

## Sample Implementation Grant Application

**Project Title:** Ancient Mesopotamia Speaks: Highlights from the Yale Babylonian Collection

**Organization:** Yale Peabody Museum

### **Project Case Statement:**

*Why should Connecticut Humanities Fund this project?*

*Give a brief project abstract and explain how this project supports both [CTH funding priorities](#) and your organization's mission.*

The exhibition “Ancient Mesopotamia Speaks: Highlights from the Yale Babylonian Collection” will be on view from April 4, 2019 until the end of 2020. Based on 150+ artifacts, Ancient Mesopotamia Speaks will bring the culture, history, and society of the ancient Near East to life, from the invention of writing in Uruk in southern Iraq during the mid-fourth millennium BC to the last cuneiform texts from the first century of the common era. The 1000-square-foot exhibition will cast new light on topics such as Mesopotamian family life, children, and schools; mathematics and medicine; crime and punishment; demons, gods, and heroes, and even Mesopotamian cooking. Cuneiform tablets presented with translations into English, cylinder and stamp seals, bas-reliefs, and other objects will bring the main themes of the exhibition to life. The exhibition will feature many items that have never been deciphered before or have been published or exhibited before.

Digital roll-outs, enlarged photographs, and various graphics will allow close inspection of minuscule objects. Enhanced color reproductions of seals and reconstructions of the original color schemes of bas-reliefs will evoke the sensory experiences of Mesopotamian glyptic and monumental art, and 3D prints will allow a tactile engagement with the materials. Public programming will include an exhibition catalog, lectures by experts, a Babylonian cook-out, and family events. We expect approximately 100,000 visitors to view the exhibition.

The intention with this exhibition is to bring to life for a broad audience life in ancient Mesopotamia. The Middle East, from where the artifacts displayed in this exhibition originate, is currently in the grip of a major “heritage crisis,” fueled by internal strife and Western interventions alike. Apart from erosion, development, neglect, and looting, military activity and deliberate acts of destruction have contributed in recent years to the loss of sites and objects. This exhibition seeks to provide an idea of what is lost, and help counter attempts by radical forces to silence the Mesopotamian past.

Yale University’s Babylonian Collection is one of the most important collections of material from ancient Mesopotamia in the world, and until recently, the Collection has had no venue to exhibit its holdings to a broad audience. With the express goal of increasing the collection’s discovery and use, Yale University decided to affiliate the collection with the Yale Peabody Museum in 2017. The exhibition here represents the formalization of the new institutional affiliation and will be the first major exhibition featuring Babylonian Collection materials at Yale in more than a century.

### **Project Description and Background:**

*Briefly explain how you developed this project, including resources you consulted during planning (scholars, archives, collections, etc).*

*Describe the project you will deliver to the public and what you expect they will learn from it. Identify specific elements of this project you are asking CTH to fund.*

*For Documentary Film submissions please additionally respond to the following in this section:*

- *Story, issues, and characters: What is the specific story your project will tell and what are the associated issues it will explore? Why are these stories or issues important or timely? Who are the characters?*
- *Describe the current stage of the project. Provide an estimated completion date.*

The Babylonian Collection at Yale has been a stand-alone unit at Yale University since 1911. Located in a suite of rooms on the third floor of the Sterling Memorial Library since 1930, the Babylonian Collection has never had a venue to display its unique treasures. In 2017, the Babylonian Collection joined the Yale Peabody Museum which provided the Babylonian Collection with the museum infrastructure a collection needs to be successful in the 21st century. At the request of the Yale Provost Office and with support from the director of the Yale Peabody Museum, Ancient Mesopotamia Speaks was planned to mark this organizational change.

The exhibition's interactive and digital media elements, which will include four video loops, two interactive touchscreens with interpretive content, and six 3D prints of objects on display, are being developed by digital imaging specialists at the Institute for the Preservation for Cultural Heritage and at the Peabody Museum. One of the video loops has already been filmed and edited by Yale's Office of Public Affairs. The exhibition's graphic and visual layout, as well as copy editing, is developed in-house, by the Peabody's exhibition team, [REDACTED]

As is also reflected in the title, the exhibition builds almost exclusively on objects selected from the holdings of the Yale Babylonian Collection. In addition to this material, a few historic images and archival files were selected from the Babylonian Collection's archives, which contain extensive curatorial correspondence, research notes and photographic documentation dating from 1910 until the present day. The materials were selected under the guidance of the Babylonian Collection's archivist, [REDACTED]

A few objects in the exhibition are external loans: one painted canvas dated to 1852 was borrowed from a private collector and one fragment of a tablet was borrowed from the Oriental Institute Museum at the University of Chicago.

The exhibition will be accompanied by a catalogue, published by the Yale Peabody Museum and distributed by Yale University Press. The catalogue consists of two parts: first a series of seventeen essays intended for a general, but interested and educated audience. The essays are written by the exhibition curators and international experts. The essays overlap, but do not copy exactly, the themes developed in the exhibition. The second half of the book is a catalogue with new photography and advanced visualizations of the 152 objects on display in the exhibition. Many of the objects have never been published or deciphered before and here they will be interpreted and presented in translation. The catalogue is intended both as a presentation of new research and as a general introduction to life in ancient Mesopotamia.

The exhibition will be interpretive in nature and will present historical information about ancient Mesopotamia to an audience we assume has little or no prior knowledge of the content. The use of direct quotes from ancient texts will provide direct glimpses into ancient life and give the objects immediacy. The intention is not to give the visitor a complete and detailed historical introduction to ancient Mesopotamia, but rather to relate stories of ancient life –both how it differed and how there are striking similarities between us and a people that lived several thousand years ago. The hope is to give the visitor a sense of the deep past of human history and to teach them how there are certain elements in human existence that is shared by all humans across time and space, such as love and family life, eating good food and cooking and having an orderly society with law and punishment for transgression.

An equally important ambition is to make the audience aware of the importance for all of humanity of the cultural heritage of Iraq and Syria: a heritage that is not very well-known and which is under threat from destruction and looting. Terrorist groups, in particular ISIS, Islamic State, have used looted cultural heritage to fund their terrorist activities. Ignorant collectors, such as Steven Green of Hobby Lobby, contribute to the continued looting by purchasing illicit antiquities for their collections. Green's purchase of illicitly excavated tablets and seals was seized by customs authorities as they were entering the US and subsequently repatriated to Iraq. The only way such activities can be stopped is by educating people about the origins of the objects and about the massive destruction to cultural heritage caused by looting.

As is also detailed in the budget, we ask CTH to fund a small part of co-curator [REDACTED] salary. For the exhibition production, we ask for funding for the digital media elements, printing of graphics and materials for the in-house construction of various case elements and mounts.

### **Project Goals, Outcomes, and Evaluation:**

*Please list your project's goals, outcomes, and evaluation techniques (maximum 5).*

*Project Goals: What do you hope this project will achieve? Goals may include impact on the audience, institution, community, etc.*

*Outcomes: What will you observe that will let you know you are successfully meeting your goals?*

*Evaluation Technique: How will you collect and interpret information to measure goal attainment? (For example: survey, observation, interviews etc.)*

*Each Project Goal should have a corresponding Outcome and Evaluation Technique.*

*Please present in the following format:*

*Project Goal 1*

*Outcome 1*

*Evaluation Technique 1*

*Project Goal 2*

*Outcome 2*

*Evaluation Technique 2*

*Etc*

Project Goal 1

To educate the public on the history and culture of ancient Mesopotamia

Outcome 1

A diverse and wide public will attend the exhibition and programming, enjoy the exhibition and learn about the past

Evaluation Technique 1

Data collection: visitation rates, demographics, number of school visits and programs

Project Goal 2

To share with the public the richness of Yale's collections. This will be the first exhibition featuring Babylonian Collection materials for more than a century

Outcome 2

Visitors will get acquainted with one of the world's most important collections of Mesopotamian artifacts

Evaluation Technique 2

Data collection: visitation rates, demographics, number of school visits and programs

Project Goal 3

To present new research and new translations of ancient materials

Outcome 3

The exhibition will bring the past to life and visitors will learn that some aspects of human existence are universal and others are culturally specific

Evaluation Technique 3

Summative evaluations will ask visitors to name examples of new knowledge they have gained about the Mesopotamian past

**Sample Evaluation Materials:**

*Please include an attachment containing your sample evaluation materials.*

[\[See the appendix for this upload\]](#)

**Humanities Content:**

*How do you expect the final project will help the audience understand and appreciate human history, culture, values, and beliefs?*

*What themes or issues did you convey in this project?*

The unifying aim of this exhibition is to make humankind's deep past speak to a modern audience and engage visitors to think about what it means to be human. This will be achieved by exploring how certain aspect of human existence are universal and others are culturally specific. The exhibition will explore the invention of writing, the watershed between prehistory and history; how writing was used in society and how it affected the way people thought and remembered. It will explore how young people were educated, what kinds of things they learned and how they learned. Many things a child learned 4,000 years ago, like how to calculate the area of a circle or the diagonal of a square, are things children still learn in school today.

The exhibition will focus on highlights of Mesopotamian literature, such as the Gilgamesh Epic, but also a lesser known poem, authored by the first named author in human history, a woman named Enhedu-ana. A significant part of the exhibition is dedicated to daily life in ancient Mesopotamia and will show couples fell in love, got married, had children, were unfaithful, got divorced or lived happily ever after, much like today. The people of Mesopotamia used magic and incantations to make fussy children fall asleep. Mothers fretted over the wellbeing of their children, and fathers were unhappy about ungrateful, lazy sons, who would rather just hang out, than study.

The exhibition will explore the polytheistic religious world of ancient Mesopotamia. Ancient Mesopotamia as a world full of supernatural beings, who had an immediate impact on their fortunes and misfortunes. In contrast to gods, who like humans had families, Mesopotamian monsters and demons usually lacked kinship relations. They were mixed creatures, with human bodies but animal appendages, and believed to inhabit a space between humans and gods. Evil demons were thought to attack humans and afflict them with illness and death. Benevolent demons, also known as genii, were also hybrid creatures, mixing animal and human traits but were forces of good, protecting transitional spaces and serving an apotropaic function.

Another theme of the exhibition will be political power and propaganda. Ancient Mesopotamian kings produced thousands of images showing them as "ideal rulers", and left thousands of inscriptions, in which they describe their own great conquests, construction, and achievements. The inscriptions provide important information, yet tend to leave out defeats and failures, and glorify themselves without measure. To gain a more realistic view of the Mesopotamian political landscape, and the rather grim view that some Assyrian and Babylonian citizens took of their rulers, one can consult cuneiform letters and legal documents, which talk of ongoing revolts and open criticism of

the crown. Mesopotamian rulers also created and maintained massive fortifications in border regions. One of these protective “walls” was erected by King Shu-Suen of Ur in the last century of the third millennium BC, with the goal of keeping the semi-nomadic Amorites away. In the end, considerable efforts that went into this project turned out to be futile. Instead of wreaking havoc and establishing a Barbarian regime, as many citizens of the Ur III state had feared, the Amorite immigrants soon adopted key elements of Mesopotamian civilization and inaugurated one of the most fruitful eras of Mesopotamian history, a turn of events that may hold some lessons for today.

**Project Audience:**

*What target audience did you identify for this project? Why did you choose this audience?*

Like other cultural exhibitions at the Yale Peabody Museum, the audience for Ancient Mesopotamia Speaks is expected to be a general audience of local and regional families, the Yale community of students, staff and faculty, as well as educators and school groups. A key audience is young people and their families, particularly drawn from the southern Connecticut and the New Haven area. While the catalogue to some degree addresses a higher educated and international audience, the exhibition is directed specifically towards the typical Yale Peabody Museum visitor: local families and school groups. Yale Peabody Museum visitors are largely local with about 48% living in the New Haven area and 42% from elsewhere in Connecticut. 75% of visitors come with children.

To engage this particular audience, the exhibition will have to address the needs of both young people and adults. The history of ancient Mesopotamia is only touched upon briefly in K-12 social studies in Connecticut and our intention is to provide explicit guidance to docents and museum educators to help young people understand the key messages of the exhibition. A large section of the exhibition is devoted to children and family life in ancient Mesopotamia and the hope is to provide an understanding of the conditions of other children in this distant culture. Community outreach is an important component of the exhibit and programming. The Ancient Mesopotamia Speaks exhibition and catalogue will serve as a resource for educators in Connecticut, as well as internationally. The active and experienced education department at the Peabody Museum along with faculty, graduate students at Yale and trained docents will lend their expertise to expanding the reach of the exhibit beyond its viewing period at the museum. Pamphlets providing translations of the ancient texts in the exhibition as well as images of Mesopotamian art will be geared toward a broader audience and can be used by educators. In recent years, the Yale Peabody Museum has developed programs that attract a more diverse audience and has tripled the number of people of color who visit. In addition to this effort, this exhibition will attempt to reach New Haven refugee groups of Iraqi and Syrian background, primarily through outreach to IRIS (Integrated Refugee and Immigrant Services) in New Haven and Connecticut.

**Total # of Audience Members Anticipated for Entire Project (Total Project Attendance):**

100000

**Marketing and Publicity:**

*Describe your plans to promote the project, including specific media outlets (print, broadcast, social) and estimated coverage for each. How will you reach your target audience?*

*For Documentary Film submissions please additionally respond to the following in this section:*

- *Describe the outreach strategy, including plans for theatrical, festival, educational and/or community presentation, broadcast and/or distribution, web distribution, and for cultivating and engaging online audiences, as applicable.*

The marketing plan for the Ancient Mesopotamia Speaks exhibition will have numerous components. Guided by the results of our marketing survey, press releases, articles and calendar listings covering the exhibition and associated programming will be issued starting in early 2019 by the Yale Peabody Museum and the Yale Office of Public Affairs and Communications (OPAC), and updated periodically over the course of the exhibition run. They will be disseminated to major print, online, and broadcast news media in the Connecticut, New York, and Boston markets. The Connecticut Humanities Council's support will be prominently noted. Early public relations efforts will concentrate on pitching the exhibition to the media to generate articles, stories and radio and television interviews.

The exhibition will be promoted through public lectures, including in the Yale Peabody Museum's O.C. Marsh Evening Lecture Series and the Yale Assyriological Seminars.

The exhibition opening will be covered by OPAC and possibly other local media and will feature a large cooking event of the 4,000-year-old recipes that are on display in the exhibition. In preparation for the exhibition, we cooked the 4,000-year-old Babylonian recipes at an event in New York in April 2018, which generated significant media coverage, and which was used as early promotion of the exhibition.

The Yale Babylonian Collection has 2,500 followers on Facebook and each post has a reach of between 5,000 and 6,000 people. The Yale Peabody Museum has nearly 10,000 followers and an email subscriber list of over 15,000. It is unlikely that the followers of the two Facebook pages overlap to any substantial degree. We have already started using social media to promote the exhibition with posts featuring materials that will be on display. Visitors browsing the Yale Peabody Museum website and the Babylonian Collection website will be directed to social media, as well as programming, lectures, family events and tours. The exhibition will also receive its own website, where the CT Humanities logo will appear.

The exhibition will be featured on signage outside the Peabody Museum and print advertising will include ads in publications such as New Haven Living and Connecticut Parent and Fairfield Parent.

**Schedule:**

*Describe the major tasks to complete the project, specific dates for both the beginning and completion, and the team member(s) responsible for each. Include ONLY tasks during the requested grant period.*

*Please use the following format:*

1 Start & End Date; Task; Team Member(s)

2 Start & End Date; Task; Team Member(s)

etc

1. Already Completed - Finalize object list and theme - A. Lassen; E.Frahm; K. Wagensonner
2. February 2018 - November 2018 - Exhibition layout and design - Yale exhibition staff
3. December 2017 - March 2019 - Catalogue production - A. Lassen; E.Frahm; K. Wagensonner & Peabody graphics department staff
4. September 2018 - February 2019 - Assessment and conservation of objects photography - Peabody conservation administrative staff
5. October 2018 - December 2018 - Draft and finalize label text - A. Lassen; E.Frahm; K. Wagensonner & Peabody graphics department staff
6. October 2018 - March 2019 - Mount making - Peabody exhibit technician
7. October 2018 - March 2019 - Finalize multimedia components (app development, video filming and editing, website development). Finalize 3D scans and print - K. Wagensonner, Peabody digital media staff
8. February 2019 - Mar 2019 - Exhibit fabrication and graphic complete - Peabody graphics department staff and exhibit technicians
9. January 2019 - April 2019 - Begin marketing - press releases, calendar listings, social media ramp-u, flyers - Peabody marketing and public relations staff
10. March 2019 - Exhibition catalogue available
11. March 2019 - April 2019 - Installation - K. Wagensonner, Peabody conservation administrative staff and exhibit technicians
12. April 4, 2019 - Exhibit opening and school programs - Peabody Public Program Staff

**Presenters, Consultants, and Project Team:**

*Please list your project's major participants including presenters, consultants, scholars, staff, etc.; indicate if they will be paid with CTH grant funding; and list their major project responsibilities.*

*Make sure you include ALL participants for whom you are requesting CTH funding in this section.*

*Please attach resumes or bios for all listed in the Project Team in the next question.*

*Please use the following format:*

*Team Member 1 Name*

*Team Member 1 Title*

*Team Member 1 Organization*

*Paid with CTH grant funds*

*Major Responsibilities*

Team Member [REDACTED]



[REDACTED]

[REDACTED]

[REDACTED]

[Redacted content]

**Project Team Resumes and Bios:**

*Please attach a CV or resume of up to 3 pages for each person for whom CTH grant funding is being sought that demonstrates appropriate skills and/or scholarship to carry out their role in the project.*

*Short (one- or two-paragraph) bios of vital team members NOT paid through CTH funds may also be included.*

*Note: Only 1 attachment can be uploaded in this space. If you have multiple resumes to share, please combine into 1 document before uploading.*

**[NOTE: Sample Model Grants do not share this upload]**

**Collaborative Projects:**

*If the project is a collaborative effort, managed with other organizations, please include letters from those partners describing their respective roles in the project.*

[\[See the appendix for this optional upload\]](#)

**Budget:** [\[See the appendix for this upload\]](#)

**Budget Notes and Justification:**

Klaus Wagensonner, Post-doctoral Associate. Wagensonner is responsible for object selection, drafting label, catalogue text, and organizational tasks. He is responsible for imaging objects for exhibition graphics. We are requesting [REDACTED]

Funds are also requested for: interactive AV elements to purchase four 22" screens for video loops to illustrate narratives in the exhibition (how to cook ancient recipes/people tasting recreated food; fly-over of an Assyrian palace and view of the throne room/decorations; 3D scan of two stone reliefs held at Yale that came from this Assyrian palace; how to write a letter in cuneiform; and a visualization of a cuneiform tablet). Funding is requested to purchase interactive screens where visitor can explore selected pieces and hear audio recordings of the ancient languages; to purchase materials to build in-case elements such as pedestals, back-mounted boards which will carry objects and graphics, label rails etc; and for printing of the graphics for the exhibition, including over-size intro panels, section intro graphics, in-case graphics, labels, signage and pamphlets

**Match**

University funds: Agnete Lassen, PI, [REDACTED], responsible for all project management, staff supervision, outreach, fundraising and collaborations. She is responsible for object selection, drafting label and catalogue text. Her effort will be supported by Yale.

External Gift: the exhibit will borrow a tablet fragment held at the Oriental Institute, University of Chicago, which joins four other fragment held at Yale. The incredible significance of the tablet has only recently been discovered and it lists all the of the diseases and their symptoms known to doctors in ancient Mesopotamia. The five known fragments of this tablet have not been united since antiquity. This exhibition will be the first time the fragments will be united. Also Exhibit Opening event activities expenses will be covered by this gift.

**Project Revenue Plan for External Cash Match**

*Please provide information about your plans to secure the required percentage of matching funds from external sources prior to the end of the requested grant period.*

**List of Expected Grants/Grantors:**

*Please provide information about your project's grants/ grantors to be used as external cash match.*

*Please use the following format:*

*Grant/Name of Grantor*  
*Requested Grant Amount*  
*Anticipated Award Date*  
*Confirmed Amount*

Anonymous gift  
Requested: \$75,000  
November 2018  
Confirmed Amount: \$25,000

**Contingency Plan for Grants:**

*If you do not receive grants for which you have applied, how will you generate the required percentage of external cash match?*

The Peabody Museum is committed to maintaining and presenting exhibits to meet its missions and will continue to seek public and private funding for all its programs and exhibits. The Peabody Museum is committed to continue forward with this exhibit.

**Total Individual Donations:**

*Please list the total amount of individual donations\* expected to be used as external cash match for your project.*

*\*Certification that individual donations are directed to a CTH-funded project is required at the end of the grant period.*

\$25,000.00

**In addition to the attachments required in previous sections, Implementation grants require certain, additional attachments based on project type.**

**1. Exhibitions and Site Interpretation**

*Exhibitions and site interpretation are the physical presentation of humanities content and are typically installed on a permanent or temporary basis at museums and other public sites.*

*Exhibitions and site interpretation grants require all of the following:*

- *A list or illustrations of key objects or images*
- *Sample text for introductory panel, main section panels, and object labels*
- *A rendering of the exhibition's floor plan and sample elevations*
- *A brief narrative "walk-through" of the exhibition or site that describes the visitor experience*

- *Specific examples of "take-away messages" or learning objectives and how you will convey them through the exhibition*
- *Admission and other fees*

### ***Exhibition Attachments Quick Check List***

*If you are requesting funding for an exhibition, have you included:*

- ☐ *List of objects/images*
- ☐ *Sample text copy*
- ☐ *Floor plan*
- ☐ *Sample elevations*
- ☐ *Narrative walk-through*
- ☐ *Take-away messages/learning objectives*
- ☐ *Admission and fees*

## **2. Presentation Programs**

*Public presentations include lectures, performances, festivals, and guided discussions that engage audiences in interpreting and examining issues and themes.*

*Include a summary (maximum two pages) that provides a concise description of the proposed program, including:*

- *Title, theme(s), and format of public program(s)*
- *Dates and times of program(s)*
- *Location and audience capacity of the venue(s)*
- *Admission and other fees*
- *Name of speakers, educators, or presenters*
- *If presentation is part of a larger program, include a schedule of events for the date(s)*

*For film and theater presentations, also include up to two pages that include:*

- *A synopsis of the plot or story line*
- *Specific examples of "take-away messages" or learning objectives*

## **3. Interpretive Digital Media Projects**

*Connecticut Humanities invites digital media projects including websites, creation & dissemination of audio and visual material, mobile applications, Geographic Information System applications, & data visualization projects.*

*Projects must be well grounded in scholarship and illuminate ideas and insights central to the humanities. Please provide these attachments for all digital projects:*

- *Statement of technologies to be used and justification for selection*
- *Justification for choosing any proprietary technologies over open-source options*

- *Description of standards (digitization, metadata, public accessibility, privacy) that will be employed*
- *Access or other fees for the public to use the site or app*
- *Explanation of how you will obtain permissions for intellectual property you do not own*
- *For website and mobile app projects: sample text, screen shots and site map or structural description for the website*
- *For other media projects: sample text & audio/visual components*

#### **4. Documentary Films**

*Documentary film grants strengthen the humanities content of documentary media productions and help propel projects to completion.*

*Projects must be:*

- *in the production stage*
- *have a work in-progress to submit*
- *actively involve at least two Humanities subject area experts to help advise on, frame, & contextualize subject matter throughout the production process*
- *have a previously completed work sample to submit.*

*Documentary film grants require:*

- *A brief treatment detailing the creative style, narrative structure, imagery or audio content, animation, & interactive elements, as applicable, of your project. (2 pp. max)*
- *Access to the work-in-progress sample for which you seek funding. (Suggested length: 10 minutes.)*
- *Access to a prior work sample in its entirety.*
- *Explanation of the prior work submitted & brief outline of role(s) your project team members played in its creation. Provide any necessary background information or context for the work-in-progress. (2 pp. max)*

#### **File Upload:**

*Please attach one (1) document containing all of the materials required as outlined above, based on the project type(s) for which you are requesting funding, to help us evaluate the quality and humanities content of your project.*

*Note: Only 1 attachment can be uploaded in this space. If you have multiple documents to share, please combine into 1 file before uploading.*

[\[See the appendix for this upload\]](#)

## Appendix

While Project Team Resumes and Bios are required for this application, this upload is not included with this sample model grant application.

This sample model grant includes the following documents:

1. Sample Evaluation Materials
2. Budget
3. Required File Upload

There have been no front-end evaluations of the *Ancient Mesopotamia Speaks* exhibition. Summative evaluation will assess how the exhibition reached its project goals.

Data Collection Instruments:

Sample interview questions:

*Ancient Mesopotamia Speaks* Interview

Location:

Date:

“Excuse me. We are working on evaluating how much visitors get out of this exhibition. We would like to ask you a few questions to help us understand what visitors take away from this exhibition. It will only take a few minutes”

1. {Standard demographic questions}
2. “Had you heard about Mesopotamia before you visited this exhibition?”
3. “Had you heard about the Babylonian Collection at Yale before visiting this exhibition?”
4. “After having seen this exhibition, what do you think life was like for people living in ancient Mesopotamia?”
5. “Did you learn something you didn’t know before about ancient Mesopotamia?”



SALARIES & WAGES: Total amount of Salaries & Wages requested in CTHF Funds may not exceed 25% of the total grant request.

Note: Quick Grants cannot fund Salaries & Wages, but it can be used as Matching Funds (Applicant Cash Contributions).

There is no cap on Salaries & Wages used as Applicant Cash Contributions.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

I-00519  
Yale Peabody  
Revised Budget  
X JFW 2/1/19

Item Detail			
	Name/Position	Rate	#
1	Agnete Lassen, PI, Curator		
2	Agnete Lassen, PI, Fringe		
	Postdoc Assoc		
	Postdoc Assoc. Fringe		
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
Total			

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$26.00		\$6,641.68		\$6,668
		\$2,033.74		\$2,034
\$4,784.40				\$4,784
\$1,459.12				\$1,459
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$6,270	\$0	\$8,675	\$0	\$14,945

HONORARIA & CONSULTING

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Name/Position		Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

# TECHNICAL DESIGN SERVICES

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail			
	Name/Position	Rate	#
1			1
2	Materials & Supplies - Temp Wall Consts	\$13,651.00	1
3			
4			
5			
6			
7			
8			
9			
10			
Total			\$13,651

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$0.00				\$0
\$13,651.00				\$13,651
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$13,651	\$0	\$0	\$0	\$13,651

TRAVEL: CTH may cover mileage up to .545 per mile. Enter rate and number of miles below.

Total travel expenses may not exceed 20% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Name/Position		Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
			Total	\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

PRINTING, COPYING & SUPPLIES: Total photocopying or printing expenses may not exceed 40% of total grant request

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Description		Rate	#	Total
1	Materials & Supplies - Graphics	\$8,720.00	1	\$8,720
2	Exhibit Catalogue	\$15,000.00	1	\$15,000
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
16				\$0
17				\$0
18				\$0
19				\$0
20				\$0
			Total	\$23,720

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$8,720.00				\$8,720
	\$15,000.00			\$15,000
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$8,720	\$15,000	\$0	\$0	\$23,720

EQUIPMENT AND ROOM RENTAL OR PURCHASE: Total Equipment expenses may not exceed 40% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Description		Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

PROMOTION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail			
Description		Rate	Total
1	Opening Exhibit Event	\$10,000.00	\$10,000
2			\$0
3			\$0
4			\$0
5			\$0
6			\$0
7			\$0
8			\$0
9			\$0
10			\$0
Total			\$10,000

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
	\$10,000.00			\$10,000
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$10,000	\$0	\$0	\$10,000

EVALUATION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Description		Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0



BUDGET SUMMARY: Values fill automatically from the detail pages.

Budget Summary	Source of Funds Summary				
	CTH Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
Salaries & Wages	\$6,269.52	\$0.00	\$8,675.42	\$0.00	\$14,945
Honoraria	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Technical Design Services	\$13,651.00	\$0.00	\$0.00	\$0.00	\$13,651
Travel	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Printing, Copying and Supplies	\$8,720.00	\$15,000.00	\$0.00	\$0.00	\$23,720
Equipment and Room Rental or Purchase	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Promotion	\$0.00	\$10,000.00	\$0.00	\$0.00	\$10,000
Evaluation	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Total	\$28,641	\$25,000	\$8,675	\$0	\$62,316

## A list of illustrations of key objects or images

The exhibition “Ancient Mesopotamia Speaks: Highlights from the Yale Babylonian Collection” features approximately 150 objects, both inscribed artifacts (mostly cuneiform tablets) and art objects (e.g., cylinder seals, wall reliefs, etc.). The following list contains a selection of some of the most important objects displayed in the exhibition:



### Cat. No. 2

### Cylinder Seal with Priest-King Feeding Herd

Accession no.: NBC 2579  
Museum no.: BC 005552  
Date: Uruk IV period (c. 3300–3100 BC)  
Provenience: unknown  
Measurements: 65 (with handle) × 38 mm  
Material: marble



### Cat. No. 19

### A Cuneiform “Abecedary”

Accession no.: YBC 4615  
Museum no.: BC 018680  
Date: Old Babylonian period (c. 1900–1600 BC)  
Provenience: unknown (possibly Larsa)  
Measurements: 119 × 66 × 20 mm  
Material: clay



### Cat. No. 21

### Sketch of a Winged Colossus by A. H. Layard

Accession no.: YBC 10192  
Museum no.: BC 038106  
Date: AD 1857  
Provenience: England  
Measurements: 185 × 265 mm  
Material: ink on paper

**Cat. No. 23****Two City States Fight over Land**

Accession no.:

NBC 2501

Museum no.:

BC 005474

Date:

Early Dynastic IIIb period, Enmetena of Lagash (c. 2403–2375 BC)

Provenience:

Girsu (mod. Tello) or its vicinity

Measurements:

220 × 152 mm

Material:

clay

**Cat. No. 34****Letter from Ramesses II to the Hittite King Hattushili III**

Accession no.:

NBC 3934

Museum no.:

BC 006909

Date:

mid-13<sup>th</sup> century BC

Provenience:

Hattusha (Boghazköy)

Measurements:

141 × 63 × 32 mm

Material:

clay

**Cat. No. 40****Treason and Revolt in a Letter to Esarhaddon**

Accession no.:

YBC 11382

Museum no.:

BC 025176

Date:

Neo-Assyrian period, reign of Esarhaddon, probably 671 BC

Provenience:

Nineveh (?)

Measurements:

77 × 39 × 18 mm

Material:

clay

**Cat. No. 42****The Ideal King**

Accession No.

YBC 8418

Museum No.:

BC 038107

Date:

Persian period (539–331 BC)

Provenience:

unknown

Measurements:

25 × 11 mm

Material:

chalcedony

**Cat. No. 43****Gilgamesh and the Cedar Forest**

Accession no.:

YBC 2178

Museum no.:

BC 016806

Date:

Old Babylonian period (c. 1900–1600 BC)

Provenience:

Larsa (?)

Measurements:

226 × 170 × 37 mm

Material:

clay

**Cat. No. 53****Thousands of Gods**

Accession no.:

YBC 2401

Museum no.:

BC 016994

Date:

Middle Assyrian period; late 13th century BC

Provenience:

Assur

Measurements:

305 × 395 × 46 mm

Material:

clay



**Cat. No. 58****Cylinder Seal Showing Pazuzu, Lulal, and Ugallu**

Accession no.: YBC 12601  
 Museum no.: BC 026360  
 Date: Neo-Babylonian period (626–539 BC)  
 Provenience: unknown  
 Measurements: 26 × 13 mm (with convex ends)  
 Material: blue chalcedony

**Cat. No. 69****A Temple Picked Clean**

Accession no.: NBC 6615  
 Museum no.: BC 009599  
 Date: Old Assyrian period (c. 2000–1700 BC)  
 Provenience: Kültepe  
 Measurements: 50 × 42 × 14 mm  
 Material: clay

**Cat. Nos. 71–72 Kneeling and Standing Genies Facing Right towards a “Sacred Tree”**

Museum no.: 1854.3 and 4+5 (Yale University Art Gallery)  
 Date: Neo-Assyrian period, reign of Assurnasirpal II (883–859 BC)  
 Provenience: Iraq, Nimrud  
 Measurements: 806 × 1232 × 57 mm  
 Material: alabaster

**Cat. No. 73**

Accession no.:

Museum no.:

Date:

Provenience:

Measurements:

**Material:****Love Is in the Stars**

MLC 1859

BC 001857

Late Babylonian period, late fourth century BC

Uruk

168 × 78 × 25 mm

**clay****Cat. No. 98**

Accession no.:

Museum no.:

Date:

Provenience:

Measurements:

Material:

**Plaque Showing a Snarling Dog**

NBC 12112

BC 038113

Neo-Assyrian period (934–612 BC)

unknown

117 × 65 × 18 mm

**terracotta**

**Cat. No. 113****A Babylonian Cookbook**

Accession no.: YBC 4644  
 Museum no.: BC 018709  
 Date: Old Babylonian period (c. 1900–1600 BC)  
 Provenience: Larsa (?)  
 Measurements: 164 × 118 × 33 mm  
 Material: clay

**Cat. No. 121****A Late School Tablet with a Dedication to the God of Writing**

Accession no.: EAH 197  
 Museum no.: BC 002842  
 Date: Late Babylonian period (second half of the first millennium BC)  
 Provenience: Babylon or Borsippa  
 Measurements: 105 × 98 × 23 mm  
 Material: clay

**Cat. No. 123****Finding the Diagonal of a Square**

Accession no.: YBC 7289  
 Museum no.: BC 021354  
 Date: Old Babylonian period (1900–1600 BC)  
 Provenience: possibly Larsa  
 Measurements: 72 × 72 × 28 mm  
 Material: clay



**Cat. No. 142****Drawing of the Entrails**

Accession no.:

YBC 2167

Museum no.:

BC 016804

Date:

probably Old Babylonian or Middle  
Babylonian period (second  
millennium BC)

Provenience:

unknown

Measurements:

94 × 106 × 28 mm

Material:

clay

**Cat. No. 145****Fumigations against Epilepsy**

Accession no.:

MLC 1863

Museum no.:

BC 001861

Date:

Persian period (539–331 BC)

Provenience:

Nippur or Uruk

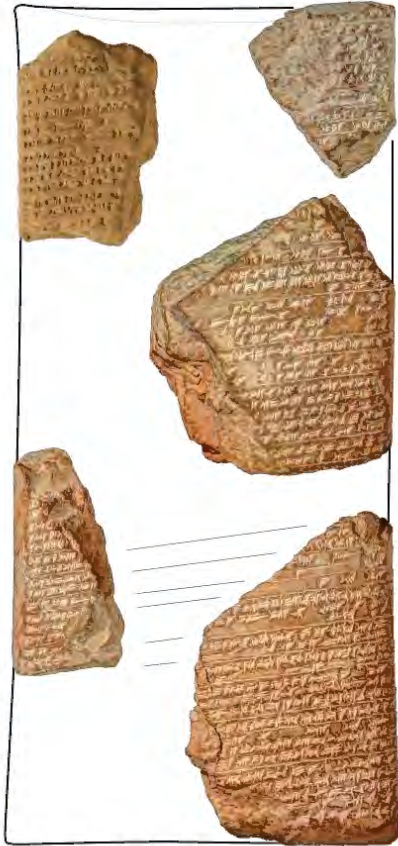
Measurements:

86 × 135 × 29 mm

**Material:****clay**



Obv.

**Cat. No. 146****A Medical Catalogue**

Accession nos.:

YBC 7123 (+) 7126 (+) 7139 (+) 7146  
(+) OIM A 7821

Museum nos.:

BC 021187; BC 021190; BC 021203;  
BC 021210; OIM A 7821

Date:

Neo-Assyrian period, eighth or  
seventh century BC

Provenience:

Assur

Measurements:

reconstructed dimensions of the tablet:  
c. 235 × 105 × 25 mm**Material:****clay**



# ANCIENT MESOPOTAMIA SPEAKS

## HIGHLIGHTS FROM THE YALE BABYLONIAN COLLECTION

Founded in 1911, the Yale Babylonian Collection today comprises over 45,000 objects, a bulk of which are inscribed artifacts such as cuneiform tablets. The collection also holds a substantial amount of other artifacts, most notably cylinder seals. The Middle East, from where the artifacts displayed in this exhibition originate, is currently in the grip of a major “heritage crisis,” fueled by internal strife and Western interventions alike. Apart from erosion, development, neglect, and looting, military activity and deliberate acts of destruction have contributed in recent years to the loss of sites and objects. This exhibition seeks to provide an idea of what is lost, and bring close the ancient civilizations along the Tigris and Euphrates.

The background of the page is a high-resolution image of an ancient clay tablet. The tablet is covered in cuneiform script, which is a form of writing consisting of wedge-shaped marks. In the center of the tablet, there is a large, detailed illustration of a city. The city features a prominent river that winds through it, with several buildings and structures along its banks. The overall color of the tablet is a warm, earthy brown, with some variations in tone due to the texture and the way the light reflects off the surface.

## DAILY LIFE

The people of ancient Mesopotamia lived their lives as members of small family households, which typically comprised a father and a mother, children, and sometimes also the grandparents. Well-off families owned slaves who would belong to the household as well. People fell in love and married, enjoyed music, games, and cooking, and interacted with animals and pets; but like today, they also had to cope with family conflicts, childlessness, adultery, divorce, and death. Men occupied a number of different professions, from farmer to seal-cutter. Women tended to stay more at home, but were legally entitled to own property, enter contracts, and engage in business.

## Love incantations and erotic plaques

The Mesopotamians celebrated the power of erotic attraction prior to and outside of marriage through terracotta plaques that depict acts of lovemaking in rather graphic fashion: some show a man approaching a woman bent at the waist while sipping beer through a drinking tube. The exact function of the plaques (promoting fertility, invoking Ishtar?) remains debated. Cuneiform love incantations illustrate attempts by Mesopotamian men and women to secure the affection of the beloved with the help of magical means.

*Top, from left*

### **Love Is in the Stars**

Babylonia, Uruk,  
late fourth century BC  
Clay

MLC 1859, YPM BC 001857

### **Erotic scenes on a mold and a plaque**

Old Babylonian period,  
c. 1900–1600 BC  
Terracotta

NBC 4476, YPM BC 007452  
YBC 2367, YPM BC 016962




## From a list of Love incantations

- (Rituals and spells for) a man in love of a woman:  
region of Libra;
- (rituals and spells for) a woman in love of a man:  
region of Pisces;
- (rituals and spells for) a man in love of a man:  
region of Scorpio;
- (rituals and spells for making) a woman come  
(to have sex): region of Aries.

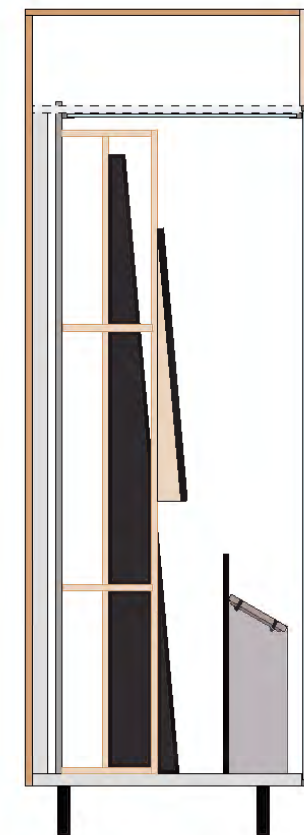
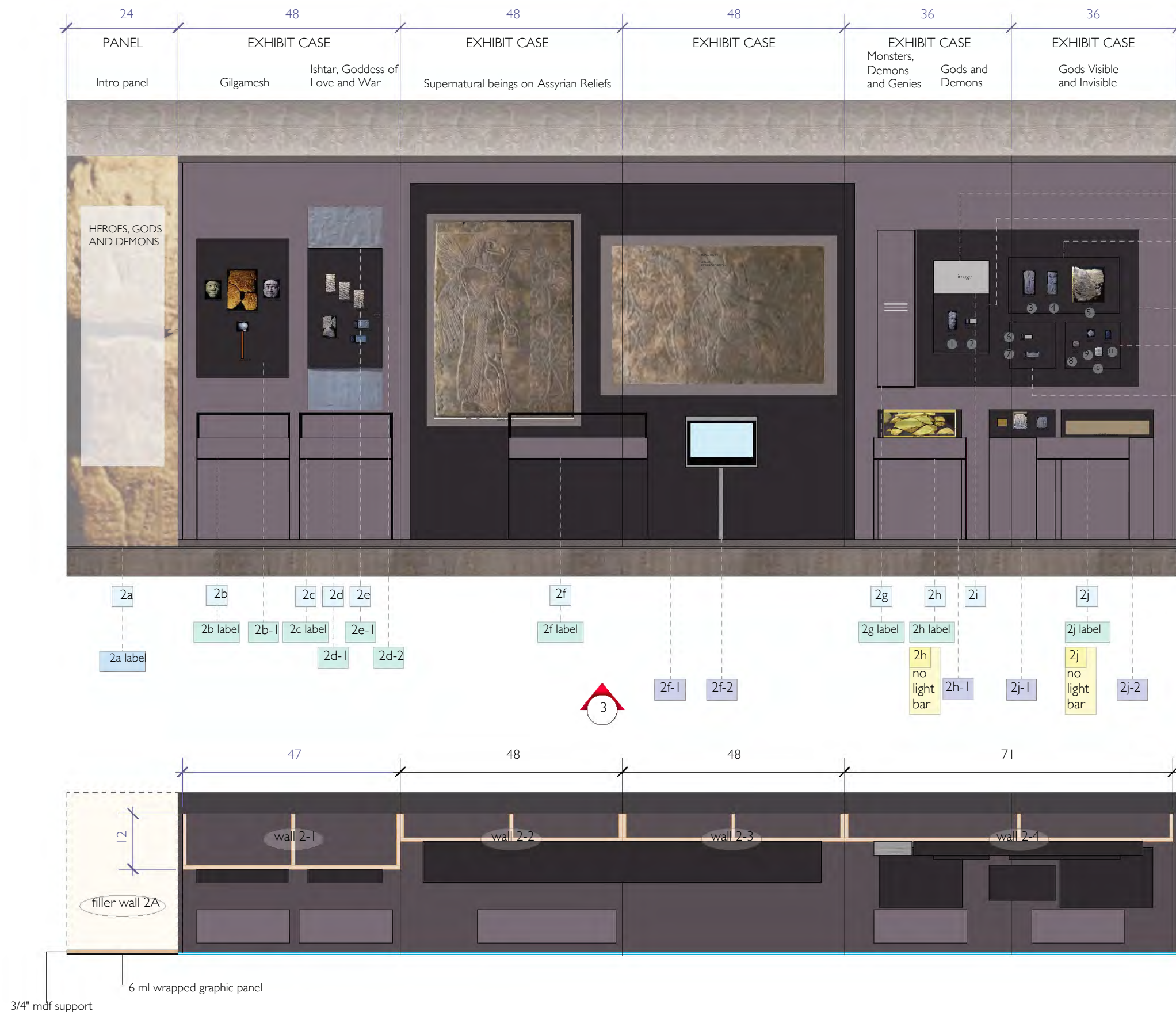




1a Peabody Gallery plan w elevations  
Scale: 1/8" = 1'-0"

	<b>YALE PEABODY MUSEUM</b> <i>of Natural History</i>
Exhibition: Yale Babylonian Collection	
Drawn by: LF	
Date: 4/27/18	
Scale: as shown	





- = label copy
- = audio copy
- = 3/4" mdf
- = 6 ml sintra
- = prop/frame/other
- = special lighting condition

case sides and backs painted  
California Paints "Perfect  
Palette"  
DE 6389 Fallen Rock

case floors painted  
California Paints "Perfect  
Palette"  
DE 6391 Black Russian

MDF backing boards painted  
Benjamin Moore classic colors  
1442 deep indigo

2-1

Heroes, Gods and Demons Section elevation and plan  
Scale: 1/2" = 1'-0"



**YALE PEABODY MUSEUM**  
*of Natural History*

Exhibition: Yale Babylonian Collection

Drawn by: LF

Date: 10/18/18

Scale: as shown

## A brief narrative “walk-through” of the exhibition

The exhibition “*Ancient Mesopotamia Speaks: Highlights from the Yale Babylonian Collection*” aims to bring to new audiences today the voices of ancient Mesopotamia. Cuneiform artifacts and images, as inaccessible as they seem at first glance, will be deciphered and interpreted to the visitor, still leaving room for the visitor to form her own opinions. Direct quotes will make these objects speak again to the modern observer.

The exhibition is divided into six thematic groups that cover key aspects of the geographical area under consideration. An intro panel at the entrance to the exhibition sets the stage and introduces the visitor to the geographical area and the periods, which the objects displayed cover.

The first section of the exhibition deals with one of the highest achievements of a civilization: the technology of writing and thus communicating, recording, and creating written lore. This section is subdivided into various subsection, from the emergence of writing in Mesopotamia, the use of writing on different media, and finally the modern rediscovery of this script. A video demonstrates, how this writing system works in actuality.

The subsequent section invites the visitor into the world of ancient religious life by exploring the multi-faceted divine sphere, narratives about god-like kings, and the powers and dooms of supernatural beings. Demons, supernatural beings, and ghosts were omni-present and affected everyone. Focal points of this section are two large-scale reliefs from the palace of an Assyrian king. In situ reliefs from the same palace were heavily damaged or destroyed by Islamic State/ISIS in 2015. The fragility of Mesopotamian artifacts and issues of cultural heritage are addressed on a panel near the entrance of the exhibit.

The next section deals with various facets of daily life. Daily life can be a powerful tool to engage an audience. Tracing an individual’s life from birth to death using liminal transitions such as marriage, adoption, and divorce highlight these stages. A subsection, which aim at attracting particularly young people are animals that feature in both text and image.

The next main section of the exhibit deals with kings, the power of law, crimes, and treason. The objects of this section contain royal regulations and law collections. A full-scale cast of the famous law stela of King Hammurabi will be free-standing in the exhibition space. Other pieces include a copy of the same laws on a clay tablet and other regulations of various regions and periods. Legal documents and quotes from them show that there was a good reason to set up rules and regulations. Therefore, this section also heavily draws on conflicts, either domestic or between city states.

While cuneiform script emerged to keep track of economic information more efficiently, it soon developed into a more versatile tool. It allowed individuals to exchange messages, to commemorate events for posterity, to compose literature, etc. Learning cuneiform could be an



arduous task. This section starts with the tools used to acquire the art of writing, which was the basis for any further specialization in scholarship and science, from writing literature, calculating areas, but also predicting the future by interpreting the sacrificial sheep’s liver, and doing complex astronomical calculations.

The last section addresses the beginnings of the Yale Babylonian Collection, its housing in the Sterling Memorial Library and its earliest curator Albert T. Clay. This section also includes an overview of current research projects on ancient Mesopotamia at Yale, such as the Cuneiform Commentaries project, the continuation of study and publication of the collection’s holdings, and the efforts that are being undertaken to digitize the collection and make it known and available to scholars and interested people worldwide.

A discovery table in the center of the exhibition space will provide the visitor the opportunity to engage with the objects more closely. We have several of the pieces in the exhibition 3D-printed. Among them are seals that the visitor can roll out on sculpey. 3D-printed tablets in full size will provide the visitor with a tactile experience. Additionally, this space will feature two touch screens that allow the visitor to interactively engage with objects by manipulating 3D-models, Reflectance Transformation Images, audio interpretations of ancient language and other things. The visitor will be able to hear the cooking recipes preserved on one of the tablets in the exhibit (Section Daily Life) in the original tongue and see how these recipes are written on the actual tablet.

## Specific examples of “take-away messages”

The main goal of the exhibition is to make known the cultures of the ancient Near East to a general audience. Selected quotes from the texts on display will help to communicate their content and intent. Multi-level introductions to sections and subsection help establishing a storyline the visitor can follow.

In addition to the catalogue, which contains topical essays on various key aspects of ancient Near Eastern cultures as well as more detailed descriptions of the objects on display, we would like to offer a leaflet that contains more complete translations of objects. This leaflet or pamphlet can serve as a take-away for visitors.

All objects were digitized and will be available online, both searchable on the Peabody Museum’s online portal as well as in the open access database of the Cuneiform Digital Library Initiative (CDLI). We will use the latter’s CDLI tablet app to offer descriptions and selected translations in combination with representative images with daily updates (<https://cdli.ucla.edu/?q=cdli-tablet>).

In the exhibition space there will be a discovery table (as described in the exhibition walk-through) with full-size 3D reproductions that offer a tactile experience for the visitor including cylinder seal that can be impressed on sculpey. Additionally, this area features two touch screens, which allow visitors to engage with selected objects in the exhibition and view them in various enhanced ways (3D models, Reflectance Transformation Imaging, and so forth).

During the course of the show students and staff will offer further events like guided tours, hands-on experiences (e.g., Writing on Clay; Impressing Seals etc.).



# Yale PEABODY MUSEUM OF NATURAL HISTORY

## ADMISSION & HOURS

### The Yale Peabody Museum is open:

Tuesday through Saturday 10:00 am to 5:00 pm  
Sunday Noon to 5:00 pm

**NEW! BUY TICKETS ONLINE**

*The Museum is closed on Mondays with the exception of the following:*

*Martin Luther King, Jr. Day, Presidents Day, Yale Commencement, and Columbus Day.*

*The Museum is closed on the following holidays:*

*New Year's Day, Easter Sunday, Independence Day, Thanksgiving Day, Christmas Eve, and Christmas Day.*

[Click here for information on directions and parking.](#)

## Admission Fees

\$13.00 Adults

\$9.00 Senior citizens 65 years and over

\$6.00 Children ages 3 through 18, and college students with ID

Admission is free for children under the age of 3, Peabody Museum members, and individuals with a Yale ID.

[Click here for a list of all our discounted and free admission offers.](#)

[Click here for information about school and group visits.](#)

## FAQs

### Is the Museum wheelchair accessible?

The Yale Peabody Museum is wheelchair accessible. [Yale University Accessibility Map](#)

The Museum also has a small number of wheelchairs available to visitors at no cost on a first-come, first-serve basis.

### When is the best day/time to visit?

Some halls may be closed to the public on weekday mornings during the academic year for school group programs, so we recommend visiting after 1 pm on weekdays or at any time on the weekends.

### Is there anywhere to eat?

There is no cafeteria or lunchroom at the Peabody. Information on local eating places is available through our [Restaurant Guide](#) or at the Admission Desk in the lobby. Visitors are welcome to picnic on the lawns around the Museum. The [Shops at Yale](#) also provide a host of great offerings!

### Is photography allowed?

Photography with hand-held cameras is permitted in exhibition halls for personal use only; photography of the Zallinger murals *The Age of Reptiles* and *The Age of Mammals* is prohibited at all times. All other uses require the [advance written permission](#) of the Yale Peabody Museum.

### Are there any hands-on activities offered?

The [Discovery Room](#) is a great place to see and touch real natural history artifacts.

Every weekend [Scicorps](#) (Science Career Orientation and Readiness Program for Students) runs [hands-on carts and activity tables](#) throughout the Museum exhibits.

Visit our [events calendar](#) to see what special activities or programs are offered on any given day.

### Are there any guided tours?

Highlights Tours of the Museum are offered at no extra charge every Saturday and Sunday at 12:30 and 1:30 pm. These 45-minute tours of the Yale Peabody Museum's exhibition halls are led by one of our specially trained [volunteer docents](#).

[Click here for more information about Highlights Tours and group visits.](#)

