

News & Notes

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THE
ORIENTAL
INSTITUTE
OF THE UNIVERSITY OF CHICAGO

FROM THE DIRECTOR'S STUDY

A point of pride for the Oriental Institute has always been our ability to conduct major field projects in remote, and often difficult locations, while taking full advantage of the research possibilities presented by our own collections in Chicago. The two featured articles in this issue of *News & Notes* give a glimpse into the scope of these objectives, concerning, on the one hand, an ongoing excavation in northern Mesopotamia that seeks to understand the origins of cities in that region, and, on the other hand, an important, but hitherto unexplored, photographic archive in our museum that sheds light on daily life in Iran at the turn of the twentieth century.

In the lead article, “The Roots of Urbanism in Northern Mesopotamia: 2017 Excavations at Surezha,” Gil Stein describes the discoveries made this summer, the fourth field season, at the Kurdistan site of Surezha, on the Erbil plain east of the Tigris. The development of urbanization has long been the topic of intensive study in southern Mesopotamia, but investigating the urban evolution in northern Mesopotamia has been a comparatively recent pursuit. Gil’s excavations at Surezha promise to critically advance our knowledge of the distinctive urban evolution in the north. This season’s excavations, as Gil reports, focused on the Late Chalcolithic 1 period (4800–4200 BC) and the socio-political organization and stratification that defined the first towns. The campaign explored public and private buildings and their contents, which include minute micro-archaeological evidence revealing of the economic activities that took place in these structures. A guiding research question of the Surezha excavations is uncovering the cultural and economic links that connected the Erbil plain with the neighboring regions of Anatolia, Iran, and southern Mesopotamia, and the role that these links played in the rise of urbanism.

Tasha Vorderstraase’s article, “Qajar Iran Between Tradition and Modernity: Late Nineteenth-Century Photographs of Antoin Sevruguin,” explores an unstudied and largely forgotten collection of roughly 150 photographs that were acquired by the Oriental Institute at the beginning of the twentieth century. The work of the Iranian-Armenian photographer Antoin Sevruguin captures changing life in Iran, as documented in a wide range of subjects, at the end of the nineteenth century as the country stood at the cusp of modernity. As Tasha explains, in contrast to his Western contemporaries who in the Orientalist tradition focused primarily on the antiquity of the country, romanticizing the ruins of a glorious past, Sevruguin’s photography promotes the newly introduced conveniences of the modern age while also capturing traditional ways of life, often drawing a stark contrast between the two in their juxtaposition. The Oriental Institute’s collection of Sevruguin photographs, we are happy to report, will be the subject of a future special exhibit to be curated by Tasha.



Christopher Woods,
Director

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On the Cover: Women from a tribe in southern Iran or Jewish women by Antoin Sevruguin (P. 1201/N. 24519.)

ANUBIS

The Divine Embalmer

by Kiersten Neumann, PhD

This wooden statue of the god Anubis currently stands with outstretched arms over the midsection of the mummy of an elderly woman from Akhmim in the central display case of the special exhibition *Book of the Dead: Becoming God in Ancient Egypt* at the Oriental Institute Museum. The jackal-headed god was closely associated with mortuary rites that are referenced in the *Book of the Dead*, for example the embalming of the deceased, the final judgment at the court of Osiris, and the weighing of the heart. Statues of the mourning goddesses Isis and Nephthys accompany Anubis in the display case, standing at either end of the mummy. The three divine statues occupy these visually prominent positions alongside the deceased in order to re-create the traditional scene of the embalming of the god Osiris. Anubis may have held an embalming jar in his upturned hand. A comparable statue of Anubis in the Metropolitan Museum of Art stands with palms downward.

Unlike robust stone and metal divine statues from ancient Egypt, the statue of Anubis is made of relatively fragile materials — a wooden body with applied polychromatic pigments. With its remarkable state of preservation, the statue stands as a strong testament to the specialized craft technologies of ancient Egypt. Already in the Old Kingdom (c. 2686–2160 BC), craftsmen demonstrated great mastery in the art of wood carving. Exceptionally well-preserved wooden sarcophagi, coffins, furniture, and funerary equipment decorated with paint, gilding, and inscriptions have been recovered throughout Egypt, where the dry climate helps preserve organic remains. Woodworking tools, palettes with pigments, and models of workshops, alongside textual evidence from such cities as Deir el Medina and Amarna, provide further insight into wood-carving practices. While some of the wood used for carving was locally derived, including acacia, tamarisk, willow, and sycamore — in fact, sycamore was so common that Egypt itself was referred to as the “Land of the Sycamore” — larger more robust woods were imported, such as cedar from Lebanon. Certain woods were also valued for their aromatic properties. As finished works of art, these objects played an integral role in creating the dynamic visual landscape that was ancient Egypt.

— *Kiersten Neumann* is Curator of the Oriental Institute Museum and Research Associate of the Oriental Institute



Statue of Anubis

Wood, gesso, paint

Egypt, Luxor, Deir el Bahari

Third Intermediate Period, Dynasty

23–25 (ca. 750 BC)

Gift of the Art Institute of Chicago, 1917

H: 49.4 x W: 13.0 x D: 22.2 cm

E9416

Currently on display in the Marshall and Doris Holleb Special Exhibition Gallery

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about our collections. Search nearly 1,000,000 records from the Museum Collection, Photographic Archives, Museum Archives, and Research Archives using the Oriental Institute Collections Search at oi-idb.uchicago.edu

QAJAR IRAN BETWEEN

LATE NINETEENTH-CENTURY PHOTOGRAPHS OF ANTOIN SEVRUGUIN

by Tasha Vorderstrasse

The Oriental Institute Museum still contains many unknown treasures for researchers to discover. In particular, the Islamic collection represents a rich and as-yet largely unstudied collection. This includes large collections of excavated and survey pottery, as well as manuscripts, seals, and textiles. In the past few years, studies on the collection have revealed, among other finds, previously unknown documents from the Cairo Genizah and ethnographic dolls made by a former Russian opera singer, which were published by this author in an earlier issue of *News & Notes*, as well as earlier material such as Palmyrene banqueting tokens.

Another rich source of unstudied material comes from the archives. The recent exhibition on Persepolis highlighted the stunning photographs made at the site by the Oriental Institute, and the Oriental Institute Museum archives also has a large collection of nineteenth-century photographs. While the majority of these photographs concern Egyptian subjects, there is also an important collection of Iranian photographs. The photographs in the Oriental Institute were donated by Mary A. Clarke (later Mary A. Colquhoun or Coluqhoun) in 1901. Mary A. Clarke evidently bought her photographs in Iran, where she had worked first as the principal at the American Presbyterian Church Girl's Mission School in Tabriz from 1880 to 1883, and then as assistant superintendent of the Boys' High School in Tehran from 1892 to 1898. The majority of these photographs were by the Iranian-Armenian photographer Antoin Sevruguin (1830s–1933) and may have been bought from him directly by Mary Clarke in the 1890s. The Oriental Institute's collection of Sevruguin's photographs has largely been forgotten since its accession at the beginning of the twentieth century, mentioned in a single sentence in the *Picturing the Past* exhibition catalog and one published photograph in that volume. The collection is no longer complete because in 1928, some of the photographs were lent out, but not all of them were returned to the Oriental Institute Museum. The photographs can be identified as the work Sevruguin on the basis of parallels, the presence of his negative numbers, or both. Around 150 photographs are in the collection, making it an important collection of his work, and since almost all of the photographs are definitely by him, they form a very coherent group that represents different aspects of Sevruguin's vision of Iran. These photographs form the basis of a future Oriental Institute Museum exhibition that will be curated by this author.

Only one photograph by another photographer (Abdullah Mirza Qajar) has been identified in the Oriental Institute Museum collection so far and it forms a stark contrast with the work of Sevruguin, in part because it depicts the same subject and was likely taken at close to the same time. They both show Mirza Reza Kermani, the assassin of Qajar Shah Nasir el-Din (right). Sevruguin's photograph of Mirza Reza Kermani has created a very personal photograph of the Shah's assassin. The picture is focused on the sitter, and he is staring intensely at the viewer, creating an unsettling feeling that the individual is somewhat threatening, even if the viewer was unaware of what precisely his crimes were. The fact that he is chained is very much de-emphasized by Sevruguin, however. One can see a large padlock around his neck, but otherwise the chains are tucked discreetly away. In the picture by Abdullah Mirza Qajar, however, himself a member of the royal family, Mirza Reza Kermani is far more static and shows less personality. Mirza Reza Kermani is pictured from farther away, and he shares the stage with his guard. Indeed, the guard seems much larger than he does, and Mirza Reza Kermani appears much diminished and almost insignificant by contrast with his guard. Further, his chains are shown clearly in the photograph. The purpose of the picture seems to be more to show his powerlessness, rather than his personality, which seems to have been of more interest to Sevruguin.

Antoin Sevruguin (1830s–1933) was active in photography in Iran at a time when the country was undergoing modernization yet still reflected its traditional ways of life. Sevruguin's photographs represent a unique look into life in Iran at the end of the nineteenth century that stands in contrast to the more Orientalist viewpoints presented by his Western counterparts. When Western photographers documented the Middle East, they tended to focus on "traditional" subjects that showed the antiquity of the region that they were documenting: the crumbling ruins of a past civilization in a country that is only an insubstantial shadow of that glorious past. In contrast, Sevruguin happily documented the new modern conveniences of late nineteenth-century Iran including wireless towers, trams, and trains (as pictured on p. 6), where Sevruguin has taken a photograph of the only railway that existed in Iran at the time. It only ran a short distance of around six miles between Tehran and the shrine of Shah 'Abd al-'Azim nearby and was built in 1888. The train also reflected Western imperialism in the country, since the Belgian company who built the train line wanted to build other lines in order to connect the country, but the British and Russians would not allow further lines to be built.

TRADITION AND MODERNITY

SEVRUGUIN



Mirza Reza Kirmani the assassin of Nasir al-Din

Left: by Antoin Sevruguin
(P. 1102/N. 23689)

Right: by Abudllah Mirza Qajar
(P. 1103/N. 23690)

This new modern contraption caused considerable consternation on the part of the population, meaning that people were reluctant to ride it, particularly for such a short distance where one could easily walk or take a donkey between the two places. The fact that the train was involved in a number of fatal accidents and was also expensive did not add to the willingness on the part of the population to take the train. Nasir el-Din Shah ordered high-ranking elites to take the train, but this ultimately did not lead to a rise in ridership. Sevruguin's photograph represents an attempt to document this modernization and "normalize" it in Iran. Some of the individuals in the photograph are in Western dress, further emphasizing this new Western invention. The shadows of both the figures and the train have been minimized, which is common in Sevruguin's photographs of individuals outdoors. The way the train is photographed emphasizes the length of the train, making it seem to disappear into the distance. The train

is clearly full of people, but they have been very much de-emphasized, appearing to be small in comparison to the large train.

Nevertheless, like Western photographers, Sevruguin was still an outsider. The date of Sevruguin's birth is unclear, but he was born in Iran to a Russian diplomat who was of Armenian origin. After his father died, he returned to the Russian empire when still a child. He and his family settled first in Tbilisi, Georgia, where his mother had come from, and then moved to Agulis, which is now located in the modern region of Nakhchivan in Azerbaijan. As a result, his mother is generally described as being Georgian, but it seems likely that she may have been of Armenian origin like his father, given that a large number of Armenians lived in both Tbilisi and Agulis.

Then Sevruguin returned to Tbilisi, where he studied art and ultimately photography. Critically, he studied photography with the photographer Dmitry Ermakov (1845–1916), who



Train between Tehran and Shah 'Abd al-'Azim Shrine by Antoin Sevruguin (P. 1142/N. 23645)



Armenian women and girls by Antoin Sevruguin (P. 1207/N. 24525)

documented the different ethnic groups inside and outside of the Russian empire and who had a major influence on Sevruguin. Inspired to visit the country of his birth and encouraged by Ermakov, who had also visited the country and photographed it, Sevruguin and his surviving brothers went to Iran in 1870 with a caravan. At that time, Sevruguin photographed Iranian Azerbaijan, Kurdistan, and Luristan. He first opened a photography studio in Tabriz in 1883, but then moved to Tehran, where he opened a photographic studio on Ala-al-dawla street. Sevruguin lived the rest of his life in Iran, married an Iranian-Armenian woman, and was an extremely successful photographer.

Although Sevruguin was an Armenian himself and photographed Armenian subjects, this picture of the Armenian community in northern Iran, Armenian women and girls (above, right), seems merely to be one of many in his genre of photographs. There is no sense that Sevruguin is part of the community that he photographed. The individuals seem to have been photographed in a courtyard, as there are flagstones in the picture, although most of the women and girls are standing on a rug. The walls are undecorated, meaning that the emphasis is very much on the elaborate costumes of the younger unmarried women, who are in the center and left of the picture. The older women are not the focus of the picture, and indeed, one of them barely appears, only ghost-like, in the background. The composition shows his unique way of placing individuals within a scene, with the girls standing in a very posed manner. The girl on the far left is facing entirely away from the viewer, while others are looking in different directions, many not at the photographer himself. This once again makes Sevruguin's pictures unique and recalls aspects of perspective and posing in paintings. It is also something that is seen in the photography of Ermakov.

Moving back to Iran to pursue his photographic career was an astute career move on the part of Antoin Sevruguin. Photography was introduced to Iran by the ruling monarch, and its rulers had a profound impact on how photography developed through

time. This is in contrast to the Ottoman empire, where the rulers were not as involved in photography as Nasir ed-Din Shah (1831–1896). He undertook photography as a serious pastime, photographing his wives and pets, and in the 1860s he created the official position of court photographer and established a dark-room and photography studio at the Gulistan Palace in Tehran, the official residence of the Qajar dynasty. Although members of the Qajar royal family and their subjects participated in early photography, photographs in the Middle East were primarily made by travelers or were purchased from local photographers such as Sevruguin. Most local photographers in the Middle East were, like Sevruguin, of Armenian descent. Famous Armenian photographers in the Ottoman empire included the Abdullah Frères (former Abudallhian brothers), who opened their photography studio in 1858 in Constantinople and became famous for their depictions of different Ottoman ethnographic types, and Gabriel Lekegian, who worked in primarily in Egypt, but traveled to Chicago for the 1893 World's Columbian Exhibition, where he sold and made photographs.

Once Sevruguin had established himself in Tehran, Nasir al-Din Shah appointed him as one of the official court photographers, and, in addition to taking photographs that documented the country of Iran and could be sold to tourists, he also made studio portraits. He traveled throughout Iran, documenting the country, its people, and monuments, in addition to doing this studio work. His success is clear from the fact that the family owned two houses in Tehran, in addition to a house in the country. The family was clearly part of the elite of the time. In total, Sevruguin made about 7,000 plate-glass negatives, which were carefully numbered, but the majority of these were destroyed at the beginning of the twentieth century, and only 696 survived in the American Presbyterian Mission in Tehran and were ultimately given to the Smithsonian by their purchaser, Myron Bement Smith.

A number of scholars have looked critically at Sevruguin's photographs and tried to understand the purpose behind them,



Left: Two men seated on a ridge by Antoin Sevruguin (P. 1131/N. 23667)

Right: Woman changing clothes by Antoin Sevruguin (P. 1211/N. 24529)



since the first studies that mention Sevruguin appeared in the 1980s. Sevruguin occupied an interesting place in Qajar photography, thanks to his status as an Armenian and as a non-Iranian, despite being born and spending most of his life in Iran and being married to an Iranian-Armenian. This means his photography has been interpreted in different ways, and the question is how his photography reflects his multiple identities. Sevruguin himself also clearly saw himself as a product of different worlds and wanted to appeal to different audiences. On the back of his paper prints, he used Persian, Russian, and French, the Persian lion and sun emblem, and medals he received at exhibitions in Europe, also writing in Persian, “Antoin Sevruguin Russian photographer.” Sevruguin’s lens subtly subverts contemporary nineteenth-century Orientalist visions of Iran and reframes the narrative from his own point of view. This is apparent in the varied subject matters of his work.

The photograph of a woman changing clothes (above, right), almost more than any other made by Sevruguin, literally shows the contrast between a traditional and modern Iran in the late nineteenth century. At first glance, the photograph merely shows a studio image of a woman changing clothes. The costumes that she is changing are very different from one another. In the late nineteenth century, women’s fashion changed in Iran thanks to Nasir al-Din Shah. The shah saw French ballerinas in tutus, although whether this was a result of seeing the ballerinas in Paris or pictures of French ballerinas remains unclear. As a result, he decided that the women in his harem should wear short skirts, usually with stockings, which are not present in this picture. This shows how a Western image of a ballerina was re-imagined in Qajar Iran in a distinctly Iranian manner. The street clothes that the woman is changing into or out of, however, are far more traditional. Therefore, this woman is depicted halfway between tradition and modernity. The ambiguity about whether she is changing out of or into her modern dress is perhaps deliberate on the part of Sevruguin, emphasizing that it is not always clear which way individuals in Iran would choose.

Beyond the subject matter that Sevruguin displayed, it is also evident that he had a definite artistic vision that influenced his photographic composition. He was very interested in using natural light to show his subject matters, meaning that he would often photograph outdoors at noon in order to minimize shadows, and he also used white sheets to help diffuse the natural light. In order to show the size of the architecture that he photographed, Sevruguin often photographed figures in perspective, including placing himself in the photograph. It has been suggested that his use of light came from his study of painting, with influences such as Rembrandt and impressionism. The photograph of two men seated on a ridge (above, left), is very stark in its simplicity and demonstrates Sevruguin’s painter’s eye. Two men are sitting on what appears to be an earthen wall that is also used as a road. According to the notes on the picture in the Oriental Institute collection, this area was a favorite promenade around Tehran. One man is staring into the distance, which the viewer cannot see, while the other man looks directly at the viewer. The road upon which the men are sitting stretches off infinitely into the murky distance. The picture has a lot of negative space in it, which very much puts the emphasis on the figures in what is almost an entirely empty landscape. While less crowded with figures, it



Left: Two Shabsavan girls by Antoin Sevruguin
(P. 1204/N. 24522)

Right: Dancing girls by Antoin Sevruguin
(P. 1206/N. 24524)

definitely seems to be related to the ice cream seller (right, p. 9), because it is once again composed more like a painting than a photograph. It also feels as if it was very staged rather than a completely naturalistic photograph.

Further, his portrait and group shots were often extremely lively, in an effort to show the personality of the sitters, such as this photograph of two girls from the Shabsavan tribe who live in northwest Iran (above, left), the dancing girls (above, right), and the women on the cover of this issue. He would use light to illustrate what he thought was important about the individuals and show their personality. Antoin Sevruguin did not simply wish his subjects to be documented: he wanted to show a deeper understanding of the Iran that he was photographing. Many of these individuals were people who he knew and had a personal relationship with, in contrast to tourist photographers, who were only in Iran for a fleeting period. The young girls in the picture and the dancing girls appear to be completely self-conscious and clearly at ease. As a result, one can see how his photography created a close bond between the sitter and the photographer. In many cases, the individuals had never been photographed before, meaning that many of the subjects look self-conscious, leading Sevruguin to photograph some of his subjects secretly. Once again in these compositions, Sevruguin pays close attention to staging. The little Shabsavan girls are clearly the focus of the picture, but there was

someone else standing next to them who was cut off. It is not obvious if this was done in the original photograph or happened as a result of a photograph of small girls in native costume being very commercial. The dancing girls photograph (above, right) also shows the musicians behind the women, with one of them again being somewhat cut off, once again moving the attention of the viewer to the dancers themselves. These images could be interpreted in different ways. The little girls could be from any tribe as far as a Western viewer was concerned, and the women on the cover of this issue have been identified as variously as Iranian Jews or tribeswomen from southern Iran. These photographs could therefore be appreciated by different people at different levels.

Sevruguin might have shown the newly modern conveniences of life in nineteenth-century Iran, but the ethnographic pictures noted above and these pictures of an ice cream seller and luggage bearers (right, p. 9) show the traditional occupations. Depicting traditional occupations was a popular motif in photography in the nineteenth century, but Sevruguin presents his own unique vision of these professions. If one looks at both photographs, it is evident that they been carefully staged. The events are taking place outside, as one would expect, but there is very little to see apart from the actual ice cream sellers, buyers, and luggage bearers because they are standing in the military-parade ground, which was a wide-open space. This puts the emphasis on the

individuals in the picture rather than the setting. Everyone is standing in what seems to be a very deliberate manner. The individuals are posed, and no one is looking directly at the camera, distancing the viewer from the scene. Therefore, there was an attempt at naturalism, but the setting makes these photographs almost feel like a painting rather than a photograph. This is reinforced by the fact that there are no shadows in the picture, since it was presumably photographed at noon.

The ice cream consumers in the picture of the ice cream seller also show a diverse group of individuals, consisting not only of children, as one would expect, but also of adults. While the ice cream seller and many of the buyers are dressed in traditional clothing, there are also more individuals clothed in more modern costume in the picture. One gentleman is dressed in a Western suit, as is the little boy standing next to him. We can see in this picture Sevruguin takes the Orientalist genre of traditional occupations and subtly subverts it by showing more modern-looking individuals in Western dress. He therefore gives the impression of a modernizing rather than solely representing traditional Iran. The luggage bearers appear far more traditional, but the complicated staging of the photograph feels extremely modern. The luggage bearers are arranged deliberately so it looks as if they are part of a long line of luggage bearers who disappear into the distance, even though these individuals are likely to have been the only ones standing in the drilling ground. Despite the artificiality of these scenes, there is no indication that Sevruguin was not photographing actual individuals who practiced these professions.

In addition to photographing people, Sevruguin also photographed ruins and other monuments in Iran. This included his photographs of Persepolis as well as Islamic ruins such as the Gunbad-i Uljaytu (see p. 10, left), which was built at the city of Soltaniyeh in 1302–1312 and is one of the largest brick structures in the world. Although the example in the Oriental Institute collection is very faded, it still shows the appearance of the monument prior to any restoration and, as such, constitutes a valuable record for reconstructing the building today. Typically of Sevruguin, the photograph is not merely a picture of a monument, but also of daily life surrounding the monument. Several figures, presumably local individuals, are standing off to the far right and in the center of the photograph along with their animals, positively dwarfed by the huge building that they are standing in front of, presumably there for scale. It also shows that there are still people inhabiting the space around the monument, despite the fact that the monument appears to be deserted.

Other monuments that were photographed by Sevruguin depict far more recent monuments, such as the photograph that shows the Qajar period rock reliefs near Rayy at the spring of Chashmah 'Ali (see p. 10, right), depicting Fath Ali Shah sitting on his throne in the center of the relief, surrounded by sixteen of his many sons. There were also inscriptions that accompanied the reliefs, but these cannot be discerned in the picture. Deliberately echoing the crowded rock relief, the people standing in the foreground consist of a variety of individuals.



Top: Ice cream seller by Antoin Sevruguin (P. 1148/N. 23646)

Bottom: Luggage bearers by Antoin Sevruguin (P. 1160/N. 24482)

There are the locals who are standing closer to the rock relief itself, and then there are the individuals dressed in Western dress who are closer to the viewer. The identity of the men in Western suits is unclear. Some have suggested that two of the men were Sevruguin's brothers, while others have argued that they are Western visitors with their interpreter. Whatever the case, these men are seated on one side of the spring, literally divided from their local counterparts. Two local children are perched precariously on a rock next to the relief overlooking the scene. They are initially barely noticeable. It is only when one looks at the picture for some time that their involvement becomes clear.

The phenomenon of Qajar rock reliefs was a deliberate act on the part of Fath Ali Shah in particular to associate himself with the ideals of Persian kingship and the glories of the past by deliberately imitating Sasanian rock reliefs. While this probably would have been clear to an Iranian viewer of this picture, it would not have been to a Western tourist, who was unlikely to understand the attempts of the Qajars to evoke Sasanian imperial imagery. This demonstrates how Sevruguin's pictures would have been viewed and understood differently by various audiences.

While Sevruguin was a popular photographer in his own lifetime thanks to the patronage of the Iranian royal family and his success as a tourist photographer, even then he did not always receive the recognition that he deserved. He was asked by Herzfeld and Sarre to work for them on their publication of Iranian rock reliefs and provide photographs (*Iranische Felsreliefs*, published in 1910), but his work was not credited. This was not an unusual

occurrence. Sevruguin's photographs were frequently used in books without crediting him. After his death, his work fell into obscurity until it was rediscovered in the 1980s. It was not until the Freer/Sackler exhibition in 1999, *Sevruguin and the Persian Image*, that his work began to be once more recognized and appreciated. Since then, there have been a number of exhibitions and publications of his work including the recent ISAW exhibition on Qajar photography, *The Eye of the Shah: Qajar Photography and the Persian Past*.

As these pictures reveal, Sevruguin wanted to document all of Iran, and his photographs display a great variety of subject matters involving the country. His work consists of portraits of people, including Qajar officials, studio photographs of Qajar elites, ethnographic types, social-life photographs, and pictures of landscapes, architecture, and objects. Sevruguin's photographs, exemplified by the Oriental Institute Museum collection, show a changing Iran at the end of the nineteenth century. They also represent an early stage in Sevruguin's work because they do not contain any material from the twentieth century and therefore are similar in their scope to other collections made at the end of the nineteenth century, although it does not include some of Sevruguin's more violent or explicit (to nineteenth-century eyes) photographs. This doubtless reflects the tastes of the collector, Mary Clarke. What the photographs do show us is that Iran in the nineteenth century is far from the Orientalist fantasy of ruins and traditional people as seen by Western eyes, but rather a vibrant, changing, living country that was complex and reflected many different identities.

— *Tasha Vorderstrasse* is University and Continuing Education Program Coordinator and Research Associate of the Oriental Institute



Left: Gunbad-i Uljaytu by Antoin Sevruguin (P. 1234/N. 23643)

Right: Rock carving of Fath Ali Shah (P. 1145/N. 23676)

TENTH ANNUAL CONFERENCE OF HITTITOLGY AT CHICAGO

by Theo van den Hout



2017 Group Photo (photo: David Turner)

It's Saturday afternoon, August 26, and I'm sitting in my office rehearsing my opening remarks for Monday, the first day of the 10th International Congress of Hittitology or ICH, when suddenly two emails appear in my inbox saying "TOP URGENT." It turns out that one of our invited keynote speakers is trying to check in and get boarding passes for his flights on the following day but receives the message that he is not in the system. As one of our keynote speakers, he is expected to address all participants in the plenary opening session in Breasted Hall on Monday, and his topic has been awaited with some anticipation. He just has to be there.

Every three years "Hittitologists" gather to talk about new developments in their field and to present their ideas and the results of their latest research. I use quotation marks around "Hittitologists" because it is not only scholars who work on the Hittites and their language that come together, but people in general who work on ancient Anatolia during the roughly two last millennia BC.

Hittitologists used to convene in the margins of the annual *Rencontre Assyriologique Internationale*. This is the big conference of our colleagues working on Mesopotamia, and still every year wherever they get together there will be a few Hittitological papers. However, in the 1980s and 1990s, the field of Anatolian studies grew from an ancillary discipline into a mature and independent branch of cuneiform studies. The very first standalone Hittite conference took place in 1990. In that year, the Turkish city of Çorum, the capital of the province where the former Hittite metropolis Hattusa was located, organized the 10th "Hittite Festival," a celebration of folklore and culinary specialties. The region is proud of its Hittite heritage and uses the impressive monuments not only of Hattusa but also of sites like Alaca Höyük and Ortaköy to attract tourists. It was probably because of the milestone of the 10th festival that they decided to add a more scholarly component to the mostly folkloristic activities. A couple of dozen Hittitologists came,

and the meeting was considered a success and worth repeating. Since the field is relatively small, they agreed to start a tradition by organizing a conference every three years (instead of annually) and that it would “travel” around the world. However, because the city of Çorum had begun the initiative and wanted to show the world the pride they feel in their history, it was decided that every other gathering, every sixth year, the “Congress” as they call it, would return to Çorum.

Çorum is the center of a rich industrial area in central Turkey, famous for its handicrafts, its culinary traditions and hospitality, its mosques and holy places. In the 1990s and early 2000s, what had originally been a hospital was transformed into a state-of-the-art museum, a large hotel named Anita Oteli after the very first Hittite king, was built, and the so-called Hitit University was founded. Besides departments in exact and social sciences, it also boasts an archaeology and ancient-languages program.

Since that very first meeting in 1990, the ICH has taken place in Pavia in northern Italy (1993); Würzburg, Germany (1999); Rome, Italy (2005); and Warsaw, Poland (2011): some of the major European centers of Anatolian studies. On average about 100–120 participants attended these conferences. They are philologists (text people), archaeologists, and art historians, as well as historians of religion, linguists, and increasingly people applying all kinds of IT approaches and solutions. Traditionally, there are a lot of young scholars and students among the attendees. Every sixth year that we return to Çorum, on the last day in a final plenary meeting, the next venue outside Turkey is chosen. Since there are always several contenders, a certain tension and also excitement are usually palpable. Potential hosts sound out their colleagues and do some lobbying in the hope to win the necessary votes. So, too, in 2014. In previous years Petra Goedegebuure and I had already twice pitched Chicago as a place worthy and willing to host the next ICH, but there were concerns about the costs of traveling to the United States and staying there. Finally, however, we were able to allay those worries and were chosen to host the 10th ICH in 2017.

Immediately, Petra contacts the airline and I call our travel agency. Fortunately, someone picks up there. When you organize a conference like this you know that unexpected things can and will happen, and I had thought of all kinds of scenarios: just not this one.

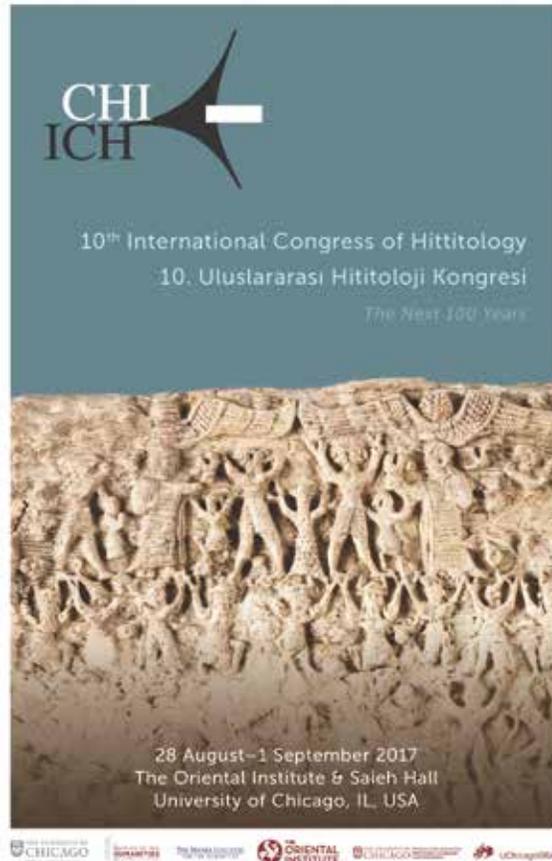
Organizing the event started seriously in the fall of 2015 and evolved into a true team effort. Led by Petra and Theo, the com-

mittee consisted of our Anatolian archaeologist James Osborne, senior research associate and junior CHD editor Richard Beal, and graduate students Thalia Lysen, Robert Marineau, Ryan Schnell, Emily Smith, and Oya Topçuoğlu. From the OI, Brittany Mullins and Kiran Webster provided essential support, especially on the logistical level (of which there was a lot!). It all started with fundraising, headed by Brittany and Theo: we were very fortunate that we received generous underwriting from the Offices of the President and the Provost of our University, the Division of Humanities, the Oriental Institute, the Franke Institute of the Humanities, the graduate student organization UChicagoGrad, and the Department of Near Eastern Languages and Civilizations.

Theo designed the logo (with the cuneiform and hieroglyphic Luwian signs for “10”) while Petra created a dedicated website, with the assistance of Knut Boehmer for high-end IT matters and Carole Ng-He for electronic registration and payments. Besides providing all available information at any given moment, the goal was to enable a complete online registration system, including payment and housing in a university dorm (to lower the costs for some of the participants), if so desired. To help reduce the costs for students, Thalia Lysen came up with “Host-a-Hittite,” an initiative to provide free lodging for students with students. Through this highly successful initiative, all students who chose this option were matched with NELC students and faculty. Brittany and Kiran secured the use of the Max Palevski dormitory close to the OI. We also reserved blocks of rooms at La Quinta and the Hyatt in Hyde Park at special conference rates. As the regular place for the lectures, we chose and got two beautiful and modern rooms in Saieh Hall,

just across the street from the OI. There is a lounge area with comfortable chairs and also an old-fashioned oak-paneled room where the book publishers could show their latest publications and where OI volunteers would staff the coffee-and-cookies station.

Meanwhile we started thinking about the program. At our request participants began to submit titles and abstracts of their papers. We had hoped for about eighty attendees but ended up having over a hundred! Registrations poured in from Japan, China, and Australia, from Israel, Turkey, and Georgia, from Poland, Denmark, Germany, the United Kingdom, the Netherlands, Slovenia, France, Spain, and Italy, and from many places within the United States. With the help of the students on our committee, grouping the papers into coherent sessions was not that difficult, although with two simultaneous sessions, you have to keep an eye on what is scheduled next to what. But just listening to the papers is not what



such gatherings are about. At least as important is what happens in between and during lunch, dinner, and afterward. Especially for younger scholars, these moments can be decisive for one's career. With the support of UChicago GRAD Thalia Lysen organized two special events for junior scholars, a real first for our Hittite conferences. More than a fourth of all visitors had either just finished their studies or were about to do so. The two events were all about networking and how to establish contact with more senior colleagues. With this in mind, we scheduled generous time for lunches and planned two receptions, on Monday and on Friday. Finally, by way of a field trip (when in Turkey we usually visit excavations) we organized on Wednesday a boat tour on Lake Michigan to see the sun set over the city and all the highrises turning into a million lights against the night sky.

In the margin of the conference, we scheduled a number of exhibits. Richard Beal and Oya Topçuoğlu prepared one on the history of Anatolian studies at our university and the OI. Oya installed a special small case in our galleries, illustrating the workings of the Chicago Hittite Dictionary and highlighting some dictionary entries where a Hittite word can be matched with an actual archaeological object from our own collections. Thanks to the efforts of our chief curator of the OI Museum, Jean Evans, and her team, the Syro-Anatolian section of the Museum received a complete overhaul and re-installation. A final and very special exhibit was that of the two huge contemporaneous works of art by Chicago artist and retired neuroscientist Audrius (aka Andy) Pliplys. Ever since he was a student here, Andy has been fascinated by the ancient world and the work of the OI in the Middle East. The two canvases in question (*Veil* and *Cassiopeia*) are not only inspired by Hittite excavations but have hundreds of photos of several sites hidden in them.

Following an idea of Brittany and Kiran, behind-the-scenes tours were planned for our visitors to see important parts of the OI. Helen McDonald would offer a glimpse of museum registration, Foy Scalf would show off the Research Archives, Laura D'Alessandro and Stephanie Black would unlock some of the secrets of the Conservation Lab, and people could also get a tour of the CHD office on the third floor.

In the last week final changes were made in the program booklet, designed by Emily Smith, and the program and poster were brought to the printer. Meanwhile the conference bags had arrived and we all stuffed the folders with the program, the poster with information and maps of Hyde Park and the UChicago campus. We held mock presentation sessions for our students who were scheduled to read a paper in the coming week, and they all did very well. By now it was Friday, August 25, and we felt ready to go! We are now simply waiting for everybody to come.



Top: (from left to right) Katherine Shields, Claudio Sansone, Timothy Leonard, Craig Melchert, Tayfun Bilgin

Middle: (from left to right) Hajime Yamamoto, Nanae Omata, Kazuhiko Yoshida

Bottom: Kiran Webster and Brittany Mullins

(all photos: David Turner)

After having spent some hours on the phone, we finally secure a completely new ticket for our keynote speaker for the next day (which by now it already is in Europe!). He safely arrives, and the conference can start!

On Sunday afternoon the first participants arrive and come to the OI to receive from OI volunteers (thanks to Sue Geshwender) a bag with the conference logo on it and the stuffed folder. Monday morning comes around, and now it's official: OI Director Chris Woods opens the 10th ICH, and both he and Frank Lewis, chair of the Department of Near Eastern Languages and Civilizations, welcome all participants in Breasted Hall. Everybody is there, including our keynote speaker. We are fortunate throughout the entire

week: the weather is perfect (no muggy August, no rain); the tours by Helen, Foy, Laura, and Stephanie are a resounding success ("I didn't realize the OI did all that!"); the boat tour shows our city in its best light; and the exhibits and papers get everybody talking and discussing. Despite my worries, the week went by without major glitches. The worst is that one of the participants sprained his ankle getting off the bus that brought us back from the boat tour. But Abi, a professional nurse and the wife of Ryan, who was one of the organizing students, rushed to the scene and saved the situation.

In the end, this was a team effort of the entire OI, staff, faculty, and volunteers. We could not have pulled this off without the support of so many, and that is the real strength of our Institute!

— *Theo van den Hout* is Professor of Hittite and Anatolian Languages at the Oriental Institute



Above Left: Giulia Torri and Alice Mouton
 Bottom Left: Thalia Lysen and Trevor Bryce
 Above Right: Theo van den Hout and Petra Goedegebuure
 (all photos: David Turner)

west of modern Erbil. The Erbil plain has sufficient rainfall to support rich agricultural production of cereals without the need for irrigation. This in turn has supported a large population in the center of the plain at Erbil, the ancient city of Arbela, which seems to have been continuously occupied from Neolithic times to the present. Regional surveys by Jason Ur and the Erbil Plain Archaeological Survey (EPAS) have shown that the region surrounding Erbil historically supported a large rural population in agricultural villages from the Tigris River eastward toward the foothills of the Zagros mountains and Iran. In a manner similar to the modern region of Kurdistan, the Erbil region has historically had strong cultural links north into Anatolia, east into the highlands of Iran, and with Mesopotamia to the west and south.

Surezha was first recorded by the Erbil Plain Archaeological Survey (EPAS). The ancient site has three parts: the high mound, the terrace, and the lower town. The conical-shaped high mound and terrace measure approximately 188 m northwest to southeast and 150 m southwest to northeast, with an area of approximately 2.8 ha. The high mound rises to a height of 16 m above the terrace. The terrace surrounding the base of the high mound is about 2 m high and slopes gradually down over a distance of approximately 70 m to the lower town, which extends out from the terrace in all directions. Part of the lower town lies underneath the modern village of Surezha to the north and east.

In our first three field seasons (2013, 2014, and 2016), we focused on defining the chronology and occupation history of Surezha and the Erbil plain during the Ubaid 3–4 (5300–4500? BC), Late Chalcolithic 1 or LC1 (4500?–4200 BC), Late Chalcolithic 2 or LC2 (4200–3850 BC), and Middle Uruk (=LC3–4 periods ca. 3850–3400 BC) periods.

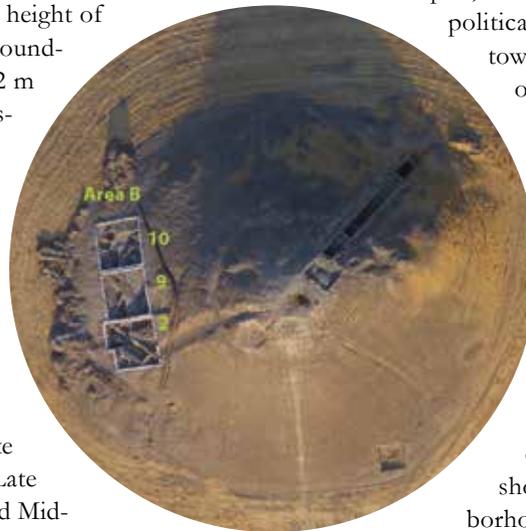
The Oriental Institute's fourth field season of excavations at Surezha was carried out from July 10 to August 21, 2017. The project was directed by Gil Stein. Our field team in Erbil consisted of John Alden (ceramics – University of Michigan), Suay Erkesuz (assistant trench supervisor – University of Chicago), Taos Babour (trench supervisor – Sorbonne), Michael Fisher (associate director and trench supervisor – University of Chicago), Sam Harris (trench supervisor and micromorphology sampling – University of Chicago), Monica Phillips (registrar and photographer – University of Chicago), Lucas Proctor (archaeobotany – University of Connecticut), Bastien Varoutsikos (chipped-stone analysis – CNRS-Nanterre), Victoria Wilson (assistant trench supervisor – University of Chicago), and Ramin Yashmy (assistant trench supervisor – Tehran).

Field excavations were carried out by twenty workers from the Erbil Museum and from the village of Surezha. Our government representatives from the Kurdistan Regional Government (KRG) Directorate of Antiquities for the Erbil Governate were Rozhgar Rashid and Nader Babakr, on-site and in the Erbil Museum. We express our deep appreciation to Mr. Mala Awat Abu Bakr Othman, director general of antiquities for the KRG, and

to Mr. Nader Babakr, director of antiquities for the Erbil Governate. We thank Maghdid and Samira Maghdid, our host family in the village of Surezha. Financial support for the Surezha excavations came from the National Science Foundation (grant number 0917904), the Oriental Institute of the University of Chicago, and the generosity of private donors, notably Mr. Harvey Plotnick. We also thank the Oriental Institute of the University of Chicago for administrative support for this project.

2017 EXCAVATIONS

Once we had defined the occupational history of the site, our research focus shifted to trying to get a better understanding of the periods when the earliest towns flourished in the region — specifically the Late Chalcolithic 1 (LC1) period and the earlier Ubaid period beneath it. We are trying to expose as broad an area as possible from each of these two periods in order to expose several complete houses and (ideally) larger public buildings such as temples, in order to understand the ways the economic, political, and social organization of these earliest



towns functioned and changed over the course of the fifth millennium BC. By comparing different houses, we hope to document the emergence of socio-economic differences, as some families grew wealthier and more powerful than others and the communities became socially stratified. At the same time, comparisons of different households enable us to reconstruct the evolution of the economy from a generalized subsistence-oriented system into an economy based on economic specialization, surplus production, and trade. In short, we wanted to see how an entire neighborhood was organized, and how it changed over

the course of a thousand years, in the Ubaid and then the LC1 periods. Excavations in 2017 focused on three contiguous 10 × 10 m trenches totaling an area of 300 m² oriented on an east–west line at the southern base of the Surezha high mound — Operations 2, 9, and 10. We called this group of three trenches “Area B,” to distinguish it from our earlier step trench “Area A” on the western slope of the high mound. This would contribute to our understanding of the Ubaid and LC1 periods because up until now, there have been very few exposures this large of households and neighborhoods from these earliest phases in the development of cities and towns in northern Mesopotamia.

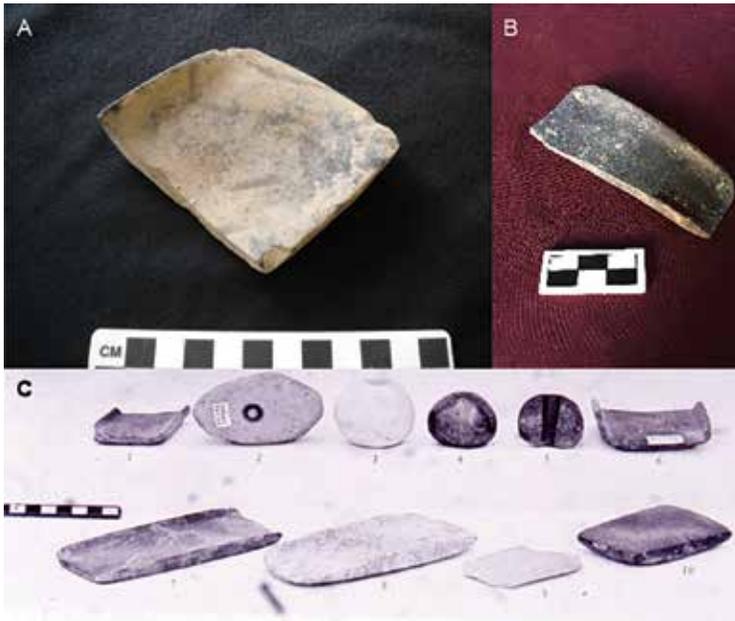
Our surface collections and excavations from 2013 to 2017 in the step trench area A and in area B (Operations 2, 9, and 10) revealed that the Chalcolithic occupations of the Surezha high mound included the following sequence:

Late Chalcolithic (LC4)	ca. 3700–3400 BC
Late Middle Uruk	ca. 3700–3400 BC
Late Chalcolithic (LC3)	ca. 3850–3700 BC
Late Chalcolithic (LC2)	ca. 4200–3850 BC
Late Chalcolithic (LC1)	ca. 4800–4200 BC
Ubaid	ca. 5500–4800 BC
Halaf	ca. 5800–5500 BC?

Operation 2 is a 10 × 10 m trench at the southern base of the high mound. Excavations begun here in 2013 recovered well-preserved remains of two (and possibly three) mudbrick houses oriented northeast to southwest, with courtyards and a narrow alley between them. Associated ceramics — including the deep-parallel comb-incised ceramics and herringbone-incised jars — suggested that these houses dated to the local expression of the LC1 period on the Erbil plain. We were able to define a continuous sequence of occupation of successive houses and other architecture from the Ubaid through the end of the LC1 period (see plan right). Both houses appear to have been constructed in a similar fashion and were largely contemporaneous in their use. The “East House” and “West House” are both multiple-room houses with ca. 90 cm-thick exterior walls three to four courses wide, subdivided into interior rooms with smaller, thinner walls. The two houses appear to have undergone at least one major rebuild, in which the exterior walls of the later construction phase were built on the same lines as the earlier exterior walls. During both the earlier and the later construction phases, the interior rooms underwent periodic modifications in size and layout (see profile below).



Left (p. 16): Surezha high mound – UAV Drone photograph
 Top: Operation 2 top plan
 Bottom: Operation 2 stratigraphic profile



Polished-stone palettes, a signature Ubaid prestige good found at Surezha

A. Tell Zeidan; B. Surezha; C. Tepe Gawra

Radiocarbon dates and ceramics associated with these houses show that they were continuously occupied for hundreds of years — in both the earlier Ubaid period (ca. 5300–4800 BC) and in the succeeding Late Chalcolithic 1 or LC1 period (4800–4200 BC). Our evidence suggests that the transition from the Ubaid to the LC1 was gradual, with many stylistic continuities between the two periods. The floors of the East and West Houses were generally clean; however, at least some recovered artifacts suggest that higher-status individuals inhabited these structures. A small bin (locus 68) in the West House contained typical Ubaid painted ceramics associated with a cache of sealing clays and a fragment of a polished black-stone palette. This stone palette is identical in form and manufacturing technique to Ubaid polished-stone palettes from the famous nearby site of Tepe Gawra in the Tigris valley and Tell Zeidan in the Euphrates valley of north Syria (see above, items A-B-C). This evidence is important because it shows that social stratification was beginning to appear at Surezha in the Ubaid period, and that these emerging elites of northern Mesopotamia shared the same styles of prestige goods across the breadth of the Ubaid world from the Euphrates to east of the Tigris.

We were especially pleased to find that the domestic area of houses in Operation 2 lay adjacent to an area with large 1.2 m-thick compound walls as numerous large grain-storage pits in Operations 9 and 10. These may represent the courtyard space surrounding monumental public buildings — a possibility we plan to investigate further in our next field season.

We have focused on the intensive rigorous collection of both chronological data from ceramics and radiocarbon/C14 samples, and economic information from the chipped stone, animal bones, and carbonized plant remains. We sieved the archaeological sediments through 5 mm and 2 mm mesh screens in order to maximize recovery of economic data from houses and other structures.

RECONSTRUCTING CHALCOLITHIC ECONOMIC ACTIVITIES AT SUREZHA

We combined several approaches to reconstruct ancient household activities in the Ubaid and LC1 levels at Surezha.

In 2017 we initiated a program of “microarchaeological sampling.” The garbage that archaeologists find on house floors was almost always deposited *after* the houses were abandoned. Usually when archaeologists excavate houses, they find very few in situ artifacts, since the ancient inhabitants swept the floors periodically and kept their houses clean. However, the very smallest artifacts were often missed in cleaning and were trampled into the earthen house floors, thereby preserving them as an in situ record of the kinds of activities that took place within the house. To understand what economic activities took place inside the houses, doctoral student Sam Harris laid out a 1 m grid across the interior floors and collected microarchaeological samples of the floor matrix in each sample square. The samples were then sifted through very fine-mesh screens to recover chipped stone-tool-production debris (“debitage”), beads, small figurines, and other artifacts so small that they were generally missed in everyday house cleaning. This labor-intensive but highly effective recovery technique allows us to identify and map the economic and other activities of daily life in Chalcolithic households at Surezha.

To understand agricultural production and consumption patterns at Surezha, Lucas Proctor (University of Connecticut) was responsible for the processing and analysis of the Surezha archaeobotanical samples. These were exported to the United States for analysis. These examinations are ongoing. Initial results from Lucas’ analysis of eleven samples indicate that cereal grains and chaff represented the vast majority of carbonized botanical remains in the examined samples. From the examined samples, barley and emmer wheat both appear to have been heavily exploited at Tell Surezha. Barley was the more common of the two, having been identified in all but one sample. This emphasis on heat- and drought-tolerant cereals is consistent with Tell Surezha’s location on the hot, semi-arid Erbil plain. The Surezha data closely match the pattern of cereal remains recovered from other Ubaid/Chalcolithic sites in northern Mesopotamia, especially Tell Zeidan and Kenan Tepe. Flax seeds are also common, probably as a source of fiber for textile (linen) production, and perhaps secondarily for oil.

Analyses of the animal-bone remains from Surezha were conducted by Max Price (Massachusetts Institute of Technology [MIT]). We currently have an analyzed sample of 4,791 fragments from the 2013 and 2016 seasons for analysis, with additional material collected in 2017. This allows us to begin the process of comparing the herding economies of the Ubaid, LC1, LC2, LC 2/3 transitional, and LC3 periods at Surezha. Preliminary examination indicating that caprines (sheep and goats) are the most common taxa in all phases is consistent with the pattern seen at other Chalcolithic sites in northern Mesopotamia. However, we were surprised to see the high number of pigs in the faunal record throughout the Ubaid-LC 3. In all phases except the LC 2, pigs make up 30–40 percent of the recovered domestic fauna.



Top: Sam Harris taking microarchaeological samples from a 1 m grid on the floor of a Chalcolithic house

Left: Sieving tripod and fine-mesh winnowing screens for intensive artifact recovery

Bottom Right: Flotation light fractions with carbonized cereal grains



Top: Obsidian blades from Surezha; the obsidian is imported from the Nemrut Dag source around Lake Van in eastern Turkey

Bottom: Bitumen hafted sickle elements made from Canaanian blades

We were fortunate to recover evidence for a range of economic activities related to craft production and trade. Lithic analyst Bastien Varoutsikos examined a sample of 521 chipped-stone pieces from all main occupation periods at Surezha. The vast majority of the chipped-stone tools and manufacturing debris indicate local tool production and use at the site. The people of Surezha collected flint cobbles from nearby streambeds and used them to manufacture most of their own tools.

Two forms of chipped stone were not produced on-site, but were instead obtained through trade. Geochemical analyses show that obsidian at Surezha (see top left photo) was procured from the Nemrut Dag obsidian source in the Lake Van area of Eastern Anatolia (modern Turkey). The tools were then traded over hundreds of kilometers to reach communities such as Surezha on the Erbil plain.

The second class of chipped stone that was procured through trade was sickle elements made from “Canaanian” chert blades. These wide, thick, and long prismatic blades require large, carefully prepared cores to make the tool, and great expertise in pressure flaking as a manufacturing technique. For that reason, Canaanian-blade sickle elements were produced by expert craft specialists and traded from some other location to Surezha. Once on-site, the blades were snapped into smaller pieces and hafted into bone or wood sickles, using locally available bitumen as the adhesive that glued the blades into the sickles (see photo bottom left). Perhaps the most interesting discovery about Canaanian blades is that they show a major shift in patterns of production and trade. In the Ubaid, LC1, and LC2 periods, a rudimentary form of Canaanian

blade was made locally at Sureza. However, in the LC3 period (ca. 3800 BC), a major shift took place in which the people of Surezha stopped making their own Canaanian sickle blades and instead started to import large amounts of this tool from an as-yet-undetermined location.

Finally, we have increasingly good evidence for locally based textile production at Surezha. Three kinds of tools show that woolen (and possibly linen) thread was being produced and then woven into textiles at the site. We have numerous finds of baked-clay spindle whorls to indicate thread production. Sometimes the spindle whorls are made from scratch, and in many other cases, the inhabitants of Surezha simply took potsherds, chipped them into circular disks, and then pierced the center to hold the spindle (the long dowel around which the thread was wound as it was spun). The second widely found tool for textile manufacture at Surezha was unbaked clay, biconically shaped, pierced loom weights. The weights were used to hold the vertical threads on the loom (the “warp”) taut, so that horizontal threads (the “weft”) could be woven between them to make the textile. The final evidence for textile manufacture at Surezha consists of bone-needle spatulas used to tamp down the woven threads into a tight textile. We were fortunate to find a large weaving spatula made from the metapodial bone of a cow (see pg. 21, top photo).

CULTURAL CONNECTIONS

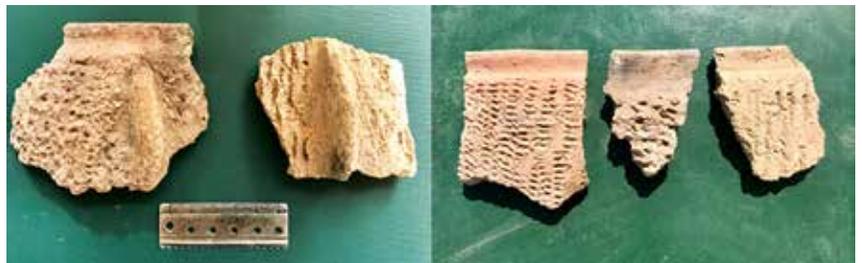
The Erbil plain, like the broader Assyrian heartland east of the Tigris, has historically had close cultural connections with the neighboring regions of Anatolia, Iran, and southern Mesopotamia. The Surezha excavations seek to understand the role that these

cultural and economic links with neighboring regions might have played in the rise of urbanism in northern Mesopotamia. Material-culture items like the painted ceramics and baked-clay “mullers” show that the Erbil plain had close economic and cultural ties with southern Mesopotamia in the sixth- to fifth-millennium Ubaid period. The evidence for long-distance trade in obsidian shows that the Erbil plain had economic links with Anatolia and other regions to the north. The remaining big question concerned relations to the east — through the mountain passes into Iran. One of our most exciting discoveries in 2017 was the recovery of the first clear evidence for cultural (and possibly trade) ties between the Erbil plain and Iran. At the end of the LC1 period at Surezha (ca. 4200 BC), we can now see evidence for the sudden appearance of a distinctive Iranian ceramic type — “Dalma Impressed Ware” — from the neighboring Urmia region in the Iranian Zagros. This completes the circle and shows that Surezha and other communities on the Erbil plain were intensifying their economic and cultural connections in every direction during the fifth millennium BC, and this seems to have played a role in the emergence of the earliest urbanism and social stratification in the Assyrian heartland.

CONCLUSIONS

Thanks to the skill and efforts of our international excavation crew, the 2017 field season at Surezha enabled us to recover important information to identify and date the local Chalcolithic cultures of the Erbil plain in the Kurdistan region, east of the Tigris River in northeastern Iraq. In particular, we can now define, recognize, and give absolute dates to the ceramic assemblages of the Halaf, Ubaid, LC1, LC2, and LC3 periods on the Erbil plain. These periods are important because they span the crucial time when social stratification, states, and urban societies first developed in Mesopotamia. We can also start to see evidence for increasingly complex economic systems of agricultural production, herding, craft production, and trade in the communities of the Erbil plain. These economic changes seem to have given rise to the beginnings of social stratification, as can be seen from the prestige goods used by emerging elites at the site. With this solid baseline, we can start to understand the early development of towns and cities in this important, but so-far poorly known, region of the Fertile Crescent.

— *Gil J. Stein* is Professor of Near Eastern Archaeology at the Oriental Institute and Senior Advisor to the Provost for Cultural Heritage



Top: Weaving tool made from a cow metapodial

Middle: Ubaid pottery from house in Operation 2

Bottom: Dalma impressed ware, a western Iranian style of pottery showing cultural (and possibly economic) connections between the Erbil plain and the western Zagros



Surezha 2017 Field Team

GALLERY ENHANCEMENTS PROJECT | SYRO-ANATOLIAN GALLERY

by Jean M. Evans

The principal aim of the Gallery Enhancements Project (GEP), initiated in 2014, is to improve the visitor experience through updated exhibits, better lighting, and new display cases. The GEP has been made possible through the generosity of an anonymous donor and is on schedule to be completed for the celebration of the 2019 OI centennial. As part of the GEP, several of the galleries were closed for brief periods over the summer for painting, the installation of track lighting, other electrical work, and the re-installation of display cases. The most dramatic changes occurred in the East Gallery, which houses the Dr. Norman Solhkhah Family Assyrian Empire Gallery, the Henrietta Herbolsheimer, M.D. Syro-Anatolian Gallery, and the Haas and Schwartz Megiddo Gallery. Specifically, these galleries were painted new colors that accord well with the stone walls, terrazzo floors, and painted ceilings of our 1931 gallery spaces.

Additional work carried out in the Syro-Anatolian Gallery was completed in anticipation of the 10th International Congress of Hittitology hosted by the OI in late August. Working with a design team, we established in that gallery certain standard features that will be implemented throughout the Museum over the course of the GEP. For example, we developed a new gallery-orientation area with standardized features (pictured below). After a brief introduction to the region, a map includes those sites mentioned in the gallery, and a timeline provides a chronological overview of the material in the gallery. Floors plans orient the visitor to both their overall location in the Museum as well as the layout of the gallery with the topic of each case.

Aspects of the Syro-Anatolian Gallery were also re-planned, including most significantly the new Tayinat monuments area (pictured right). Previously, the Tayinat monuments had been distributed across four different display areas in two different galleries, and it was difficult for the general visitor to understand these monuments as a single group originating from a single site. We joined up the two largest Tayinat display areas in order to create one large platform, to which we moved all the monuments. This area now has a strong visual impact and is immediately comprehensible as a unified assemblage. With the new arrangement, the visitor is able to explore the chronological sequence of the monuments, and archaeological context is reinforced on the label rails with a “sculpture in context” graphic indicating the findspots at Tell Tayinat. It has often been overlooked that we have four major monument(s) areas in the galleries. Those of Khorsabad, Tutankhamun, and Persepolis usually come to mind, but Tayinat now takes a place among that group, too.



New gallery-orientation area with standardized features

Another benefit of consolidating the Tayinat monuments into one single display area is that we were able to create some additional space in the gallery. We used that space to highlight the OI in Turkey today (see p. 24, top photo). The subject is related to our “OI Excavates” series of panels that you will begin to see throughout the galleries as part of the GEP. These panels highlight the OI’s role in archaeological fieldwork; we have corresponding “OI Dictionaries” panels that likewise highlight our important dictionary projects. These features aimed at the general visitor are meant to underscore our institutional accomplishments, reinforcing both the provenance of our collections as well as their vitality as the focus of ongoing research. More specifically, the area devoted to the OI in Turkey today allowed us to exhibit the 2013 cast of the Katumuwa stela — the original was excavated by the OI in 2008 — as part of our permanent display along with a portion of the 2014 video “Remembering Katumuwa” produced for the special exhibition *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East*.



The Tayinat monuments area in the Syro-Anatolian gallery; before and after



Highlights of the OI in Turkey today, a new display made possible by the additional space created after consolidating the Tayinat monuments

The re-organization of existing displays has also been a focus of our work. The display cases in the Syro-Anatolian Gallery devoted to Alişar Höyük, the Amuq sequence, and writing were re-installed over the summer. When people tell us how much they like the new display cases, we take this as a compliment because the new cases have not yet arrived! While we have indeed ordered new cases, other cases including the large existing Guenschel cases displaying Alişar and Amuq as well as the smaller writing display are not being replaced.

The new installation in the Amuq-sequence display case can serve to illustrate some of the design features that will become common to many display cases throughout the Museum: raising the display deck in order to create a large label rail, an introduction panel set off with a black frame, and a timeline along the upper edge of the case (see right, middle and bottom photos). In addition, we used line drawings to key each ceramic to its label. Not only does this have a practical function, but it creates another layer of archaeological information.

In the Amuq case, we separated out ceramics in order to articulate the Amuq sequence. The far right side of the case contains other items, including cylinder seals. In general, the

Syro-Anatolian Gallery is arranged thematically. Other cases in the gallery are devoted to prestige objects, the human figure, writing, and metallurgy, respectively. One issue with the previous Amuq sequence display is that it comprised ceramics and other material culture that didn't. The result created a false impression because it appeared as if the Amuq Valley had produced no evidence, for example, of metalworking. By articulating a specific focus on ceramics, this false impression is eliminated.

These are just some of the changes that are occurring throughout the Museum, and there is still much work to do for the GEP in anticipation of the 2019 OI centennial. The entire Museum staff worked hard to realize the changes thus far, each contributing their expertise to the project. This work would not be possible without a team, including our outside team of Liz Kidera, Lori Walsh, and Franck Mercurio. And, above all, we thank "Gilgamesh" — our anonymous donor who has made possible all the exciting changes you will continue to see throughout the Museum over the next two years.

— *Jean M. Evans* is Chief Curator and Deputy Director of the Oriental Institute Museum



Display case in the Syro-Anatolian Gallery devoted to the Amuq sequence; before and after re-installation

VOLUNTEER SPOTLIGHT

ERIC AUPPERLE

by Shirlee Hoffman

Shirlee, Oriental Institute volunteer, sits down to interview volunteer Eric Aupperle.

1. How did you become interested in volunteering at the Oriental Institute? How long have you been a volunteer?

I'm now onto my third year of volunteering for the Oriental Institute. As an aspiring Assyriologist, I thought volunteering at the OI would be a fun and logical choice of activity.

2. Did you have any interests or training in the ancient Near East?

Definitely! I'm currently a third year undergraduate Near Eastern Languages and Civilizations major at the University of Chicago, and I have wanted to be an Assyriologist ever since I stumbled across the works of Kramer and Jacobsen (*History Begins at Sumer*, *The Harps that Once*, etc.) in middle school. I'm currently studying Sumerian, Akkadian, and Elamite. I have a wide range of research interests, but so far I've tended to focus on economic documents, particularly from the Ur III period (ca. 2112–2004 BC). I have been transliterating Ur III administrative texts for the Cuneiform Digital Library Initiative (CDLI) since my junior year of high school.

3. What have you done at the OI since you became a volunteer? What do you do now?

I volunteer at the Research Archives, the Oriental Institute's library. Most of my volunteer work there has involved the Integrated Database Project (IDB), the OI's initiative to provide public and scholarly access to its museum and library collections. Over the past two years, I've helped expand and improve the IDB by editing Electronic Museum (Emu) records, updating online artifact descriptions and photographs, scanning catalog cards and excavation reports, cleaning up PDFs with Photoshop, and double checking CAMEL photograph entries, to name a few. More recently, I also worked to expand and edit the object records on the Oriental Institute's Google Arts & Culture page. I also regularly scan books and archaeological reports for professors and perform more ordinary library-related work.



4. What do you particularly like about being a volunteer?

I really enjoy the “behind-the-scenes” feeling of handling physical records from the OI's excavations. However, the highlight of volunteering for me is being able to participate in and contribute to the IDB Project. When I was a middle schooler with a budding interest in Near Eastern studies, I benefited immensely from online digital-humanities projects like the CDLI and the Electronic Text Corpus of Sumerian Literature (ETCSL). Being able to get instant access to actual texts helped fuel my enduring interest in the ancient Near East. What the CDLI and ETCSL have done for primary texts, the IDB Project is now doing for artifacts and secondary literature. In an era where so much information is consumed online, I find it deeply concerning how much online content related to the ancient world is produced by (at best) misguided amateurs. Providing and expanding public access to professional scholarly resources through online archival projects has never been more important than it is today, which is why I am glad to participate in the OI's Integrated Database Project.

5. What has surprised you?

The sheer scale of the OI's collections came as a surprise to me, even though I was expecting to be impressed. During my first year of volunteering, I spent months scanning thousands of catalog cards for museum objects and updating each object's EMu record. Another year, I created hundreds of EMu records for photographic negatives from the OI's Persepolis expedition in the 1930s. More recently, I checked over the records of thousands of CAMEL photos in the IDB. Performing these and many similar tasks really gives one a sense of the hard work and ambition that have gone into our reconstructions of the distant past.

6. What would you say to someone who is thinking of volunteering at the OI?

If you're at all interested in the Near East, I would highly recommend it! There are several different volunteer programs, for all skillsets and levels of commitment. If I weren't so busy as a full-time undergraduate, I'd love to try docenting for the OI as well!

Explore becoming a volunteer at uchicago.edu/volunteer.

PROGRAMS & EVENTS WINTER 2018



ADULT PROGRAMS

LECTURES

The Oriental Institute Lecture Series is a unique opportunity to learn about the ancient Near East from world-renowned scholars. Lectures are free and open to the public thanks to the generous support of Oriental Institute members. Visit us online at oi.uchicago.edu/programs for full descriptions. All lectures are held in Breasted Hall at the Oriental Institute.

Register at oimembersevents.eventbrite.com

Kites, Tombs, and Houses in the “Land of Conjecture”: New Discoveries in the Black Desert, Jordan

Wednesday, January 10

Yorke Rowan, senior research associate and director of the Oriental Institute Galilee Prehistory Project

The Other Book of the Dead

Wednesday, February 7

David P. Silverman, Eckley B. Coxe Jr. Professor of Egyptology, Department of Near Eastern Languages and Civilizations, University of Pennsylvania; curator in charge of the Egyptian Collection, Penn Museum of Archaeology and Anthropology

Debts, Crime, and Prison: Daily Life in Babylonia circa 1200 BC

Wednesday, March 7

Susanne Paulus, Assistant Professor of Assyriology, Oriental Institute, University of Chicago

14th ANNUAL POST-DOCTORAL SEMINAR

Outward Appearance vs. Inward Significance: Addressing Identities through Attire in the Ancient World

March 1–2, 2018

Aleksandra Hallmann, Oriental Institute Postdoctoral Fellow and Egyptologist

ADULT PROGRAMS meet at the Oriental Institute unless otherwise noted.

REGISTER To register, visit oi.uchicago.edu/register For assistance or more information, email oi-education@uchicago.edu.

Register for these lectures at oimembersevents.eventbrite.com

EXHIBITIONS

The Book of the Dead: Becoming God in Ancient Egypt

October 3, 2017–March 31, 2018

In the Special Exhibit Gallery

The ancient Egyptian Book of the Dead is a series of magical spells that promised to transform any living person into an immortal divinity in the afterlife. This exhibit of more than fifty objects explores what the Book of the Dead was, what it was believed to do, how it worked, how it was made, and what happened to it. The show features two spectacular Books of the Dead — one 41 ft long — which are shown in their entirety for the first time in nearly a century. A re-creation of a burial with a rarely exhibited mummy shows how so many objects inscribed with the Book of the Dead literally surrounded the deceased, some spells being written on linen bandages, others on amulets that were placed on the mummy, yet others on bricks that were embedded in the walls of the burial chamber. The exhibit presents the newest research on the Book of the Dead, what it meant to the ancient Egyptians, and how through text and elaborate imagery Egyptians sought to live forever as gods. A fully illustrated catalog edited by exhibit curator Foy Scalf, PhD, accompanies the show.

The First 100 Years: Anatolian Studies at Chicago

Ongoing

On the lower level of the Oriental Institute

The Oriental Institute is one of the world's main centers of Hittitology (the study of the ancient languages and cultures of Turkey). This exhibit looks at Chicago's contribution to the field, including the early years of Hittitology, the careers of faculty members Hans G. Güterbock and Harry Hoffner, the creation and progress of *The Chicago Hittite Dictionary*, and the Oriental Institute's expeditions to Turkey.

ADULT PROGRAMS

GALLERY TALKS

Communicating with the Beyond in Ancient Egypt

Thursday, January 4, 12:15-1pm

Free

Registration not required

Join Emily Teeter, Egyptologist and research associate of the Oriental Institute, as she explores the many ways that people in ancient Egypt communicated with the gods and with their deceased relatives and friends. This talk highlights objects in the gallery that document the astounding ease with which people communicated with the beyond and addresses the social impact of that communication.

Ancient Egyptian Book of the Dead

Thursday, February 1, 12:15-1pm

Free

Registration not required

Join the head of the Research Archives, Foy Scalf, PhD, for a discussion about the ancient Egyptian Book of the Dead in the special exhibit Book of the Dead: Becoming God in Ancient Egypt. His talk focuses on how the ancient Egyptians used magical texts to join the company of the gods. The talk is highlighted by two Book of the Dead papyri on display in their entirety — each over 30 ft in length.

Mesopotamian Temple Statues and Sacred Gifts

Thursday, March 1, 12:15-1pm

Free

Registration not required

Join the chief curator of the Oriental Institute Museum, Jean Evans, for a discussion about the Mesopotamian sacred gifts that were given to the gods by human donors. Sacred gifting practices were related to the operations of the temple. Individuals participated in sacred gifting practices in order to circumvent their restricted access to the temple and to establish their presence therein. Statues, containers, mace heads, door plaques, and seals are all material categories of sacred gifting practice. Sacred gifts became part of the temple inventory and ultimately were joined in perpetuity with the physical structure of the temple through various depositional practices. The archaeological evidence for sacred gifting practices is most abundant in the Early Dynastic period of the third millennium BC, and the largest single category of surviving sacred gifts is sculpture.

COURSES

Intensive Sahidic Coptic (16 weeks)

Online: January 8–April 30, 2018

Onsite: January 11–April 26, 2018,

Thursdays, 6–9pm

Oriental Institute Room 210

General \$495, Members \$425, University of Chicago Students (UChicago Arts Pass) \$125

Registration required by December 28, 2017

This course provides a complete introduction to the fundamentals of the Sahidic dialect of Coptic, the phase of the ancient Egyptian language written with the Greek alphabet and in use from ca. AD 200–1100, equivalent to one full semester in a university program. During each three-hour on-site session, we cover two short lessons from the grammar book. We focus on grammatical analysis, discussion of exercises, and readings from literary texts, including the Coptic bible (Old and New Testaments), the Sayings of the Fathers, the Gospel of Thomas, the martyrdoms of famous saints, and many others.

Due to our limited meeting time, preparation outside of the classroom is essential. Students should plan to spend at least 8–10 hours per week studying vocabulary and grammar, and preparing the exercises. No prerequisites are required. No knowledge of earlier phases of Egyptian or Greek is required; however, any such knowledge is helpful and allows for a deeper engagement with the material. Students should be aware that this is a college-level course that goes far beyond the basics and requires the frequent use of grammatical terminology. By the end of the course, students will have completed a full introductory course in Sahidic Coptic that prepares them to independently read Coptic literature.

This course is a hybrid course and has simultaneous online and on-site sections. Local students have the opportunity to attend the on-site course (and have access to all the online materials), while non-local students can take the course entirely online. The weekly on-site session is recorded and uploaded for next day viewing through the online course. Online course materials include discussion forums, supplemental videos, additional readings, links to online content, bibliography, and supplementary material to help engage the students in the study of Coptic language, history, and culture.

Instructor: *Foy Scalf, PhD, Head of the Research Archives, Oriental Institute*

**MEMBERS
SAVE 20%
ON CLASSES!**

ADULT PROGRAMS

COURSES *(cont)*

Ancient Egyptian Crimes, Lawsuits, and Trials (4 weeks)

Saturdays, January 13–February 3, 10am–12pm

Oriental Institute Room 210

General \$196, Members \$157, University of Chicago Students (UChicago Arts Pass) \$49

Registration required by December 30, 2017

Ancient Egyptian systems of justice seem to have distinguished between crimes and civil disputes. Officials could conduct criminal investigations on their own initiative, or in response to petitions from private individuals. Private individuals could also petition officials or gods to adjudicate civil disputes, and officials could decide the cases themselves or send them to trial before a court. This course uses translations of ancient Egyptian records of criminal investigations, petitions, and civil trials to examine how ancient Egyptian systems of justice operated. Ancient Egyptian attitudes toward these systems are also studied through literary depictions of criminal investigations. The course can be taken in person or online.

Instructor: *Brian Muhs, PhD, Associate Professor of Egyptology, Oriental Institute*

East Meets West: Arts of the Silk Road in Central Asia (4 weeks)

Saturdays, February 10–March 3, 10am–12pm

Oriental Institute Room 210

General \$196, Members \$157, University of Chicago Students (UChicago Arts Pass) \$49

Registration required by February 3, 2018

The Silk Road(s) is a complex series of networks that connected China with the Middle East and Europe, and this class examines the art of the Silk Road in Central Asia. Reflecting a combination of Eastern and Western art, it will look how the art played an important role in shaping the identities of the different populations (Persians, Greeks, Chinese, Indians, Turks, Arabs, and Mongols) and religions (Buddhism, Christianity, Judaism, and Zoroastrianism) that lived and interacted there. The course highlights the cultural diversity of the art in Central Asia over time, focusing on the period between 500 BC and AD 1500. It is in this period that the region fell under the sway of several great empires, reflected in the impressive monuments and material culture they left behind. From the Oxus Treasure in Tajikistan to the impressive Islamic tombs and mosques of Samarkand, explore the art of this fascinating region. This course can be attended either in person or online.

Instructor: *Tasha Vorderstrasse, PhD, University and Continuing Education Program Manager and Research Associate, Oriental Institute*

WORKSHOP

Sandal Making 101 — Ancient Style Workshop (3 weeks)

In collaboration with the Chicago School for Shoemaking & Leather Arts

Saturday, March 10, 10:30–11:30am and

Saturdays, March 17–24, 9am–1pm

General \$383, Members \$363, University of Chicago Students (UChicago Arts Pass) \$309

(pricing includes materials)

Registration required by March 3, 2018

This three-session class introduces you to ancient Egyptian sandals including the opportunity to make your own pair! In the first session, Egyptologist Emily Teeter discusses styles of sandals and their etiquette, followed by a gallery tour of real examples. The next two sessions are “hands-on” with Sara McIntosh of the Chicago School for Shoemaking & Leather Arts who guides you in making ancient-inspired sandal styles. You start by tracing your feet and making the pattern for your footwear, then customizing them with an array of leather colors, dye, paints, and hardware. You can wear your sandals home after the workshop! Supplies and tools are provided. First session meets at the Oriental Institute (1155 E. 58th St., Chicago, IL 60637), and second and third sessions meet at Chicago School for Shoemaking & Leather Arts (3717 N. Ravenswood Ave #113, Chicago, IL 60613).

Instructors: *Emily Teeter, PhD, Egyptologist and Oriental Institute Research Associate, and Sara McIntosh of the Chicago School for Shoemaking & Leather Arts*

EXCURSION

Naperville Cemetery Walk

March 17 & 31, 2–3pm

Free

Registration required

Do you know that you can visit Egyptian Revival buildings and landmarks right here in Chicago’s suburbs? Join Egyptologist Foy Scalf for a one-hour walk at Naperville Cemetery to explore obelisks, mausolea, and even an Egyptian temple, as well as other Egyptian-style grave markers. The group meets in front of the office of the Naperville Cemetery (705 S Washington St, Naperville, IL 60540).

FAMILY & YOUTH PROGRAMS

FREE PROGRAMS

What's Up, King Tut? | AGES 5-12

Saturday, January 20,
1-3pm

Free
Registration recommended

King Tut wasn't the only boy king? Find out the real story of what makes King Tutankhamun famous, find his artifacts in our gallery and decipher the hieroglyphs on his 17-ft-tall statue.



Nowruz Celebration | AGES 5-ADULT

Saturday, March 10, 1-4pm
Free
Registration recommended

Celebrate the delight of the coming Persian New Year — Nowruz! Color eggs, visit a Haft-Seen table, hunt the galleries, and take your New Year photo!

FREE!

FAMILY PROGRAMS meet at the Oriental Institute unless otherwise noted. Children under 13 must be accompanied by an adult.

REGISTER To register, visit oi.uchicago.edu/register
For assistance or more information, email oi-education@uchicago.edu

WORKSHOPS

Junior Archaeologists | AGES 5-12

Saturday, January 6, 1-3pm

General \$14, members \$10 (1 child + 1 adult); \$7/\$5 each additional registrant.

Registration required. Adults must register and attend with child.

Let loose your inner Indiana Jones! Children and parents dig into our simulated excavation while learning about the real science of archaeology at the Oriental Institute's Kipper Family Archaeology Discovery Center. This program includes an interactive guided tour of the galleries. Fun patches available on-site.

Ancient Animals | AGES 5-12

Saturday, February 3, 1-3pm

General \$14, members \$10 (1 child + 1 adult); \$7/\$5 each additional registrant.

Registration required. Adults must register and attend with child.

Ferocious lions, giant snakes, and magical birds await you! Meet the fantastic and everyday creatures that populated the lives and imaginations of ancient people. Get up close with real ancient animal bones and discover how zooarchaeologists use them to study the ancient world. Hear the Egyptian epic of a sailor shipwrecked on a mysterious island, search our galleries for animal images and sculptures, and craft your very own Neo-Babylonian lion to take home.

All Bones About It | AGES 5-12

Saturday, February 24, 1-3pm

General \$14, members \$10 (1 child + 1 adult); \$7/\$5 each additional registrant.

Registration required. Adults must register and attend with child.

Think skeletons are just for Halloween? The bones inside you would disagree: you use your skeleton every day! What's more, written on your own bones is the story of the physical activities you take part in and the food you eat. Explore how this knowledge helps archaeologists learn about the lives of ancient people while also learning how to help your own bones tell the great story of healthy living. We'll give you a kid's crash course in bioarchaeology while you get hands-on.

BRINGING THE PAST TO LIGHT

THE ORIENTAL INSTITUTE 2017 GALA

by Kiran Webster



The 2017 Oriental Institute gala, *Bringing the Past to Light*, was held on May 18, 2017, at the Four Seasons Hotel Ballroom in Chicago. While enjoying cocktails and conversation in a suq-inspired lounge, guests bid on specially curated treasures, including an antique drafting table once used by museum staff, and a steamer trunk used by James Henry Breasted, Robert Braidwood, and Nelson Rockefeller.

As the doors opened to the ballroom, guests entered through domes of crimson into a softly lit ballroom. Director Gil Stein presented the James Henry Breasted Medallion, the Oriental Institute's highest honor, to Lewis and Misty Gruber for their leadership and volunteer service as Visiting Committee Members and for their outstanding support of the Oriental Institute and our mission. Following the presentation, guests were captivated by a modern-dance rendition of the Arabian Dance from *The Nutcracker*, performed by Luis Vazquez and Abby Ellison.

Following the performance, guests bid on live-auction items, which included pedestal cases original to the founding of the museum, and a getaway to London with private tours of the British Museum led by renowned scholar Irving Finkel.

The evening concluded in the lounge, where guests dined, danced, and imbibed until late in the evening. We would like to thank all of our guests of and contributors to this fundraising event, which generated \$95,000 toward the Oriental Institute's Gallery Enhancements Project. We look forward to celebrating the completion of this project and our Centennial in 2019.

A special thank you goes to our Gala Advisory Committee: Andrea Dudek, Jill Carlotta Maher, Harvey Plotnick, Crennan Ray, and Rebecca Stein.

Top: Deborah and Philip Halpern

Middle: Misty and Lewis Gruber accepting Breasted Medallions

Bottom: 1997 Breasted Medallion Recipient Carlotta Maher and 2015 Breasted Medallion recipient Thomas C. Heagy

(all Gala photos: John Zich)

Top: Former Director of the Oriental Institute Gil J. Stein welcoming guests to the Oriental Institute 2017 Gala

Middle: Luis Vazquez and Abby Ellison perform a rendition of the Arabian Dance from the Nutcracker

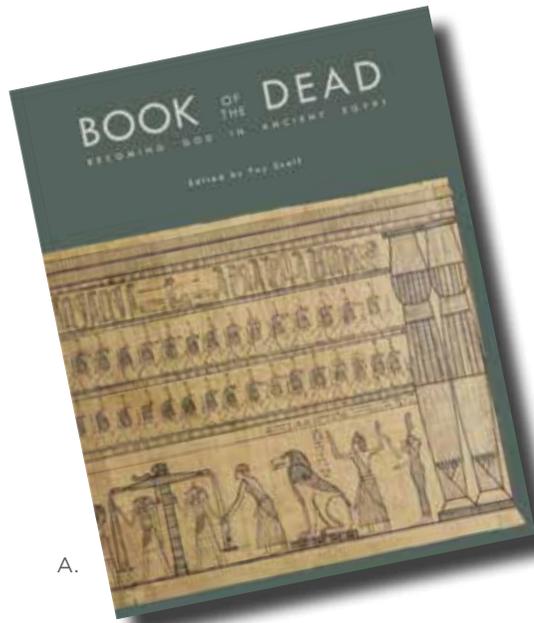
Bottom: Hotel staff place the finishing touches on the Ballroom at the Four Seasons Hotel

(all Gala photos: John Zich)



IN STORE THE SUQ

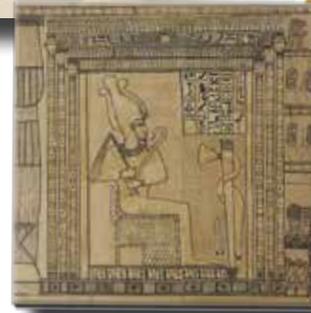
BOOK OF THE DEAD SPECIAL ITEMS



A.



B.



C.



D.



E.



F.



A. EXHIBITION CATALOG	\$34.95
B. MUG	\$11.50
C. MAGNET, 3 x 3"	\$3.45
D. BOOKMARKS, SET OF 4	\$5.00
E. THOTH TEMPORARY TATTOO	\$1.00
F. T SHIRT	\$22.00, XXL \$26.00

SUQ HOURS

MON: CLOSED
 SUN-TUE, THU-SAT: 10am-5pm
 WED: 10am-8pm

FROM THE FIELD

The Oriental Institute has sponsored archaeological and survey expeditions in nearly every country of the Middle East. There are projects currently active in Egypt, Turkey, Israel, and the West Bank. These completed and ongoing excavations have defined the basic chronologies for many ancient Near Eastern civilizations and made fundamental contributions to our understanding of basic questions in ancient human societies, ranging from the study of ancient urbanism to the origins of food production and sedentary village life in the Neolithic period. Follow the upcoming projects through their websites. If you're interested in supporting the Oriental Institute's archaeology field projects, please contact Brittany Mullins, associate director of development, at bfmullins@uchicago.edu or 773.702.5062.

KABUL, AFGHANISTAN

Oriental Institute-National Museum of Afghanistan Partnership and Cultural Heritage Protection Work

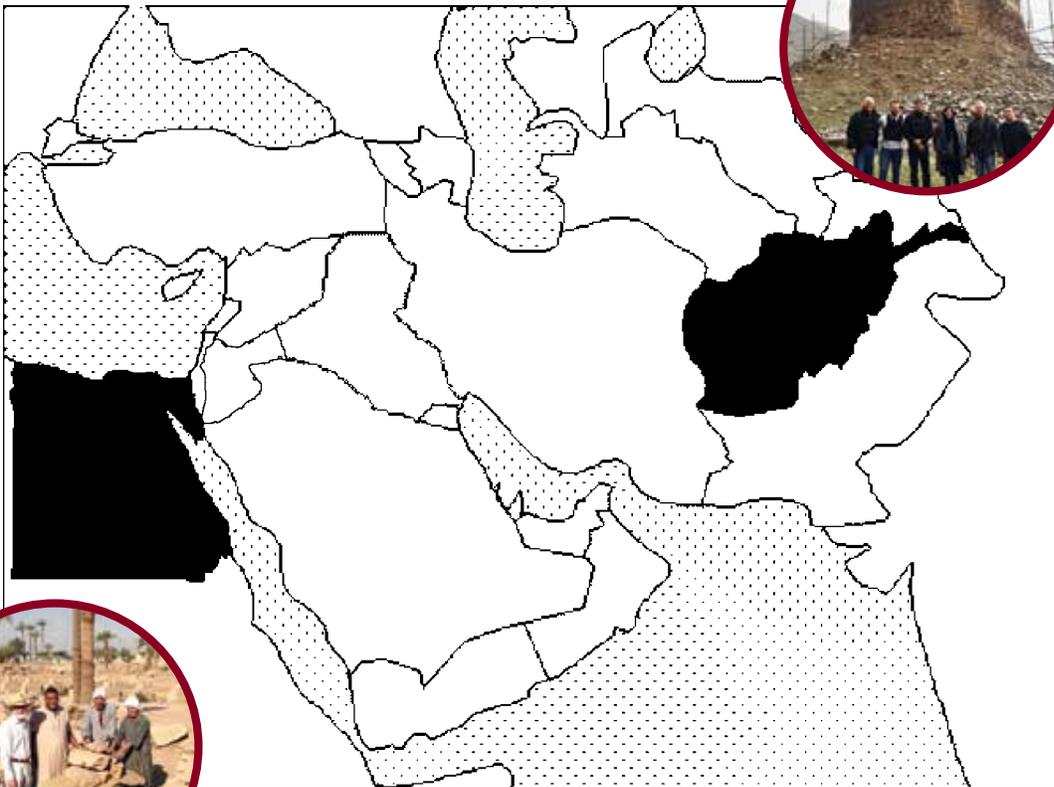
Ongoing

Director: Gil Stein

Onsite Director:

Alejandro Gallego

oi/research/projects/afghanistan.html



LUXOR, EGYPT

Epigraphic Survey

October 15, 2017-April 15, 2018

Director: Ray Johnson

oi/research/projects/epi



THE
ORIENTAL
INSTITUTE

The University of Chicago
1155 East 58th Street
Chicago, Illinois 60637
oi.uchicago.edu

UCHICAGOArts

INFORMATION

MEMBERSHIP

YOUR PARTNERSHIP MATTERS!

The Oriental Institute depends upon members of all levels to support the learning and enrichment programs that make our Institute an important — and free — international resource.

As a member, you'll find many unique ways to get closer to the ancient Near East — including free admission to the Museum and Research Archives, invitations to special events, discounts on programs and tours, and discounts at the Institute gift shop.

\$50 ANNUAL / \$40 SENIOR (65+) INDIVIDUAL
\$75 ANNUAL / \$65 SENIOR (65+) FAMILY

HOW TO JOIN OR RENEW

ONLINE: oi.uchicago.edu/getinvolved

BY PHONE: 773.702.9513

ON SITE: at the Suq Gift Shop

GENERAL ADMISSION

FREE

ADULTS

\$10 suggested donation

CHILDREN 12 OR UNDER

\$5 suggested donation

MUSEUM & GIFT SHOP HOURS

Closed Monday

Sun-Tue, Thu-Sat: 10am-5pm

Wed: 10am-8pm

THE MUSEUM IS CLOSED

January 1

July 4

Thanksgiving Day

December 25

ACCESSIBILITY

The Museum is fully wheelchair and stroller accessible. The University Avenue west entrance is accessible by ramp and electronic doors.

PARKING

FREE parking half a block south of the Museum on University Avenue, after 4pm daily and all day on Saturday and Sunday.

GROUP VISITS

For information about group visits, please go to:

oi.uchicago.edu/museum/tours

