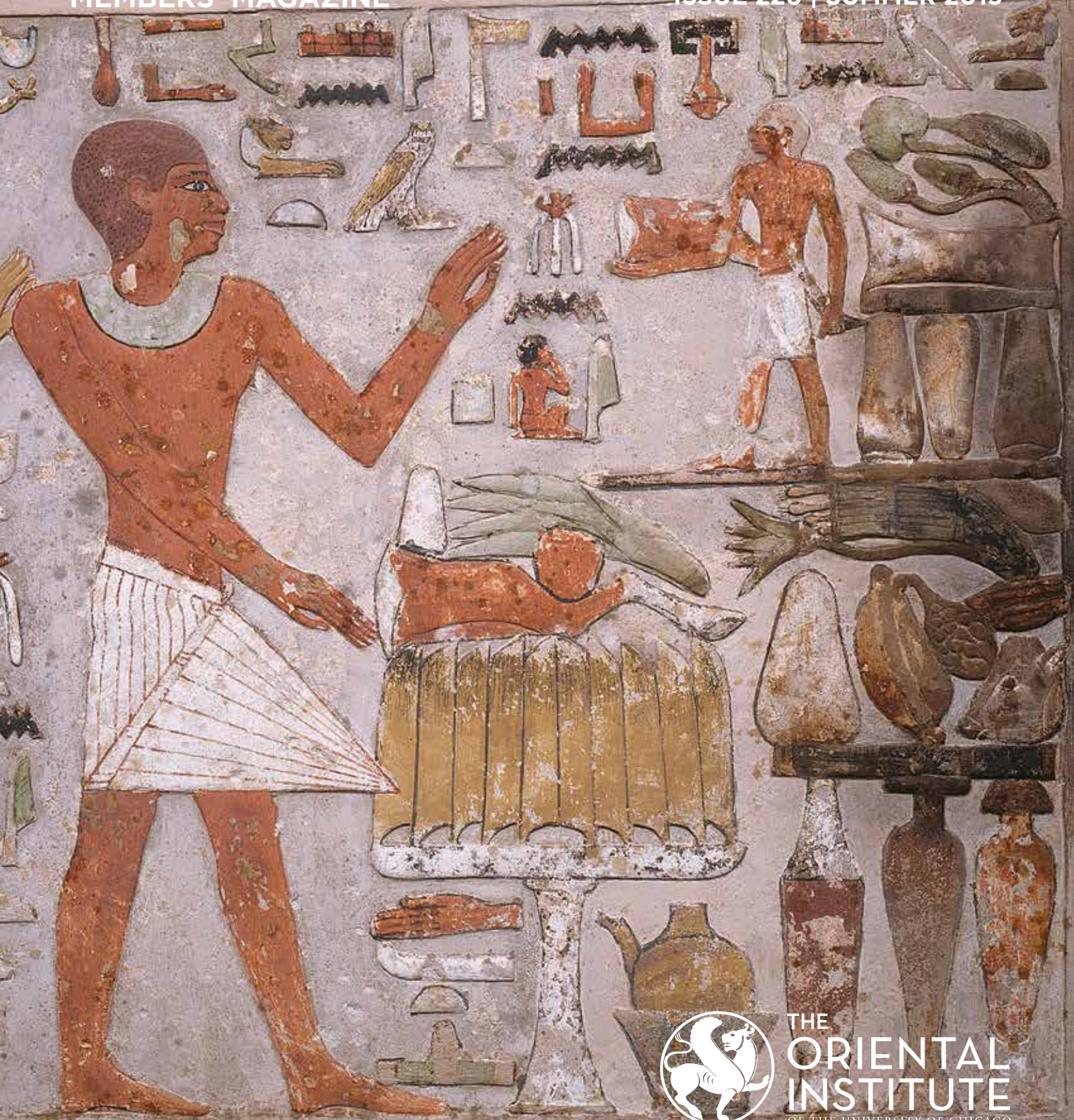


# News & Notes

MEMBERS' MAGAZINE

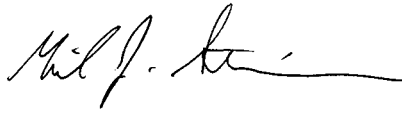
ISSUE 226 | SUMMER 2015



THE  
ORIENTAL  
INSTITUTE  
OF THE UNIVERSITY OF CHICAGO

# FROM THE DIRECTOR'S STUDY

**A**s the Oriental Institute approaches its centennial, it is fascinating to see the ways in which our mission, and the way we do our work, have changed over time. The lead article in this issue of *News & Notes* shows how the nature of our museum and our field research have both evolved considerably since 1919. Emily Teeter's article "Collecting for Chicago" gives a rare glimpse into the Institute's origins and relationship with the Field Museum and the Art Institute. The OI's founder, James Henry Breasted, collected Egyptian antiquities for all three museums, and in doing so laid the foundations for the Oriental Institute's world-class collection of Near Eastern antiquities. As valuable as Breasted's acquisitions were to the founding of our museum, professional standards and antiquities laws have changed, so that it is now quite rare for us to acquire new collections of Near Eastern artifacts. Instead, the objects recovered by our excavations across the Near East stay in their countries of origin. This is as it should be. Since we no longer bring home artifacts from the field, the core of our collection is all the more valuable given the current threats to archaeological heritage in that embattled region. Emily Teeter's article thus reminds us of the enduring value of Breasted's original vision for the Oriental Institute.



Gil J. Stein  
Director

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#### Museum Gallery Hours

Mon: Closed

Sun-Tue, Thu-Sat:

10:00 a.m.-5:00 p.m.

Wed: 10:00 a.m.-8:00 p.m.

#### Credits

Editors: Rebecca Cain, Leslie Schramer, Tom Urban, and Amy Weber

Designers: Rebecca Cain  
and Amy Weber

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



On the cover: Stela of Amenemhet that Breasted purchased for the Art Institute from the dealer Ralph Blanchard. Art Institute of Chicago, Museum Purchase Fund 1920.262. Photo courtesy of the Art Institute of Chicago.

# SPECIAL EXHIBITIONS



## **A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo** Through September 13, 2015

How did modern Cairo come to be? Unlike many cities in Egypt that originated during ancient Pharaonic or Greco-Roman times, Cairo is a relatively young city. The first permanent urban settlement began only in AD 641, but Old Cairo grew quickly into a sprawling capital city. This exhibit highlights the diversity of people who were the first to make Old Cairo their home.

In the exhibit, visitors will explore how Old Cairo's communities lived together and melded their traditions to create an ever-growing, multi-cultural society during the 7th to 12th centuries AD. Although the city was governed by Muslim Arabs, its neighborhoods were populated by people from a patchwork of religious and ethnic communities, including native Egyptians and many immigrants. The exhibit puts a special focus on the three main religious communities — Muslims, Christians, and Jews — whose members helped shape Old Cairo's neighborhoods, markets, and public places.

## **Mini Exhibit: Cairo in Chicago** Lobby of the Institute, through September 13, 2015

"A Street in Cairo" was one of the most popular attractions on the Midway of the World's Columbian Exposition, held just a block from the University of Chicago campus in 1893.

The Egyptian attraction at the exposition was composed of a temple and street that replicated examples of architecture from the heart of medieval Cairo, including a mosque and a mausoleum. But it was the Street rather than the temple's displays that proved to be most popular. Over two and a quarter million people flocked to ride donkeys and camels,

drink mocha in the café, shop for Egyptian handicrafts and trinkets in the many shops, and watch exotic dancers in the Egyptian Theater. The Street in Cairo was described as "the liveliest, jolliest place" on the Midway. Unfortunately, many of the attractions served only to reinforce stereotypes about the Middle East and its people. This selection of ephemera and photos from the Fair shows the public's fascination with Egypt that continues even today.

## **A Revised Exhibit of the Original Show** **Our Work: Modern Jobs — Ancient Origins** Lower Level of the Institute, ongoing

Our Work: Modern Jobs — Ancient Origins, an exhibition of photographic portraits, explores how cultural achievements of the ancient Near East have created or contributed to much of modern life. To show the connections between the past and today, artifacts that document the origins or development of professions such as baker, stonemason, manicurist, poet, potter, policeman, and judge in the ancient world are paired with a person who is the modern "face" of that profession. The resulting photographic portraits represent the diversity of Chicago residents, ranging from ordinary workers to local luminaries. The portraits are accompanied by commentary on the specific contribution of the past and remarks from the modern representative, resulting in fascinating new insights into how members of the public view their relationship to the past.



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EGYPT EXPLORATION FUND DIVISION, CA.  
1897. OUR VERY FINE WOOD AND GESSO  
STELA IS SHOWN IN THE LOWER RIGHT  
CORNER OF THE GROUP. P. B586.

# COLLECTING FOR CHICAGO

## JAMES HENRY BREASTED AND THE EGYPTIAN COLLECTIONS

by Emily Teeter

**C**hicago is one of the few cities in the world with three collections of Egyptian antiquities: the Oriental Institute, the Field Museum of Natural History, and the Art Institute of Chicago.

The collections were developed and linked through the work of James Henry Breasted, the founder of the Oriental Institute. But his influence at the other museums was made possible by the close relationships already shared by the trustees of the three institutions.

In the last several decades of the nineteenth century, Chicago was recovering from the 1871 fire. The full-scale rebuilding of the city gave the administrators and businessmen of the time the opportunity to reshape Chicago and its cultural organizations. It was a period of great cultural philanthropy as museums, libraries, universities, opera houses, and symphony halls were built — all symbols of the growing cultural sophistication of this city on the prairie.

A select group of men — Charles Hutchinson, Martin Ryerson, and Edward Ayer — were among the vanguard who led and funded this cultural renaissance. They were all born around the middle of the nineteenth century. Personally and professionally they were closely linked. Charles Hutchinson, the president of the Art Institute, who had a passion for Greek, Roman, and Egyptian art, was instrumental in raising funds to match the gift of John D. Rockefeller Sr. to establish the University of Chicago. He served as a trustee and the

treasurer of the University until his death in 1924. Martin Ryerson, a trustee of the Art Institute and the Field Museum, also served as the president of the board of the University of Chicago from 1892 to 1922. He was also vice president of the Field Museum and the honorary president of the Chicago Historical Museum. Another major personality was Edward Ayer, the president of the Field Museum.

Hutchinson and Ryerson developed a very close friendship, and they traveled to Egypt three times, in 1892, 1894, and 1910, to acquire antiquities for the Art Institute.

This was the atmosphere into which Breasted stepped when he was hired by President William Rainey Harper, the first president of the new University of Chicago, to join the Department of Semitic Languages in 1894. It was only four years earlier, when Breasted was studying with Harper at Yale, that he was encouraged to study Egyptology. Harper commented, “he had been looking for a man for some time who would go into it [Egyptology]. ... ‘Well ... Breasted, perhaps you are just the man.’”<sup>1</sup> By the time Breasted began his university duties, there was already great interest in Egypt among the directors of the Field Museum and Art Institute — men who would figure highly in Breasted’s career.

Hutchinson was the driving force for the promotion of archaeology in Chicago. By 1890, he served on the executive committee of the new Archaeological Institute of America. He was inspired and motivat-

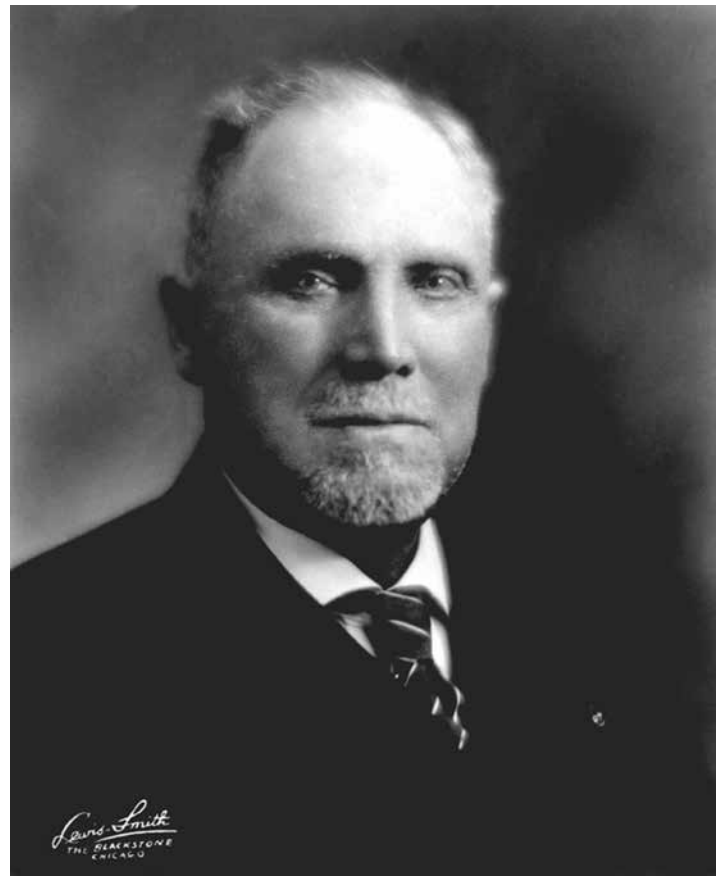
ed by his own experiences in the Middle East and a concern for the preservation of the past. In 1894, while on the Nile, he wrote to President Harper of his concern about the rate at which the Egyptian monuments were being damaged or destroyed, commenting that “Five or ten years will be sufficient to blot out all traces of these ... valuable records.”<sup>2</sup>

The previous year, 1893, Hutchinson established the Chicago branch of the Egypt Exploration Fund, called the “Fund for Chicago.” The Fund supported the work of British archaeologist Flinders Petrie. In return for an annual subscription of \$750 (equivalent to about \$18,000 in today’s buying power) that was shared by the three institutions, each received a share of the artifacts that the Egyptian Antiquities Service granted to the British excavators. This was an incredibly complicated undertaking. At the end of each excavation season, Petrie and his team conducted an inventory of their share of the finds, photographed and packed the objects, and sent them to London, where the material was exhibited — an event that generated further financial support. Then the finds were divided, new inventory lists were made, and allotments were shipped to each subscriber.

There was great enthusiasm for Egypt in Chicago, but until Breasted came to the University, there was no real expertise — and the likes of Hutchinson, Ryerson, and Ayer, one can assume, understood the importance of the views of a scholar and expert compared to men who simply loved



CHARLES HUTCHINSON. COURTESY OF THE SPECIAL COLLECTIONS RESEARCH CENTER, UNIVERSITY OF CHICAGO LIBRARY, APF1-05176.



EDWARD AYER. © THE FIELD MUSEUM, CSGN50750.

Egyptian objects. Breasted was perfectly positioned to fill an important role in the interlocking web of Chicago museums.

But his first task was to establish a collection at the University of Chicago. When he arrived, the Department of Semitic Languages had a selection of plaster casts. Antiquities were added to the collection in 1894–1895, when Breasted honeymooned in Egypt — his first trip to the Nile Valley. He was equipped with a budget of \$500 from the University and a charge from President Harper to rely on the generosity of dealers and bring back as much change as he could. The opportunity for a firsthand look at the monuments and their reliefs and inscriptions made a tremendous impact on Breasted. He was shocked at the inaccuracies of the published copies of the inscriptions and vowed to make exact copies of historical texts in order to write an accurate history. This principle guided his academic career for the rest of his life.

While in Egypt, he kept scrupulous accounts of his purchases, which consisted of minor objects such as amulets, clay and stone vessels, animal mummies, and fragments of statues. He recalled negotiat-

ing for a day over the price of four human mummies. He then hired camels to carry them to his ship on the Nile where they were loaded “right into our bedrooms and [we] did not lose any sleep.” A honeymoon on the Nile was perhaps the not optimal situation for the new Mrs. Breasted to have the undivided attention of her husband. As she wrote in her diary, “Tuesday, Jan 15, 1895: We spent [the day] over here at the North tombs [Tell el Amarna] I reading and husband as usual copying.”

In 1896, the Haskell Museum (home to the Department of Semitic Languages, the Divinity School, and Comparative Religions) opened. From that time, the collection grew rapidly — mainly through the University’s subscriptions to the Egypt Exploration Fund. That same year, Breasted was appointed assistant director of the museum.

Breasted quickly became established. As early as 1885, he gave a series of subscription lectures at the Art Institute. A few years later, he managed to borrow exhibit cases from them, a move approved by Hutchinson but criticized by the director, William French, who recalled them.

In 1892, two full years before Breasted’s appointment, Hutchinson and Ryerson made the first of their three trips to Egypt. During that trip, they purchased amulets, jewelry, bronze statuettes, stone and pottery vessels, a rare calcite head of Queen Tiye, and a spectacular wood shabti of Nebseni. Their next trip, in 1894, yielded some of the key pieces in the collection, including a bronze statue of Re-Horakhty and a collection of scarabs from Reverend Chauncey Murch. Although the Art Institute was still a subscriber to the Egypt Exploration Fund, Hutchinson and Ryerson returned to Egypt in 1910 to make many significant purchases, including a series of reliefs from the Saqqara excavations of James Quibell and splendid cartonnage mummy masks.

The core of the Egyptian collection of the Field Columbian Museum (renamed the Field Museum of Natural History in 1905) was acquired in 1894, when Ayer visited Egypt. There, he met Emil Brugsch-Bey, the director of the Gizeh Museum. Ayer recalled telling him, “I do not suppose that any grown man ever came to Egypt so ignorant of everything that is

Egyptian as I am. ... Help me understand the situation here so that I may make as few mistakes as possible in securing articles here in Egypt for our collection.”<sup>3</sup> He asked for Brugsch’s training in the components of a good collection, how to identify fakes, and to approve his purchases. He returned with more than 700 objects. Ayer reported to the director of the museum, Frederick Skiff, “I have purchased about twenty mummies, all the mummy shoes, twenty five canopic jars, a lot of wooden and stone images and the best lot of Greek and Roman Bronzes that I believe ever left Egypt.” Ayer made other important purchases of Egyptian material in 1896, and again in 1898. In 1900, with the financial support of the Chicago industrialist and philanthropist Cyrus McCormick, the museum acquired the funerary boat of Senwosret III.<sup>4</sup> Breasted became an advisor and purchasing agent for the Field Museum, counseling them upon, among other matters, the purchase of mastaba chapels from the tombs of Unis-Ankh and Netcher-User from the Egyptian Antiquities Service in 1907 and 1908.<sup>5</sup>

Breasted tried to involve Ayer more directly in his Egyptian research. In 1901, Breasted forwarded to him a proposal, “plans for work in Egypt,” hoping to secure funding for an epigraphic project. Although unsuccessful, Breasted was persistent, and he tried again in 1905 and 1906 without result.<sup>6</sup>

At times, there were misunderstandings. On January 6, 1902, Ayer wrote to Breasted, “I do not think it was at all fair for the University to make any efforts toward an Egyptian collection in view of the work being done along that line in the Field Museum. As it stands there are three Egyptian collections in Chicago. There is certainly no use but for one. ... As far as I know, there is but one Egyptian collec-

tion in London, one in Paris, one in Berlin, and here we have attempts at three. It is perfectly ridiculous. I think, as stated above, that, after the Field was started, it was a great mistake for the University to make any attempt in that direction. I should be very glad to become a permanent subscriber [to the Egypt Exploration Fund] ... provided that the collection could be consolidated where they should be, in the Field Columbian Museum.”

The following day, Breasted responded to Ayer, pointing out that there were three collections in London, noting that the Petrie Museum (founded in 1892) was the model for what Breasted was trying to achieve at the University, and further that there were three collections in Paris, and that the collection in Berlin “adjoins the University. ... In other words, the great centers of Egyptian study in Europe are doing precisely what we are trying to do at the University.” For a Midwestern city that was trying to emulate the cultural achievements of Europe, this was a canny and powerful response.

Breasted was respectful, but not shy, in his dealings with his colleagues. He again petitioned Ayer for funds to support the

Egypt Exploration Fund, but in the same letter he suggested that the objects from the division come “to Haskell for a limited number of years until the limited collection which I am trying to get together at the University should become adequate.”

Lending his expertise to the two institutions, Breasted became a dominant figure who created even closer ties between the museums. In 1908, he encouraged the Field Museum to establish a permanent presence in Egypt, ideally at Dahshur, arguing, “a permanent expedition in Egypt is a sure winner. The returns in quantity [of artifacts] are practically automatic so thickly is the Nile Valley strewn with ancient cities and cemeteries.” He urged them to take action soon, for “Such is the number of expeditions in Egypt that the field will be exhausted in a generation. Good sites are still obtainable, but they are more and more difficult to find.” He suggested that he take an active role in this activity: “As I am ready to relinquish my connection with the Imperial Dictionary Commission in Berlin ... I should be able to devote four months of my time each year to the Egyptian collection of the Field Museum, and as much more time as might be necessary for



FUNERARY RELIEF OF THENTI, FROM GIZA. THE RELIEF DISPLAYS IMPORTANT CONVENTIONS OF HOW THE HUMAN FORM WAS REPRESENTED, AND SO IT WAS AN ESPECIALLY APPROPRIATE PURCHASE FOR THE ART INSTITUTE. ART INSTITUTE OF CHICAGO, MUSEUM PURCHASE FUND, 1920.265. PHOTO COURTESY OF THE ART INSTITUTE OF CHICAGO.



JAMES HENRY BREASTED, CIRCA 1930. COURTESY OF THE SPECIAL COLLECTIONS RESEARCH CENTER, UNIVERSITY OF CHICAGO LIBRARY. APF1-02211

the proper administration of the collection during the other eight months of residence in Chicago.<sup>7</sup>

In August 1905, William French, director of the Art Institute, asked Breasted to read through a catalog of the Art Institute's holdings written by Alfred Emerson that included shabtis from Deir el-Bahari, bronzes, and 650 scarabs and seals (the scarabs and seals were later published by Garrett Pier). Breasted noted a few minor

errors but commented, "otherwise, although of course, too brief to be adequate, the account contains no misstatements." This catalog reflects how the new discipline of Egyptology was still linked to biblical studies. It contained statements such as "the wooden figure in the middle of case no. 74 is of about the time of Moses," and "the coffin in case B antedates the periods of decorated mummy cases, and is undoubtedly of the time of Abraham."

In 1911–1912 Breasted oversaw the reinstallation of the Art Institute's collections, and 1917 he worked with them to refine their collection through a proposed exchange of "some of the Egyptian objects that we have in storage."

The Art Institute grew increasingly dependent upon Breasted for the growth of their collection. In June 1919, Director Eggers wrote to Breasted, "He [Hutchinson] expressed a query ... concerning the possibility of acquiring additional Egyptian objects for the Art Institute in London. ... I am wondering how long you are planning to be abroad. You know the Art Institute would feel a little lost if it did not keep track of your whereabouts!"<sup>8</sup> The Field Museum also relied heavily upon Breasted. In January 1922, curator George Dorsey wrote, "Dear Dr. Breasted, I wish you would help get Mr. Ayer off my neck. He has camped there for a long time, all because we have as yet no labels for the big stone sarcophagus and three or four mummies. I know you are busy, but if you can help us out with this, we will be tremendously obliged."<sup>9</sup>

The year 1919–1920 saw the height of collaboration between the Oriental Institute and the Art Institute. In 1919, John D. Rockefeller Jr. funded Breasted's dream of establishing the Oriental Institute. Included in that gift were funds for a reconnaissance trip to the Middle East to buy antiquities and to scout for sites for future excavation (for this trip, see the catalog for our special exhibit *Pioneers to the Past: American Archaeologists in the Middle East, 1919–1920*). When informed of Breasted's trip, the Trustees of the Art Institute allocated \$5,000



(about \$70,000 today) for him to add to their Egyptian collection, and according to Breasted's son Charles, "a number of leading American museums desiring to expand their collections of Near Eastern art, sent him substantial letters of credit to cover such purchases on their behalf."<sup>10</sup>

Breasted's taste in objects had matured over the years, and he purchased important pieces as he traveled through Europe and the Middle East. At that time, it was legal to remove antiquities from Egypt after obtaining an export permit from the museum and paying a 2.5 percent tax. Among the pieces that he bought for Chicago are the block statue of Basa, the stone falcon oracle, the mummy of Meresamun, the statue base of Djedhor, and the group of serving statues from the tomb of Nykauinpu, all of which are prominent features of our gallery.

Breasted selected objects with an eye for matching them to the mission of their future home. For example, many of the objects he purchased for the Oriental Institute are inscribed, reflecting Breasted's

expertise in texts and language. In contrast, the materials that he acquired for the Art Institute were especially appropriate to a museum dedicated to displaying art and showing its development.

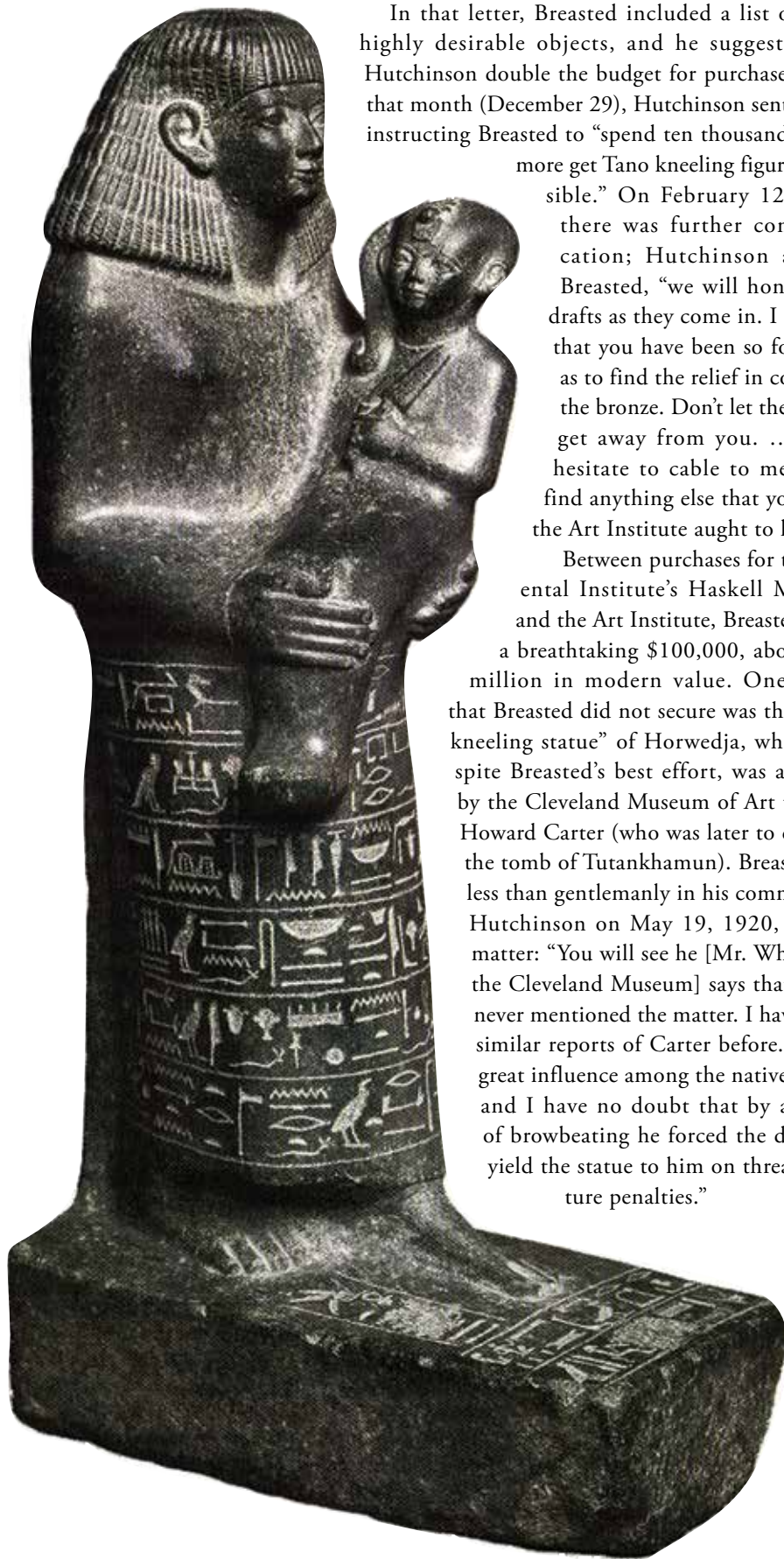
Breasted stayed in close contact with the Art Institute. On December 4, 1919, while in Cairo, he wrote to Hutchinson describing the great number of objects that might be added to the Art Institute's collection, and also gently reminding him of the effort that he was making on their behalf: "I think that I have never been so busy before in all my life and I have seen some fairly busy times. I have spent a great deal of time on the Art Institute purchases, and it has been a great pleasure to do so, for I have secured you some very beautiful things. I have been through the entire stocks of the leading dealers in Cairo; chiefly Blanchard, Kyticas, Tano, Nahman and Kelekian. ... It has taken a great amount of time to go over these collections ... I feel duty bound to let you know that the present opportunity to secure more such material will never return again, and

that it would be very wise to seize the opportunity while it is still ours.

These pieces [a Middle Kingdom stela and a bronze statuette of Anubis] were bought by Dr. Gordon, director of the Philadelphia Museum, but he is not an orientalist and he has now written Blanchard with such uncertainty about them, that Blanchard regards himself as released for Gordon paid no money. An hour ago, I learned of this and mounting a borrowed bicycle for lack of any other conveyance (for I live in a suburb), and all trains are on strike, I rode as fast as I could to Blanchard's place. I saved the bronze by only a few minutes, for Colonel Samuels, a wealthy British officer, was just about to pay the money for the jackal. As for the superbly colored relief, it will be snapped up the minute the Metropolitan Museum people see it, and they are expected hourly, for they have landed at Alexandria. Under the circumstances, there was nothing to do but buy these two pieces outright, and I have done so, in order to save them for the Art Institute."<sup>11</sup>



GROUP OF STATUES FROM THE TOMB OF NYKAUINPU, AS BREASTED PHOTOGRAPHED THEM IN THE HOME OF DEALER NICHOLAS TANO, CAIRO, FEBRUARY 2, 1920. BREASTED BOUGHT THE ENTIRE GROUP FOR THE ORIENTAL INSTITUTE. P. 7775.



STATUE OF SENENMUT HOLDING PRINCESS NEFERURE, PURCHASED FOR THE FIELD MUSEUM AND CARRIED ACROSS THE ATLANTIC UNDER BREASTED'S BED. FIELD MUSEUM, CHICAGO, GIFT OF STANLEY FIELD AND ERNEST R. GRAHAM. PHOTO © THE FIELD MUSEUM, CATALOG NUMBER 173800, A114186C, PHOTOGRAPHER: DIANE ALEXANDER WHITE.

In that letter, Breasted included a list of other highly desirable objects, and he suggested that Hutchinson double the budget for purchases. Later that month (December 29), Hutchinson sent a cable instructing Breasted to “spend ten thousand dollars more get Tano kneeling figure if possible.” On February 12, 1920, there was further communication; Hutchinson advised Breasted, “we will honor your drafts as they come in. I am glad that you have been so fortunate as to find the relief in color and the bronze. Don't let the objects get away from you. ... Don't hesitate to cable to me if you find anything else that you think the Art Institute ought to have.”

Between purchases for the Oriental Institute's Haskell Museum and the Art Institute, Breasted spent a breathtaking \$100,000, about \$1.3 million in modern value. One object that Breasted did not secure was the “Tano kneeling statue” of Horwedja, which, despite Breasted's best effort, was acquired by the Cleveland Museum of Art through Howard Carter (who was later to discover the tomb of Tutankhamun). Breasted was less than gentlemanly in his comments to Hutchinson on May 19, 1920, on this matter: “You will see he [Mr. Whiting of the Cleveland Museum] says that Carter never mentioned the matter. I have heard similar reports of Carter before. He has great influence among the native dealers and I have no doubt that by a policy of browbeating he forced the dealer to yield the statue to him on threat of future penalties.”

In June 1920, while Breasted was still in the Middle East, he was appointed honorary curator of Egyptian Antiquities of the Art Institute, and T. George Allen, Egyptologist and editorial secretary at the Oriental Institute, was commissioned to write a catalog of the collection — still the only comprehensive work on their holdings.

The same year saw increased activity from the Field Museum, whose board voted to allocate \$100,000 for Egyptian purchases. On December 17, 1924, a meeting recorded in a memo entitled “Memorandum of a Luncheon Conference for Closer Relations Between the University of Chicago and the Field Museum at the Quadrangle Club” was held. The distinguished attendees included president of the University Ernest Burton, Breasted, and Ayer, Stanley Field, D. C. Davis, and B. Laufer of the Field Museum. The meeting was arranged by Ayer “in view of his keen desire that there should be closer cooperation between the Field Museum and the University of Chicago. ... At his [Ayer's] request, Mr. Breasted listed a series of desirable purchases of antiquities in Egypt “including the Bircher collection of textiles, calcite vessels, and bronze statuettes; a collection of papyri ‘owned by the dealer Ali at the Pyramids’”; stelae incised with texts known as Exemption Decrees, and part of the Schweinfurth collection of botanical samples.

The second section of the memo discussed a possible cooperation between the two institutions in the matter of staff; “some member of the Oriental Institute staff, possibly spending a portion of his time in the Field Museum Egyptian Collection.” Following this meeting, T. George Allen was appointed assistant curator of Egyptian Archaeology at the Field Museum.

In April 1925, Breasted reported that he had secured many of the objects referred to in the meeting the previous year: the Bircher collection (including one “which is presumably the oldest rug in the world”); a “selection of 154 alabaster vases, bowls, and so forth”; and “ten very good statuette bronzes.”<sup>12</sup> But the greatest of his purchases for the Field Museum was the statue of Senenmut, the steward of Hatshepsut. The statue is one of the muse-

um's greatest treasures. In March 1925, Breasted visited a dealer's shop in Luxor to examine a stela that Cyrus McCormick wanted to buy. Breasted advised against the purchase, judging it to be fake. But then he saw the Senenmut statue and later that year, Breasted wrote to Stanley Field, "The work of securing this statue was very difficult. ... I found that we should have to bid against the Louvre in order to secure the piece for America; it was a case where only quick and energetic action could win out ... but to make a long story short, I now have the piece in my possession and all arrangements for its legal export have been made."<sup>13</sup>

Ever helpful and thrifty, Breasted avoided a high insurance premium for shipping the statue, declaring, "I have decided to take out the piece as personal baggage, and put it in my stateroom under my bed. This will save the Field Museum in shipping expenses over a thousand dollars for Insurance alone." He concluded, "I think it is fair to say that no piece of such historical importance as the Senmut statue has yet come to America."<sup>14</sup>

The 1920s and 1930s were a time of great growth for the University's collections as a whole, not only the Egyptian section, due to the number of excavations in countries that granted divisions of finds. The flood of objects overwhelmed Haskell Museum. In the late 1920s, Breasted persuaded J. D. Rockefeller Jr. to fund a new headquarters for his "laboratory for the study of man," and the present building for the Oriental Institute and its museum came into being.

The Egyptian collections in Chicago reflect the collaboration among the three institutions in other ways as well. As early as 1897, the Art Institute began to refine the focus of their collections, and some purely archaeological materials were assigned by loan or transfer to the University of Chicago. In 1916, we received a fragment of an Amarna letter, the only example in our collection, and the following year, there was another transfer of 139 objects.

Breasted died in 1935, and his loss of leadership, as well as the deteriorating economic situation throughout the world, spelled the end of the large purchases. However, the links among the three institutions were not broken by Breasted's

death. In subsequent years, objects and expertise have been transferred between the museums. In the 1940s, the board of the Art Institute transferred nearly 800 Egyptian objects to the Oriental Institute as gifts or long-term loans, and by 1950, most of their Egyptian collection was housed at the University. In the early 1990s, the Art Institute recalled about 200 of their objects for their new Classical and Egyptian galleries, which opened in 1994. To ensure that the entire collection stayed in Chicago, the Art Institute very generously transferred legal ownership of more than 800 items to the Oriental Institute, thereby creating another link between the institutions.

Today, the relationship among the three Chicago institutions, each with its

own distinctive character, are strong, and the city continues to be a world center of Egyptology. But now, the relationship among the museums is based primarily on loans of objects and sharing expertise rather than on the aggressive program of acquisition undertaken by Breasted.

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Emily Teeter, Research Associate

*Please see online version for footnotes and references:*  
[oi.uchicago.edu/research](http://oi.uchicago.edu/research)



ARTIST'S TRIAL OR VOTIVE PLAQUE OF A CHICK, PURCHASED BY BREASTED FOR THE ART INSTITUTE. ART INSTITUTE OF CHICAGO, MUSEUM PURCHASE FUND 1920.256. PHOTO COURTESY OF THE ART INSTITUTE OF CHICAGO.

# THE SEALINGS OF THE HYKSOS RULER KHAYAN FROM TELL EDFU

## NEW RESEARCH ON THE CHRONOLOGY AND HISTORY OF THE SECOND INTERMEDIATE PERIOD

by Nadine Moeller

**D**uring the 2011 and 2012 seasons at Tell Edfu, an important discovery was made that has since then sparked a new scholarly debate on the history and chronology of the Second Intermediate Period (ca. 1750–1550 BC). This is a time when Egypt was divided into different power centers, notably one dominated by a group of foreign rulers, the so-called Hyksos (see textbox below), controlling parts of the Delta and northern Egypt while the contemporary Egyptian rulers were mainly confined to the Theban region and Upper Egypt. Most of the textual sources of this period focus on the wars between the Seventeenth Dynasty at Thebes and the Hyksos rulers of the Fifteenth Dynasty, which characterized the end of the Second Intermediate Period. The Thebans under King Ahmose eventually won this conflict against the Hyksos and reestablished a politically unified country starting the Eighteenth Dynasty of the New Kingdom (ca. 1550 BC). The discovery at Tell Edfu of forty-one clay sealings naming the Hyksos ruler Khayan, one of the most famous kings of this dynasty, sheds new light on the early part of this period, prior to the wars between the Hyksos and the Thebans. This is the first time that such a considerable number of sealings were excavated in a secure archaeological context from Upper Egypt. This find not only implies economic or diplomatic contacts between the north and the capital of the second Upper Egyptian province, Tell Edfu, in the south, but also provides a new piece of evidence concerning the beginnings of the Second Intermediate Period in Upper Egypt.



CLAY SEALING SHOWING THE CARTOUCHE OF KING KHAYAN.

### The Discovery of the Khayan Sealings at Tell Edfu

A large amount of broken clay sealings have been excavated in Zone 1 at Tell Edfu (see *News & Notes* 206, 2010), which is situated on the eastern side of the tell, close to the Ptolemaic temple enclosure wall. They were found in a large administrative building complex, which seems to have functioned as the governor's residence during the late Middle Kingdom (second half of Twelfth Dynasty–mid-Thirteenth Dynasty), based on the clay sealings naming dif-

ferent mayors of Edfu. The architectural layout of the administrative complex is characterized by two columned halls, a southern and a northern one; the eastern and northern limits of this complex have not yet been reached as they are buried beneath later settlement layers. The southern columned hall contained at least sixteen columns, of which only four sandstone bases are preserved. The columns were dismantled when the building fell out of use. From the negative imprints on the preserved column bases, it is possible to reconstruct an octagonal shape for them, and they were most likely made of wood. The northern columned hall had at least eight columns, but none of the respective bases were discovered in situ, and only their negatives were found in the corresponding floor level. However, these column

bases seem to have been larger than those of the southern hall, and the northern hall's central position indicates that it was probably the main feature of the administrative complex. Later on, during the Seventeenth Dynasty of the late Second Intermediate Period, several large round grain silos (see *News & Notes* 206, 2010) were built above the dismantled remains of this late Middle Kingdom complex.

In 2011, while excavating the northern columned hall, a concentration of 334 broken clay sealings was found on the sur-



PLAN OF THE ADMINISTRATIVE COMPLEX SHOWING THE NORTHERN AND SOUTHERN COLUMNED HALLS AT TELL EDFU.

face of a mudbrick bench in the southeastern corner of this structure. Among them were forty-one showing the cartouche of the Hyksos king Khayan, of the Fifteenth Dynasty. They attest directly to economic or diplomatic contacts between the Hyksos in the north and the Egyptians in Upper Egypt. Prior to this discovery, no objects had been found that indisputably link the Hyksos directly to activities in the south because many objects inscribed with Hyksos names can be considered heirlooms and

stem from reuse. Such items have often been found in secondary contexts, which cannot be directly linked to a specific activity contemporary to their rule.

In this same context, nine pieces of broken clay sealings with the cartouche of the mid-Thirteenth Dynasty king Sobekhotep IV were found as well. This discovery opened up new questions with regard to the chronology of the late Middle Kingdom and the end of the unified country. These two kings are traditionally

considered to have reigned eighty to a hundred years apart from each other. However, with regards to the archaeological context at Edfu where the Khayan and Sobekhotep IV sealings were found together in association with last phase of use of the northern columned hall before it was abandoned, and which was then covered by a layer of aeolian sand, this view needs to be reconsidered. According to the ceramic evidence, which is one of the main sources for dating archaeological remains, the northern columned hall remained slightly longer in use than the southern one, possibly lasting up to the early Second Intermediate Period. The new typology of the pottery established by Natasha Ayers (PhD candidate at NELC, University of Chicago) provides for the first time good evidence for what types of ceramics can be associated with the early Second Intermediate Period. In Upper Egypt the developments in the material culture adhered much longer to the tradition of the late Middle Kingdom, and it changed more drastically only during the Seventeenth Dynasty, which at Tell Edfu corresponds to the phase of the silos. In the north of Egypt, cultural changes can be observed much earlier. These developments also clearly demonstrate that political and cultural change did not necessarily occur simultaneously.

### Clay Sealings from the Administrative Building Complex

Almost 2,000 clay sealings have been excavated in connection with the two columned halls of the late Middle Kingdom administrative complex; the majority of them were found in the archaeological layer that can be defined as the final phase of occupation, lying directly on the surface of the last floor phase of the southern columned hall just before it was abandoned. The prominent presence of clay sealings is a strong indicator for administrative activity having taken place in this building. The sealings are made of very fine clay impressed by scarab seals and in some cases by square stamp seals, the former being used by officials in charge of administrative activities, while the stamp seals can frequently be linked to official institutions and important administrators such as the

# WHO ARE THE HYKSOS?

The Hyksos comprise a group of foreign kings ruling over the eastern Nile Delta and expanding their influence southward toward Memphis, which was probably under their control at some point. The name “Hyksos” is the Greek version of the ancient Egyptian title *heka khasut*, translated as “rulers of the foreign lands.” They ruled as the Fifteenth Dynasty. Their country of origin is still unclear, and currently the two main scholarly opinions propose either the northern or southern Levant. These foreigners did not come with their own writing system, but the highest elite including their rulers adopted Egyptian hieroglyphs. The Hyksos kings, apart from keeping their title “rulers of the foreign lands,” also took on proper Egyptian titulary such as “Son of Ra” and wrote their names in cartouches. The names of at least six Hyksos kings were listed in the Turin kinglist, which is the most important source for kings in Egypt up to the Ramesside Period. They were also mentioned by Manetho, a priest of the third century BC who compiled a first “history of Egypt,” the *Aegyptiaca*, of which only later and corrupted copies have survived.

mayor. These seal impressions also provide information about the person involved in the sealing process, and some sealings mention the name and titles of the person (called private name sealings). However, the majority of them were impressed by scarabs that had been incised with decorative motifs, such as elaborate spiral patterns and combinations of hieroglyphic symbols and signs.

The negative imprints on the backs of these sealings (also called back types) provide additional information as to what was being sealed. The back-types recorded at Edfu can be assigned to different kinds of commodities such as wooden boxes, baskets, and bags, but also papyrus letters and

wooden doors. The most frequent type of backs show wooden peg impressions (wood grain, string, and the negative of the peg), and this kind of closing system is known to have been used for doors as well as wooden boxes. It is unfortunately almost impossible to make a distinction between these two possibilities since there is no difference in shape or size of the peg that would allow distinguishing between a door or a wooden box. The back

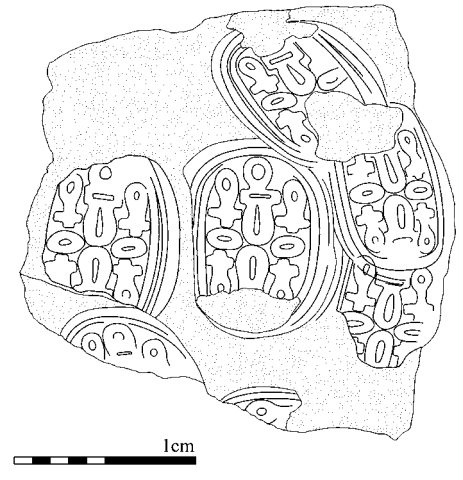
types of the Khayan sealings show a typical distribution for different kinds of commodities that were sent to Edfu in wooden boxes and baskets.

Furthermore, even though more than eighty percent of the clay sealings from Tell Edfu show motifs typical for the late



THE SOUTHERN COLUMNED HALL WITH THE SANDSTONE COLUMN BASES IN SITU.

THE MUDBRICK BENCH OF THE NORTHERN COLUMNED HALL, WHERE THE KHAYAN SEALINGS WERE FOUND.



LEFT: A PRIVATE NAME SEALING THAT MENTIONING THE DOORKEEPER USER-NEBU; RIGHT: SEVERAL SEAL IMPRESSIONS ON A CLAY SEALING SHOWING A DECORATIVE MOTIF OF ANKH AND NEFER SIGNS.

Middle Kingdom, there are also examples with motifs that have been associated with the Delta and the Canaanite region. Those have been traditionally assigned to the Second Intermediate Period (Dynasty 15). This curious mix of two distinct cultural traditions appearing in Edfu within the same archaeological context could be a first sign of a chronological overlap between those two dynasties, the late Thirteenth and the early Fifteenth. Overlapping reigns are one of the most difficult situations to define chronologically since in order to be able to assess whether rulers of different dynasties were contemporary, the most secure evidence is when both kings' names appear together, for example, in the same inscription. For the Second Intermediate Period this has been a problem, and while there are numerous theories about such overlapping rulers, the only certain cases so far are the Hyksos ruler Apophis and the Theban king Kamose, who are both mentioned on several stelae (the so-called Kamose stelae), and King Ahmose and Khamudy, last ruler of the Hyksos, which is also based on textual sources. For the remainder of the period, we are left in the dark, and one of the ongoing debates has focused on when exactly the Second Intermediate Period started. From a political point of view, the beginnings of this time period are defined as when the royal residence Itj-Tawy (probably situated in the vicinity of the modern town of El-Lisht in Middle Egypt) is abandoned. The central administrative system falls apart, while at the same time the Hyksos start ruling in-

dependently in the Delta, and the Egyptian kings withdraw to Thebes in southern Egypt. Prior to the excavations of the Hyksos capital at Tell el-Dab'a by the Austrian Archaeological Institute under Manfred Bietak, Egyptologists have assumed that the Hyksos violently conquered the Eastern Delta and took control over part of Egypt with a possibility that they even reached as far south as Thebes. However, this has been refuted since the fieldwork at Tell el-Dab'a was able to demonstrate that there was a gradual infiltration of foreign settlers at the site from the Twelfth Dynasty onward which culminated in the founding of the Fifteenth Dynasty. The precise relationship of the Hyksos and the Egyptian rulers based in Thebes prior to the military conflict reported for the end of the Second Intermediate Period (Dynasties 15 and 17) has remained relatively unknown until the discoveries of Tell Edfu provided a new piece to the puzzle indicating that there were trade contacts and economic interactions between these two parts of the country.

### **The Khayan Workshop in Vienna, July 4 and 5, 2014**

As a result of the recent discovery of Khayan sealings at Tell Edfu and also at Tell el-Dab'a, the author and Irene Forstner-Müller (director of the Austrian Archaeological Institute in Cairo) organized an international workshop in Vienna last July (co-sponsored by the Oriental Institute and the Austrian Archaeological Institute) with the aim to bring together the

leading scholars working on issues related to the Second Intermediate Period. Discussing the recent finds from Edfu and Tell el-Dab'a in view of reconstructing the political history and chronological framework was one of the main focal points. From the Oriental Institute, the participants (in alphabetical order) were Natasha Ayers discussing the ceramic evidence from Tell Edfu, Felix Höflmayer presenting on radiocarbon dating and chronology, Nadine Moeller and Gregory Marouard discussing the archaeological context of the Khayan sealings from Tell Edfu, and Robert Ritner, who acted as discussant of one of the sessions. Also present at the conference were the director of the Tell el-Dab'a excavations Irene Forstner-Müller and former director Manfred Bietak, who presented the evidence of the Khayan sealings found during fieldwork at Tell el-Dab'a. Furthermore, invited speakers included Daphna Ben-Tor (Israel Museum, Jerusalem) for the sealing typologies; Daniel Polz (the German Archaeological Institute in Cairo) presenting a view on the Egyptian kings at Thebes and the related political history; Kim Ryholt (University of Copenhagen), whose groundbreaking 1997 study on the Second Intermediate Period initiated a new scholarly debate on this topic; and Marcel Maree (British Museum), discussing the epigraphic evidence. The keynote speaker was Joseph Wegner (University of Pennsylvania), who presented his latest discovery at the site of Abydos, where he and his team have been excavating the tombs of a group of regional rulers based at Aby-



THE PARTICIPANTS OF THE KHAYAN WORKSHOP AT VIENNA.

dos and who have been assigned to the so-called Abydos Dynasty. This little-known group also belongs to the Second Intermediate period and is further evidence for the political fragmentation. It is not possible here to mention every participant, but the above selection already illustrates the wide range of topics that were covered by the various researchers.

Bringing together the numerous experts working on this period of Egyptian history had the advantage of facilitating in-depth discussion of the various questions that have arisen in relation to the new archaeological evidence from Tell el-Dab'a and Edfu. Several important conclusions were drawn as a result of this workshop: The early Second Intermediate Period was not characterized by violent conflict but

by trade and economic relations possibly even of diplomatic nature. The Hyksos king Khayan must be an early Hyksos ruler (maybe even the first) and cannot be the predecessor of Apophis, as has often been assumed, since Apophis is firmly linked to the final phase of the Second Intermediate Period. The archaeological data from both Tell el-Dab'a and Edfu confirm also an overlap of the Thirteenth and the early Fifteenth Dynasty. The archaeological context from Tell Edfu is the only context in which the Khayan sealings can be directly associated with the functioning and use of an administrative building complex, while those found in the two excavation areas at Tell el-Dab'a (F/II and R/III) come from trash deposits linked to a Hyksos palace and an administrative/domestic quarter.

In the future, it is planned to continue close collaboration between the teams working at Tell Edfu and Tell el-Dab'a with the aim to further investigate the connections between the two sites during the time of the Hyksos rule. One of the projects planned is to analyze the clay used for the Khayan sealings and establish whether in both cases we can link the clay sources to the Nile Delta. In this respect the use of a handheld XRF device, such as the one currently owned by the Oriental Institute Museum, will be an important tool because it can analyze the chemical components of the sealing clay. A joint publication of the proceedings edited by Irene Forstner-Müller and Nadine Moeller is currently under way and will appear in the series of the Austrian Archaeological Institute and the Austrian Academy of Sciences.

The author would like to thank Gil Stein for his strong support of this workshop, which really contributed to advancing new research questions and scholarly debate.


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Nadine Moeller, Associate Professor of Egyptian Archaeology



(LEFT TO RIGHT) THE BACK-TYPE OF A SEALING SHOWING STRING, WOOD GRAIN, AND A ROUND PEG NEGATIVE; A BASKET SEALING WITH IMPRINTS OF THE BASKET FIBERS; A SEALING SHOWING FABRIC IMPRINTS (CLOTH); A PAPYRUS SEALING.





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# NEWS

## Opera Diva and Doll Maker The Dolls and Tableaux of Baronne Sandra Belling

by Tasha Vorderstrasse & Alison Whyte

As part of a survey of the Islamic collections in the Oriental Institute Museum, an opportunity arose to examine a wide variety of materials, from objects discovered in archaeological excavations to items acquired by collectors, such as these tableaux (OIM A35693 and A35694) made by the Russian Baronne Sandra Belling. These are part of a larger group of nine tableaux that were acquired from the collection of Islamic textiles owned by Clara Klingemann. As Emily Teeter notes in her article in the Fall 2006 edition of *News & Notes*, this collection was purchased from Ruth Morrisson, whose brother John Whiting (1882–1915) was the manager of the American Colony Hotel store in Jerusalem.

### Baronne Belling

The maker of these remarkable dolls, Baronne Sandra Belling, was equally remarkable herself. Indeed, the story of her life seems almost too fantastical to be true. Aleksandra Aleksandrovna (née Novotna) was born at an unknown date and place in Russia. She was a talented soprano opera singer and performed under the name Sandra Belling (or Bellingue, when she wrote letters in French). Although reconstructing the exact timeline is difficult, Arnold Schönberg (1874–1951) approached her with the idea that she should sing the lead in his work *Erwartung*, perhaps after he met her in St. Petersburg in 1912, and he apparently wanted her to go to Germany to perform it. She corresponded with the librettist of the work, Marie Pappenheim, commenting that it was difficult because it was in German. Schönberg and Belling corresponded in both German and French about performing the work in 1913, including when Belling was in Paris, but despite the efforts to have her



SANDRA BELLING, CA. 1913, SIGNED BY HER IN CYRILLIC. THIS PHOTOGRAPH WAS ENCLOSED IN A LETTER SENT TO ARNOLD SCHÖNBERG. ARNOLD SCHÖNBERG COLLECTION, MUSIC DIVISION, LIBRARY OF CONGRESS.

sing the piece, it did not have its premiere until 1925. Belling's husband, Erast Evstafievich Belling, was also musical. He was a conductor of the Russian Imperial Court Orchestra and is known to have accompanied his wife on the piano.

After the Russian Revolution, the Bellings moved to Vitebsk in 1920–1921, a city now located in Belarus and best known as the birthplace of the artist Marc Chagall. In Vitebsk, Erast Belling worked as a director of the conservatory, while Sandra continued to perform, but they found life in Soviet Union increasingly difficult. They moved back to Petrograd (the name for St. Petersburg in this period), where Erast worked as a conductor of orchestras in movie theaters. The Bellings left in the 1920s and were presumed killed trying to flee the country, according to art historian Aleksandra Shatskikh, who has written briefly about Sandra Belling in her works *Black Square: Malevich and the Origin of Suprematism* and *Vitebsk: The Life of Art*. In fact, they moved to Syria and eventually settled in Lebanon after Syria gained independence



TABLEAU OIM A35693 BY SANDRA BELLING DEPICTING TEXTILE SELLER AND CUSTOMER.

from France and became increasingly pro-Soviet. In fact, many other Russian exiles also found it prudent to leave. In the Middle East, the Bellings largely gave up their high-profile careers. Erast taught piano and musical composition, while Sandra turned to a new occupation: doll making. Nevertheless, it is clear that they had some hopes of continuing their musical careers. A transcribed letter on the Arnold Schönberg Archive website reveals that Sandra was in contact with Schönberg as late as 1931. In the letter, he remarks that he is pleased to hear that she and her husband continued to compose and perform modern music. Erast apparently wrote his own original compositions, which Schönberg encouraged him to send to German publishers, although he noted it might not be possible to have it published due to the economic problems in Germany (see online at [http://213.185.182.229/letters/search\\_show\\_letter.php?ID\\_Number=6642](http://213.185.182.229/letters/search_show_letter.php?ID_Number=6642)). Further, Sandra did not forget her Russian past and is described as wearing black in perpetual mourning for the murdered Czar Nicholas II and his family. Her dolls have continued to attract the interest of collectors and are now highly prized.

### The Dolls

The faces of the dolls that Sandra Belling created between the 1930s and the 1950s were made from stockinet (elastic knitted fabric) and then painted; however, the clothing worn by the dolls was made by local women, which likely explains the authentic look of the costumes. The dolls proved to be popular with tourists, and some were even bought by Oriental Institute archaeol-

ogists Robert and Linda Braidwood. In fact, notations found on two dolls sold recently on eBay indicate that Linda Braidwood purchased them in 1940. These dolls are still sold and considered desirable by collectors today, but the tableaux are much rarer. While John Whiting may have sold the dolls that ultimately became part of the Oriental Institute Museum collection, similar dolls and tableaux are not present in his collection at the Museum of International Folk Art in Santa Fe.

The dolls in the Oriental Institute Museum collection consist of two large Bedouin male dolls (OIM A35689, A35691), two large Bedouin female dolls (A35697, A35692), a Kurdish woman with baby (A35690), as well as two tableaux showing a Bedouin man and woman sleeping (A35695 and A35696). There are also two larger tableaux (A35693 and A35694), which were considered for inclusion in the current Oriental Institute Museum exhibition, *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*. They were not ultimately chosen for display, but they are nonetheless of considerable interest. The smaller tableau (A35693) depicts a textile seller and a customer. The larger tableau (A35694) shows women relaxing on a large carpet, one smoking a hookah, a second sitting against the bolster pillows, while their fortune is being told by means of seashells by a woman wearing black. A fourth woman, also finely dressed, plays a lute. She may be another guest or perhaps a performer. The dolls are very elaborate, wear highly detailed costumes and jewelry, and are depicted with different accessories such as cushions, carpets, shoes, and a brass tray carrying coffee.

## A35693 and A35694: Conservation Challenges

Since the tableaux A35693 and A35694 largely comprise textiles, or woven fabrics, they pose particular challenges for conservation. A combination of different fibers appears to be present, including wool, silk, and cotton. Various condition issues were noted during their examination in the conservation laboratory: loose dirt and dust were present throughout the surfaces, fading of some of the colors was noted, and there were also signs of physical damage in the form of tears and losses to the fabrics. Similar issues affect the other Belling dolls in the Oriental Institute Museum collection.

In addition to obscuring details and colors, dirt may cause damage over time if not removed. On a microscopic scale, dirt particles may be sharp and cause abrasive damage to fragile textile surfaces. On a larger scale, pockets of dirt or dust can attract moisture and create localized areas of high relative humidity, which in turn can cause a host of problems for textiles. Fibers are prone to the absorption of moisture and will swell in the presence of high relative humidity, causing stress and possibly eventual breakage. Moisture will also encourage the growth of organisms including mold and insects, both of which can lead to the eventual weakening, staining, and/or destruction of textile fabrics. For these reasons, the loose dirt and dust were removed from the surfaces of the tableaux using a soft brush and light vacuum suction.

Damage due to light exposure is of particular concern with textiles. Not only the dyes used to create the different colors, but

also the fibers themselves, are at risk. While the high-energy wavelengths found in ultraviolet light (present in unfiltered daylight as well as some unfiltered artificial lighting) are the most damaging, any light provides energy which encourages chemical reactions that can result in damage. The fading or discoloration of dyes is perhaps the most well-known evidence of damage due to light exposure, but structural damage may also occur. Low light levels and limiting the length of time an object is exposed to light can help to delay this kind of damage.

Beyond dirt, relative humidity, and light concerns, handling is also an issue for the tableaux. The delicate textiles that make up the objects must be properly supported at all times to prevent tears or other damage to the fabrics. This is particularly important during movement of the objects. Minimizing physical contact with the actual textiles is also important. Gloves are worn to prevent the transfer of oils, moisture, and dirt from the hands to the objects. In addition, a rigid support in the form of a board made from archival materials is also used. This ensures that the tableau will be fully supported across its entire base and reduces any physical stress on the textiles during movement.

The dolls of Baronne Belling represent an important type of souvenir art that was commonly collected in the Middle East in the first half of the twentieth century and continue to be popular today. The conservation of these objects presents challenges, but also opportunities to study the dolls of this fascinating Russian woman who was able transform her life from successful opera singer to doll maker.



TABLEAU OIM A35694 BY SANDRA BELLING SHOWING WOMEN RECLINING ON A LARGE CARPET.



DETAIL OF TABLEAU OIM A35694.



PARTICIPANTS FINISH OFF THE MUMMY PROCESS BY PLACING THE FUNERARY MASK.

## Making Mummies Human

by Moriah Grooms-Garcia

When walking a child through a museum that has an Egypt section, adults will almost always witness a “magnetic draw” between the child and the mummies. Mummies seem to be a point of natural interest for children — an interest somewhere between “ewwww!” and “wow!” The workshop Mummy Science uses this natural kid connection as a gateway to teach about the humanness and innovation of ancient Egyptians and about the science of organic and inorganic materials. It also serves our goals as a research institution.

A primary purpose of the Public Education and Outreach Department is to make the Oriental Institute’s research and collections relevant and to illustrate the importance of ancient history for the public. By engaging families and kids with the humanness of the ancient world, we are promoting the respect of historical and cultural property to a new generation. It is this personal connection with and understanding of artifacts and archaeological sites that we hope sparks a life-long interest in the ancient Near East, and may help to educate and incentivize the public to avoid the purchase of unprovenanced artifacts, and fight against the destruction of cultural heritage sites.

So how does a children’s mummy workshop accomplish this? This past year’s homeschool workshops had families with kids ages 5–12 using math, science, and creativity to address the troubles of the ancient world and to rediscover ancient answers that still have a bearing on how we understand and organize our modern world. Many people come in the door because they know that our programs teach the history of the ancient Near East as well as practi-

cal cognitive skills including logic, reasoning, and visual processing. But there is another skill we incorporate into our workshop programs whenever we can that we don’t emphasize much in the program description. Solving the problems of ancient people is an exercise in critical thinking, but it is also one of building empathy. After all, what could be more human than having problems?

The following is a look into just a portion of our Mummy Science family workshop, offered on a quarterly basis, which shows how history, science, and fun can all be brought together to make people care about the people and artifacts of the ancient world. It uses modern educational practices modeled after those used by Project Archaeology.

### Uncovering Prior Knowledge

Families gather in the Oriental Institute gallery around a six-foot table covered in white linen. A sparse centerpiece of a single open-mouthed silver-coated glass filled with pretend grapes on the vine sits on the table’s surface in front of the gallery educator giving the workshop. These families have come to the workshop titled “Mummy Science” and anticipate a simulated mummy demonstration to take place in this gallery, with this table. But there isn’t a mummy in sight. The look of concern is apparent.

“Who here is ready to prepare a mummy?” I ask. All agree: it’s about time to pull out some organs. “Today we are going to be learning about the science involved in the process of mummification and in studying mummies. These items on the table will help us to understand what we need to do in order to make a

successful mummy.” I pick up the glass and the grapes on the table and we begin the discussion about the materials from which these objects were made. What would happen to the grapes if they were left on our back porch for a week? What would happen to the cup? The grapes would rot, while the cup would remain.

With the modern discussion going on about the wholesomeness of food, most kids are already familiar with the word “organic” and have a general sense of its meaning something along the lines of “natural.” For our purposes during the program, we further define organic as “anything made from a plant or an animal,” which means that our grapes are an organic material. One of the properties of organic materials is that they decay. Realizing the language cue, kids generally guess rightly that “inorganic” must mean the opposite: materials that are not plant and animal derived: clay, stone, metal, and our silver-coated glass. One of the properties of inorganic materials is that, generally, they do not decay.

Next, the kids help us categorize common items into two boxes, one labeled “organic” and the other labeled “inorganic.” Families discuss what makes up a little broom, a wooden picture frame, a glass, a sherd of pottery, and some other

objects and place them in their respective boxes. We then take a moment to review the items in our inorganic box and ask the question, “What would happen if this entire box was left on our back porch for a few weeks? Rocks, clay, glass — all of these inorganic items would be ok.” We then ask, “What if we left our organic materials box on our back porch for a few weeks? — What would happen?” The kids discuss and eventually come to the same conclusion, that the organic items would be ruined by the rain, or they would rot, and they would eventually turn to dirt.

At this point, we unabashedly go for the amusing shock factor: feigning to have forgotten to bring out one of the materials to be categorized as “organic” or “inorganic,” we break out the 4.5-foot simulated mummy for which the kids have been anxiously waiting. We jokingly ask whether this big item should be placed in the box labeled “organic” or the box labeled “inorganic.” After a few moments of laughter and unanimous shouts of “organic!” we place our simulated mummy on the table.



KIDS FIND SOLUTIONS TO ANCIENT EGYPTIAN PROBLEMS USING OUR SIMULATED MUMMY.

## Discovering New Knowledge

In the silence that tends to follow laughter, we get a bit serious. “You see, over time the ancient Egyptians developed a system of beliefs that held that it was very, very important for a person’s body to be preserved forever on this earth. They believed that a part of their soul would fly around, like a bird, and visit friends and family during the day. At night this little birdy-soul, called a *ba*, would rest upon the person’s body. If someday that body was not around anymore, the person’s little birdy-soul would no longer have a home and would disappear. It was just about the worst thing imaginable to an ancient Egyptian — that their little birdy-soul would no longer be able to

visit its friends and family.

“So here is the problem: you already noticed that the body is organic. What happens to organic materials over time? Right, they decay and eventually turn into dirt. So we have to figure out how to keep this body around for as long as possible — ideally, forever — so that the little birdy-soul can always have a home to go to at night.”

Looking at the intensity of the children, you can see that everything we do from here on out to this mummy is very important. Suddenly, kids and their families feel empathy for someone who lived thousands of years ago. The plushy mummification process that we are going to

participate in is still going to be fun and entertaining, but it is also something that has purpose. This project is no longer solely about “ick” and “eww” (though there will definitely still be some of that!) but something about solving a problem very dear to ancient Egyptian hearts. Learning about organic materials, desiccants, environment, and resources will help us to solve this problem for our dear friends, the ancient Egyptians, who are no longer odd, grotesque objects displayed in cases but have come out of history and into the human story.

## Assessment

Much later on in the program, we visit our real mummies, located in the Egyptian gallery. After seeing the objects with which other ancient Egyptians were buried and learning how Meresamun got to our museum without all of the objects that were placed in her tomb, a girl about age six put in her own words what happened: “She lost her story.” She then made the connection that the archaeologists and researchers who work at the Oriental Institute use science to uncover the stories of ancient people, and that taking an ancient person’s artifacts without taking care of them is not a victimless crime.

# Projects Currently in the Field

The Oriental Institute has sponsored archaeological and survey expeditions in nearly every country of the Middle East. There are projects currently active in Egypt, Turkey, Israel, and the West Bank. These completed and ongoing excavations have defined the basic chronologies for many ancient Near Eastern civilizations and made fundamental contributions to our understanding of basic questions in ancient human societies, ranging from the study of ancient urbanism to the origins of food production and sedentary village life in the Neolithic period. Follow the upcoming projects through their websites. If you're interested in supporting one of the Oriental Institute's archaeology field projects, please contact Tracy Tajbl, director of development, at [ttajbl@uchicago.edu](mailto:ttajbl@uchicago.edu) or 773.702.5062.

## CENTRAL TURKEY

Kerkenes Dağ

May 8–July 8

Director: Scott Branting

[oi.uchicago.edu/support/kerkenes-dag-turkey](http://oi.uchicago.edu/support/kerkenes-dag-turkey)



## WADI AL-QATTAFI, JORDAN

Eastern Badia  
Archaeological  
Project

June 1–23

Directors:  
Yorke Rowan  
and Gary  
Rollefson



## MARJ RABBA, ISRAEL

Galilee Prehistory Project,  
Wadi al-Ashert Survey

July 12–August 13

Directors: Yorke Rowan  
and Morag Kersel

[galileeprehistoryproject.org](http://galileeprehistoryproject.org)



## ERBIL GOVERNATE, KURDISTAN REGION, IRAQ

Surezha

July 25–August 25

Directors: Gil  
Stein and Abbas  
Alizadeh



## KABUL, AFGHANISTAN

Oriental Institute-National Museum of  
Afghanistan Partnership and Cultural  
Heritage Protection Work

Ongoing

Director: Gil Stein

Onsite Director: Michael Fisher

[oi/research/projects/afghanistan.html](http://oi/research/projects/afghanistan.html)

## The James Henry Breasted Society

The Oriental Institute would like to recognize members who have made a contribution to the Oriental Institute at the James Henry Breasted Society level. The James Henry Breasted Society provides an annual source of unrestricted support for our most pressing research projects. Donors who direct their gift of \$1,000 or more to other areas of support at the Oriental Institute, however, receive complimentary membership to the James Henry Breasted Society.



## Study at \_\_\_\_\_.

by Amy Weber

On successive days during winter reading period, UChicago's museums, galleries, and art centers were transformed into inspiring study halls. Over 1,000 students were able to spread out at Rockefeller Chapel, read beneath a Rothko at the Smart Museum, open their minds with penthouse views of the Midway at Logan Center, venture off campus to cultivate new ideas at the Art Incubator, and get inspired by the monumental achievements of ancient civilizations here at the Oriental Institute. Special thanks to Door to Door Organics for providing healthful snacks throughout the program.



## Volunteers Visit UChicago Fossil Lab

by Sue Geshwender

Oriental Institute Volunteers experienced a special behind-the-scenes treat during April's national Volunteer Week: a tour of the UChicago Fossil Lab given by none other than the National Geographic Society Explorer-in-Residence himself, Dr. Paul Sereno, a professor at the University of Chicago. Volunteers took photos with a 500,000-year-old triple human burial, a four-foot-long dinosaur femur, and an enormous crocodile.

Dr. Robert McCormick Adams  
Mrs. Susan and Mr. Stephen W. Baird  
Mrs. Guity Nashat Becker  
Ms. Gwenda Blair and Mr. Matthew W. Stolper  
Dr. Petra Maria Blix and Dr. Benjamin Gruber  
Ms. Gretel Braidwood and Mr. Raymond D. Tindel  
Mr. John L. Cray  
Mrs. Nancie and Mr. E. Bruce Dunn  
Mr. Philip Elenko  
Colonel Jerry J. Felmley, USAF, Ret.  
Dr. Marjorie M. Fisher  
Mrs. Misty and Mr. Lewis S. Gruber  
Mrs. Deborah G. and Mr. Philip Halpern  
Mrs. Cheryl and Mr. M. Hill Hammock  
Mr. Collier Hands  
Dr. Rex C. Haydon  
Ms. Doris B. Holleb

Dr. Janet H. Johnson and Dr. Donald S. Whitcomb

Mrs. Barbara Kipper  
Mrs. Malda S. and Mr. Aldis V. Livalentals  
Mrs. Kristina and Mr. Michael D. Lockhart  
Mr. George MacDonald  
Mrs. Mary Ann and Mr. Barry L. MacLean  
Mrs. Jill Carlotta and Mr. David W. Maher  
Mrs. Kate B. Morrison  
Ms. Virginia O'Neill  
Miss M. Kate Pitcairn

Mrs. Elizabeth and Mr. Harvey B. Plotnick  
Mrs. Crennan M. Ray  
Ms. Frances F. Rowan

Mrs. Alice and Mr. Norman Rubash  
Dr. Bonnie M. Sampsell

Mrs. Deloris and Mr. Harold Sanders  
Ms. Roberta Schaffner

Mrs. Mary and Mr. Robert G. Schloerb  
Mrs. Barbara K. and Dr. Thomas J. Schnitzer

Mrs. Maurice D. Schwartz  
Mr. James E. Schwinn

Mrs. Elizabeth and Mr. Charlie Secchia  
Dr. Coleman R. Seskind

Mrs. Charlotte and The Honorable George P. Shultz

Mrs. Janet and The Honorable H. Warren Siegel

Mrs. Angeline and Mr. O. J. Sopranos  
Mrs. Lorna P. Straus

Mrs. Annette A. and Dr. Walter H. A. Vandaele  
Ms. Anna M. White

Ms. Barbara Breasted Whitesides and Mr. George M. Whitesides  
Ms. Nicole Williams and Dr. Lawrence Becker

If you would like more information on the James Henry Breasted Society or how you can support the Oriental Institute, please contact Brittany F. Mullins at [bfmullins@uchicago.edu](mailto:bfmullins@uchicago.edu) or 773.834.9775



# VOLUNTEER SPOTLIGHT

## Larry Lissak

by Shirlee A. Hoffman

**S**hirlee Hoffman, Oriental Institute volunteer, sits down and interviews volunteer Larry Lissak.

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

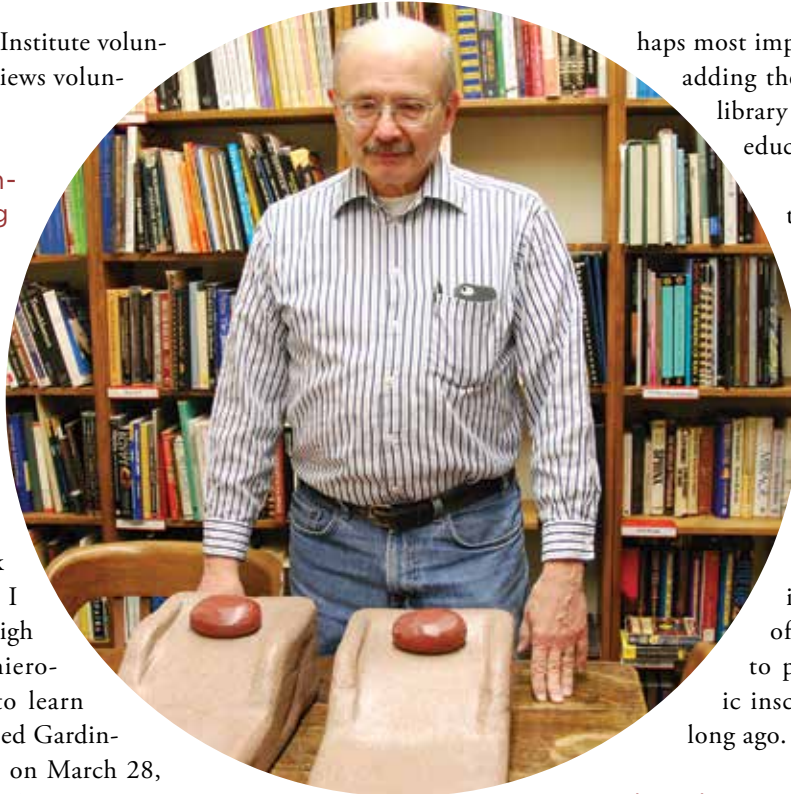
Back in 1966, while attending a local college, our professor, a graduate of the University of Chicago, brought a group of physics majors to the U of C to attend a lecture. When we arrived early, he took us to the Oriental Institute. I had had Latin and Greek in high school, so when I saw the hieroglyphs, I thought, "I need to learn this." In grad school I purchased Gardiner's *Egyptian Grammar*. Then, on March 28, 2007, I was selected, as a member (since 2002), to attend dinner at the Quad Club with Gil Stein along with Jan Johnson, who was making a presentation that evening on Cleopatra as CEO. The dinner conversation centered on volunteer opportunities at the Oriental Institute. Luckily, I planned to retire in four days, and shortly thereafter I started volunteer training.

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

Not directly. I have a master's degree in physics with a focus on Far Infrared Astrophysics. I taught physics, math, and computers in the 1970s and then entered the software market. My interest in history started early. My mother loved travel, history, and science. One of my high school history teachers acted out the Trojan War, and my college ancient history professor unfolded history as would an elder grandparent around the campfire.

**What have you done at the OI? What do you do now?**

I'm a Thursday docent co-captain, which means I help organize the tour docents for the gallery tours. On other days I'm in the Center for Ancient Middle Eastern Landscapes (CAMEL) lab working on maps and satellite images. I also photograph Nubian pottery sherds. In the past I've photographed Diyala objects and scanned old documents for the Demotic Dictionary Project. Per-



LARRY CREATED THESE AMAZING QUERNS FOR US TO USE WITH OUR EDUCATION PROGRAMS.

haps most importantly, I am responsible for adding the coat hooks in the volunteer library and for building items for the education group.

I take online courses in history (ancient and Civil War), astrophysics, and electronics. At the OI, I enjoy the educational sessions regularly offered to docents as well as courses open to the public, including Emily Teeter's Hieroglyphs by Mail in 2002–2003 and Foy Scalf's Introduction to Ancient Egyptian Hieroglyphs class in 2011. In fact, I'm still part of a group that meets monthly to puzzle out those hieroglyphic inscriptions that attracted me so long ago.

**What do you particularly like about being a volunteer?**

Now that I'm retired, volunteering has become an important part of my life. I am the meal coordinator once a month at a homeless shelter, and I go to the Navajo Reservation for two weeks a year on a construction mission. At other places, now and in the past, I have to be a leader and the one in charge, but at the OI I can just enjoy myself and live off the knowledge of others, both past and present. When I walk through the museum, I don't see a bunch of old objects. They may be old, but they were once new and made by real people and used by real people. They tell a story of how people without all the electronic gizmos worked, played, and survived. They were just like us. This is what drives my tours.

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

Beyond the chance to learn and improve oneself, the OI offers many opportunities for involvement in archaeological research, and besides the good points — it's fun.

Join in the fun and the meaningful work. Explore becoming a volunteer at [oi.uchicago.edu/support](http://oi.uchicago.edu/support).

# IN STORE

## The Suq

**The Suq is the perfect place to find unique gifts!**

Featuring the work of local artisans, fair-trade crafts, and art-inspired items, the gift shop is proud to carry jewelry, puzzles, scarves, bags and other accessories, soaps, candles, books, catalogs from past exhibitions, original artwork, CDs, and much more!

Members  
save 10%  
every  
day

YOUR PURCHASE SUPPORTS THE ORIENTAL INSTITUTE AND ITS PROGRAMS AND EXHIBITS

# CALENDAR

## JULY

### Thursday, July 2

**When History Meets Theatre: Mesopotamian Artifacts Inspire a Contemporary Performance**

Lecture  
12:15–1:00 p.m.

### Tuesday, July 7

**Secret of the Mummies**

Family Programs  
10:30 a.m.–12:00 p.m.

**Storytime**

Family Program  
3:00–4:00 p.m.

### Thursday, July 9

**Storytime**

Family Program  
10:30–11:30 a.m.

**Junior Archaeologists**

Family Program  
1:30–3:30 p.m.

### Sunday, July 12

**A Legend in the Taurus Mountains**

Film  
2:00 p.m.

### Monday, July 13

**Private Tour of the Special Exhibit and Social Hour**

Members' Event  
6:00–8:00 p.m.

### Tuesday, July 14

**Little Scribe**

Family Programs  
10:30 a.m.–12:00 p.m.

**Strolling Through History**

Adult Program  
2:00–3:30 p.m.

**Storytime**

Family Program  
3:00–4:00 p.m.

### Thursday, July 16

**Storytime**

Family Program  
10:30–11:30 a.m.

**Introduction to Hieroglyphs**

Family Program  
1:30–3:30 p.m.

### Tuesday, July 21

**What's Up King Tut?**

Family Programs  
10:30 a.m.–12:00 p.m.

**Storytime**

Family Program  
3:00–4:00 p.m.

### Thursday, July 23

**Storytime**

Family Program  
10:30–11:30 a.m.

**Not Pi**

Family Program  
1:30–3:30 p.m.

### Tuesday, July 28

**One. Big. Egyptian. Mural.**

Family Programs  
10:30 a.m.–12:00 p.m.

**Storytime**

Family Program  
3:00–4:00 p.m.








### Thursday, July 30

**Storytime**

Family Program  
10:30–11:30 a.m.

**Mummy Science**

Family Program  
1:30–3:30 p.m.

	Adult Programs
	Courses
	Family & Youth Programs
	Films
	Lectures
	Members' Events
	Teacher Programs

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

**Saturdays, August 1–September 5**

**Egypt in the Greco-Roman and Byzantine Periods**  
Course  
10:00 a.m.–12:00 p.m.

**Monday–Thursday, August 3–6**

**Project Archaeology Leadership Legacy Institute**  
Teacher Program  
Time varies each day

**Tuesday, August 4**

**Secret of the Mummies**  
Family Programs  
10:30 a.m.–12:00 p.m.

**Storytime**  
Family Program  
3:00–4:00 p.m.

**Thursday, August 6**

**Storytime**  
Family Program  
10:30–11:30 a.m.

**Sacred Texts of Old Cairo**  
Lecture  
12:15–1:00 p.m.

**Tuesday, August 11**

**Little Scribe**  
Family Programs  
10:30 a.m.–12:00 p.m.

**Strolling Through History**  
Adult Program  
2:00–3:30 p.m.

**Storytime**  
Family Program  
3:00–4:00 p.m.

**Thursday, August 13**

**Storytime**  
Family Program  
10:30–11:30 a.m.

**Introduction to Hieroglyphs**  
Family Program  
1:30–3:30 p.m.

**Tuesday, August 18**

**What's Up King Tut**  
Family Programs  
10:30 a.m.–12:00 p.m.

**Storytime**  
Family Program  
3:00–4:00 p.m.

**Thursday, August 20**

**Storytime**  
Family Program  
10:30–11:30 a.m.

**Mummy Science**  
Family Program  
1:30–3:30 p.m.

**Tuesday, August 25**

**One. Big. Egyptian. Mural.**  
Family Programs  
10:30 a.m.–12:00 p.m.

**Storytime**  
Family Program  
3:00–4:00 p.m.


**Wednesdays, August 26–September 30**

**The Power of Imperial Art**  
Course  
6:00–8:00 p.m.

**Thursday, August 27**

**Storytime**  
Family Program  
10:30–11:30 a.m.

**Not Pi**  
Family Program  
1:30–3:30 p.m.

	Adult Programs
	Courses
	Family & Youth Programs
	Films
	Lectures
	Members' Events
	Teacher Programs

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



# SEPTEMBER

## Tuesday, September 1

### Storytime

Family Program  
3:00–4:00 p.m.

## Thursday, September 3

### Storytime

Family Program  
10:30–11:30 a.m.

### The Uruk World

Lecture  
12:15–1:00 p.m.

### Junior Archaeologists

Family Program  
1:30–3:30 p.m.

## Tuesdays, September 8

### Storytime

Family Program  
3:00–4:00 p.m.

### Strolling Through History

Adult Program  
2:00–3:30 p.m.

## Thursday, September 10

### Storytime

Family Program  
10:30–11:30 a.m.

## Saturday, September 12

### Islamic Architecture Bus Tour

Adult Program  
10:00 a.m.–1:00 p.m.

### Archaeological Reconstruction Drawing Workshop

Adult Program  
1:00–3:30 p.m.

## Tuesday, September 15

### Storytime

Family Program  
3:00–4:00 p.m.

## Thursday, September 17

### Storytime

Family Program  
10:30–11:30 a.m.

## Saturday, September 19

### Field Museum Visit inside Ancient Egypt

Members' Event  
10:00–11:30 a.m.

## Sunday, September 20

### Egypt: Journey to the Global Civilization

Film  
2:00 p.m.

## Tuesday, September 22

### Storytime

Family Program  
3:00–4:00 p.m.

## Thursday, September 24

### Storytime

Family Program  
10:30–11:30 a.m.

### Mesopotamia-Mania

Family Program  
1:30–3:30 p.m.

## Tuesday, September 29

### Storytime

Family Program  
3:00–4:00 p.m.

# ADULT PROGRAMS & COURSES

## Strolling Through History

**Tuesdays, July through September**

**2:00–3:30 p.m.**

\$10 members (up to 2 adults);

\$15 non-members (up to 2 adults)

Additional registrant: \$5 members/

\$7 non-members

Babies in strollers are free

Registration required



You and baby (0–18 months) are invited to explore the ancient world and to socialize at the Oriental Institute. Join us for a 30-minute thematic tour followed by playtime and coffee/tea. Meet in Breasted Hall at the Oriental Institute. Sponsored by Toys et Cetera in Hyde Park.

### July 14

Kings, Queens, and Palaces

### August 11

The World in Biblical Times

### September 8

Changing Faces

## Archaeological Reconstruction Drawing Workshop

**Saturday, September 12**

**1:00–3:30 p.m.**

\$15 students/members; \$20 non-members

3 CPDUs for teacher re-certification

Registration required

Spend a Saturday afternoon creating a unique technical drawing of Late Neolithic pottery from Tell es-Sawwan, located in modern-day Iraq, under the guidance of Natasha Ayers, PhD candidate in Egyptian archaeology. Students will also learn how archaeologists use pottery and pottery drawings in their research. No previous experience is necessary. Supplies can be purchased at registration.

## Islamic Architecture Bus Tour

**Saturday, September 12**

**10:00 a.m.–1:00 p.m.**

\$30 students; \$50 members; \$60 non-members

Registration required by August 10\*

Hop on the bus and follow Michael Bechtel, PhD candidate in Islamic history and civilization, to discover Islamic-style architecture found in Chicago. The group will discuss architectural form, style, and ornamentation and learn about the role of ornamentation in Islamic architecture. Please wear comfortable shoes, clothes appropriate to the weather, and bring a head covering since the tour includes a walking component and we will be entering a mosque. The tour will start and end at the Oriental Institute Museum.

\* This program is subject to change based on enrollment.

## Egypt in the Greco-Roman and Byzantine Periods

**Saturdays, August 1–September 5**

**10:00 a.m.–12:00 p.m.**

\$175 members; \$245 non-members

12 CPDUs for teacher re-certification

Registration required by July 25

Egypt in the Greco-Roman and Byzantine periods (332 BC–641 AD), though often overlooked as less glorious than the Pharaonic period, was a time of vibrant and fascinating change. This course covers the history and culture of Egypt from Alexander the Great until the Arab conquest, with the aim of answering the following questions: What happened when Egyptian culture came into contact with Greek culture? What happened when Egypt became part of a world empire? What happened when Christianity overtook traditional Egyptian religion? Each weekly session except the first will include a discussion of short selections from relevant primary sources in translation.

Instructor: Kate Lockhart, PhD candidate in the Department of Near Eastern Languages & Civilizations

## The Power of Imperial Art

**Wednesdays, August 26–September 30**

**6:00–8:00 p.m.**

\$175 members; \$245 non-members

12 CPDUs for teacher re-certification

Registration required by August 19

This course explores the role that relief sculpture played as a medium of artistic expression in architectural programs of the Neo-Assyrian (ca. 1000–612 BC) and Roman (27 BC–476 AD) empires. This format was employed by Assyrian kings and Roman emperors alike to visually highlight aspects of their rule and the empire at large, from battle scenes to religious observances, imperial building programs, and pivotal historical events. Though temporally divorced, these two imperial periods are particularly rich in material and, when placed in dialogue with each other, bring to the fore the special qualities of the relief format.

Instructor: Kiersten Neumann, PhD, Curatorial Assistant, Oriental Institute Museum



**ADULT PROGRAMS & COURSES** meet at the Oriental Institute unless otherwise noted.

**REGISTER** To register, visit [oi.uchicago.edu/register](https://oi.uchicago.edu/register). For assistance or more information, email [oi-education@uchicago.edu](mailto:oi-education@uchicago.edu).

# FILMS & LECTURES



Join us on the following Sunday afternoons to enjoy the best in documentary films on the ancient Near East at the Oriental Institute. Film running times range from 30 to 50 minutes. Docents are in the galleries following each film.

**Oriental Institute Museum, 2:00 p.m.**  
Free. Registration not required

## **A Legend in the Taurus Mountains** **Sunday, July 12**

This is a tale of the first-millennium B.C. Syro-Hittite kingdom of King Azatiwada's castle, discovered in 1946 at Karatepe-Arsilantaş, in southern Turkey. The film tells the story of Oriental Institute-associated archaeologist Halet Çambel's selfless efforts to preserve the site for more than half a century. Her initiative brought about the first stone restoration performed in Turkey, as well as the first open-air museum of its kind in the country.

## **Egypt: Journey to the Global Civilization** **Sunday, September 20**

Did slaves really build pyramids to be the tombs of the pharaohs? Some scholars believed so — until the excavation of a workers' village and the tomb of High Priest Kai led to some startling conclusions. In this program, Zahi Hawass, former minister of antiquities affairs in Egypt, and renowned anthropologist Azza Saary el-Din provide support for the "public works" theory of the late Egyptologist Kurt Mendelsohn.

## **Lunchtime Traveler Series**

On the first Thursday of every month, explore the ancient world with a 45-minute gallery talk in the Oriental Institute Museum. Travel to a time and place beyond the University to learn about significant archaeological discoveries, unlock the secrets of civilization, and gain a greater appreciation of our ancestors.

**Oriental Institute Museum, 12:15-1:00 p.m.**  
Free. Registration not required

## **When History Meets Theatre: Mesopotamian Artifacts Inspire a Contemporary Performance**

**Thursday, July 2**

Join Maren Robinson, a company member of Chicago's award-winning TimeLine Theatre Company and dramaturg for the company's current Chicago premiere production of *INANA*, by Michele Lowe. Maren — joined by Kiersten Neumann, PhD in Mesopotamian art and archaeology — will share her reflections on items located in the Edgar and Deborah Jannotta Mesopotamian Gallery that connect to those featured in *INANA*, a play that explores a museum curator's efforts to save priceless antiquities in advance of the 2003 U.S. invasion of Iraq.

## **Sacred Texts of Old Cairo**

**Thursday, August 6**

Join Tanya Treptow, co-curator of A Cosmopolitan City, as she discusses the role of the Qur'an, the Bible, and the Torah in the lives of religious communities in Old Cairo. The talk will focus on examples in the gallery to learn more about what archaeology can (and cannot) tell us about faith and belief.

## **The Uruk World**

**Thursday, September 3**

Join Sam Harris, PhD candidate in Near Eastern Languages and Civilizations, as he discusses the Uruk period. The fourth millennium BC was marked by major social, political, and technological changes in southern Mesopotamia and the emergence of far-flung networks of trade and interaction. This "Uruk period" in Mesopotamia and beyond is the subject of this gallery talk, with reference to objects in the Oriental Institute's collection, including ceramics and building materials.

**FILMS & LECTURES** meet at the Oriental Institute unless otherwise noted.

**QUESTIONS?** To learn more visit [oi.uchicago.edu](http://oi.uchicago.edu). For assistance or additional information, email [oi-education@uchicago.edu](mailto:oi-education@uchicago.edu).

# FAMILY & YOUTH PROGRAMS

## Storytime

**Tuesdays & Thursdays, July through September**

**Tuesdays 3:00–4:00 p.m.**

**Thursdays 10:30–11:30 a.m.**

Free. Registration not required

Storytime is offered July through September and will feature book readings and activities for families with children 5–8 years old.

## Free Family Programs

**Tuesdays, July and August**

**10:30 a.m.–12:00 p.m.**

Free. Registration recommended

Join us Tuesday mornings for these free family programs for families with children 5–12 years old. Visit us online at [oi.uchicago.edu/events](http://oi.uchicago.edu/events) for full descriptions.

## Secret of the Mummies

**July 7 | August 4**

## Little Scribe

**July 14 | August 11**

## What's Up King Tut

**July 21 | August 18**

## One. Big. Egyptian. Mural.

**July 28 | August 25**

## Family Workshops

**Thursdays, July through September**

**1:30–3:30 p.m.**

\$10 members; \$20 non-members (1 child + 1 adult)

Additional registrants: \$5 members/\$10 non-members

Registration required.

Join us Thursday afternoons for unique programs for families with children 5–12 years old. Visit us online at [oi.uchicago.edu/events](http://oi.uchicago.edu/events) for full descriptions.

## Junior Archaeologists

**July 9 | September 3**

## Introduction to Hieroglyphs

**July 16 | August 13**

## Not Pi

**July 23 | August 27**

## Mummy Science

**July 30 | August 20**



## HOMESCHOOL PROGRAMS

### Mesopotamia-Mania

**Thursday, September 24**

**1:30–3:30 p.m.**

Free. Registration recommended

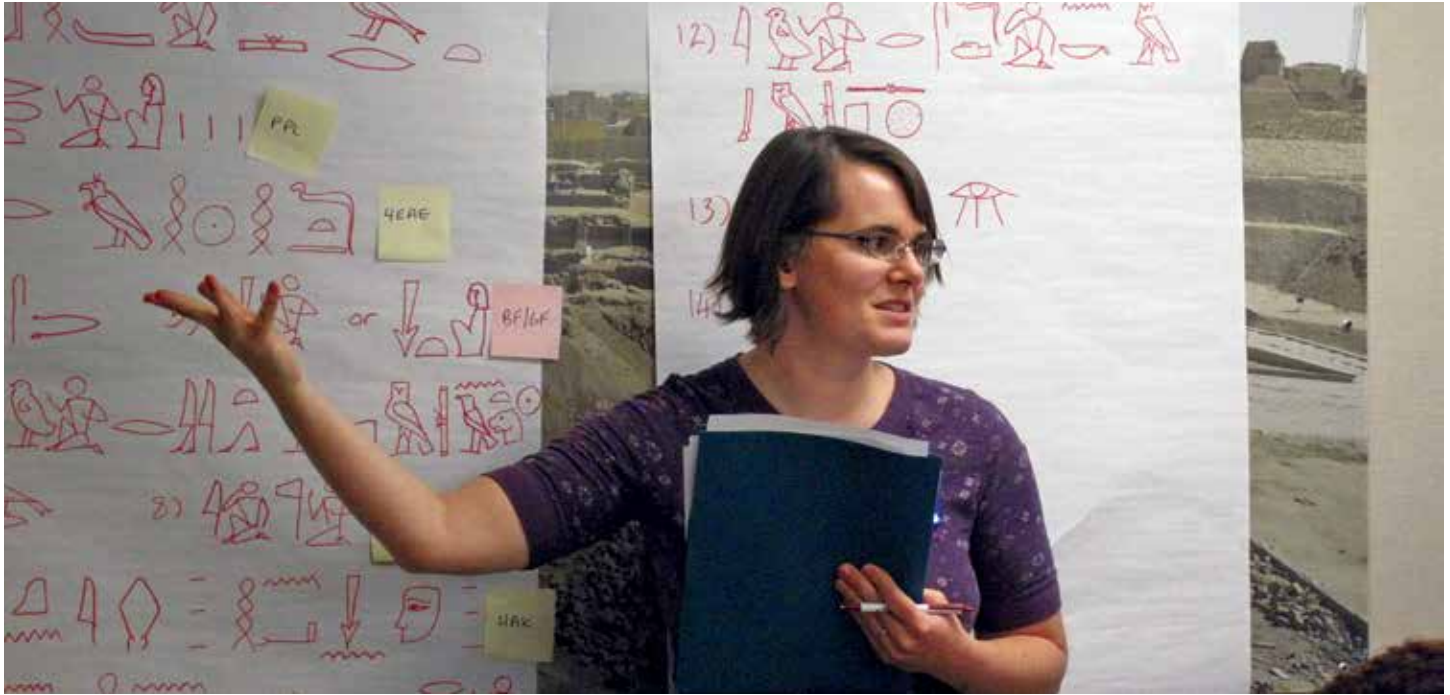
Explore Mesopotamia at this fun-filled homeschool open house that will have you playing silly Mesopotamia-themed games, trying food, and doing crafts. Socialize with other homeschooling families with children 5–12 years old and learn more about the OI's family and homeschool resources. This event may have food containing nuts, milk, and eggs.

**FAMILY & YOUTH 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](http://oi.uchicago.edu/register). For assistance or more information, email [oi-education@uchicago.edu](mailto:oi-education@uchicago.edu).



# TEACHER PROGRAMS



## Project Archaeology Leadership Legacy Institute

**Monday-Thursday, August 3-6**

**Time varies each day**

30 CPDUs

\$139 members; \$149 non-members

Registration required by June 15

Chicago-area teachers: Please register through the Oriental Institute at [oi.uchicago.edu/register](http://oi.uchicago.edu/register)



Discover the past through evidence from archaeological sites in Mesopotamia. Trace the shift from hunting and gathering to the development of agriculture in the ancient world. Examine two sites on the upper Euphrates River and uncover changes in diet as people shifted from foraging to farming. Engage your students to think like archaeologists as they apply the tools of scientific inquiry (observation, inference, evidence, context, stratigraphy, and chronology) to the investigation of nutrition. Surprisingly, the advent of agriculture decreased food diversity with significant consequences for human health, even today. Legacy participants, upon completion of the program, will be certified to teach all *Project Archaeology* curricula to their peers through workshops, institutes, and job-embedded mentoring. Lunch and all instructional materials provided.

**TEACHER PROGRAMS** meet at the Oriental Institute unless otherwise noted.

**REGISTER** To register, visit [oi.uchicago.edu/register](http://oi.uchicago.edu/register). For assistance or more information, email [oi-education@uchicago.edu](mailto:oi-education@uchicago.edu).

# MEMBERS' EVENTS & TRAVEL



## Exclusive Young Professional Leaders Events

### Private Tour of the Special Exhibit and Social Hour

**Monday, July 13**

**6:00–8:00 p.m.**

This month's meeting features a private tour of the Oriental Institute's new special exhibit, *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*, with Tasha Vorderstrasse, Oriental Institute research associate and co-curator of the exhibit. Before the tour, we'll socialize over light appetizers and drinks in the galleries or, weather permitting, outside.

### Field Museum Visit inside Ancient Egypt

**Saturday, September 19**

**10:00–11:30 a.m.**

Pay the cost of your own entrance and dining \$18+

Meet up with fellow YPLers and friends at the Field Museum to get a private tour of the Ancient Egypt exhibit with Oriental Institute research associate and Egyptologist Emily Teeter from 10:00 to 11:30 a.m. Stay afterward and enjoy lunch at the Field Bistro café. The afternoon is yours to enjoy the museum. Space is limited, so RSVP to Amy Weber at [amyweber@uchicago.edu](mailto:amyweber@uchicago.edu) or 773.702.9513.

## Upcoming Events and Programs

The Oriental Institute Lecture Series will be held the first Wednesday of the month in September, November, January, and February, from 7:00 to 9:00 p.m. Look for more details in August!

Save the date for the exciting upcoming special exhibit Members' Preview on Sunday, October 13.

Stay tuned for the announcement in early autumn of our exclusive tours with the Oriental Institute Travel Program in 2016.

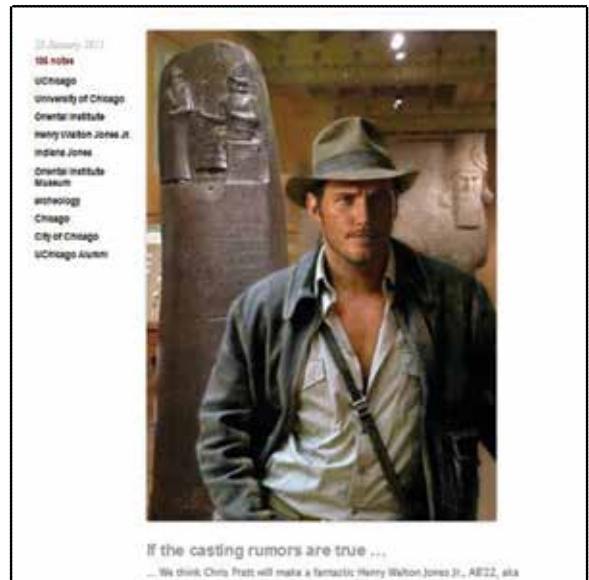
**FOR ASSISTANCE** or more information about Members' programs call the Membership Departments at 773.702.9513 or email [oi-membership@uchicago.edu](mailto:oi-membership@uchicago.edu).

# SOCIAL MEDIA SNAPSHOT

via Tumblr by UChicago College Magazine

## JOIN THE FUN

Follow us on Facebook, Twitter, and YouTube, and through our e-publications to experience each day at the OI as it happens! We'll also keep you up to date on events and programs, and we encourage you to share your experiences, too.



IF THE CASTING RUMORS ARE TRUE...

## Programs Registration Form

Don't miss out — register early!

## REGISTRATION

### PLEASE ENROLL ME IN THE FOLLOWING PROGRAM(S):

Fee: member rate/non-member rate  
Please indicate number of registrants

- Egypt in the Greco-Roman and Byzantine Periods (\$175/\$245) Saturdays, August 1-September 5, 10:00 a.m.-12:00 p.m.
- Monumental Reliefs of the Assyrian and Roman Empires (\$175/\$245) Wednesdays, August 26-September 30, 6:00-8:00 p.m.
- Archaeological Reconstruction Drawing Workshop (\$15/\$20) Saturday, September 12, 1:00-3:30 p.m.
- Islamic Architecture Bus Tour (\$50/\$60) Saturday, September 12, 10:00 a.m.-1:00 p.m.
- Junior Archaeologists (\$10/\$20 adult + child; \$10/\$20 each additional registrant) Thursday, July 9, 1:30-3:30 p.m.
- Thursday, September 3, 1:30-3:30 p.m. Not Pi (\$10/\$20; \$5/\$10 each additional registrant)
- Thursday, July 23, 1:30-3:30 p.m.
- Thursday, August 27, 1:30-3:30 p.m.
- Introduction to Egyptian Hieroglyphs (\$10/\$20; \$5/\$10 each additional registrant)
- Thursday, July 16, 1:30-3:30 p.m.
- Thursday, August 13, 1:30-3:30 p.m. Mummy Science (\$10/\$20; \$5/\$10 each additional registrant)
- Thursday, July 30, 1:30-3:30 p.m.
- Thursday, August 20, 1:30-3:30 p.m.
- Project Archaeology Leadership Legacy (\$139/\$149) Monday, August 3-Thursday, August 6
- I am a K-12 teacher seeking CPDUs for eligible programs.
- I would like to become a member of the Oriental Institute. Enclosed is \$50 for an individual membership or \$75 for an annual family membership. **Please send a separate check for membership.**

Total enclosed: \$ \_\_\_\_\_

Enclosed please find my check or money order made payable to **The Oriental Institute.**

Please charge my:

Visa  MC

\_\_\_\_\_  
Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
City/State/Zip

\_\_\_\_\_  
Daytime Phone Number

\_\_\_\_\_  
Email

\_\_\_\_\_  
Credit Card Number

Exp. Date      Signature

Send to:      The Oriental Institute  
Public Education Office  
1155 E. 58th St.  
Chicago, IL 60637

All programs are subject to change without notice



The University of Chicago  
1155 East 58th Street  
Chicago, Illinois 60637  
[oi.uchicago.edu](http://oi.uchicago.edu)



# 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](http://oi.uchicago.edu/getinvolved)
- By phone: 773.702.9513
- On site: at the Gift Shop



### Accessibility

Handicapped and Stroller Access. 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 4:00 pm daily and all day on Saturday and Sunday.

### Group Visits

For information about group visits, please go to [oi.uchicago.edu/museum/tours](http://oi.uchicago.edu/museum/tours)



## General Admission

FREE

Adults

**\$10** suggested donation

Children 12 or under

**\$5** suggested donation

## Museum & Gift Shop Hours

Closed Monday  
Sun–Tue, Thu–Sat:  
10:00 a.m.–5:00 p.m.  
Wed:  
10:00 a.m.–8:00 p.m.

The Museum is closed

- January 1
- July 4
- Thanksgiving Day
- December 25

## Footnotes:

### Collecting for Chicago: James Henry Breasted and the Egyptian Collections. By Emily Teeter

1. **Jeffrey Abt**, *American Egyptologist: James Henry Breasted and the Creation of His Oriental Institute*. Chicago: University of Chicago Press, 2011, p. 18.
2. **Celia Hillard**, "The Prime Mover" Charles L. Hutchinson and the Making of the Art Institute of Chicago. Chicago: Art Institute of Chicago, 2010, p. 60.
3. **Judith Cottle**, "Edward E. Ayer and W. M. Flinders Petrie: 'Founding Fathers' of the Egyptian Collection." *Field Museum of Natural History Bulletin* 52, no. 10 (November 1981): 33.
4. **F. Yurco**, *The Egyptian Collection and the Legacy of Edward E. Ayer: Inside Ancient Egypt*, Chicago: The Field Museum, 1989, p. 30.
5. **Yurco**, *Egyptian Collection*, p. 31.
6. **Abt**, *Breasted*, p. 118.
7. **Breasted to G. Dorsey**, December 22, 1908. All archival correspondence referred here is housed in the Oriental Institute.
8. **Eggars to Breasted**, June 26, 1919.
9. **Dorsey to Breasted**, January 22, 1922.
10. **Charles Breasted**, *Pioneer to the Past: The Story of James Henry Breasted, Archaeologist*. New York: Charles Scribner's Sons, 1943, p. 241.
11. **Breasted to Hutchinson**, December 4, 1919.
12. **Breasted to Field**, April 4, 1925.
13. **Breasted to Hutchinson**, May 19, 1920.
14. **Breasted to Hutchinson**, May 19, 1920.