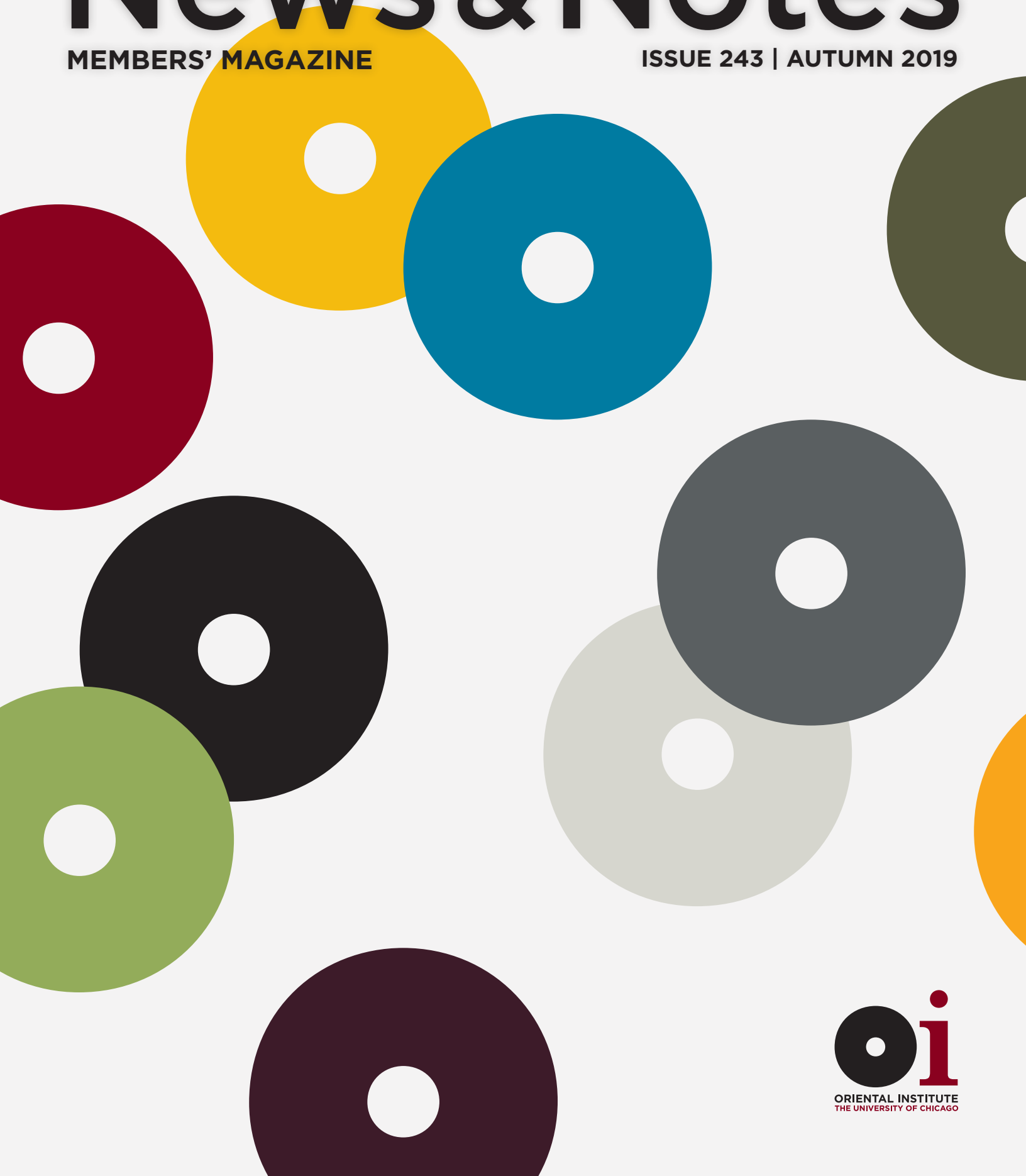


News & Notes

MEMBERS' MAGAZINE

ISSUE 243 | AUTUMN 2019



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SPECIAL CENTENNIAL MESSAGE FROM THE DIRECTOR

A century ago, two pivotal events in May 1919 ushered the Oriental Institute into existence. The first was the May 2nd letter from John D. Rockefeller Jr. to James Henry Breasted approving an initial five-year grant for an Oriental Institute under Breasted's leadership. The second was the May 13th vote of the University Board of Trustees, which made the OI a reality. But these two events were part of a much longer story that both preceded and followed May of 1919. By that time, Breasted had already been working tirelessly for nearly two decades to secure funding for various permanent research facilities, which he envisioned initially overseas and then subsequently here in Chicago. And still, the 1919 Rockefeller gift was just the beginning, limited as it was to a five-year funding period. The future of the OI remained very much in doubt until the realization of the Rockefeller endowment in 1929, which assured the OI's permanence.

We are the stewards of what Breasted created, the beneficiaries of his vision, ambition, and persistence. From the outset, Breasted's goal was to create a center for the study of the ancient Middle East, the cradle of civilization, capable of conducting research on a scale and scope that is only possible in a robust research institute dedicated to this specific purpose. And this, of course, is as true today as it was a century ago. In our fields, there are projects—because of their magnitude, because of the resources and time commitments they require—that can only be tackled here at the OI, the University of Chicago's first research institute. With this comes a responsibility, an obligation even, to undertake such projects. And in large part, we have defined ourselves over the last century by doing so. This is one of the most important aspects of Breasted's legacy for us. It is what makes the OI so unique—the ability to do what can only be done here.

But this is also a privilege that I think many of us tend to overlook or take for granted, even when the signs are all around us, from our incredible museum collection, to the scope of our research staff, to the definitive projects that have taken place within these walls—the Chicago Assyrian Dictionary, and now the Hittite and Demotic dictionaries, to name a few—projects that could only be envisioned, undertaken, and accomplished here at the OI. Nor can we overlook all of the transformative individual research efforts that could only thrive in the incubator of this research institute. This year, we celebrated the life and work of the great Sumerologist Miguel Civil. And the question naturally comes to mind: could he, or any of the other luminaries of the OI's past, have accomplished all that he did in his individual scholarly pursuits and reached the same level of greatness elsewhere? I personally doubt it.

I often have a powerful realization of what is possible here, of the incredible potential of the place, and what a privilege it is to be part of the OI. Most recently, this was driven home when we resumed excavations at Nippur. In doing so, we were not starting from scratch. Rather, we were building upon forty years of fieldwork and the efforts of our predecessors, resurrecting the dig house that the

OI had built half a century ago, and drawing on the hopeful persistence we demonstrated in maintaining the site and concession through thirty years of war. It was the same exact realization I had when visiting our magnificent Chicago House in Luxor, Egypt—one of the jewels in the OI's crown, where work has continued virtually unabated for ninety-five field seasons. How many institutions could manage one, let alone a range, of such projects of global reach, maintaining them over the course of decades? I have also often been struck by an overwhelming feeling of potential, of what can be accomplished by the OI—how we can dream bigger and plan on a scale that even our closest peers cannot contemplate. For me, this is the essence of what we should celebrate at our centennial, which is at least as much about looking to our future as to our past. And it is at the heart of Breasted's vision and ambition for the OI, which we have been entrusted as stewards.

This volume, *Discovering New Pasts: The OI at 100*, commemorates the OI at its centennial. Intended for the general public, it does not purport to be a comprehensive or definitive history of the OI. Rather it is a snapshot of the OI today and a reflection on the past by those of us who have the privilege of being part of the OI at this special moment in its history. I would like to offer my sincerest thanks to the Centennial Book Committee, which was chaired by Prof. Theo van den Hout, and staffed additionally by Gretel Braidwood and Jim Sopranos, long-time members of the OI community and OI Advisory Council; Anne Flannery, museum archivist; Charissa Johnson, head of the OI Publications Office; and Prof. John Wee. The Committee worked under great pressure and time constraints to have this volume prepared and ready for press in time for the beginning of the OI's centennial celebration during the 2019–20 academic year. In particular, I would like to express my profound gratitude to my friend and colleague Theo van den Hout, who brought his characteristic wisdom, diligence, and equanimity to the organization and editing of the book. I would also like to thank all of my OI colleagues who contributed to this volume and assisted in its preparation, as well as to Eric Cline, who wrote on the excavations at Megiddo, and to Jeffrey Abt, James Henry Breasted biographer, who contributed the chapter on Breasted and the early history of the OI, and made suggestions for the volume's title, from which we drew inspiration. This volume would not have been possible without all of their collective efforts, and for this I am enormously grateful.

Finally, and in closing, I would underscore that our centennial is a celebration not only of the founding of the Oriental Institute, but also, importantly, of the supreme act of philanthropy that made the OI a reality. Philanthropy has made—and will continue to make—everything we do possible. Our Advisory Council, our members, our donors, and our volunteers are the lifeblood of the OI—we can only fulfill our ambitions and potential with their support. And so, on behalf of all of us at the OI, I would like to extend to them our most profound thanks.

CHRISTOPHER WOODS
Director

MANUSCRIPTS AND THE OI

ILIAD by Tasha Vorderstrasse

Greek culture, including Greek language and literature, had a profound impact on regions beyond the modern country of Greece. The conquest of the Achaemenid Empire by Alexander the Great in 331 BCE meant that suddenly Greek culture found its way into a vast area that stretched from north Africa to Afghanistan. While Greek coinage and pottery had been known in the eastern Mediterranean before this period, large numbers of Greeks were settling in areas as diverse as Egypt and Bactria, meaning that Greek culture became widespread.

This is particularly evident in Egypt, where the dry climate has preserved large numbers of Greek papyri, particularly in the Fayum oasis. The Fayum oasis experienced a revival in settlement in the Ptolemaic period, when the early Ptolemies settled Greek and Macedonian veterans there. Greek was widely spoken in Egypt alongside Egyptian, and its prevalence even meant that the last phase of the Egyptian language, Coptic, used the Greek alphabet. A large amount of Greek papyrological material was rediscovered at the end of the nineteenth/beginning of the twentieth century with no regard for its archaeological context. One of the main areas of interest was discovering Greek literary papyri, in particular lost Greek texts. In addition, many copies of known Greek works of literature were discovered, including the *Iliad*. Some of these texts contained variants from the known versions of the texts that had been passed down through time. The work of Graeme Bird on Ptolemaic papyri of the *Iliad* includes an inventory of all *Iliad* fragments. He counts 1,327 papyri dating from the fourth century BCE to the seventh century CE. Included in this number is the Oriental Institute's *Iliad* fragment (P. Oxy. 21), which was found by Grenfell and Hunt at Oxyrhynchus during their first season and published by them in 1898 in the first volume of the Oxyrhynchus papyri. The site of Oxyrhynchus yielded so much papyri that it has still not all been published. Grenfell and Hunt were not interested in the archaeological context of the papyri, meaning that we have no information about where this particular papyrus was found at Oxyrhynchus.

This piece preserves part of Homer's *Iliad*, specifically Book II, 745–64. This section includes the last part of the Catalogue of Ships, which lists the Achaean army contingents that sailed to Troy. This papyrus lists the ships of the Lapiths, Enienes and Peraebi, and the Magnetes. The piece has corrections on it made in a second hand, including the accent marks and spelling. Frequently scribes left out the accent marks, and sometimes subsequent readers corrected the text so that they did not have difficulties when they reread the book. Other lexical signs were also added by the corrector to this manuscript. It might be an advanced school text that has been corrected by a teacher, but it can be difficult to distinguish these from texts that were written for non-educational purposes. A large number of papyri of the *Iliad* have been found at Oxyrhynchus, attesting to an Egyptian audience for such manuscripts in the Roman period.

The Oriental Institute also has connections with another *Iliad* papyrus on the University of Chicago campus, this one in the Regenstein Library Special Collections. In the publication of the papyrus, the collector and editor Edgar Goodspeed notes that it “came into his hands through the kindness of Dr. James Henry Breasted.” He had managed to acquire a collection of papyri from a dealer in Asyut through Breasted, said by the dealer to be from the site of Karanis. Goodspeed describes how he used his “modest student savings” to buy the papyri, which duly arrived in “two large cigarette boxes.” He and Breasted then used a steaming kettle in the kitchen of Goodspeed's mother to soften and unroll two of the papyrus rolls. He notes that there were two Homeric papyri in the group but many of the pieces were grain receipts that mention the site, making the provenance of at least some of the pieces from the Fayum to be likely. The fragment is of *Iliad* Book VIII, 1–29 and 35–68. This is the beginning of the book, where Zeus warns the gods not to join the battle and the beginning of where Nestor defends the Greeks.

The OI fragment and the piece that Breasted helped Goodspeed acquire are only a small sample of the Greek papyri of Homer found in Egypt. The story of the Trojan war was evidently a popular one and very widespread, as it even found its way to Gandhara in what is now northern Pakistan. A relief, said to be from the northwest frontier province of Pakistan, shows the Trojan horse and other figures from the epic, including a female figure who is likely to be Cassandra and dates to the second or third century CE.



Ms. 1062, Goodspeed Homer papyrus. Special Collections Research Center, University of Chicago Library.

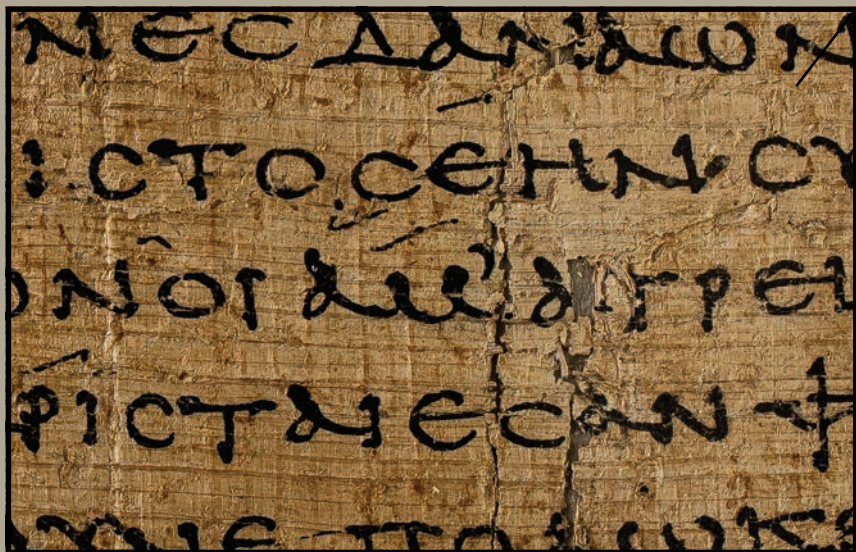
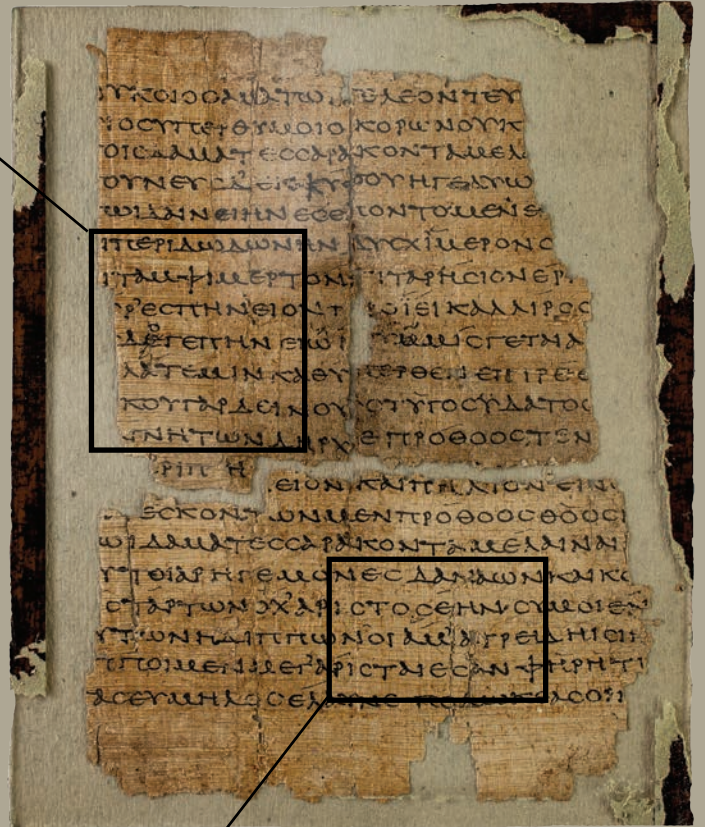
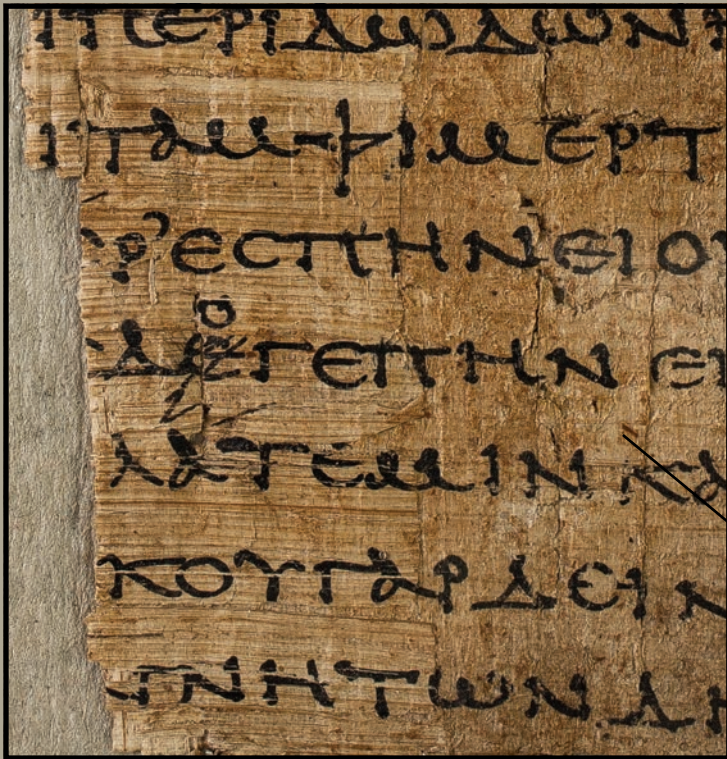


Image of OI Homer *Iliad* papyrus E2058 with insets showing corrections on the manuscript.

A NEW LOOK FOR A NEW CENTURY THE OI LOGO AT 100

by Kiersten Neumann



ORIENTAL INSTITUTE **THE UNIVERSITY OF CHICAGO**

In April of this year, the Oriental Institute launched its new logo, the design process for which started in 2018 as part of a larger endeavor to develop new branding and messaging for the institute. Working with a team consisting of members from the OI, Central University Communications, UChicago Creative, and the consulting firm Lipman Hearne, we set out to create a logo that would visually express the OI's story and mission statement. The timing was perfect—with our forthcoming centennial year commemoration and celebrations, a new logo would mark a new chapter for the OI, a pioneering interdisciplinary research center and a world-renowned museum.



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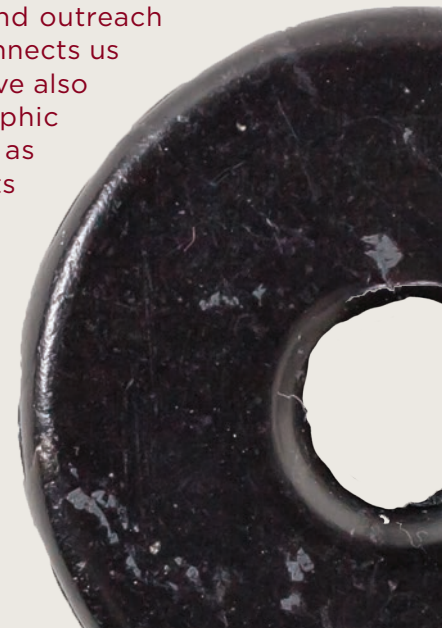


ORIENTAL INSTITUTE
THE UNIVERSITY OF CHICAGO



A principal objective in designing a new logo was to increasingly refer to the Oriental Institute as the OI. The term “Orient” originally referred to the OI’s geographical area of research focus—a hundred years ago, the Middle East was known as the Orient, meaning “East” (as opposed to Occident, meaning “West”). However, this meaning of Orient is no longer part of common American English usage. Our intention is to acknowledge and embrace our heritage and set the stage for our next hundred years. We’re increasingly referring to the Oriental Institute as the OI, similar to MoMA, the Met, and MCA, and the new logo afforded an opportunity to move in this direction.





In addition to forefronting the “O” and the “i,” we wanted a logo that was iconic and representative of the institute, and would have an impactful visual presence across print and digital platforms. The product of this endeavor is the logo you see here—a bold black “O” accompanied by a serif maroon “i.” The “O,” which acts as both letter and graphic element, was inspired by some of the more

ubiquitous artifacts of the OI Museum collection—beads, cylinder seals, maceheads, spindle whorls, and, of course, the wheel, which was invented during the Uruk period (4000–3100 BCE). Neighboring the “O” is the lower-case “i,” an open, inviting, classic element whose serif curve and round dot convey an overall feeling of humanity. The “i” is also reminiscent of the “i” symbolizing “information,” a fitting association for an institute whose mission is to advance knowledge and discovery related to the ancient Middle East. The playful dot of the “i” is counterpart to the inner circle of the “O,” providing balance and alignment to the overall design. In addition to the maroon of the “i,” the Gotham font and black-and-maroon color scheme with which “ORIENTAL INSTITUTE” and “THE UNIVERSITY OF CHICAGO” are written—the platform upon which the “O” and the “i” are stacked—situate the logo firmly within broader UChicago branding. While the logo as a whole embraces a sense of the tradition and romanticism of the institute, its clean, modern qualities connect to the present, reflecting an institution whose scholarship and outreach continue to offer new ways of seeing what connects us and why, in our lives as humans together. We’ve also found opportunities to leverage the “O” graphic in our new marketing and creative materials, as both a solid shape and one containing artifacts from the OI Museum collection.

Keep an eye out across campus, around Chicago, and on a digital screen near you for iterations of our new logo and centennial graphics—you never know where the OI might pop up!

A PICTURE IS WORTH

OFFICIAL SEALS AS SYMBOLS OF POWER AND AUTHORITY IN ANCIENT MESOPOTAMIA *by Oya Topçuoğlu*

Cylinder seals are some of the most fascinating objects of ancient Middle Eastern material culture. They are highly prized as extraordinary examples of art in miniature, with intricately carved designs on their tiny surfaces, from simple geometric motifs to mythological scenes. As such, they contain a wealth of information not only about Mesopotamian culture and society but also on the personal lives, practices, and beliefs of the individuals who owned them. Thanks to the imagery and inscriptions that adorned their surfaces, cylinder seals were valued as amulets, votive objects, jewelry, and heirlooms. They were intimately connected to their owners, being worn close to the body, attached to a string or wire and worn around the wrist or neck, or suspended from a pin that secured a person's garment. But most importantly, these tiny objects functioned as very efficient tools of storing and conveying information.

In the largely illiterate society of ancient Mesopotamia, arts and imagery functioned as essential media of communication and had a much greater impact and larger diffusion than texts. The ever-growing popularity of Instagram as a tool of mass nonverbal communication, delivering visual messages to many recipients quickly and conveniently, shows how effective images can be even today, when it comes to creating, managing, and disseminating information. Just like a photo and its caption on Instagram, the imagery and text on a seal's surface also communicated multiple layers of information to different audiences for a variety of purposes, serving as a kind of mass media across the ancient Middle East. Simple visual cues such as specific motifs allowed a viewer to easily identify the sealer without the need to read the seal inscription, which contained the name and sometimes the social position of the seal owner. This visual identification was especially convenient in a society where only a small portion of the population was literate.

The primary function of seals and the act of sealing was to mark ownership or authorization, and to protect what was marked. By rolling a seal on a lump of clay covering the mouth of a jar, the lid of a box, or the handle of a door, an individual would close containers or rooms and secure their contents, preventing unauthorized access. Similarly, by sealing a tablet or an envelope, one could authorize and secure the contents of a letter, a contract, or other legal document against tampering, much like we would do by signing a document today. The design on the seal, and the name and title of its owner (if the seal bore an inscription) would identify the individual parties to a transaction. We should note here that not everyone in the ancient Middle East owned or even needed a seal. Ownership of a seal, often carved in stone and hence an expensive commodity, indicated an individual's social and economic position, and was a sign of prestige. Therefore, although the ancient Greek historian Herodotus reports that "every man in Babylonia owned a seal," only people who were



Akkadian seal impression with inscription: Shar-kali-sharri, king of Agade, Tuta-shar-libbish, the queen; Ishar-beli, her majordomo, is her servant (OIM A1167).

regularly involved in legal transactions, such as buying or selling property or merchandise, possessed seals.

Personal seals, that is, seals used by their owners for private business, such as buying or selling a house, or sending a personal letter, represented their owners as individual members of society, identifying them by their name, patronym, and profession. On the other hand, official and institutional seals indicated, through both their imagery and inscriptions, that the owner held an administrative or religious office and sealed documents in an official capacity.

Starting in the Akkadian period (ca. 2334–2154 BCE), when southern and northern Mesopotamia were brought under a unified political structure for the first time in history, increased administrative centralization and territorial expansion generated the need to manage goods and people over greater areas of control, moving beyond simple face-to-face interactions and requiring new ways of identifying individuals working on behalf of the state. It is at this point that cylinder seals became important tools of organizing the highly developed and centralized administration of the state and facilitating the management of its expanding territories.

The identities and functions of the officials of this administration had to be easily recognizable in a wide geographical area, sometimes even outside the borders of their own polity, to legitimize their actions. The imagery on official seals intended to communicate a very particular aspect of the seal owner's identity: his position within

A THOUSAND WORDS

the administrative structure of the state. The often highly standardized image immediately informed the viewer that the owner of the seal occupied a position within the state apparatus, just like a police badge today announces that its owner works for law enforcement. This visual message was accompanied by an inscription that further identified the seal owner with his/her name, patronym, and a formula that spelled out the individual's role as a servant of the ruler and a state official.

In the end, these official seals and their impressions on clay functioned in the same way as business cards do today; upon seeing the company logo (i.e., the seal image) the viewer knows instantly that the owner works for that particular employer (e.g., the Akkadian state), but only after reading the text (i.e., the seal inscription) does he/she identify the individual owner with their name and title.

We should note here that, although the imagery and the inscription functioned together to represent the seal owner, they addressed two different audiences. Whereas anyone who saw the image would have been able to identify the owner's social position, only a very limited portion of the population—those who could read and write—would have been able to decipher all of the information encoded on the seal.

In order to communicate the role of the state official and his authority deriving from his close relationship with the ruler, specific motifs and compositions were used in almost all periods in Mesopotamian history when an effective polity with a complex administrative structure was in power. Akkadian rulers are often credited with using visual media to communicate and disseminate political ideology, such as royal accomplishments, and convey state propaganda for the first time in Mesopotamia. This strategy is reflected on a small scale in the imagery of official seals, which bear two particular compositions. The contest scene, which emerged in the previous Early Dynastic period, depicts groups of humans, rampant animals, and composite figures engaged in contest. The typical figures in these scenes are the male human hero, the bull-man with the bearded face and torso of a human and the horns and lower body of a bull, the lion, and horned animals. In the later part of the period, when the Akkadian state is at the peak of its territorial expansion and political power during the reign of Sargon's grandson Naram-Sin, the so-called "classic" or "standard" contest scene becomes dominant. The groups of contestants are reduced to two pairs, typically consisting of a human figure paired with a water-buffalo and a bull-man paired with a lion. The composition is accompanied by a framed inscription placed vertically between the two pairs, identifying the seal owner by name, patronym, and position as servant and official of the king.

This classic two-pair scene was the standardized imagery of official seals, whose production and distribution were controlled by the court, and the seals were intended to be used only in the capacity of

the servant of the king for official state business. The seals belonging to royals and officials of the highest rank were of exceptional artistic quality, reflecting the privileged position of their owners in society.

The second composition, which appears for the first time during the Akkadian period, is the presentation scene. It depicts human and divine figures standing before a seated or standing deity. Most frequently, a row of minor deities appears before a major god, such as the sun god Šamaš or the weather god Ea, or a human figure is led into the presence of a major deity by an interceding goddess.

This newly introduced scene was adopted as the standardized image on the seals of state officials in the following Ur III period (also known as the Third Dynasty of Ur, ca. 2154–2004 BCE), when the independent city-states that formed after the fall of the Akkadian empire were unified once again by King Ur-Nammu. This period is characterized by an increased bureaucratic organization and administrative complexity, with a large corps of officials operating over a wide geographical area. The highly sophisticated administrative structure of the Ur III state was the driving force behind the creation of a standardized visual language associated with the authority of the state and of the king, and communicated through seals owned by officials.



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OI business card and an official's seal (OIM A30568).

Ur III seals offer a limited repertoire of motifs that are standardized in the same way coins or identity cards are. Through the combination of imagery and inscription, they define the place and authority of the seal owner within the administrative hierarchy. The large majority shows a formulaic composition in the form of a presentation scene in which a standing individual, sometimes accompanied by an interceding goddess, approaches a seated deity wearing a horned headdress and flounced garment, with his right arm bent at the elbow and his hand outstretched.

An important variation of this scene shows a figure without the divine attributes of the horned headdress and the flounced garment, wearing instead a round cap with a horizontally banded rim and the same long, fringed garment as the approaching figure. He regularly holds a cup, goblet, or vase in his extended right hand, and sits on a fleece-covered stool or chair. This classic set of attributes identify the seated figure as the king or the ruler, and the approaching figure is probably the seal owner himself, who is identified by name, patronymic, and office in the inscription.

The content of the inscription on some Ur III official seals suggest that the seal was given to the owner by the king himself. The inscription starts with the owner's name, office, and patronymic, and ends with a lengthy dedication, which includes the name and titles of the current ruler in whose service the seal owner functioned. The seal owner, who describes himself as the servant of the king, states with the phrase "to his servant, he has presented" that the king himself has given him this seal.

The imagery on the seals with the dedication does not include the interceding goddess leading the human figure in the presence of the ruler. The individual, that is, the seal owner, faces the king directly. This direct access to the king, symbolically depicted on the seal, is an indication of the seal owner's higher status within the administrative hierarchy of the state. We know, by tracing the personal names on the seals in the textual documentation of the period, that these seals were restricted to a class of public officials ranking just below the king. Their positions ranged from civil and military governors, to administrative officers and functionaries of the royal household, such as military governors of cities (*šagina*), temple officials, royal cupbearers, the major-domo of the royal household, and the chancellor (*sukkal-mah*).



Akkadian seal with contest scene (OIM A917). The inscription reads: Shar-kali-sharri, king of Agade, Kirbanum, the scribe, is his servant.

Both in the Akkadian case, where the production and distribution of official seals with the two-pair contest scene were closely controlled by the court, and in the Ur III period, when seals with the official imagery of the state, that is, the presentation scene, were restricted to a group of high-ranking royal servants, seal imagery and inscription were specifically tailored to the rank or status of the seal owner. Together they expressed the legitimate authority of this individual, as granted by the king, to function at the highest levels of the administrative bureaucracy of the state, but they also attested to the legitimate authority of the king to grant the seal and office, and to rule the state. Visually and verbally, official seals acted as signifiers of status, office, legitimacy, and affiliation for their owner. Through their combined verbal and visual message, these objects functioned as tools of mass communication aimed at disseminating political messages of power, authority, and royal ideology to large audiences and geographical areas of influence thanks to their small size, practical function, and portability.



Ur III official seal with inscription: Ur-Nammu, strong man, king of Ur: Hash-hamer, governor of the city of Ishkun-Sin, is your servant. © Trustees of the British Museum.

OI CENTENNIAL GALA

SEPTEMBER 14, 2019





chicago.edu Howard loves museums and has been to many throughout the world, and a visit to the Ny Carlsberg Glyptotek in Copenhagen affected him profoundly—and to the OI’s great benefit. When he walked through the Glyptotek’s doors, “I found the gallery spaces and exhibits to be stunningly presented, yet they didn’t have anywhere near the quality of the collections found at the OI.” He particularly noticed “the gallery lighting was so dramatic there, and it used to be so poor at the OI museum.” Howard also knew that the OI’s collections from the ancient Middle East rivaled those of the British Museum in London and the Pergamon Museum in Berlin, yet the OI Museum was getting far less attention.

When the OI developed its plan for the Gallery Enhancements Project—a major multi-year effort to improve every exhibit case and update the lighting, displays, and signage in every gallery—Howard was compelled to act. While at first anonymous with his support, he can now be recognized as the person whom the OI has referred to as its “Gilgamesh” of the museum for the past four years. Howard is the principal benefactor for the Gallery Enhancements Project, providing the great majority of the funding needed to support these vital museum improvements that were publicly unveiled at the opening reception of the OI Centennial Gala. “Jean Evans (OI chief curator and deputy director of the museum) and her team have done a fantastic job,” Howard commented. “She’s done far more than I first envisioned, especially with the new signage, structure, and lighting of the exhibits—I’m very pleased.”

Howard has traveled extensively in the Middle East, which includes taking part in tours led by OI faculty members and researchers. When he looks ahead to the OI’s next century, he would like to see the OI’s already extensive research work in the region expand even further. “I hope the OI can continue directing archaeological digs in even more countries of the Middle East,” Howard stated. “It’s great that we’re back in Iraq, and I hope Iran opens up again someday.” Howard also noted, “The OI has not paid a lot of scholarly attention to more countries in the region, like Saudi Arabia and the Gulf States. They may not have the monuments and archaeological sites (of other neighboring nations), but they have the history and the culture that are so important to study and understand.”

Along with his ongoing engagement at the OI, Howard’s interest in the Middle East also has been heightened by his professional career, which included significant work in several countries throughout the region. He served as chief investment officer at the First National Bank of Chicago and the International Private Banking Department of the Chase Manhattan Bank. Howard founded and is currently chairman of Falcon Real Estate Investment Management, Ltd., whose name was inspired by a large statue of the falcon-headed god Horus that Howard saw and admired during a visit to Tell Edfu, an excavation site in Egypt led by OI faculty and researchers.

In addition to his professional business and volunteer service accomplishments, Howard has become an author. His first novel, *Reminiscences of an Accidental Embezzler*, has been published to critical acclaim. “It’s based on a true incident,” he explained, “and I added some fictionalized elements.” When asked if he’s still writing creatively, he stated that “authors never reveal their works in progress, although I may have something underway.”

Howard’s service and contributions to the OI continue strongly today. He remains a devoted member of the Advisory Council who rarely misses a meeting, and this year he provided another major gift to support both archaeological excavations at Nippur in Iraq and OI building improvements. Even James Henry Breasted himself would be proud and honored to have presented his namesake medallion to Howard E. Hallengren.

HOWARD HALLENGREN

RECIPIENT OF THE 2019
JAMES HENRY BREASTED
MEDALLION

If you met Howard E. Hallengren for the first time, you would likely observe that he is often soft spoken and reserved in demeanor. Yet Howard’s quiet thoughtfulness and calm exterior are part of what make him such a strong and important leader at the Oriental Institute, where he has been an active volunteer and generous supporter for more than forty years. The OI was pleased and honored to present the 2019 James Henry Breasted Medallion to Howard at the Centennial Gala that took place on September 14, 2019. Named for the OI’s visionary founder, the Breasted Medallion is the highest honor bestowed by the OI and recognizes longstanding and distinguished volunteer service and philanthropic commitment. Howard epitomizes the purpose and tradition of this very special award.

Howard was introduced to the OI by his dear and longtime friend Carlotta Maher, who also happens to be the first recipient of the Breasted Medallion. As a current life member of the OI’s Advisory Council, his involvement with the OI began just before he first became a contributing member in 1974. Howard’s engagement with and investment in the OI’s work has grown and deepened ever since.

“I first got really involved when Mac Gibson (OI archaeology professor emeritus) started a Friends of Nippur group to support the OI’s archaeology work in Iraq,” said Howard. “This led to the formation of an informal Arabic group, for which an OI graduate student started teaching the language to a few interested volunteers. Incidentally, I later recruited this student to work for me when my business expanded to the Middle East.” As Howard became more engaged with the Middle East through both his OI activities and his professional pursuits, other service opportunities developed. For example, he shared that “Mac later got me to be treasurer of the American Institute of Yemeni Studies.” Along with these initiatives, over the years Howard has been involved with and contributed to the Epigraphic Survey at Chicago House in Egypt, the Chicago Hittite Dictionary, a number of OI excavation projects, and the OI Museum. While all his support to the OI is greatly appreciated and valued, his care and commitment to the OI Museum are especially notable.



NEW CENTENNIAL PUBLICATION

DISCOVERING NEW PASTS | THE OI AT 100

In celebration of the OI's centennial year, over sixty different authors and contributors have come together to provide a personalized history of the OI's work past and present. In these pages we invite you to join us on an adventure. Explore the legacy of James Henry Breasted and the institute he founded. Discover the inner workings of the OI and its museum. Travel across multiple continents to learn about groundbreaking research. Enjoy a unique collection of nearly six hundred images, all in one publication for the first time. Learn the story of the institute's development—from being one man's dream to becoming one of the world's preeminent authorities on over ten thousand years of human civilization.

HARDCOVER
11.5 × 10 IN
XXIV + 428 PAGES
PRICE: \$133.95



FEATURED EXCERPT: ROBERT JOHN BRAIDWOOD & LINDA SCHREIBER BRAIDWOOD

by Abbas Alizadeh & Kiersten Neumann

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.

A collaboration that began in 1947 between Braidwood and Willard Libby at the University of Chicago led to the invention of ¹⁴C 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, that resulted in radically altering the understanding of Holocene climate and environment in the entire Middle East. When Braidwood

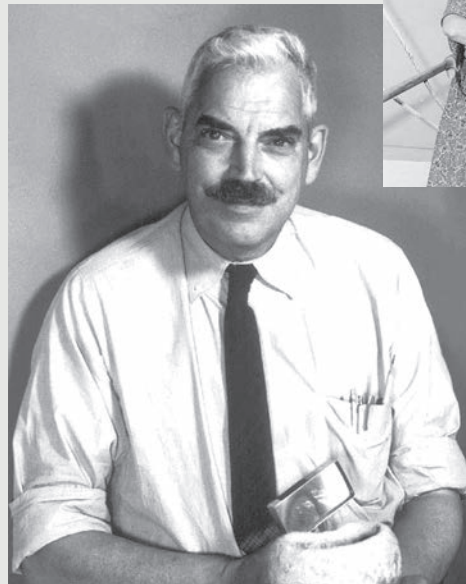


left Iran in 1960, Frank Hole and Kent Flannery, graduates of the University of Chicago, initiated their own research in the Deh Luran valley of southwestern Iran.

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.



TOP Robert Braidwood in 1943. ABOVE Robert and Linda Braidwood on their way to Turkey, 1963. LEFT Robert Braidwood.

WRITTEN IN STONE

CECIL B. DEMILLE & THE OI'S HOLLYWOOD LEGACY

by Tasha Vorderstrasse

This year, the OI is planning a full slate of interesting and exciting films! The OI has frequently shown films over its history, and it has also cooperated with filmmakers. In 1956, Cecil B. DeMille made the film *The Ten Commandments*, starring Charlton Heston and Yul Brynner. In order to ensure that the film was as “authentic” as possible, DeMille consulted with a number of experts, including Keith Seele and George Hughes at the Oriental Institute. He visited the Oriental Institute in 1953, when this photograph was presumably taken.

While seeking to employ experts and trying to make the movie historically accurate, DeMille nevertheless did not allow his vision to be overruled by them. According to DeMille’s preface

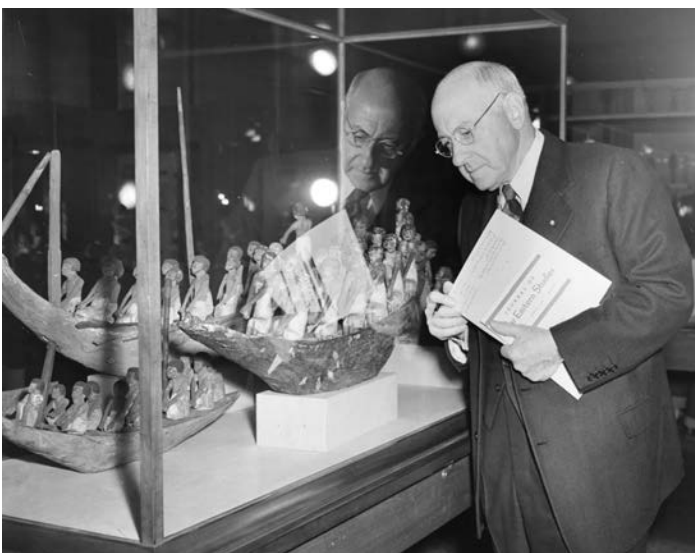
to the making of the film, in *Moses and Egypt: The Documentation of the Ten Commandments* by Henry Noerdlinger (DeMille’s personal research consultant),

“THE MOST SIGNIFICANT CONTRIBUTION OF THE ORIENTAL INSTITUTE TO DEMILLE’S FILM, HOWEVER, IS ARGUABLY ONE OF ITS MOST IMPORTANT PROPS: THE TABLETS CONTAINING THE TEN COMMANDMENTS THEMSELVES.”

The producer will sometimes overrule the research consultant, deliberately and without apology, for reasons of legitimate dramatic license; for, as Professor Keith C. Seele of the University of Chicago wrote to us, “The challenge which you meet . . . is even greater than that faced by the historian. What he does not know he may leave unexpressed; you, however, must solve every problem, no matter how small or detailed, for pictures can contain no gaps or lacunae and no uncertainties. Your decisions may be right or wrong, but decisions you must make; you cannot say, along with the historian, ‘I do not know.’”

Noerdlinger was frustrated that DeMille seemed to have had his own ideas about what was historically accurate and what was not. In particular, DeMille was “fixated” on John Gardner Wilkinson’s 1842 book, *Manners and Customs of the Ancient Egyptians*, much to Noerdlinger’s irritation. Although very popular, the book was obviously outdated, and Seele suggested that DeMille be cautious about using the book and check it against more modern research. Further, he gave advice to Noerdlinger about how to handle the matter, since Noerdlinger complained that *Manners and Customs* “gets thrown in my face all the time!” (quoted in D. Eldridge, *Hollywood’s History Films*). Seele suggested that Noerdlinger tell him that according to the respected German Egyptologist Adolf Erman, the Egyptians in Wilkinson’s book did not in fact exist. It is unclear if his suggestions held DeMille in check.

The most significant contribution of the Oriental Institute to DeMille’s film, however, is arguably one of its most important props: the tablets containing the Ten Commandments themselves. DeMille and Noerdlinger consulted Ralph Marcus, who became professor of Hellenistic culture at the University of Chicago in 1950 and was also part of the Oriental Institute. He specialized in Hellenistic Ju-



ABOVE Film director and producer Cecil B. DeMille visits the University of Chicago’s Oriental Institute. Mr. DeMille is viewing a grave goods’ exhibit. Image credit: University of Chicago Photographic Archive, apf1-02113, Special collections Research Center, University of Chicago Library. OPPOSITE Still from trailer of *The Ten Commandments* featuring Cecil B. DeMille with the props of the tablets designed by Marcus.

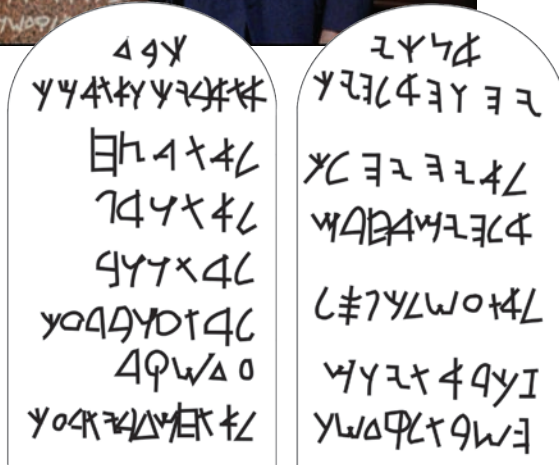


daism and is perhaps best known for the Loeb Classical Library's translations of Josephus and Philo of Alexandria. He supplied the Proto-Canaanite script that was used on the tablets. When he met

DeMille during the director's visit to Chicago, Marcus apparently reproduced the script on a piece of cardboard so that DeMille could see what it would look like. Both Noerdlinger and DeMille were very taken with the script and the fact that it was historically grounded. In the *Moses and Egypt* book, Noerdlinger notes that this was the script used during the Late Bronze Age, the "era of Moses" (p. 40), in order to further anchor their film in reality.

Although DeMille and Noerdlinger acknowledged Marcus' contribution to the film, it is evident that they also expected that Marcus continue to answer questions about the tablets, no matter how trivial. He was expected to confirm the accuracy of the scripts for the jeweler who was preparing ornaments to be used in the film, for example. Even more interestingly, he was asked to corroborate that the tablets were correctly positioned in a cabinet that was being designed to hold them once they were not needed in filming. It is interesting that the desire for historical accuracy went as far as the storage of the constructed tablets.

More problematic perhaps for Marcus, however, was the fact that he had not been very well compensated. In 1955, Marcus wrote to Noerdlinger to suggest that perhaps the \$50 fee that he was being paid was not enough. He stated, "In view of the published reports about the very large budget of the production of your film, I'm sure that you will not consider the combined charge of \$250 excessive" (quoted in J. W. Joselit, *Set in Stone: America's Embrace of the Ten Commandments*). It is not clear if he ever received any additional money. Marcus died of a heart attack on December 25, 1956. The film had only been released shortly before, on November 8. Interestingly, the props themselves, of which several copies still exist (there were versions in fiberglass over wood and in Mt Sinai granite for various lightings in the filming of the movie), have been auctioned for considerable amounts of money.

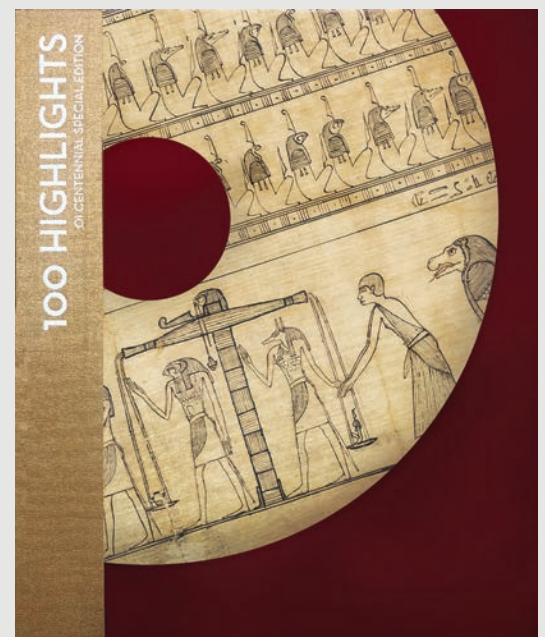


NEW SPECIAL EDITION CENTENNIAL PUBLICATION

100 HIGHLIGHTS OF THE COLLECTIONS OF THE ORIENTAL INSTITUTE MUSEUM

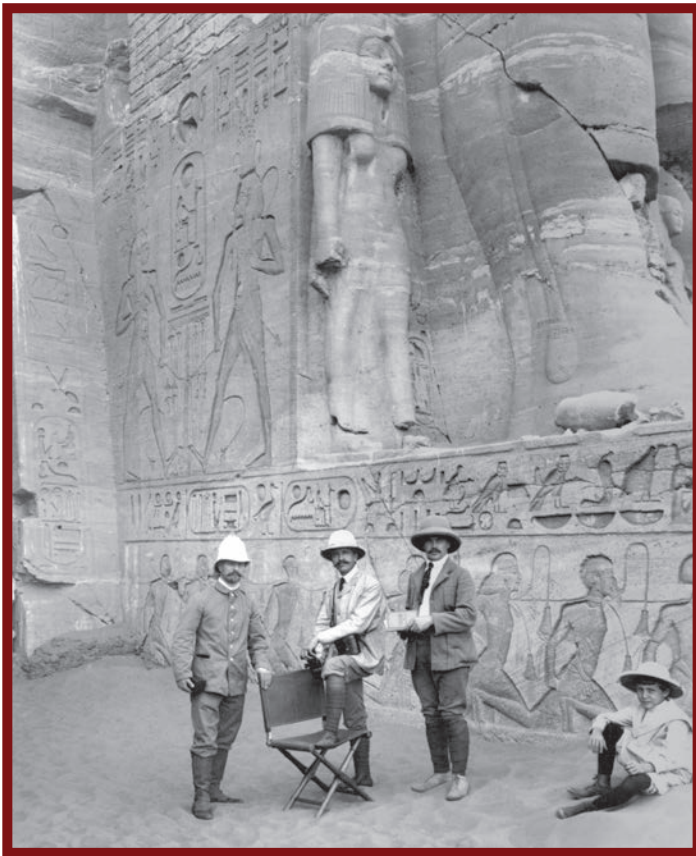
This special edition of *Highlights of the Collections of the Oriental Institute Museum* commemorates the 2019 centennial of the Oriental Institute and presents 100 highlights from ancient Mesopotamia, Syro-Anatolia, the Levant, Egypt, Nubia, and Persia in the collections.

HARDCOVER
9.5 × 11 IN
152 PAGES
PRICE: \$79.95



JAMES HENRY BREASTED SOCIETY CENTENNIAL YEAR SALON SERIES

To commemorate a hundred years of OI projects and research, we are excited to announce our inaugural Breasted Society Salon Series. Each salon takes place in the director's office, includes a light dinner, and offers Breasted Society members the unique opportunity to spark meaningful discussions with world experts. During our centennial year, we focus on archaeology—the very intersection where the ancient world meets contemporary scholarship.



Event space is limited. To register, please email oi-membership@uchicago.edu or call 773-702-9513

10.15.19
TUE
5:00PM

The OI at 100

Regenstein Library

Join the Library Society for a lecture by the OI's Susanne Paulus and a reception celebrating the exhibit *Discovery, Collection, Memory: The Oriental Institute at 100*, on display in the Special Collections Research Center Gallery.

1.16.20
THU
6:30PM

Breasted Society Salon **David Schloen**

Director's Office, OI

Join David Schloen, director of excavations at Tell Keisan in Israel and Zincirli in Turkey, for a discussion drawing on his career and future plans to explore the Phoenician world.

2.13.20
THU
6:30PM

Breasted Society Salon **Gil Stein**

Director's Office, OI

Former OI director Gil Stein joins us for a discussion that explores his field research on the origins of urbanism in northern Mesopotamia and its differences from the south.

4.30.20
THU
6:30PM

Breasted Society Salon **James Osborne**

Director's Office, OI

James Osborne leads a conversation inspired by exciting new discoveries in Anatolia and the future of OI involvement in Turkey.

5.19.20
TUE
6:30PM

Breasted Society Salon **Abbas Alizadeh, Christopher Woods & Jean Evans**

Director's Office, OI

For the final salon in our series, OI director Christopher Woods and OI Museum's chief curator and deputy director Jean Evans discuss the current season at Nippur in Iraq.



THE JAMES HENRY BREASTED SOCIETY is an exclusive membership level that attracts dedicated patrons and lifelong explorers. Breasted Society members gain unparalleled access to OI faculty, collections, and fieldwork. Whether at a private dinner in the director's office or in the field on an international tour, Breasted Society members examine the ancient world through unique opportunities alongside like-minded associates. Your Breasted Society membership contributes to an annual renewable source of unrestricted funds that are allocated to our most pressing research projects. To become a Breasted Society member, please call 773-834-9777 or visit oi.uchicago.edu/member/breasted.



PROGRAMS & EVENTS

AUTUMN 2019



This photograph, unearthed from the OI Archives, appears to include Mary Helen Warden-Schmidt and her mother Clarence Warden on the Persian expedition circa 1937.

EVENTS & COURSES

CHICAGO ARCHITECTURE BIENNIAL

The Social Imaginary of an Assyrian Imperial City Saturday, October 19, 11:00am

Free

OI Museum

Kiersten Neumann, PhD, curator, research associate, OI

Assyrian kings of the first millennium BCE created expansive urban landscapes that encapsulated the power and prestige of the Neo-Assyrian Empire that dominated the ancient Middle East from Iran to Egypt before falling rapidly to the combined forces of Babylonians and Medes in 612 BCE. An abundance of information about this empire has been preserved in the extensive archaeological remains of its capital cities and smaller towns. In addition to artistic traditions, literary materials written in Assyrian (a dialect of the Akkadian language) reflect the centuries of innovations that helped create a distinct Assyrian cultural identity.

The craftsmen of the Neo-Assyrian royal court constructed awe-inspiring buildings and monuments that embody the cultural memory and politics of the period. These palaces, temples, ziggurats, and citadel and city gates were located primarily within the heartland of Assyria, yet their construction employed a mix of local and imported materials. While most have been lost, pigments and paints applied to the carved-stone, plaster, and brick surfaces decorated and enlivened the built landscape. These shared architectural forms and artistic elements offer remarkable insights into the official ideology and culture of Assyria.

Join Kiersten Neumann in an exploration of the monumental architectural decoration from Assyrian imperial cities—including a colossal 40-ton winged bull from the palace of the Assyrian king Sargon II at Dur-Sharrukin (modern Khorsabad) in Iraq, a masterpiece of ancient engineering and art—on display in the Oriental Institute Museum.

Frank Lloyd Wright's Vision for Greater Baghdad Saturday, November 16, 2:00pm

Breasted Hall

Free

Tasha Vorderstrasse, university and continuing education coordinator, OI

This lecture will look at Frank Lloyd Wright's unrealized plans for Baghdad. Drawn up in 1957, when Wright was approaching the end of his life, these plans consisted of a detailed vision for a civic opera building, shops, a museum, a university, and even a monument to the Abbasid caliph Harun al-Rashid. The lecture will also place Wright's work within the context of Middle Eastern-inspired architecture, including that of the Oriental Institute.

GALLERY TALKS

A Scribe Excellent of His Fingers: Ancient Egyptian Scribal Education

Thursday, October 3, 12:15–1:00pm

Free (registration not required)

OI Museum

Theresa Tiliakos, PhD candidate, Department of Near Eastern Languages and Civilizations

Much of our knowledge about ancient Egypt survives in written form. Administrative, religious, and literary texts recorded on stone, mudbrick, papyrus, and pottery inform our understanding of life in ancient Egypt. Among these great literary works and important administrative records are a group of documents known as school texts. Written by students learning to read and write the ancient Egyptian language, they give us an insight into their education. Join Theresa Tiliakos as she explores a school day in the life of an ancient Egyptian scribe. This gallery talk will use objects from the Oriental Institute's Egyptian gallery to discuss scribal education and will look at the tools, curricula, and assignments used by scribal students.

New Cases in the OI Museum Galleries: Islamic Objects on Display

Thursday, November 7, 12:15–1:00pm

Free (registration not required)

Breasted Hall

Tasha Vorderstrasse, university and continuing education program coordinator, OI

To celebrate the new permanent Islamic display in the OI Museum, this gallery talk will focus on the three new cases that display different parts of the OI's large Islamic collection. Join Tasha Vorderstrasse to talk about what is on display and why. We will discuss the different themes in the cases and how the objects were selected to represent those and how this reflects the diversity of the Islamic world.

Bastiani and Beyond: Restoration at the Oriental Institute 1930–1970

Thursday, December 5, 12:15pm

Breasted Hall

Free

Alison Whyte, associate conservator, OI

Join Alison Whyte, Oriental Institute Associate Conservator, as she explores the work of Donato Bastiani and other early restorers active at the Oriental Institute from 1930 to 1970. Through specific examples on display in the museum galleries, learn about the roots of the modern profession of art conservation and how the discipline has evolved over time.

HYBRID COURSES (ONSITE OR ONLINE)

Hybrid classes can be attended either in person (onsite) or virtually (online). Classes will be livestreamed for the online audience and also recorded, meaning that all students can watch the lectures later. It is not required for onsite students to be present in person for every class.

Art and Archaeology of Persia: From Its Beginnings to the Present Day (8 weeks)

Tuesdays, December 3–February 4 (class will not meet on December 24 and 31), 5:30–7:30pm

\$392 (nonmembers), \$314 (members), \$157 (docents), \$98 (UChicago students).

Instructors: Shannon Martino, PhD, OI graphic artist and School of the Art Institute, and Tasha Vorderstrasse, PhD, university and continuing education coordinator, Oriental Institute

This course will focus on the art and archaeology of Persia, which has long been an important aspect of the OI's work in the Near East. The class will examine Persian art and archaeology chronologically, starting with the prehistoric period and ending with the Islamic Qajar dynasty in the nineteenth century. Students will find this to be a comprehensive overview of an important region and come to understand how Persia interacted with its neighbors and developed through time. The course will focus in particular on the OI's important excavations in the area and how they have contributed to our understanding of Persian archaeology. The first four weeks will cover the country's prehistory and the Elamites, while the next four weeks will examine the Achaemenid, Parthian, Sasanian, and Islamic empires.

Epics at the Oriental Institute (4 weeks)

Wednesdays, January 8–29, 5:30–7:30pm, in OI 210, OI Museum, and online

\$196 (nonmembers), \$157 (members), \$78 (docents/tour), \$49 (UChicago students)

Instructors: Susanne Paulus, PhD, associate professor of Assyriology, OI, and Tasha Vorderstrasse, university and continuing education program coordinator, OI

Explore epic tales at the Oriental Institute! Discover more about our fragments of *Gilgamesh*, the *Iliad*, *1001 Nights*, and the *Shahnameh*. Each week, explore a different tale with an OI expert and discover what makes the OI copies unique. There will also be tours (onsite and recorded) to see epics on display in the OI museum.

ADULT PROGRAMS meet at the Oriental Institute unless otherwise noted.

REGISTER To register, visit oi.uchicago.edu/programs or eventbrite.com/o/oriental-institute-adult-programs-2495078138 or email oi-education@uchicago.edu.

Dinosaurs and Other Fossils of Egypt (2 weeks)

Thursdays, February 13–20, 5:30–7:30pm, in OI 210 and online
\$98 (nonmembers), \$78 (members), \$39 (docents), \$24 (UChicago students)

Instructor: Brian Muhs, PhD, associate professor of Egyptology, OI

This course presents a survey of dinosaurs and other fossils found in Egypt, and the role of shifting continents and changing climates in the distribution of genera and the geological formations in which they are found. It also presents an overview of paleontological exploration in Egypt, and research in adjoining regions that sheds light on Egyptian dinosaurs and other fossils.

ONSITE COURSES

Elementary Hittite (14 weeks)

Mondays, November 4–February 17 (class will not meet December 23 or 30), 5:30–7:30pm, in OI 208

\$686 (non-members), \$546 (members), \$252 (docents/tour) \$168 (UChicago students)

Instructor: Professor Theo van den Hout, Arthur and Joann Rasmussen Professor of Hittite and Anatolian Languages

Using the Elements of Hittite (Cambridge University Press, 2011; the Suq sells copies), this class will introduce you to the grammar and cuneiform script of Hittite, the oldest known Indo-European language. We will have two, seven-week sessions of two hours per class (November 4–December 16 and January 6–February 17). At the end of the course you will be able to read Hittite texts with the help of the most important tools of the field.

INTERACTIVE WORKSHOP

Storytelling and Adaptation

Saturday, February 1, 1:00–4:00pm in OI 208

\$122 (nonmembers), \$98 (members), \$49 (docents), \$30 (UChicago students)

Instructor: Andrea Welton, teaching artist

We all know the great stories like the *Iliad*, *Gilgamesh*, and *1001 Nights*, but how do we as people create these epics? In this three-hour workshop, teaching artist Andrea Welton will lead you on a journey of discovery into the craft of storytelling. Developing your own story will help you to better understand how ancient and medieval people crafted, developed, and adapted the well-known stories that continue to resonate with us to this day. This workshop would be ideal for educators but also anyone interested in understanding the art of storytelling and going beyond reading a story. For over fifteen years, Andrea has worked both locally and nationally with museums, schools, and city parks as an arts educator and theatre professional, primarily focusing on unique programming that brings creative educational opportunities to neighborhoods. She has worked with students and teachers alike, conducting workshops in creative writing, story adaptation, and performance, as well as exploring new ways to integrate art and creative play into all aspects of classroom learning.

LECTURES & FILMS

LECTURES

Our OI Members' Lectures are free to the general public and take place in the OI's Breasted Hall. All lectures take place in Breasted Hall.

Mesopotamian Archaeology and the OI's Return to Iraq

Wednesday, November 6, 7:00pm

McGuire Gibson, OI

Join us for a lecture celebrating the OI's return to Iraq with an evening exploring the history of the OI's archaeological involvement in the area.

A New Iron Age Kingdom in Anatolia: King Hartapu and His Capital City

Tuesday, November 12, 7:00pm

James Osborne, OI, & Michele Massa, director of the Konya Regional Archaeological Survey Project

In 2019, discoveries made by the Konya Regional Archaeological Survey Project, directed by Michele Massa, and the Türkmen-Karahöyük Intensive Survey Project, directed by James Osborne, brought to light exciting new evidence. Join us for this first look at these exciting new discoveries.

The Braidwood Visiting Scholar Lecture: What We Learned from Twenty-five Years of Research at Catalhoyuk

Wednesday, December 4, 7:00pm

Ian Hodder, Stanford University, director of the Catalhoyuk Archaeological Project

FILMS

The Mummy, 1959, Hammer Films Saturday, October 26, 7:30pm

Breasted Hall

Our exploration of cinema's fascination with the ancient Middle East continues with a Mummies Night screening of Hammer Film Productions' *The Mummy*, starring Christopher Lee and Peter Cushing.



Christopher Lee brings a silent intensity to the role of Kharis, the high priest of Karnak, in this macabre English fantasy. Though the script is reminiscent of the Universal Films' *The Mummy's Hand*, *The Mummy's Tomb*, and *The Mummy's Ghost*, this 1959 British horror show offers a fresh departure from the 1032 Boris Karloff classic.

Katman/Layer

Monday, November 18, 7:00pm

Breasted Hall

Join the film's subjects Gul Pulhan and Stuart Baylok for a discussion and screening of the film *Katman/Layers*, which explores the Gre Amer archaeological excavations in Batman, Turkey.

Ben-Hur

Sunday, December 15, 2019, 2:00pm

Breasted Hall

OI professor Theo van den Hout introduces the Hollywood classic *Ben-Hur* for a big-screen presentation in Breasted Hall.

MUMMIES AND MARTINIS

A Young Professional Pre-Halloween Happening

Thursday, October 24 6:00–9:00pm

OI lobby and galleries

This event is open to anyone age 21 and over

Join the Young Professionals for a celebration of our centennial and our mummies with Egyptian-themed beverages, a DJ, and tours of our Egyptian collections. A \$15 donation covers 2 drink tickets and hors d'oeuvres.



FAMILY & YOUTH PROGRAMS

FREE PROGRAMS

Mummies Night: 100 Years of Mummies! | Ages 4+
Saturday, October 26, 4:00–7:00pm

OI Museum

Free for members and children, \$5 suggested donation for adults

Join us for a special Mummies Night for the OI's centennial year! We'll be celebrating a hundred years of mummies, tombs, and magic for our twentieth annual family Halloween party! Costumes encouraged!

Mummify our simulated mummy, take a mummy tour, or hear a mummy tale. Make mummy crafts, compete in a Mummy Wrap Race, and catch a family photo at our Photo Op. Play the game many a mummy has taken to his own tomb—*Senet*. And as always, in the galleries, King Tut's monumental 17-foot-tall statue and our 40-ton Assyrian winged bull will lend a photogenic background for witches, vampires, monsters, princesses, or whatever your costume may be.

Mummy Tours occur every half hour throughout the event. Tickets are free, but space is limited! Reserve your tickets ahead of time on our website. A limited number of tickets will be available onsite.

Mummy Simulations also occur every half hour throughout the event. Tickets cost \$3 per child, and the simulation is free for accompanying adults. Tickets can be purchased at the event on a first-come, first-served basis.

Scouts and other interested youth can get their OI mummy fun patch for attending this event. Patches available onsite.

This project is backed by the Office of the Provost of the University of Chicago.

Little Scribe | Ages 5-12

Saturday, November 23, 1:00–3:00pm

OI Museum

Free (registration recommended)

Can you imagine a world without writing? Learn how writing began, how it changed over time, and how it changed the world forever through this hands-on program. See real examples of cuneiform and hieroglyphs in the galleries, then try your hand at re-creating these ancient scripts. Plus, kids ages 9–12 help us “evolve” a script, while kids ages 5–8 take part in an interactive tale that describes how the alphabet was created and evolved. Don't miss this special centennial edition of Little Scribe, celebrating 100 years of pioneering research and discovery in ancient writing and languages at the OI!

WORKSHOPS

All Bones About It | Ages 5-12

Saturday, November 9, 1:00–3:00pm

OI Museum

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

Registration required; adults must register and attend with child

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

Junior Archaeologists | Ages 5-12

Saturday, December 7, 1:00–3:00pm

OI Museum

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

Registration required; adults must register and attend with child

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

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

REGISTER at oi.uchicago.edu/programs. For assistance or more information, email oi-education@uchicago.edu.

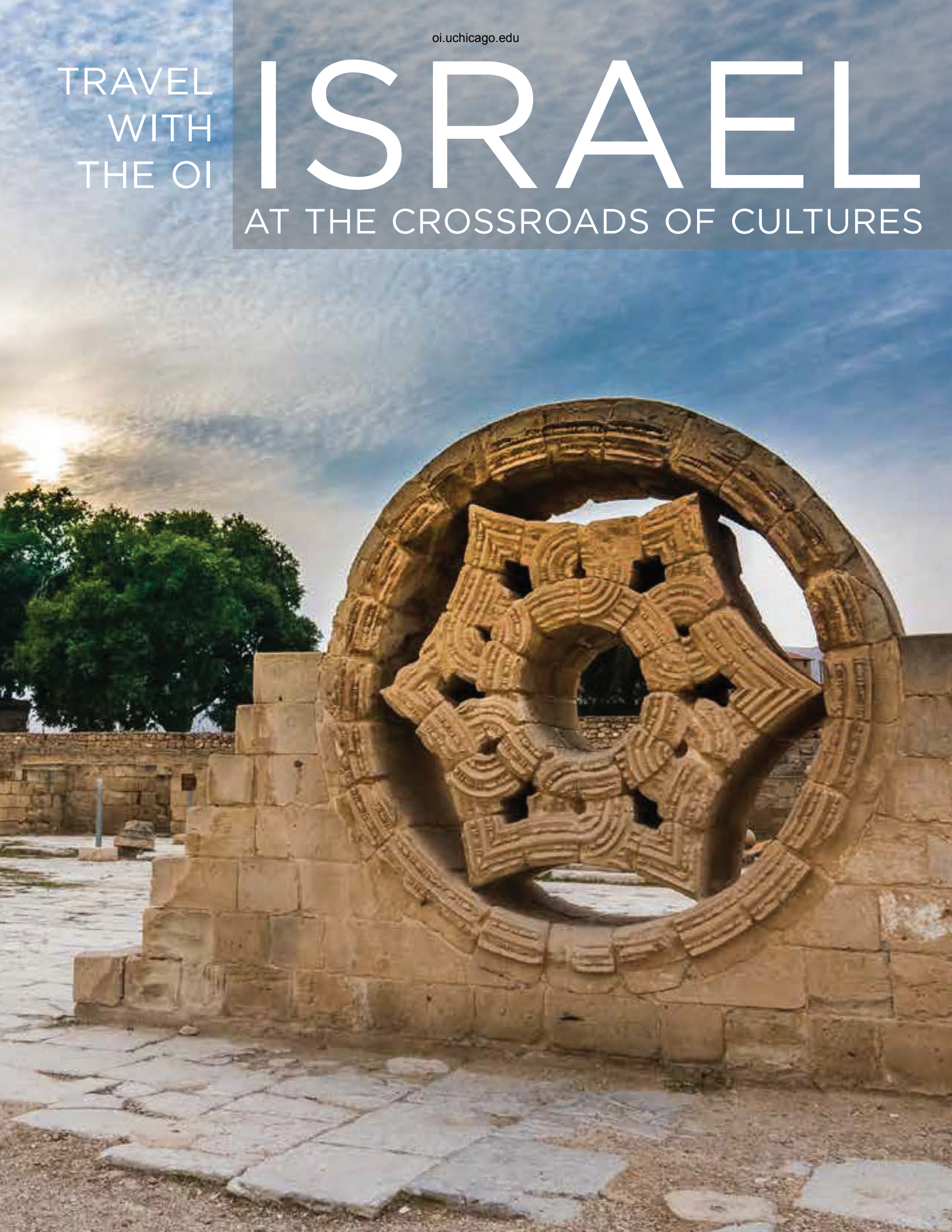


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Over the millennia, Israel has felt the tread of conquerors and settlers: Canaanites, Israelites, Egyptians, Assyrians, Babylonians, Persians, Greeks, Romans, Arabs, Crusaders, Ottomans, and even Imperial Britons, all of whom have left their signature. Join us and discover the incredible archaeology of Jerusalem, uncover the tragedy of Masada, and visit Jericho, one of the oldest cities in the world.

TOUR HIGHLIGHTS

- Explore an abundance of iconic ancient sites on this fascinating trip with one of the leading experts in prehistoric archaeology of the region
- Visit Jericho, one of the oldest inhabited cities in the world, excavated by the Oriental Institute
- Spend time in the heart of Jerusalem, where a wealth of history awaits, from the biblical Mount of Olives to Hezekiah's Tunnel
- Learn more about the discovery of the Dead Sea Scrolls at Qumran and view them at the Israel Museum
- Discover the UNESCO-listed fortress of Masada, one of the greatest archaeological sites in Israel



YORKE ROWAN, OI research associate, will guide you through the region's layers of ancient history. As the director of the Galilee Prehistory Project, Yorke explores the Chalcolithic period, and as codirector of the Eastern Badia Archaeological Project, he is working on recording and excavating sites in the Black Desert of Jordan. His previous works cover the archaeology of religion and ritual as well as the Chalcolithic period. Dr. Rowan is currently preparing a monograph on his work on the first phase of the Galilee Prehistory Project.



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 Erich Schmidt, Donald McCown, Robert Braidwood, Robert McAdams, Pinhas Delougaz, and Helene J. Kantor

OF ARCHAEOLOGY IN IRAN

ALEXANDER (SANDRO) LANGSDORFF

by Abbas Alizadeh

ALEXANDER “SANDRO” LANGSDORFF was a brilliant field archaeologist and perhaps the most controversial member of the Oriental Institute Persepolis expedition. Langsdorff was born on December 14, 1898, in Alsfeld, Germany. His father, Eduard, was a trader, and his mother, Margot von Ardenne, belonged to the nobility, a daughter of Baron Annand Léon von Ardenne (1846–1919), who made the headlines for killing his wife’s lover in 1886 in a duel with a pistol.

In Berlin, Langsdorff studied Latin, Greek, and classical archaeology. In 1916 he enlisted in the German Imperial Army and was stationed at Champagne, where he was captured and imprisoned by the French. Langsdorff saw himself as “the king of escape,” as he escaped captivity four times, but was arrested every time and sent back to prison. Finally, on April 21, 1919, Langsdorff managed to escape again. This time disguised as an American soldier, he finally managed to reach Saarland on April 27, 1919. On his return to Berlin, Langsdorff was decommissioned to the rank of lieutenant and decorated with the Iron Crosses of second and first classes. He wrote his adventures of war under the title of *Fluchtnächte in Frankreich* (Nights of Escape in France).

From 1919 to 1921 he studied agriculture at the Landwirtschaftliche Hochschule of Berlin. From 1922 to 1926 he studied prehistory, classical archeology, geology, ancient history, philology and German studies at the university of Marburg under Paul Jacobsthal, a prominent specialist in the history of ancient art. Between 1923 and 1925 he participated in excavations in the Munich area. While in Munich he took part in Hitler’s failed putsch (coup) in November 1923.

Langsdorff’s serious archaeological career began in 1930 when he was recruited by Georg Steindorff as a field archaeologist at Aniba, Nubia. Here, he showed his digging skills in recognizing post-holes and bitten floors, when most archaeologists at the time failed to even recognize mudbrick structures and floors. On his return to Berlin in 1931, he married Elisabeth Schlüter.

Langsdorff met Harold H. Nelson, the director of the Chicago House at Luxor, in 1930. It was probably through Nelson and Steindorff, as well as Herzfeld’s recommendations, that Breasted hired Langsdorff to assist Herzfeld in directing prehistoric excavations at



TOP Alexander Langsdorff in German Imperial uniform, 1916. BOTTOM Nubia, Aniba Excavation team, 1930–31; (standing from left) A. Langsdorff, unknown, Hans Schleif; (sitting) Gisela Schleif and Georg Steindorff.

Tall-e Bakun A, near Persepolis. Langsdorff's use of the stratigraphic method at Bakun, then a novelty in the Near Eastern archaeology, and meticulous recording of objects with exact provenance and elevation, are evident in the final publication of the site (OIP 48).

At the beginning of 1933, Langsdorff, who already suffered from malaria, contracted brucellosis fever (Malta fever) and was forced to leave Iran. After he recovered, he decided not to return to Iran, perhaps primarily because of his rocky relationship with Herzfeld. When he left Iran, he wrote several letters to Breasted demanding pay and compensation for his hospital bills and also accused Herzfeld of stealing archaeological artifacts. In a letter to Breasted, Herzfeld denied the accusations and explained that "The intention not to return, he [Langsdorff] apparently had had before he left and acted accordingly, for in reality he has not worked for us since December. Hence, I do not find it quite decent [of him] to demand his complete pay up and including October 1933." This sour relationship provided a strong motive for Langsdorff to formally denounce Herzfeld in Germany, which eventually robbed him of his pension and led to his dismissal from the University of Berlin.

Following these events, Langsdorff took a decisive step by becoming a member of Nazi party in June 1933; his candidacy was sponsored by Rudolph Hess. Archives show that in the questionnaire, Langsdorff was silent about his collaboration with Jacobsthal, Steindorff, and Herzfeld, all Jewish or of Jewish descent.

Langsdorff's career in the SS started by working with museums. At first, he became an assistant at the Prehistoric Museum of Berlin; this position quickly evolved, and in 1934 he became curator at the Berlin Museum, also directing the office of external relations responsible, in particular, for relations with the press. In September 1936 Langsdorff became more heavily involved with politics when he participated in the delegation of the German police visiting Rome under the direction of Heinrich Himmler, attending a parade next to Benito Mussolini and Head of the SS Security Service.

In September 1938 Langsdorff participated in the Nazi repressive apparatus in the application of measures then taken against the Jewish population. In January 1941, Langsdorff, now a lieutenant-colonel, moved to Paris as a member of the staff of the German Army of Occupied France. In August of the same year, Langsdorff returned to Berlin to resume his post at the Ministry of the Interior. A few months later when he divorced his first wife, Elisabeth Schlüter, he married Marlis (Marie-Luise) Schneidewind, with whom he had two children. In 1942, Langsdorff was sent to the front in Finland.

In 1943, Langsdorff was commissioned to oversee the evacuation of the major works of art from museums in Florence. In May 1945, a few months after he was decorated with the German Silver Cross, Langsdorff was taken prisoner at Campo Tures in northern Italy. Langsdorff was then interrogated at length and revealed the hiding place of the artworks at the old prison of San Leonardo, where master pieces by Titian, Caravaggio, and Bellini, as well as the *Adam and Eve* of Cranach, were found hidden under an old bedspread.

Expert in escape, Alexander Langsdorff had no trouble escaping his American jailers again, this time successfully. He crossed the Alps, went to Tyrol with the help of a friend, and obtained forged documents and civilian clothes that allowed him to reach northern Germany, where his wife Marlis was waiting for him. It seems that during his escape he contracted another infection and he died on March 15, 1946, at the Eutin Hospital in Schleswig-Holstein. He then was forty-seven years old. His wife died in 1984 and was buried with him.



Alexander Langsdorff (left) with E. Herzfeld and Friedrich Krefter at Persepolis, 1933.

VOLUNTEER SPOTLIGHT

CRAIG TEWS

by Shirlee Hoffman

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

Beginning in 2003, I was hired at a very active national public-interest law firm, the Thomas More Society, and worked there until 2008, when I was let go because of the economy. When I didn't have a new job by September of 2009, I thought of volunteering at the OI, where I had taken adult classes. Because of my degree in anthropology and focus in archaeology at University of Illinois at Chicago (UIC), the Education Department accepted me immediately. Even after I found new employment—today I work in the golf industry—I have continued to volunteer for ten years this September.

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

From a very young age, I was interested in archaeology. I read a book titled *Gods, Graves and Scholars* when I was twelve. My parents took me to archaeological sites in Mexico. I remember taking biblical archaeology courses at the OI from Professor David Schloen, and from Gabrielle Novacek, who taught a course on Megiddo and curated the Megiddo Gallery. While at UIC I took courses on the ancient Middle East through the Classics Department, which included courses on the art of ancient Egypt, the Hellenistic age, Herodotus, and art of the ancient Middle East. Although at the time my focus was on the ancient Maya, through the Anthropology Department (my mentor being Joel Palka), I did a paper on the Royal Tombs at Ur using a publication that included original photographs from the site itself. Further, because I was an archaeology student, I also went on a field school to a Viking site in the Lake District of England.

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

I have been a tour guide, giving tours to school groups, friends and family, and church groups. Since 2011, when I was given my first DSLR (digital single-lens reflex camera), I have taken photographs of the galleries, the holiday luncheons, and volunteer events. While Jack Green was curator, he and I put together a “Biblical Emphasis Tour Packet,” which highlighted the artifacts in the galleries that

have biblical significance. For several months I worked with the Center for Ancient Middle Eastern Landscapes (CAMEL), aligning satellite images with older photographs to provide Near Eastern spatial data for students and archaeologists. For one summer I even worked for the Facilities Department, supervising the workers who were installing new fire and protection alarms. Currently, I stop by the OI about once a month to give spontaneous tours to people visiting the galleries.



What do you particularly like about being a volunteer?

What I still most enjoy the most about being a volunteer is the actual tour experience. Initially I think I was most fond of hearing myself talk. Now I focus on my audience. I strive to be accurate and share my knowledge of the ancient Middle East with enthusiasm, making adjustments to be sure I'm keeping them engaged. I aim for at least one narrative in each gallery and often use the Socratic method, especially with younger visitors. The most challenging tours have been ESL language groups or individuals. Occasionally, they will have an interpreter. If not, patience and subtlety are required!

What has surprised you?

Three things have surprised me. The first is the fact that I still enjoy giving tours. The second is the support given to all of the volunteers by the Near Eastern Languages and Civilization (NELC) faculty. The third is how much how much both I and the OI have changed since 2009. Volunteer staff, volunteers, and faculty come and go. Even the galleries make changes, which, in my opinion, have been good changes. Me, I am continually learning, adding more artifacts to my longer tours, and weaving in more narratives and archaeological theory about the artifacts.

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

I would encourage them! I have had an amazing and enjoyable experience.

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

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INFORMATION

MEMBERSHIP

YOUR PARTNERSHIP MATTERS!

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

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Free with suggested donation:

\$10 (adults)

\$5 (children 12 & under)

MUSEUM & GIFT SHOP HOURS

Sun–Tue, Thu–Sat: 10am–5pm

Wed: 10am–8pm

Closed Monday

THE MUSEUM IS CLOSED

January 1

July 4

Thanksgiving Day

December 25

ACCESSIBILITY

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

PARKING

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

GROUP VISITS

For information about group visits, please go to:

oi.uchicago.edu/visit/tours

