

Name: _____

Section: _____

DESCRIPTION

1. Look at and handle the object for a short time, then write a detailed description of the object – what do you think are its most important characteristics?

2. How would you describe this object's state of preservation? Are there any signs of repairs, ancient or modern, or does it appear whole and intact?

3. (a) Carefully use the calipers to determine the height, width, and thickness of this object in centimeters.

Min/Max Width:

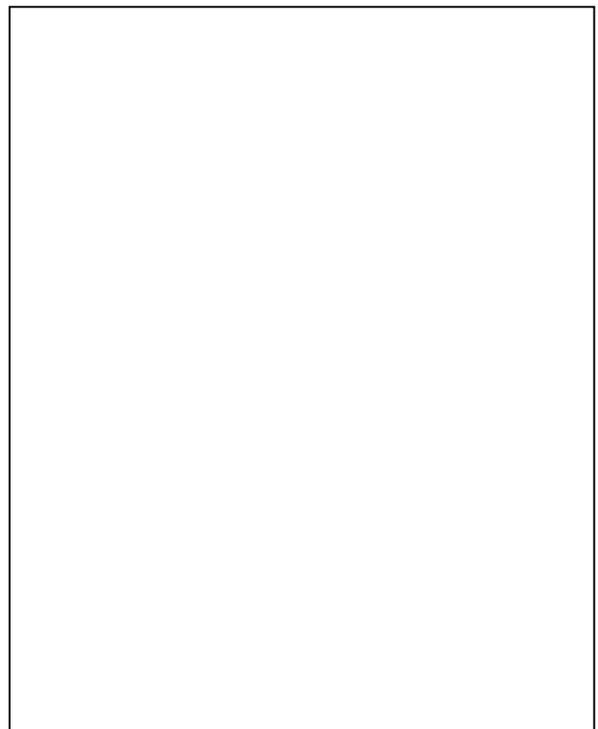
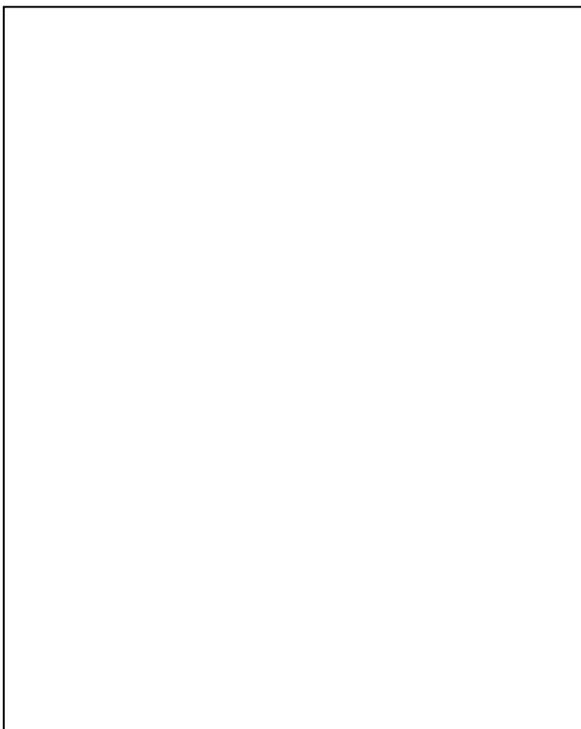
Thickness:

Length of Body with/without heads:

3. (b) Use your measurements and observations to draw a **rough** sketch of the object here:

Side

Front



PRODUCTION

4. How and from which materials was this object made? Refer to the list of production methods attached to this worksheet.

5. Do you think that this object was relatively expensive or inexpensive? Why?

FUNCTION AND CONTEXT

- 6a. What functions could you ascribe to this object based on its form? What could the figurine represent? Briefly list several possibilities: interpretations of figurines are not mutually exclusive.

- 6b. Now imagine that this object was found in debris levels associated with the use or occupation layers of a house, a temple, or in a grave – would its context or find-spot change your interpretation of this object's function?

SIGNIFICANCE

7.



“There exists a large number, thousands of forgeries of ancient Near Eastern antiquities in dealers’ shops, museums, and private collections all over the world; and they have been made and sold for more than a century. Following an intense increase in their manufacture after ca. 1950, some scholars have become more alert to the forgery problem.” – Oscar White Muscarella, “The Veracity of Scientific Testing by Conservators” in *Archaeology, Artifacts, and Antiquities of the Ancient Near East: Sites, Cultures, and Proveniences* (Leiden: Brill, 2013), p. 931 [Hatcher Grad. Library DS56 .M848 2013]

How could you detect whether or not this object is a forgery? Why do people create forgeries in the first place? Brainstorm a few ideas.

8. If you took this object out of the museum and put it back in the ancient world, where and with whom would you put it, and why?

PRODUCTION METHODS

CERAMICS

- a. Wheel-made ceramic objects were made on a potter's wheel: this is a flat disk on which clay was placed that was spun at high speed. The potter used their hands or instruments to shape the clay as it turned. Afterwards hundreds to thousands of objects were placed in a kiln and fired until hard. Because these objects are turned on a potter's wheel, they are circular on one axis and symmetrical about a center point (think of a plate or bowl). They usually have ridge lines from the vessel spinning in the potter's hands.
- b. Mould-made ceramics were created by first carving a mould in two pieces of stone (one for the top, one for the bottom). Clay was pressed into each half of the mould, the two halves were pressed together and the whole thing was fired in a kiln until hard. The result was an object of almost any shape (as opposed to the wheel-made ceramics, which must be circular on one axis), often with intricate "carved" designs. You can often see a line where the two mould halves came together.

METAL

- c. Casting was a technique similar to mould-made ceramics (above), but whereas clay is pressed into a mould, molten metal or glass is poured into a cast.
- d. Lost-wax (or lost-mould) casting was a technique for casting objects in which the artist created an object's model from hard wax (or another material with a low melting-point temperature). Clay was then shaped around the wax model, forming a soft interior and a hard exterior. A hole was pierced through the hard exterior into the wax and the mould was fired until hard, thereby also melting and draining the wax. Molten metal was poured into the empty exterior mould and allowed to cool, before the mould was broken to reveal the now-hardened metal version of the wax model.

GLASS

- e. Cast glass: see above under "casting".
- f. Blown glass was created using a technique in which molten glass was placed on the end of a tube that the glassblower would then blow through. The result was any roundish object that was hollow.
- g. Core-formed glass vessels were created by first creating the shape of the intended object out of clay (the core) and then heating it and rolling it in powdered glass, which built up around the core. Bands of colored glass were then applied and pressed into the powdered glass. Designs were then made with tools and handles were attached (if the vessel had handles). The core was then removed, resulting in a glass vessel with geometric designs on the outside.

LOTS OF MATERIALS

- h. Carving a negative process, whereby different instruments (blades, chisels, etc.) are used to remove material from a larger block in order to create a desired shape.