News & Notes

THE ORIENTAL INSTITUTE

IN THIS ISSUE

LETTER FROM THE INTERIM DIRECTOR

Welcome to the 249th issue of our *News & Notes*! It's an honor to write an introduction to this issue highlighting some of the philological and archaeological projects and activities that the OI has done for over a century now. Large-scale and long-term undertakings have always defined us. Not that they are always conceived as such: without exception the dictionary projects were planned to be finished within, say, ten or twenty years, but likewise without exception, once started, the reality turned out to be quite different. And that was probably a good thing: if the founders of the Chicago Assyrian Dictionary (CAD) had known that it would take ninety-one years to finish, they might never had started it. Hans Güterbock and Harry Hoffner, my predecessors at the Chicago Hittite Dictionary (CHD), thought they could write it in ten years when they began in 1975. More than forty-five years later, we're still in business, and it may take another forty to really finish. But it's the stamina and courage to go on and to bring such behemoths to completion that counts, and that is characteristic for our university as a whole. It's not without reason that the official title of all three of our dictionary projects is The Assyrian/Demotic/Hittite Dictionary of the Oriental Institute of the University of Chicago. The wonderful articles in this issue by Petra Goedegebuure and Emily Smith about the CHD clearly show why such lexica move only slowly. The level of detail, meticulous research, and the critical attitude to not just reiterate the already-known but to also say something new, take time—lots of time.

The third article in this issue is about another long-term project, the longest running OI excavation in the Middle East at Nippur in Iraq. In 2019, after a hiatus of more than thirty years, the OI returned to Nippur, thanks to the hard work of, among others, Abbas Alizadeh, McGuire Gibson, and previous OI director, Christopher Woods. The article in question is a look back into the early days of the expedition in the voice of the unforgettable Carlotta Maher, one of the too many friends who have passed away over the past year.

While this issue still reaches you in digital form, I'm happy to announce that *News & Notes* will return to print in the fall, a hopeful sign that things may return to normal. I hope you will enjoy these articles with the beautiful photos by Charissa Johnson, managing editor and head of our Publications Office, and the, as usual, stunning layout by Becca Cain, likewise of our Publications Office! And finally, our thanks to Matt Welton for organizing it all!

THEO VAN DEN HOUT
Interim Director

Theo van den Hout was born, raised, and educated in the Netherlands. Theo received his BA and MA in classics, comparative Indo-European linguistics, and Anatolian studies at Leiden University and the University of Amsterdam, respectively, and his PhD in Hittite and Anatolian Languages from the University of Amsterdam. Currently he is the Arthur and Joann Rasmussen Professor of Western Civilization and of Hittite and Anatolian Languages at the Oriental Institute (OI), and chief editor of the Chicago Hittite Dictionary (CHD).

What was it like to transition from academia in the Netherlands to the University of Chicago in 2000?

Actually, as a family we already lived here in Chicago between 1988 and 1990 when I worked in the OI for the CHD as a research associate, sharing an office with Richard Beal. Harry Hoffner, cofounder with Hans Güterbock of the CHD, was professor of Hittitology back then, and of course Güterbock was still there as emeritus but very active and coming in every day.

In 1990 we returned to the Netherlands: before coming to Chicago in 1988 I had worked as a high school teacher for Greek and Latin, but then I was offered a real postdoc, which was changed to a professorship a few years after. Then, in 1999, the University of Amsterdam announced that due to budget cuts my options to teach a full Hittite program would be seriously curtailed. It was around the same time that Professor Hoffner retired, and the opportunity to apply here presented itself. When the Chicago offer to be a successor to Hoffner and a full professor came, we decided to accept it because as a family we had loved our two Chicago years.

American academia, at least at UChicago, is quite different from Dutch academia. The whole atmosphere here at UChicago just breathes serious research, and the university truly enables you to do what you are hired for. Also, I have always felt appreciated here for what I did, in spite of its exotic character. I'm very aware that it is a luxury that I get to spend my career on what is basically my passion. In Europe that often felt different.

In his inaugural *News & Notes* interview, Chris Woods explained how one becomes director of the OI. How does one become interim director?

By chance and quite unexpectedly! It's not something you plan for. Anyway, early in January I received an email from our provost, Ka Yee C. Lee, inviting me to a Zoom meeting in which she then asked me if I would be willing to act as interim director. Later, after I had said I would do it, I had a follow up meeting with both the president, Robert J. Zimmer, and the provost.

What do you see as the specific tasks of being the OI interim director?

My most important task will be to lead the process of finding a new director. How long that will take depends on many factors, but if we start immediately, we may have one starting sometime in 2022. At the same time, we have to conclude the search for a Mesopotamian archaeologist, we have to start one for an Egyptian archaeologist, and others are on the horizon. Leading the Oriental Institute and the OI Museum into what will hopefully be the post-COVID period will be another challenge.

Our lives have completely changed and been seriously impacted. I cannot imagine what it must have been for Chris and others in the university's administration when all this started. Basically, I would like to hand over to Chris's successor an OI that has healthily and successfully and positively transitioned into the post-COVID era.

What challenges do you see facing the OI in the coming year and, indeed, the longer-term lasting impact, because of COVID-19?

COVID-19 has had enormous financial consequences all over the world, and all universities, also ours, have experienced hiring freezes or slowdowns, lagging fundraising, and so on. Our financial situation is not what it used to be, and recovery may be slow, or not as fast as we'd like it. Also, the OI is a community of scholars and staff, and the daily interaction among all members of that community is what makes us what we are. COVID-19 has disrupted that: it feels as if the building has been largely deserted for almost a year now. Many colleagues haven't seen each other in person for ages! That contact is essential for the interdisciplinary community that we are. As I always say, the answer to a question I might have is usually no farther than a few doors, or a floor up or down, away. That contact needs to be reestablished. I hope that as the number of vaccinated people grows, and as we gradually overcome the virus, we can return to an institute filled with people who share a passion for the ancient Middle East.

Will you still be able to stay involved in moving the CHD forward?

The CHD continues: my colleague Petra Goedegebuure, associate professor of Hittitology and senior editor of the CHD, and our senior research associate, Richard Beal, will carry on. And remember, my being interim director is supposed to be for only a relatively short period: the CHD will have no trouble surviving!

What about your other professional projects? Is there anything specific you were planning to do that you've put on hold?

As to other research projects: I just had my book on Hittite literacy come out, and it'll have to promote itself. Since finishing that, I have become interested in Hittite visual culture, or art and iconography, as we usually call it. Hittite art history is one of the most neglected subfields in our discipline, and I was planning on organizing a workshop on it in our UChicago center in Paris in 2022. I really hope I can still do so.

Let's talk about the Hittites—briefly! Have you taken any cues from the Hittites when it comes to your leadership of the CHD or for your current role as interim director?

As it's sometimes said: "If we learn one thing from history, it's that we don't learn from history." What I've always liked about the Hittites, however, and what I try to pass on to our students, is their down-to-earth attitude. In comparison to their peers in the ancient Middle East, the people of Mesopotamia and Egypt, they come across as pretty straightforward, relatively modest, for some maybe a bit bland or boring even: they rarely brag in their monuments and texts, and yet they have great stories— like about the queen and her sixty sons and daughters born in only two pregnancies. The Hittite language reflects this down-to-earth-ness, I always feel: it's dense and compact, without any fluff or pretense.

You were instrumental in editing the OI centennial year volume. What did you learn from looking back on a hundred years of OI scholarship?

The OI centennial volume was a wonderful experience of team-work: we didn't have much time, but it all worked out well. I had a great group of people to work with and, of course, the in-comparable OI Publications Office, who really made it into the beautiful volume it became. At first, I was a bit concerned how colleagues would react to the term "coffee-table book": that doesn't really sound very OI-ish, and not everybody is able or willing to write for a larger audience. But I think in the end it is a pretty smooth read, and I hope it serves to bring in people who previously were not familiar with what we do.

As to what I learned, I got a real appreciation for who Breasted was and what he stood for, and I think we are still very true to his vision. The word "interdisciplinary" may not have existed yet back then, or certainly wasn't as fashionable, but in that re-spect, he was a real visionary. What was also interesting to me: what a fundraiser he was!

Can we talk about your personal life? Rumor has it that you are a wicked racquetball player and have an interest in vintage sports racing cars. And those of us who frequent the OI have seen you arrive on your bike. Care to comment?

Rumors are often not true but may well contain a kernel of truth! I am a great fan of handball. I have played a lot of squash, but something like ten years ago switched to handball. It's far more difficult than squash, and I started way too late to be any good, but it's enormous fun. Unfortunately, due to COVID, the Henry Crown Field House (the only place at our university with handball courts) has been closed since March, but I cannot wait for it to reopen again. Besides the handball, I also run along the lake, which is always beautiful and different every day. And yes, when feasible (which is practically year-round), I do commute to the OI by bike. As to cars, I'm a real MINI Cooper fan and have been since my teenage years!

Is there anything, besides your family, we've missed? We understand you and your wife, Lidwina, just celebrated your fiftieth wedding anniversary! Con-gratulations!

Lidwina and I have been married for only forty-five years; we're still looking forward to our fiftieth anniversary with our three children and five(!) grandsons.

What can the OI community—faculty, staff, mem-bers, volunteers—do (and not do!) during this inter-im period to support you and the OI?

The OI is a really unique institution and a wonderful com-munity. Together, as faculty, staff, and volunteers, we have a mission to promote knowledge of the ancient Middle East on both the scholarly and popular side. With good reason, the ancient Middle East is called the cradle of civilization, and so many things that we take for granted nowadays started right there. Human beings have an innate interest in or fascination with history, whether it's your own family's history or that of the human race in general. We can all support and feed that fascination by unraveling that past and disseminating it. Our volunteers are a very important part of that mission: they provide support to faculty projects and sow the seeds for future scholars. There may be a future OI director among the tour groups!
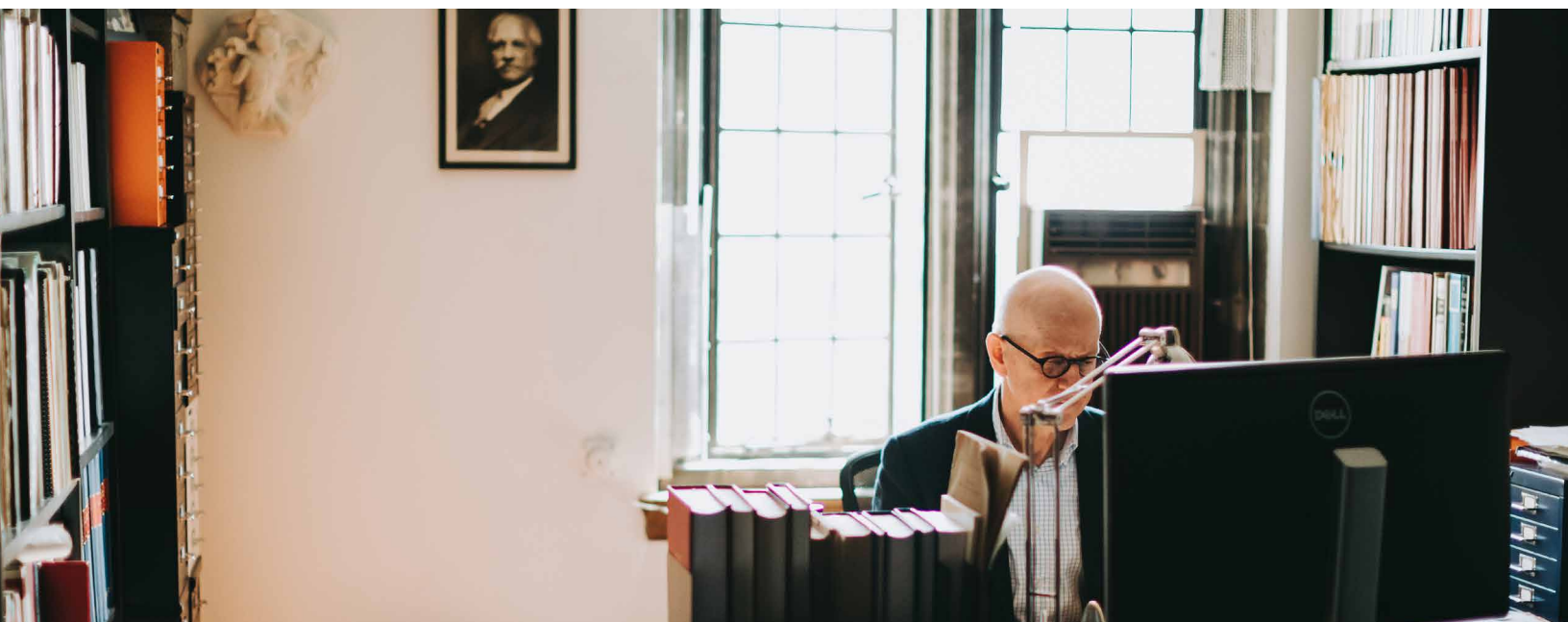
AN INSIDE LOOK AT THE CHICAGO HITTITE DICTIONARY PROJECT

by Petra Goedegebuure

Our new interim director, Theo van den Hout, is not just one of the leading scholars of Hittitology: he is also the executive editor of the Hittite Dictionary of the Oriental Institute of the University of Chicago (bit.ly/oi-CHDP), or CHD for short. To honor his new position, it seems more than appropriate to highlight what we, editors and student assistants, have been working on under his leadership. I will provide an overview of the process of writing the CHD, and its present and future endeavors, but I also hope to convey both how thrilling and frustrating working on a dictionary can be!

The CHD is a comprehensive dictionary, covering the entire Hittite lexicon known from published texts. Our goal is not just to provide the meaning of individual words, but also to serve as a repository of cultural knowledge of Hittite society. As a lexicon of this society, whose text production lasted from circa 1650 to 1200 BCE, the CHD reflects its ideas and material world in all its aspects. Published letter by letter, the CHD is a long-term project and the result of a painstaking process of cultural, historical, lexical, and grammatical investigation. Starting with the first publication in 1980, the CHD is now available in the volumes L, M, N, P, and Š.

THE TEAM

As already mentioned, Theo van den Hout is the CHD's executive editor and has been an editor since his arrival at the OI in 2000. But Theo was not new to the inner workings of the CHD: he already had much experience working for the CHD as a research associate from 1988 to 1990. In those years Theo worked with the senior editors, Hans Gustav Güterbock and Harry Hoffner, both of whom he later would succeed, as well as research associate, now senior research associate and associate editor, Rich Beal. The crew of the CHD now consists of Theo, Rich Beal as full-time associate editor, and myself as senior editor. Theo and I are both involved part time with the CHD, besides our regular positions as faculty at the Oriental Institute and in NELC. Oğuz Soysal was part of the team as associate editor until 2018, when he left for Germany, where he now heads the project Unpublished Boğazköy-Fragments: Edition and Research at the University of Marburg. Over the years we were also assisted by student assistants from the Anatolian Studies program such as Robert Marineau, PhD, who is currently a humanities teaching fellow at the University of Chicago, and current graduate students Thalia Lysen and Naomi Harris. And one of our graduate students, Emily Smith, works on the publication side of the CHD (see her contribution following). Of course, over the years many more people were part of the team. A full overview can be found on the CHD Project website (bit.ly/oi-CHDpubs).
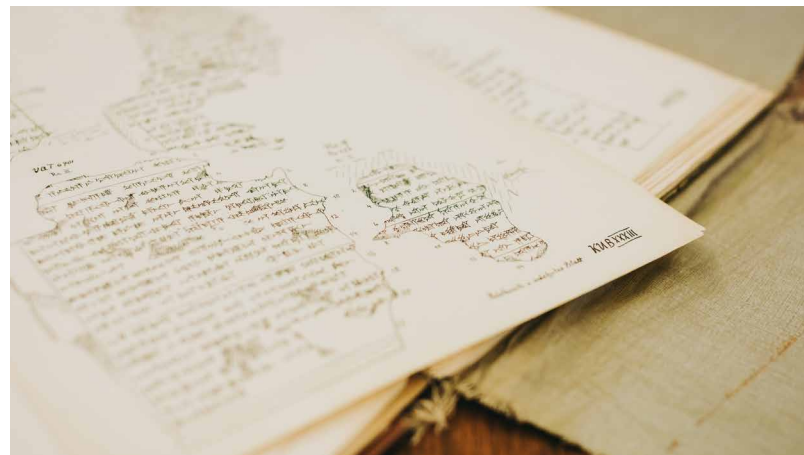
WRITING THE DICTIONARY

The process of creating the Chicago Hittite Dictionary has remained quite stable over the years. Since Hittite is written in cuneiform, the first step is to represent the cuneiform document in Roman script. This is called a transliteration, or the process of transferring a string of signs from one script to another script. Since the start of the Dictionary in 1975, all published Hittite texts have been or are in the process of being transliterated on file cards. This work can only be done by fully trained Hittitologists.

PHOTOS OF FRAGMENTS

The first cards were handwritten, then typed on a typewriter, and finally typed up in Word documents. The transliterations are accompanied by all relevant information, such as duplicates, joins with other fragments, and editions if the texts have been edited. The card with this information is the "mother" card. The card provided here, KBo 43.82, is an example of what a mother card looks like. Because the card contains twenty-three different lexemes, the card needs to be copied twenty-three times, after which a student assistant will mark every lexeme on a different copy by underlining it in red. Each "lexemed" copy will then be filed under its own entry in the file cabinets.

The CHD office, with the basis of all our work: the published hand copies of Hittite clay tablets and the file cabinets.

CTH652	fest. fragm. w. man of the Weathergod	KBo 43.82 r.col. 1'-11'	NS
799/f			

1'	ᵁᶻᵁÌ-ma-ˈkánˈ ku-it x[
2'	ḫa-an-da-iz-zi kat-ta-ma[
3'	na-aš LÚ ᵈU *A-NA PA-NI* DIN[GIR/ˈᵈˈ[
4'	*I-NA* ᴱḫa-li-en-tu[
5'	ŠA É ᵈIMIN.IMIN.BI x[
6'	9 NINDA mi-it-ga-i-m[i-
7'	ta-ru-up-ta-ri[
8'	*A-NA PA-NI* ᵈIMIN.IMIN.B[I
9'	ₗ9?ₗ NINDA UD-at UD-at[
10'	[ ]-an *PA-NI* ᵈIMIN.IMIN[.BI
11'	]x[
	*

see S. Alp, *Beiträge zur Erforschung des hethitischen Tempels* (TTKY VI/23), 1983, 310-313 (Nr. 170)

RIGHT: Example of a mother card (KBo 43.82), based on the photograph (LOWER LEFT) and hand copy (LOWER RIGHT).
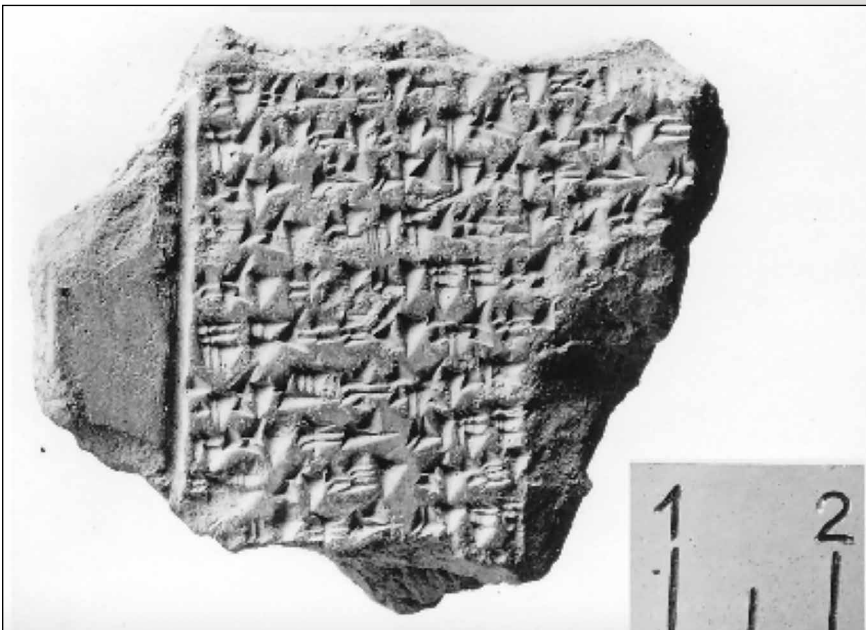
Besides creating and collecting cards per entry in the file cabinets, we also collect all discussions of individual words in the secondary literature and add those on separate files to the individual entries as well. The transliteration of Hittite texts is an ongoing endeavor, not only because of the continuing publication of Boğazköy tablets from earlier excavations but also because of the ongoing discoveries of new sites with archives.

The next step is the writing of first drafts of entries based on the untranslated cards and the secondary literature. For this stage it is important to organize the material in the most logical way. What is logical is not uniform but different for verbs, nouns, adjectives, and what we call "function words," such as pronouns, postpositions (Hittite does not have prepositions), and conjunctions. Nouns, for example, provide us with access to the material culture and the natural environment of the Hittite world, but also to abstract notions, thoughts, beliefs, and feelings of the Hittites. One of the most ubiquitous words in the Hittite lexicon (as preserved in the palace and temple records, but this might be different in daily speech) is *šiu(n)-* "deity," descended from Proto-Indo-European **diēu-* (and related to Latin *deus*). The entry in the Š volume, which covers twenty-six pages (pp. 461–86), discusses every conceivable aspect of being a deity in Hittite society: we discuss patron and personal deities, the relationships among gods, the things done to humans by deities (helping, running before the army, causing harm, judging, giving oracles, appearing in dreams, and having sexual relationships with humans, etc.) and to deities by humans (worshipping, care, feeding, entertaining, evoking, etc.). The entry contains a discussion of the emotions of deities, but also lists whatever they own (in thirty-eight subsections) and much more.

We take a very different approach when it comes to verbs. Verbs do not refer to objects, whether concrete or abstract, but to events and situations. As such, they establish relations between an object and the world. Speakers (and authors) approach that relationship from a specific perspective or stance: does John eat the apple, taking the perspective of John, or is the apple eaten by John, taking the perspective of the apple? Or did John perhaps eat *from* the apple? Such differences in perspective are typically reflected in the grammatical shape of the sentence. For verbs we therefore look at how the entities connected with the verb are expressed grammatically, or we investigate how the verb behaves when it occurs with or without certain particles. An excellent case of how it might go wrong, if we were not to follow this grammatical approach, is the verb *šipand-*, *išpand-* "to libate, to consecrate," from Proto-Indo-European **spónd-* (related to Latin *spondeō* "to pledge, to promise"). Without the particle *-kan*, itself untranslatable, the verb means (1) "to libate (a liquid over something)," or (2) "to offer (animals, meat pieces, vessels, tribute, etc.)," but with *-kan* it means (3) "to consecrate (something by pouring a liquid over it)." Ignoring the use of *-kan* would mean that we would not grammatically distinguish

between meaning (2) and (3): *ta꞊kkan …* ᴸᵁ*tarašiyan šipanti* could potentially mean "and he sacrifices the *tarašiya*-man (a type of musician?)," whereas it certainly means "and he consecrates the *tarašiya*-man." Now, we would be able to figure this out given that the Hittites did not typically sacrifice human beings (and the *tarašiya*-man gets up after the consecration), but with sheep or oxen this might not be as clear. For our understanding of the meanings of a word, and therefore our texts, such fine grammatical distinctions are clearly quite crucial, and we organize the dictionary entries accordingly.

While first drafts are typically written by the full-time team members, the faculty editors are involved in this as well. The most important work of the editors, however, is to check all first drafts regarding *every possible aspect.* That means: checking every passage against either the hand copy, or better yet, the online photographs (see images on previous page), and checking every reference to the literature. The "reference checkers" also check for the latest literature, not just regarding the meaning of the entry, but also any new editions of the passages treated under the entry, or new grammatical insights that might change our understanding of the language in general. This sometimes leads to a reimagining and rewriting of the entry.
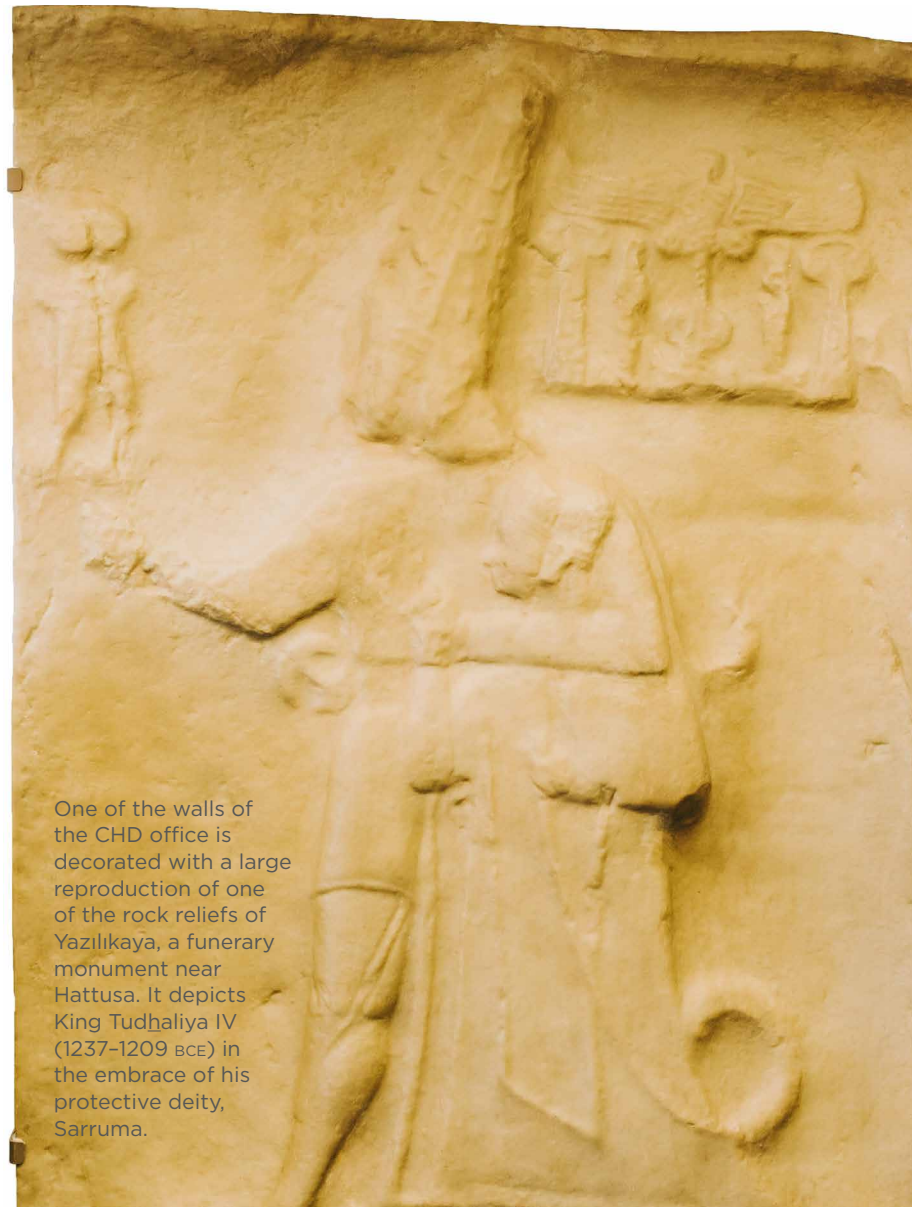
One of the walls of the CHD office is decorated with a large reproduction of one of the rock reliefs of Yazılıkaya, a funerary monument near Hattusa. It depicts King Tudẖaliya IV (1237–1209 BCE) in the embrace of his protective deity, Sarruma.

ABOVE: Hittitology students who work for the CHD file the cards in cabinets in the CHD office. Words are arranged alphabetically, and cards for each word are filed by CTH number. Sumerian words written logographically, and Akkadian morphograms filed separately from words that are written phonetically. Each file contains a handwritten card, machine-typed card, and Word card.

RIGHT: A selection of cards from the CHD files, showing attestations of the verb *hantai-* 'to entrust; to betroth; to determine'. The sources of the cited passages are given at the top of each card: the CTH (*Catalogue des textes hittites*) number is a reference number assigned according to the genre of the composition, and the KBo (*Keilschrifttexte aus Boghazköi*) number refers to where the handcopy of the text is published.
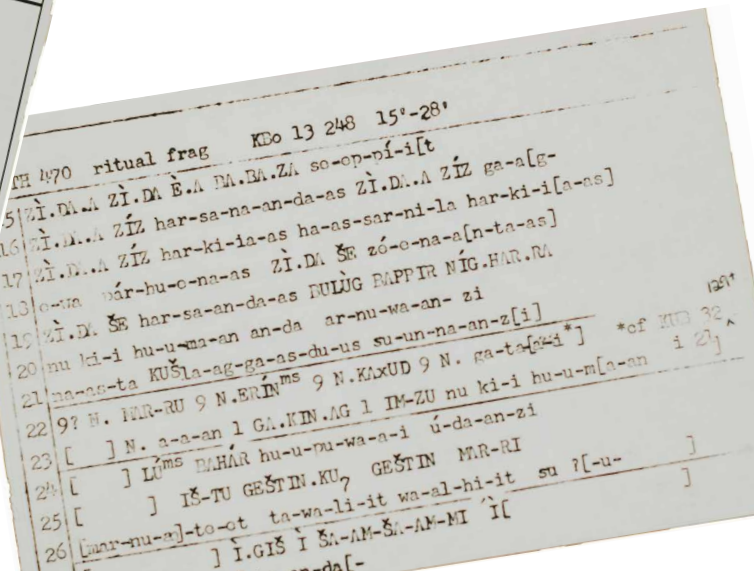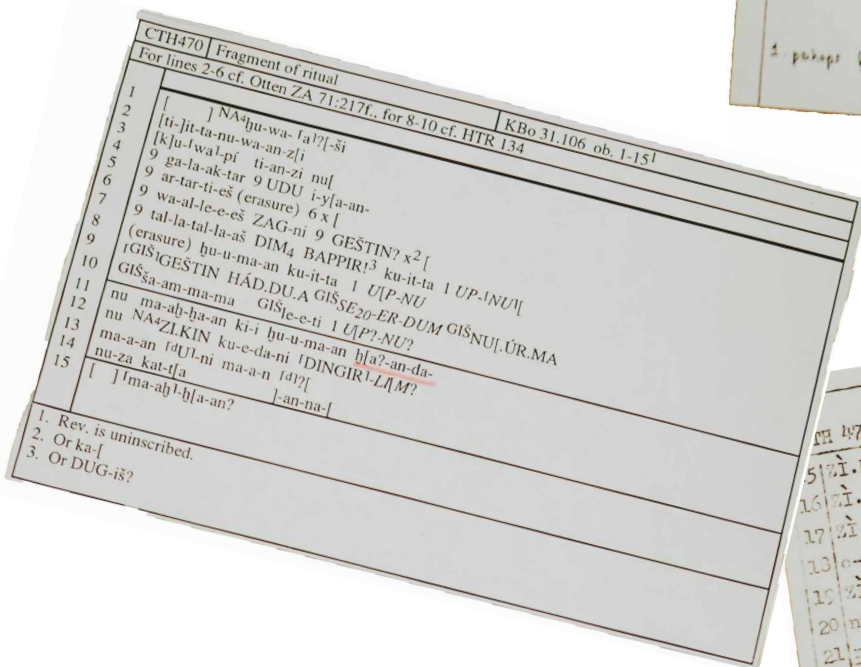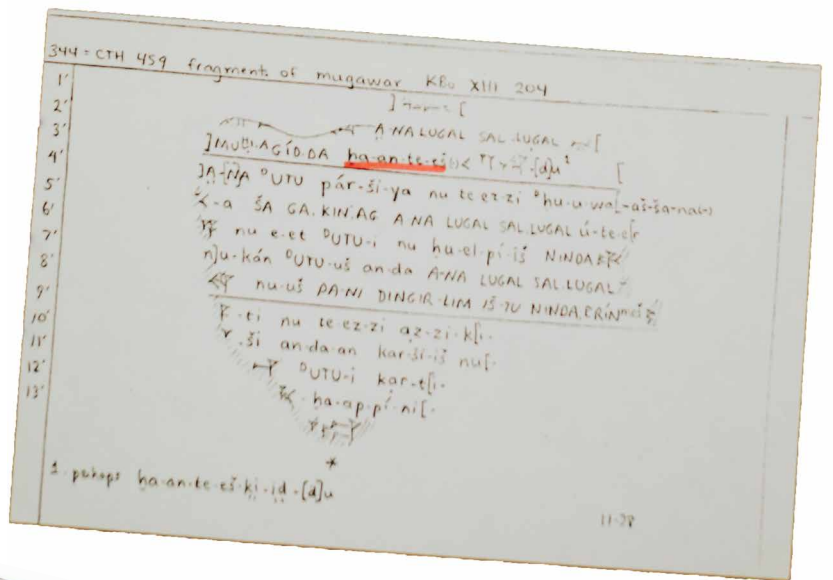
After everything has been checked, rechecked, and updated, the project moves to the next stage: sending out the Word document to the external consultants. These consultants are specialists in different fields of Hittitology and Cuneiform studies: philology and culture in general, linguistics, and the other languages attested in Hittite texts, such as Hattian, Hurrian, Akkadian, and Sumerian.

Once the comments from the consultants have been incorporated, the proofreading starts. Everyone involved in the CHD will start reading everything for consistency, things 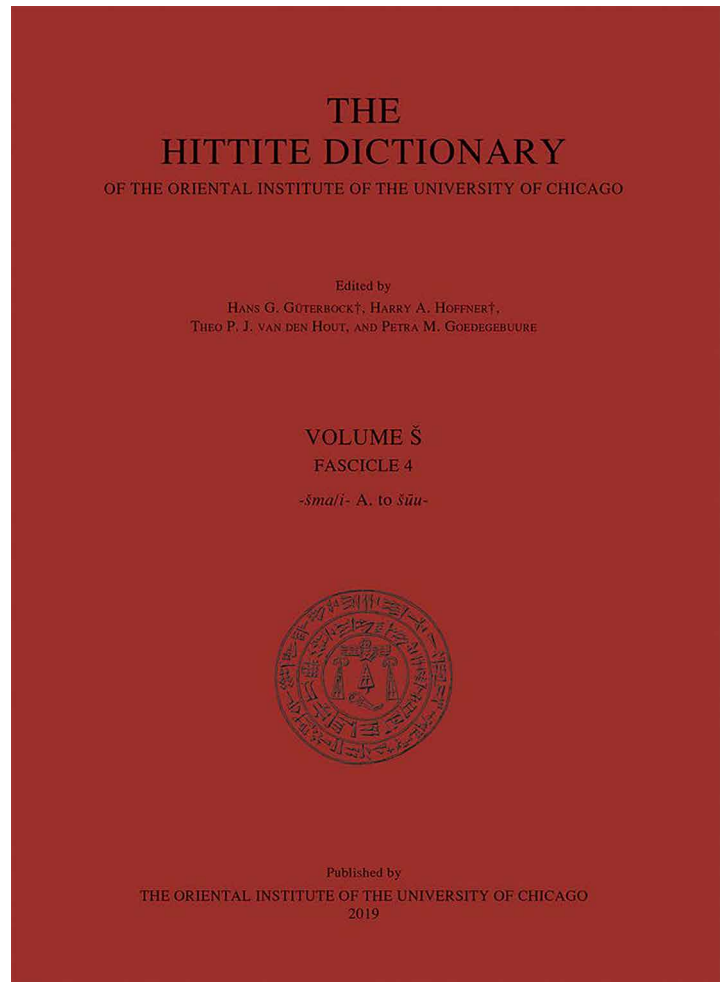that have been overlooked, or, yet again, new literature. When this all has been dealt with to everyone's satisfaction, the file will be sent to the Publications Office of the OI for typesetting. After the return of the PDF proofs, there follow no fewer than three separate rounds of proofreading, and you would assume that we would catch any remaining issues. However…

FRUSTRATIONS AND ELATIONS

One of the biggest frustrations is finding mistakes. Despite the fact that all editors and advanced student assistants read several rounds of proofs, the moment one opens the volume that just arrived fresh from the press, it opens on a mistake. This is my personal experience, and it happened again when researching the materials for this article. While looking at spellings with the cuneiform signs ⟨ = *u* and ⟨ = *ú* (see Recent Work and Future Endeavors below), I came across the form *šu-ú-wa-at-ta* in KBo 42.6:3. This verb form belongs with the verb *šuwe-* "to shove off, push off, banish," and as every Hittitologist knows, the form on *-ta* is a present-tense middle (mid. pres. sg. 3), "he/she/it is pushed." Yet, it is booked as a past tense (mid. pret. sg. 3, CHD Š, p. 559; the form does occur amid a sequence of past-tense verbs). Such glitches are fortunately rare, and offset against the original research that we conduct, having the benefit of access to the complete Hittite corpus.

The collecting of primary and secondary sources described in the Writing the Dictionary section above means that the CHD reflects the state-of-the-art of Hittitological scholarship. This does not capture all the work we do, however. Writing a dictionary is not the same as emptying a box of file cards—almost literally in our situation—and writing up representative passages with translation, discussion, and bibliography. We also conduct original research in order to write our entries, re-envisaging and sometimes advancing our knowledge of Hittite. I will illustrate this with three case studies by the three current editors, each covering a different semantic field: Theo van den Hout—material culture; Rich Beal—human and divine emotions; Petra Goedegebuure—discourse grammar (the grammar that controls how sentences form larger units).

Theo van den Hout was responsible for rewriting *šeli-* (CHD Š, pp. 364f.). The accepted meaning of *šeli-* was until then "grain pile or sheaf, grain storage, silo," but Theo argued that *šeli-* is never accompanied by determinatives denoting structures or containers, thus rejecting the translations that had to do with storage. Moreover, the only verbs that are used with *šeli-* are "to deposit," "to bring in," "to thresh," "to store," while *šeli-* itself may refer to wheat, barley, and even wine (though technically it is of course

THE HITTITE DICTIONARY
OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO

Edited by
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THEO P. J. VAN DEN HOUT, AND PETRA M. GOEDEGEBUURE

VOLUME Š
FASCICLE 4
-šma/i- A. to *šūu-*

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2019

Latest published volume of the CHD.

not wine that is harvested). Theo therefore suggested a more generic term, "harvest, harvested goods."

When Rich Beal had to write the first draft of the entry *šā(y)e-* "to become sullen, sulking" (CHD Š, pp. 13f.), he encountered the problem that the Hittites had several words for anger, as in English. He therefore conducted a study of the anger words and succeeded in sorting out the meaning differences of the three main anger verbs: *lelaniya-* (CHD L, p. 58) covers "flying into a rage," the type of aggressive and uncontrolled anger that makes someone shout and throw things. The verb *šā(y)e-* "to become sullen, sulking" is the opposite. Deities and humans that experience this form of anger are passive-aggressive: they stop all communication and withdraw. Finally, *kartimmiya-* means "to express wrath." It is the righteous indignation that results from a moral or legal infraction and typically leads to punishment. When gods are *kartimmiya-*, they punish people by making them sick, and it is the individual's task to find out what that individual did wrong to incur the divine wrath.

When I had to check the first draft of the Old Hittite conjunction *š(u)-* (CHD Š, pp. 517f.), the commonly accepted knowledge was that this conjunction did not differ in meaning from the likewise Old Hittite conjunction *ta* and the general Hittite conjunction *nu*. All were considered translatable as "and," or were simply left untranslated. The only difference between

š(u)- and *ta* was that *š(u)-* overwhelmingly occurs in past-tense sentences, and *ta* in present- and future-tense sentences. By applying the analytical tools of rhetorical structure analysis and statistical analysis, I could show that *š(u)-* in fact indicates that there exists a cause-and-effect relationship between the clauses it connects, and means "so, for this reason, as a result, and, so that, and thus, yet." Moreover, *š(u)-* always introduces clauses with a realized effect. This explains both its strong correlation with past-tense clauses and the rare use in present- and future-tense clauses. When we find *š(u)-* in the latter environment, *š(u)-* indicates that the effect is unavoidable: *šēr* (over)=*a*=*ššan* GAD-*an* (cloth) *peššiemi* (I throw) *š*=*uš* (so that=them) LÚ-*aš* (human being) *natta* (not) *aušzi* (will see): "I throw a cloth over them so that no man shall see them."

New insights like these are thrilling, and of course, we always elaborately discuss our findings as a team before the results make it to the CHD.

RECENT WORK AND FUTURE ENDEAVORS

One of the greatest moments, however, is when a volume is published. It is the capstone of long years of teamwork, of which we can be very proud. Our most recent publication, in 2019, was the last installment of the Š, covering the entries *-šma/i- A* to *šūu-,* which is also the reason that I used entries from the Š volume to illustrate our work.

Publishing the CHD is not the only activity of the CHD Project. We are currently finalizing the *Proceedings of the 10th International Congress of Hittitology.* ICH10 (bit.ly/oi-CHDpeople) was organized by us and held in Chicago in 2017. The volume will appear in the Chicago Hittite Dictionary Supplements series, where one can also find the ongoing publication with pictures and hand copies of hitherto unpublished clay tablets from Ḫattuša/Boğazköy.

We will also need to embark on digitizing all handwritten and typed transliterated texts and entering all texts into a searchable database. Dennis Campbell, former CHD research associate and now tenured faculty at San Francisco State University, was our IT specialist, and he already did a substantial amount of work digitizing the published volumes of the CHD in OCHRE. Since he has not been replaced, the next couple of years our fundraising efforts will therefore also focus on continuing the digitization of the CHD.

After the publication of the final fascicle of the Š volume, the three editors have begun their editorial work on words starting in T and D (most first drafts have already been written). T/D will be a huge letter: if we only consider the words that start with *ta* or *da*, which will be treated in the first installment of T/D, we will encounter at least three very large entries: the conjunction *ta* "and, then" as well as the verbs *dā-* "to take" and *dai-* "to put, place." These everyday words are very common, and each therefore has hundreds, if not more, attestations.

While shepherding this volume through the editorial stages, we have made a few decisions that have resulted in a departure from previous approaches. When possible, the text passages supporting the meanings of a dictionary entry are organized according to the three language stages of Hittite, namely Old Hittite (1650 to ca. 1400 BCE), Middle Hittite (ca. 1400 to 1320 BCE), and New

Hittite (1320 to 1200 BCE). Hittitologists also used to recognize three stages in the development of the Hittite script: Old, Middle, and New Script (OS, MS, NS). These script stages are independent from language stage but still often overlap, and so we find OH/OS, MH/MS, and NH (NS is often omitted). These sigla mean that a document was written down around the time of its composition. But since Hittite scribes often copied older texts, there are also many older compositions written in a later script. In the CHD, such texts carry, for example, the sigla OH/MS (Old Hittite composition in Middle Script) or MH/NS (Middle Hittite composition in New Script).

More and more Hittitologists now voice that we should abandon the three stages Old Script, Middle Script, and New Script and recognize only two stages, Old Script and New Script. A leading voice in this debate is our own director. Theo very recently published *A History of Hittite Literacy: Writing and Reading in Late Bronze-Age Anatolia (1650–1200 BC)* and wrote several articles dealing with the how and when of the adoption of Hittite cuneiform writing. In light of these recent developments, it has now become imperative to review our own practices of dating texts.

We will also revisit how to alphabetize the CHD. Up until and including the publication of the Š volume, we followed the
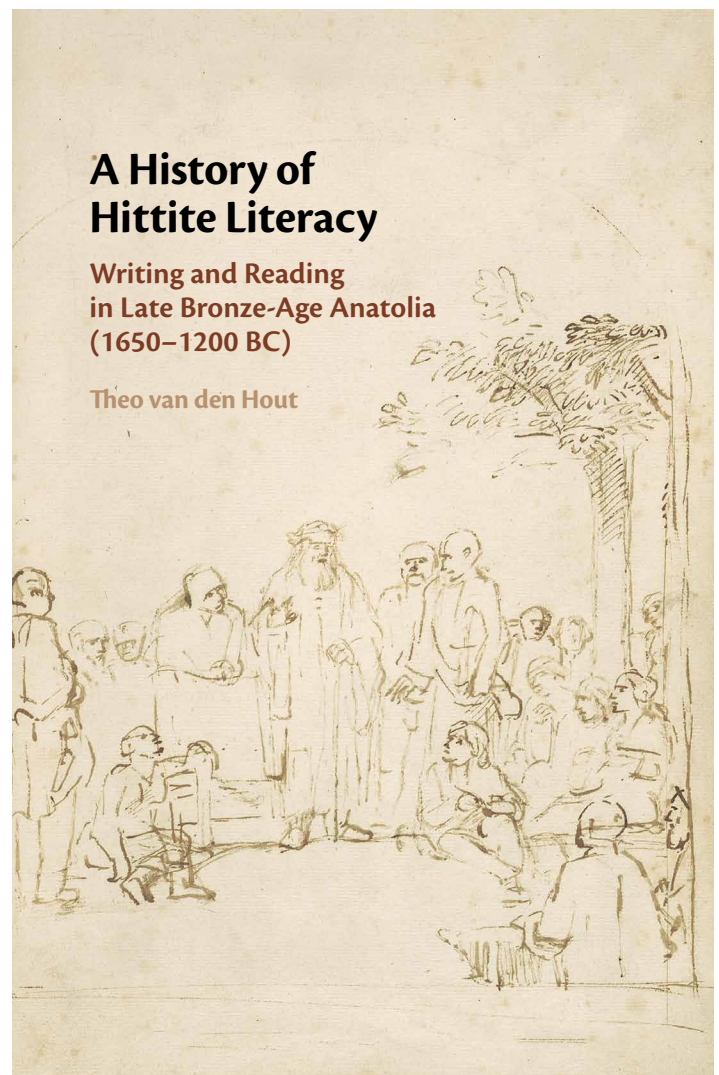
Theo van den Hout's recent publication.

older view that Hittite only had four vowels: *a*, *e*, *i*, and *u*. It turns out that that is not the case. Until about a decade ago, Hittitologists believed that the sound [u] could be represented by the cuneiform signs 𒌋 = *u* and 𒌑 = *ú*. We now know that only 𒌑 = *ú* represents the sound [u], whereas 𒌋 = *u* represents the sound [o]. We will have to incorporate this insight in the next volume, the T/D.

The impact of this discovery is profound. Imagine that we would only have known the difference between English *pad* and *bad* based on our understanding of the discourse in which these words occur instead of by just looking at the spelling of the word. In a dictionary, all words starting with *p-* and *b-* would be listed under the same letter, P (or B), and there would hardly be any rhyme or reason for how words with internal or final *p* and *b* would be alphabetized. This is exactly how we proceeded until volume Š: we did not distinguish between *u* and *ú*.

Now, if the difference between the sounds [u] and [o] were just a matter of dialect, this would not influence how we organize the dictionary. For example, the pronunciation of the word *pen* is "pin" in Southern US English and some other varieties of US English, but "pen" elsewhere. If one were to spell the word *pen* as p-e-n and p-i-n, we would still book both under the entry for *pen*. However, a language has truly different phonemes (= distinctive sounds) and not just dialectal variation when the replacement of one sound by another one leads to a different word. In general English, the replacement of the sound [e] with [i] in the word pen leads to the different word *pin*, and therefore [e] and [i] are considered truly distinct. Because Hittite shows such minimally contrastive pairs as *šu-u-wa-* = *šōwa-* "to fill" versus *šu-ú-wa-* = *šūwa-* "to push," we know that we are indeed dealing with two distinctive sounds: replacing *u* with *ú* in *šu-u-wa-* leads to a different word.

Unfortunately, it is not that simple to clearly identify all words with [u] or [o], because not all words will contain the vowel signs 𒌋 or 𒌑 . The Hittite cuneiform syllabary does not distinguish between, say, [ku] or [ko], or [pu] or [po]. Both will be written as *ku* 𒆪 and *pu* 𒇻, respectively. So, how does one decide that a word contains an *o-* or *u*-vowel? One method is to look at related languages such as Latin. For example, because the Hittite relative pronoun *ku-iš* "who" is related to Latin *quis*, we know we have to read *kuiš* and not *koiš*. But when a word does not have the extra vowel and there are no known cognates in related languages, we have some tough decisions to make.

The challenges I just described also make the work on the CHD exciting, and we look forward to sharing with you the reconceived first fascicle of the T volume.

ACKNOWLEDGMENTS
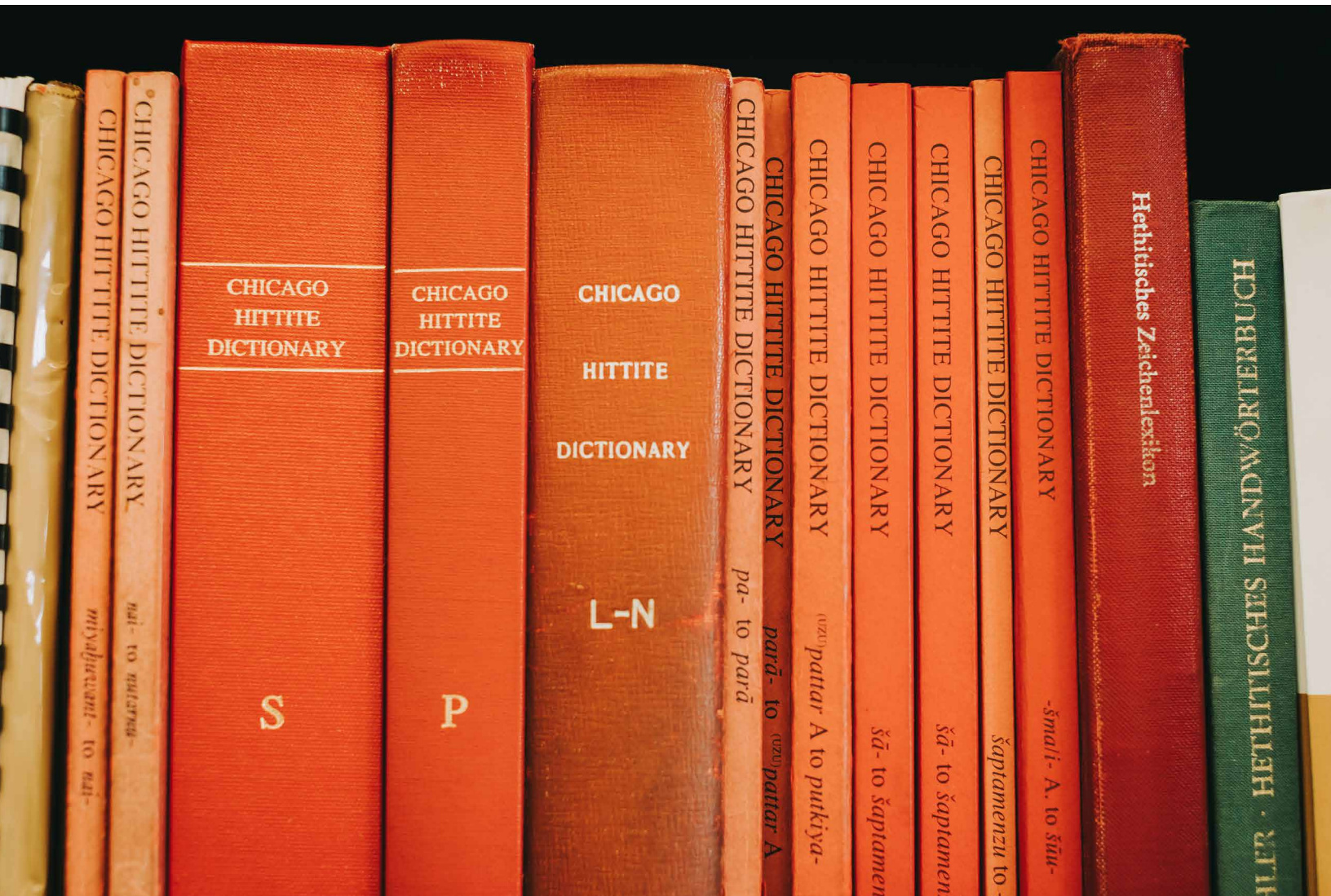
FROM TABLET TO PAGE
PUBLISHING THE CHICAGO HITTITE DICTIONARY

by Emily Smith

I started working in the OI Publications Office during my first year as a PhD student at the University of Chicago. While I had come to Chicago to study Hittite and linguistics, my background was in fashion design, so when an email went out that the Publications Office was looking for a "Photoshop guru" to edit the photos for a volume on the queen's tomb at Nimrud, I applied. Seven years later, I've worked on volumes about Persepolis, Chatal Höyük, and Kerkenes, among others, while my job description has expanded to include layout, copyediting, and proofreading.

It was in this last capacity that I came to work on the most recent edition of the Chicago Hittite Dictionary: the fourth (and final!) fascicle of the Š volume. After the Š entries had been written by the dictionary's editors (see preceding article in this issue), the Word document was imported into InDesign and formatted by Richard Beal. A typical dictionary entry consists of at least four main parts, each of which has a different typeface: The first is the lemma, which gives the spelling(s) of the word's stem form and serves as the header for the dictionary entry. This is followed by information about the part of speech and definition(s), as well as Sumerographic and Akkadographic forms of the word and the date of its earliest attestation, where applicable. The morphological section gives information about the word's grammatical forms. Hittite marks the case, number, and gender of nouns and adjectives, and the person, number, tense, and voice of verbs via suffixes; for example, the word *šalli-* "chief, elder" becomes *šalliš* when it's used as the subject of a sentence, but *šallin* when it's used as the direct object. Examples of the attested spellings of the word in its different grammatical forms, with sources and dates, are all part of the morphology section. Finally, the bulk of a word's dictionary entry comprises examples of the word used in context, with English translations and commentary. When a word has multiple meanings or lots of attestations, this section may be divided into multiple levels based on context and usage.

Once the different parts of each entry had been formatted correctly, the files were sent to a printer to create proofs—a first draft of the printed book pages. My job was to go through these printed pages and check that the formatting, headers, and page numbers were consistent within the final fascicle. Since this publication marked the end of the Š series, we were releasing a complete Š volume at the same time, which included all four fascicles in one 708-page book. This also had to be combined from existing files and proofread for consistency.

A handcopy of a cuneiform tablet, from the Keilschrifturkunden aus Boghazköi series, volume 33. The handwritten copies are transliterated into the Latin alphabet on notecards to create the CHD files.

Reviewing hundreds of pages of descriptions of words starting with the letter š may sound tedious, but it provided some interesting insights into the process of lexical analysis and dictionary writing. This is especially the case with a series like the CHD, which provides detailed historical and cultural information about word usage and importance, in addition to basic meanings. There are many words in the Hittite language that are only attested once (hapax legomena, "said once") or a handful of times. Trying to deduce a word's meaning with such limited information is a difficult process that requires an understanding of Hittite culture, text genre and writing practice, and etymology, as well as familiarity with the languages and cultures of the surrounding area, like Hurrian and Akkadian, from which words could be borrowed into Hittite. See for example the commentary on the word *šuruḫḫa-* "(a tree(?) and its wood)," which includes discussion of Sumerograms, Hittite festival practice, and Hurrian deities:

> Badalì's statement . . . that *š.*(*uruḫḫa-*) is the, or a, Hittite reading of ^{GIŠ}GIDRU is unlikely (thus also Popko), because according to the occurrences given under usage a, *š.* (always as gen. materiae) indicates a kind of wood, of which the staffs are made. These staffs are used in festivals with ceremonial purposes; they are carried by the king and royal bodyguards together with golden spears. They can belong to a specific deity, e.g., Zababa. Therefore, *š.* probably was a valuable kind of wood and may at times have been used elliptically for a staff made of *š.*-wood (usage b). There is no reason to assume with Carter, Diss. 195, that *š.* could be a musical instrument.
>
> The deities ^{d}Šuruḫe, ^{d}Šuruḫ(ḫ)i (see OHP 1 s.v.) and the epithet(?) ^{d}U-up *šuruḫḫa* (Haas, SMEA 14:136; Popko, Kultobjekte 98f.) are of Hurrian origin and any relation to *š.* is hypothetical. The derivation of *š.* through Hurr. *šurri-* "lance" with a *-ḫḫi-* suffix by Haas, ZA 78:295 n. 49, is formally possible but must remain speculative as well. (CHD Š: 653)

With careful study, a surprising amount of information about a word's meaning can be inferred from even the sparsest of examples. This in turn leads to a better understanding of Hittite language and texts, the main vehicle through which we can recover information about Hittite civilization.

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^{GIŠ}*šu-ʾru¹-uḫ-ḫa-an* 1 ^{UZU}*ḫapeššar* (sign *šar$_x$* = *šir*) 3 NINDA.GUR₄.RA 1 ^{DUG}*ḫuppar* KAŠ $^{LÚ.MEŠ}$*ḫazziwiyaš peran iya⟨t⟩tari* "They place the meat, raw and cooked. A female-crier ⟨takes⟩ *š.*-wood, one loin, three thick-breads, (and) one *ḫuppar*-vase of beer and goes before the cultic performers" KBo 2.8 iii 7-11 (cult inv., NH), ed. Hazenbos, Organization 135, 139f.; $^{MUNUS!}$*palwatallaš* 3-ŠU *palwaizzi* ^{GIŠ}*šu-ru-uḫ-ḫa-aš PĀNI* ^{NA₄}ZI.KIN *tiyazi* ^{MUNUS}*palwatallaš* 3 NINDA.GUR₄.RA 1 ^{UZU}*ḫapeš¹šar*!¹ ^{GIŠ}*marinn≠a dāi* "The female crier cries out three times. She takes her place before the stela of *š.*-wood. A(nother?) female crier takes/places three thick breads, one loin, and a spear(?)" KBo 2.8 iii 16-19 (cult inv., NH), ed. Hazenbos, Organization 135, 140, Badali, Or NS 59:134 □ Tischler's HEG S/2:1210, translation: "das *suruhha*-Holz steht vor dem Kultmal" is unlikely since it is extremely rare and idiomatic for *tiya-* "to take a position" to have an inanimate subject. iii 9 and iv 13 show that only one *š.* is involved, so *šuruḫḫan*, not *šuruḫḫuš (pl. acc.), would be expected if Hazenbos', Organization 140, solution: "They(!) put pieces of *šuruḫḫa*(-wood) in front of the *ḫuwaši*(-stone)," emending *tiyazi* to *tiyanzi* "they place," were to be accepted; Badali's, OrNS 59:134, solution "la recitatrice … si sistema con lo scettro di fronte alla stele" makes one expect an abl. or instr. for *š.*, which it is not; *lukatti≠ma šuppa zanuwanzi* ^{MUNUS}*palwatalla[š]* / $^{[G]IŠ}$*šu-ru-uḫ-ḫa-an dānzi* "The following morning they cook the meat. They take the *š.*-wood [of] the female crier" KBo 2.8 iv 12-13 (cult inv., NH), ed. Hazenbos, Organization 136, 141.

c. in broken contexts: […]x-*RI-A-AM šu-ru-ʾuḫ-ḫa¹-*[…] ABoT 1.54 left. col. 2 (inv. list, NH), ed. Siegelová, Verw.132f.; *šu-u-ru-uḫ-ḫa-an* ʾ*ḫāriya*¹[…] KBo 15.46 rev.? 8 (divine mountains list, MS).

Badalì's statement Or NS 59:134 n. 12 referring to Popko, Kultobjekte 98f., that *š.* is the, or a, Hittite reading of ^{GIŠ}GIDRU is unlikely (thus also Popko), because according to the occurrences given under usage a, *š.* (always as gen. materiae) indicates a kind of wood, of which the staffs are made. These staffs are used in festivals with ceremonial purposes; they are carried by the king and royal bodyguards together with golden spears. They can be-

long to a specific deity, e.g., Zababa. The … probably was a valuable kind of wood an … times have been used elliptically for a st … of *š.*-wood (usage b). There is no reason t … with Carter, Diss. 195, that *š.* could be a … instrument.

The deities ^{d}Šuruḫe, ^{d}Šuruḫ(ḫ)i (see … and the epithet(?) ^{d}U-*up šuruḫḫa* (Haas, SM … Popko, Kultobjekte 98f.) are of Hurrian origi … relation to *š.* is hypothetical. The deriva … through Hurr. *šurri-* "lance" with a *-ḫḫi-* … Haas, ZA 78:295 n. 49, is formally possible … remain speculative as well.

Sturtevant, Suppl. (1939) 40 (gen., "a kind … Friedrich, HW (1952) 200 ("ein Baum und sein Hol … Diss. (1962) 195 ("conceivably a musical instru … bly a drum"); Haas, SMEA 14 (1971) 136 (the t … Hurr. word); Ertem, Flora (1974) 142-143; Popk … jekte (1978) 98f. (possible reading of ^{GIŠ}PA); Ko … 10 (1982) 238 ("kind of wood"); Tischler, HDW … ("ein Baum und sein Holz; aus diesem Holz werden … zen gefertigt"); Haas, ZA 78 (1988) 295 n. 49; Ba … 59 (1990) 134 with n. 12 ("scettro," "lettura ititta … Tischler, HEG S/2 (2006) 1210-11.

^{GIŠ}**šurunni-** n. com.?; (a wooden obje …

sg. acc. ^{GIŠ}*šu-ru-un-ni-in* KBo 63.112:14 (… *r[u-…]* KBo 58.159 rt. col. (3) (NS).

EGIR-ŠU≠*ma ŠA* ^{d}*Tašmi* ^{GIŠ}ŠUKU … ZABAR *pē ḫarkanzi* [(EGIR-Š)*U≠ma. … ru-un-ni-in pē ḫarkanzi* [(EGIR-ŠU … (^{GIŠ}*z*)]*uppari pē ḫarkanzi* [(EGIR-ŠU≠m … (^{GIŠ}*ḫattall)an*] *pē ḫarkanzi* "Afterwards [… ready(?)] the spear of Tašmi. They have … bronze [… of …]. They have ready the *š* … They have ready the torch [of …]. Afterw … have ready the mace of […]" KBo 63.112 … frag., NS), w. dupl. KBo 58.159 rt. col. 1-7 (NS).

If Hurr. in origin the base could be *š* … (-)]*šu-ur-ni* KBo 34.99:3, and in Hurr. context *šu?-* … KUB 47.1 i 6, translit. ChS I/6:56) followed by t … *-ne/na*.

$^{(URUDU/ZABAR)}$**šurzi- A** n. neut.; sna … from MH/MS.†

Page from the CHD.

ANATOMY OF A WORD
HOW TO READ THE CHD

This page from the CHD illustrates the four typical parts of a dictionary entry:

1. lemma gives the spelling(s) of the word's stem form and serves as the header for the dictionary entry

2. part of speech and definition(s), as well as Sumerographic and Akkadographic forms and date of earliest attestation

3. morphological section gives information about grammatical forms and examples of spellings of the word

4. examples of the word used in context, with English translations and commentary

1&2

3

4

(GIŠ)šuruḫḫa- n.; (a tree(?) and its wood); from OH?/NS and MS.†

sg. acc. *šu-u-ru-uḫ-ḫa-an* KBo 15.46 rev.? 8 (MS), GIŠ*šu-ru-uḫ-ḫa-an* KBo 2.8 iii 9, iv 13 (NH).

gen. GIŠ*šu-ru-uḫ-ḫa-aš* KBo 4.9 iii 38, iv 30 (OH?/NS), KBo 27.42 ii (9) (OH/NS), KUB 9.31 ii 19 (MH/NS), KBo 31.200 ii 3 (NS), KUB 34.125 rt. col. (13) (NS), KUB 58.2 ii! 4 (NS), KUB 51.13:4 (LNS), KBo 58.128 iii (3) (LNS), *šu-ru-uḫ-ḫa-aš* KUB 20.80 iii? 16 (LNS), KBo 2.8 iii 17 (NH), KUB 42.29 v? 12 (NH) (or nom.?), KBo 53.95 obv.? 2 (LNS).

broken: GIŠ*šu-ru*!*-uḫ-ḫa-*[…] IBoT 4.284 obv. 7 (NS), *šu-ru-*ʾ*uḫ-ḫa*ʾ*-*[…] ABoT 1.54 left col. 2 (NH).

a. material a staff is made of — **1′** in festivals: LUGAL-*uš šu-ru-u*[*ḫ-ḫa-aš* G(IŠʾGIDRUʾ *ḫarzi*)] "The king holds a/the staff [of] *š.*-wood" KUB 34.125 ii 13 (*ḫišuwa*-fest., NS), w. dupl. KBo 43.200:19 (MS?), ed. Groddek, RANT 8:116, 120; *n≠ašta* GAL *MEŠEDI anda uizzi nu* GIŠŠUKUR KÙ.GI *ḫarzi anda≠ya≠za≠kan* GIŠ*šu-ru-uḫ-ḫa-aš* GIŠGIDRU-*an ḫarzi n≠aš≠kan* LUGAL-*i menaḫḫanda tiyazi* "The Chief of the Royal Bodyguards comes in and he holds a golden spear. Furthermore, he also holds a staff of *š.*-wood. He steps opposite the king" KBo 4.9 iii 36-40 (*ANDAḪŠUM*-fest., OH?/NS), ed. Badali/Zinko, Scientia 20:20, 49; see […GI]Š*šu-ru-uḫ-ḫ*[*a-aš* GIŠGIDRU-*an*] *ḫarzi* KUB 58.66 "v" 1-2 (OH?/NS); 3 LÚ.MEŠ *MEŠEDI* GIŠBANŠUR-*i* ZAG-*naz iyantari* GIŠŠUKUR KÙ.GI *U* 3 GIŠGIDRU GIŠ*šu-*

*ru-uḫ-ḫa-aš ḫar*ʾ*kanzi*ʾ "Three royal bodyguards walk to the right (side) of the table. They hold a golden spear and three staffs of *š.*-wood" KBo 4.9 iv 28-30 (*ANDAḪŠUM*-fest., OH?/NS), ed. Badali/Zinko, Scientia 20:22, 50; *IŠTU QĀTI≠ŠUNU≠ma* [*ku*(ʾ*e*ʾ)] 3 (var. 2 GIŠ)ŠUKUR KÙ.GI 3 G[(IŠGIDRU.ḪI.A)] GIŠ*šu-ru-uḫ-ḫa-aš ḫark*[(*anzi*)] *n≠at ANA* 1 L[Ú(*MEŠEDI* x) … (x)] *pianzi* "The three (var. two) golden spears and three staffs of *š.*-wood, [whi]ch they hold in (lit. with) their hands, they give to one royal bodyguard" KBo 31.200 ii 1-5 (KI.LAM fest., OH/NS), w. dupl. KBo 27.42 ii 8-10, translit. StBoT 28:56; LÚSANGA dLAMMA≠*za* KUŠ*guršan ŠA* dLAMMA URU*Kaštamma karapzi* LÚ*kantikkipiš≠ma≠za* [GI]ŠGIDRU.ḪI.A *šu-ru-uḫ-ḫa-aš ŠA* dZA.BA₄.BA₄ *dāi* [L]ÚGUDU₁₂≠*ma≠za* GIŠGIDRU.ḪI.A d*Zaliyanu dāi* "The priest of the Tutelary Deity lifts the hunting bag of the Tutelary Deity of Kaštamma for himself. The *kantikkipi*-man takes the staffs of *š.*-wood of the god ZABABA for himself. The GUDU₁₂-priest takes the staffs of the god Zaliyanu for himself" KUB 20.80 iii? 14-17 (fest. celebrated by a prince, LNS), ed. Haas, ZA 78:294f. ("Stäbe der Lanzen"), translit. DBH 13:139f., tr. RGTC 6:194; [(LÚGUDU₁₂ *pe*)]ʾ*r*ʾ*an ḫūiyanza* [GI]Šʾ GIDRU DINGIRʾ-*LIM≠ya* GIŠ*šu-ru-uḫ-ḫa-aš ḫarkanz*[*i*] LÚ*kandikipiš≠*ʾ*ma*ʾ LÚSANGA dLAMMA≠*ya* GIŠGIDRU.ḪI.A *anda pēda*(eras.)[⟨*nz*(*i*)⟩] "The GUDU₁₂-priest is running in front and they hol[d] the staff of the god (made) of *š.*-wood, while the *kandikipi*-man and the priest of the Tutelary Deity carry the staffs in" KUB 58.2 ii! 3-7 (fest. celebrated by a prince, NS), w. dupl. KBo 58.128 iii 2-5 (fest. frag., LNS), translit. DBH 18:2; cf. also KUB 51.13:4 (fest. frag., LNS) and IBoT 4.284 obv. 7 (fest. frag., NS), translit. DBH 23:198.

2′ in rituals: *nu≠za BĒL É-TIM* GIŠ*šu-ru-uḫ-ḫa-aš* GIŠGIDRU-*an n≠aš≠kan ANA* KÁ *anda tiyazi nu lūi*ʾ*li*ʾ *kiššan ḫukkiškezzi* "The lord of the house ⟨takes?⟩ the staff of *š.*-wood for himself. He steps into the gateway and he recites spells as follows in Luwian" KUB 9.31 ii 19-21 (rit. of Zarpiya, MH/NS), translit. LTU 15, StBoT 30:52f., tr. Collins, CoS 1:163 (§ 16).

b. in cult inventories: *šuppa ḫu*ʾ*ešawaza ze*ʾ*ya⟨n⟩t*ʾ*a⟨za⟩ tiyanzi* MUNUS*palwatallaš*

A VOLUNTEER REMEMBERS NIPPUR, 1976

by Jill Carlotta Maher

Jill Carlotta Maher, Carlotta, as she was known to us at the OI, was a legendary figure, a woman who literally walked into the galleries of OI one chance afternoon to find inspiration that would enhance her her life's course in profound ways. A chemist by trade, Carlotta became an ardent supporter of the OI for more than fifty years. As a member of the first ever docent class, and later the chair of the volunteer program, Carlotta began to interact with the institute in a way that transcended typical volunteer involvement. OI classes served as a springboard to a second career of exploration that would ultimately leave a lasting impact on the OI's work and operations at Chicago House in Luxor, Egypt.

Prior to her involvement at Chicago House, a chance meeting with the OI's Mac Gibson on the second-floor hallways of the OI led to an adventure that would bring Carlotta to Iraq, to assist in OI fieldwork at the site of Nippur. What follows is a brief excerpt of Carlotta's memoirs, stories written down years after her initial journey, a bit of memory passed on to her children and grandchildren.

I'm speaking from Bali on a treadmill. We'll see if this works. I'm having little flashes of memories about Baghdad, so I'll just speak about them whether or not they're chronologically related.

During my second year as an Oriental Institute docent, Carolyn Livingood, who ran the program, said to me, "Are you going to take Hieroglyphs with me?" And I said I didn't know if I could because my children were still, you know, young-ish and needing lots of attendance at school events, and perhaps it was going to be too much for me." Fortunately, she never paid any attention to that, and by sheer force of Carolyn's character, we found ourselves in beginning Hieroglyphs under George Hughes, then, or shortly to become, the Director of the Oriental Institute. I studied madly. Mr. Hughes said once, "Please don't do your homework at red lights. it makes me very nervous." I told him that I was terribly short of time with my school mother's schedule. I remember turning in homework from Gardener's Grammar written on the children's construction paper.

Hieroglyphs was one of the most satisfying studies, if not the most satisfying that I ever took. I felt when I got into Egyptian Hieroglyphs, that I had really missed my calling. Mr. Hughes said on one of my papers, "You have a very good grasp of Egyptian." And later he asked me, "Why didn't you go on?" And I, of course, had had no idea. I was simply an auditor, so I really hadn't realized that I had potential.

My second year of Hieroglyphs was with Klaus Baer, who at the time was famous for teaching with a whip. One day, after translating New Kingdom texts in class, I came out of a door on the second floor of the Oriental Institute and ran into McGuire Gibson, professor of Mesopotamian Archaeology. I knew Mac, of course, from his lectures to the docents, but was quite surprised when he said, "You are to come to Baghdad with us!" I went home, reported this to my husband, David, who was deep in his Wall Street Journal.

"David," I said, "they want me to go to Iraq with the expedition."

"Well that's nice, dear" he mumbled, "how much does it cost?"

To my own surprise I found myself in the Iraqi desert with six other Americans. On the plane going over, I thought, "I don't even know Mac Gibson very well. I don't speak Arabic. I wondered if I've made a mistake." A true Aries, I had leapt first and thought about it later. It turned out to be one of the most thrilling experiences of my life.

Iraq was fabulous. We worked during my first season at the very famous site of Nippur, one of the oldest continuously occupied cities in the world. Our expedition was not new, the University of Pennsylvania, which shares a similar focus with the Oriental Institute, had been there in the 1890's, and built a small dig house on top of the ziggurat. At that time, Penn's field director was so dedicated that he stayed all year round through the cold and wet of the Iraqi winters, and the blistering heat of the summers, until he finally went quite mad. The Oriental Institute took over in 1948, under Carl Haines and, later, James Knudstad. The expedition worked until 1967. There was a lull until 1972 when Mac Gibson took over.

When Bob Adams was the OI Director, he had James Knudstad build a very nice dig house built for us. Two western toilets and one eastern style squatting toilet. It had a very adequate living room, and quite a lovely work room where the group would sit after dinner and work by kerosene lamps.

Officially, I was the conservator because of my college degree from Radcliff in chemistry, but there was precious little real conservation to be done, since we had only elementary supplies. At one point, Mac brought out a brick of some white chemical, which was unidentified. We had no way of knowing what it was, or what it might do, and I looked at it and decided that this was really beyond me to figure out how it might be used for conservation purposes. I found that conservation in Nippur truly involved holding little bits of pottery together while the Duco cement dried, just getting them to a point where they might be shipped in reasonable safety to Baghdad, and then into the basement of the Baghdad museum. I imagine that they are still there. There were pottery, rims, and bases. Thousands of them, that had to be drawn very carefully, each containing clues to their dating. Pottery breaks easily, and has been replaced through history on a steady basis, but it almost cannot be destroyed. Ceramics are a very good dating tool for the archaeologist.

I did venture out to actual digging, where I found a few camel figures that were made of clay. I asked Mack what they were, and he said, "Ah, it's the camel people." I said, "really?" And he said, "of course not. Those are children's toys." It gave me quite a nice feeling to think that children had toys back around 2000 B.C.

My true calling became evident when a surprise visit was paid by the senior antiquities official, the director of all Iraq's archaeological digs, which were numerous. There had been no preparation for this. Suddenly, he was there, and I could tell this was not just a social call. He wanted to see what we were up to. We greeted him at the luncheon table, because of course, hospitality demands that you serve the best that your house can afford to any visitor, even if it is a stranger wandering in out of the desert, much less the Director of Antiquities. I noticed at the table that our men had fallen curiously silent. I didn't understand it, because we were a pretty chatty bunch. I really couldn't understand why the guys had suddenly lost their tongues.

I began chatting with the Inspector General. He asked me did I like their good Iraqi food and I said, "Oh, indeed I did, and that it was just wonderful. I got to ask him about his children, and he was clearly very fond of them and talked at great lengths.

Once a week, every Monday, I would make a point to walk across a couple of sand dunes for additional exercise. Jabbar, the driver, would come after me. To him I was a lost sheep who had gotten loose from camp. He would come along and make "shoo-

In December, the temperature dropped to below freezing, an Iraqi winter which was desperately cold, a desert cold that penetrates all clothing. I remember sleeping in a down sleeping bag, in a down jacket, mittens on my hands, and a wool cap on my head. In the cold mornings, I developed a system of washing, dressing, and putting on lipstick without getting out of bed. Other creatures tried to find warmth in the tent as well. Mice crawled into the mats on the floors of the tents and some died. They were found when the pervasive perfume of death made their presence known. Screams in the night let us know that one had nestled in someone's bed.

ing" gestures to convince me to get into the Jeep. I would use the one word I did know, "Masha! I'm taking a walk.", but this cut no ice with Jabar, and he managed to get me back in by sheer perseverance, and then he would drive me back to the house.

It was so unthinkable for a woman to be living side-by-side with men that she was not related to, that they simply gave up, our Iraqi helpers, and addressed me as Mr. Jill, as my name was at that time. They simply could not deal with a woman being out there under such shameful circumstances. One Iraqi woman asked me, I learned through a translator, how I knew my husband was true to me. She had just been made wife number one of two wives, and she was clearly not happy about it. I asked her, "Why don't you take another husband?" Her husband, the local shaykh, came in shortly after that remark, and she said to him, "I've decided to take another husband." Well, of course, he paid no attention to what she'd said.

We were not always at Nippur with the comfortable house, commissioned by Bob Adams, and designed by Jim Knudstad. In the following year, we were out in much more primitive circumstances. The second season that I participated in was at Umm al-Hafriyat, which means "mother of the holes in the ground." It was here that I learned to live in a tiny green tent that threatened to blow away constantly, in a desert that looked more like a moonscape. There was not a single twig, or flower, or tree but there were gently rolling dunes. One of my jobs was to do a surface collection of pottry around more than 20 stakes that the architect had driven into the ground. I would collect pottery in a radius of 5 meters around each stake. This is called a survey. You get an idea of what pottery is on the surface, and you can estimate what periods of history or prehistory might lie underneath. There were no landmarks to navigate by, and I needed a compass to get from my stakes back to the tent. From time to time, strains

of disco music would float over the desert as I played my little tape recorder to pass time while collecting pottery in a bag.

Conditions were really tough. There was no bathroom, simply a trench with a little screen around it made of leaves, and somebody know that it was in use either by your head above the screen, or your flashlight at night. There was a question at the end of the season if we were going to make it, or if we would have to dig another trench as a latrine. Water was brought in by a big government tanker-type truck, and stored in great metal canisters outside the kitchen tent. This water was hardly the essence of purity, and, of course, it had bits of straw and whatever had fallen in it during the ride to our tanks. Drinking water was brought in smaller metal canisters by Jabbar the driver. Illness did occur in the six or seven people working at the site. And in the evening, in the dining tent where we also worked after hours, we passed around an enormous farm-sized jar of tetracycline, taking some if we felt we needed assistance fighting off the bugs.

In December, the temperature dropped to below freezing, an Iraqi winter which was desperately cold, a desert cold that penetrates all clothing. I remember sleeping in a down sleeping bag, in a down jacket, mittens on my hands, and a wool cap on my head. In the cold mornings, I developed a system of washing, dressing, and putting on lipstick without getting out of bed. Other creatures tried to find warmth in the tent as well. Mice crawled into the mats on the floors of the tents and some died. They were found when the pervasive perfume of death made their presence known. Screams in the night let us know that one had nestled in someone's bed.

Food was usually stews or fried chicken, with lots of rice and vegetables. The brown flat bread that is served throughout the Near East was actually very tasty if you put it on top of one of our little kerosene heaters, which we used during the Iraqi winter. On Thanksgiving a turkey was located somewhere and brought into the camp for a feast.

We would pass murgah from hand-to-hand at the dinner table. Murgah is word for a general type of dish, which is really a stewed tomato sauce with bits of meat and vegetables floating in it. As we passed the big terrine of murgah, there would be one or two pieces of meat, and if one of those landed on your plate, the group would go, "Ooh!" Often you didn't get the piece of meat, and there might be a few vegetables floating in the tomato sauce.

Work was hard, and amusements were scarce. We did have a pet, the Dood. Dood is Arabic for "bug". The Dood was an enormous black beetle, far bigger than all the others. We made him a little house and even tied a thread around him so that we could take him on walks in the sand.

At the close of the 1977 season at Umm al-Hafriyat, Carlotta set out to volunteer at Chicago House in Luxor, Egypt, where she thrived, ultimately becoming the assistant to the director, a position she held for thirty-five years.
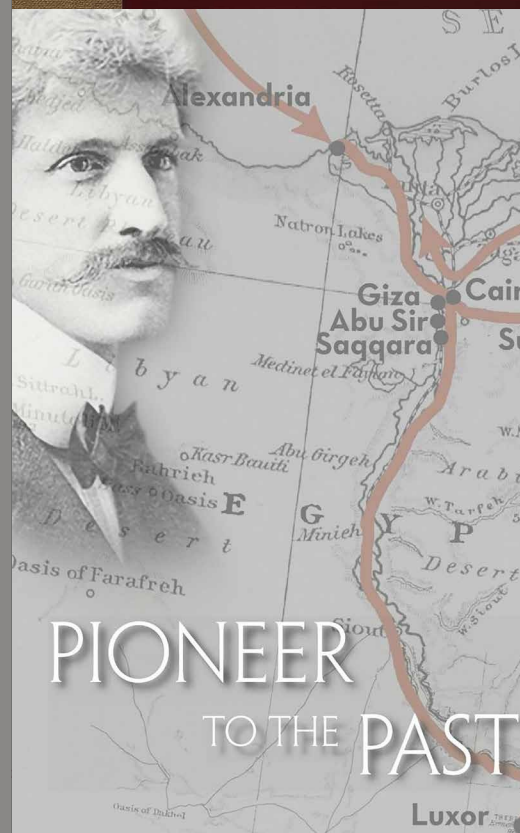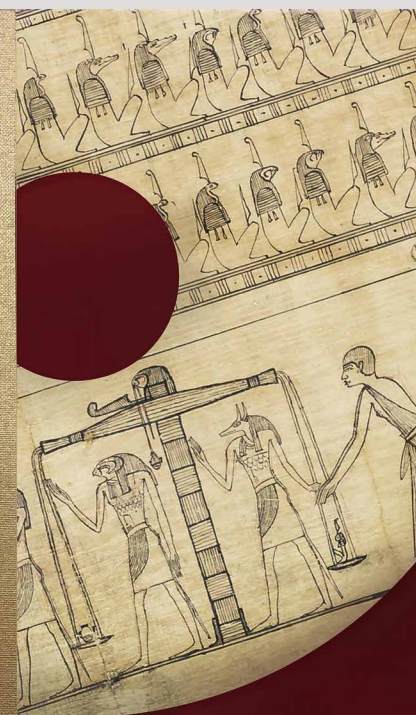
PROGRAMS & EVENTS | ONLINE

Join us on the OI YouTube channel for podcasts, workshops, Armchair Travelers episodes, lectures, and more! The OI online brings the ancient world into your living room. For up-to-date video postings, please click subscribe on our YouTube channel.

To visit the OI on YouTube and subscribe to updates on all of our videos, click here: bit.ly/oi-youtube

Here is a selection of some of our recent and upcoming OI online videos:

GALLERY TALK

Capturing Persepolis: From the Camera to the Canvas

Tuesday, July 20, 5:00pm (CST)

The ancient Achaemenid city of Persepolis in southwestern Iran has long fascinated the minds and memories of visitors to the site. Whether foreign dignitaries visiting the king in antiquity, early modern explorers, or photographers, artists, and archaeologists of the recent centuries, each has viewed the monumental great terrace, grand columned halls, and masterful sculptural program through a unique lens. Three such perspectives are preserved in the collection of the OI Museum: the nineteenth-century albumen prints of the Armenian-Iranian photographer Antoin Sevruguin, the twentieth-century photographs of the OI's Persian Expedition in Iran, and the paintings of the American artist Joseph Lindon Smith, commissioned by James Henry Breasted in 1935. Join us for our July Gallery Talk, led by Kiersten Neumann, OI Museum curator, as we explore the ways in which Persepolis has been experienced and captured throughout the ages.

oi-gallery-talk-july.eventbrite.com

ARMCHAIR TRAVELERS

Sudan, Exploring Ancient Nubia | Emily Teeter

Wednesday, July 28, 5:00pm (CST)
Live on Zoom
Registration is required

Why would you want to go to Sudan? How would you get there, and how strenuous is traveling in the heartland of ancient Nubia? Join Emily Teeter, who led the first Oriental Institute tour to Sudan in 2018, as she guides you to must-see spots—the incredible historic sites and the stunning landscapes—and what you will find when you are there, including hotels and camps, vehicles, and food. Find out why Sudan is an extraordinary experience—a journey through a hospitable country with an incredibly rich and fascinating history.

bit.ly/oi-traveler0721

Watch for more information on the Oriental Institute travel program "The Ultimate Nile: Khartoum to Cairo," which will be offered in 2022!

YOUTH & FAMILY PROGRAMS

Make Your Mark! | ages 5 to 12

Thursday, June 24, 4:00pm

Towering pyramids, vast temples, and a stately sphinx—ancient Egypt is known for its world-famous monuments that still stand today. Get an inside look at famous ancient Egyptian structures with Egyptologist Catie Witt as she shows us how to read the hieroglyphs, images, and architecture of these sites. Then, we'll take what we've learned to design our own magnificent monuments!

Artifact Analysis | ages 10 to 16

Thursday, July 22, 4:00pm

Learn how to think like an archaeologist! Engage your deductive reasoning skills by closely examining ancient artifacts from the OI collection. Use your observations of artifacts to draw conclusions about the people who created and used them while gaining insight into the science and philosophy behind archaeology.

Myths and Magic | ages 5 to 12

Thursday, August 12, 4:00pm

Explore how ancient peoples used myths and magic to understand and make sense of the world around them. Hear an ancient Egyptian creation myth. Study ancient artifacts to learn about ancient beliefs. Finally, use your new knowledge to create a deity inspired by ancient myths!

Wild Animals of the Nile | ages 5 to 12

Thursday, July 8, 4:00pm

From cats and dogs to baboons, giraffes, and crocodiles, ancient Egypt was full of animals as well as people! Join zooarchaeologist Sasha Rohret to learn about all the ways Egyptians interacted with the animal kingdom. Hear a story set in ancient Egypt, examine art and artifacts that depict how animals were a part of Egyptian life, and create your own mythical animal creature.

TUNE IN TO OUR LATEST PODCAST SERIES

The ancient world offers a feast of inspiration. This spring, the OI's Steven Townshend connected with artists via Zoom to discuss how they invite aspects of ancient cultures into their creative life. Join us as we examine ancient themes in contemporary work, including a look at the re-creation of an ancient musical instrument and the repurposing of obscure deities. This series is anchored by our May Members' Lecture, (G)Hosting by Michael Rakowitz, a deeply personal exploration of the very intersection of past cultures and contemporary awareness.

Each episode is now streaming on the Oriental Institute YouTube channel

CONTEMPORARY ARTISTS/ANCIENT VOICES

Episode 1: The Lyre Ensemble, Re-creating the Gold Lyre of Ur

bit.ly/oi-lyre1

What might ancient Mesopotamian music sound like? Inspired by both this question and the 2003 looting at the Baghdad Museum, harpist Andy Lowings set out to re-create a playable replica of the iconic Gold Lyre of Ur. Andy, along with his friend Jennifer Sturdy, enlisted the help of academics, students, artisans, and musicians to faithfully reconstruct the ancient instrument.

Episode 2: The Lyre Ensemble, Playing the Gold Lyre of Ur

bit.ly/oi-lyre2

The Lyre Ensemble continues a discussion on the re-creation of the Gold Lyre of Ur, focusing on both the possibilities and trappings of creating music on an ancient replica. Andy Lowings, Jennifer Sturdy, Mark Harmer, and Stef Conner sit down with the OI for a look at their project, The Flood, a piece of music that incorporates ancient texts into a speculation on what ancient music might have sounded like.

Episode 3: Egyptian Influences/Contemporary Music

bit.ly/oi-listmusic

From the mammoth carved temples to the intimate, painted tombs, visitors to the sites of ancient Egypt often daydream about what life must have been like for earlier civilizations. Andrew List, Berklee College of Music, was one such traveler. In 2020, Andrew reached out to the OI for permission to use translations from the Book of the Dead by OI scholar Thomas Allen George in a composition that seeks to transport the listener to a dreamscape of Dendera and beyond.

CONTEMPORARY ARTISTS/ANCIENT VOICES

Episode 4: Afrofuturism, Ancient Egypt in Speculative Fiction

bit.ly/oi-afrofuturism

Time as a web, woven into storytelling to offer a remix of narratives exploring who we are and how we got here. Author Ytasha Womack, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*, joins us for a discussion that examines the Black Speculative Arts Movement generally and the role that Ancient Egyptian culture and religion play in her upcoming graphic novel, *Blak Kube*.

OI May Members' Lecture: Michael Rakowitz: (G)Hosting

bit.ly/oi-ghosting

Iraqi-American conceptual artist Michael Rakowitz collaborated with the OI Museum during our centennial year to create a re-appearance of a relief from the northwest palace at Nimrud, which was destroyed by Isis in 2015. In this powerful lecture, Rakowitz explores the impact that artifact looting, destruction, and display have on cultural identity, while examining the dynamics we encounter as we interact with the art of earlier civilizations.

Click subscribe and like on our Oriental Institute YouTube channel for up-to-date notifications of all new OI videos: bit.ly/oi-youtube.
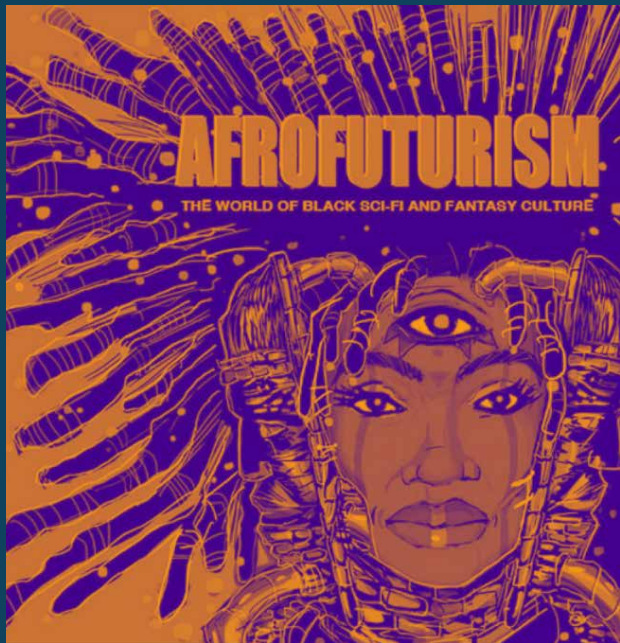
COURSES | ONLINE

Rock Art in the ancient Near East, North Africa, and Beyond (5 weeks)

Thursdays, July 1–29, 5–7pm

Throughout history, humans have left (and continue to leave) their stamp on the landscape by carving or painting natural surfaces such as the sides of mountains and interiors of caves. As a result, we are left with a rich tapestry on the landscape from different periods and in different contexts. This class will look at some of these questions by having different scholars discuss the evidence they have for rock art in the ancient Near East and North Africa, as well as comparing this with the rock art of east Africa. This will give us a glimpse into the varied ways in which people created this art through time and how it can be studied and interpreted. The first week will introduce rock art and methodologies involving its study in general before moving on to the specific case studies.

Week One: Introduction and Rock Art of the Libyan Desert and Ennedi: Egypt, Sudan, Libya, and Chad

Tasha Vorderstrasse, OI University and Continuing Education Program coordinator

Week Two: Rock Art in the Eastern Badia of Jordan

Yorke Rowan, OI research associate, professor

Week Three: Rock art in Nubia

Bruce Williams, OI associate and research associate of the Polish Centre of Mediterranean Archaeology, University of Warsaw

Week Four: Rock Art in East Africa

Rachel George, PhD student in anthropology

Week Five: Rock Art in Late Antique and Modern Iran and Conclusion

$245 (non-members), $196 (members), $98 (OI docents/ volunteers/trip), $61 (UChicago/Lab/Charter School students, staff, and faculty)
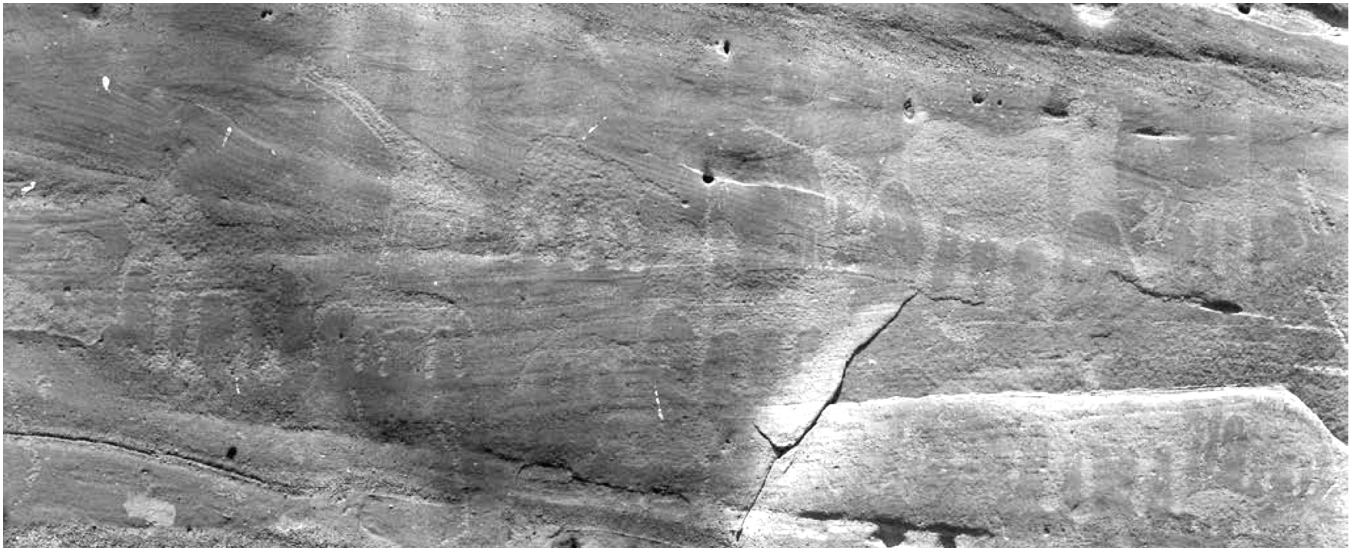
Red Sea and Indian Ocean Trade in the Roman and Late Antique Periods (1st century BCE–8th century CE) (4 weeks)

Mondays, August 9–August 30, 5–7pm | live class lectures and discussion on Zoom, recorded and available to watch later

Tasha Vorderstrasse | University and Continuing Education Program coordinator

The Roman period in the ancient Near East and North Africa marked the beginning of intensive trade with the Indian Ocean, which can be traced through both archaeological and textual sources. Indian merchants and sailors visited Arabia, Egypt, and the island of Socotra in the Indian Ocean, while there are signs of trade in Roman goods to India, the Axumite empire in north Africa, and the east African coast. This class will look at the evidence for the trade in the Indian Ocean and the Red Sea in Roman and Late Antique periods (1st century BCE–8th century CE), to examine the goods traded, the intensity of this trade, and how this changed through time. Particular attention will be paid to sites such as Berenike and Quseir al-Qadim in Egypt, Adulis in modern Eritrea, Ras al-Hafun in Somalia, Qana in Yemen, and Muziris in India.

$196 (non-members), $157 (members), $78 (volunteers/docents/ OI travel participants), $49 (UChicago, Lab, Charter students, faculty, and staff)

bit.ly/oi-class0821

Reading the Ancient Egyptian Book of the Dead (8 weeks)

Mondays, September 13–November 1, 7:00-9:00pm | live class lectures and discussion every Monday on Zoom (recorded and available to watch later)

Foy Scalf | head of the Research Archives and research associate

The ancient Egyptian Book of the Dead has become a staple of twenty-first century pop culture, appearing in film, literature, music, art, comics, graphic novels, pulp fiction, and endless online videos. However, what does the ancient Egyptian Book of the Dead actually say? This course will provide a comprehensive overview to the ancient Egyptian Book of the Dead, including training with the tools needed to work with the texts and manuscripts directly. The course will cover developmental history, materiality, textual content, sequencing, theology, ritual practice, transmission, and manuscript traditions. We will look closely at original texts in both hieroglyphic transcription and English translation. Students will be guided through selected readings of Book of the Dead spells, using both Egyptian hieroglyphic transcriptions for those who have previously studied Middle Egyptian grammar and English translations for those who have not. By the end of the course, students will gain a nuanced understanding of the differences between ancient and modern conceptions of the ancient Egyptian Book of the Dead and will develop the skills necessary to pursue reliable independent research in this area of study.

*Note: This course is not an introduction to Egyptian hieroglyphs and grammar. Students who have completed prerequisite courses will have the opportunity to read and analyze hieroglyphic texts directly. However, no prerequisites are required for this class as the instructor will provide English translations for students who have no prior study of the Egyptian language.

$392 (non-members), $314 (members),$157 (volunteers/docents/ OI travel participants), $98 (UChicago, Lab, Charter students, faculty, and staff)

bit.ly/oi-class0921

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 Pinhas Delougaz.

OF ARCHAEOLOGY IN IRAN *by* Abbas Alizadeh

HELENE J. KANTOR

Following the research of Robert McAdams in 1961, Helene Kantor, with Pinhas Delougaz, continued Oriental Institute's Iranian Prehistoric Project in the province of Khuzestan (ancient Susiana) at the important sites of Chogha Mish, Boneh Fozeili, and Chogha Bonut from 1961 to 1978, when the Iranian revolution made archaeological research in the region impossible.

Helene Kantor was born in Chicago in July 1919. Soon after, her parents moved to Bloomington, Indiana, where her father, Jacob R. Kantor, took up a teaching position at the Department of Psychology of Indiana University. Helene was born with congenital myopathy, a rare muscular disease that progressively robbed her of her muscles and increasingly made her great mind the prisoner of her body. Because of that disease, she was taught at home by her mother, Helen Rich, until the age of fifteen, when she entered college. Her vast and impressive knowledge of classical, medieval, and Renaissance art and literature was the product of her "cottage" education and her mother's devotion to her upbringing. Helene began to study the piano at an early age and developed sufficient skill to play Mozart's sonatas with her teacher. At age sixteen, just before the WWII, she travelled to England, France, Belgium, Switzerland, Poland, Sweden, Finland, and the Soviet Union, visiting art galleries and museums. This trip had profound impact on young Helene's universal outlook.

As she grew older, the disease became more active, forcing her to abandon her cherished extra curriculum. Confined to a life at home in the countryside, Helene Kantor developed an immense interest in animals and plants. She entered college and earned a BA in zoology/biology. She initially wanted to become a physician, but she was dissuaded by her father, who believed that medicine was not a suitable profession for a woman!

Helene Kantor received the Edward L. Reyerson Fellowship and entered the University of Chicago in 1938 and completed her PhD in 1945 under the supervision of Henri Frankfort. In fact, she never finished her doctoral thesis, as she kept working on it in the Archives of the Oriental Institute surrounded by a wall of books. Nevertheless, Frankfort and other members of her dissertation committee concluded that what she had produced by 1945 was more than adequate for her to graduate.

She was awarded the Alvin K. Brown Fellowship in 1943 and the Reyerson Fellowship in 1944 for outstanding study in archaeology. She accepted a research assistant appointment in 1945 and became assistant professor in 1951. She was promoted to professor in 1963. She retired from the Department of Ancient Near Eastern Languages and Civilizations in 1989, after a long and productive career in teaching and scholarship. A volume of studies was dedicated to her in 1989.
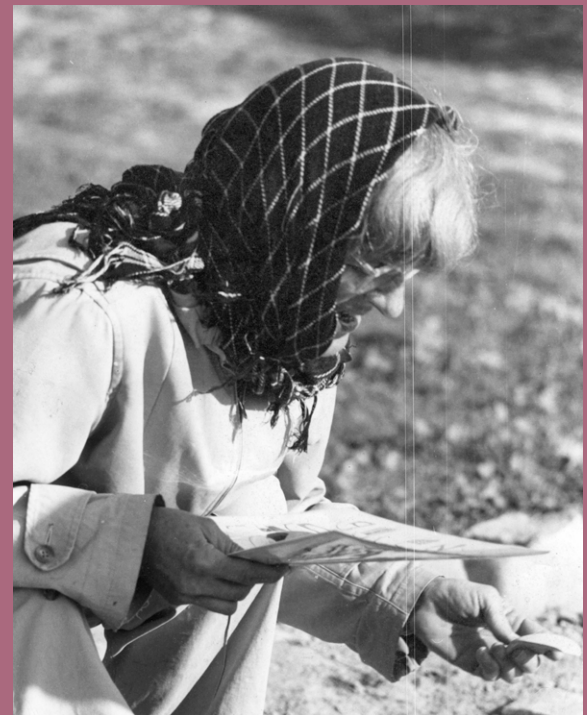
Helene Kantor at Chogha Mish, 1976.

Most of those who studied with Helene Kantor or audited her classes (many of them well-known scholars from many countries) not only believed she was a scholar of impeccable credentials, but also agree that she was an exceptionally gifted teacher. To be unprepared for a class was, for her, an unthinkable act. While she was active teaching, she taught classes having read or at least seen the latest work on the subject at hand. While she presented her lectures articulately and eloquently, her personal and human feelings for subject matter instilled in students the enthusiasm and admiration she possessed for the ancient Near East.

Helene Kantor was never parsimonious with time spent helping and guiding students, often at the expense of her own projects. Her role as a teacher and supervisor was invaluable to the students of the Department of the Near Eastern Languages and Civilizations of the Oriental Institute. She taught classes in many distinct fields of inquiry, including Iranian art and archaeology, Mesopotamian art and archaeology, art and architecture of Egypt, and Aegean and Anatolian art and architecture, all with admirable command of the subject and materials. She directed doctoral dissertations in many of these fields, a feat that was as remarkable as it was vital to the academic growth and reputation of the Oriental Institute.

UPPER RIGHT: Helene Kantor and Pinhas Delougaz with some local people at Chogha Mish dig house, 1974.

RIGHT: Chogha Mish dig house in Khuzestan.

BELOW: Helene Kantor Excavating at Chogha Mish, 1974.

Professor Kantor was a combination of Renaissance "man" and Victorian scholar. Her discussion of a piece of prehistoric painted pottery, for example, would very relevantly take her to Impressionism, and vice versa. She possessed an unsurpassed knowledge of Near Eastern pottery, as well as other art objects. Her keen observation would reveal such subtle nuances of art objects and pottery that one would wonder whether she could "communicate" with them.

However, despite and perhaps because of her vast knowledge of art and archaeology of the Near East, she was never given to generalization and had certain mistrust for theoretical jargons and elaboration, though without discouraging her students.

Helene Kantor's scholarly contributions to the field of ancient Near Eastern art and archaeology are precise, clear, exhaustive, well documented, and classic examples of a deep understanding of and intimacy with the subject matter. Her book, *Tile Aegean and the Orient in the Second Millennium B.C.*, as well as numerous articles, are testimony to her rigorous style of research and her arguably unsurpassed knowledge of ancient Near Eastern art and archaeology. Her article "The Relative Chronology of Egypt and Its Foreign Correlations before the First Intermediate Period" (in E. Ehrich, *Relative Chronologies in the Old World Archaeology*, 1992) is a major contribution to the art and archaeology of Egypt and remains a basic research tool for Egyptologists and Near Eastern archaeologists interested in Egypt's foreign connections with the Near East before the Late Bronze Age.

Helene Kantor's opus magnum, unfortunately unpublished, is her doctoral dissertation "Plant Ornament: Its Origin and Development in the Ancient Near East." This work demonstrates not only the depth and range of her scholarly knowledge but also her artistic abilities in the numerous beautiful illustrations that

adorn and enhance this as well as her other works. Dr. Kantor received the prestigious Schimmel Prize for her profound lifetime academic achievements.

Helene Kantor began her archaeological field experience with Pinhas Delougaz. As a team, they worked closely together for more than three decades. They conducted fieldwork at Nahal Tabur, Beth Yereh, and Nahariya in Israel and at the Susiana sites mentioned above. The excavations at Chogha Mish, starting in 1961 and ending in 1978, revealed a hitherto unknown stage of the Neolithic period in southwestern Iran, known now as Archaic Susiana, that extended the Susiana prehistoric sequence by about a thousand years back to the beginning of the Neolithic period. Helene Kantor's numerous preliminary analyses of the Archaic Susiana period contributed greatly to the understanding of the prehistoric and protohistoric life in southwestern Iran.

While this abbreviated account of the accomplishments of Helene Kantor reveals her brilliance, it does not indicate what she meant as a person to others. Helene Kantor had a deep understanding of human nature and immensely enjoyed people's company. Her love for Iran and the bond of friendship she developed with the villagers near Chogha Mish had become so strong that she had planned to live in the village of Qale Khalil, near Chogha Mish, after she retired. Unfortunately, the political upheavals in Iran deprived her from reuniting with, as she put it, her "people," for her a calamity from which she never recovered. She was an ardent supporter of several important issues, such as gun control, the pro-choice issue, wildlife preservation, and environmental protection. She was also a foster mother and longtime supporter of several poor and orphaned children in various countries around the globe. Helene Kantor died of heart failure at Mitchell Hospital on January 13, 1993.

ABOVE: Helene Kantor with Parents, Jacob Robert and Helen Rich in 1935.
BELOW: Helene Kantor in her backyard, 1946.

INFORMATION

MEMBERSHIP

YOUR PARTNERSHIP MATTERS!

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

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

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

HOW TO JOIN OR RENEW

ONLINE: oi.uchicago.edu/member
BY PHONE: 773.702.9513

GENERAL ADMISSION

Free with suggested donation:

$10 (adults)

$5 (children 12 & under)

MUSEUM & GIFT SHOP HOURS*

Tue, Thu, Sat: 11am–3pm

Limited attendance by reservation only. Visit: oi100. uchicago.edu/visit-museum

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 4:00pm daily and all day on Saturday and Sunday.

GROUP VISITS

For information about group visits, please go to:
oi.uchicago.edu/visit/tours

ORIENTAL INSTITUTE
THE UNIVERSITY OF CHICAGO

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