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#### A Note About the Cover Artwork

The painting on this book's cover was created by Rebecca F. Everett and was commissioned for the Hugh Nibley Ancient Studies Reading Room, which was dedicated on 14 November 2001. The painting seemed particularly appropriate for this book since Everett designed the portrait as a collage representing many of the ideas and images that are associated with Hugh Nibley—from the Dead Sea Scrolls, the Nag Hammadi library, and the Joseph Smith papyri, to ancient and modern temples, Hugh's office with his ubiquitous note cards, and the BYU campus.

As Everett explains, "placed over the collage is the shape of a large circle representing the sun, the symbol for time, or a day; a reminder of the prayer circle; the disk of the sun god Ra; a ring, Uroboros, the cycle of life; eternity, etc. Up in the bits of sky visible outside the arches and bounded by linear representations of the square and the compass, are constellations, on the left: the Big Dipper, by which most of us orient ourselves to find the North Star; and on the right: Orion, of all the constellations, the one most easily recognized by Anyman, and thus perhaps an entry point, or first step toward a personal and intimate contemplation of the mysteries of God"

"The portrait itself is painted in oils on vellum, which was superimposed over the collage and further developed in many layers of glazes so that the underlying images are secondary to the portrait, yet still discernable. I wanted to portray the nobility of scholarship, the quizzical disinterest in the honors of men, and a subtle but definite twinkle in his eye that speaks of the deep joy derived from the daily study of the gospel, and the surprise and delight of encountering truths dressed in types and metaphors."