



Highlights from the NINO Collections

The Netherlands Institute for the Near East
presents selected objects from
its collections and archives

Willemijn Waal & Carolien van Zoest (eds.)



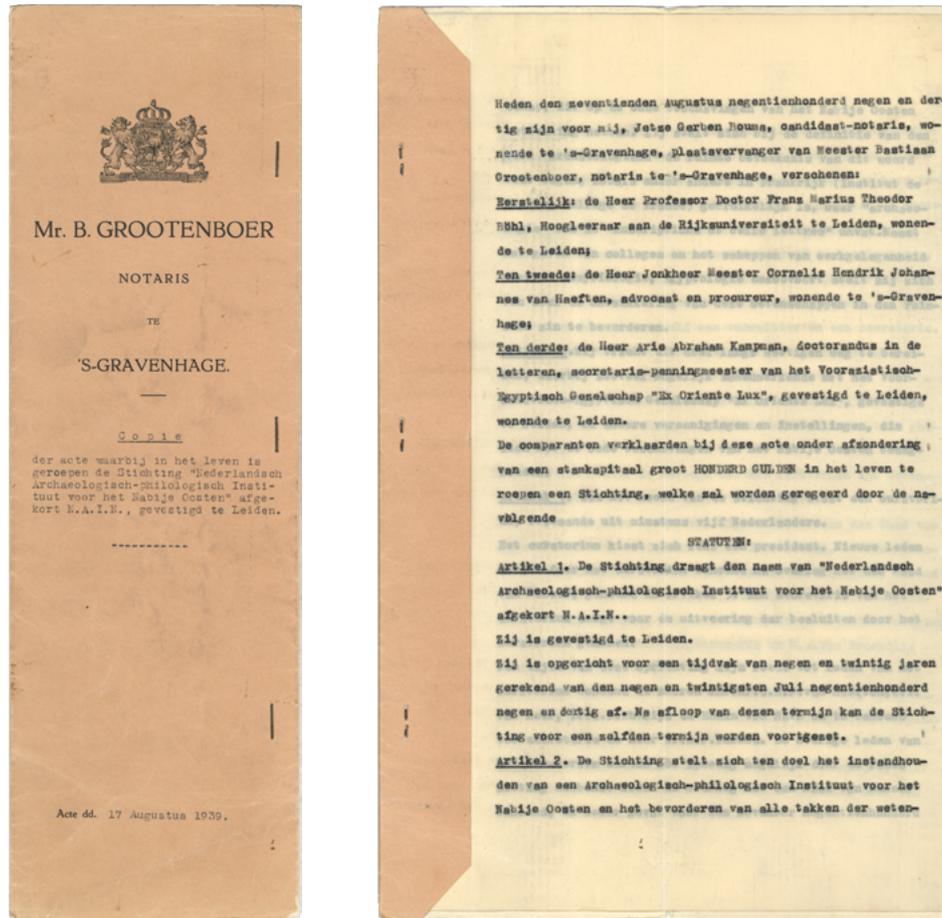


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Highlights from the NINO Collections



1. Cover and first page of NINO's foundation act

✂ Notarial deed

Object no. 1, the foundation act of the *Nederlandsch Archaeologisch-philologisch Instituut voor het Nabije Oosten*, was signed on 17 August 1939 in The Hague by co-director F.M.Th. Böhl, maecenas C.H.J. van Haeften, and indefatigable organiser A.A. Kampman.



Foreword

On 17 August 1939, the *Nederlandsch Archaeologisch-philologisch Instituut voor het Nabije Oosten*, abbreviated N.A.I.N., was founded. Its foundation deed (**Object no. 1**) states that its aims were to support and promote all types of research related to the civilizations of the ancient Near East. These objectives have largely remained the same, despite several changes. Important transformations took place in the 1950s; the institute's name was changed into its current name *Nederlands Instituut voor het Nabije Oosten* (NINO), and in 1958 it obtained its first government subsidy. Before that time, the institute had to generate its own income, which had proved to be quite challenging – the foundation deed mentions that the start-up capital consisted of a modest 100 guilders. Another profound transformation was realized some 60 years later, in 2018, when the NINO research centre was embedded into the Faculty of Humanities of Leiden University and its library became part of Leiden University Libraries.

In its 85-years existence, the institute has changed locations twice. In 1940, it opened its doors at Noordeindsplein 4a in Leiden and after 42 years, it moved to Witte Singel 25/Matthias de Vrieshof 4 in 1982. Again 42 years later, NINO moved to the Herta Mohr building at Witte

Singel 27a. The last move meant that NINO could no longer house its substantial collections and archives, which had steadily grown over the years. We are very grateful to Wim Weijland of the Rijksmuseum van Oudheden, Leiden, and to Kurt De Belder of Leiden University Libraries, for providing a new home to different parts of NINO's collections.

In preparation for the move, we have worked to unlock, catalogue and (partly) digitize the NINO materials to make them accessible to a wider public. Many people have helped in various ways to complete this huge undertaking – too many to mention them all here. We are especially grateful to Luna Beerden, Saskia van Bergen, Sebastiaan Berntsen, Ben van den Bercken, Christel Birkmann-Little, Mariëlle Bulsink, Mira Cost, Renske Dooijes, Mart van Duijn, Mark Eertink, Kiki Freriks, Andrés Martín García de la Cruz, Carmen Gütschow, Bas ter Haar Romeny, Maartje van den Heuvel, Wouter Hoffland, Odile Hoogzaad, Mat Immerzeel, Olaf Kaper, Anita Keizers, David Kertai, Koen Klein, Nico de Klerk, Mariëtte Keuken, Lauren van Kruijssen, Marieke van Meer, Lucas Petit, Ousama Rumayed, Fresco Sam-Sin, Karène Sanchez-Summerer, Karin Schepers, Mathijs Smith, Aida Tadesse, Anne van der Veen, Arnoud Vrolijk and Sary Zananiri.

The present booklet aims to give a brief introduction to NINO's rich and diverse



Highlights from the NINO Collections



Frans de Liagre Böhl (1882-1976)



Arie Kampman (1911-1977)



Adriaan de Buck (1892-1959)

collections and archives, and to show their value and potential. They do not only document the history of NINO and the many persons involved in various ways, but also capture the formative period of the academic fields of ancient Near Eastern archaeology, Egyptology and Assyriology in the Netherlands in word and image. Research on these materials has only just begun, and much remains to be explored. We hope that future research will reveal more of the fascinating stories that lie hidden in NINO's archives and collections.



Highlights from the NINO Collections



Frank Scholten (1881-1942)



Herta Mohr (1914-1945)

To conclude, we would like to briefly highlight four men and one woman, who feature prominently in this publication. The four men are Frans (né Franz) de Liagre Böhl, Adriaan de Buck, Arie Kampman and Frank Scholten, who each played an instrumental role in the creation and progress of the institute. De Liagre Böhl (hereafter: Böhl) was Professor of Assyriology in Leiden and the first director of NINO, together with De Buck, Professor of Egyptology in Leiden. They were succeeded by Kampman, who became the sole director in 1955. From the very start,

Kampman was the driving force behind NINO as well as the Society Ex Oriente Lux (EOL), whose early history is closely intertwined with that of NINO. Scholten was a gentleman scholar and gifted amateur photographer, whose financial support was vital for the institute's survival in the early years. Finally, Egyptologist Herta Mohr moved to Leiden to pursue her studies at NINO. She perished in Bergen-Belsen in 1945, but her name lives on in the Herta Mohr building in which NINO is now housed. *WW & CvZ*



Highlights from the NINO Collections



NINO Library

Anita Keizers

The establishment of a well-provided specialized library for the Ancient Near East in its broadest sense (Egyptology, Assyriology, Levantine and Near Eastern archaeology, Bible studies, etc.) has been an essential part of NINO's activities since its foundation in 1939. In NINO's open research library, users could take books from the shelves themselves, and the no-borrowing policy ensured that every item was available at all times. The NINO library has been, and still is, 'the place to be' for numerous (inter-)national students and researchers of the ancient Near East since the first entry in the library guestbook, on 20th March 1940 (see Object 6, pp. 16-17). Until the introduction of new European privacy legislature in 2018, visitors registered their name and field of interest upon entering the library – many well-known names can be found in the register.

The library was maintained by the director or the administrator and several parttime library assistants until 1982, when a specialized librarian was appointed. New acquisitions were dutifully registered in files, monographs and periodical volumes in separate folders. Over the years, several adjustments were made in the acquisition policies. The main change took place in the 1960s when the purchasing areas for the library

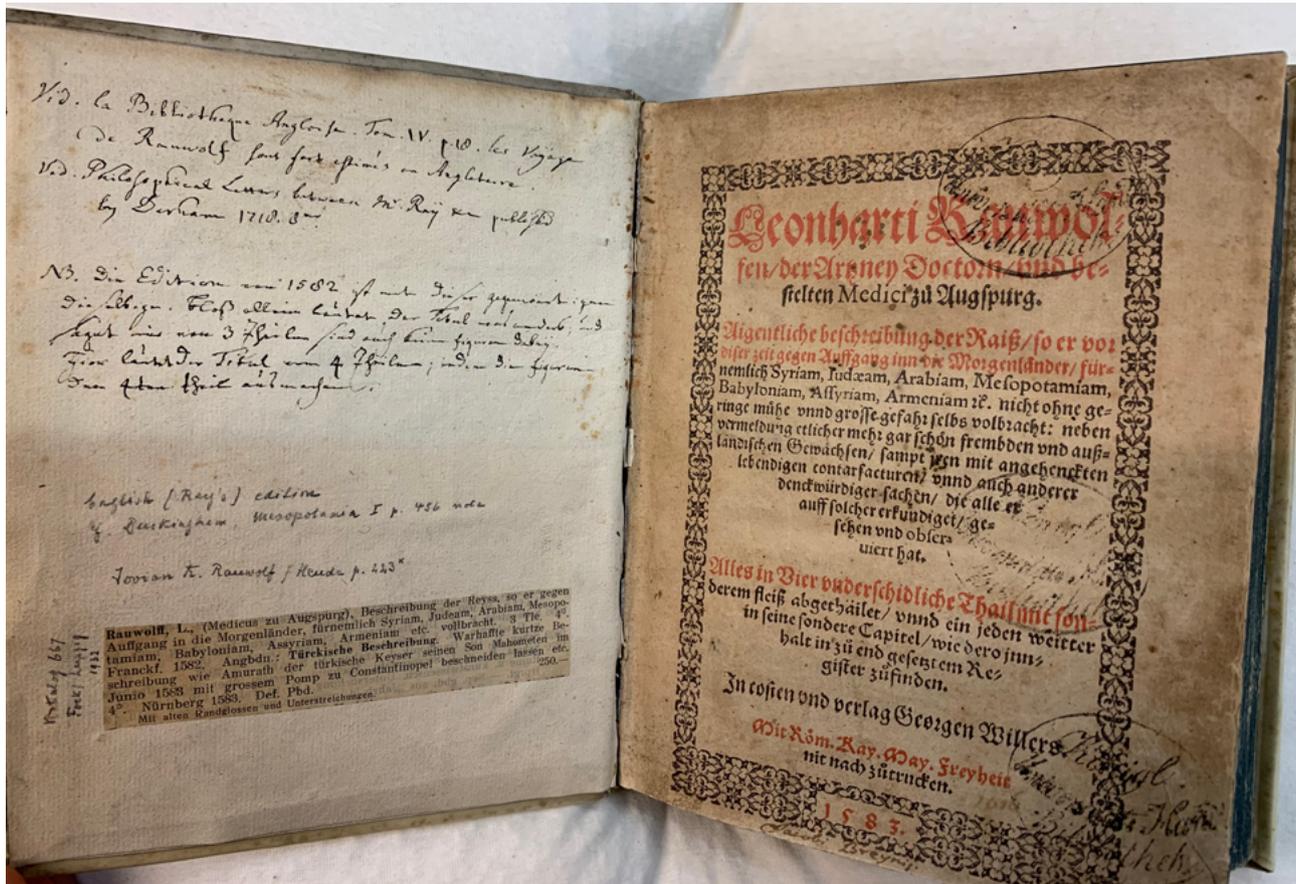
were expanded to include the modern Middle East, especially Turkey, because of the growing economic and military importance of this region. This decision was reversed in 2000. Due to a closer cooperation with Leiden University Libraries, the acquisition areas were defined more strictly: the NINO library would specialize in the ancient Near East in its broadest sense, and the University Library was responsible for the purchase of modern Middle East publications.

During its entire existence, the exchange of monographs and periodicals have been a source of acquisition for the library. The close cooperation with Ex Oriente Lux, instigated by Arie Kampman, who was the first curator-librarian, has been a vital source for the slowly expanding collection, as well as legacies from prominent researchers, such as Frank Scholten (1942), W.F. Leemans (1991), Daniël van der Meulen (1991), G.H. de Knecht (1996) and Richard Hoogland (2004). The cooperation with the Annual Egyptological Bibliography (AEB) ensured the arrival of many Egyptological publications.

The original location of the library at Noordeindsplein was also used for lectures and meetings (see also p. 43 and Object no. 28, p. 46). The volumes of the ever-expanding collection were distributed over several rooms in the building. In 1982, the library moved to Matthias de Vrieshof 4, part of the Witte Singel-Doelencomplex of Leiden

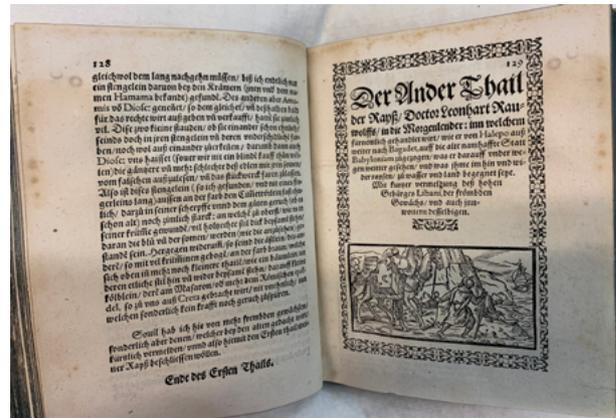


2. Rauwolf, Leonhard / Leonharti Rauwolfen (...) Aigentliche beschreibung der Raiß/ so er vor diser zeit gegen Auffgang inn die Morgenländer/fürnemlich Syriam, Iudæam, Arabiam, Mesopotamiam, Babyloniam, Assyriam, Armeniam &c. nicht ohne geringe mühe unnd grosse gefahr selbs volbracht: neben vermeldung etlicher mehr gar schön frembden und ausländischen Gewächsen/sampt jren mit angehenckten lebendigen contarfacturen/vnnd auch anderer denckwürdiger sachen/die alle er auff solcher erkundiget/gesehen vnd obseruiert hat. Alles in Vier vnderschiedliche Thail mit sonderem fleiß abgethailet/vnnd ein jeden weitter in seine sondere Capitel/wie dero jnnhalt in zü end gesetztem Register züfinden.
– [Augsburg]: In costen und verlag Georgen Willers, 1583 (shelfmark: NINO SR 561).





2. Botanical illustration in *L. Rauwolf*,
Aigentliche Beschreibung der Raiß... (1583)



2. Start of Part Two in *L. Rauwolf*,
Aigentliche Beschreibung der Raiß... (1583)

✦ Account of a journey to the Levant by Leonhard Rauwolf

Anita Keizers

University. An important aspect of the intensified cooperation with the University Library was the digitization of NINO's library catalogue, though the paper catalogue cards continued to be updated until 2010. As of 2024, the NINO library catalogue holds approximately 45,000 titles. With the move to the newly opened Middle Eastern Library in the Herta Mohr building, the incorporation in the Leiden University Libraries is completed. This is a guarantee that an extensive up-to-date Near Eastern collection will be available for generations to come.

Leonhard Rauwolf (or Leonhart Rauwolff; 1535?-1596) was a Bavarian physician and botanist, who travelled through the Levant and Mesopotamia (1573-75). The initial motive for his trip was to collect and to describe herbal medicine supplies from the Near East. His findings were published in a botanical description with a herbarium, *Viertes Kreutterbuech – darein vil schoene und frembde Kreutter* (1576). The genus *Rauwolfia* of evergreen trees and shrubs found in tropical regions is named after this first 'modern' botanist.



In 1582, he published a travel account, which contained descriptions of the people, customs and sights in the Levantine region. It also records the difficulties of travelling in the region, as well as impressions of his visits to Tripoli, Aleppo, Raqqa, Baghdad and Jerusalem. Rauwolf was the first European to document the ritual of preparing and drinking coffee, and also one of the earliest Christians to describe Jerusalem and the religious life, Christian and Muslim, in the Near East.

The book, **Object no. 2**, is one of the oldest items in the NINO library and still in perfect condition. It was purchased by Rudolph Said-Ruete in 1925 and is part of the Rudolph Said-Ruete Collection (Object no. 4, pp. 13-14). The book, which is written in German, is divided into four parts – each with a separate title page, and bound together in one parchment cover. Part Four consists of pictures of plants. The book can be requested for research through the University Library catalogue to be studied in the Special Collections Reading Room, and a full scan is accessible online through the catalogue.

*3. Historical novels by Georg Ebers
(shelfmarks: Closed Stack 5, NINO 006
001.08 14, 15, 16 a-c, and 17 a-b)*





✦ Historical novels by Georg Ebers

Mariëtte Keuken

Among Egyptologists, Georg Ebers (Berlin 1837-Tutzing 1898) is best known for the ‘Papyrus Ebers’, an important ancient Egyptian document from the 18th Dynasty (ca. 1550-1292 BCE), that contains extensive medical information. The scroll, with an astonishing length of 20 metres, was purchased by Ebers in Luxor in 1873. After his death he bequeathed it to the University of Leipzig, where it is kept in the University Library. From 1870 to 1889, Ebers was professor at this university, at that time a principal centre of Oriental Studies. Unfortunately, Ebers himself was unable to make a translation of this papyrus, but other Egyptologists have since filled that gap. The most recent publication is a new, full edition published in 2021.

It is less known that, in addition to his Egyptological work, Ebers wrote several historical novels, poems and fairy tales – the brothers Jakob and Wilhelm Grimm belonged to Ebers’ circle of friends. The historical novels in particular were extremely popular in his time and were translated into several languages. Because of these novels, Ebers is regarded as one of the founders of the so-called ‘Professorenroman’, novels written by professors about their own academic field. Ebers was a very prolific writer; altogether,



he published over 200 books, articles, reviews, and novels between 1857 and 1898. His historical novels dealt with events in Germany and the Netherlands, such as the siege of Leiden in 1574 (*Die Frau Bürgermeisterin*, 1882), but also in ancient Egypt. They have contributed significantly to the increasing interest in this region and its history. **Object no. 3** is the small collection of editions of Ebers' novels set in Egypt, which are all dedicated to close friends:

- Ebers' debut novel *Eine ägyptische Königstochter. Historischer Roman* (1864) is a three-part work set during the 26th Dynasty, the conquest of Egypt by the Persians and Cambyses, and is dedicated to his teacher in Egyptology Richard Lepsius. This highly successful novel eventually sold 40,000 copies in 16 languages.
- *Homo sum. Roman* (1877) about Christianity in the Sinai in the 4th century CE is dedicated to Lourens Alma Tadema, the Dutch-British painter famous for his historical scenes, including several depicting ancient Egypt.

- *Die Schwestern. Roman* (1879), is dedicated to bookseller, publisher and businessman Eduard von Hallberger. It tells the story of two sisters who served the gods in Alexandria in the Serapis temple at the time of Ptolemy VI and VII.
- *Der Kaiser. Roman* (1880), about Hadrian in Egypt, is dedicated to historian and law professor Otto Stobbe.

How and when these books entered the NINO library collection is unfortunately impossible to determine. They can be requested via the catalogue to be consulted in the Special Collections reading room in the UBL.





4. *The Rudolph Said-Ruete Collection in its cabinet at Matthias de Vrieshof 4, together with the portrait of Seyyidah Salme/Emily Ruete and the framed donation document.*



✦ Rudolph Said-Ruete Collection

Anita Keizers

The Rudolph Said-Ruete (RSR) Collection, **Object no. 4**, is a special section of the NINO library. This collection on the Near and Middle East was donated to the *Oosters Instituut* in 1937 by Rudolph Said-Ruete (1869-1946). As part of a closer cooperation between the *Oosters Instituut* and NINO this wonderful collection was transferred to the office of the NINO director in 1977. In 1990, the huge walnut wood cabinet containing the collection was moved to the NINO library at Matthias de Vrieshof 4. It was placed close to the entrance, where it was a real eyecatcher, together with the original portrait of his mother, Seyyidah (Princess) Salme/Emily Ruete of Zanzibar and Oman (1844-1924). It was through her friendship with Christiaan Snouck Hurgronje (1857-1936) that the collection came to the Netherlands. With the donation, Rudolph Said-Ruete ordained that the collection must stay together and be available for all interested researchers.

The approximately 800 monographs and several periodical volumes reflect Rudolph's dedication in compiling an original collection of publications, mostly from the beginning of the 20th century. The collection is very varied and contains marvelous items on politics and colonialism,

religion, anthropology, arts and travel accounts, mostly concentrating on the Middle and Far East and Africa (especially Zanzibar and Oman) in western languages. Rudolph's *ex libris* in intricate Arabic calligraphy and his signature are present in most items, often with a date of purchase or donation, mostly from 1910-1937.

The special attraction of this collection lies in the extraordinary additions of newspaper clippings and letters from writers and politicians of the beginning of the 20th century in the books, as well as personal notes from Rudolph in the margins. These additions are attached to the text with a unique ingenious cut-and-paste technique. The variety of newspaper clippings from all the well-known papers of that time (e.g. The Times, Daily Mirror, Luzerner Neueste, Vofsische Zeitung, Egyptian Gazette) makes one wonder about the kind of archives Rudolph must have kept. His letters to many prominent personalities in politics and literature (e.g. Snouck Hurgronje, Theodor Herzl, Max Oppenheimer) are fascinating.

Since 2023, the collection is housed in the closed storage of the Leiden University Libraries. Items can be requested through the catalogue to be studied in the Special Collections reading room.



NINO Archives

Archives of Stichting NINO 1939-2018

Mathijs Smith

From its inception NINO has created records. These are kept in the institute's archive, a vast and sprawling collection of boxes, folders, and papers. The archive provides an insight in all the daily goings-on of the institute from its beginnings up until 2018. Over the years, it has been consulted multiple times for projects on several well-known figures in the history of the study of the ancient Near East. One interesting aspect of the archive, though by no means the only one, is the information it provides on the early years of the institute during World War II. Two objects may serve to illustrate this period.

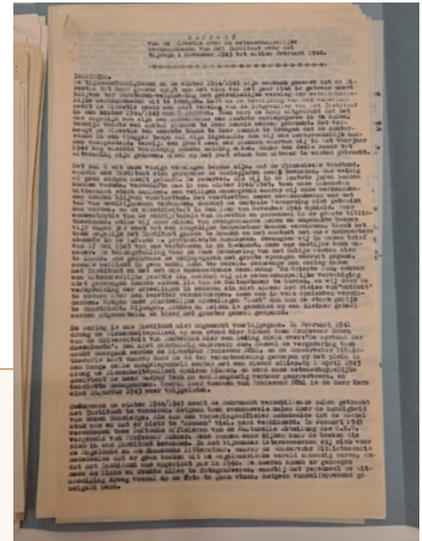
✂ Report on NINO 1943-1946

The last years of the World War II prevented Arie Kampman, who was responsible for the institute's library and administration, to provide the Trustees (members of NINO's *Curatorium*) with a proper annual report. He did produce a brief report on 17 May 1945 "after the complete liberation of our fatherland". In the annual report of 1946, there was room for reflection on the war years. This had not been possible in previous reports, since one of the seats of the board of trustees was mandatorily

5. Typoscript titled *RAPPORT van de directie over de wetenschappelijke werkzaamheden van het Instituut over het tijdvak 1 November 1943 tot ultimo Februari 1946* ("Report by [NINO's] management on the scientific activities of the Institute during the period 1 November 1943 until the end of February 1946") by A.A. Kampman.

occupied by the pro-German mayor of Leiden, Raimond Nazaire de Ruyter van Steveninck.

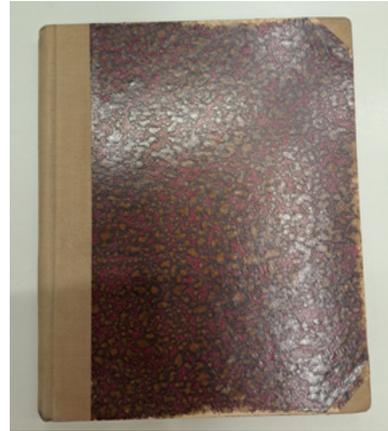
Object no. 5 is the institute's report on its activities in 1943-1946. Apart from the standard headings of an annual report, the 1946 report provides several snapshots of the institute during the war. They reveal that the institute did quite well in this period. In face of the somber realities of occupation, those who "could afford it turned *en masse* to the study of the distant past. NINO, together with the society Ex Oriente Lux – which were at this time deeply intertwined – offered lectures and courses on ancient languages, which were enormously popular. Because of the



institute's unique position it was protected from interference by the *Kultuurkamer*. This is not to say that there were no troubles at all. A lecture of Professor David Cohen on the Maccabean revolt in February 1941 was interrupted by the *Sicherheitspolizei* and earned Böhl and Kampman a trip to the SS headquarters to smooth things over (see also Object no. 28, p. 46). Several employees were arrested during the war, and in the winter of 1944-1945, the German army tried to requisition NINO's premises multiple times. The latter was cunningly prevented by caretaker Andries Kloos, who convinced German officers that requisitioning the building would be a terrible idea as the heating was broken and there was nowhere to cook. These and other details mentioned in the report give a valuable insight into the daily life of the institute during the German occupation.

✦ Guest book 1940-1942

The NINO Archive contains a series of library guest books from 1940-2012; **Object 6** is the first volume of the series (see also p. 7). The earliest recorded date is 20 March 1940. The very first autograph is that of Edwin vom Rath, a now near-forgotten trustee and art collector from Amsterdam. Vom Rath was also a trustee or benefactor of several other cultural institutions such as the Artis Zoo, the Amsterdam Concert



6. The NINO Library's oldest guest book: entries
20 March 1940-12 December 1942

Hall, the *Rijksmuseum* (Amsterdam), *Vereniging Rembrandt*, and the Netherlands Institute in Rome to name but a few. His involvement with NINO proved to be short-lasting, as he died from an unfortunate fall only six months after he put down his signature in the guest book. Other signatures on this first page include trustees C.H.J. van Haften, W.A. van Leer and R.J. Forbes; directors De Buck and Böhl; and the energetic Arie Kampman, who would continue to be the driving force behind NINO until his retirement. Another name of interest is that of Egyptologist Herta Mohr, after whom the building in which NINO is now housed, is named (see also Object no. 24, pp. 42-43). She first appears in the guest book on 18 April 1940, and only sporadically visits the



The archive includes, amongst others, extremely rich correspondence with influential scholars and socialites alike. To name a few, the archive contains correspondence with Bedřich Hrozný, the Czech orientalist who deciphered Hittite, Kaiser Wilhelm II and his *Doerner Arbeits-Gemeinschaft* and Ernst Sellin, the excavator of Sichem and Jericho. In addition, it holds Böhl's extensive reflections on twentieth-century academic developments, excavation reports of Sichem, his translation of the Gilgamesh Epic and acquisition documents of some of the clay tablets he purchased.

Over the years, the archive has occasionally received attention from (inter)national scholars. It was also a source of information for Herman de Liagre Böhl when writing the biography of his father. As a token of gratitude, he kindly donated more of his father's documents to NINO, which were added to the archive. Many parts of the archive still deserve further study: Böhl's photographs, for example, open a window to the historical, archaeological and academic practices of his time. The NINO Böhl Archive is therefore more than just the legacy of Professor Böhl, but a time capsule of a period which shaped modern academia.

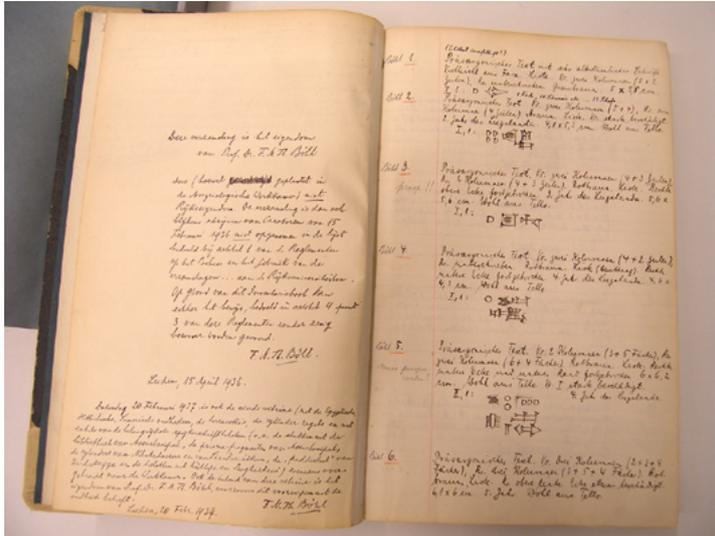
✂ Photo: excavations at Sichem

Aptly titled *De opgraving in Sichem*, this photo illuminates the setting of the Sichem excavations. In 1927, Böhl arrived there to help the German archaeological team under supervision of Ernst Sellin (1867-1946). Sellin, theologian and pioneer of (Biblical) archaeology, had started excavating ancient Sichem (Tell Balata near Nablus in Palestine) in 1913. Böhl helped procure the necessary funds to continue Sellin's work from 1926 onwards, and was involved with the excavation of the site. The archive houses a unique map of the gates of Sichem, as well as excavation journals and a few lectures on archaeology in Palestina.



7. Excavation at Sichem in progress, ca. 1927 (photographic print)





8. Handwritten catalogue of the De Liagre Böhl Collection

✦ Böhl's collection catalogue

In the field of Assyriology, Böhl is perhaps best known for his collection of clay tablets with cuneiform texts (see below, pp. 25-29). Important information on the formation and growth of the clay tablet collection can be found in the Böhl Archive, such as acquisition permits. But as the primary source of information the handwritten catalogue of his collection, **Object no. 8**, was kept in the direct vicinity of the tablets for decades. It contains the descriptions of the tablets, as well as some other notes and suggestions by Böhl. The first entry dates to 1936. At that time, the collection was part of the *Assyriologische Werkkamer* (“Assyriology Study Room”) and Böhl made sure to emphasize that it was not owned by the Dutch state or by Leiden University, but that the tablets were part of his private collection. Besides providing insight into the acquisition, expansion and accessibility of the collection, the document also reveals much about Böhl's life and travels, including his 1932 and 1939 journeys to the Middle East which enabled him to acquire items for his collection.

The documents are accompanied by pictures of the excavations photographed by Böhl and others, which make the material really come to life.

Böhl donated objects excavated in Sichern, as well as original negatives photographed at the excavation, to the *Rijksmuseum van Oudheden* – including the negative from which this photographic print, **Object no. 7**, was made.

Apart from Sichern, there are also photographs of Tell el-Fār'a, Tell Beit Mirsim, Ashkelon and Beth Semes. They not only portray the pervasive colonial practices in pre-WWII archaeology, but also inform us about the archaeological sites themselves. As such, these pictures are of great relevance to archaeologists and historians alike.



De Buck Archive

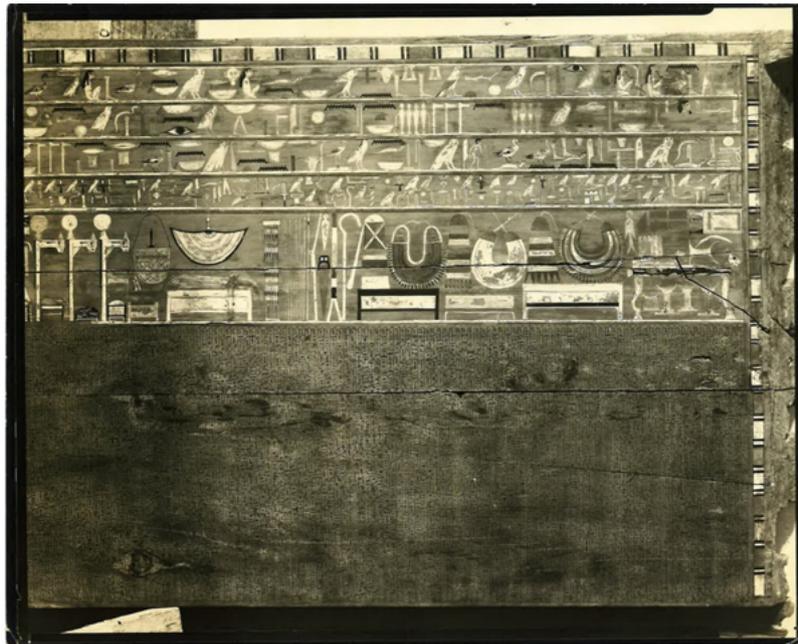
Lauren van Kruijssen

NINO holds a large collection of research materials and professional correspondence collected by Adriaan de Buck, Professor of Egyptology at Leiden University. The materials were left to NINO upon his death in 1959.

In 1924, the Oriental Institute in Chicago (now the Institute for the Study of Ancient Cultures) appointed De Buck to copy and publish the large collection of funerary texts from the Middle Kingdom known as the Coffin Texts. Even though De Buck started this work as the assistant to British Egyptologist Alan Gardiner, it quickly became clear that neither Gardiner nor Professor James Henry Breasted, the project leader, had time to contribute to the project. De Buck would dedicate the rest of his life to the Coffin Texts Project as its *de facto* director.

The first of seven volumes of Coffin Texts appeared in 1935 and he continued to work on the following volumes until his death in 1959. The seventh volume was published posthumously in 1961. The volumes of Coffin Texts contain 1,098 different spells, and are based on the texts from 138 different coffins and a few papyri. These volumes, which contain virtually no errors, are still of enormous value to Egyptologists.

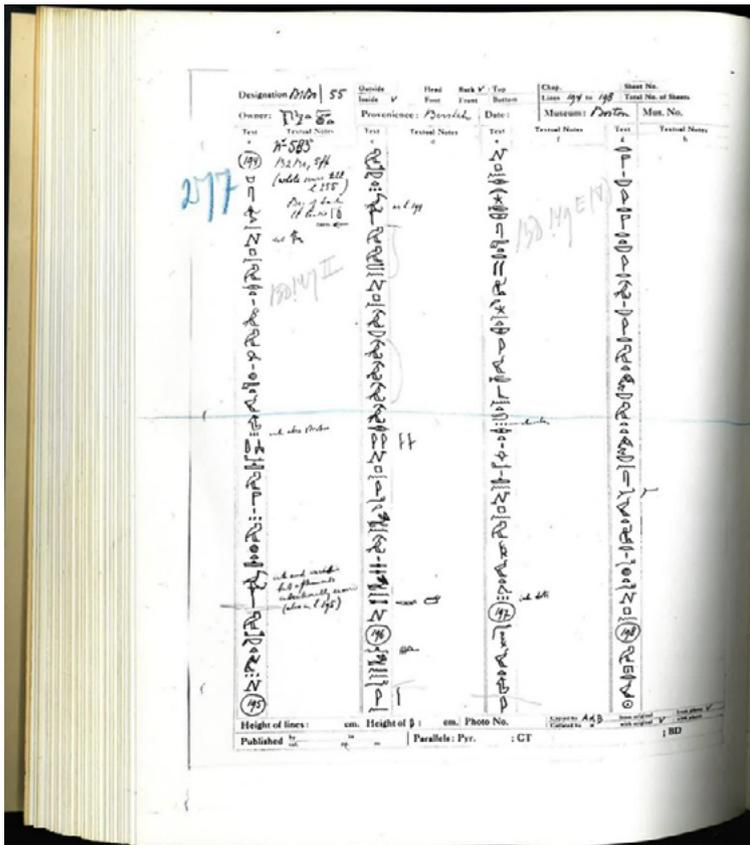
NINO's De Buck Archive contains hundreds of letters addressed to De Buck by various colleagues and institutions, research documents related to the Coffin Texts Project and other research endeavors, lecture notes, annotated publications on various subjects from De Buck's library, and a large collection of photographs and glass slides of the different coffins. Most of the photographic prints were catalogued by Arno Egberts in 1980-1981, but the rest of the archive was only catalogued



9. Object frieze and texts on a Middle Kingdom coffin at the Museum of Fine Arts, Boston (photographic print; MFA 20.1822-27)



in 2023-2024 by the present author. The newly catalogued photographs are either related to his lectures at Leiden University, or reflect different research interests of De Buck.



10. Collation sheet for Coffin Texts on “B1Bo” (MFA 20.1822-27)

✂ Coffin Texts collation sheet

During the first phase of the Coffin Texts Project, De Buck travelled to Cairo (where a large part of the coffins is housed) and several museums in Europe. Here, he copied the hieroglyphs written on the coffins. The copies were then carefully compared to the originals by either Gardiner or De Buck himself to make sure no mistakes had been made during this process. This was done with so-called collation sheets – such as **Object no. 10** – through which De Buck was able to identify the various spells and prepare a synoptic edition. He compiled a total of 6,852 collation sheets which were housed at the University of Chicago. The originals were then copied, bound in 41 volumes, and sent to both Gardiner and De Buck as working documents. The volumes housed in the NINO archive contain unique annotations and additions in De Buck’s hand, making them very valuable. For example, De Buck added the identification of the texts, and he sometimes added suggestions for illegible passages or noted relevant references to other funerary texts.

✂ Photo: Middle Kingdom coffin

While finishing his work on the coffins in Cairo and various museums in Europe, De Buck was also copying the texts of coffins in American museums on the basis of photographs. An example of one of these American coffins is MFA 20.1822-27 in



the Boston Museum of Fine Arts. The museum provided De Buck with high-quality images of all sides of the coffin, among which the photograph that is now part of the De Buck Archive: **Object no. 10**. Afterwards, De Buck travelled to the USA to carefully check the copied texts against the original coffins.

The archive contains more than 1,800 photographs of the different coffins studied by De Buck. While most photographs are in black and white, some color photographs are included as well. These images are of great importance as some of the objects that were studied by De Buck are not easily accessible or have badly deteriorated.

The field of Egyptology is forever in debt to De Buck for the monumental task of editing the Coffin Texts. The study of these texts continues, and De Buck's archive offers ample material for further research. For instance, it provides insight into the meticulous working methods of De Buck as well as into the material aspects of the coffins themselves, which could not be fully described in the standard text edition as it was published.

✦ **Letter from A.H. Gardiner to A. de Buck**

Another significant part of the archive consists of letters sent to De Buck by many colleagues. Unsurprisingly, he corresponded with most well-known Egyptologists of his time. Oftentimes, these colleagues wrote De Buck with questions about grammatically difficult passages they were dealing with, inquiries about his work on the Coffin Texts, or would offer insight into questions posed by De Buck himself.

By far the most of the letters in the archive were sent by Sir Alan Gardiner. Having met only once, right before De Buck's appointment to the Coffin Texts Project, the two seemed to have developed a close friendship. The frequency and content of their letters show a warm and respectful communication between the two men. Throughout his years of leading the Coffin Texts Project, De Buck stayed in close contact with Gardiner about his progress. Gardiner played an essential part in the project by collating many of the texts copied by De Buck.





NINO Collections

De Liagre Böhl Collection

Frans (de Liagre) Böhl was an avid collector. During his life, he acquired a substantial number of antiquities, including a collection of almost 3,000 clay tablets. The tablets came into his possession in various ways. He bought them from private owners, most notably from Felix E. Peiser, whose collection he acquired in 1922. He also purchased clay tablets during his travels in the Middle East, and a few tablets became part of the collection through donations. All acquisitions after 1977 (some 35 tablets) are donations by private collectors.

When Böhl became Professor of Assyriology at Leiden University in 1927, he gave the collection on permanent loan to Leiden University. He had acquired the cuneiform documents specifically to serve in academic teaching. In 1951, close to the time of official retirement from his duties at the university and NINO, he sold the collection to the institute. In 1962, the collection was transferred into the new *Assyriologische Werkkamer* in the premises of NINO at Noordeindsplein 4a. When NINO moved to Witte Singel 25/Matthias de Vrieshof 4 in 1982, the collection was housed in a vault, especially designed for this purpose, within the NINO library. As of 2024, the clay tablets of



12. Clay tablet with part of the *Gilgamesh Epic* (LB 2110)



the De Liagre Böhl collection are curated by the Special Collections of Leiden University Libraries. Odd-size objects with cuneiform inscriptions, such as cones, bricks, and cylinders, as well as the collection of ca. 125 seals, are on permanent loan at the *Rijksmuseum van Oudheden* (RMO) in Leiden

The collection consists of cuneiform tablets from various periods (3rd-1st millennium BCE) and various regions, including Mesopotamia, Anatolia, Persia, Syria, and the Levant. The oldest cuneiform tablets in the collection date to the 24th century BCE, the youngest to the first century BCE. The size of the tablets varies greatly, from tiny tablets of only a few centimetres containing just a few lines of text to large and elaborate multi-columned tablets. They contain a wide array of text genres, including economic records, letters, school tablets, lexical lists, literary compositions and commemorative royal inscriptions.

NINO regularly loans clay tablets to temporary exhibitions in the Netherlands, e.g. to the *Postmuseum* (later renamed *Museum voor Communicatie*) in The Hague, the *Belasting & Douane Museum* in Rotterdam, *NEMO Science Museum* in Amsterdam, *Museum De Lakenhal* and the RMO in Leiden. Several masterpieces of the Böhl Collection are on permanent display in the Ancient Near Eastern gallery of the latter.

✂ **Clay tablet: Gilgamesh Epic**

Object no. 12 (LB 2110) is one of the most famous tablets in the Böhl collection. It dates to ca. 1750 BCE and contains the second part of the long version (version A) of the Sumerian story of Gilgamesh and Huwawa. It relates how Gilgamesh, the legendary king of Uruk, sets out with his servant Enkidu to the Cedar Mountain to make a name for himself. They end up killing Huwawa, the guardian of the forest appointed by the gods. This very popular tale was part of the Old Babylonian school curriculum and has survived in many copies. A different version of the excursion of Gilgamesh and Enkidu to the forests of Huwawa can be found in the Akkadian Epic of Gilgamesh, the best-known literary composition of the Near East. In 1941, Frans Böhl published the first Dutch translation of this epic. The slaying of Huwawa by Gilgamesh and Enkidu was a well-liked theme in Mesopotamian art and iconography (see also Object no. 18, pp. 32-33).

✂ **Clay tablet with text in unidentified script**

Virtually all tablets in the Böhl collection are inscribed with cuneiform script, but **Object no. 13** (LB 892) is an exception. On each side there are eight lines of texts written in an unidentified script. Though some signs resemble alphabetic letters, it is unlikely that we are dealing with an alphabetic writing system. The tablet contains





13. Clay tablet with text in unidentified script (LB 892)

many distinctive signs, whereas alphabetic scripts tend to have a modest repertoire of characters. Sadly, its provenance is unknown. Felix Peiser bought the tablet together with another tablet

of about the same size with a very similar kind of inscription (LB 891) from an antiquity dealer in Istanbul (then Constantinople) in 1897. A third tablet with comparable signs turned up in





14. Letter from a son to his mother, in its envelope (LB 1209)

an antiquities store in Munich, regrettably also without any information about its findspot. Because of their dubious origins, it cannot be entirely excluded that all three tablets are modern fakes, and we can only hope that better documented discoveries in the future will help us to better understand their mysterious content.

✂ Letter with envelope

Object no. 14 (LB 1209) is a tablet found at the site of Kültepe (ancient Kanesh/Nesha) in Anatolia, near Kayseri. At the beginning of the second millennium BCE, this town was an important trade centre. The archives of Assyrian merchants

who settled there have yielded thousands of clay tablets. One of them is this letter, which dates to ca. 1900-1840 BCE. As was customary at that time, it was encased in a clay envelope, which usually contained an address and impressions of the personal seal of the sender. The letter was written by a man named Aššur-šamši (an Assyrian name) to a woman with an Anatolian name: Mamala. The letter reveals that they are mother and son, so Mamala had presumably married an Assyrian merchant. The tone is not very cordial; the son appears to be insulted because his mother has rebuked him for suffering losses in his trade. In turn, he criticizes the way in which she runs the household. Remarkably, the letter was found still inside its envelope – it was only (forcefully) opened after its modern-day discovery. This implies that the letter was never read, which may have been just as well for the sake of the family relations.

✂ Cylinder of Nebuchadnezzar II

Object no. 15 (LB 858), a clay cylinder, contains an Akkadian inscription by king Nebuchadnezzar II of Babylon, who reigned from ca. 604-562 BCE. This famous king, who is also known from the Bible, portrayed himself as a pious king who dutifully fulfills his religious tasks. In this document, written in an archaizing script, he proclaims that he has rebuilt the temple of the





15. Clay cylinder of Nebuchadnezzar II (LB 858)

Sun-god Šamaš in the city Sippar. The last part of the text is a prayer to the god. These kinds of cylinders were by no means unique; they have

been found on various sites in Mesopotamia. This copy, is, however, exceptionally well-preserved and obviously made with much care.



De Liagre Böhl antiquities collection

Kiki Freriks and Mark Eertink

In addition to the clay tablets, the De Liagre Böhl Collection also houses some 600 non-cuneiform objects. Most of these artefacts were, alongside the tablets, collected by Böhl on his travels in the Near East in the mid-1900s. Part of the collection was donated to NINO in later times. The collection is a varied one, containing 223 pottery sherds (mostly Neolithic and early Islamic), 100 Old Babylonian figurines and terracottas, 45 mosaic cones from Uruk, 27 so-called ‘Luristan’ bronzes, 76 Egyptian artefacts, and some 50 more miscellaneous objects. In 2017, Mr. G. Struwe donated his collection of 81 antiquities to NINO, mostly consisting of pottery from Turkey and Iran, acquired there in the 1960s.

Most of the 614 artefacts were housed in the vault in the NINO library, together with the clay tablets. Some items were for a while on display in the NINO director’s office, such as Object no. 20 (pp. 34-35) and a large Roman amphora. The artefacts have now been transferred to the *Rijksmuseum van Oudheden* for safekeeping under suitable conditions. This move required the creation of a catalogue in 2022-2023, which for the first time listed all the objects together. Böhl himself kept a handwritten catalogue (Object no. 8, p. 19), which unfortunately remained incomplete. In an

article that appeared in the 1930s he nevertheless expressed the hope that “this whole collection may be properly published.” Apart from a few incidental publications on individual objects, this remains a desideratum.



16. *Clay model of a bed (LB 1508 + LB 1509)*

✦ **Model of a bed**

In 1939, Böhl acquired one of the world’s finest known examples of a Mesopotamian model bed, fashioned from clay in Iraq (**Object no. 16,**



LB 1508 + LB 1509). The level of detail is striking, especially compared to other examples where the details of the surface consist of no more than a simple incised checkerboard pattern. The NINO exemplar looks almost as if an actual woven surface has been pressed into the clay, if not for the fact that it is not a negative impression. Fourteen vertical strands (warp) are crossed by eighteen horizontals (weft), each consisting of four threads, most likely representing reeds. Together, they form a slightly asymmetrical diamond pattern in the centre. They are tied around the bed frame, which has protruding corners and stubby legs, giving the model a height of about 5 cm.

Clay model furniture has been discovered in residences and sanctuaries from the Old Babylonian period onwards. Generally, beds like this contain molded depictions of couples in romantic embrace, sometimes leaning towards the erotic. We can imagine empty beds like this one being used to pose other figurines horizontally, perhaps for fertility-related ritual displays. When it comes to actual furniture, the archaeological record from Mesopotamia is quite poor because of preservation conditions. Weaving patterns are known from accidental impressions as well as iconography, but this model might be one of our best unexplored sources to study the manufacture of reed furniture.



17. *Bird mummy (LB 1355)*

✦ **Bird mummy**

Böhl's collection contains not only pottery and stone objects, but also one mummy: **Object no. 17** (LB 1355). It measures only 24 cm, and is made to resemble an anthropoid shape, with distinct sections for the head, body, and feet. On its face, however, we find black marks that are probably meant to resemble a falcon's facial markings. The body of the mummy is decorated with a beautiful square pattern of alternating dark and lighter strips of linen, popularized in the Egyptian Roman Period (100 BCE-200 CE). It was bought by Böhl on 4 January 1930 from antiquities dealer Mohareb Todrous in Luxor.

In 2009, a CT scan of the bird mummy, carried out in the Amsterdam Medical Centre, revealed



that the wrappings did not contain the remains of a falcon, but rather half of an owl skeleton, as well as half of an unidentified other species of bird. The reason for this becomes clear when we consider the bird's purpose: it served as a votive mummy. The practice of offering votive animal mummies to the gods was a popular one in ancient Egypt, especially in the Roman Period. These mummies could be purchased at temples, where animals were bred for this specific purpose. The act of offering a mummy can be compared to lighting a candle in a church – to support a prayer or request to a god, or to express thanks.

This mummy was probably meant to be offered to the (falcon-headed) god Horus. The fact that it did not contain a falcon is no exception: less than half of all votive mummies examined contain a 'correct' and complete animal: many just contain sand, sticks, or only a single bone or feather. In this case, however, someone did make a considerable effort: the beautiful wrappings, the facial markings, and the careful combination of two separate birds into one whole specimen. Perhaps it was not crucial that a mummy contained the 'correct' animal, as long as it resembled it enough, or perhaps it was simply the thought that counts to the gods? Either way, this mummy is a beautiful example of a very human attempt to connect with the divine, some 2000 years ago.



18. *Terracotta relief depicting Gilgamesh, Enkidu and Huwawa in the Cedar Forest (LB 1429)*

✦ **Terracotta relief plaque: Gilgamesh in the Cedar Forest**

Object no. 18 (LB 1429), a terracotta plaque dating to the Old Babylonian period (ca. 2000-1600 BCE), likely depicts a scene from the famous Gilgamesh epic, which was translated by Böhl. Even though the surface is quite weathered,



we can discern multiple symmetrical sections. In the top register, the largest character can be identified as Gilgamesh himself, surrounded by weapons – perhaps axes. Below, are typical small circles form a mountain range that separate him from the second register, which contains Enkidu. He is fully shown and flanked by four lions and perhaps more weapons. On either side we can see Huwawa, the fearsome guardian of the Cedar Forest; he can be identified by the traces of his trademark furry complexion. There are more stylized mountains at the bottom of the plaque.

Böhl, who acquired the plaque in Baghdad in 1932, initially interpreted the terracotta as a frontal depiction of a deity surrounded by flames, standing on a chariot drawn by lions and other figures. This was the conventional view at the time, based on comparable examples in the Hilprecht Collection and the British Museum. More recent scholarship, however, has linked the scene to Gilgamesh and Enkidu's journey to the Cedar Forest. This would connect the terracotta to NINO's manuscript of the Sumerian story Gilgamesh and Huwawa (Object no. 12, pp. 25-26). Regardless of its exact interpretation, the plaque eloquently demonstrates how stories are not just written and told but are expressed in material culture as well.

✦ Fragment of a stela from Deir el-Medina

At first glance, this small limestone fragment (Object no. 19, LB 1375) might not look very significant. It is just a few centimetres and contains only a few hieroglyphic signs. Reading them, however, gives us a wealth of information about this small object.

The five first hieroglyphic signs we read on the left side of the fragment spell a very well-known place name in Egyptian. *Set Ma'at*, literally translated 'the Place of Truth', is the Egyptian designation for an ancient workmen's village better known by its modern Arabic name of Deir el-Medina.



19. Fragment of a limestone stela inscribed with hieroglyphs (LB 1375)



The village was founded in the early New Kingdom, ca. 1500 BCE, to house the workers who would work on the royal tombs in the Valley of the Kings and the Valley of the Queens. The village has been exceptionally well preserved since antiquity, and has provided us with a wealth of information about daily life in ancient Egypt, from both material and textual sources. It is especially appropriate to have a piece of Deir el-Medina in the NINO collection, as Leiden University has long been established as a centre of knowledge for Deir el-Medina studies.

Based on the shape and formatting of the fragment, we can determine that it originally formed part of a round-topped stela. The rest of the hieroglyphs unveil the name of the owner of this stela: Amunemope. At the bottom of the left column, we see traces of the divine name Amun, and the signs at the top of the right column spell the final part of the name. Unfortunately, Amunemope was a popular name in Deir el-Medina, carried by no less than eighteen individuals. It is thus impossible to say to which particular Amunemope this stela belonged. The fragment was acquired by Böhl in Egypt in the 1930s.

✦ Statuette of a bull

Object no. 20 (LB 988) is a small bronze statue of a young bull measuring ca. $5 \times 3.5 \times 6$ cms. It was found in Hattuša, the capital of the Hittite Empire (1650-1180 BCE), and uncovered during excavations led by the German Assyriologist Hugo Winckler in 1911. It is hard to imagine now, but Winckler gave this precious object to his friend and colleague Felix Peiser as a gift, together with a small terracotta horse, which has been lost – it was last seen in 1962, when it was on display at the exhibition *Kunst der Hethieten* in the *Centraal Museum* in Utrecht.

In 1923, Böhl bought these two objects from Peiser's widow. When he first published about the bronze bull in 1933, he praised its artistic value. Indeed, the statuette is made with much care and eye for detail. The young animal not only radiates power, but also an endearing vulnerability. It is also a rare piece, for not many objects of precious metal from Hittite Anatolia have come down to us. Its exact function is unknown, but it may have been a votive statue. The bull played a significant role in Hittite religion; the animal was associated with the Storm-god, the mightiest god of the Hittite pantheon.

For a while, the little bull sat on the desk of one of NINO's former directors, but it has now found a home where more people can enjoy its beauty; it is on permanent display at the Allard Pierson in Amsterdam.





20. Hittite bronze statuette of a bull (LB 988)



Glass slides collection

Luna Beerden and Sebastiaan Berntsen

The ca. 4,600 ‘lantern slides’ in NINO’s collection date mostly from the 1920s to 1950s. They predominantly depict archaeological sites and excavated finds. Many images were taken by Frans Böhl during his field trips to the Near East and North Africa in the 1920s and 1930s as a researcher or academic tour guide. He visited Iraq and Iran on two major academic journeys in 1932 and 1939. Another large lot, partly using color film, were taken by Arie Kampman during the 1930s and early 1950s. His main interests were Hittite Anatolia and the Levant, but his collection also includes slides of various other topics that he used for his job as secondary school history teacher.

The glass slides collection further contains images taken by Adriaan de Buck and Johannes van der Ploeg. Another part consists of images that were photographed and sold by professional photographers; notably H. Lobers, Stoedtner Verlag (both in Berlin), Th. Benzinger (Stuttgart), and the American Colony Photographers in Jerusalem. In addition, there are images reproduced from printed publications.

The slides were used for illustration during academic and public lectures. Recently, Nico de Klerk has reconstructed one of Böhl’s lectures with

accompanying glass slides. When image projecting with these larger (82 × 82 mm) and fragile (film between two glass sheets) objects was abandoned in favor of using smaller 35 mm plastic slides, the open-top boxes of glass slides were left forgotten in the NINO library for several decades. The first effort to digitize the collection was made in 2017, prioritizing original and purchased images. In 2023-2024, all remaining images were digitized and the original inventory order was restored.

✦ **Glass slide: discovery of the Lady of Warka**

Object no. 21 (glass slide 12./91) was photographed by Böhl in 1939 during his “archaeological journey through Iraq and Iran”. During the weeks he spent in Baghdad he was able to visit several nearby excavation sites, invited – and often accompanied – by the American, French, German, and British excavation directors. He then joined the excavations of ancient Uruk for a month, a city he had read about in the Gilgamesh Epic as well as in the Bible. Böhl had the good fortune to be present when the German excavator Arnold Nöldeke made an exceptional discovery; the Mask of Warka, now better known as the Lady of Warka. As Böhl writes: “An unforgettable day on 22 February. One of the most important finds in the history of Mesopotamian excavations was made: the near life-size head of a goddess or priestess,



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nearly intact, from the Djemdet Nasr Period, so according to the most likely calculations from ca. 3200 B.C. (...) Perhaps there is a chance that

we may obtain a cast of this piece, which is now housed in the Iraq Museum at Baghdad, for our Assyriology Study Room.”



21. Glass slide “Head of priestess Uruk-Warka, discovered February 1939” (inv. no. 12.190)



✦ **Glass slide: Böhl at Tell Jīd**

During his 1939 stay at the Uruk-Warka excavation, Böhl made several trips to survey tells in the surroundings. Since his involvement in the excavation of Sichern (see Object 7, pp. 18-19) had ended, he was actively looking for an archaeological site to excavate. He picked up pottery sherds from the surface of several sites; these are kept as part of NINO's De Liagre Böhl antiquities collection (see pp. 30-35).

At Tell Jīd, in the floodplain of the Tigris and Euphrates of Southern Mesopotamia, he was photographed: **Object no. 22** (glass slide 12./153).

World War II thwarted his plans for any further excavations in the Near East. He recalled in 1952: "As a hill that could be tackled with modest means I considered Tell Djid, 22 kilometres north of Warka, where the remains of a temple tower still protrude from the ground. This site could be recommended for an easy and relatively inexpensive excavation, where the Old Babylonian layer could be reached without much effort. There are some objections to a Babylonian excavation, not least of which the far distance [to the Netherlands], but one would certainly receive assistance and cooperation from the archaeological service."



22. Glass slide "Tell Djid, February 1939 (area)" (inv. no. 12./153)

Böhl did not return to participate in an excavation in the Near East. He continued, however, to give lectures to various audiences in the Netherlands, putting the collection of glass slides to good use.



Frank Scholten Collection

Sary Zananiri

The Frank Scholten Collection was bequeathed to NINO upon his death in 1942. The collection consists of around 14,000 negatives, 13,000 prints and 67 themed albums put together by the artist. It represents around 12,000 individual works by Scholten, mostly taken in Palestine between 1921 and '23 during the period in which British cemented their colonial control.

Looking beyond the collection as mere photographic illustrations, it can be considered one of the most important sources of historical data for shedding light on the social, cultural and political transformations that Palestine underwent in the shift from Ottoman Imperial rule to a British colonial protectorate, particularly in light of the devastating impacts since. As an historical source, this is particularly important given currents of ideology and erasure in the region, both a century ago when the collection was produced and today. How do we understand Palestinian society historically and how do we understand this vision of the region by Frank Scholten, an eccentric queer Dutch aristocrat?

This is not a simple task, and the silences and erasures are multiple. For instance, in newspaper interviews during the 1920s and '30s, Scholten repeatedly discussed taking 22,000 photographs,

suggesting some 10,000 images may not have been part of the bequest, perhaps hinting at queer content. Metadata is another issue for a collection that documents so dutifully a pluralistic Palestinian society that was so brutally disrupted with the expulsion of 80% of the Arab-Palestinian population after the *Nakba* (Catastrophe). One hundred years of Israeli settlement and new Hebrew place names poses problems for titling photographs that were rarely named by Scholten, and capturing historical metadata from the period. Finally, a lack of written sources beyond a postcard correspondence, combined with his methodology of adding obtuse Biblical references obscures the image of the man, his time in Palestine and his opinions during a period of growing nationalist competition between Arab-Palestinians and Zionists. Making the Scholten Collection 'speak' requires time, knowledge and historical expertise of the subject.

✦ **Photo: British military band in Jaffa**

One of the images that best embodies the elusive nature of such silences is **Object no. 23**, *The Band Played "God save the King"*. It's the tenth image in Scholten's book *Jaffa the Beautiful*, and one of several in the photo series. An Anglo conductor leads a Gurkha band playing the British National Anthem. Delving into the biblical references that Scholten employs gives us an insight into his



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subtle modes of political critique and personal opinions that are buried within opaque biblical references.

The first reference that Scholten matches with the image of the band is 2 Maccabees 6:7, which describes King Antiochus IV, who compelled the Jews to celebrate his birthday by “brute force” through eating the intestines of sacrificial animals and drinking wine in honor of Dionysus. The

second reference deals with Saul being made king by God. The passage deals with Saul’s reticence to become king, hiding amongst the supplies, with God announcing his location to the people searching for the reluctant leader. The third reference tells the story of Athaliah from the Book of Chronicles. On seeing the rejoicing for the king “she tore her robes and yelled ‘Treason! Treason!’” Her dissent would lead to her death



23. *The Band Played “God save the King” (photographic negative by Frank Scholten)*





23. Detail: crowd listening to band playing “God Save the King”
(photographic negative by Frank Scholten;
shelfmark NINO F Scholten Jaffa la Belle 001-050: 09)

and orders for anyone who followed her to be put to the sword in a parable of autocracy.

Taken together, these three biblical references wash over the image of a band playing the British national anthem on the King’s birthday, coloring it with cutting critique laced with the legitimacy of Biblical text.

What appears at first glance in print as a jovial scene with flags flying in the fair early summer weather and a band under Jaffa’s famous clocktower, demonstrates a complex confluence of undercurrents. One of the advantages of digitization is a clearer picture that is not available in the book, the reactions of a bored and cynical Arab-Palestinian audience to the scene.



Ahnengalerie

Koen Klein

Now referred to as ‘the NINO Ahnengalerie’, the collection of images that used to adorn the institute’s walls at Noordeindsplein can best be classified as the accumulation of an historical practice of remembrance. Of its 257 pictures, some 116 portray a person of defining influence in the study of the ancient Near East. Comparable collections existed in other historical institutes of the nineteenth and early twentieth century, such as the library of the German Archaeological Institute in Rome. The German word *Ahnengalerie* literally means ‘ancestral portrait gallery’; in academic context, however, the *Ahnen* rather are scholarly forebears.

The collection of *Ahnen* portraits at NINO was mostly the initiative of Frans Böhl and Arie Kampman. Their influence is clearly visible in the composition of the NINO Ahnengalerie. A series of postcards of Leipzig professors can be linked to Böhl, as can the picture of his fellow student Ernst Georg Klauber. The collection, therefore, tells us almost just as much of the ‘greatest’, as it does of NINO’s founders.

Besides individually portrayed ‘great ones’ – 115 men and one woman: the archaeologist Judith Marquet-Krause (1906-1936) – the collection sports a set of photographs by Bellingham,

postcard series from the British Museum, pictures from the Louvre, clipped from obituaries, and more. The collection, as such, is not so much a unified whole, but rather a set of loose ends. It



24. Participants in the “Voor-Aziatische sectie” of the 9th congress of the “Oostersch Genootschap in Nederland”, held in Leiden (photographic print). Detail: Herta Mohr.



only became 'fixed' with the 1982 move of NINO to Witte Singel/Matthias de Vrieshof, which transformed the material to a static collection. In brief, the gallery does not only give insight into a culture of remembrance, but also relates to the institute's history and its academic activities.

✂ **Photo: group portrait of Orientalists**

One of several group portraits in the Ahnengalerie is **Object no. 24**. This item shows participants in one of the annual congresses organised by the *Oostersch Genootschap*. Bringing together an acclaimed group of speakers in their fields – among them the Arabist Johannes Hendrik Kramer (1891-1951) as well as the Assyriologist Gerard Jacobus Thierry (1880-1962) – the congress convened in 1939 in Leiden. The participants were split up into two sections: the *voor-Aziatische sectie*, which is represented here, and the *Oost-Aziatische sectie*.

The image is taken on the stairs of the main entrance at the Museum of Ethnology in Leiden. The second gentleman to the very right is Arie Kampman. Most striking is the presence of Herta Mohr in the centre of the picture. This is one of the very few photos of Herta Mohr (see also pp. 16-17).



25. Arie Kampman at Kohlbrugge's lectern, addressing an audience (photographic print)

✂ **Photo: A.A. Kampman speaking**

Object no. 25 shows Arie Kampman speaking on the occasion of his retirement. In the background some of the pictures of the Ahnengalerie are visible, among them Johannes H. Kramer, Frans Böhl and Rintje Frankena. Kampman would not have been the first to speak from behind this lectern; NINO frequently organized events which were hosted in its premises at Noordeindsplein, where this photograph was taken. Some of the items in the photo, such as the lectern (Object no. 28, p. 46) and framed pictures of the Ahnengalerie, are still kept by NINO today.





26. *Replica of a statuette head from Amarna, with Gipsformerei stamp (inv.no. G23)*

Replica collection

Mira Cost

NINO owns some 33 replicas of ancient artefacts from Egypt and Mesopotamia, including seals, busts, statuettes and reliefs. A significant number are plaster casts of objects in the *Staatliche Museen zu Berlin*, specifically heads of royal statuary from Amarna, and of reliefs in the *Rijksmuseum van Oudheden*.

✦ Plaster cast: statuette head of a royal lady from Amarna

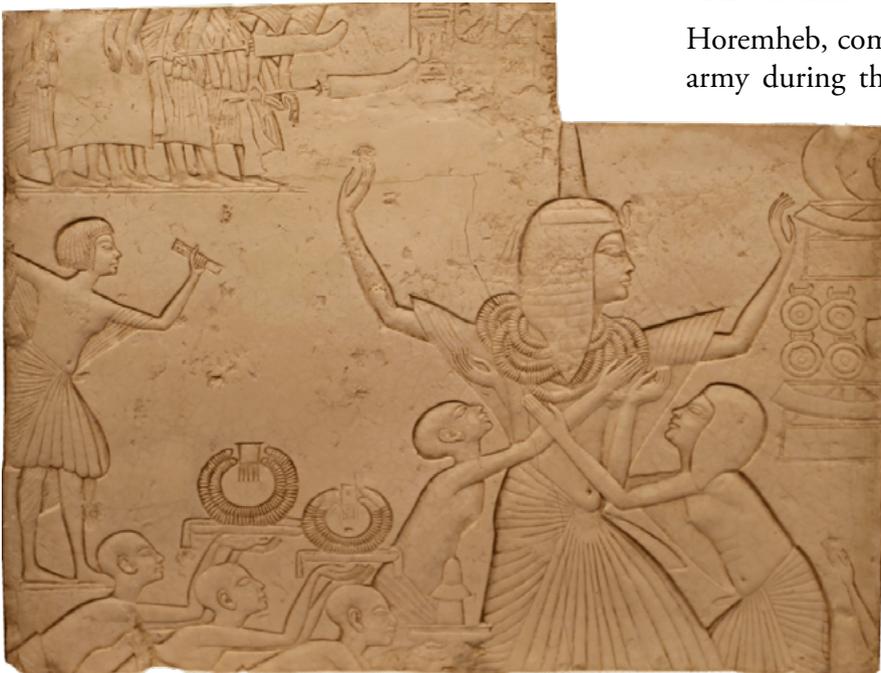
Object no. 25 is a plaster cast of a small statue head, one of several found in the workshop of the sculptor Thutmose in Amarna, excavated in 1913. The original is in quartzite; the eyebrows and outlines of the eyes are painted in black. The plaster cast has been painted to resemble the original material, and its small base has been painted to imitate wood. Apart from some minor damage – particularly the tip of the nose – it is in relatively good shape.

There is no documentation on the reasons for and the date(s) of acquisition of the Berlin Amarna replicas by NINO. They have been manufactured by the *Gipsformerei* (Replica Workshop) of the *Staatliche Museen zu Berlin*. This renowned institution continues to make replicas for the *Staatliche Museen*, and indeed carries the same object in its present-day sales catalogue. The stamp on the bottom of the neck bears the coat of arms of the Weimar Republic (1919-1933), so it was likely produced in this period. Next to the stamp a shield-like form with an ‘S’ inside has been carved, the meaning of which is presently uncertain, but it might lead us to further information relevant to the replica’s acquisition.



✂ **Plaster cast: relief block from the tomb of Horemheb**

In the 19th century, the *Rijksmuseum van Oudheden* started to collect plaster casts, and also produced copies of its own highlights. This practice was abandoned by many museums in the 20th century, and the RMO was no exception. In 1984, shortly after the new Witte Singel-Doelencomplex was taken into use, a loan agreement was concluded with the University's department of Egyptology.



27. Replica of relief showing Horemheb receiving the Gold of Honour (inv.no. G02)

Fifteen years later, the loan was converted into a gift; a letter from Professor J.F. Borghouts thanking the museum's director mentions the indispensable role of the copies in the Egyptology curriculum.

Object no. 27 is a plaster cast of one of the best-known Egyptian antiquities of the museum: a relief from the tomb of Horemheb in Saqqara. This relief block was part of a larger scene, depicting the moment when the 'gold of honor' is bestowed upon him. He raises his arms in jubilation while servants place multiple collars consisting of gold disks on him.

Horemheb, commander-in-chief of the Egyptian army during the reign of Tutankhamun, had a lavish tomb built for himself and his wife in Saqqara. Later, when he himself ascended to the Egyptian throne, he had a royal tomb made in the Valley of the Kings, some 650 km to the south. But before he left his 'commoner's' tomb in Saqqara, a clue alluding to his new status was added: the royal uraeus, a rearing cobra, was placed on his forehead.

The museum produced more than one copy of this replica, and today still has one in its own collections.



Furniture

✦ Kohlbrugge's lectern

Sebastiaan Berntsen

NINO owns several special pieces of antique furniture. A nice example is the 19th-century wooden lectern that has apparently been part of NINO's belongings since the earliest days of the institute. In its premises at Noordeindsplein it proudly stood on the dais in the large library room, and was known as "Kohlbrugge's lectern": **Object no. 28.** Hermann Friedrich Kohlbrugge (1803-1875) was a Dutch minister in the *Gereformeerde Kerk*. He was considered one of the greatest theologians of the 19th century. His daughter Anna married the theologian Eduard Böhl, professor at the University of Vienna. After she died of an illness, he remarried and got a son, Franz (later Frans), one of the founding fathers of NINO. Frans Böhl put the old lectern to good use: countless speakers have stood behind it, giving lectures on behalf of NINO or the Dutch Oriental Society Ex Oriente Lux (see also Object no. 25, p. 43), until it was retired in a corner of the NINO director's new office in 1982.

The lectern used to accommodate a Bible printed in 1702, beautifully bound with silver fittings – a gift to Kohlbrugge at the occasion of his 25th anniversary as a minister in 1871. This Kohlbrugge



28. Kohlbrugge's lectern at Matthias de Vrieshof 4

Bible has been gifted by NINO to the Dutch Society of Friends of Kohlbrugge in 2015, who have given it on loan to the *Catharijneconvent* (Museum of Religious Art) in Utrecht.

If this lectern could speak, one of its most impressive stories would surely have been of the lecture of Professor David Cohen in February 1941, which was interrupted by the German Security Police (see p. 16). Eyewitness Arie Kampman remembered that "Never in my life, I heard so much Greek, Latin, Hebrew, German shouted through one another as at that moment". The German commander finally concluded that it was all "a complete idiocy and that the reading should quietly continue".



NINO Publications

In 1943, the first fascicle of the journal *Bibliotheca Orientalis* appeared, the first of many NINO publications. Below, the most important ones are listed (for an overview of all NINO publications until 2014, see Kaper & Dercksen 2014: 345–356).

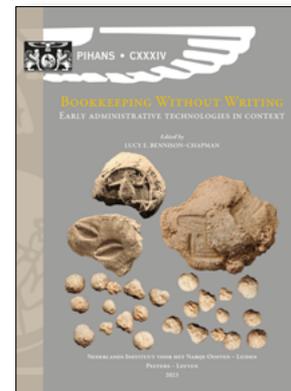
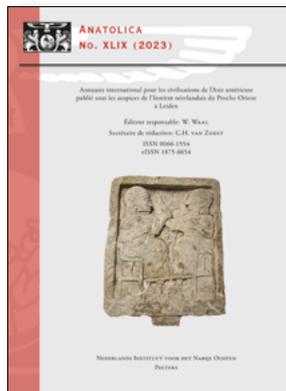
Journals:

- *Anatolica*. Annuaire international pour les civilisations de l'Asie antérieure: 1967–present
- *Bibliotheca Orientalis* (BiOr): 1943–present

Series:

- *Achaemenid History* 1987–present (16 vols.)
- *Annual Egyptological Bibliography* (published by NINO 1987–2006)

- *Egyptologische Uitgaven*, 1982–present (33 vols.)
- *Scholae Adriani de Buck Memoriae Dicatae*, 1962–1979 (6 vols.)
- *Studia ad Tabulas Cuneiformes a F.M.Th. De Liagre Böhl Collectas Pertinentia*, 1952–1985 (5 vols.)
- *Studia Francisci Scholten Memoriae Dicata*, 1952–1982 (5 vols.)
- *Tabulae Cuneiformes a F.M.Th. De Liagre Böhl Collectae Leidae Conservatae*, 1954–1965 (4 vols.)
- *Uitgaven van het Nederlands Historisch en Archeologisch Instituut te Istanbul / Publications de l'Institut Historique-Archéologique Néerlandais à Stamboul (PIHANS)*, 1956–present (134 vols.)

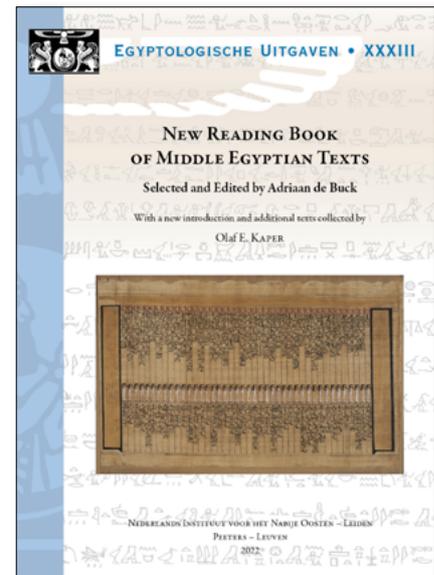
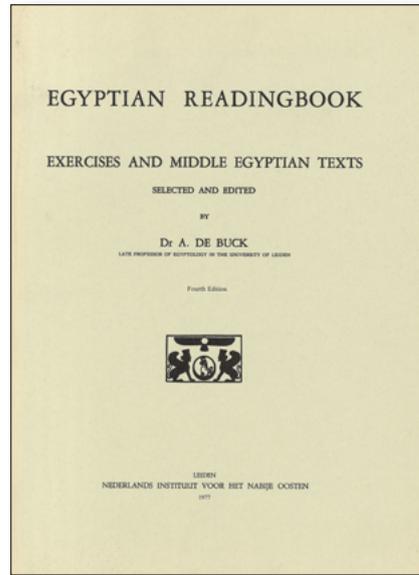


☞ Egyptisch Leesboek

Object no. 29, De Buck's *Egyptian Reading Book* is a classic of Dutch Egyptology. Developed as a result of his need for teaching materials for his students at Leiden University and for the general public, the Dutch version *Egyptisch leesboek* was published in 1941 as companion to his *Egyptische grammatica* (1944), the first grammar of Middle Egyptian in the Dutch language. The English version of the *Reading Book* first saw the light in 1948, and it has remained in print ever since.

The first reason for the success of this seemingly simple anthology of hieroglyphic texts is De Buck's clever choice of texts. The book contains a variety particularly suitable for teaching purposes, especially when combined with the second reason: the beautiful and clear hieroglyphs drawn by de Buck – attractive as well as easy to read for the inexperienced beginner.

In 2022 Olaf Kaper edited the *New Reading Book*, supplemented with additional transcriptions by De Buck that were discovered among his archival materials.



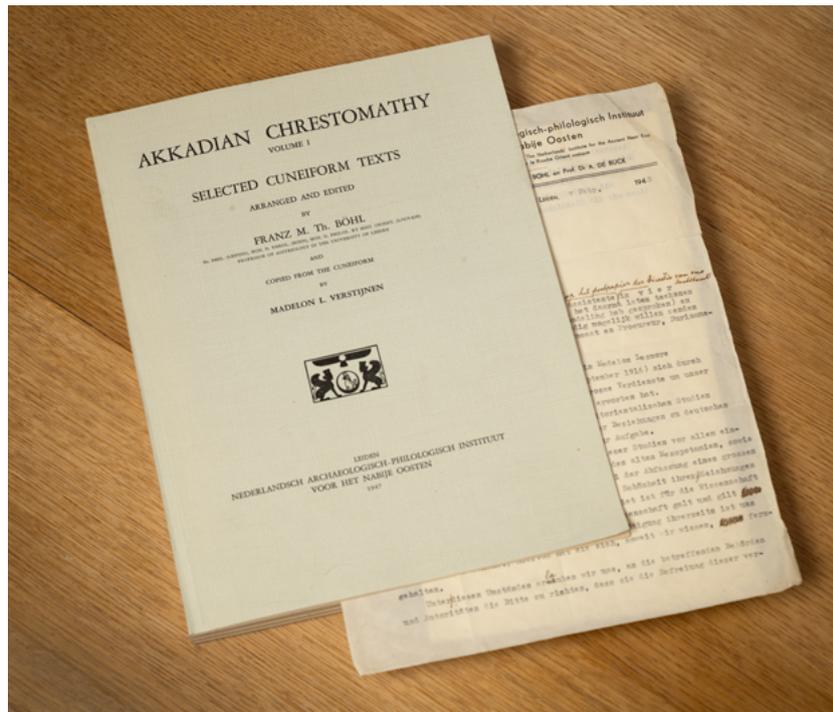
29. *Egyptian Readingbook* (reprint 1977)
and *New Reading Book* (2022)



✦ Akkadian Chrestomathy

In 1947, the *Akkadian Chrestomathy. Volume I* (Object no. 30) appeared. It consisted of selected cuneiform texts that were arranged and edited by Böhl with hand copies made by Madelon Verstijnen (1916-2017). Verstijnen, Böhl's student and research assistant, lived in one of the student rooms above the institute at

the Noordeindsplein. In 1944, she left Leiden to join her brother's resistance group in Paris. They were betrayed and Madelon ended up in Buchenwald. Letters of NINO directors Böhl and De Buck pleading for her release were to no avail. Madelon miraculously managed to escape from a death march to Dresden and to safely return to the Netherlands, where she resumed her work at NINO.



30. *Akkadian Chrestomathie* (1947)





31. Stereotypes to print the NINO logo

Modified version of the NINO logo (2014): sphinxes sitting in Egyptian jubilee pavilions, the number 75 in cuneiform

✦ Stereotypes: NINO logo

Over the decades, NINO has cooperated with various printers and publishers to produce its publications on paper. In the institute's early decades, there was a strong connection with Brill – one of very few printers worldwide able to print every type of oriental script needed, and conveniently located in Leiden. Many NINO titles went through Brill, but not exclusively: the Leiden firm 'Luctor et Emergo' (1905-1978) printed the early volumes of *Bibliotheca Orientalis*. NINO's partnership with Peeters Printers & Publishers in Leuven, Belgium, is longstanding and continues to this day.

Through NINO's existence printing techniques have evolved. Before digital printing, including illustrations was often cumbersome and costly. A number of NINO publications were illustrated using stereotypes (plates of type metal with

images). The stereotypes of a few volumes have been kept in the archives – perhaps to facilitate a possible second printing or edition?

Two stereotypes must have been used and reused countless times, only to be decommissioned when printers switched to newer machines: the NINO logo (Object no. 31). These small plates were gifted to the institute as keepsakes. Incidentally, they show two versions of our black-and-white logo: Version One has the sphinxes as black silhouettes, in Version Two more details were added, and the figures are cut out of a black background. Version One appears on the earliest NINO publications, Version Two from the 1950s onwards, and they were used alongside each other until the 1990s. The NINO logo (one or both versions) was likely designed by Anna Roes (1894-1974), who had provided Ex Oriente Lux with their logo some years before. During NINO's 75th anniversary year 2014, a jubilee version was briefly used.



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Illustrations

Cover image and object nos. 4, 13-19, 28, and 30 photographed by Cees de Jonge of The Visual Art Box.

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Overview of NINO collections and related collections

Materials	Location
Archives of Stichting NINO 1939-2018, incl.: • A.A. Kampman Archive • F.R. Kraus archival materials	Leiden University Libraries, Special Collections
NINO Böhl Archive • Böhl's index cards on various subjects	Leiden University Libraries, Special Collections NINO archive room (Herta Mohr building)
<i>UBL Ex Oriente Lux Archive</i>	<i>Leiden University Libraries, Special Collections</i>
<i>UBL Böhl Archive</i>	<i>Leiden University Libraries, Special Collections</i>
<i>UBL F.R. Kraus Archive</i>	<i>Leiden University Libraries, Special Collections</i>
A. de Buck Archive, incl. • H.P. Blok Archive	Leiden University Libraries, Special Collections
De Liagre Böhl Collection: • clay tablets, bullae • odd-size cuneiform documents; seals • non-cuneiform antiquities	Leiden University Libraries, Special Collections; selected highlights: Rijksmuseum van Oudheden Rijksmuseum van Oudheden Rijksmuseum van Oudheden; bull statuette: Allard Pierson, Amsterdam
NINO glass slides collection	Leiden University Libraries, Special Collections
Frank Scholten Collection	Leiden University Libraries, Print Room
NINO Ahnengalerie	NINO archive room

(continued on next page)



Overview of NINO collections and related collections (ctd)

Materials	Location
NINO replica collection	Rijksmuseum van Oudheden
NINO furniture	NINO archive room
NINO publications	NINO archive room & Middle Eastern Library (Herta Mohr building)
• NINO publications stereotypes	NINO archive room
G. van Driel research archive	NINO archive room
F.A.M. Wiggermann Sumerian lexical file cards	NINO archive room
Miscellaneous archival materials of various nature	NINO archive room
<i>Ownership transferred from NINO to RMO: G.H. de Knegt Archive, documentation on Egyptian antiquities in European museums and collections</i>	<i>Rijksmuseum van Oudheden</i>
<i>Ownership transferred from NINO to PvM Centre: P.P.V. van Moorsel Archive, documentation on early Christian art and architecture</i>	<i>Paul van Moorsel Centre, VU Amsterdam</i>

NINO library — *part of Leiden University Libraries' Middle Eastern Library*

Herta Mohr building (ground floor), Witte Singel 27a, 2311 BG Leiden, The Netherlands

NINO research centre — *part of the Leiden Institute for Regional Studies (LIAS) at the Faculty of Humanities*

Herta Mohr building (first floor, rooms 1.114-1.122), Witte Singel 27a, 2311 BG Leiden, The Netherlands

www.nino-leiden.nl





