**Director’s Favorites Tour**

This map shows some of our Director’s favorite objects from cultures around the world. A few even tell some of the stories from UIUC’s history.

If you have **1 hour** to spend in the Museum, try starting with these. If you have **30 minutes**, start with the Egyptian mummy and then choose a few other rooms as you wander back downstairs.

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**Laocoön’s Punishment**
- plaster copy of Roman marble
- copy of Hellenistic bronze original
- ca. 200 BCE

This sculpture is surrounded by drama: the turmoil in the figures’ faces and bodies, a debate by art historians over its reconstruction during the Renaissance, and even a story of breakage and revival once this particular copy was shipped to Urbana. Read more in the gallery.

**Krater**
- Southern Italy, ca. 330 BCE

This spectacular vessel was created to be buried in the tomb of someone very wealthy. The paintings show famous scenes from mythology: Hades and Persephone, the Amazons fighting the Greeks, and eternal punishments meted out to the damned.

**Parthenon Frieze Panels**
- plaster copy of Greek original, Athens, ca. 440 BCE

Our plaster casts come from molds made in 1787 directly from the original stones, before many of them were damaged by vandals and then taken to England in 1801. They preserve numerous characters and details that are lost on the original pieces.

**Plasma Display Prototype**
- University of Illinois, 1966

Believe it or not, this tiny artifact is one of the earliest devices to demonstrate the feasibility of the concept of plasma displays. It was conceived as a way to have computer terminals that did not require refreshing. It was invented by Don Bitzer and Gene Slottow of UIUC. Plasma screens are now used in computer terminals and flat display objects around the world.
Cachi Amu
by Estela Dagua and Esthela Dagua, Puyo, Ecuador, 1987
Cachi Amu is the spirit master of salt and fiercely guards her mines from intruders.

Effigy Vessel: Oil Boss
by Alegria Canelos, Curaray, Ecuador, 1985
This Canelos Quichua effigy vessel represents the merged imagery of a North American oil company official and a dangerous anaconda, emerging from the water to eat people.

Shaman's Stool
by Alegria Canelos, Curaray, Ecuador, 1985
As a shaman sits on the chimbui ("shaman's stool" in Jivaroan languages), spirits, which bring him power, come to him, and he leaves the stool to visit the spirits to gain more power while still staying in place.

Bowl
by Maria and Julian Martinez, San Ildefonso Pueblo, New Mexico, ca. 1923
These artists reproduced the shapes and styles of ancient Anasazi pottery and used local materials like volcanic ash to create the distinctive combination of matte and glossy black finish.

War Record
by Chief One Bull, Standing Rock Reservation, North and South Dakota, 1934
A warrior’s identity and his power were one, expressed in his deeds, recounted in his dances, and recorded as a visual reminder for all to see. The war record displayed here depicts the Battle of the Little Big Horn as recorded by Lakota warrior Chief One Bull.
Movable type printing was invented in China in the 11th century (long before Europe) and included separate pieces for each of the thousands of characters used in the written language.

Iatmul Dancing or Ancestor Mask
Papua New Guinea, ca. 1970
In Oceania and Southeast Asia, ancestors play an important part in everyday and spiritual life. Masks and shields have been used with music and dance to celebrate the connections of living peoples with their ancestors and cultural heroes.

Barong Ket
Bali, Indonesia, 20th c.
In Balinese Hinduism, this lion-like creature possesses incredible magical powers. It is a protective figure, helping maintain cosmological balance, and features in performances at temple festivals.

Okimono: Entwined Sambiki Saru (Wise Monkeys)
Japan, mid 19th c.
Monkeys are a popular subject for artists in Japan. These three represent the classic advice "See no evil, hear no evil, speak no evil." Okimonos are small decorative carvings that derive from the older Japanese tradition of netsuke, small ornaments from which tools hang on the sash of a kimono.

Wooden Movable Type
China, 20th c.
Movable type printing was invented in China in the 11th century (long before Europe) and included separate pieces for each of the thousands of characters used in the written language.
Like many artifacts in the Museum, this piece documents the movement and mixing of cultures. It is written in a script used by Jews in Spain and probably belonged to a congregation expelled from that country in 1492, when the monarchs Ferdinand and Isabella forced all Jews to convert or leave. Many Spanish Jews resettled in the Netherlands or in Italy.

Gutenberg Bible Leaf
Germany, ca. 1455.
When moveable type appeared in Europe, a flood of publications followed the political and religious controversies of the era. This printing of the Bible was the first book published in Europe using the new technology. Some 180 copies were printed, of which 23 complete copies survive. The appearance of this book inaugurated the revolution of mass publication.

Qur'an Page
North Africa, 11th c.
Islam came to Africa in the 7th century, spreading west from Alexandria in Egypt across the north of the continent, then in the next century down the east coast along historical multicultural trade routes. Very early in its history, this new religion was also carried far to the west in Spain and east to the Indus River valley. Within a century of its founding, Islam was flourishing on three continents.

Torah Scroll
Italy, 16th c.
Like many artifacts in the Museum, this piece documents the movement and mixing of cultures. It is written in a script used by Jews in Spain and probably belonged to a congregation expelled from that country in 1492, when the monarchs Ferdinand and Isabella forced all Jews to convert or leave. Many Spanish Jews resettled in the Netherlands or in Italy.

Transistorized Music Box
Murray Hill, New Jersey, 1949
This is the world's first transistorized device, a demonstration model made by engineers at Bell Lab for John Bardeen, co-inventor of the transistor, to use in demonstrating the new invention. Bardeen moved to UIUC in 1951 and taught here for decades, winning two Nobel Prizes as well. The transistor, a solid-state amplifier that replaced the bulky vacuum tube in electronic devices, is the foundation upon which the technological revolution in electronics of the past 65 years has taken place.
Human Mummy
Egypt, ca. 100 CE
Decorated with imported red paint and gold leaf, this mummy comes from an upper-class family in Roman-era Egypt. Read more about the scientific research on our mummy in the exhibit.

Bundu/Sande Society Mask
Sierra Leone, 20th c.
Only women can be members of the Sande Society, and they perform and control the masquerade ceremonies. Masquerades accompany events around initiations. The idealized features of the mask, like the elaborate hairstyle and cheek scarring, display prestige and represent societal values.

Djegele (Xylophone)
Burkina Faso, 1964
The people who were forced to leave West Africa by Europeans in the transcontinental slave trade brought their musical traditions with them to the Americas. See a descendent of this xylophone in the marimba in the South American exhibit on the first floor.

Floor Panel from Pharaoh Akhenaten’s Palace
Tell el-Amarna, Egypt, ca. 1345 BCE
These blue papyrus flowers once decorated the floor of a water court in a royal sanctuary used in rituals honoring Aten, the sun-disc.

Fragment of the Letter of James
Egypt, early 3rd c CE
This is the earliest surviving manuscript of the New Testament Letter of James. Page numbers indicate it is not from a scroll but a codex. The pages shows James 1: 15-18.

Cylinder Seal
Iraq, 1749–1712 BCE
In an age when few could read and write, the design on a person’s cylinder seal served as a unique, recognizable signature. Seals were incised with an intricate design that served as the official mark of the seal’s owner and/or of the office he or she represented.