

## RECENT ARCHAEOLOGICAL INVESTIGATIONS ON THE PERSEPOLIS PLAIN

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Since the mid-1980s when I began research on my doctoral thesis, I became aware of the interpretive weakness of any analysis aimed to formulate prehistoric cultural developments in Fars (south central Iran). This was primarily due to the almost total absence of evidence for the subsistence economy and natural environmental features of Neolithic Fars. Also important was the lack of sufficient and reliable radiocarbon dates for the region's prehistoric sequence. But because of my involvement with the Chogha Mish — and later Chogha Bonut — projects, the primary focus of my research was lowland Susiana in southwestern Iran. The need to address the fundamental questions of prehistoric Fars and the desire to collect pertinent data did not, however, fade with time and I looked for an opportunity to resume my research on cultural development in the region.

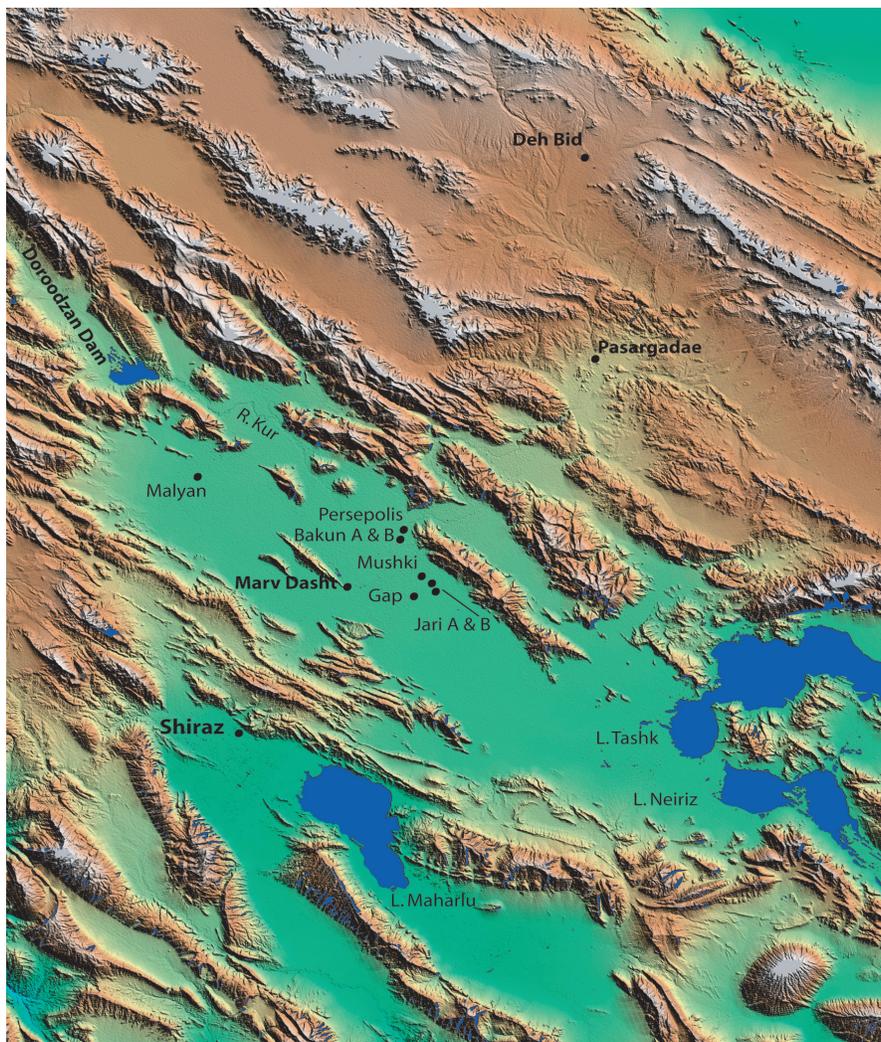
That opportunity presented itself in the spring of 2004. I had left Chicago in late February to make preparations for our joint Iranian Cultural Heritage Organization (ICHO), Oriental Institute and the Department of Anthropology archaeological and geoarchaeological project in lowland Susiana. But despite sincere efforts by Mr. M. Beheshti, Director of the ICHO, Mr. J. Golshan, ICHO Deputy of Research, and Dr. M. Azarnoush, Director of ICHO Archaeology Research Center,

we did not receive our visas in time and had to postpone our season until the late summer of this year. This otherwise disappointing development turned out to be a blessing in disguise as, just before the date of our planned departure, we were informed by the University administration of some Treasury Department's OFAC restrictions that required clarification before we could conduct our archaeological fieldwork in Iran.

While I was preparing to return to Chicago in February, Mr. Hasan Talebian suggested that I conduct some archaeological work in the plain of Persepolis, or Marvdasht, now that we had

postponed our field season in Susiana. Mr. Talebian is Director of Parse-Pasargadae National Research Foundation, which oversees and organizes scientific research in both the Pasargadae and Persepolis plains. He is also Director of the Bam Citadel Reconstruction Project as well as the co-director, with Dr. R. Vatan-doust, of the Haft Tappeh and Chogha Zanbil National Project. The opportunity was too good to miss and the potentials were too great to ignore. After Professor Gil Stein, Director of the Oriental Institute, kindly gave me permission and a modest budget to carry out the research, I left Tehran for Shiraz in March.

I had a seemingly simple, yet operationally complex, plan of



Map of Fars showing locations of Persepolis and excavated sites



**Figure 1. (standing from left) H. Alizadeh, M. Faraji, A. Hekmatnia, M. Mosavi, A. Davarpanah, M. Zeidi, A. Zalaqi, A. Askari, F. Alipour, E. Bordbar, M. Qaedan, M. Fallah, S. Hamzavi, R. Norouzi, H. Amanullahi, E. Karimi, M. Rezaeian, L. Niakan, A. Atabaki, A. Katebzadeh; (sitting, middle row from left) S. Akhtar, J. Farhadi, M. Rava, Z. Dabaghmanesh, H. Ashjahi; (sitting front row from left) B. Naseri, D. Mohammadkhani, A. Alizadeh, M. Huseini, M. Zarinkuh, M. Molaii, S. Shafii, M. Karami, I. Habibi, S. Dostdar-Huseini, S. Ebrahimi, M. Avare, E. Habashi, M. Rajaii, unidentified, M. Bahrani, F. Jekar, and A. Ahrar (Mosa Zare, absent)**

simultaneously excavating a number of stratigraphic trenches in five prehistoric sites. This plan of action seemed ambitious; and indeed it was, given my limitations of time, budget, and well-trained staff. But I have developed this habit of working in Iran as if there is no tomorrow, even though, thanks to the efforts of the ICHO, the possibility of long-term projects seems much stronger today than it was a few years ago. But the disturbing specter of a gig performance loomed high and I decided to push for my goals. I was fortunate to have with me as area supervisors Mr. Mohsen Zeidi (Tehran University), Mr. Alireza Askari (Persepolis Project), Mr. Reza Norouzi (Fars ICHO), Miss Lili Niakan (ICHO Archaeological Research Center), and Mr. Ali Atabaki (Chair of the Department of Archaeology at Kazeroon University), very talented and hard-working archaeologists (fig. 2). I also had some forty archaeology students from Tehran University and Kazeroon, Marvdasht, and Tehran Free Universities to help me in all phases of excavations (fig. 1). Most turned out to be extremely interested, hard-working, bright, and careful excavators, despite their limited or non-existent field experience. Even though I found myself in the difficult situation where training became part of the fieldwork and thus exhausting under the circumstances, I feel privileged to have had the opportunity to work with so many enthusiastic and bright students who are the future of Iranian archaeology.

We were housed at the Mehmansara (the Hostel), the kitchen area of the former Shah's 2,500-year royal celebration at Persepolis in the early 1970s (fig. 3). The Shah's tent city had later become a public park named Paradise. After the Persepolis administrators took control of the park, the kitchen area in the northwest of the complex was fixed up and a few rooms were furnished for the occasional scholars, students, and temporary research staff at Persepolis. The large kitchen area, with a number of rooms to accommodate the then kitchen personnel — the heart of any royal celebration involving food — is located behind the tents of royalty and other dignitaries, now gone or tattered and faded, on the northwestern part of the Paradise.

We found the place sufficient in space, pleasant in surrounding, and with easy access to the nearest market town of Marvdasht. The Mehmansara consisted of six large rooms, two very large halls, a large (60 × 34 feet) kitchen area, four bathrooms and showers, and a large open space in front that we used as sherd yard, to wash pottery, do flotation, and to park our vehicles (figs. 3–4). Another large and roofed area is located right in front of our compound and is now used as the carpenter shop for the Persepolis preparators.

With this ideal situation, we started our work on March 28 and continued work until May 8, when I went back to Khuzestan with three expedition members to draw the contour maps of the two sites (KS-108 and KS-04) we hope to excavate in August and September 2004. We worked seven days a week, but on rare occasions we took a day off.

The research was primarily designed to collect the much needed stratified faunal, floral, charcoal, and phytolith (fossilized pollen preserved in soil) samples from the five major prehistoric sites in Marvdasht, i.e., Bakun A, Bakun B, Jari A, Jari B, and Mushki (see map). These sites, the primary basis for prehistoric cultural interpretations of highland Fars, had been excavated by the Oriental Institute and Japanese expeditions in the 1930s and 1960s when archaeologists paid little attention to collecting such data. The few available radiocarbon dates were uncalibrated and thus unreliable. Moreover, the results of the Oriental Institute excavations at Bakun B had been lost at sea and the Japanese had published only two very brief reports on their work at Jari A and Jari B. Equally important was the chronological and stratigraphic problem of the order of Jari and Mushki phases.

The first systematic efforts to provide a chronological framework for Fars were undertaken by Louise Vanden Berghe in the early 1950s. Based on a series of trenches in a number of sites in the Marvdasht area, Vanden Berghe considered Jari phase, characterized by a soft, straw-tempered decorated buff ware, as the earliest Neolithic cultural phase in Fars, followed

## FROM THE DIRECTOR'S STUDY

I am pleased to announce that we have extended our museum hours in order to welcome more visitors at a time when parking is more readily available (see back cover for new hours).

As you can see from the articles in this issue by Abbas Alizadeh and Donald Whitcomb, Oriental Institute scholars have returned to Iran and are in the process of developing new research projects to investigate the incredibly rich archaeological and textual record of one of the greatest civilizations in the ancient Near East.

Abbas Alizadeh has been doing double duty. He is carrying out a new archaeological project on the prehistory of Khuzestan in the lowlands of southwestern Iran. At the same time he has been conducting limited re-excavation and soundings at the prehistoric highland site of Tall-e Bakun, where the Oriental Institute worked during the 1930s (you can see artifacts from these earlier Bakun excavations on display in our Persian Gallery). These soundings are doing much to refine our understanding of chronology and economy in the Iranian highlands during the period when the first complex societies were developing more than 6,000 years ago.

At the opposite end of this long cultural sequence, Donald Whitcomb has been exploring different Sasanian and Islamic period sites — important ancient cities such as Jundi Shapur and Istakhr. We hope that at some point in the near future we can start a second Oriental Institute excavation (perhaps at one of these sites) to focus on these two crucial periods in the development of Iranian civilization.

One of the most important and gratifying aspects of this emerging re-engagement with Iran is the degree to which these projects are, and will be, truly cooperative scientific partnerships with our Iranian colleagues. Iranian students and specialists from the Iranian Cultural Heritage Organization (ICHO) play a key role in the planning and implementation of our research. We plan to develop and extend this program of scientific cooperation in several directions. Pro-

fessor Matthew Stolper is working with Iranian colleagues in the study of the Persepolis Fortification texts. Laura D'Alessandro, Head of the Oriental Institute's Conservation Department, has met with her counterparts at the Iranian National Museum to develop conservation workshops and a program of training internships for Iranian conservators.

As part of this developing cooperation, in May 2004 the Oriental Institute returned a group of 300 published Persepolis Fortification texts to the Iranian National Museum. At the time of their initial discovery in 1933, these fragile clay tablets (dating back to ca. 500 BC) had been entrusted to the Oriental Institute on a long-term loan for purposes of analysis, translation, and publication.

Finally, we have entered into an agreement with the Iranian Cultural Heritage Organization to publish our archaeological and textual reports on Iranian sites and textual materials as joint Oriental Institute-Iranian Cultural Heritage Organization publications.

The Oriental Institute has a long and distinguished history as a pioneer and leader in the study of ancient Iranian civilization. In my visits to Iran in 2003 and again in 2004, I was gratified to see the respect that our Iranian colleagues have for the Oriental Institute as a research center and their desire to rebuild scholarly relations with us. Each partner has much to gain from this cooperation, and each has much to contribute to the overall endeavor.



by Mushki. A decade later, based on their large-scale excavations at Jari A, Jari B, and Mushki, the Japanese argued for Mushki, characterized by a distinct decorated and burnished red ware, as the earliest Neolithic phase in Marvdasht. Based on the Japanese work, it was also assumed that the primitive coarse, heavily straw-tempered plain ware that was first discovered by the Oriental Institute at Tall-e Bakun B, followed Jari painted ware and thus was considered the third cultural phase in Fars.

Because the Japanese interpretation was based on large-scale excavations with the results published in much more detail than those of Vanden Berghe, most archaeologists accepted the Japanese chronological order for early Neolithic Fars. It was therefore logical to address these chronological problems in our research program.

The logistics of excavating five sites simultaneously are daunting, but the close proximity of the sites made our plan very feasible. Tall-e Bakun A and B are only two hundred meters

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**Figure 2. (upper left) Pottery class, (center) the supervisors (standing from left) Mohsen Zeidi, Alireza Askari, Reza Norouzi and (sitting) Ali Atabaki, A. Alizadeh Lili Niakan, (upper right) field class at Bakun A, and (lower right) camp workshop**

apart and both were within walking distance from our camp, near Persepolis. Jari A, B, and Mushki are some 10 km southwest of Persepolis and all the three sites are located within 200–300m from one another (see map).

We first started with Bakun A, Jari A, and Mushki. At Bakun A (UTM 3310805) we excavated three stratigraphic trenches in the center and west-central parts of the mounds (fig. 5). Because of Mr. Talebian's request that we re-excavate and reveal the administrative quarters so that this very important early administrative center be reconstructed and made available to the public as a tourist attraction, we also opened large, 10 × 10 m areas in the northern sector of the mound. The administrative center at Bakun A had already been excavated and exposed by the Oriental Institute in 1932 — the final report of that and 1937 season is being edited now to be published as an Oriental Institute Publication (OIP).

We soon found out that the remains of the administrative quarters, with walls found preserved during the original excavation to a height of 1.0–1.5 m, had been destroyed. After a few days of work and gathering information from the local farmers, we came to the conclusion that since this part of Bakun A had already been excavated and thus was the lowest part of the mound, it was leveled, plowed, and planted between the turbulent revolutionary years of 1978–1981.

In the meantime, we were making progress in our stratigraphic trenches at the site. We initially had hoped to be able to document the stratigraphic interface between the Lapui phase that is characterized by a plain red pottery and the Bakun A phase with the famous beautifully decorated buff pottery, a stratigraphic marker not reported in the original publication by A. Langsdorff and D. E. McCown (*Tall-i-Bakun A, Season of 1932* [OIP 59; Chicago: University of Chicago Press, 1942]). But we realized that down to about 1.0–1.5 m from the surface of the mound, the entire site had been pierced by late Sasanian–early Islamic graves, most furnished at the feet of the dead with a row of grayish mudbricks. Thus it became apparent to us that, here at Bakun A, we would have no chance to address the transition from the late prehistoric to the later Lapui phase.

Beside the sophisticated, beautiful Bakun A pottery (fig. 6) and a number of lithics and other artifacts, our three stratigraphic trenches yielded large samples of bones, seeds, charcoal, and phytolith (fig. 5 center). These previously unavailable samples are of utmost importance for the reconstruction of the physical environment, its biota, the subsistence economy, and the absolute calendric dates for the various levels of occupation at Bakun A. We also excavated all our trenches to virgin soil, which was almost at the level of the present plain.

Some 10 km southwest of Persepolis (see map), we excavated three trenches at Jari A (UTM 3304441) and four at nearby Mushki (UTM 3304368), just 200 m to the northwest of Jari A. We chose Jari A first, because the Japanese reported the site contained three phases of occupation with associated architecture, that is, Jari A painted (Level 3), Bakun B1 (Level 2), and Gap (Level 1). The latter is an intermediate phase between Bakun B2 and Bakun A and probably dates to the first half of the fifth millennium BC. Thus, we thought, we could easily sample all the phases at one site and study their stratigraphic relations.

We chose the highest point on the mound, but away from the previous trenches and excavated dirt. Immediately below the surface we reached occupational layers with only the coarse Bakun B1 pottery, even though the surface of this trench was only 0.5 m lower than that of the central Japanese trenches, where they had reported some 2 m of architectural deposit from the Gap phase. We continued this main 3 × 6 m trench to virgin soil, which was reached at almost the same level of the present plain even though the Japanese had reported that the base of Jari A was some 2 m below plain level. Moreover, no occupation of any type, let alone architecture, had Jari painted ware below the



**Figure 3. (top left) View of the "Mehmansara," (above) the former royal tent, and (left) Persepolis with the "Paradise" in the background**



Bakun B1 level, as reported in the very short Japanese reports. In fact, an intense surface survey of the site failed to reveal any Jari painted ware, and the few potsherds of buff painted ware we found on the surface and in some disturbed upper levels of the mound belonged to the Bakun B2 painted tradition (fig. 6) and not to that of the following Gap phase.

The findings in our main trench were difficult to reconcile with the Japanese report and we began to assume that perhaps our main trench was opened in a part of the site that did not have the other two cultural phases the Japanese had reported from the site. So we opened three more trenches to be sure. We placed one at the eastern edge of the mound, another on the northwest of the mound, and for the third we chose the unexcavated area of the baulks of the Japanese trenches, right in the center and therefore at highest part of the mound. We assumed that if the Japanese reached the levels they had reported, a trench right in the center of their excavation area would have to produce similar results.

In two of these trenches, close to the surface of the mound, we found sporadic pieces of Bakun B2 painted buff ware, but no architecture. Below this upper disturbed level, some 50 cm thick, we found nothing but ovens, burnt surfaces, pisé walls, some mudbrick installations, and thick and thin greenish gray clay deposits in between occupational levels (fig. 5). The occupational levels contained nothing but the coarse, heavily straw-tempered plain buff to pink ware of Bakun B1. While we were fortunate to be able to collect large faunal, floral, and  $^{14}\text{C}$  samples from these levels, it seems inconceivable that the Japanese report would be erroneous in documenting the existing cultural phases at the site. Surely there must be some logical explanation as to why our four trenches failed to reveal the thick architectural phases and potteries of Jari painted and Bakun B2/Gap. Based on the findings from our three trenches in Jari A, it is possible that the reported Level 3 architectural phase at the site was limited to the area of the Japanese excavations and that Jari A had a very limited occupation during this early phase.

With the findings at Jari A, our decision to excavate Jari B (UTM 3304330), some 200 m to the south of Jari A, now had to include steps to address the discrepancies between the Japanese report of Jari A and the actual material and stratigraphy of the site. An intensive surface survey at Jari B revealed only Jari painted and plain wares (fig. 7), with no traces of Bakun B2 or



**Figure 4. (left) Students doing flotation, (second from left) M. Molaii and I. Habibi at Jari A with the adopted local puppy, (second from right) pottery yard, and (far right) students washing pottery**



**Figure 5. (left) View of the sections of the main stratigraphic trench at Jari A, (center) BB-27, looking west, and (right) exposed BB-27 section at Bakun A showing layers of industrial debris and garbage between architecture levels 4 and 3, and BB-27, looking north**

Bakun B2/Gap painted buff ware. We excavated three trenches on this site as well and continued all of them to the virgin soil, and below. The earliest occupational levels are, as at Jari A, on the same level as that of the present level of the plain of Marvdasht. Moreover, while in our trenches we encountered pisé and straw-tempered mudbrick structures, the material culture, including pottery, was homogeneous from the top to the bottom and we found no traces of occupation datable to either the Bakun B2/Gap phases with painted buff pottery or to the Bakun B1 phase with only a coarse plain buff and pink ware.

Our excavations at Tall-e Bakun B (UTM 3310605) revealed cultural deposits and stratification similar to Jari A, that is, a shallow Bakun B2 deposit that was heavily disturbed by late Sasanian–early Islamic graves, and a much thicker cultural deposit of Bakun B1. Below Bakun B2 deposits, we came down on layers consisting of ovens, fire pits, ashy layers, pisé walls, postholes, and intermediate green gray clay deposits. The only pottery we found in these lower levels was the coarse, heavily straw-tempered Bakun B1 pottery. This primitive pottery is mold-made using baskets, the impressions of which are clearly visible on many pieces discovered at Bakun B and Jari A. We also learned that this technique was combined with a layering technique where finer clay layers were applied to both surfaces after the core became solid (fig. 8).

Excavations at both Jari A and Bakun B, however, revealed stratified evidence that is of utmost importance in the chronological order of early Neolithic Fars. While we still do not know how to reconcile our archaeological data with those reported by the Japanese, our evidence suggests that the coarse, primitive Bakun B1 pottery may represent the earliest phase of the Neolithic occupation in the region and that it was followed first by Jari B (with painted buff) and then by Mushki. We suggest this because at Jari A a progression towards a finer buff ware sometimes has the white slip/wash signature of the typical Jari painted pottery. Almost all these finer pieces are plain, but towards the end of the sequence, simple vertical or horizontal bands painted in dark appear on some examples. At Bakun B, the end of this sequence is marked by a thick greenish gray clay deposit in two of our main trenches, but not all. Above this, the painted buff pottery of Bakun B2 appears, just as at Jari A. Since Bakun B2 pottery has many similarities with the pottery

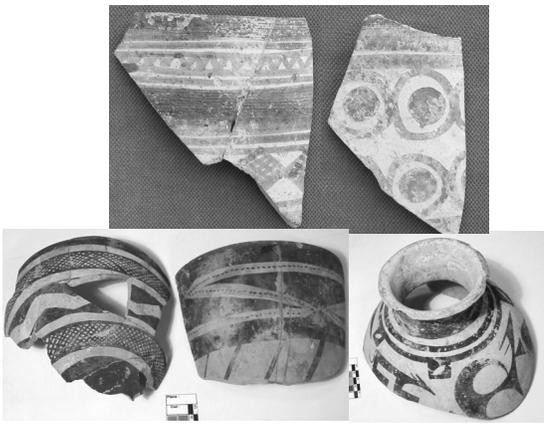
of the Middle Susiana phase (fifth millennium BC), a large temporal gap must have occurred between the two occupations at Jari A and Bakun B.

Before we went to Marvdasht, we were aware of the chronological problems involved in the order of Mushki and Jari cultures. Vanden Berghe, who first proposed the chronology, argued that Jari B is older than Mushki. The Japanese, however, argued the reverse. Neither had any convincing stratified evidence for their interpretations, but since the Japanese published the results of their excavations at Mushki and presented a number of section drawings and associated data, most archaeologists, including me, accepted their argument, though with some reservations.

We now had a good opportunity to check this thorny question as well, by excavating several strategically located trenches at Mushki (UTM 3304368). Vanden Berghe and the Japanese expedition had already published some specimens of the typical Jari B ware with typical Mushki designs from Jari B itself. But neither of the reports contained stratigraphic information on the vertical and horizontal distribution of what we came to conclude was a transitional phase between Jari B and Mushki.

At Mushki, we opened a large, 3 × 6 m, stratigraphic trench close to the center of the mound but away from the previous excavation areas. We also opened three smaller, 1.0 × 1.5 m, on the western and southern parts of the mound. All the excavated areas produced pisé and mudbrick walls and domestic structures, such as ovens, fire pits, and storage bins. But the most important finding was the presence of a class of pottery in the lowest levels of the site that while painted with typical Mushki designs, the ware was typical of Jari B, that is, a soft, straw/chaff-tempered buff ware with a cream white wash, as well as some genuine Jari B potsherds (figs. 7–8).

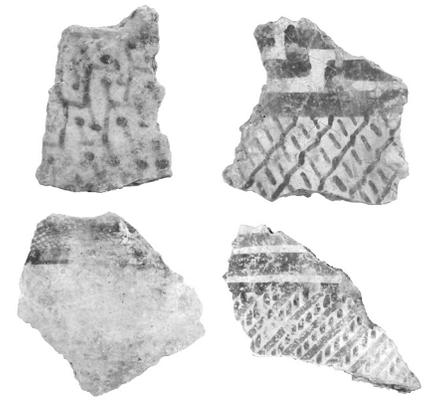
We have taken <sup>14</sup>C samples from all these levels, but the stratified materials indicate that Mushki red burnished painted ware developed out of Jari B painted buff ware and the two cultures are essentially similar in terms of other artifacts. Based on our excavations at Jari A, we also concluded that the Bakun B1 phase with a coarse, mottled buff and pink plain ware represented the earliest Neolithic occupation in Marvdasht and that Jari B painted ware developed out of Bakun B1. We hope that our radiocarbon analysis corroborates our stratigraphic observations.



**Figure 6. (top) Typical Bakun B2 sherds from Jari A and (bottom) typical Bakun A pottery found in our 2004 season**  
Pottery not shown at same scale



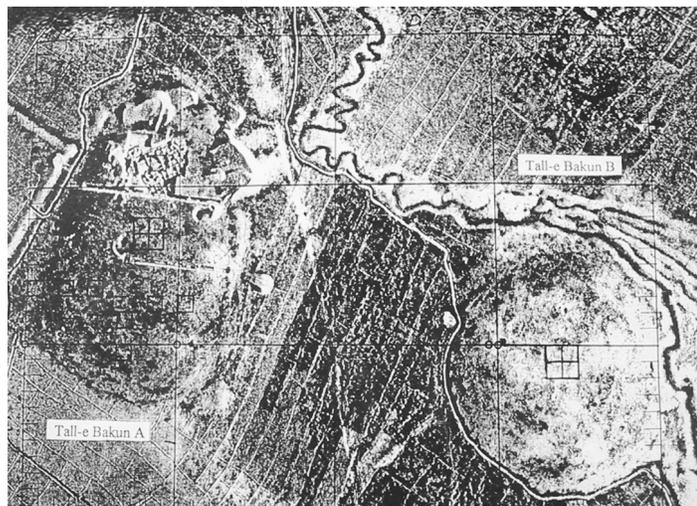
**Figure 7. (top) Typical Jari painted pottery from basal level at Mushki and (bottom) basket-molded pottery typical of Jari A plain ware**



**Figure 8. Various types of Jari painted pottery: (upper left) Jari B painted with Mushki design, (lower left) formative Jari painted pottery from basal level at Jari B, and (right top and bottom) typical Jari A plain ware sherds**

### MARVDASHT GEOMORPHOLOGY

In all our trenches in the five sites, we reached virgin soil almost at or 10–15 cm below the level of the present plain. Just to be on the safe side, we excavated the virgin soil another 60–70 cm but did not find any cultural deposits. This fact requires some geoarchaeological explanations. I hope that in the future we can have the opportunity to address this problem, but for now our archaeological observations indicate that, oddly enough, the Marvdasht plain has not received any alluvial deposit since at least 9,000 years ago, if not much earlier. The alluvial intermon-



**Figure 9. Aerial photographs of Tall-e Bakun A and B taken in 1932 (left) and 1994 (right)**

tane plain of Marvdasht is one the most fertile regions in Iran. The two major Kur and Sivand (or Pulvar) Rivers empty into the brackish Lake Neiriz after passing Marvdasht from the north and southern margins of the plain — no river currently flows through Marvdasht. Before the introduction of mechanical pumps, the region was primarily irrigated by *qanats* (subterranean aqueducts) and several springs that issued from the foot of the Rahmat Mountain. The natural meandering dry courses of the streams can still be seen in Erich Schmidt's aerial photo-

graphs of the Iranian plain taken in the 1930s (fig. 9); the meandering course of one stream that passed by Mushki and Jari can still be seen today, although according to the locals the spring has been dry for more than a generation.

Since qanats and springs cannot be the agent of sedimentary deposits in Marvdasht and no flash flood wadis are found in the region, nor does a river run through it now — both the main agents of vast alluvial deposits — the question arises as to what natural processes were responsible for the fertile sedimentary

deposit in Marvdasht and why this process stopped in the early Neolithic period. A strong possibility is that the Sivand River used to run through Marvdasht and empty directly into Lake Neiriz some 30 km south of Persepolis, where the land is now infertile and salt crusted. The river then changed course sometime during the early Holocene period (10,000 years ago) and joined the Kur River. Needless to say these are all speculations based on archaeological observations. This question can only be addressed by geoarchaeological investigations and we hope to be able to conduct a geoarchaeological survey in the region soon.

Abbas Alizadeh is Senior Research Associate and Director of the Oriental Institute Iranian Prehistoric Project.

## WHOSE FEAST? RE-INSTALLING ROOM 7

SETH RICHARDSON, ASSISTANT PROFESSOR OF ANCIENT NEAR EASTERN HISTORY

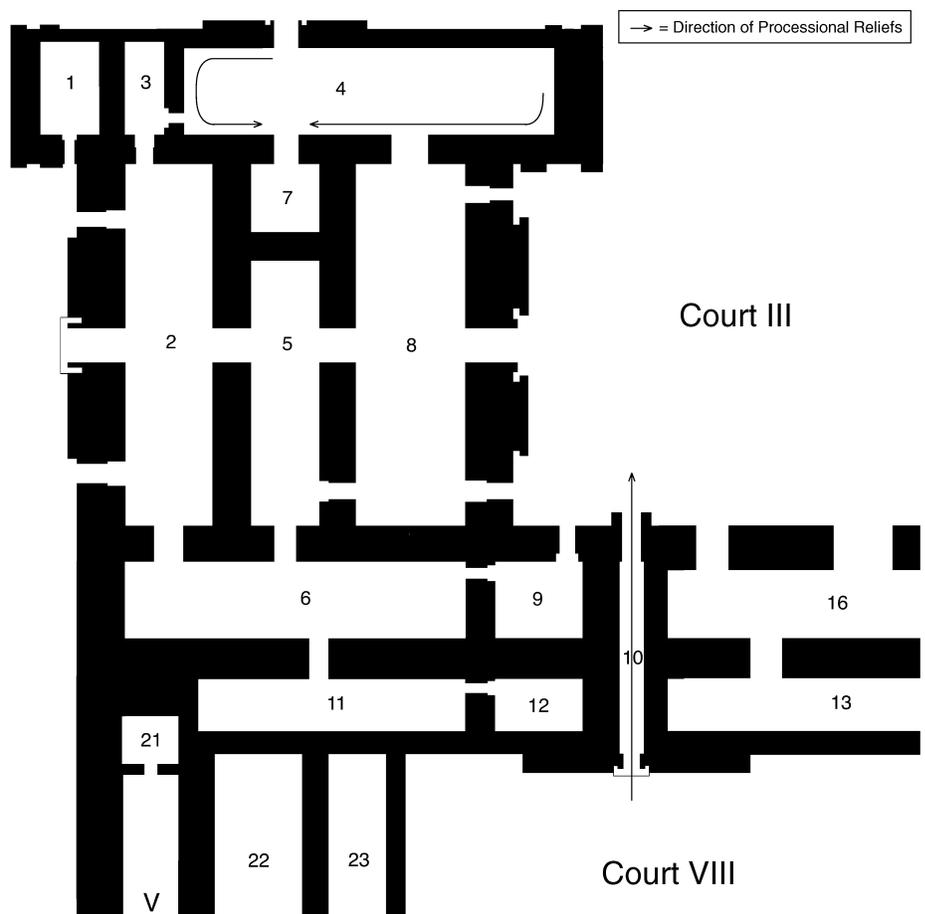
Among the objectives of the 1930 Oriental Institute expedition to Khorsabad was the re-excavation and recovery of carved reliefs from a few, specific rooms in the palace of Sargon II of Assyria (ruled 721–705 BC). Some of the most highly-prized reliefs came from the so-called “Room 7,” a small chamber situated near the high, northwestern edge of the citadel (see floor plan of the palace). Sketches made by a nineteenth-century French expedition promised that these carved slabs were unlike any others in the palace: rather than depictions of warfare, ceremony, or solemn processions, the decor in this room ran to themes of the king hunting with a small company of retainers in a sylvan forest and a resplendent banquet scene. It was deduced that these were images fit first and foremost for a king’s private quarters, that this room (and, indeed, this entire secure quarter of the palace) was likely the complex’s splendid and sumptuary domestic area.

The reliefs from Room 7 are soon to be on exhibit to the public for the first time in a decade with the opening of the Oriental Institute Museum’s newly re-installed East Gallery, a fitting tribute to mark the seventy-fifth anniversary of the expedition. With the opening of this gallery, museum visitors will be able to compare Room 7 reliefs to those of the Khorsabad palace’s public spaces already on view in the Oriental Institute’s Mesopotamian Gallery. Much of what was understood about Sargon’s mammoth palatial city (modestly named “Fort Sargon”) in 1930 still holds true today: the city was the largest of all Neo-Assyrian royal establishments, and from its large-scale urban plan down to many of its finest details, the project marked a turning point in the history of the Assyrian state and its kingship. Yet a new look at the reliefs of Room 7 — one of the smallest identifiable spaces among hundreds of rooms, gates, walls, corridors, plazas, and streets — may bring us to some new thinking about the function of both this chamber and the “domestic” area as a whole, and some of the strategies the Assyrian king used to compel obedience across his far-flung empire.

The original notion that Room 7 was a chamber for the king’s “private” or “domestic” use was based not only on the features of the room itself, but also of the “suite” in which it was set. This suite contained those rooms numbered 1–12 and Court III, all set in a protected wing of the palace behind the throneroom and exterior courtyards. The excavators reasoned

that the suite was the most inaccessible within the central palace complex (entry by non-palace personnel was only possible through the heavily-gated entry into Corridor 10); contained a “bathroom” (in Room 12); jugged out beyond the high city wall, making it cool, breezy, and pleasant; and afforded many large rooms for royal living space (see *Khorsabad, Part 1: Excavations in the Palace and at the City Gate*, by Gordon Loud [OIP 38; Chicago: University of Chicago Press, 1936], pp. 71–79). None of these now seem particularly bad reasons to suppose the suite was a domestic area — though some such palace “bathrooms,” identified by the presence of a drain, have since been re-interpreted as chambers requiring drainage for ritual activity (the bathroom would also have been a long way from Room 7).

This explanation, however, overlooks other features that are hard to reckon with the designation “domestic.” For one thing, Room 7 was the one of the least sizeable of the suite’s several rooms, making it a modest choice for a kingly chamber. It was also closed off by a single entry: while this makes perfect sense for the function of security, it somewhat voids the advantages proposed by access to the breezy exterior. Room 7 was roofed (collapsed roofing materials were excavated there) and, while



Part of the floor plan of Sargon II's Palace in Khorsabad showing Room 7



**Royal hunt scene depicted in the reliefs from Room 7, Sargon II's Palace, Khorsabad (OIP 38, fig. 87, OIM A 11254)**

the doorway did just manage to give a clear line of sight across Room 4 (which had an open view from the high walls out across the plain), the view could be had from only one spot in the room, and significantly tunneled by the doorway. It was not, to any significant degree, a “room with a view.”

More to the point, an understanding of Room 7 as a banquet hall or salon within a private wing tends to ignore the decorative program of the suite as a whole. The images in Room 7 may have emphasized themes of lordly leisure, but the much-greater number of reliefs throughout the rest of the suite were hardly relaxing: Room 4 and Corridor 10 featured long queues of Sargon's submissive vassals in procession, some kneeling, some bound by ropes; Rooms 2 and 5 presented epic scenes of the Assyrian war machine at work; the scenes in Room 8 highlighted the gruesome punishment of insubmissive enemies, including one relief showing an enemy king being skinned alive. It has been argued in the past that the juxtaposition of placid with horrific imagery was a deliberate device of Assyrian palatial art in this time, designed to desensitize the loyalist class by normalizing violence. Yet these images are not side-by-side, but rather restricted each to their own rooms. Why?

A hypothesis may be advanced by paying particular attention to the processional scenes of Corridor 10 and Room 4. In Corridor 10, we see two processions of foreign tribute-bearers (two rows each of tribesmen and city-dwellers) depicted in the reliefs: their direction proceeds northward, up the gentle slope of the hallway from the exterior Court VIII towards the interior Court III, which lets on to Rooms 4 and 8. The tribesmen lead horses as tribute, while the city-dwellers bring finished goods and city-models as tokens of political submission. In the case of Room 4, we see depicted two types again: both bound foreign vassals and kneeling, adoring Assyrian officials. The arrangement of this latter procession, however, is different: the tributaries form two lines, each of which converges on the doorway into Room 7. One of Sargon's gateway inscriptions suggests

that precisely these visitors were the ones invited to the feasting hall:

*From the princes of the four quarters, who had submitted to the yoke of my rule, whose lives I spared, together with the governors of my land, the scribes and superintendents, the nobles, officials and elders, I received their rich gifts as tribute. I caused them to sit down at a banquet and instituted a feast of music.*

The approaches to Room 7 mark it out as a space devoted to the receipt of tribute and submission (a very non-“domestic” function), a place where Sargon personally received the tribute of an empire and the loyalty oaths of its elites. The suite as a whole was designed as a showroom of possible Assyrian policies towards insubmissive lands, with varying programs of punishments, but Room 7's happier images bespeak a program of rewards for those who complied with the empire.

Such functional identifications are difficult: few Assyrian palace rooms beyond the thronerooms are even now readily identifiable, let alone well understood. We are at pains to identify even the architectural environments that Assyrian royal inscriptions mention the most — the elusive *bīt ḥilāni* (a porticoed building?) and *bīt rēdūti* (house of succession) — since we have no building plans, epigraphs, or detailed descriptions which allow us to understand the organization of these imperial centers. We will begin to reach towards better answers, though, by presenting hypotheses for future testing — problems to be solved — in the hopes of someday knowing how Sargon II spent his time here in the lull of the palace deeps, and who was invited to keep company with him at the banquet table.

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*Seth Richardson is Assistant Professor of Ancient Near Eastern History at the Oriental Institute.*

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## ORIENTAL INSTITUTE ANNOUNCEMENTS

### THE ORIENTAL INSTITUTE WELCOMES NEW DIRECTOR OF DEVELOPMENT MONICA WITCZAK



I am very pleased to join the staff at the Oriental Institute as Director of Development. I have always been fascinated with history and languages, having studied French, Latin, and Greek and received my B.A. in Russian Language and Literature from Lawrence University in 1989. I have traveled throughout Europe, Russia, Turkey, and China. My professional background includes twelve years of experience in academic and non-profit organizations, including DePaul University, The Sherwood Conservatory of Music, and both the National Headquarters and Greater Illinois Chapter of the Alzheimer's Association. In my position at the Oriental Institute, I believe I have found the confluence of my personal interests and professional experience.

I first visited the Oriental Institute while at the University of Chicago for a fencing competition when I was in college. Since moving to Chicago, I have visited many times; I admit I never thought I would be a part of the staff!

As Director of Development, I will be working with Gil Stein, the Visiting Committee, the faculty, and the Education Office to secure funding for the many research projects, archeological expeditions, educational programs, and museum galleries for which the Oriental Institute has earned its distinguished reputation. I will focus on increasing membership in the James Henry Breasted Society, a group of supporters who make unrestricted gifts of \$1,000 or more on an annual basis. These unrestricted funds allow the Oriental Institute to maintain its high standards in all areas of scholarship and field research. My duties also include oversight of our membership program. I will be working closely with Maria Krasinski, our new Membership Coordinator, to raise our visibility both on campus and throughout Metropolitan Chicago and grow our membership roster.

From the Lost Treasures of Iraq Database to the many field operations and philological research projects, the Oriental Institute faculty and staff daily produce work that is unparalleled. I look forward to increasing support for their efforts and welcome any ideas or suggestions you may have. Please feel free to contact me at (773) 834-9775 or [mwitczak@uchicago.edu](mailto:mwitczak@uchicago.edu). If you are visiting the Oriental Institute, please stop by my office — I'd be happy to meet you! My office is located in the administrative suite, Room 236.

### THE ORIENTAL INSTITUTE WELCOMES NEW MEMBERSHIP COORDINATOR MARIA KRASINSKI



It is my sincere pleasure to become the Oriental Institute's Membership Coordinator, an exciting new post in a familiar place. I came to the Institute in 2001 as the Education Programs Assistant in the Museum Education Office, where I had the opportunity to work and become acquainted with many of you. My interests in museums, the arts, and history initially drew me to the Oriental Institute, but it is the unique community of dedicated faculty, staff, students, volunteers, and members that has captured my mind's continued curiosity.

My background is primarily in the arts and museums, having worked or volunteered in various capacities at the Museum of Science & Industry, The Field Museum, and The Art Institute. I graduated from the University of Chicago with a Bachelor's degree in Psychology and a minor concentration in fine arts. I was also a student in the University's Graduate Student-at-Large program, taking courses in cultural anthropology and museum studies for both personal study and to augment my work in the Education Office. After studying the integral roles membership and development play in non-profit organizations, I anticipate putting theory into practice with this new position.

In the coming months, I hope to create engaging, thoughtful, and fun programs that appeal to your varied interests and also attract new audiences unfamiliar with the Oriental Institute. We will continue collaborating with the Museum, the Education Office, and the fascinating array of scholarly projects underway around the Oriental Institute to present a range of events geared towards these aims. Look forward to the members' preview of the newly installed Assyrian, Syro-Anatolian, and Megiddo galleries, a diverse cadre of speakers for our members' lecture series, and two groundbreaking film premieres in the fall. Also, keep an eye out for a redesigned website, providing up-to-date information about lectures, films, our travel program, and more.

I hope you will all take full advantage of your memberships at the Oriental Institute, and I encourage you to please share your thoughts and suggestions with me. I can be reached at (773) 834-9777 or via email at [m-krasinski@uchicago.edu](mailto:m-krasinski@uchicago.edu).

## CALENDAR OF EVENTS

### OCTOBER

- 3 Sunday** **Movie: Alexander the Great and the Battle of Issus**  
2:00 PM  
See page 13 for additional information
- 10 Sunday** **Movie: Pyramids and Great Cities of the Pharaohs**  
2:00 PM  
See page 13 for additional information
- 12 Tuesday** **Religion and Magic in Ancient Egypt**  
Malayna Evans-Williams  
Adult Education Course  
Tuesdays, October 12–November 30  
7:00–9:00 PM  
Oriental Institute  
See page 15 for additional information
- 14 Thursday** **Digging for God and Country: The Archaeological Excavation of the Holy Land**  
Gabrielle V. Novacek  
Adult Education Course  
Thursdays, October 14–December 9  
7:00–9:00 PM  
Gleacher Center  
See page 15 for additional information  
No class on November 25
- 17 Sunday** **Movie: Cleopatra's Palace: In Search of a Legend**  
2:00 PM  
See page 13 for additional information
- 19 Tuesday** **Religion and Magic in Ancient Egypt (cont.)**
- 20 Wednesday** **Film Premiere: "Persepolis: A New Perspective"**  
6:00 PM, repeated at 8:00 PM.  
Breasted Hall  
Special guest: Farzin Rezaeian, the film's director
- Reception hosted by Iran House and the Iranian Cultural Society**  
7:00–8:00 PM  
Holleb Gallery
- 20 Wednesday** **The Land Where the Sun Rises: An Introduction to Ancient Anatolia**  
Theo van den Hout  
Adult Education Course
- 21 Thursday** **Digging for God and Country: The Archaeological Excavation of the Holy Land (cont.)**
- 22 Friday** **Free Guided Tours of the Mesopotamian Gallery for Parents Weekend**  
11:00 AM  
Docent-led Tour
- 23 Saturday** **Free Guided Tours of the Mesopotamian Gallery for the University of Chicago Humanities Open House**  
10:00 AM and 1:30 PM
- Docent-led tour**  
3:00 PM  
"Visiting an Assyrian Palace at Chicago," tour led by Seth Richardson, Assistant Professor of Ancient Near Eastern History  
See page 16 for additional information
- 24 Sunday** **Movie: Mesopotamia: Return to Eden**  
2:00 PM  
See page 13 for additional information
- 25 Monday** **Warfare and Empire in the Ancient World: A Course on Audiotape**  
Aaron A. Burke  
Correspondence Course  
October 25, 2004–February 14, 2005  
See page 17 for additional information
- Hieroglyphs by Mail**  
Andrew Baumann  
Correspondence Course  
October 25, 2004 to February 14, 2005  
See page 17 for additional information
- 26 Tuesday** **Religion and Magic in Ancient Egypt (cont.)**
- 27 Wednesday** **Mummies Night! Tales and Treats for Halloween**  
An Event for the Whole Family  
6:00–8:00 PM  
Free
- Wednesdays, October 20–December 15  
7:00–9:00 PM  
Oriental Institute  
See page 16 for additional information  
No class on November 24

<b>27 Wednesday</b>	<b>The Land Where the Sun Rises: An Introduction to Ancient Anatolia (cont.)</b>	<b>14 Sunday</b>	<b>Movie: Islam: Empire of Faith, Part I</b> 2:00 PM See page 13 for additional information
<b>28 Thursday</b>	<b>Digging for God and Country: The Archaeological Excavation of the Holy Land (cont.)</b>	<b>16 Tuesday</b>	<b>Book Discussion: <i>Gilgamesh: A New English Version</i></b> Stephen Mitchell and a panel of Oriental Institute scholars 7:00 PM Breasted Hall See page 21 for additional information
<b>31 Sunday</b>	<b>Movie: The Mummy</b> 2:00 PM See page 21 for additional information		

## NOVEMBER

<b>2 Tuesday</b>	<b>Religion and Magic in Ancient Egypt (cont.)</b>	<b>17 Wednesday</b>	<b>The Land Where the Sun Rises: An Introduction to Ancient Anatolia (cont.)</b>
<b>3 Wednesday</b>	<b>The Land Where the Sun Rises: An Introduction to Ancient Anatolia (cont.)</b>	<b>21 Sunday</b>	<b>Movie: Islam: Empire of Faith, Part II</b> 2:00 PM See page 13 for additional information
<b>4 Thursday</b>	<b>Digging for God and Country: The Archaeological Excavation of the Holy Land (cont.)</b>	<b>23 Tuesday</b>	<b>Religion and Magic in Ancient Egypt (cont.)</b>
<b>7 Sunday</b>	<b>Movie: Mesopotamia: I Have Conquered the River</b> 2:00 PM See page 13 for additional information	<b>24 Wednesday</b>	<b>The Land Where the Sun Rises: An Introduction to Ancient Anatolia (cont.)</b>
<b>9 Tuesday</b>	<b>Religion and Magic in Ancient Egypt (cont.)</b>	<b>28 Sunday</b>	<b>No Movie. Breasted Hall closed.</b>
<b>10 Wednesday</b>	<b>The Land Where the Sun Rises: An Introduction to Ancient Anatolia (cont.)</b>	<b>30 Tuesday</b>	<b>Religion and Magic in Ancient Egypt (cont.)</b>
<b>11 Thursday</b>	<b>Film Premiere: "The Hittites: The Empire that Changed the Ancient World"</b> 6:30 PM. Reception in the Holleb Gallery 7:00 PM. Film showing in Breasted Hall Introductory remarks by Tolga Ornek, writer, director, and producer of "The Hittites," and Theo van den Hout, Professor of Hittitology and Editor of the Chicago Hittite Dictionary, who appears in the film.	<b>2 Thursday</b>	<b>Digging for God and Country: The Archaeological Excavation of the Holy Land (cont.)</b>
<b>11 Thursday</b>	<b>Digging for God and Country: The Archaeological Excavation of the Holy Land (cont.)</b>	<b>5 Sunday</b>	<b>Movie: Children of the Sun</b> 2:00 PM See page 13 for additional information
<b>13 Saturday</b>	<b>The Middle East Music Ensemble Presents "A Musical and Poetic Portrait of Arab Culture"</b> 8:00 PM Breasted Hall	<b>9 Thursday</b>	<b>Digging for God and Country: The Archaeological Excavation of the Holy Land (cont.)</b>
		<b>12 Sunday</b>	<b>Movie: Saving the Sphinx</b> 2:00 PM See page 13 for additional information
		<b>19 Sunday</b>	<b>Movie: Mesopotamia: Return to Eden</b> 2:00 PM See page 13 for additional information
		<b>26 Sunday</b>	<b>No Movie. Breasted Hall closed.</b>

## DECEMBER

ALL PROGRAMS SUBJECT TO CHANGE.

## SUNDAY FILMS

Each Sunday afternoon you can enjoy the best in documentary and feature films on the ancient Near East at the Oriental Institute. Films begin at 2:00 PM and admission is free. Running time ranges from 30 to 50 minutes unless otherwise noted. Documents will be available in the galleries to answer questions following each film showing.

**October 3** *Alexander the Great and the Battle of Issus*. 1993. This film from the A&E series "The Great Commanders" highlights the famous military encounter that took place in 334 BC between the forces of Alexander and the mighty Persian army.

**October 10** *Pyramids and Great Cities of the Pharaohs*. 1995. The land of the pharaohs rises from the sand in this extraordinary film by Egyptologists, historians, and artists who worked together to produce video images of temples, tombs, and pyramids in all their original splendor. 70 minutes.

**October 17** *Cleopatra's Palace: In Search of a Legend*. 1999. Narrated by Omar Sharif, this film tells the story of the underwater excavations that led to the discovery of the remains of Cleopatra's palace in the harbor at Alexandria in Egypt.

**October 24** *Mesopotamia: Return to Eden*. 1995. Three of the world's great faiths — Judaism, Christianity, and Islam — can trace their roots to ancient Mesopotamia. See archaeologists unearth clues that lead to thought-provoking possibilities on the intersection of science and religion in this film narrated by actor Sam Waterston.

**October 31** *The Mummy*. 1932. See p. 21 for more information on this horror film classic. B/W, 73 minutes.

**November 7** *Mesopotamia: I Have Conquered the River*. 2000. Literally "the land between the rivers," Mesopotamia was home to one of the world's earliest and most powerful civilizations. Shot on location in Iraq, this film combines the disciplines of archaeology, anthropology, engineering, and

climatology to explore the vital role of ancient Mesopotamia's waterways. A remarkable 3-D computer recreation of the ancient city of Ur offers a glimpse of life along the Euphrates River more than 4,000 years ago.

**November 14** *Islam: Empire of Faith, Part I*. 2000.

**November 21** *Islam: Empire of Faith, Part II*. 2000.

This acclaimed two-part PBS series tells the story of Islam's first thousand years, showing how it sustained the intellectual legacies of Greece, Egypt, and China, and how it brought immeasurable advances in science, medicine, and the arts to Europe in the Middle Ages.

**November 28** Breasted Hall closed for the Thanksgiving weekend.

**December 5** *Children of the Sun*. 2001. The total solar eclipse that took place in Iran in 1999 inspired Mansoor Saboori, an Iranian filmmaker then living in Chicago, to return home and explore the meaning of the sun in both contemporary and ancient Iranian culture. The documentary she produced contains extraordinary views of modern and ancient sites as well as fascinating commentary by University of Chicago scholars, including several from the Oriental Institute.

**December 12** *Saving the Sphinx*. 1997. A Learning Channel production, this film shows how pollution, wind erosion, tourist traffic, and misguided restoration attempts have threatened the very existence of the Sphinx, and how artists, engineers, and scientists have joined forces to save the world's oldest colossal statue.

**December 19** *Mesopotamia: Return to Eden* (see Oct. 24 listing).

**December 26** Breasted Hall closed for the holidays. Sunday film showings begin again on January 9, 2005.

## CONCERT FOR ARAB-AMERICAN HERITAGE MONTH

### "A MUSICAL AND POETIC PORTRAIT OF ARAB CULTURE"

Middle East Music Ensemble

Saturday November 13, 2004

8:00 PM

Breasted Hall

Free, Pre-registration Not Required

Don't miss this special concert by the Middle East Music Ensemble, which returns to the Oriental Institute after a dazzling performance that filled every seat in Breasted Hall last spring. Their concert this fall celebrates Arab American Heritage Month in November with presentations of traditional music and classic poetry from the Arab world. Along with artists from the University community, the Middle East Music Ensemble features musicians from throughout the metropolitan area, including members of the Arab Classical Music Society who are co-sponsoring this event. Other co-sponsors include the University of Chicago's Music Department, Middle Eastern Music Society, and Center for Middle Eastern Studies.

For additional information, contact Museum Education at (773) 702-9507.



*King riding to a hunt in his chariot depicted in the reliefs from Room 7, Sargon II's Palace, Khorsabad (OIP 38, fig. 88, OIM A 11256)*

### EDUCATION OFFICE REGISTRATION FORM

**Members**

**Non-members**

**Total**

Please enroll me in the following Museum Education Program(s):

<input type="checkbox"/> Religion and Magic in Ancient Egypt	<input type="checkbox"/> \$195	<input type="checkbox"/> \$215	<input type="checkbox"/>
<input type="checkbox"/> Digging for God and Country: Archaeological Excavation of Holy Land	<input type="checkbox"/> \$195	<input type="checkbox"/> \$215	<input type="checkbox"/>
<input type="checkbox"/> The Land Where the Sun Rises: An Introduction to Ancient Anatolia	<input type="checkbox"/> \$195	<input type="checkbox"/> \$215	<input type="checkbox"/>
<input type="checkbox"/> Warfare and Empire in the Ancient World: Audiotape Course	<input type="checkbox"/> \$235	<input type="checkbox"/> \$265	<input type="checkbox"/>
<input type="checkbox"/> Hieroglyphs-by-Mail: Correspondence Course	<input type="checkbox"/> \$235	<input type="checkbox"/> \$265	<input type="checkbox"/>

TOTAL

I would like to become a member of the Oriental Institute. Enclosed is \$50 for an annual membership, \$40 for seniors, UC/ UCH Faculty and Staff, and National Associates (persons living more than 100 miles from Chicago within the USA). Memberships may be in two names at the same address. **Please send a separate check for membership donation.**

I prefer to pay by  Check  Money order  MasterCard  Visa

Account number: \_\_\_\_\_ Expiration date: \_\_\_\_\_ Signature: \_\_\_\_\_

Name: \_\_\_\_\_ Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_ Daytime phone: \_\_\_\_\_

**Send to: The Oriental Institute Education Office, 1155 East 58th Street, Chicago, IL 60637**

### ADULT EDUCATION REGISTRATION AND REFUND POLICY

For multi-session on-campus courses, a full refund will be granted to anyone who notifies us about his/her cancellation before the first class meeting. A student who cancels after the first class meeting, but before the second class meeting, will receive a full refund minus a \$50 cancellation fee. After the second class meeting, no refunds will be given unless the course is canceled by the Education Office. Failure to attend a class does not entitle a registrant to a refund. Some courses require a small materials fee to be paid at the first class meeting.

For correspondence courses, full refunds will be given if cancellation is received at least one week prior to the course's announced starting date. After that time, no refunds will be granted.

For single session programs, no refunds will be granted, but if the Museum Education Office is notified of cancellation at least 48 hours before the program begins, a credit voucher will be issued for the full amount. With less than 48 hours notice, a voucher for the full amount, less a \$5 cancellation fee, will be issued. Credit vouchers can be used for any Oriental Institute single-session program for one full calendar year from the date on the voucher.

Only those registered for classes may attend them. The Museum Education Office reserves the right to refuse to retain any student in any class at any time.

## FALL ADULT EDUCATION COURSES

The following three courses are co-sponsored by the Graham School of General Studies. Each course offers sixteen Teacher Recertification CPDUs from the Illinois State Board of Education. For more information, please call Museum Education at (773) 702-9507.

### RELIGION AND MAGIC IN ANCIENT EGYPT

**Malayna Evans-Williams**

**Tuesdays, October 12–November 30**

**7:00–9:00 PM**

**Oriental Institute**

Religious beliefs and practices in ancient times were as varied and sophisticated as those of the world we live in today. This course focuses on religion and magic in ancient Egypt, providing a general introduction to creation myths, deities, priests and temples, ritual practice, mummification and the afterlife, and the impact of Egyptian religion in the Christian era. Selected class sessions include visits to view the collection on display in the Oriental Institute's Joseph and Mary Grimshaw Egyptian Gallery.

**Instructor** Malayna Evans-Williams is a graduate student in Egyptian history in the University of Chicago's Department of Near Eastern Languages and Civilizations. She has a special interest in Egyptian social history and religion.

The class meets at the Oriental Institute from 7:00 to 9:00 PM on Tuesday evenings beginning October 12 and continuing through November 20, 2004. Pre-registration is required. See page 14 for registration information.

#### **Required Texts**

*Conceptions of God in Ancient Egypt: The One and the Many.* Erick Hornung. Ithaca: Cornell University Press, 1971.

*Religion in Ancient Egypt: Gods, Myths, and Personal Practice.* Byron E. Schafer. Ithaca: Cornell University Press, 1991.

### DIGGING FOR GOD AND COUNTRY: THE ARCHAEOLOGICAL EXCAVATION OF THE HOLY LAND

**Gabrielle V. Novacek**

**Thursdays, October 14–December 9**

**7:00–9:00 PM**

**Gleacher Center**

**450 N. Cityfront Plaza**

**No class on November 25**

Biblical archaeology was born in the nineteenth century when scholars first began to defend the historicity of the Bible in scientific terms. A new age of pilgrimage to the Holy Land was ushered in, bringing with it an era of discovery and study that soon led to an intense rivalry among the European powers for control of the region. Since then the exploration of the Holy Land has continued, often heavily influenced by various social forces seemingly unconnected to the discipline of archaeology. Entering the twenty-first century, these influences have become even more poignant as questions of national and cultural identity come to the fore.

The goal of this course is to examine the archaeological exploration of the Holy Land by the West from its earliest days to the present. The class discusses the great archaeological pioneers, their discoveries and methods, as well as Biblical archaeology's ties to the forces of politics, ideology, religion, science, and empire.

**Instructor** Gabrielle V. Novacek is a Ph.D. candidate in Syro-Palestinian Archeology in the University of Chicago's Department of Near Eastern Languages and Civilizations. She is curating the installation of the Oriental Institute's Haas and Schwartz Megiddo Gallery.

The class meets at the Gleacher Center, the University of Chicago's downtown center at 450 Cityfront Plaza, from 7:00 to 9:00 PM on Thursday evenings beginning October 14 and continuing through December 9, 2004. There will be no class on November 25. Pre-registration is required. See page 14 for registration information.

#### **Required Texts**

*Doing Archaeology in the Land of the Bible: A Basic Guide.* John D. Currid. Grand Rapids, Michigan: Baker Academic, 1999.

*Orientalism.* Edward W. Said. New York: Vintage Press, 1979.

*The Bible Unearthed: Archaeology's New Vision of Ancient Israel and the Origin of Its Sacred Texts.* Neil Asher Silberman and Israel Finkelstein. New York: Free Press, 2002.

## THE LAND WHERE THE SUN RISES: AN INTRODUCTION TO ANCIENT ANATOLIA

**Theo van den Hout**

**Wednesdays, October 20–December 15**

**7:00–9:00 PM**

**Oriental Institute**

**No class on November 24**

The ancient Greeks, looking eastward, gave the region that is now Turkey the name Anatolia, “the land where the sun rises.” This course explores the history, languages, cultures, and written legacy of ancient Anatolia from the arrival of the first Indo-European speaking peoples in the third millennium BC to the coming of Alexander the Great. This era saw the rise of the great Hittite Empire that held sway over much of the ancient Near East until it suddenly disappeared ca 1200 BC. Anatolia was also home to such sites as Troy of Homer’s Iliad, Gordion, the capital and burial place of the legendary King Midas, and Sardis, where King Croesus amassed great wealth from the alluvial gold in the rivers of his realm.

Class sessions include richly illustrated lectures, analysis of selected ancient Anatolian texts in their latest translations, and behind-the-scenes visits to the new Syro-Anatolian Gallery, now under construction, to preview exhibits of Anatolian artifacts never before on display.

**Instructor** Theo van den Hout is Professor of Hittite and Anatolian Languages in the University of Chicago’s Department of Near Eastern Languages and Civilizations and Executive Director of the Oriental Institute’s Hittite Dictionary Project.

The class meets at the Oriental Institute from 7:00 to 9:00 PM on Wednesday evenings beginning October 20 and continuing through December 15, 2004. No class will be held on November 24. Pre-registration is required. See page 14 for registration information.

### **Required Text**

*The Kingdom of the Hittites*. T. R. Bryce. Oxford, 1998. Additional materials will be available from the instructor at the first class session.

## UNIVERSITY EVENTS

### FREE GUIDED TOURS OF THE MESOPOTAMIAN GALLERY

The Oriental Institute Museum celebrates Parents Weekend and the University of Chicago’s annual Humanities Day for the community by presenting free guided tours in the Edgar and Deborah Jannotta Mesopotamian Gallery.

#### **Parents Weekend**

Friday, October 22

11:00 AM

Docent-led introduction and discussion of the Oriental Institute’s world-renowned collection of art and artifacts from ancient Iraq.

#### **University of Chicago Humanities Open House**

Saturday, October 23

10:00 AM and 1:30 PM

Docent-led introduction and discussion of the Oriental Institute’s world-renowned collection of art and artifacts from ancient Iraq.

#### **Visiting an Assyrian Palace at Chicago**

Saturday, October 23

3:00 PM

Tour led by Seth Richardson, Assistant Professor of Ancient Near Eastern History

The Oriental Institute Museum houses among its many treasures some excavated monumental remains of the palace of Sargon II of Assyria. The tour concentrates on the messages this palace’s reliefs meant to convey to its visitors ca. 710 BC.

Registration for all Humanities Open House tours begins October 1st and is required. Please see the Humanities Open House website at <http://humanities.uchicago.edu/openhouse> or call (773) 702-3175 for more information.

# CORRESPONDENCE COURSES

## WARFARE AND EMPIRE IN THE ANCIENT WORLD: A COURSE ON AUDIOTAPE

**Aaron A. Burke**

**October 25, 2004–February 14, 2005**

Trace the emergence of military might and the rise and fall of empires during this audiotape course that explores the impact of warfare on the ancient world from 3000 BC to the arrival of the Romans. What were the causes of ancient conflict? How were battles fought in the ancient world? What was the political, social, and environmental impact of war in ancient times? Listen at home, in the car, or on the go to learn how the latest archaeological discoveries and the most recent interpretations of ancient texts are providing new answers to all these questions — and many more.

Offered in eight taped lessons over sixteen weeks, the course also includes supplemental readings, brief optional assignments, and special slide presentations appearing on the Oriental Institute website to show full-color views of ancient sites, art, and artifacts.

**Instructor** Aaron A. Burke holds a Ph.D. in Near Eastern Archaeology from the Department of Near Eastern Languages and Civilizations at the University of Chicago. He has worked on excavations in Israel with Harvard University and the Oriental Institute and is currently a staff member of the Oriental Institute's expedition to Alalakh in Turkey. His Ph.D. research focused upon defensive architecture in the Levant during the Middle Bronze Age.

The course begins on Monday, October 25 and continues for sixteen weeks. **Registration deadline: October 11.** Pre-registration is required. See page 14 for registration information.

### Required Texts

*Ancient Siege Warfare.* Paul Kern. Bloomington: Indiana University Press, 1999.

*The First Armies.* Doyne Dawson. Cassell History of Warfare. Cassell Publishing Co., 2001.

### Recommended Texts

*The End of the Bronze Age: Changes in Warfare and the Catastrophe ca. 1200 B.C.* Robert Drews. Princeton University Press, Princeton, 1993.

*Battles of the Bible.* Chaim Herzog and Mordechai Gichon. Stoddart Publishing Co. Ltd., Toronto, 1997.

## HIEROGLYPHS-BY-MAIL

**Andrew Baumann**

**October 25, 2004–February 14, 2005**

Taught by correspondence, this popular course introduces students to Middle Egyptian, the "classical" language of ancient Egypt. Learn the fundamental structure and grammar of the language by completing the first eight lessons and exercises of *Middle Egyptian Grammar* by James E. Hoch. Mail or fax completed lessons to the instructor, who will correct them, answer any questions, and return the lessons by mail or fax.

**Instructor** Andrew Baumann holds a Ph.D. in Egyptology from the University of Chicago. He has been an epigrapher and artist for the Oriental Institute's Epigraphic Survey based at Chicago house in Luxor, Egypt. Currently he is Publications Manager for the University of Chicago Press. Baumann will be assisted by Jacqueline Jay, who is a graduate student in Egyptology in the Department of Near Eastern Languages and Civilizations at the University of Chicago.

The course begins on Monday, October 25 and continues for sixteen weeks. **Registration deadline: October 11.** Pre-registration is required. See page 14 for registration information.

### Required Texts

*Middle Egyptian Grammar.* James E. Hoch. Mississauga: Benben Publications, 1998.

*Middle Egyptian Sign List.* James E. Hoch. Mississauga: Benben Publications, 1998.

As a special service to students who register for this course, both books can be obtained at a 40% discount by sending a postal money order or personal check for \$50 in US dollars, which includes shipping costs, to:

Managing Editor, Benben Publications/SSEA Publications, 1483 Carmen Drive, Mississauga, Ontario, Canada L5G 3Z2

Payment by check instead of money order will take from two to three days longer to process.

The books are also available at the regular price from the Suq, the Oriental Institute shop.

## A RETURN TO IRAN

DONALD WHITCOMB, RESEARCH ASSOCIATE (ASSOCIATE PROFESSOR)

Sometime in the past, the people of Iran welcomed a lone archaeological student, traveling on his motorcycle into villages in search of proto-Elamite sherds. That was then, reported in *News & Notes* (Spring 1973), and this is now, a return to remembered delights.



**Old City of Bam, with the Arg-i Bam (citadel of Bam) at center. The boardwalk over the rubble follows the line of a now-unusable road**

If there is one constant in the land of Iran, it is the constant appreciation that Iranians hold for their cultural heritage. An almost conscious effort to balance the ever-increasing pressures of modernization and population growth with the inherited rhythms of landscape and cityscape have accumulated in this ancient land. The Persian garden remains, whether a little stream by a rural truck stop or the magnificent serenity of the Hafeziyya in Shiraz. Perhaps a specific example: One Tuesday, May 23 of this year, Dr. Massoud Azarnoush guided me around the ruins of Qal'eh Dukhtar in the city of Kerman. We scrambled over the dissolving brick walls of a medieval palace, its graceful arches and domes still visible. From the summit, we looked down on the city and I showed him some aerial photographs of the town



**Bam Suq: Shop façade faces the boardwalk shown above, and although the building behind it was destroyed in the earthquake, the lock on the front door is still in place!**

that reveal the palimpsest of an original circular city. We determined the center of that circle was a grove of tall cypress trees, the *Aramgah* of Mushtaq; we then visited this cemetery, but it was difficult to find potsherds within the carpet of flowers.

We drove south, past the Sufi center

of Mahan with its graceful shrine to Shah Nematallah vali, on a pilgrimage to Bam. The morbid attraction of its catastrophic earthquake is only the most recent archaeological phase in this ancient city. We noted the bulldozers and a fleet of dump trucks valiantly removing the devastation as quickly as possible. The walled ruins of the old town, the Arg or citadel, were even more ruined. A curious paradox was revealed in a destroyed restoration where a historic center was transformed into a sophisticated cultural center that had hosted numerous conferences and exhibitions. Opposite the ruins is a trailer camp with offices bristling with computers; within these, a group of young Iranian architects and scholars were pouring over plans and working on their website ([argbam.com](http://argbam.com)). Bam has a role in modern Iranian identity, expressed in a graffito on its walls roughly translated as “Bam will rise again.”

### A RETURN TO JUNDI SHAPUR

The first purpose in returning to Iran was to see Jundi Shapur for the first time — an odd experience since I knew the site so well. In 1963 Robert McC. Adams, my professor, surveyed this site and made some limited test excavations. Though he decided not to continue on this site, his report is a valued testimony to the remains of this great city, the capital of Shapur in Khuzestan, a place of history and legends. The city was Beth Lapet, seat of a Nestorian Christian Metropolitan for almost one thousand years. Its first western Christianity came with Roman captives, brought from Antioch by Shapur to build his new city, *bih az Andaw-i Shapur* “the better than Antioch of Shapur,” in the middle of the fourth century. Medieval geographers noted its orthogonal form, “like a chessboard,” covering  $3.0 \times 1.5$  km ( $5.0 \times 2.5$  miles) which Adams’ survey recorded. Well that he did so since modern farming has leveled and obscured traces visible on the ground.

But images from the air or from space still record this city and I had studied these photographs in preparation for a visit as part of the second season of the Oriental Institute Khuzestan project, under the direction of Abbas Alizadeh and Nick



**View west across the remains of Jundi Shapur from the center of the ancient city. The mounds conceal building remains, and the modern cultivated plots follow the layout of the ancient town grid**



**'Ali Reza and friend showing off one of many column bases on the surface at Jundi Shapur, which are usually mistaken for millstones**

Kouchoukos. The intensive research of many archaeological teams in the 1960s and 1970s had left many unanswered questions, not the least of which were the massive Sasanian irrigation systems and large cities. Jundi Shapur lies in the center of their research region. My intensive preparation for this project yielded an important

discovery, the images showed a completely unknown city. This perfectly circular city had a diameter of about 2 km (over 3 miles), the same size as the city of Firuzabad in southern Fars province built by the Sasanian king Ardashir, the father of Shapur. Indeed, an early history notes that Shapur found his father's cities in decline and reconstructed many of them.

Massoud Azarnoush and I walked around examining remaining mounds, picking up Islamic and even Chinese ceramics. The history of the city continued in Islamic times, when its school of medicine expanded and provided the early Caliphs with several famous physicians. The geographer al-Muqaddasi reports that in the tenth century, Jundi Shapur produced "most of the sugar of Khurasan and al-Jibal," that is north and northeastern Iran. Indeed, several sherds in the Oriental Institute collections came from Nishapur in northeastern Iran and may testify to such commercial connections. The city became a capital once again, the seat of Ya'qub ibn Layth the Saffarid in the ninth century. We visited his tomb on the edge of the city, a beautiful domed shrine and a popular monument to this Iranian leader who attacked the Abbasid caliphate. The custodian of the shrine told us a tale of American archaeologists who came and found inscriptions (he even showed us a hole in the field), illustrating how Adams' work has already passed into legend.

## THE POOLS OF PERSEPOLIS

For any student of the Oriental Institute, Persepolis holds a sense of *déjà vu*, whether from specific studies or visits to the Iranian gallery of the museum. I first visited Persepolis in 1966, when I lived in its village for two weeks, studying the great Achaemenian architecture and sculptures. I also visited the nearby city of Istakhr but paid little attention to Herzfeld and Schmidt's excavations in this Sasanian and early Islamic city. I now know Istakhr as well as anyone from the unpublished records in the Oriental Institute, which formed a major section of my dissertation on the cities of Sasanian and early Islamic Fars province.

The name would seem to come from the Pahlavi *stakhr* "the strong," though a more common meaning is a pond or pool. As I walked over the ramparts of the city, Farhad Jafari pointed out several depressions, which he thinks might have inspired the name. This young professor of archaeology also pointed out the

remains of several bridges, especially the famed Khorasan bridge, which had escaped the notice of earlier scholars. As we walked around the city we picked up sherds and tested each other on the date and attribution; we may not have been correct, but we always agreed. The remains are guarded and untouched; I could visit each of Schmidt's trenches and easily recall the architecture under recent fill. Farhad and I discussed the one remaining column of the mosque, which has been beautifully restored; this column had a double-bull protome, or as Muqaddasi described it, each column of the mosque had a cow on it. This mosque, which may be one of the earliest extant in the Islamic world, has its complexities and would repay some archaeological study.

We stayed in the Payegah at Persepolis; this was the kitchen for the last Shah's festival and is now a center for archaeological expeditions. Remy Boucharlat, an old friend first met in the basement of the Oriental Institute, was there flying kites for a French/Iranian photographic project. We enjoyed the company of some Iranian archaeologists, the last members of Abbas Alizadeh's investigations in the Marvdasht plain. On the platform of Persepolis lie the restored buildings of the Chicago Expedition; these have found renewed life as a museum and archaeological center, humming with room after room of staff with computers and collections. Its director, Mr. Kazemi, is tall and strong, with a full Achaemenian beard, and might have



**Eleventh century shrine of Iranian hero Ya'qub b. Layth, who fought against the Abbasids in Iran and Iraq in the ninth century AD, and whose capital was at Jundi Shapur**

just stepped out of one of the reliefs. We also met Muhammad Talebian, the energetic director of the Pars-e Pasargad Research Foundation. We discussed the archaeology of Istakhr (he is an enthusiast for geophysical prospection), while his staff burned a CD for me containing the most recent CORONA image of the site (by the way, the Persian for satellite is *mahvareh* "moon-like").

Iranians remain fond of poetry, in which the beloved is often the moon-faced one. The image is one of delight in beauty and hope for future relations, rather like our new initiatives in Iranian archaeology.

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*Donald Whitcomb is Research Associate (Associate Professor) at the Oriental Institute and specialist in Islamic Archaeology.*

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## JAMES HENRY BREASTED SOCIETY

The James Henry Breasted Society is a special level of membership established to provide the Oriental Institute with an annual renewable source of discretionary funds that enable us to meet our most pressing needs.

### UPCOMING EVENTS

BY INVITATION ONLY

#### FALL DINNER AND LECTURE

##### Women, Sexuality, and the Construction of Gender in New Kingdom Egyptian Art

Professor Gay Robins, Emory University

Thursday, October 28, 2004

6:30 PM

For location information, contact the Membership Office at (773) 702-9513 or email oi-membership@uchicago.edu.

#### SPRING DINNER AND LECTURE

Dinner and Lecture featuring Professor Margaret Cool Root, University of Michigan

Thursday, March 24, 2005

## TRAVEL PROGRAM

### EGYPT

MARCH 3-19, 2005

ESCORTED BY ROBERT K. RITNER,  
PROFESSOR OF EGYPTOLOGY

Featuring Cairo, Giza, Saqqara, Abu Simbel, a four-day Nile cruise from Aswan to Luxor, and a visit to Chicago House.

### MUSEUMS OF PARIS AND BERLIN

MAY 6-16, 2005

ESCORTED BY PETER DORMAN, ASSOCIATE  
PROFESSOR OF EGYPTOLOGY AND CHRIS WOODS,  
ASSISTANT PROFESSOR OF SUMEROLOGY

See some of the finest collections of Egyptian and ancient Near Eastern art and antiquities in the company of Oriental Institute scholars.

For more information, call the Membership Office at (773) 702-9513 or email oi-membership@uchicago.edu.

## MEMBERS' LECTURE

### ON THE ORIGIN OF CITIES IN MESOPOTAMIA: RECENT EXCAVATIONS AT TELL BRAK, NORTHEASTERN SYRIA

Geoff Emberling

Wednesday, September 22

8:00 PM

Breasted Hall

Reception to Follow

It has long been thought that the first Mesopotamian cities were those of Sumer, modern southern Iraq, the "Heartland of Cities." Recent excavations and surveys in northern Mesopotamia have shown that large, differentiated urban centers were developing in the north by 3500 BC. This lecture surveys the mid-fourth millennium city at Tell Brak, which revealed a large temple, feasting hall, valuable jewelry, and specialized ceramic production area.

**Speaker** Geoff Emberling is Director of the Oriental Institute Museum. He received his BA in Anthropology from Harvard University and his PhD in Anthropology and Near Eastern Studies from the University of Michigan. He taught at the University of Copenhagen and was Assistant Curator in the Department of Ancient Near Eastern Art at the Metropolitan Museum. From 1998 to this past spring, he was field director at Tell Brak, working on fourth millennium levels as well as a large Oval building of the mid-third millennium that may have been a temple.

## BOOK DISCUSSION

### GILGAMESH: A NEW ENGLISH VERSION

Stephen Mitchell and a panel of Oriental Institute scholars  
Tuesday, November 16

7:00 PM

Breasted Hall

Co-sponsored by the Seminary Co-op Bookstore

Join poet, author, and translator Stephen Mitchell and a panel of Oriental Institute scholars, for a discussion of Mitchell's newest book, *Gilgamesh: A New English Version*. Mitchell, who is widely known for his acclaimed presentations of such masterpieces as the *Tao Te Ching*, the *Bhagavad Gita*, and the *Book of Job*, now gives us the epic of Gilgamesh in a rendering that critics are calling the definitive literary version for our time.



Book signing by Mitchell follows the discussion.

## PROFESSORS BIGGS AND GRAGG RETIRE



After forty-one years at the Oriental Institute, **Robert D. Biggs**, Professor of Assyriology and Editor of the *Journal of Near Eastern Studies*, retired on June 10, 2004. He was honored with a reception on June 4 and presented with the title page and list of contributors to a festschrift being written in his honor, *Studies Presented to Robert D. Biggs, June 4, 2004, from the Workshop of the Chicago Assyrian Dictionary*. He continues his research into Babylonian medicine and Babylonian omens.



**Gene B. Gragg**, Professor of Near Eastern Languages and former Director of the Oriental Institute, retired on August 1, 2004, having begun his work at the Oriental Institute in 1961. A symposium was held in his honor on May 21 and 22, and the papers are being prepared for publication in a volume entitled *Papers in Comparative Semitics and Afroasiatics: A Symposium in Honor of Gene B. Gragg*. He continues his work on a Cushitic-Afroasiatic lexical and grammatical index.

## DOCENT VOLUNTEER TRAINING

Docent volunteer training begins in October. The opening lecture will be given by new Museum Director Dr. Geoff Emberling on **Wednesday, October 13, from 6:00 to 8:00 PM in Breasted Hall**. This will be followed by four Saturday lectures on October 16, October 30, November 6, and November 13. Please mark your calendars! Registration with the Volunteer Office is required. Please call Catherine Dueñas or Terry Friedman at (773) 702-1845.



## HALLOWEEN AT THE ORIENTAL INSTITUTE

### Mummies Night! Tales and Treats for Halloween

An Event for the Whole Family

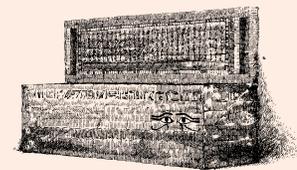
Wednesday, October 27

6:00–8:00 PM

Free, Pre-registration Not Required

We can't keep this event under wraps! Mummies Night, the Oriental Institute's annual pre-Halloween celebration, returns after a long hiatus to offer the whole family a "tomb-full" of new activities. Get up close and personal with a mummy, discover painted coffins and a Book of the Dead, and make your own ancient Egyptian-style art to take home. Try on an outfit | from "King Tut's Closet" or bring your own costume and join our ancient-style parade led by musician Daniel Marcotte. Then end the evening with thrills and chills as you listen to spine-tingling ancient tales with storyteller Judith Heineman and find out about all the latest children's books on ancient Egypt. Free Halloween treats for all!

This program is presented in conjunction with Chicago Book Month, the city's annual celebration of stories and reading in the month of October.



### "The Mummy"

Classic Horror Film Showing

Sunday, October 31

2:00 PM

Breasted Hall

Free, Pre-registration Not Required

Celebrate Halloween the really old-fashioned way with this genre-defining horror movie classic made in 1932. Starring the legendary Boris Karlov, this is the film that ignited moviegoers' passion for shifting desert sands, mysteries from the past, and the archaeologist as adventure hero. Karlov plays a mummy who is brought to life when British archaeologists raid the tomb of an ancient Egyptian prince. Don't miss the fun! B/W, 73 minutes.



*Pen and ink drawings by Mitch Gordon*

## FILM PREMIERES

*Join us for the Chicago premieres of two outstanding new documentaries on the ancient Near East*

### “PERSEPOLIS: A NEW PERSPECTIVE”

Wednesday, October 20

6:00 PM, repeated at 8:00 PM. Breasted Hall

Film produced for the Iranian Cultural Heritage Organization, 2003

Running time: 40 minutes

Introductory Remarks by Matthew W. Stolper, John A. Wilson Professor of Assyriology

Special guest: Farzin Rezaeian, the film's director

7:00–8:00 PM. Reception hosted by Iran House and the Iranian Cultural Society

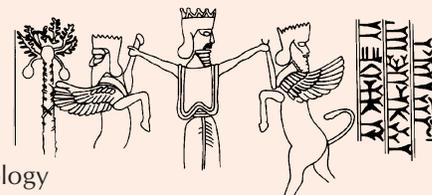
Holleb Gallery

Free, Pre-registration Not Required

This new production traces the history and function of the great Achaemenid palaces at Persepolis, which were excavated by the Oriental Institute in the 1930s. Featuring spectacular reconstructions of the palaces, the film explains the function of these magnificent ancient buildings in connection with the Persian New Year Festival.

Farzin Rezaeian, an Iranian documentary filmmaker who specializes in the art and architecture of ancient Iran, will be available to discuss the production. Copies of the film and the companion book, authored by Mr. Rezaeian, will be available for purchase at the event.

This event is co-sponsored the Membership and Education Offices, the University of Chicago's Center for Middle Eastern Studies, Iran House of Chicago, and the Iranian Cultural Society.



### “THE HITTITES: THE EMPIRE THAT CHANGED THE ANCIENT WORLD”

Thursday, November 11

6:30 PM. Reception in the Holleb Gallery

7:00 PM. Film showing in Breasted Hall

Running time: 120 minutes

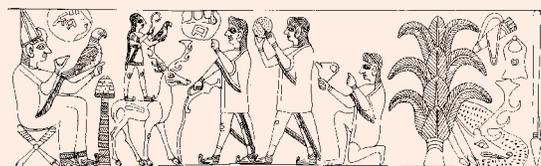
An EKIP/Digital Ranch Production, 2003

Free, Pre-registration Not Required

Introductory remarks by Tolga Ornek, writer, director, and producer of “The Hittites,” and Theo van den Hout, Professor of Hittitology and Editor of the Chicago Hittite Dictionary, who appears in the film.

Narrated by Academy Award winner Jeremy Irons, this film reveals the history of the mighty Hittite Empire through stunning cinematography, expert interviews, and dramatic visual effects. Highlights include a recreation of the famed Battle of Kadesh, where Hittite armies clashed with Egyptian troops led by the pharaoh Ramesses II. Filmed on location throughout the Middle East and accompanied by an original musical score performed by the Prague Symphony Orchestra, “The Hittites” is a powerful journey into the past of a great ancient civilization.

This event is co-sponsored by the Consulate General of Turkey, Cousin's Turkish Dining, Amuq Valley Excavation Projects Committee, International Women Associates' Film Group, the Membership and Education Offices of the Oriental Institute, and the Center for Middle Eastern Studies.



## NEWS ABOUT THE CDD

*The Demotic Dictionary of the Oriental Institute of the University of Chicago (CDD)*. Janet H. Johnson, editor. Chicago: The Oriental Institute, 2004. Available exclusively at: <http://oi.uchicago.edu/OI/DEPT/PUB/SRC/CDD/CDD.html>

CDD N was posted on the Oriental Institute's website in July 2004. The publication of CDD N brings the number of files available on-line to seventeen, including a prologue, a problematic entries file, and fifteen letter files (3, 4, Y, B, F, N, R, L, H, H, Q, K, G, T, and D). A total of 1,322 pages are available, of

which 1,202 pages comprise the letter files. CDD H with its more than 150 pages, is in preparation and will be posted before the end of the year.

Also on-line is Professor Janet Johnson's *Thus Wrote Onchsheshonqy: An Introductory Grammar of Demotic* (SAOC 45; Chicago: The Oriental Institute, 2000; Third edition), available exclusively at: <http://oi.uchicago.edu/OI/DEPT/PUB/SRC/SAOC/45/SAOC45.html>. Professor Johnson's *Demotic Verbal System* (SAOC 38) is in preparation for posting on the web.

## “ROMANCING THE PAST” ORIENTAL INSTITUTE ANNUAL DINNER HONORING MARGARET (PEGGY) H. GRANT

Oriental Institute volunteer Peggy Grant was awarded the James Henry Breasted Medallion in gratitude for her many years of outstanding service to the Institute. She is a member of the Visiting Committee and has been a volunteer at the Oriental Institute for over thirty years. The gala event was held May 20, 2004, at the Drake Hotel.



*Peggy Grant flanked by University of Chicago President Don M. Randel (left) and Oriental Institute Director Gil J. Stein (right)*



*Peggy Grant*



*Anita Greenberg, Peggy Grant, and previous Breasted Medallion recipient Carlotta Maher*



*Visiting Committee Chair and previous Breasted Medallion recipient Janet Helman*



*The live auction was conducted by Oriental Institute Assistant Professor Stephen P. Harvey*



*Edgar Jannotta introduced President Randel*



*Mary Shea, Peggy Grant, Janet Helman, Gretel Braidwood, and Robert Helman*

*Photographs by Bruce Powell*

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On October 1 the Oriental Institute Museum and Suq Hours Will Be Extended

Tuesday, Thursday–Saturday 10:00 AM–6:00 PM; Wednesday 10:00 AM–8:30 PM; Sunday 12:00 NOON–6:00 PM;

Closed Mondays

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**News & Notes**

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