 11am, and other Chicago arts groups at 1pm. Presented by the Millennium Park Foundation with additional support from the Lloyd A. Fry Foundation.



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

Tue, July 17, 10:30am–12:30pm

Free

Registration recommended

King Tut wasn't the only boy king? Find out the real story of what makes King Tutankhamun famous, find his artifacts in our gallery, and decipher the hieroglyphs on his 17-foot-tall statue.

Little Scribe | AGES 5-12

Tue, July 24, 10:30am–12:30pm

Free

Registration recommended

Can you imagine a world without writing? Learn how writing began, how it changed over time, and how it changed the world forever through this hands-on program. Kids ages 9-12 help us "evolve" a script, while kids ages 5-8 take part in an interactive tale that describes how the alphabet was created and evolved.

One. Big. Egyptian Mural | AGES 5-ADULT

Tue, Aug 7, 10:30am–12:30pm

Free

Registration recommended

Find out how those amazing Egyptian murals were made by helping us to create one from paper using the techniques and "rules" that make ancient Egyptian art so recognizable.



Nubia: Land of the Bow | AGES 5-ADULT

Tue, Aug 14, 10:30–12:30pm

Free

Registration recommended

You've heard about ancient Egypt, but what about their neighbors (and sometimes conquerors!) to the south? Journey up the Nile to Nubia, a civilization rich in gold, famous for their archers, and with more pyramids than Egypt. Discover the tombs of Nubian queens, explore the history of Nubia and Egypt, and get hands-on with artifact replicas.

Secret of the Mummies | AGES 5-12

Tue, Aug 21, 10:30–12:30pm

Free

Registration recommended

Help us prepare our simulated mummy for the afterlife, meet our real mummies, and discover tomb treasures.



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

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

FAMILY & YOUTH PROGRAMS

WORKSHOPS

Junior Archaeologists | AGES 5-12

Thu, July 19, 10:30am-12:30pm, and Thu, Aug 23, 10:30am-12:30pm

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

Registration required. Adults must register and attend with child.

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

Ancient Animals | AGES 5-12

Thu, July 26, 10:30-12:30pm

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

Registration required. Adults must register and attend with child.

Ferocious lions, giant snakes, and magical birds await you! Meet the fantastic and everyday creatures that populated the lives and minds of ancient people. Get up close with real ancient animal bones and discover out how zooarchaeologists use them to study the ancient world.

All Bones About It | AGES 5-12

Thu, Aug 9, 10:30-12:30pm

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

Registration required. Adults must register and attend with child.

Think skeletons are just for Halloween? The bones inside you would disagree: you use your skeleton every day! What's more, written on your own bones is the story of the physical activities you take part in and the food you eat. Explore how this knowledge helps archaeologists learn about the lives of ancient people while also learning how to help your own bones tell the great story of healthy living. We give you a kid's crash course in bioarchaeology while you get hands-on.

Time Travelers | AGES 4-8

Thu, Aug 16, 10:30am-12:30pm

Free

Travel back in time to the world of the ancient Egyptians and Mesopotamians — try on their clothes, hear the oldest story ever written, and explore the galleries to find treasured artifacts.



IN STORE
THE SUQ



NEW OI SHIRTS HAVE ARRIVED!

Featuring a line drawing of our very own Lamassu, this very soft, slightly fitted, graphite heather shirt is 65%polyester/35% ring-spun cotton and retains its shape and color after several washings.

XS-XL: \$17.50
XXL: \$19.00

SUQ HOURS

MON: CLOSED
SUN-TUE, THU-SAT: 10am-5pm
WED: 10am-8pm



A WEEK IN SUDAN DECEMBER 10-18, 2018

Escorted by Emily Teeter

9 days | \$6,700 (*price excludes international airfare*)

Travel with us as we journey up the Nile to the ancient lands of the Nubians. Celebrate 100 years of Oriental Institute exploration as we return to Sudan and sites visited by James Henry Breasted on his 1907 expedition. Meet locals as we drive through breathtaking desert landscape, and camp at the site of an ancient necropolis. This is a tour that is truly off the beaten path.

TO RESERVE YOUR PLACE ON THIS TOUR, CONTACT:

Matthew Welton
1-773-702-9513
mwelton@uchicago.edu



THE ORIENTAL INSTITUTE

The University of Chicago
1155 East 58th Street
Chicago, Illinois 60637
oi.uchicago.edu

UCHICAGO Arts

INFORMATION

MEMBERSHIP

YOUR PARTNERSHIP MATTERS!

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

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

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

HOW TO JOIN OR RENEW

ONLINE: oi.uchicago.edu/getinvolved

BY PHONE: 773.702.9513

ONSITE: at the Gift Shop

GENERAL ADMISSION

FREE

ADULTS

\$10 suggested donation

CHILDREN 12 OR UNDER

\$5 suggested donation

MUSEUM & GIFT SHOP HOURS

Closed Monday

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

Wed: 10am-8pm

THE MUSEUM IS CLOSED

January 1

July 4

Thanksgiving Day

December 25

ACCESSIBILITY

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

PARKING

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

GROUP VISITS

For information about group visits, please go to:

oi.uchicago.edu/museum/tours

