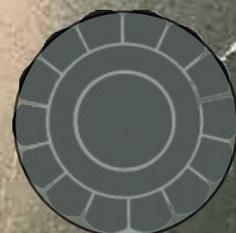


News & Notes

MEMBERS' MAGAZINE

ISSUE 250 | AUTUMN 2021



IN THIS ISSUE

Members' Lectures	4
News & Notes Celebrates 250 Issues	8
Behind the Scenes of the OI	12
Museum Galleries	14
Museum Archives	28
Research Archives	32
Pioneers of Archaeology	44
Abbas Alizadeh	
Volunteer Spotlight	47
Shirlee Hoffman	

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News & Notes is a quarterly publication of the Oriental Institute, printed exclusively as one of the privileges of membership.

Join us in uncovering the past at oi100.uchicago.edu

On the cover: OI Museum guide from 1941



MESSAGE FROM THE DIRECTOR



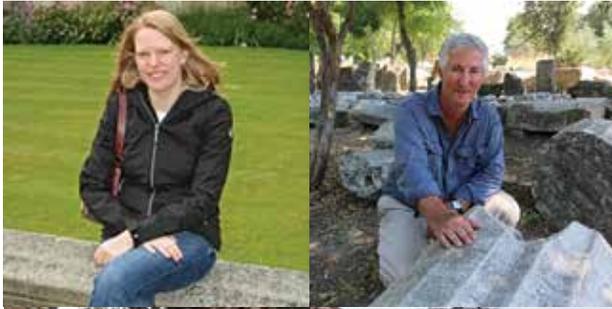
250! Two hundred and fifty; 250 roses, 250 pages—that’s a lot by any standard. If you stack up all 250 *News & Notes*, it makes a high and heavy pile. When in 1972 Tony Brinkman, OI director, Bernard Lalor, then OI membership secretary, and student Peter Daniels started *News & Notes* they probably didn’t think about the result and impact of their efforts almost exactly fifty years later, in 2021. *News & Notes* soon became, and still is, one of the most manifest links between the OI and its members, especially those members who do not live close enough for frequent visits. Their initiative has clearly stood the test of time, and after a brief digital interlude during the pandemic we’re back in print again. Given this milestone, the festive double issue of *News & Notes* before you inevitably goes back in time. You might say that’s what we

always do here at the OI, like the article on shabtis by Brian Muhs and Tasha Vorderstrasse; see also the statement from Gil Stein about the fate of our Heritage Preservation project in Afghanistan. But this time we mostly go back in our own history. The history of our galleries and collections, for example, with Kiersten Neumann and Jean Evans, or we take you behind the scenes with some striking objects you may never have seen or noticed: two monumental statues from Ptolemais in Libya, Breasted’s flag that he had with him on his 1919–1920 trip through the Middle East and that he hoped would protect him and his travel companions, or a huge paper cutter that we still used at the CHD until relatively recently. And there is Breasted’s “secret” staircase, which allowed him to enter and leave the building unseen. This issue also introduces a new series of brief biographical sketches of OI pioneers, this time a portrait of Linda and Robert Braidwood by Abbas Alizadeh and Kiersten Neumann.

As we ready ourselves for the next 250 issues let’s dedicate this one in gratitude to all those who produced them, from Tony Brinkman, Bernard Lalor, and Peter Daniels in 1972 to those who made the one you’re reading now: Becca Cain, Victor Cruz, Anne Flannery, Sue Geshwender, Shirlee Hoffman, Ali Mallett, Steve Townshend, Matthew Welton, and of course all authors who filled these pages for the past fifty years!

THEO VAN DEN HOUT
Director

2021-2022 MEMBERS' LECTURES



Available on YouTube | Language and Cultural Contact in the Third Millennium BCE: The Case of Ebla

Rebecca Hasselbach-Andee | professor of comparative Semitics, director of graduate studies, ancient fields, Univeristy of Chicago

Nov 16 (Tue) | Digging Up Armageddon: Chicago's Search for the Lost City of Solomon (1925-39)

Eric Cline | professor of classical and ancient Near Eastern studies and of anthropology; director of the GWU Capitol Archaeological Institute, George Washington University



Dec 1 | Old Europe: House, Fire, the Goddess, and Ambiguity (The Marija Gimbutas Memorial Lecture)

Ruth Tringham | professor of the graduate school, anthropology, UC Berkeley

Feb 2 | Cuneiform Inscriptions in Late Antique and Early Medieval Armenia

Felipe Rojas Silva | associate professor of archaeology and the ancient world and Egyptology and Assyriology, Brown University



Mar 2 | How Did Ancient Mesopotamians Deal with Climate Change?

Hervé Recleau | associate professor of Assyriology, director of undergraduate studies, University of Chicago

Apr 6 | Braidwood Visiting Scholar Lecture

Douglas Baird | Garstang Chair of Archaeology, University of Liverpool

May 4 | Charismatic Rulers and Spatial Voids in the Art of the Akkadian Empire, c. 2350-2150 BCE

Marlan Feldman | professor and W. H. Collins Vickers Chair in Archaeology, History of Art, Johns Hopkins University



Jun 1 | Visualizing the Pyramids: Old Digs, New Technologies

Peter der Manuelian | Barbara Bell Professor of Egyptology, Harvard University

Each of our lectures takes place on the first Wednesday of every month at 7:00pm (CST)* in Breasted Hall and streams live on the OI YouTube channel. Masks are currently required for all patrons attending a lecture in person and are required in all University of Chicago buildings until further notice. (*Our November lecture has a special date of Tuesday, Nov 16.)

For more information, and to reserve seats, visit bit.ly/oi-eventcalendar.

Click subscribe on the OI's YouTube channel for up-to-date livestream information and to watch each of these lectures at your convenience after they premiere: bit.ly/oi-youtube

Links to livestreams and ticket reservations will be posted on the OI's website and social media.



CULTURAL HERITAGE IN AFGHANISTAN

The past month has seen a wrenching tragedy overwhelm the people of Afghanistan, with the collapse of their government and capture of the capital, Kabul, by the victorious Taliban forces. As one tiny element in these momentous events, the OI ended the Afghanistan-based operations of the cultural heritage work we had been conducting for the last nine years.

In this human and cultural crisis, we have a strong commitment to our Afghan colleagues at risk, and we have been trying to help evacuate them from the country, for their safety.

Although we have ended our Afghanistan-based work, our international and Chicago-based team continues to carry out the OI's heritage preservation projects. We have developed the first-ever complete inventory of the holdings of the National Museum of Afghanistan—documenting and photographing more than one hundred forty-six thousand pieces. The existence of this digital inventory means that even if the objects themselves were to be lost or destroyed, the cultural information would still survive. Our Afghan

Heritage Mapping Partnership continues searching satellite images of Afghanistan to discover every archaeological heritage site we can. By documenting these sites, we can monitor looting and advocate for their protection. Our Hadda Sculptural Project has been able to partially reassemble 432 rare early Buddhist sculptures from the monastic center of Hadda that had been smashed in 2001 by the Taliban in the months leading up to the 9/11 attacks. Finally, our Mobile Museum project has conducted in-class high school programs in Kabul and the five largest provincial capitals across Afghanistan, teaching more than twelve thousand students about the history of civilizations in Afghanistan.

It has been a unique privilege for our team to have worked in this beautiful but troubled country. We believe that the OI's projects have made significant contributions to preserving Afghanistan's cultural heritage. That goal has never been more important or worthwhile.

Gil Stein

Professor of Near Eastern Archaeology, OI & NELC
Director of the Chicago Center for Cultural Heritage Preservation

To learn more about the OI's work in Afghanistan, visit oi100.uchicago.edu/afghanistan.

IN MEMORY



ROBERT RITNER

The OI community mourns the loss of our dear friend and colleague Robert K. Ritner Jr., Rowe Professor of Egyptology. Robert, born in Houston on May 5, 1953, to Robert Kriech Ritner and Margaret Ritner (née Shelton), died peacefully on July 25, 2021, at Northwestern Memorial Hospital in Chicago after battling illness. He is survived by his younger brother, Rick; his sister-in-law, Jody; his nieces,

Michele, Nicole, and Alyssa, cousins; and beloved dog, Sheshonq.

Robert held the Rowe Professorship of Egyptology at the Oriental Institute of the University of Chicago, where he received his PhD in 1987. He lived with a passion for his intellectual pursuits and considered himself an “Egyptophile” by the time he was in the second grade in Houston. He fueled his interests by repeated visits to the Egyptian revival architecture of Houston’s Metropolitan Theater. In high school, he was involved in theater and the debate team, skills he honed to the benefit of his future career. After using the Houston Public Library to further his knowledge of ancient Egypt, Robert followed in the footsteps of his father by studying at Rice University, where he earned his BA with honors in 1975, majoring in psychology with an “unofficial” minor in medieval studies. His unofficial minor led to Robert’s first publication in 1976 about the spread of Coptic Egyptian influence to Ireland. Robert remained a fiercely proud Texan and was a member of the Descendants of Austin’s Old 300 dedicated to the first settlers to receive land grants.

From Rice, Robert went on to study at the Oriental Institute of the University of Chicago in 1976, where he studied with Klaus Baer, Ed Wente, Janet Johnson, and George Hughes, receiving his PhD with honors in 1987. The revised version of his dissertation, published as *The Mechanics of Ancient Egyptian Magical Practice* in 1993, is one of the most influential volumes in the study of ancient Egyptian religion, magic, and culture, launching a renaissance in the field and remaining an Oriental Institute “bestseller” to this day. This book appeared while Robert served as the Marilyn M. Simpson Assistant Professor of Egyptology at Yale, from 1991 to 1996. He returned to the University of Chicago in 1996 and spent the rest of his academic career at the Oriental Institute, where he became associate professor in 2001, full professor in 2004, and Rowe Professor of Egyptology in 2019. Receiving the inaugural Rowe Professorship at the Oriental Institute centennial gala was one of the proudest moments of Robert’s career. His many books, articles, classes, and lectures have left an indelible mark on Egyptology, his colleagues, and his countless students. Many future generations will continue to be influenced by his work.

Everyone who met Robert knew that his love of Egypt infused all areas of his life, from the name of his constant companion Sheshonq to

his extensive collection of Egyptomania objects and kitsch that decorated his home and office. He was a dazzling and entertaining public speaker, lecturer, and teacher. His students remember him as rigorous, but joyous, bringing a sense of fun and excitement to the academic journey. His wonderful sense of humor was on full display each Halloween as Robert and Sheshonq arrived at class dressed as mummies or pharaohs. Robert made many devoted friends in Egypt, Turkey, and wherever his work took him. He was embedded into the very fabric of the Oriental Institute, its Egyptology program, and the greater Chicago community. It is impossible to imagine them without him. He will be sorely missed and fondly remembered by all those who knew him.

Much has been written lately about Robert Ritner and his scholarly contributions and excellence. I would like to touch here on the special relationship he had with the OI volunteers, as he was one of our greatest friends and supporters. Looking through our pictures from the last decade, Robert figures prominently because he did so much with the OI volunteers.

His office was across from the Education Office, and he was a constant fixture in the Margaret Foorman Memorial Docent Library. He would stop by at least twice a day with Sheshonq. His office was a calm sanctuary, with classical music, chilled air conditioning, and his dog lounging on the floor, surrounded by packed bookshelves and hundreds of items from his vast collection of Egyptomania kitsch.

One of his superpowers was sharing his knowledge of ancient Egypt with non-academics. He had a way of presenting complex topics in a digestible form, and people were left with a deeper understanding and desire to learn even more. Often it felt like he was sharing inside information, leaving us feeling honored to be privy to such interesting aspects of topics we thought we knew all about. Who can forget his 3+ hour discussion of Akhenaton on the ride home from a trip to Michigan?

He once did a presentation during docent training with over 160 slides that he presented in fifty minutes. Always without any notes. He jokingly referred to that lecture as “Thirty Dynasties in Thirty Minutes,” but boy was it great! He loved the potluck luncheons we had and never missed one.

He was up for anything that would engage volunteers with ancient Egypt. Over summer breaks from docent training, we watched two films from his private collection, *The Mummy* (1932) and *Land of the Pharaohs* (1955), followed by him discussing them from an Egyptology perspective. Another time he spent over six hours on a bus with about twenty-five of us when we went to the Grand Rapids Public Museum to view the reproduction of King Tut’s tomb exhibit. During that visit, he learned that a ride on the carousel was included in the admission, and he led the charge to ride the merry-go-round! Also, he joined us when Nadine Moeller took our book club to the Regenstein Library to view several volumes of Napoleon’s *Description de l’Egypte*.

He loved the volunteers, and we loved him. Farewell, dear friend. We thank you so much for all you did and the time you spent with us.

Sue Geshwender, volunteer manager



WALLY VERDOOREN

The OI community mourns the loss of our dear friend and colleague Wally Verdooren, director of Development.

It is with immense sadness that we announce that Walter H. Verdooren passed away peacefully with his family and his friends by his side on August 26, 2021, after a brief battle with cancer. Wally was forever optimistic, infectious cheerful, and a gifted communicator who could connect with virtually anyone he met. His broad smile, his passion for and dedication to the OI, and his collegiality were among the features that made it a pleasure for all of us to work with him.

Wally was born on April 16, 1961, in Holland. Wally's life was influenced by the subjects he studied and the people he met at Augustana College, where he earned a BA in history/speech communications; Yale University, where he earned an MA in religion; and the University of Illinois, where he earned an MA in English/creative writing.

A development and external relations professional for more than thirty years, Wally joined the OI and the university community as the OI's director of development in March 2018. He was part of the leadership group for the Alumni Relations and Development Humanities and the Arts team and a member of the Diversity, Equity, and Inclusion Council. In addition to spending his professional career in the nonprofit sector serving others, Wally was also actively involved in his local communities as a board member and volunteer leader in a variety of organizations offering arts, education, faith-based, and justice-related programming.

Wally had a passion for poetry, tennis, biking, and music. His positive energy was an inspiration to his colleagues. We will miss him very much. Our thoughts are with his wife, Sandy, and his family.



JUDITH A. FRANKE

In August, former OI Museum interim curator Judith A. Franke passed away in her family home in Pennsylvania. A PhD student in anthropology at the University of Chicago, former assistant curator of the OI Museum, and former assistant director of the Nippur expedition, Judith assumed the duties of interim curator of the OI Museum after the passing of Gustavus Swift in 1976. In 1979, Judith left the OI to pursue research and development of exhibits at Ocmulgee in Macon, Georgia, ultimately becoming the director of Dickson Mounds Museum in Lewiston, Illinois.

As Mac Gibson writes, "She had a major role as registrar and museum curator, both in improving the recording, tracking, and curating of objects and in the re-installation of our public exhibits. She was a gifted archaeologist, spending about nine months at Nippur in 1966 and another season in 1973, and she also worked at Hamoukar in 1999."

In 1977, Judith wrote an enthusiastic entry on the museum in the OI's Annual Report of 1976–77 (pp. 56–59), which can be accessed through this link: bit.ly/oi-franke.

Our thoughts are with Judith's family.

News & Notes

CELEBRATES 250 ISSUES

The formal establishment of the OI's quarterly member magazine, *News & Notes*, first distributed in 1973, marked a turning point in public engagement at the OI. Prior to this formalized newsletter, communications with our members took the form of mailed excavation reports and information about new projects typed out by archaeologists, either from the field or shortly after their return. According to John A. Brinkman, OI director from 1972 to 1981, these letters would “vary wildly in number—and interest—from year to year.”

Brinkman, acknowledging an overall need for improved public outreach and communication among our most dedicated base of patrons and donors, worked with four members of the Visiting Committee and with the membership secretary to devise and implement a practical strategy to revitalize the OI's twenty-three-year-old membership program. In addition to increased and targeted mailings, the group created lasting benefits, which included our first ever membership card, members' access to the OI Research Archives, and the establishment of a monthly newsletter.

The OI membership secretary, Bernard Lalor, was in charge of the general operations of this newsletter, and along with Brinkman and editor Peter Daniels (a then-PhD student in linguistics), the three created a monthly four-page, black-and-white mailing that expanded on the archaeological field reports by offering members a look into the projects and publications of the entire OI faculty and staff. In addition to regular research updates, the newsletter provided personal-interest items shared by the OI offices, notices of OI tour announcements, solicitations for docent involvement, and listings of events and publications, each item designed to foster a stronger sense of institutional inclusion and ownership within our member base.

“All very informal through the beginning issues,” said Brinkman. “The three of us wrote various pieces or solicited contributions from others. The mockup pages were sent out to a small local firm for printing. The membership office did the addressing and mailing.”

The early editions of *News & Notes* may have been less glossy and less attractive than the copy you hold in your hand, but the more informal approach and sense of intimacy contributed to a 70 percent growth in OI membership over a four-year period, paving the way for the public support that we have come to appreciate for nearly half a century.

As we celebrate the 250th issue of *News & Notes*, we invite you to take a look back at each issue in our archive, preserved online and accessible through the following link: bit.ly/oi-newsandnotes

From announcements of member trips to Leningrad and Turkey to solicitations for ride-share opportunities so that all members might enjoy behind-the-scenes museum tours—from articles on breakthrough scholarship to somber announcements of the passing of OI luminaries, the online archives of *News & Notes* provide a fascinating look at the history and growth of an institution beloved by its dedicated and passionate membership community.

We thank you for your continued support over the years, and we look forward to providing you with an outlet of exploration in the pages of *News & Notes* for next two hundred and fifty issues and beyond!

To quote a humble request printed in the summer of 1974, the last issue of the first full academic year of *News & Notes* publication: “We would appreciate your comments on the newsletter—what you liked or disliked about it, and how *News & Notes* could be improved.” We still do welcome and value your comments. Please send any suggestions to oi-membership@uchicago.edu.

Matt Welton



An early OI
archaeological
newsletter.



The Oriental Institute
No. 1: October 15, 1973

News & Notes

Issued confidentially to members and friends
Not for publication

To our members and friends:

This year we are experimenting with an expanded newsletter which will bring you not only letters from our archeologists in the field but also other news items which we hope will be of interest. Besides reporting on the Institute's research activities at home and abroad, we also plan to tell you occasionally about important new finds turning up in other excavations (or museums) and about significant new books and articles in periodicals. Staff members have also promised to provide from time to time short feature articles on such topics as "Babylonian Medicine." This new newsletter, entitled "News & Notes," will appear monthly from October through June.

In September, McGuire Gibson and his staff returned to dig at Nippur; and we hope to be receiving a report from them shortly. Helene Kantor and Pinhas Delougas (UCLA) are planning to resume excavations at Chogha Mish in December; and Robert Biggs has been discussing the possibility of mounting a joint expedition with members of the British School of Archaeology in Iraq at the site of Tell Abu Salabikh, which yielded so many important early Sumerian literary tablets in the middle 1960's.

Here at home, the Institute will miss the dedicated services of Ursula Schneider, our photographer for over thirty years, who retired on September 1. Her successor, Jean Grant, will begin work about the middle of this month. Another new face around the Oriental Institute is that of Barbara Hall, our conservationist, who comes to us from the British Museum. Miss Hall is busy at present supervising the installation of a conservation laboratory to begin systematic treatment of our many fragile antiquities which are suffering from the climatic effects of Chicago's damp weather.

On the first of October, the old Oriental Institute library quarters opened its doors to function as the new "Research Archives." The Archives boast an extensive collection of books on Egyptology, history, and archeology; and this collection is open to Institute members as well as to staff and students.

Annual membership cards are now being issued to Institute members. These cards will serve as identification for persons wishing to use the Research Archives or other Institute facilities. Your membership card is enclosed.

John A. Brinkman
Director

The Institute Building soon after it was built



LEFT: The first issues of *News & Notes* include the description "Issued confidentially to members and friends; not for publication." John A. Brinkman explained, "This notation was carried over from the old archeological field letters. Such reports often contained preliminary results of excavations, which would be revised, sometimes heavily, as the digs progressed from year to year. Neither such tentative results nor some of the informal pieces that appeared in early *News & Notes* were meant for formal citation." This note appeared until issue 131.

BELOW: A note from the first editor, upon his leaving.

To view these or any previous issue of *News & Notes*, visit bit.ly/oi-newsandnotes.



The Oriental Institute
No. 28: June, 1976

News & Notes

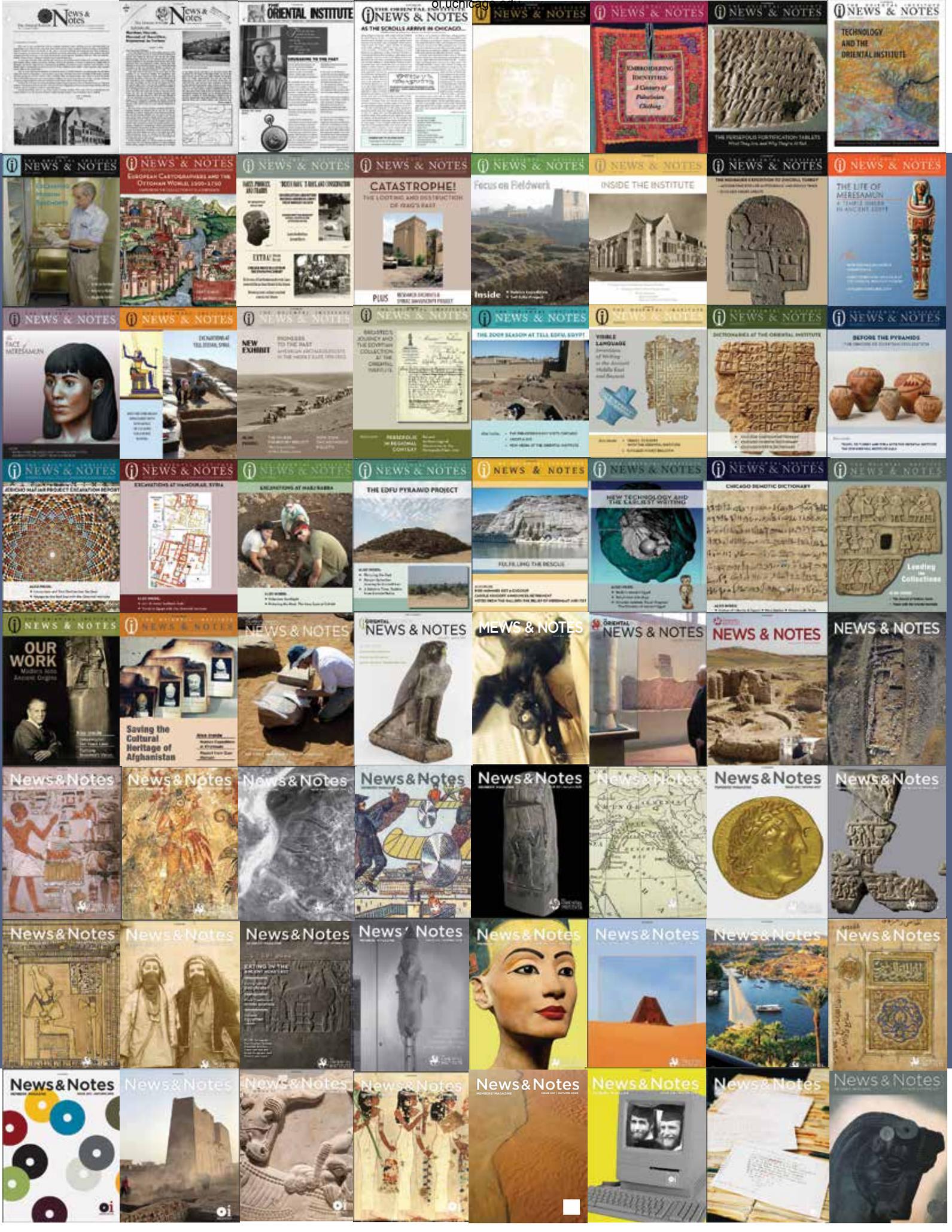
Issued confidentially to members and friends
Not for publication

VALEDICTORY

This is the last *News & Notes* for which I am editor. Over the last three years I have had the privilege of getting to know quite a few of the Oriental Institute personnel through pestering them for articles, and for that and many other reasons I am grateful to Professor Brinkman for asking me to take on the job of transforming our occasional archeological newsletters into a regular publication about all the Institute's work. I want to thank several other people as well, especially Bernie Lalor, the Membership Secretary, to whom I was immediately responsible, and with whom I frequently disagreed, for his always wise and usually heeded suggestions. Chuck Van Siclen and Ruth Marcanti were generous and helpful in providing books from the Research Archives and photographs from the Museum Archives, respectively. For most of this time Sharon Hanna, and now Ann Thorne, have set type (and accepted last-minute alterations) with great skill and great results. The printers at the University's Industrial Relations Center always do a great job. Finally, I thank all the contributors for taking time out from their research and teaching to share their discoveries and insights with the public. This is a small, but important aspect of their work: for of what use is the best of scholarship—and the more I see of scholarship the more I am convinced that what's done here is the best—if it is not made available to all who are interested?

As for me, you might still hear from me; I'm moving upstairs to the Assyrian Dictionary to assist the editors while I work on my Ph.D. dissertation and, hopefully, become a scholar myself.

—Peter T. Daniels



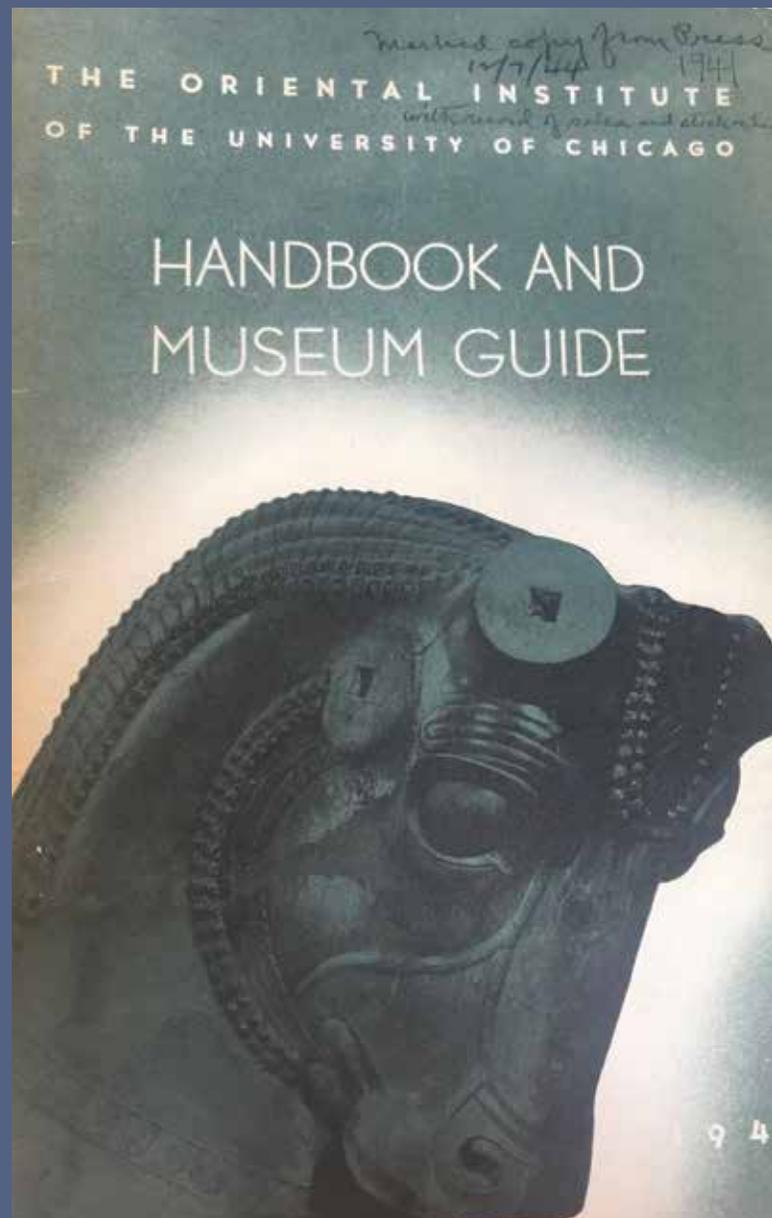
JUDGING A MAGAZINE BY ITS COVERS

Since it was first published in 1973, *News & Notes* has undergone numerous facelifts and style developments, both inside and out. The original issues were published in black and white with no decorative covers, simply a title that changed periodically with new OI logos. A notable shift happened in 2006 with the addition of a cover, and color printing, which brought the publication to life in a new way. A 2014 redesign led to the magazine you are reading today.

News & Notes black-and-white issues 1 (1973), 64 (1980), 133 (1992), 165 (2000), and color issues 190 (2006) through 250.

The cover for this issue was the cover for a 1941 museum guide that still sits on the shelves of the Publications Office.

News & Notes banners reflecting development of new logos and evolving design.



Read any of our old issues at bit.ly/oi-newsandnotes.

BEHIND THE SCENES AT THE OI

4 A REMINDER

MEMBERS' DAY

Sunday, April 21, 1974

2:00 - 4:00 P.M.

On that afternoon the Institute will have tours through the museum galleries and through the laboratories, work-rooms, and storage areas in the basement. We will also show films in Breasted Hall and have research exhibits on the second and third floors. We will provide a printed program at the registration desk on that day.

In view of the numbers involved, basement tours will have to be rapid and your cooperation will minimize lingering and delay. Friends who have previously visited these facilities may be kind enough to yield their places to others.

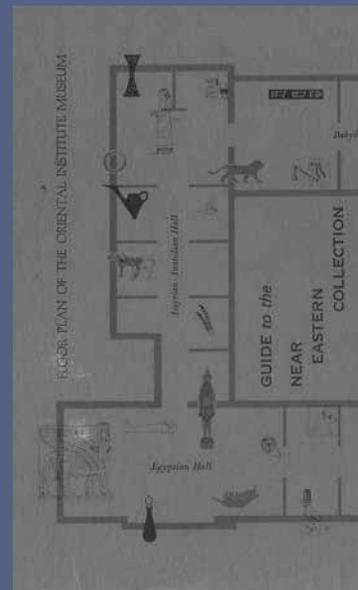
Many members who are unable to drive would appreciate a ride that afternoon. If you can offer one or are seeking a ride, please call us (753-2471). We will be glad to help riders and drivers find each other. All parking lots are open to members on the afternoon of Members' Day.



The Oriental Institute
The University of Chicago
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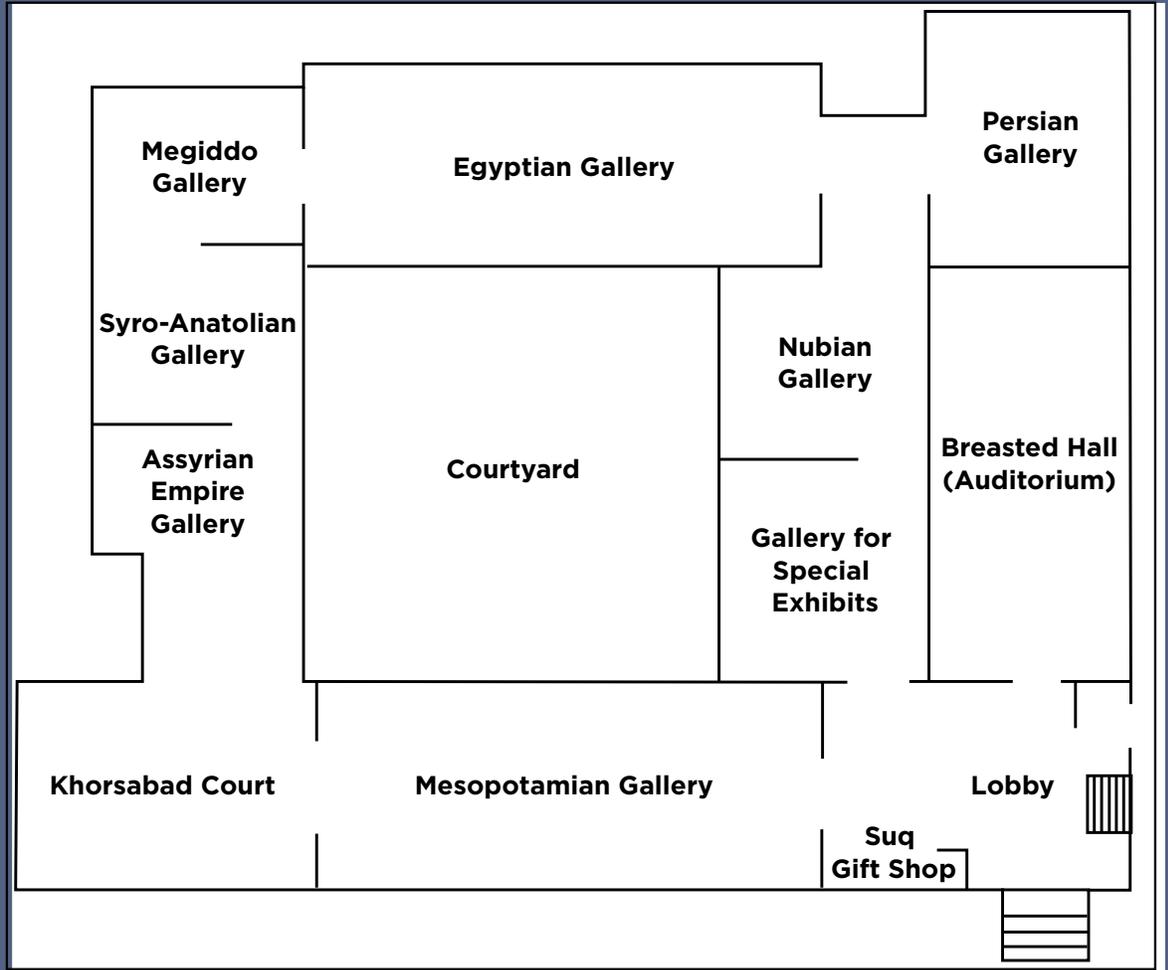
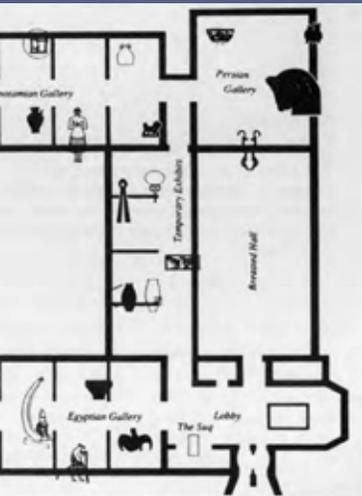
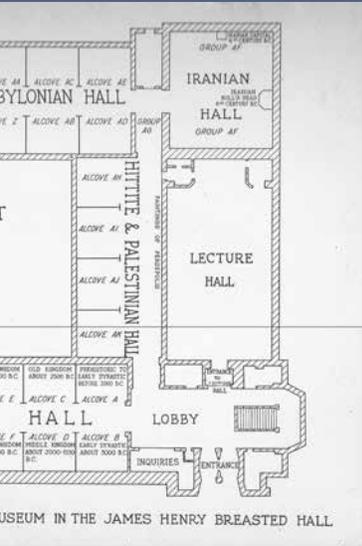
FLOOR PLAN OF THE ORIENTAL INSTITUTE MUSEUM



FLOOR PLAN OF THE ORIENTAL INSTITUTE MUSEUM

Although the COVID-19 pandemic restricts our ability to host an in-person Members' Day this year, we thought it might be fun to take you behind the scenes of the OI in these pages of *News & Notes*. We invite you to join us in the floorplans of OI Museum galleries and to explore how the displays and layouts have changed over time.

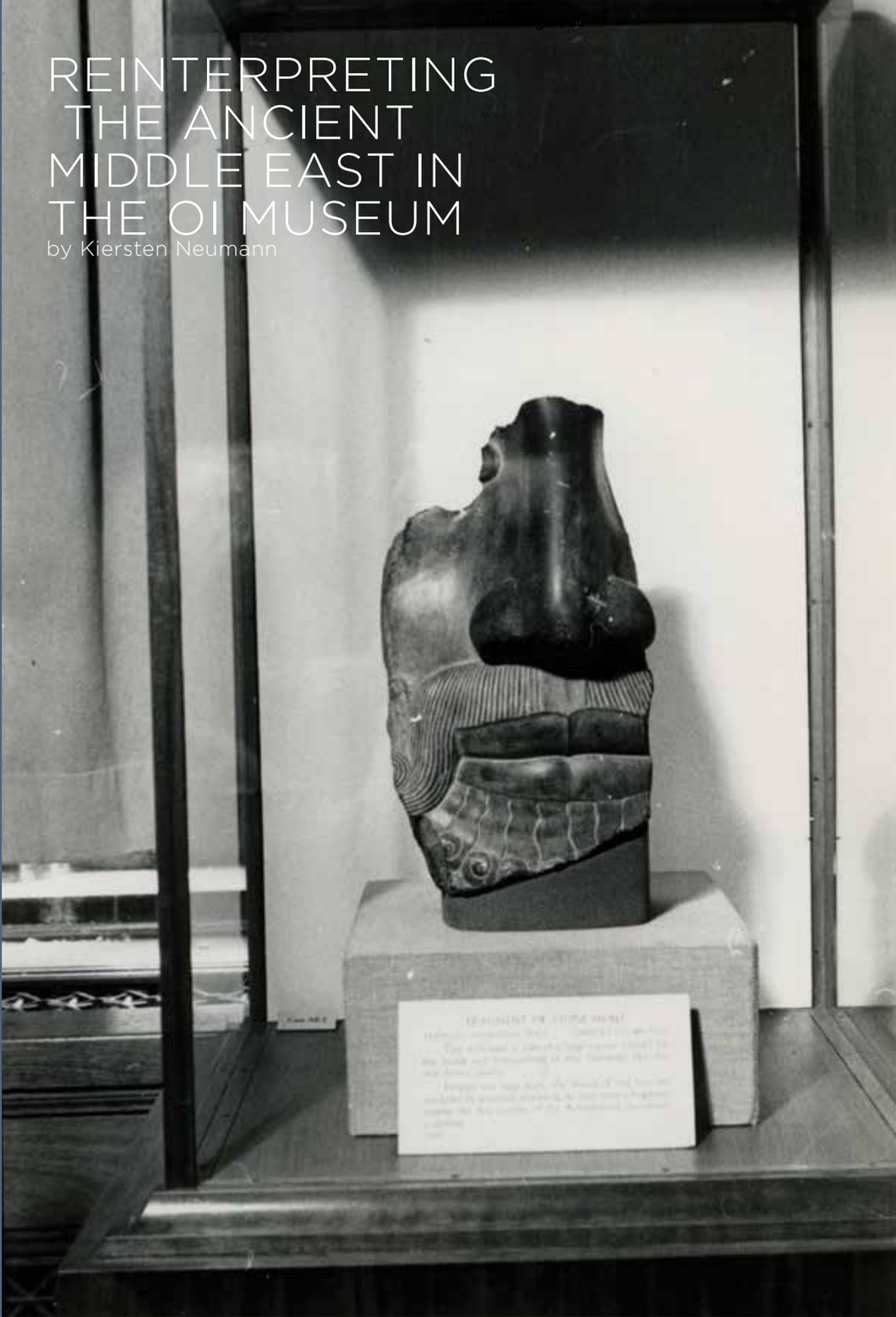
Stay with us after our visit through the galleries as we head down the halls to explore some of the lesser-known histories of the OI.



Much like *News & Notes*, the OI Museum galleries have undergone various reinstallations and renovations over the years. Top to bottom on the left are gallery plans from 1935, 1941, and before 1996; above is the museum as it is arranged today.

REINTERPRETING THE ANCIENT MIDDLE EAST IN THE OI MUSEUM

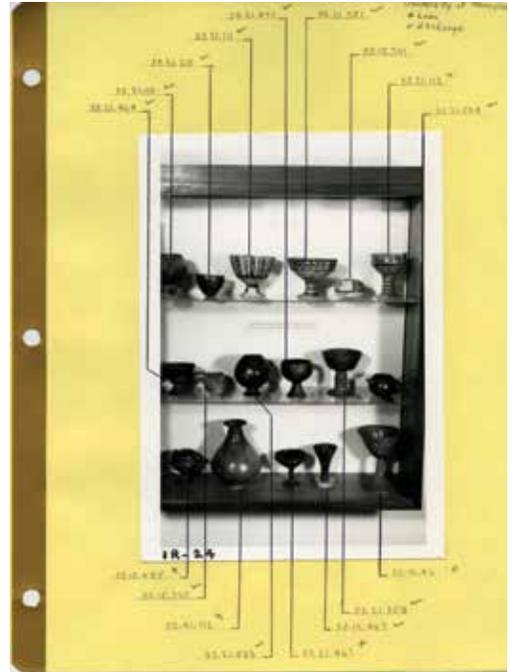
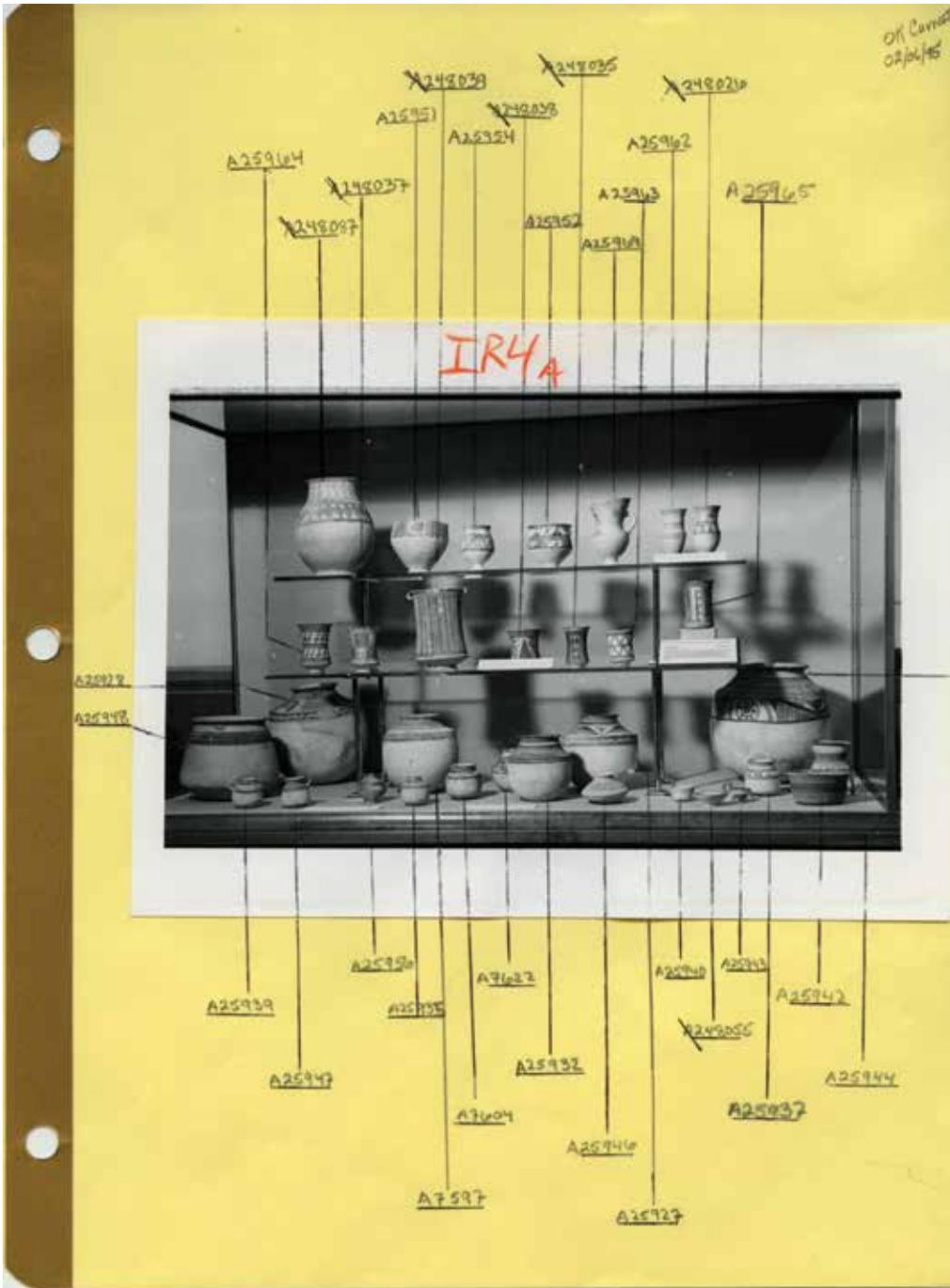
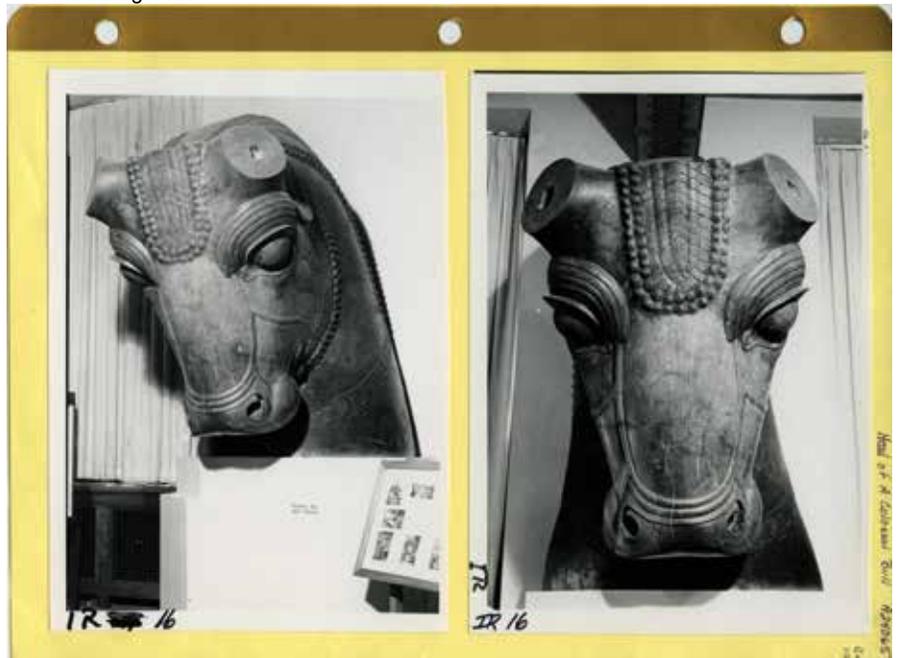
by Kiersten Neumann



Since the doors first opened in 1931, the OI Museum galleries have experienced adjustments and adaptations, from the reorganization of object displays to new graphic designs and updated display cases, as well as complete gallery renovations. Each reinstallation provides an opportunity to change the tone and narrative of the displays, with the aim of keeping the museum not only updated but also relevant, responding to shifts in the expectations of wider academic and public discourse. For our centennial, celebrated in the 2019–20 academic year, we completed a major reinstallation of our galleries. In the pages that follow is photographic documentation of past displays, annotated by museum registrars. These past displays are accompanied by photographs of the galleries as they are today, included in the top left corner of each section.

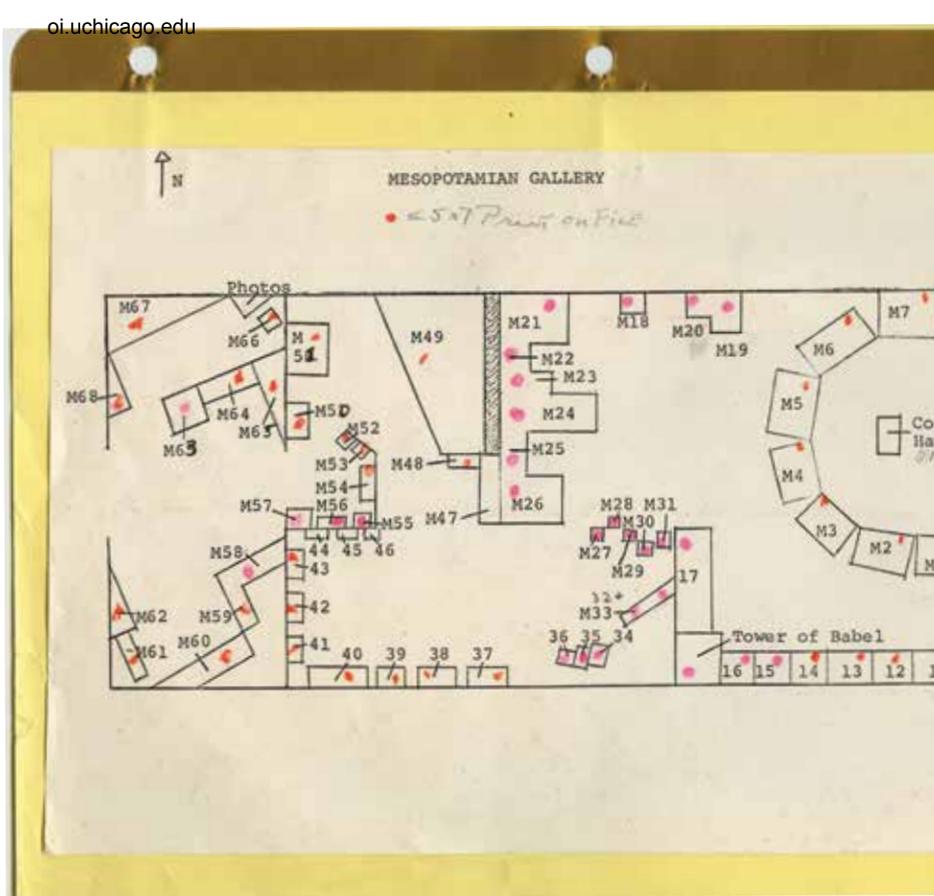


PERSIA





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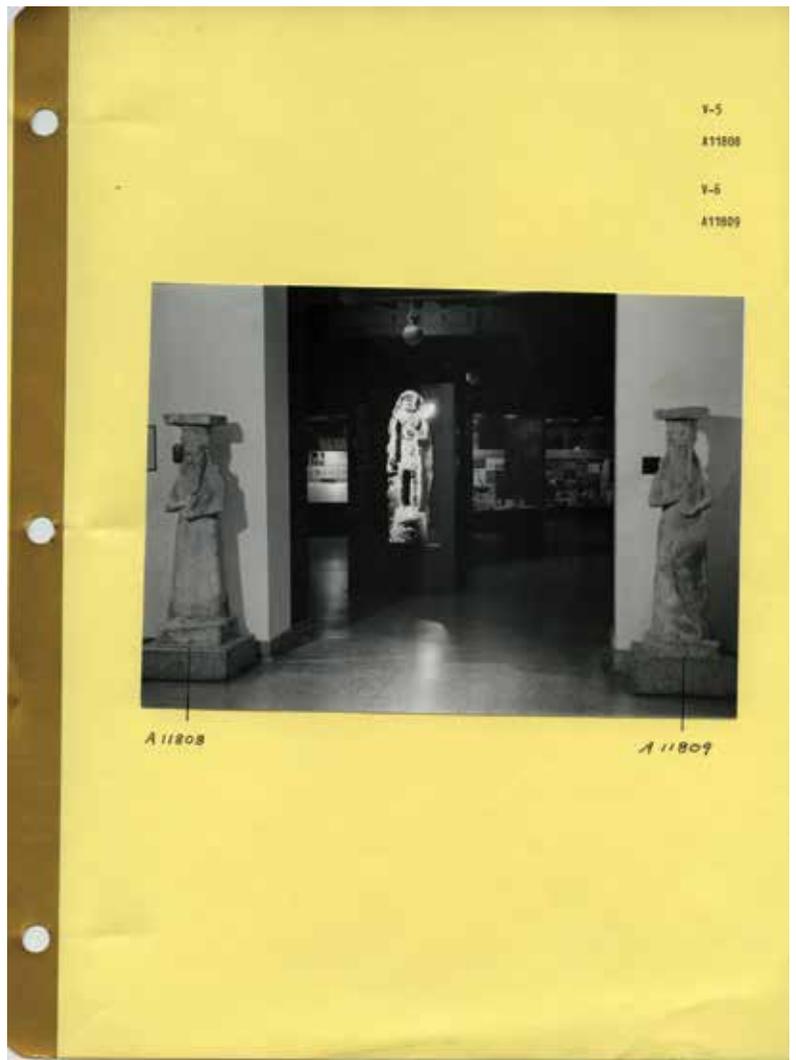
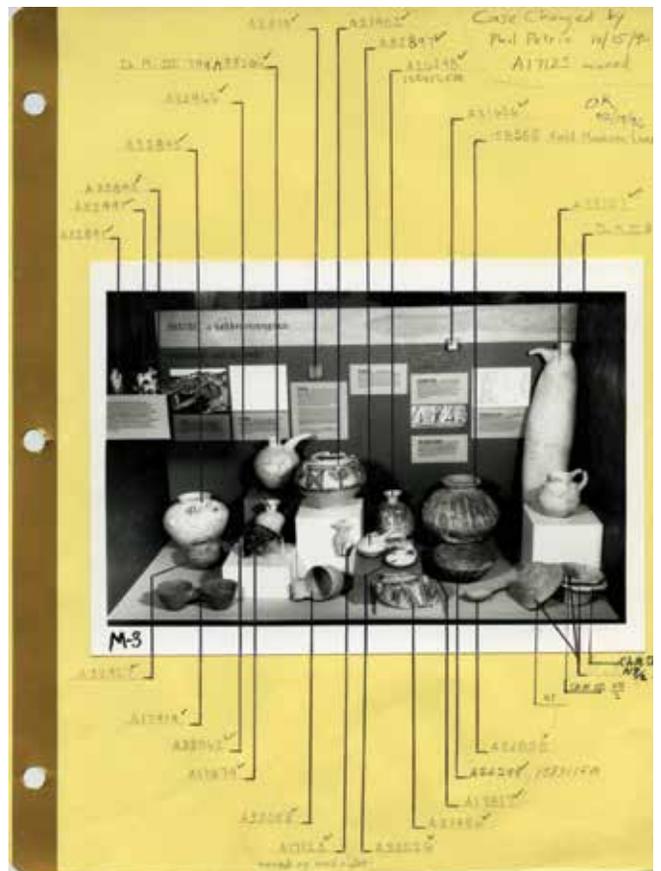
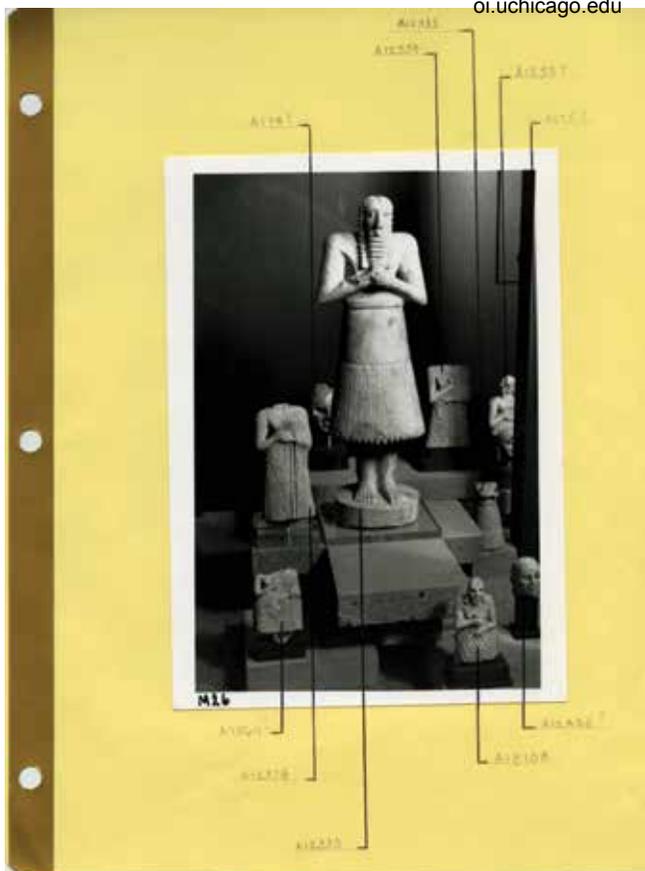
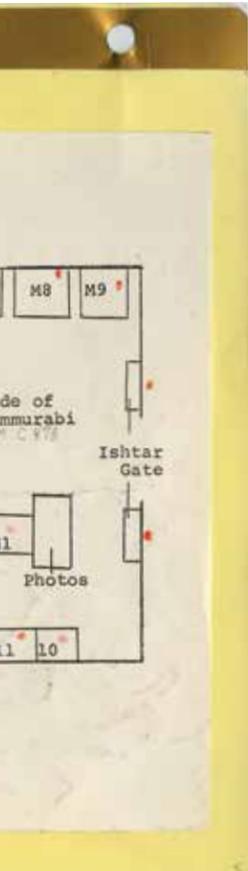


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4. A18104	18. A18112	22. A18111	44. A18183
5. A18100	19. A18117	23. A18109	45. A18182
6. A18133	20. A18106	24. A18107	46. A18181
7. A18163	21. A18126	25. A18108	47. A18180
8. A18189	22. A18145	26. A18104	48. A18179
9. A18187	23. A18182	27. A18107	49. A18178
10. A18182	24. A18181	28. A18102	50. A18177
11. A18181	25. A18180	29. A18101	51. A18176
12. A18180	26. A18179	30. A18100	52. A18175
13. A18179	27. A18178	31. A18099	53. A18174
14. A18178	28. A18177	32. A18098	54. A18173
		33. A18097	55. A18172
		34. A18096	56. A18171
		35. A18095	57. A18170
		36. A18094	58. A18169
		37. A18093	59. A18168
		38. A18092	60. A18167
		39. A18091	61. A18166
		40. A18090	62. A18165
		41. A18089	63. A18164
		42. A18088	64. A18163
		43. A18087	65. A18162
		44. A18086	66. A18161
		45. A18085	67. A18160
		46. A18084	68. A18159
		47. A18083	69. A18158
		48. A18082	70. A18157
		49. A18081	71. A18156
		50. A18080	72. A18155
		51. A18079	73. A18154
		52. A18078	74. A18153
		53. A18077	75. A18152
		54. A18076	76. A18151
		55. A18075	77. A18150
		56. A18074	78. A18149
		57. A18073	79. A18148
		58. A18072	80. A18147
		59. A18071	81. A18146
		60. A18070	82. A18145

M64

M66

A18171	A18172
A18173	A18174
A18175	A18176
A18177	A18178
A18179	A18180
A18181	A18182
A18183	A18184
A18185	A18186
A18187	



ASSYRIA

EGYPT



Handwritten notes at top: *... from ...*

Handwritten note at top right: *OK 10/10/10*

Handwritten note at top right: *E 8*

Handwritten note at bottom left: *E 8*

Caption below photo: *This Special Egyptian case, 42" x 72" ...*

Handwritten note at top right: *C 7*

Handwritten note at top center: *C 477*

Caption below photo: *Case dimensions: 7'11" x 5'5"*

Handwritten note at top center: *... ..*

Handwritten note at top right: *H 9*

Handwritten note at top right: *OK 10/10/10*

Caption below photo: *1870-8*

Handwritten note at top center: *...*

Handwritten note at top right: *J 1*

Handwritten note at top right: *1820 - 1824*

Handwritten note at top right: *1821 - 1824*

Caption below photo: *Dimensions this case: 3'5"*

Handwritten note at top right: *A 5*

Handwritten note at top right: *...*

Caption below photo: *...*

Handwritten note at bottom right: *... ..*

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Handwritten note at top center: *...*

Handwritten note at top right: *J 4*

Handwritten note at top right: *OK 10/10/10*

Caption below photo: *...*

Handwritten note at top center: *...*

Handwritten note at top right: *J 2*

Handwritten note at top right: *...*

Caption below photo: *...*

REDISCOVERING KUSHITE DYNASTY 25 IN THE OI MUSEUM

by Brian Muhs & Tasha Vorderstrasse



When you walk into a museum, you enter a place of so many possibilities. Even though not all (or indeed most) of the objects in the museum collections are on display, there is still a bewildering array of objects, all calling out for one's attention. We therefore naturally prioritize what we look at, and this means perhaps spending time in a particular room or with particular objects. It is not always possible to return to museums again and again to view the entire collection in detail, and so naturally we miss objects or do not spend that much time with them simply because there is so much to see. Indeed, studies have shown that most museum visitors do not spend large amounts of time looking at objects—between five and thirty seconds. Close-looking, where one spends a large amount of time looking at an object, is time consuming and not practical for every object. So, let us select an object at the Oriental Institute Museum and look at it closely. This is an object that you might have missed when you visit the Egyptian Gallery. It is neither particularly large, nor aesthetically impressive, meaning that you might never have really thought about this object and what its meaning is.

Shabti Box OIM E13650 is a wooden box covered with plaster, gesso, and paint, measuring 14.2 inches (36cm) long, 6.3 inches (16cm) wide, and 5.2 inches (13.2cm) tall, and containing 163 clay figurines known as shabtis. It was purchased by James Henry Breasted in 1926/1927 rather than excavated, but it is similar to other shabti boxes in collections around the world, some of them excavated. This allows us to date the box and the shabtis to the Kushite Period (c. 727–656 BCE), to suggest its possible provenance from Thebes, and to come to conclusions about its user. It is important, however, to emphasize that the box is now divorced from its original tomb group, meaning that we cannot answer all of the questions about the piece.

THE SHABTIS AND THEIR BOX

Shabtis are funerary figurines buried with a deceased individual to perform compulsory service in the afterlife that would have otherwise been assigned to the deceased. All but the most privileged Egyptians were required to annually perform compulsory service as a tax obligation, and they assumed that the afterlife would be no different. In the afterlife, however, one could recite or inscribe a spell (Coffin Text 472 or Book of the Dead chapter 6) on a shabti figure so that it would answer when the deceased was called to work.

In the Middle Kingdom and Second Intermediate Period individuals only had one—or a small number—of shabti figurines, handcrafted from wood or stone, but in the New Kingdom (c. 1550–1069 BCE), the deceased were buried with increasing numbers of shabtis that were mass produced in molds from faience or clay. Overseer shabtis with whips were introduced to keep an eye on ordinary shabtis, as evidently there was some concern that they might not perform the compulsory labor as required. By the Third Intermediate Period (c. 1069–664 BCE), the ideal number of shabtis was believed to be 401, one ordinary shabti for each day of the year, and one overseer shabti for each of the ten ordinary shabtis. These were frequently placed in one, or divided between a set of two, decorated wooden boxes.

The OI Museum shabti box contained 163 indistinctly formed clay shabtis and was thus probably originally one of a pair. There may not have been precisely 401 shabtis in total, however. In the tomb of Ankhshепенwepet at Deir el-Bahri (see below), the excavators found two boxes containing 364 shabtis, meaning that one day of the year was missing. The excavators rather jocularly suggested that perhaps there was an annual holiday in the afterlife! The two shabti boxes of Kheryrut from Asasif only contained 371 shabtis, suggesting that in practice it was not important to have the ideal number in the two boxes.

KUSHITE THEBES

The Kushites ruled over Nubia and for nearly one hundred years over Egypt as well. The period when they ruled Egypt is known as Dynasty Twenty-Five, or the Kushite Dynasty or Period (727–656 BCE). They arrived in Egypt even earlier, however, when the Kushite king Kashta took control of Thebes sometime in the middle of the eighth century BCE. Thebes was the critical city for control of Upper Egypt, and subsequently his son/successor Piankhy was able to use it as a base from which to conquer the entire country from various smaller dynasties. The Kushites consolidated their rule in Upper Egypt by appointing their close female relatives as the God's Wife of Amun, a powerful office in Thebes. The Kushites in Egypt largely took on Egyptian customs and even, in some cases, Egyptian names. In the case of the Kushite God's Wives of Amun, we do not know their real names, only their Egyptian ones. Nevertheless, we still see signs of Kushites in Egypt in how they depicted themselves in their tombs and on stelae, and some of them kept their Kushite names, pointing to a desire to present themselves in a new and different way that was neither entirely Egyptian nor entirely Kushite, but rather a dynamic mixing between the two. Thebes continued to be the most important city in Upper Egypt, and archaeologists have uncovered graves from this period. It is likely that the box under examination here came from Kushite Thebes, based on the parallels.

SHABTI BOX DECORATION

The most striking part of the decoration of the OI Museum shabti box is the boat with its sail unfurled painted on the flat lid of the box. Among the parallels, most of the boxes have flat lids depicting boats with sails unfurled, while a few have boats with sails furled. A few boxes have curved lids and, in some cases, a pair of boats with furled and unfurled sails. There are also cases of two shabti boxes, both of which depict an unfurled sail. The unfurled sail, as in this case, may represent the deceased traveling south to or from Abydos. Abydos had a special significance for the ancient Egyptians because it was thought to be the burial place of the god Osiris, identification with whom was one way to obtain an afterlife. In life, ancient Egyptians went on pilgrimage there to take part in the annual Osiris procession that went from the Temple of Osiris to the site of his supposed tomb and reenacted his funeral, and in death they frequently depicted the pilgrimage in their tomb decorations.

The depiction of boats is common on shabti boxes found in Thebes from the Kushite Dynasty or the early Saite Dynasty. This suggests to us that Breasted probably acquired the OI shabti box in Luxor. The box most closely resembles the shabti boxes and shabtis of Ankhshepenwepet (Metropolitan Museum of Art 25.3.206.1a, b and 25.3.207.1a, b [boxes], 25.3.206.2–.158 [shabtis], 25.3.207.2–.215 [shabtis]). She was a Singer of the Residence (or interior) of Amun, and her burial was found in a pit in a courtyard of Hatshepsut's mortuary temple at Deir el-Bahri. Another close parallel is from a grave at Asasif discovered by Manfred Bietak in 1971 of a woman named Kheryrut, whose coffin is dated to 675–640 BCE. The woman Kheryrut, daughter



RIGHT: Shabti box OIM E13650 on display in the OI Museum.

of Pawen and Lmmti, is apparently a Kushite but was buried in the Egyptian manner, though some parts of her coffin point to her Kushite background.

INSCRIPTION

But who was the owner of this box? The inscription on the box is fairly typical of boxes of this type, being the funerary *ḥtp-di-nsw* formula. The offering formula allowed the deceased to take part in offerings given by the Pharaoh to the god Osiris. The box then lists the various offerings that would be given, and indeed the author of this box got rather carried away listing them. So much so that they actually ran out of room on the box for the name and office (if any) of the deceased. Shabti box inscriptions have not been thoroughly studied, meaning we do not know how common this omission might be, but none of the other inscriptions that we studied lack a name. In particular, the box resembles that of Kheryrut from Asasif, except that author of that inscription did not go on at great length about the various offerings.

The box reads: OIM E13650 Side A (short)

1) *ḥtp-di-nsw Wsir Ḥnty-imntyw*

“An offering which the king gives (to) Osiris Foremost of the Westerners,”

OIM E13650 Side B (long)

2) *ntr ˁ nb ˁbdw, di=f prt-ḥrw t ḥnkt kˁw ˁpdw sntr? irp irtt?*

“the great god, lord of Abydos, so that he may give a voice-offering of bread, beer, cattle, fowl, incense? wine, milk?”

OIM E13650 Side C (short)

3) *[...] ḥt nb nfr wˁb, ḥt?*

“[...] everything good and pure, every?”

OIM E13650 Side D (long)

4) *nb? nfr bnr? ndm? nḥ ntr im, ḥtp.w nb, df.w nb*

“thing? good, sweet? and pleasant? that a god lives upon, all offerings, all provisions.”

CONCLUSION

We may not know who the owner of the shabti box was, but we now know its date, where it was likely buried, and that the owner was likely a member of the elite (either Kushite or Egyptian) who lived in Thebes in the Twenty-Fifth Dynasty. This shows how important it can be to look again at objects in museums we might have overlooked. You never know what story they have to tell us.

SHABTIS are funerary figurines buried with a deceased individual to perform compulsory service in the afterlife that would have otherwise been assigned to the deceased. All but the most privileged Egyptians were required to annually perform compulsory service as a tax obligation, and they assumed that the afterlife would be no different. In the afterlife, however, one could recite or inscribe a spell (Coffin Text 472 or Book of the Dead chapter 6) on a shabti figure so that it would answer when the deceased was called to work. Translations by Brian Muhs.

SPELL 472 OF THE COFFIN TEXTS

O shabti which has been made for this N,
if one counts this N for his duty,
now indeed an obstacle is implanted thereby for this N,
as a man at his duty,
“Here we are,” you shall say.

If one counts this N for that which is done there,
when the new fields are turned,
to cultivate the riverbanks,
to ferry sand of the west,
so that it may be given to the east and vice versa,
“Here we are,” you shall say for him concerning it.

CHAPTER 6 OF THE BOOK OF THE DEAD

O these shabtis,
if one counts N for work which is done there,
as a man at his duty,
to cultivate the fields,
to irrigate the riverbanks,
to ferry sand of the west (and) the east,
“Here I am,” you shall say

SHABTIS & DYNASTY TWENTY-FIVE: THE ART OF META VAUX WARRICK FULLER

by Tasha Vorderstrasse and Brian Muhs



ABOVE: Meta Vaux Warrick Fuller. Photograph published in B. Brawley. *Women of Achievement: Written for the Fireside Schools under the Auspices of the Women's American Baptist Home Mission Society*. Women's American Baptist Home Mission Society (1919).

OPPOSITE: Painted Plaster Maquette for Ethiopia (also known as Ethiopia Awakening) by Meta Vaux Warrick Fuller (1877–1968), 1921. Courtesy of the Danforth Art Museum at Framingham State University. Gift of the Meta V. W. Fuller Family Trust.

When we see an object in a museum, we can learn not only more about the object itself, but also the ways in which objects like these inspired others to create their own unique and innovative art. Both shabtis and Dynasty Twenty-Five served as an inspiration for the art of Meta Vaux Warrick Fuller (1877–1968). She was born in Philadelphia to a middle-class family and attended Pennsylvania Museum and School of Industrial Art (now known as University of the Arts) and then studied in Paris. Her work in France was in the symbolist style, inspired by ghost stories and leading her to be known as the “sculptor of horrors.” In Paris, she was encouraged in her work by the sculptor Rodin and returned to Philadelphia in 1902. She married in 1909 and eventually moved to Framingham, Massachusetts, where she had a very productive and successful career as a sculptress. Meta Vaux Warrick Fuller was not afraid to produce innovative and potentially challenging works of art that were highly original.

Some of Meta Vaux Warrick Fuller's art was directly inspired by both Egypt and Nubia. Her most famous work is arguably the sculpture *Ethiopia Awakening* or *Ethiopia*, which is a personification of that nation. Following Greek sources, the term “Ethiopia” refers not to the modern state of Ethiopia (which did not start calling itself Ethiopia until the fourth century CE), but rather ancient Nubia. W. E. B. DuBois commissioned Meta Vaux Warrick Fuller to produce a sculpture of the personification of the land of Ethiopia for the 1921 America's Making Exhibition. The idea behind the exhibition was to emphasize the different contributions of various groups who had come to the United States. Her statue was the centerpiece of part of the exhibition dedicated to Black people in America. It was clearly inspired by figures of shabtis and mummies, which she might have seen in various Egyptian collections at museums in the United States. As has been noted by her biographer Reneé Ater, Meta Vaux Warrick Fuller had moved to Framingham in Massachusetts, which is located near Boston and from where she could have easily visited the Boston Museum of Fine Arts to view their ancient Egyptian exhibition. The Boston Museum of Fine Arts would later have a fine collection of Nubian material, thanks to the archaeological work of George Reisner, but at this point it was not yet at the museum, although W. E. B. DuBois's *Crisis* magazine had reported on the finds that were being made by Reisner. It is likely that Meta Vaux Warrick Fuller did research into ancient Egypt, reading books available at the time, such as Breasted's *History of Ancient Egypt*, and likely saw material there as well.

The statue is clearly a composite of different aspects of Egyptian art, which probably reflected all the different ancient Egyptian material that Meta Vaux Warrick Fuller either saw or did research on. While the base of the statue resembles the mummiform shape of shabtis or mummies, there are certain aspects that make it original. First, the feet and legs of the figure are elaborately bandaged, which is not something that is seen on shabtis. While the nemes headdress chosen by Meta Vaux Warrick Fuller for Ethiopia to wear on her head is unusual for queens, it is not unprecedented in Kushite and Napatan art. A number of shabtis of Kushite and in particular later Napatan

queens discovered by Reisner wear nemes headdresses, once again reflecting how Nubians adapted and reinterpreted Egyptian art. It is unclear if Meta Vaux Warrick Fuller came up with this idea independently or if she might have heard Reisner lecture on the subject, but whichever way, the figure she produced is a highly informed amalgamation of different aspects of Egyptian, Kushite, and Napatan art.

The statue also reflected the current thinking about the position of Black people within Nubian and Egyptian culture. The established narrative put together by white scholars who occupied professorial positions at universities in the 1920s, such as James Henry Breasted and George Reisner, was that the ancient Egyptians were white and that the individuals who built the pyramids and other monuments in Nubia were also white, but Black scholars, artists, and intellectuals had for nearly one hundred years previously been advocating the opposite. They looked to both ancient Egypt and Nubia (usually referred to as Kush or Cush in these accounts) as the birthplace of Black civilizations and the inspiration for other cultures. They not only wrote histories and other accounts affirming these ideas but also created art that underscored this viewpoint. The statue was described in W. E. B. DuBois's magazine *Crisis* as "symbolizing the self-emancipation of that race from ignorance into educated, self-reliant citizens and makers of America."

We are fortunate to know what Meta Vaux Warrick Fuller herself thought about the statue and what she was trying to do. She describes her statue *Ethiopia* as being directly inspired by the Kushite dynasty. She writes in a letter quoted by her Ater: "Here was a group who had once made history and now after a long sleep was awakening, gradually unwinding the bandage of its mummies past and looking out on life again, expectant but unafraid and with at least a graceful gesture. Why you may ask the Egyptian motif? The answer, the most brilliant period, perhaps of Egyptian history was the period of the Negro kings." Dynasty Twenty-Five was seen as being a particular failure on the part of white scholars, who saw it as a degenerate and feeble imitation of the glorious ancient Egyptians themselves. Meta Vaux Warrick Fuller, on the other hand, saw Dynasty Twenty-Five as the greatest period of Egyptian history. She also was clearly knowledgeable about Egyptian history, delivering a lecture called "The Negro in Art," where she commented that it was ironic that "the treasure of art and handicraft that is being taken from the tomb of a Negro king," Tutankhamun, fascinates "all the world," while at the same time in the United States Black people were "being rated as the lowest on the scale of social development." This sculpture afforded her the opportunity to reclaim the narrative and place both Black people and the nation of Nubia at the forefront of people's consciousness about civilization and the role of Black people in that.

The art of Meta Vaux Warrick Fuller was innovative, and she produced many works that reflected themes that were of importance to her. This art still speaks to us today, and we are fortunate to have her own words to see how Dynasty Twenty-Five inspired her to create a beautiful work of art.



REPRODUCING THE ANCIENT MIDDLE EAST IN THE OI MUSEUM

by Jean M. Evans

It doesn't seem much of an exaggeration to say that there was a dearth of materials for displaying the ancient Middle East in the Haskell Oriental Museum—the predecessor to the Oriental Institute Museum (OIM)—when it opened in August of 1896 (see top photo). The purchase of plaster casts appears to have been one remedy to this situation. In June and July of 1896, numerous casts were purchased, and the earliest displays in Haskell were dominated by casts of some of the best-known ancient Middle Eastern monuments of the time, primarily those in the British Museum, Louvre Museum, and the Vorderasiatisches Museum.

Something similar occurred just before the opening of the OIM. Very few archaeological artifacts were ready for exhibition in 1931. In a publication that same year, James Henry Breasted described casts as placeholders in the galleries “for future accessions from the field expeditions.” When the OIM opened, many of the displays therefore were comprised of reproductions. To cite one example, the Assyro-Babylonian Hall consisted primarily of plaster casts of the Neo-Assyrian reliefs of Ashurnasirpal II in the British Museum (see top photo, opposite). Excavated artifacts gradually replaced the many reproductions initially on display.

Just before the opening of the OIM, Breasted also purchased ancient monuments. From Berlin, for example, Breasted acquired the glazed bricks for two lions (OIM A7481–2) from the processional way of Babylon. Breasted wrote in a letter dated August 23, 1931, that he was “very much pleased at having secured a pair of the glazed brick lions,” noting that the Boston Museum of Fine Arts had one and the Metropolitan Museum of Art had two. For Breasted, these were the types of objects one displayed in museums. He wrote in the same letter that the glazed brick lions were a “valuable acquisition” and would “do a great deal to brighten a room which is thus far rather disappointing as to content.” Once the lions arrived in Chicago, they were constructed along with plaster casts and replica brick panels into a “Babylonian Lion Gate” that was an amalgam of the Ishtar Gate and the Processional Way excavated in Babylon (see center photo, opposite). The installation was on display until it was deinstalled in 1996.

Attitudes toward plaster casts and other reproductions have changed over time. Although Breasted continued to see their value well into the twentieth century, the popularity of plaster cast

reproductions was well into general decline by the end of the nineteenth century. By the mid-twentieth century, many museums were de-accessioning their casts. In part due to the documentary value of plaster casts and other early reproductions, attitudes have once again changed in more recent years. I think this is in no small part due to the role of 3D printing in cultural heritage preservation, which has helped us see the value of reproduction in a new light. And we have become so accustomed in our time to seeing reproductions. Therefore, we did not hesitate to keep our plaster casts and other reproductions on display during the reinstallation of the OIM for the centennial. In some instances, we put additional reproductions on display, including the cast of the bust of Nefertiti (OIM C280).

Before the current configuration of the Edgar and Deborah Jannotta Mesopotamian Gallery, our Babylonian artifacts and reproductions were dispersed throughout the gallery. Our plaster cast of Hammurabi stela (OIM C478) was a highlight that the visitor encountered near the entrance to the gallery, while the glazed brick lion panels were in the passageway to the Yelda Khorsabad Court. Our 1936 paintings of a reconstructed Babylon, copied by OIM curatorial assistant Maurice Bardin from watercolors based on the German excavations, were hung on the south wall of the gallery near their present location. Finally, our brick with an inscription of Nebuchadnezzar II (OIM A2502) was in the Mesopotamian chronology display.

The reinstallation was an opportunity to unite these materials into a single display named the Robert Parrillo City of Babylon Exhibit (see bottom photo, opposite). What I found advantageous about bringing these materials together is that ancient artifacts and reproductions could be exhibited alongside one another, allowing us to foreground the ancient city as the organizing point. The labeling makes explicit what is ancient and what is modern, and our visitors encounter these highlights and reproductions in the ancient context alongside the type of artifact (i.e., baked brick) that otherwise defines our archaeological collections. To my thinking, this is the value we can see in reproductions—their display activates other ancient artifacts by helping the visitor imagine a past preserved largely only in fragments.

OPPOSITE: Detail of the original installation of the Babylonian lion panels before their deinstallation in 1996.

TOP: North Museum of the Haskell Oriental Museum in 1896.

CENTER: The Sumerian-Babylonian Hall in 1931.

BOTTOM: The present location of the Babylonian lion panels in the Robert Parrillo City of Babylon Exhibit of the Edgar and Deborah Jannotta Mesopotamian Gallery.



Less than two percent of the over 350,000 artifacts in the OI Museum collections are on display in our galleries. Let's take the elevator down to the basement level and pass through the key-card access to visit Museum Registration. A cavernous underground world, the stacks in Museum Registration exist in a climate-controlled environment. We pass through cases, boxes, and drawers of objects not currently on display to come to the large-objects storage room.

ROMAN SCULPTURE FROM PTOLEMAIS AT THE OI MUSEUM

by Kiersten Neumann

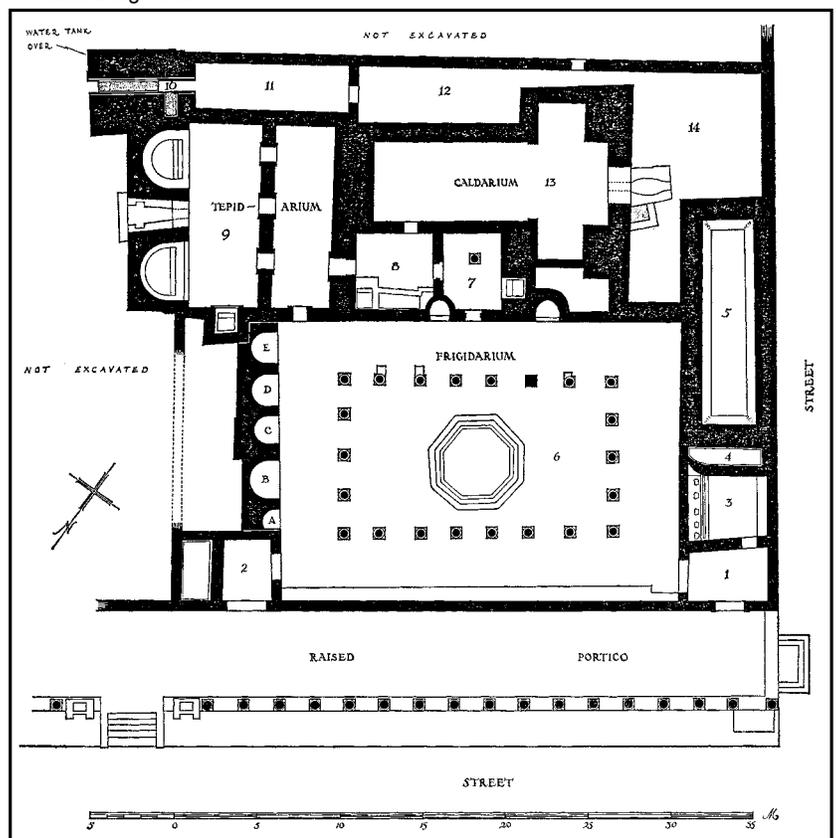
Have you always wondered about what's in collections storage at the OI Museum? Less than two percent of the over three hundred fifty thousand ancient Middle Eastern artifacts in the OI Museum collections are on display! Here in this dimly lit, tranquil, climate-controlled space resides a maze of cabinets, boxes, shelves, and specialized rooms that house objects not currently on display. Standing out among these less familiar objects is a pair of Roman statues.

For three field seasons from 1956 to 1958, OI archaeologists under the direction of Professor Carl H. Kraeling excavated the ancient Mediterranean coastal city of Ptolemais (see photo opposite, top). Located near the modern village of Tolmeita in the region of Cyrenaica (part of the modern Kingdom of Libya), Ptolemais (Greek: Πτολεμαΐς) was established in the third century BCE, likely by Ptolemy III, the third ruler of Egypt's Ptolemaic dynasty, whose capital was in Alexandria; he was also responsible for uniting Cyrenaica with Egypt. The city prospered during the Hellenistic period (322–96 BCE) and continued during the Roman period, becoming a Roman province (96 BCE–395 CE), and the Byzantine period (395–643 CE). Excavations by the OI expedition focused their efforts on three partially preserved buildings at the site of Ptolemais: a villa of the early Roman period, a public building along the Street of Monuments, and the City Bath of the Byzantine period.

The City Bath was entered by climbing a small staircase that led to a raised porch with colonnade and then passing through a rectangular vestibule (see photo opposite, right). In typical fashion, the bath contained rooms with pools of varying degrees of water temperature: the tepidarium, caldarium, and frigidarium. The last was located at the center of it all, one might say, within an elegant courtyard replete with porticoes and niches. Reused pedestals set in front of columns within the courtyard once held life-size marble statuary uncovered by OI archaeologists where they had fallen—Roman copies of Hellenistic statues identified as Aeschines (A30921) and Cleopatra I (A30922) that date to the second century CE (see photos right, second from top). Aeschines was a well-known Athenian orator and statesman of the fourth century BCE, and Cleopatra I reigned as queen of Egypt from 193 to 176 BCE; as the daughter of the Seleucid king Antiochus III, she was married to Ptolemy V in order to establish peace between the Seleucid and Ptolemaic kingdoms. While the Aeschines type was found headless, the head belonging to the statue of Cleopatra was recovered in the fill of room 9 of the City Bath (see photo right, third from top).

This pair of statues belongs to a much larger group of sculptural finds excavated by the OI team at the city of Ptolemais, all of which appear to date to the second century BCE through the third century CE. Features characteristic of Greek, Hellenistic, and Egyptian sculptural styles are discernible across the collection, Cyrenaica being a region where local and foreign material culture traditions from across the Mediterranean were brought together.

The statue of Cleopatra, for example, embodies Greek traits of the Hellenistic period, with its heavy drapery and slight curvature of the hips—a stance that accommodated the cornucopia the figure once cradled in her left arm and the patera, or sacrificial libation bowl, once held in her outstretched right hand. The marble with which it was carved, as well as evidence from sculptural comparanda, suggest that the statue was the product of an Attic workshop. Yet atop her head the figure wears the skin of an Indian elephant, a style of helmet first worn by the divine Alexander III of Macedon (better known as Alexander the Great) and subsequently adopted by Ptolemaic rulers. On the statue of Cleopatra, the elephant helmet likely stood as a symbol of Alexandria or Egypt, establishing a marked Eastern connection and suggesting that this work in particular was a



portrait statue of Cleopatra I as a Tyche of Egypt or Alexandria.

The stance and articulated drapery of the Aeschines type are similarly Hellenistic in style. The figure's right arm, wrapped in the folds of a Greek himation, is raised in a fashion typical of a public speaker, while the left hand descends to hip level and rests behind his back; a capsula, or case used for carrying scrolls, and its strap are visible amid the drapery at the figure's left side. Whether the head of the statue was in fact that of the famous orator or this was a portrait adaptation of a local citizen is unknown, the head not having been recovered.

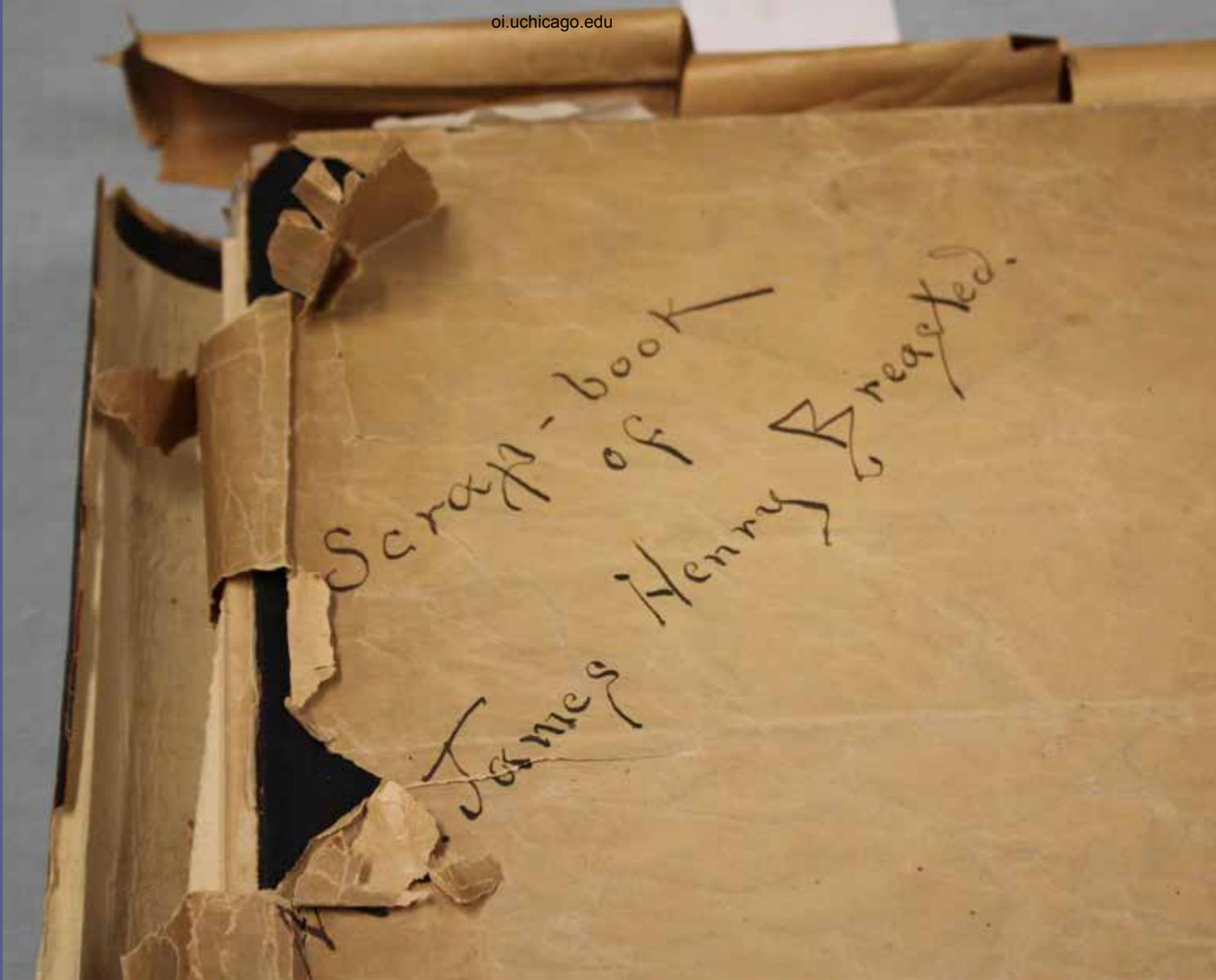
Following their excavation in 1957, the statues of the Aeschines type and Cleopatra I, along with a marble male head and an alabaster statue of what is possibly a ram also from Ptolemais (A30919–A30920), traveled to Chicago and joined the collection of the OI Museum and, following restoration, were displayed in the gallery (see photos left, bottom). For the last quarter of the twentieth century, the statues were on loan to the University of Chicago's Smart Museum for exhibition "in order that the materials may be seen, enjoyed and studied on this campus" (John A. Brinkman, OI director, 1974). The statues currently reside in storage at the OI Museum (see photo, opposite). The inclusion of these Roman objects from the eastern Mediterranean in the OI Museum collection are a wonderful testament to the unique breadth of both the collection and the work of OI archaeologists!

For additional glimpses behind-the-scenes of the OI Museum, tune in to our monthly virtual OI Museum Collections Talk Series, set to begin in October.

OPPOSITE: Ptolemais statue in OI Museum storage.

LEFT, TOP TO BOTTOM: OI excavations at Ptolemais; statues of Aeschines type and Cleopatra I; head of the statue of Cleopatra I; Ptolemais statues displayed in the OI Museum. University of Chicago Photographic Archive, apf3-01648, Hanna Holborn Gray Special Collections Research Center, University of Chicago Library.

ABOVE RIGHT: Plan of the city bath.



Behind the double doors in the Joseph and Mary Grimshaw Egyptian Gallery sits the OI Museum Archives. Archival shelves hold papers and books, telegraphs and microfiche spools, field diaries, reels of film, maps, expedition trunks, and so much more. Join us as we take a peek at some of the wonders in the OI Museum Archives.

by Anne Flannery

These are photographs of the scrapbook of Frances Hart Breasted (1872–1934), which dates back to circa 1900. While completing his doctorate in Berlin, Germany, James Henry Breasted met and married Frances Hart in 1894. She was a trained musician studying in Berlin at the time, living in the company of her sisters. Their honeymoon was spent in Egypt acquiring artifacts for the Haskell Oriental Museum, work that was commissioned by the newly appointed president—and mentor of Breasted—William Rainey Harper. Hart participated in her husband’s career by documenting it closely and traveling with him to sites across the Middle East whenever possible. The professional and personal relationships that Breasted fostered nationally and internationally were significant for the scholarly landscape of the University of Chicago, as well as Breasted’s own legacy. Frances Hart understood this as well as her husband did and documented their early years in this scrapbook. It contains professional invitations, travel photography, and newspaper clippings that highlight JHB’s accomplishments. Even though the delicate cover of this scrapbook obscures the “Mrs,” leaving only “James Henry Breasted” visible, do not be fooled; Frances Hart dominates these pages. Her perspective on Breasted’s early career and their shared travel is evident through her curation, doodles, commentary, and captions.

MUSEES NATIONAUX
NOTE

UNIVERSITY OF CHICAGO WEEKLY
Thanksgiving Number

Chicago-Michigan Football Game

Curt Hall

Carte d'Abonnement

Carte d'Abonnement

GRATIS

reference to the Event of October 22, 1894 - Berlin Germany



Philae



Vicaria
Triest
Naples
Cairo



Egypt

... but Mr. Davis makes the same mistake in the very next note, showing that it was not an oversight. This is not the only instance in which foot-notes have been adopted bodily from Renouf, e. g., D. p. 61, foot-note—R. p. 173-174. I have a copious supply of further references, but the above will suffice.

In conclusion, these chapters are simply a compilation from various hastily and carelessly consulted sources—a compilation which for lack of critical judgment, for inaccuracy, and superficiality, has never been equalled. It swarms with blunders so incredibly numerous on every page as to beggar description; even the hieroglyphic title of the Book of the Dead on the cover, though it contains but three words, has one of them written incorrectly; and the name of Pierrot, from whom Davis's version of the 'Book of the Dead' is taken, is many times spelled Pierrot.

Very truly yours,
JAMES HENRY BREASTED.
THE UNIVERSITY OF CHICAGO, July 4, 1895.

... the speaker said, gives evidence of a civilization in the Valley of the Nile, 10,000 years old.

Discoveries Made by Champollion.

The lecturer threw upon the canvas the key by which Champollion deciphered the hieroglyphics on the Philae obelisk, thus ascertained to bear a relation to one of the Ptolemies, his sister Cleopatra, and his wife Cleopatra, by the priests of Isis. He claimed the decipherment of Champollion was thus confirmed as true beyond probability of error. To Champollion was largely due the credit for tearing away the veil of mystery that had theretofore shrouded Egypt, and pushing the limits of the prehistoric back 2,000 years, making the buried temples of the Nile eloquent with the story of a culture and civilized achievement, hardly less marvelous than our own. The Egyptians are the only people whose bodily features, habits of life, and thought are the same today as 4,000 years ago. His striking characteristic is cheerfulness. He relieves his dull round of toil with a perpetual song. The speaker illustrated this point by a weird but impressive song, which he recently learned in Egypt.

The family life of the Egyptians received the commendation of the professor. The principal lectures are to be supplemented by special lines of study, and discussion among the members of the club, under leaders selected from time to time.

... to the use of students. He believes with Professor Patric that cramming knowledge down the throats of pupils is a most mistaken process of education, contending that the great and true principle of education is to excite an interest in a study and provide easy means for the gratification of that interest. That is the only sound science of education surely.

ELWYN A. BARNOK.



The University of Chicago
THE UNIVERSITY EXTENSION
THE LECTURE-STUDY DEPARTMENT

CHICAGO, November 1 1895

Mr. Jas. H. Breasted

DEAR SIR:—Your course of six lectures at Oakland Centre, will commence on Friday evening, Nov. 8, 1895, at 8:00 o'clock, in Oakland Club Hall, Ellis Ave. & Oakwood Street, Chicago (town), Ill (state,) and will continue on the same evening (weekly) until January 17, 1896 (monthly) inclusive.

The title of the course chosen is History & Civilization of Egypt

Very truly yours
Francis H. Shepardon
SECRETARY.

The Secretary of Oakland
Centre is Mr. John B. Bengley
Oakland Club, Oakwood & Ellis Ave
Chicago

BREASTED'S FLAG AND ITS PLACE IN THE EXPEDITION OF 1919-1920

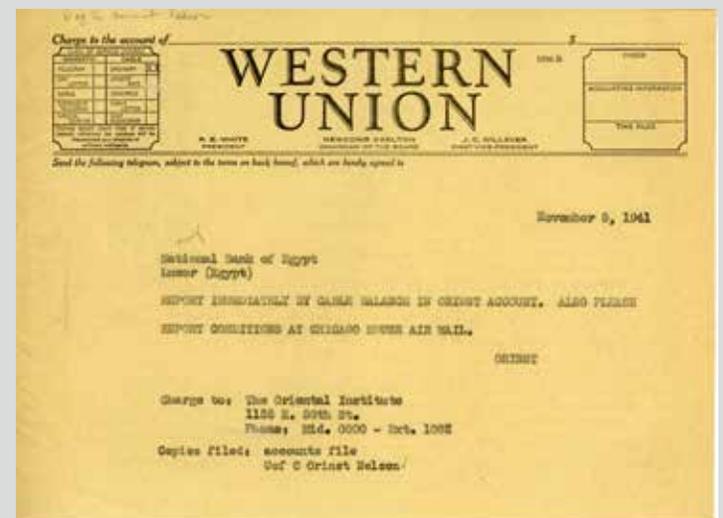
by Anne Flannery





In the OI Museum Archives, tucked away in a map cabinet drawer labeled “Breasted’s Flag,” sits an unusual piece of institutional history. The drawer contains a tattered American flag, itself an oddity since it bears only thirty-seven stars. This flag is accompanied by very few details that could describe it, but it is arguably the oldest object in the OI Museum Archives. When searching for information, the OI Museum special exhibition *Pioneers to the Past* (2010) and its associated catalog provide the most details one can find on this item. This flag was acquired and used during Breasted’s 1919–1920 expedition to the Middle East, specifically the state that stretched from present-day Syria to Yemen. Breasted and his team traveled along the Euphrates River and then headed west toward Aleppo. At the beginning of this eight-day portion of their trip, Breasted and his colleagues had to return to the British the borrowed cars in which they had been traveling. In order to continue the journey, they acquired horses and wagons and traveled through what is now Syria by wagon train. Due to the tense relations between this region and the British and French, it was recommended that Breasted’s team make it known that they were Americans since, at this point in time, it brought with it a more neutral reputation than being European. As a result, this flag—probably acquired last minute considering its stars date it to 1877, making it forty years old at the time—was flown from their wagon for these eight days. Deemed important, or at least sentimental enough to keep, Breasted brought it back to the Haskell Museum in 1920. Now over 140 years old and very fragile, the flag rests in a quiet drawer at the back of the OI Museum Archives.

OPPOSITE AND ABOVE: Breasted’s Flag, from the 1919–1920 expedition.

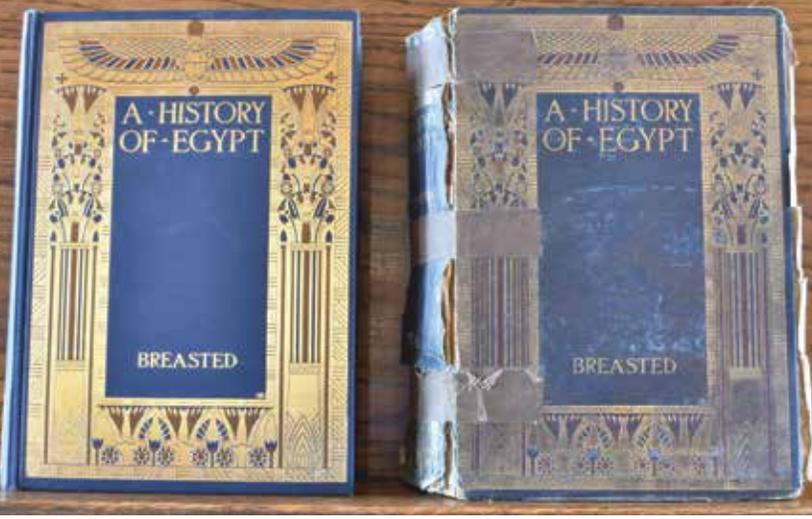


The OI Museum Archives contain numerous telegrams from early expeditions, such as those shown above.

The second floor of the OI houses the impressive Research Archives. With a collection that boasts over sixty thousand volumes, each dedicated to the study of the ancient Middle East, the Research Archives is a true gem on the campus of the University of Chicago. The Research Archives is housed in the former quarters of the Oriental Institute Library. The reading room, once described by James Henry Breasted as “the most beautiful room in the building,” retains most of the original decoration.

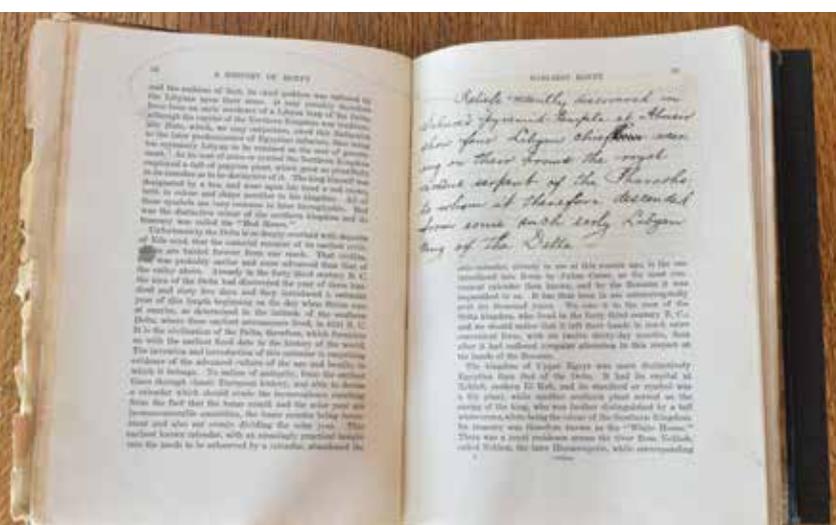
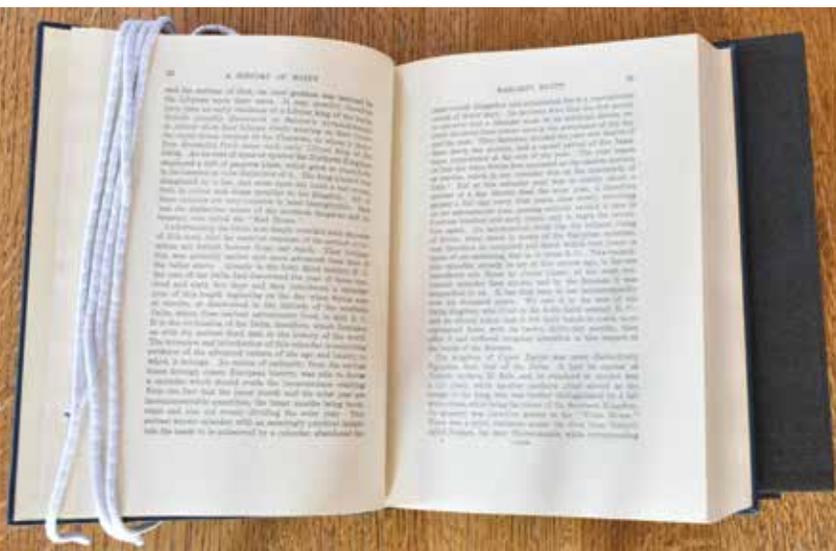
We invite you to take a closer look at some of the highlights of the collection of the Research Archives, a collection which you, as a member, have access to.

by Foy Scalf



A History of Egypt: From Earliest Times to the Persian Conquest,

written by OI founder James Henry Breasted (Chicago 1905), remains an important synthetic overview of the history of Egypt, even though it has been superseded by more recent understandings and interpretations. It was written at the same time he was working on his monumental four-volume *Ancient Records of Egypt: Historical Documents from the Earliest Times to the Persian Conquest* project. The result of working on both of these at the same time meant that the *History of Egypt* was well-informed by, and based on, the documentary sources known at the time, which Breasted had personally translated and written commentaries about. In writing the book, Breasted was interested in reaching both a scholarly and a popular audience, broadening the appeal of the work. Nevertheless, it was not a short work, coming it at over seven hundred pages, with illustrations and maps. The ambition of writing a book that covers thousands of years of history in an accessible and interesting way was considerable, but Breasted’s biographer, Jeffrey Abt, is in no doubt that Breasted achieved this, stating: “Breasted sweeps through the civilization’s four millennia with clear, often vivid prose that beckons the reader along...he shows a fine ability for expansive themes...One experiences Breasted’s fervor in the text.” It is therefore perhaps not surprising that the book continues to be reprinted and read today.



This personal first edition copy of Breasted’s (upper photo right; bottom photo), pictured here, includes notes he wrote in anticipation of changes made for the second edition (upper photo left; middle photo).

In the photos, the second edition shows that those very changes were made. It is amazing that this still exists!



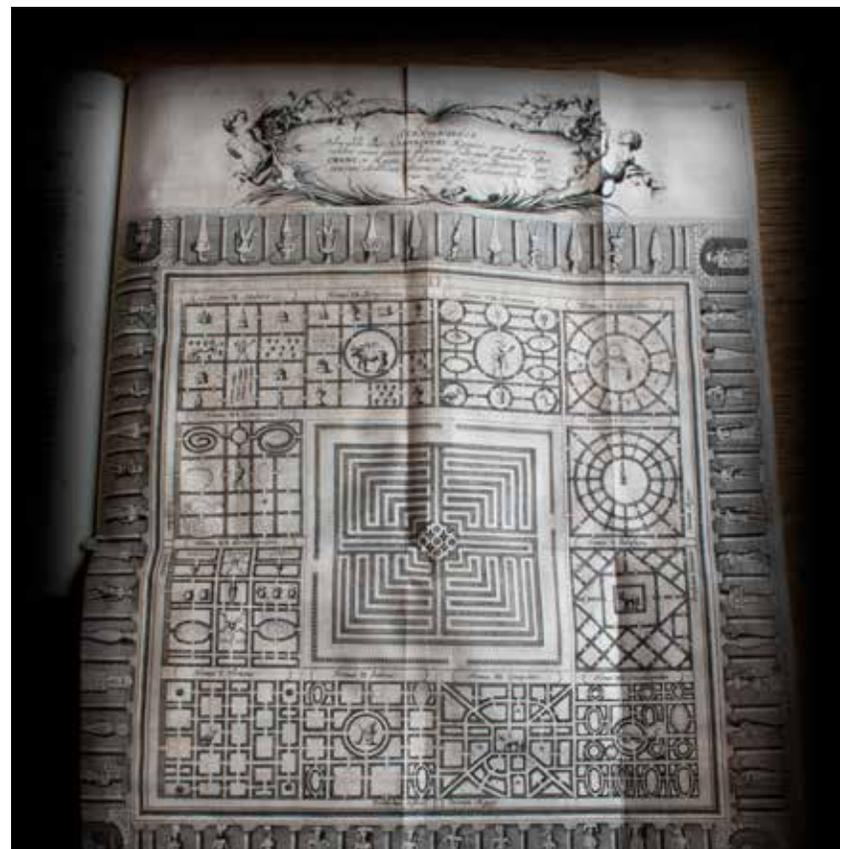
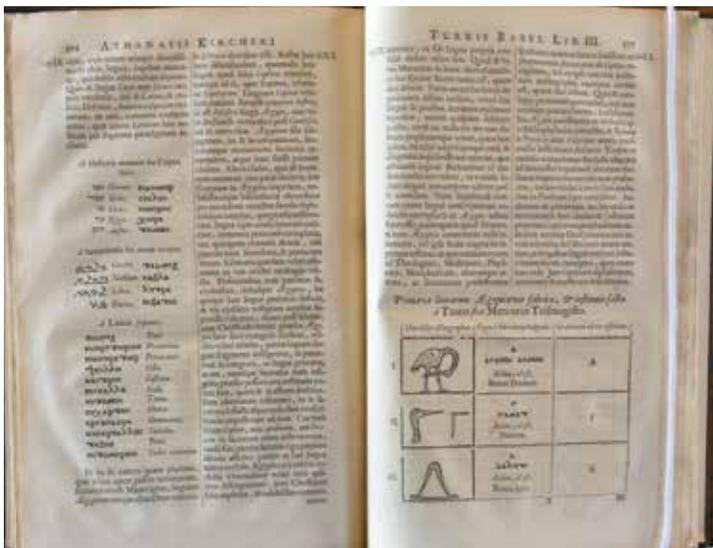
Titi Livii

Roman historian Titus Livy (59 BCE–17 CE) published a monumental history of Rome that covered from the mythological founding of the city to the reign of Augustus in the early first century CE. Printers and publishers in the Renaissance looked back to the ancient past and produced many editions important for the early humanists. This particular 1548 edition was printed by Sebastian Gryphus (1492–1556) in Lyon in pocket-sized volumes that were easily carried for impromptu reading. In order to fit the most into these small volumes, italic type was often used—an invention only made in 1500 for the press of Aldus Manutius in Venice. Each page was ruled in red in an imitation of handmade manuscripts. The leather binding of this volume has suffered from the ravages of time, having at some point split down the middle of the spine. Rather than repair it and potentially lose its original binding, the volume now serves as an excellent example to illustrate binding styles and materials for the history of the book.

Turris Babel

As a follow-up to his volume on the history of the Ark (*Arca Noë, in tres libros digesta*, Amsterdam, 1675), German-based Jesuit scholar Athanasius Kircher (1602–1680) endeavored to present the history directly following the flood and the creation of the Tower of Babel in *Turris Babel* (1679), a volume with a focus on an exploration of language. Famed for his attempt to decipher Egyptian hieroglyphs, Kircher turned his linguistic skills to an examination of the Semitic languages in the context of the “proliferation of tongues” portrayed in Genesis 11:1–9. Kircher believed that both Hebrew and Egyptian represented an “Adamic” language—a pre-flood font of wisdom that would reveal “esoteric knowledge about the world.”

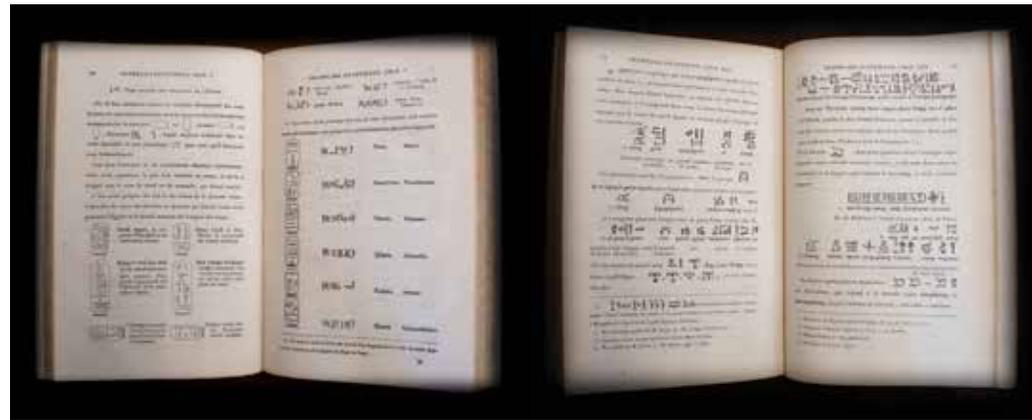
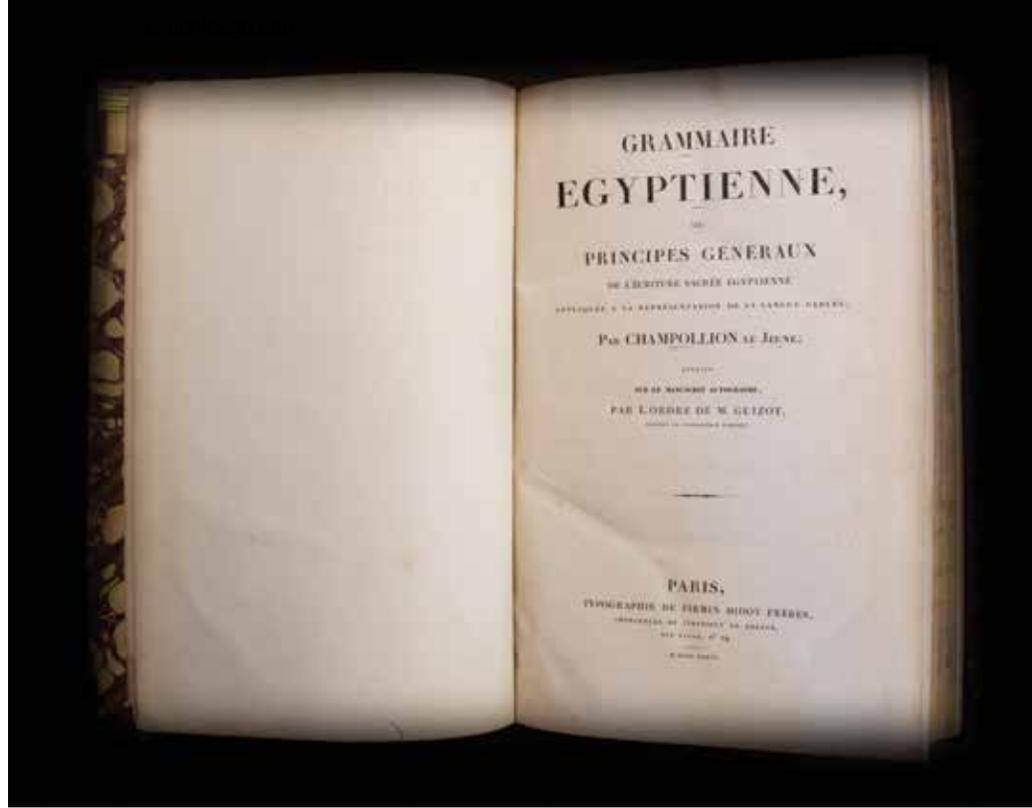
One of the most impressive features of this volume are the detailed engravings by Coenraet Decker (1650–1685), which are based on drawings by Lievin Cruyl (1634–1720).



Grammaire égyptienne

As a child prodigy, Jean-François Champollion (1790–1832) presented his first paper on the decipherment of Demotic at the age of sixteen. In 1822, Champollion’s stunning decipherment of hieroglyphs was announced in the now famous letter to Mr. Dacier, the secretary of humanities at the Institute of France. Champollion was the first to realize that the Egyptian symbols represented both phonetic and ideographic signs beyond the cartouches of the Ptolemaic kings and queens. However, he was only able to publish an overview of the hieroglyphic writing system before his premature death at age forty-one. His manuscripts and notes were published posthumously (1832) by his brother, Jacques-Joseph Champollion, and these publications formed the core content by which the first generation of “Egyptologists” learned ancient Egyptian.

In the books of Champollion, hieroglyphic texts were still added by hand. Over the course of the nineteenth and early twentieth centuries, a number of letterpress fonts were developed for Egyptian hieroglyphs. The Oriental Institute in partnership with the University of Chicago Press purchased such a letterpress set from Oxford University Press. Although the font is no longer used, it is today on display in the Research Archives library, where visitors can marvel at the actual metal type that pressed into the pages of OI publications until 1970 when the font was retired.



Follow us through the halls as we seek out oi.uchicago.edu of our spaces that the public does not generally have access to. We won't take you everywhere; we will leave some gems for you to explore when we return to in-person members' days. As we wander around, be sure to catch the various symbols from the ancient Middle East painted on the ceiling, carved into the doors, or etched into the brass grates. Each design element was overseen by James Henry Breasted during the construction of the OI. Farther down the hall of the top floor, past the old tablet room and faculty offices, we enter the offices of the Chicago Hittite Dictionary. While we pause in this room, we turn our attention to a cast on the wall...



Tucked away on the third floor of the OI, overlooking the painstaking work of the Chicago Hittite Dictionary Project (CHD), is a cast of the Hurrian protective deity, Sharrumma, embracing the thirteenth-century Hittite king, Tuthaliya IV. The image is an exact reproduction of a wall relief discovered in a two-room natural rock sanctuary called Yazılıkaya, located close to Hattusha, the capital of the ancient Hittite Empire in central Turkey. The cast was commissioned by CHD co-founder Hans Gustav Güterbock† and shipped at great cost from Berlin to Chicago. Güterbock had planned for this cast to be put on display in the OI Museum, but the curator at the time refused, since it is not an original artifact, and its color was not deemed aesthetically pleasing. As a result, it remains amidst the physical database of Hittite texts that are the basis for the CHD project. In other words, the king Tuthaliya is surrounded by texts from his culture and time.

The cast itself comes from a plaster mold made by Carl Humann in 1882. Given the date of his expedition, the cast represents a state of preservation of the relief that is different, and in fact better from that of today. In 2014, I had the opportunity to stand before the original relief and to take a picture of its current state (see photos opposite). It is clear that from 1882 to 2014 the relief has deteriorated. The head, face, left elbow, and left hand of Tuthaliya, as well as the lower leg, left elbow, and point of the hat of Sharrumma are either chipped or cracking. The unfortunate reality for open-air wall reliefs such as this one is that the deterioration will only get worse. Yet it is some consolation that the OI is participating in protecting an earlier state of preservation of this relief for the sake of human knowledge and enjoyment for years to come.

For more information about the relief and the production of the plaster mold, see the book *Gods Carved in Stone: The Hittite Rock Sanctuary of Yazılıkaya* by Jürgen Seeher, 2011.

by Robert Marineau



LEFT: Museum label interpretation by Eloise Marineau



Farther along the halls we come to a curious machine from days past...

This machine originally (in the late 1970s, anyway) stood under the stairs in the Research Archives. Its purpose was to cut the edge of books or journals. As you probably know, books are printed on huge sheets of paper, and these are then folded into the smaller size we usually read, each folded page making up “a signature.” The folds on the top and side of a signature need to be cut so that one can open the book. This was the job of binders. In the 1970s some presses (especially the Papal Institute Press) assumed that when they sent you a paperback book or journal, you would want to send it to a binder of your choice to be hardbound (so that the set would all look the same size and color), so they sent you the book in uncut signatures. The Research Archives only sent books to the binders every few years, so if anyone wanted to use the book in the interim, one had to either cut every page with a knife (which left the top and side edge ragged) or use one of these machines to neatly do the whole book at one time. I presume that this was a much bigger problem when this machine was acquired, who knows when, than it was in the 1970s. (I wonder if it was original to the Haskell Oriental Museum library and moved with the OI to our building in 1930 or thereabouts.)

The Hittite dictionary comes into the picture as follows: When I arrived and started work on the CHD at its inception in January 1976, the procedure for making cards consisted of Professor Hoffner typing up the text on a mini-mimeograph page, which was then attached to an inked gizmo that used mimeograph technology but was handled more like a stamp seal. This was printed on 4 × 6 tablet-paper by Hoffner’s PhD student-assistant Barbara Peick/Knowles. However, with the hiring of our first research associate, Howard Berman, Howard wrote detailed cards by pencil on cardstock, which were then to be reproduced by the recently introduced plain-paper xerography. Since the OI charged the CHD per-page for xeroxing and our budget was not infinite, we decide to put multiple Howard cards, all with more or less the same number of words on them, on the same sheet of xerox paper. These then needed to be cut apart into 4 × 6 size. Some of the runs had 120 identical sheets to cut apart, others less. By combining a number of runs into piles, one could, with this machine,

cut several inches of cards with one cut. This was my job from the beginning. The machine was noisy: “whirly-squeek,” as the wheel in the back was turned to position the paper properly. More “whirly-squeek” as the big wheel on top lowered the press to hold the pages onto position. Then “click-wham!!!!” Followed by “whirly-squeek” as the press was raised to release the pages. Eventually a research archivist decided the monstrous machine was no longer necessary for the few publications that still arrived that way (Orientalia), and maybe that “Wham!!!!” was getting on their nerves. I pointed out that WE still needed it, so in best bureaucratic fashion, it was put into the CHD research associate office 226A = the left side of the former faculty lounge). When I was promoted to research associate, I continued, nevertheless, to do the cutting. The blade was getting duller, and most of the student assistants didn’t have the weight needed to jump onto the handle to get the thing to cut smoothly through a tall pile. Eventually, as the pieces of cuneiform tablets being published got smaller and so the number of cards needed for each got smaller, the students started cutting on small cutting tables and the big guillotine again became a space waster. The antique’s fate was again saved when someone in the basement realized that it was ideal for cutting display cards for the museum. So there it is.

by Richard Beal



OPPOSITE: Sharrumma’s Embrace of the Hittite King, Tuthaliya IV (original, bottom right; OI reproduction, top left; drawing by Eloise Marineau, bottom left).

RIGHT: Richard Beal demonstrates the cutting machine.



Back on the second floor, we visit room 235, the OI director's office. Designed and originally occupied by OI founder James Henry Breasted, the director's office is rumored to be the largest and most impressive office on the campus of the University of Chicago. Through the open door we can catch a glimpse of the fireplace and the Egyptian painting that hangs over the mantle.





Following past the cabinet of books, we come to an oddly placed door that is tucked off in the back corner of the office. Opening the door, we find a private staircase leading to James Henry Breasted's secret entry and exit to and from the OI.





We end our tour in the OI Publications vault, home to decades worth of books and journals published by the OI. In addition to the numerous volumes within, the vault will soon become the future home of a copy of the very magazine you hold in your hands.



RETURN TO TRAVEL WITH THE OI

IN THE WAKE OF THE PHOENICIANS:
THE WESTERN MEDITERRANEAN
FROM TUNISIA TO SPAIN
October 8-18, 2022

Before the Greeks and Romans, the Phoenicians and their culture spread throughout the Mediterranean. Join the OI's David Schloen, fresh from opening new OI field excavations in southern Spain, as he leads you on an exceptional nine-night journey from the former imperial seat of Carthage in Tunisia to Sicily, Sardinia, and southern Spain—four destinations where ancient Phoenician civilization thrived and where their achievements remain spectacularly well preserved.

Reserve your place with confidence: Your deposit for this program will be fully refundable until final payment is due, at 120 days before departure.

For more information, including brochure and pricing, please visit: bit.ly/oi-travel-programs. To book this tour, please call Arrangements Abroad at 800-221-1944.



THE OI RETURNS TO EGYPT!
THE WONDERS OF ANCIENT EGYPT
November 2022

Join us for a once-in-a-lifetime journey as you embark on the OI's signature tour. For over one hundred years, the OI has been a leading force in rediscovering and preserving ancient Egyptian art and culture. Set out with tour leader Emily Teeter as we retrace the footsteps of OI founder James Henry Breasted on a journey that covers the best that Egypt has to offer. Traveling by land, by water, and by air, we explore legendary sites including the pyramids at Giza, the temple at Luxor, the tombs of the Valley of the Kings, Djoser's step pyramid, and the majestic Abu Simbel. Step beyond the boundaries and experience the sites up close on a tour that includes exclusive access to current fieldwork and the Sphinx enclosure. Travel to Egypt on a tour that only the OI can provide. Reserve your spot for our most popular destination today!

For more information, including dates and pricing, and to reserve your spot for this tour, please contact mwelton@uchicago.edu.





OI PODCASTS

ARMCHAIR TRAVELERS: IRAQ

Has Iraq been on your travel bucket list? Join deputy director and chief curator Jean M. Evans for a virtual tour of this fascinating and diverse country.

BLACK ADAM: ANCIENT INFLUENCES/CONTEMPORARY VOICES

This podcast takes a look at the influences that ancient Egypt and the Middle East had on the creation of the American comic book hero. Comic book historian Stanford Carpenter joins us for a discussion on the sense of “other” centered around the Shazam villain turned anti-hero, Black Adam. Tune in as we anticipate the upcoming Black Adam film, and explore how creators have used ancient religions and mythology to redefine a character that is soon to be a household name.

To watch these and all OI videos, please visit: <https://www.youtube.com/c/TheOrientalInstitute>.

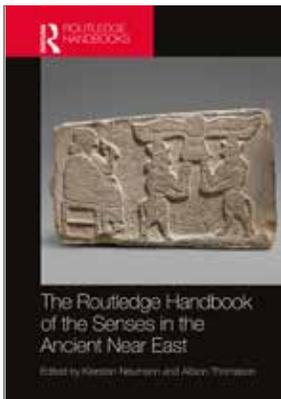
Make sure to click subscribe and like for notifications on all new OI lectures, workshops, podcasts, and Armchair Traveler videos.



SPECIAL EXHIBIT JOSEPH LINDON SMITH



Opening in January 2022 is a special exhibition of the paintings of Persepolis by the American artist Joseph Lindon Smith, curated by Kiersten Neumann. Created at the site in 1935 during the OI Persian Expedition in Iran and at the invitation of James Henry Breasted, this will be the first time in over eighty years that all six large-scale paintings—of the monumental terrace of Persepolis and of the Apadana reliefs—are exhibited and experienced together as a group.



We would like to congratulate the OI's own Kiersten Neumann, along with her colleague and OI/NELC alumna Allison Thomason, on their recently published co-edited volume, *The Routledge Handbook of the Senses in the Ancient Near East*. With thirty-two chapters written by leading international contributors, the handbook contains diverse approaches to sensory experience, bringing to life in an innovative, remarkably vivid, and visceral way the lives of past humans through

contributions that cover the chronological and geographical expanse of the ancient Near East, including Anatolia, Egypt, the Levant, Mesopotamia, Persia, and Syria, from the Neolithic through the Roman period. Kiersten would like to acknowledge all of her colleagues at the OI and UChicago broadly for their support and encouragement throughout this ambitious project, which was initially proposed in response to her member-organized session, "Senses and Sensibility in the Near East," at the Annual Meetings of the American Society for Overseas Research in 2016–2018.

SAVE THE DATE
SUPPORT THE OI
GIVING TUESDAY
NOVEMBER 30

ORIENTAL INSTITUTE PIONEERS

We are pleased to offer this and future articles in a continuous series intended to honor the contributions of archaeologists to Iranian art and archaeology. Future featured archaeologists will include Robert McAdams, Pinhas Delougaz, and Helene J. Kantor.

OF ARCHAEOLOGY IN IRAN

Robert John Braidwood (allegedly the inspiration behind Indiana Jones) was a leading pioneer in prehistoric archaeology, transforming research methodology with the introduction of the notion of the testable hypotheses and investigating transitions in human cultural evolution through archaeological survey of entire regions. His introduction of an interdisciplinary team of specialists from the natural sciences in his work in the Middle East brought about a new set of standards for fieldwork. Yet the impact and significance of Braidwood in postwar archaeology goes beyond the Middle East. He not only transformed research methodology but also the Oriental Institute's character and identity.

Braidwood was born July 29, 1907 in Detroit, Michigan, to Walter John Braidwood and Reay Nimmo. As a boy, Bob Braidwood worked in his father's pharmacy after school and held occasional part-time jobs at a grocery store and a bank. He was educated at the University of Michigan, receiving first a degree in architecture in 1929 and, after returning for more studies, a bachelor's and master's in ancient history and anthropology in 1933. While enrolled at Michigan, Braidwood served as an architectural surveyor for the University's excavations at the Parthian site of Tell Umar (ancient Seleucia-on-the-Tigris), directed by Leroy Waterman. Within a year of graduating, he was hired by James Henry Breasted to join the Oriental Institute's expedition to the Amuq Plain in northern Syria. Braidwood served as a field assistant until 1938, when the geopolitical situation in the region prevented the continuation of the project. From his work in the Amuq, Braidwood developed a sequence of twenty-two levels of material culture, labeled Phases A through V from the earliest to the most recent, based on discoveries from several Amuq sites spanning more than nine thousand years. Archaeologists still use this sequence today to date archaeological contexts and interpret material culture for Anatolia, the Levant, and northern Mesopotamia.

When Braidwood was returning by steamship to the United States in 1936, he met someone he had first encountered during his undergraduate days at the University of Michigan: a young woman named Linda Schreiber, who was working as a buyer for a large downtown Chicago department store. After marrying in January of 1937, they carried out some fieldwork in the Middle East before returning to graduate studies at the University of Chicago, which they continued throughout World War II. Robert was also in charge of a meteorological mapping program for the Army Air Corps. In 1943 Braidwood received his PhD under the supervision of Henri Frankfort and immediately joined the faculties of the Oriental Institute and Department of Anthropology.

ROBERT J. AND LINDA BRAIDWOOD

by Abbas Alizadeh and Kiersten Neumann



DURING THE PANDEMIC, WE CONTINUED TO PUBLISH *NEWS & NOTES* IN AN ONLINE-ONLY FORMAT. NOW THAT WE ARE BACK TO PRINTED AND MAILED COPIES, WE THOUGHT IT WOULD BE APPRECIATED IF WE REPRINTED THE LAST FEW SEQUENTIAL PIONEERS OF ARCHAEOLOGY IN IRAN ARTICLES WRITTEN BY ABBAS ALIZADEH. OVER THE NEXT COUPLE OF ISSUES, WE WILL REPRINT THE ARTICLES THAT APPEARED IN OUR ONLINE-ONLY COPIES. ONCE WE ARE CAUGHT UP, WE WILL CONTINUE THE SERIES WITH THE REMAINING UNPUBLISHED PIONEERS ARTICLES.

A collaboration that began in 1947 between Braidwood and Willard Libby at the University of Chicago led to the invention of ^{14}C carbon-dating using archaeological samples from OI excavations; Braidwood would continue to use this method for dating materials at his prehistoric sites. That same year the Braidwoods established the Prehistoric Project at the OI, driven by their combined interest in the time—about ten thousand years ago—when early inhabitants of the Near East made the revolutionary transition from a hunter-gatherer way of life to sedentary food production in the region surrounding the Mesopotamian Plain. The Braidwoods began their fieldwork at Jarmo, a site in northern Iraq. From 1948 to 1952, Robert Braidwood led an innovative prehistoric project at the site that employed an interdisciplinary team of archaeologists, including botanists, zoologists, agronomists, geologists, and survey personnel. Together, the team sought to investigate the origins of domestication of plants and animals and the transition from hunting and gathering to settled village life. This use of scientific method in archaeology was new. This was also the first archaeological project ever supported by the National Science Foundation. Braidwood's program, known as the Jarmo Project, has inspired thousands of similar projects worldwide, in which environment and archaeology are intertwined.

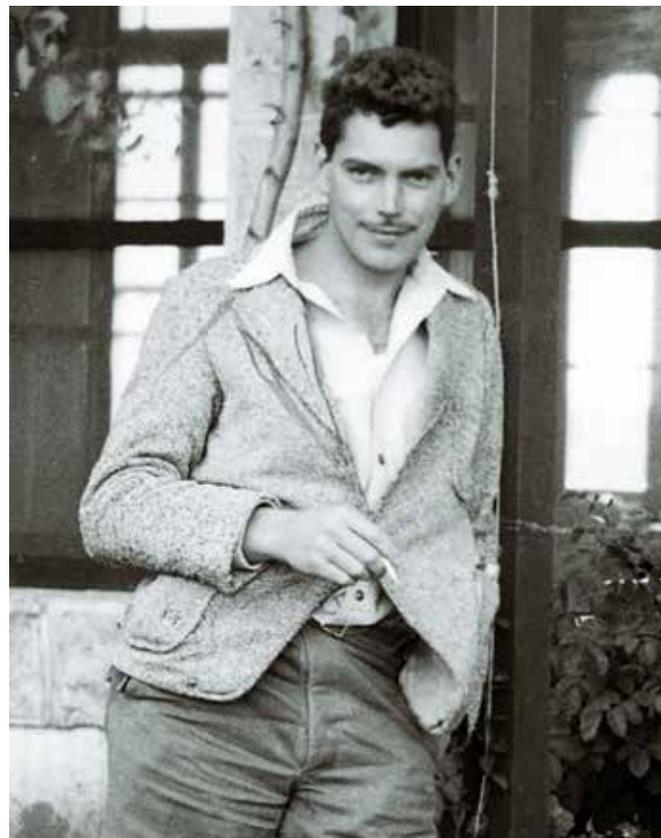
Work at Jarmo came to an end in 1958 when the commander of the Iraqi Army, General Abd al-Karim Qasim, staged a coup d'état and toppled the monarchy. The chaos that followed the revolution made the continuation of the Oriental Institute Prehistoric Project untenable. A chance meeting with Ezat Negahban—a graduate of the University of Chicago—at the International Congress of Prehistoric Archaeology in Hamburg, Germany, set the stage for the Braidwoods to continue their research in the Zagros Mountains of Iran. In 1959, the interdisciplinary team of the Jarmo Project moved operations across the border to Iran and became the Iranian Prehistoric Project, which is still in operation at the Oriental Institute to this day.

Braidwood was the first archaeologist to initiate systematic and scientific research in early Neolithic archaeology in Iran, making numerous major contributions in theory, methodology, and empirical data that set the course of Iranian prehistoric archaeology. In the 1959–60 season, the team carried out excavations at the rock shelter of Warwasi, and at two open sites of Tepe Asiab and Tepe Sarab. Other groundbreaking research by the Iranian Prehistoric Project included ethnoarchaeological research conducted by Patty Jo Watson at several contemporary villages in the region and a very important palynological study at lakes in the Zagros Mountains by another team member, Herbert Wright, which resulted in radically altering the understanding of Holocene climate and environment in the en-

tire Middle East. When Braidwood left Iran in 1960, Frank Hole and Kent Flannery, graduates of the University of Chicago, initiated their own research in the Deh Luran valley of southwestern Iran.

Next, the Braidwoods began the Joint Prehistoric Project with Professor Halet Çambel of Istanbul University, which focused on the early Neolithic site of Çayönü in southeastern Turkey. The excavations at Çayönü constitute the culmination of the Braidwoods' long and distinguished investigations into the origins of agriculture and animal husbandry in the ancient Middle East. Some of the most notable finds at Çayönü include evidence of early copper metallurgy and terrazzo technology, as well as cold-hammered copper tools, domesticated flax, and some of the earliest textile. The Braidwoods' last season was in 1989.

The legacy of Robert Braidwood lives on in his publications, including countless articles and a book entitled *Prehistoric Men*, and the generations of archaeologists whom he has inspired with his passion for discovery and exploration. Robert Braidwood died on January 15, 2003 in the University of Chicago Hospitals at age ninety-five; his wife and lifetime companion and colleague, Linda, died the same day. They are survived by a daughter, Gretel Braidwood; a son, Douglas Braidwood; and two grandsons and one granddaughter.



EXPLORE 100 YEARS OF TUT!

TUTANKHAMUN: CELEBRATING THE CENTENNIAL OF THE DISCOVERY OF HIS TOMB

Join us for a special OI class that celebrates the centennial of the discovery of the tomb of Tutankhamun. Egyptologist Emily Teeter will guide you through an exploration of Tut's tomb, its discovery, the political ramifications of that event, and the Tutankhamun objects in the collection of the Oriental Institute.

Explore archaeology of the early twentieth century as we examine the careers of Howard Carter and Harry Burton, taking a look at how their specialized training made the tomb one of the best-documented in history. We will also look at Tutankhamun and the most recent research on his life and times. Examining the artifacts that were rediscovered, we will take an in-depth look at what they tell us about the taste, trade networks, and technology of the late Eighteenth Dynasty in Egypt.

The King Tut phenomenon and the way that the objects have displayed to the world redefined the museum world had a lasting impact on special exhibits. Rediscover this cultural phenomenon and come face to face with a historical figure that has lasting public appeal.

Although no readings are required for the course, a full list of recommended, but optional, readings will be posted.

OI Adult Education online class

Instructor: Emily Teeter

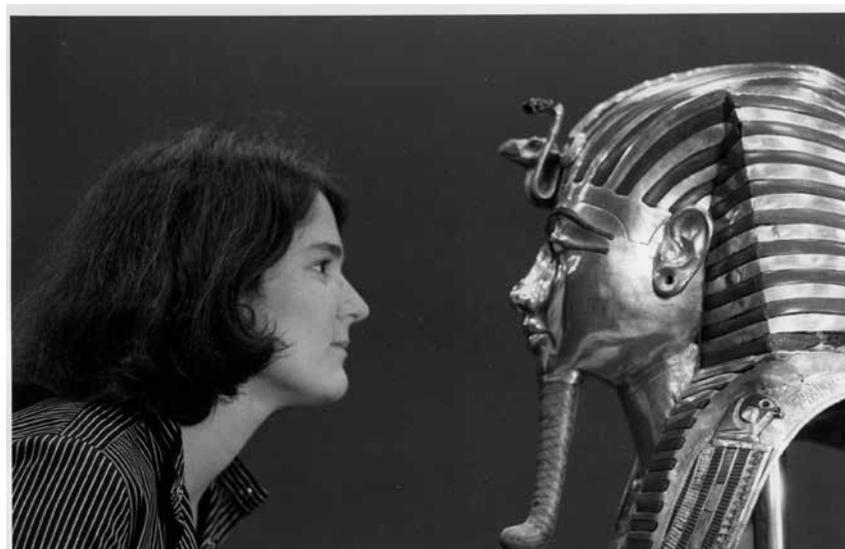
Tuesdays, Jan 11-Feb 15, 5-7pm

Lectures will be online via Zoom and recorded for participants to watch later.

For pricing, and to register, please visit bit.ly/oi-classTut0122.



Emily Teeter, PhD, is an Egyptologist who recently retired from the Oriental Institute Museum. She has a long-standing association with Tutankhamun, having worked on the “big” Tut shows in the late 1970s and early 1980s, allowing her hands-on experience with some of the objects. Emily looks forward to sharing her special interest in how technological innovation is reflected in the objects from the tomb, and the relationship between Tut and the collections of the Oriental Institute. Join Emily and discover how this centuries-old boy king changed the ways that museums market art and artifacts down to the present day.



VOLUNTEER SPOTLIGHT

BARBARA SCHUBELER JILLSON

interviewed by Shirlee Hoffman

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

I began my happy involvement in the life of the Oriental Institute in early 2015, after a period of great loss and disruption in my life. I was looking for a new path. My friend and fellow volunteer, Lee Herbst, told me about her experience at the OI and offered to show me around. Rather than showing me around the museum, she brought me to see Sue Geshwender, volunteer manager, and suggested I sign up as a volunteer. One of the best suggestions and decisions of my life!

Did you have any interest or training in the ancient Near East?

Other than an introduction to Egyptian history, I was quite ignorant about earlier civilizations. But language, the way people communicate, has always been of great interest to me. I grew up in a German-speaking household and have lived in German, French, and English-speaking countries, so I have learned to adapt to and appreciate different language and cultural mores. I find it so interesting to see how a language develops and adapts and also how it is communicated. Learning about early writing systems and the development of those systems is fascinating.

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

As a retired academic (I hold a degree in comparative literature and taught at colleges in Ohio before moving to Brussels, Belgium; there I taught at a college of the Frije Universiteit Brussel, serving as associate dean the last six years of my tenure), I was interested in a behind-the-scenes, scholarly endeavor at the beginning. My first volunteer position at the OI was in working on the database of the Chicago Hittite Dictionary, which suited my skill set perfectly. My work was quite mundane, in that I had to check the accuracy of bibliographic information. But in the process, I learned something about the Hittite civilization and the workings of the OI. I found it fascinating that

Explore becoming a volunteer at oi.uchicago.edu/volunteer.

Hittite was one of the, if not the first, Indo-European language. My grandchildren in London have been learning Sanskrit, so we enjoyed competing about who was involved with the oldest Indo-European language!

After a few years, it was time to move on, so I participated in the summer-long docent training course in 2019—a wonderful, mind-expanding learning experience. My career as a university professor had me used to giving fact-filled lectures. But that was not at all what is necessary as a docent, so I had to learn an entirely new way of communicating information. Sue Geshwender has developed a rigorous, comprehensive course that moves us novices through the centuries with speed and energy. I look forward to taking up guiding tours again as soon as the OI opens up.

Recently I became a member of the Advisory Council, which has given me the opportunity to be more closely involved with the life of the OI.

**What do you particularly like about being a volunteer?**

Well, everything! I love the atmosphere of the museum itself, with centuries of civilization displayed and explained clearly and beautifully. So much is available within a relatively small space. I also love being able to participate in the Volunteer Day activities, which feature lectures by well-known scholars. A volunteer at the OI does not live a static existence; we learn new things all the time. I am also a member of the OI Book Group, where we read about ancient civilizations, well-known archaeologists, and the development of archaeology. More new vistas. But above all I love the community of like-minded, intelligent, curious and welcoming members of the OI staff and the volunteers.

What has surprised you?

Other than the feeling of community and shared purpose at the OI, what has surprised me about being a volunteer is the generosity of the scholars, their willingness to share their expertise by giving lectures and meeting with volunteers in a variety of capacities.

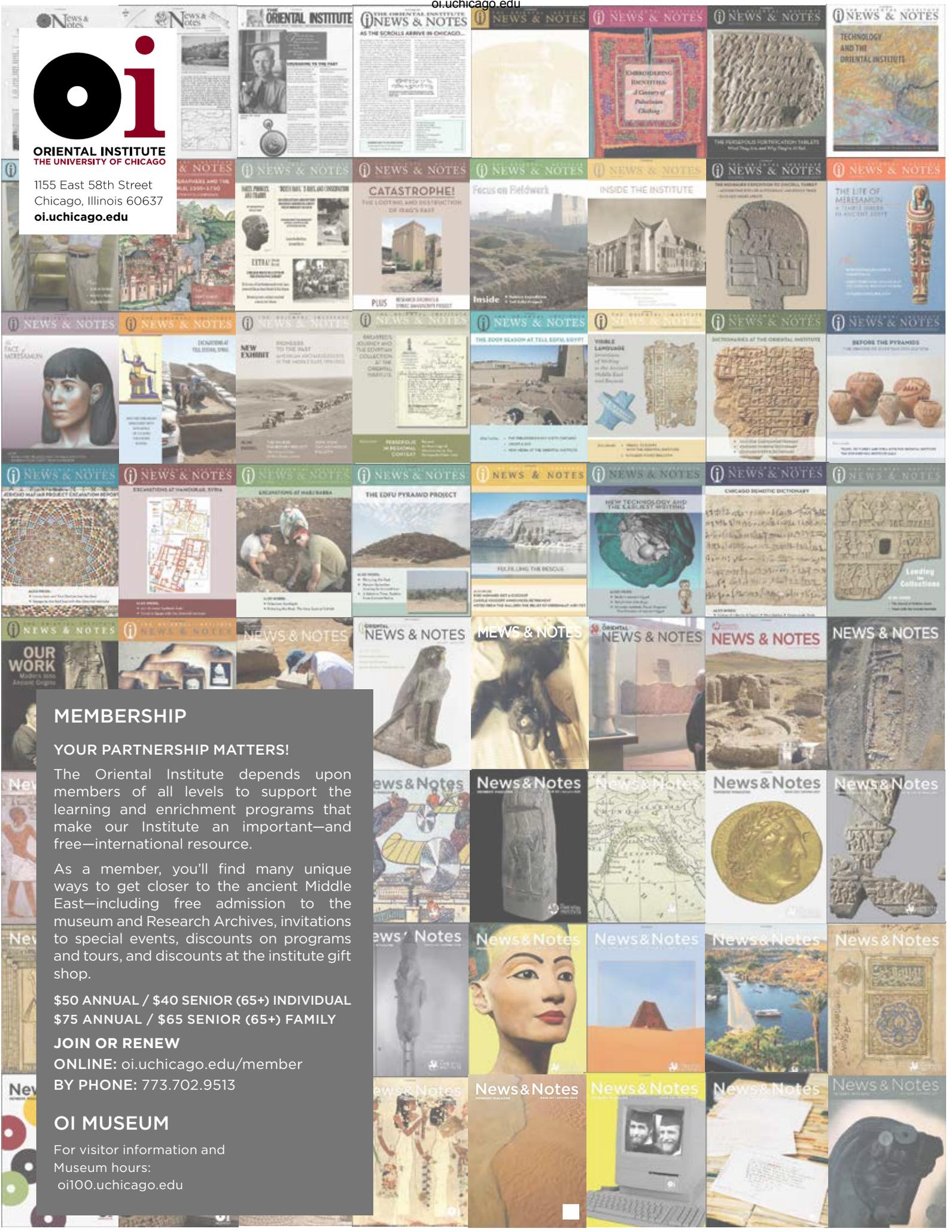
What would you say to someone who is thinking of volunteering at the OI?

I would enthusiastically encourage anyone who is interested in a continuing learning experience within the warm, welcoming, vibrant community of the OI to become a volunteer. It is a wonderful experience.



ORIENTAL INSTITUTE
THE UNIVERSITY OF CHICAGO

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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.

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