

News & Notes

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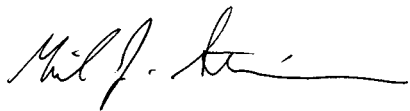
THE
ORIENTAL
INSTITUTE
OF THE UNIVERSITY OF CHICAGO

FROM THE DIRECTOR'S STUDY

Writing systems, which allow us to preserve and share information, were developed four times in different cultures and different time periods throughout the world. Today, we take the written word for granted, but for the ancients, this development was truly revolutionary. What started as systems to record trades and financial transactions soon developed in to a way for people to record their stories and commemorate their accomplishments, giving us both history and literature and ensuring that culture could be preserved for the future. In this issue, Massimo Maiocchi examines the similarities and differences between the world's earliest writing systems, shedding light on how this important intellectual development evolved within each civilization.

This issue also showcases Don Whitcomb's continuing work at Jericho-Mafjar, which incorporates one of the oldest archaeological methods — excavation of mosaic tesserae — with one of the newest — recording the site using drones. Jericho-Mafjar is just one of the Oriental Institute excavations to utilize this new technology and the results are helping archaeologists gain more immediate understanding of their sites and guiding how they approach their projects.

Although ancient civilizations are our main focus at the Oriental Institute, from time to time, we have an opportunity to explore how Westerners interacted with the Middle East in more modern eras and their writings and artwork can play an important role in heightening understanding of specific archaeological sites. Recently, the Institute received a gift of some beautiful artworks from Margaret Green, a descendant of E. F. Beaumont, who was a member of the American Colony in Jerusalem, which had a longstanding relationship with several Oriental Institute expeditions. Those of you who have visited Jerusalem may be familiar with the American Colony Hotel, which still hosts guests today. The wonderfully detailed artwork contributed by Ms. Green features several famous sites in Israel and we are delighted to include them in our collection — and in this issue of *News & Notes*.



Gil J. Stein
Director

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Sun-Tue, Thu-Sat:

10:00 a.m.-5:00 p.m.

Wed: 10:00 a.m.-8:00 p.m.

Credits

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On the cover: Maya inscription from the site of San Bartolo (Guatemala), datable to the Preclassic period (ca. 300 BCE). Murals depicting a blood-spilling ritual scene.

SPECIAL EXHIBITIONS



OBLIQUE AERIAL VIEW OF THE TERRACE OF PERSEPOLIS FROM THE NORTHWEST, TAKEN DURING THE AERIAL SURVEY EXPEDITIONS IN IRAN (AE-477). MAY 19, 1937

A Revised Exhibit of the Original Show: Our Work: Modern Jobs — Ancient Origins In the Lower Level of the Oriental Institute, ongoing

Our Work: Modern Jobs — Ancient Origins, an exhibition of photographic portraits, explores how cultural achievements of the ancient Near East have created or contributed to much of modern life. To show the connections between the past and today, artifacts that document the origins or development of professions such as baker, stone mason, manicurist, poet, potter, policeman, and judge in the ancient world are paired with a person who is the modern “face” of that profession. The resulting photographic portraits represent the diversity of Chicago residents, ranging from ordinary workers to local luminaries. The portraits are accompanied by commentary on the specific contribution of the past and remarks from the modern representative, resulting in fascinating new insights into how members of the public view their relationship to the past.

A Threatened Heritage Throughout the Museum, ongoing

This exhibit is presented at a time when heritage is under threat as never before. In the Middle East and North Africa, political instability and conflict have displaced populations and added ever greater threats to archaeological sites, landscapes, and museums. This exhibit documents threats to heritage and provides an outlook into possible ways to help prevent further losses and build a stronger future for the past. The exhibit is made up of a series of graphic panels interspersed throughout our permanent galleries, with a focus on Mesopotamia (Iraq and Syria), the Southern Levant, Egypt, and Nubia.

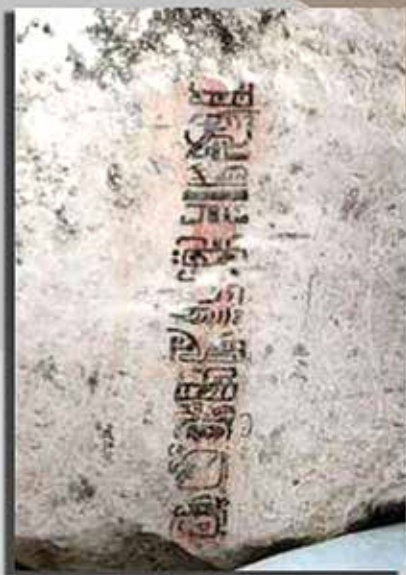
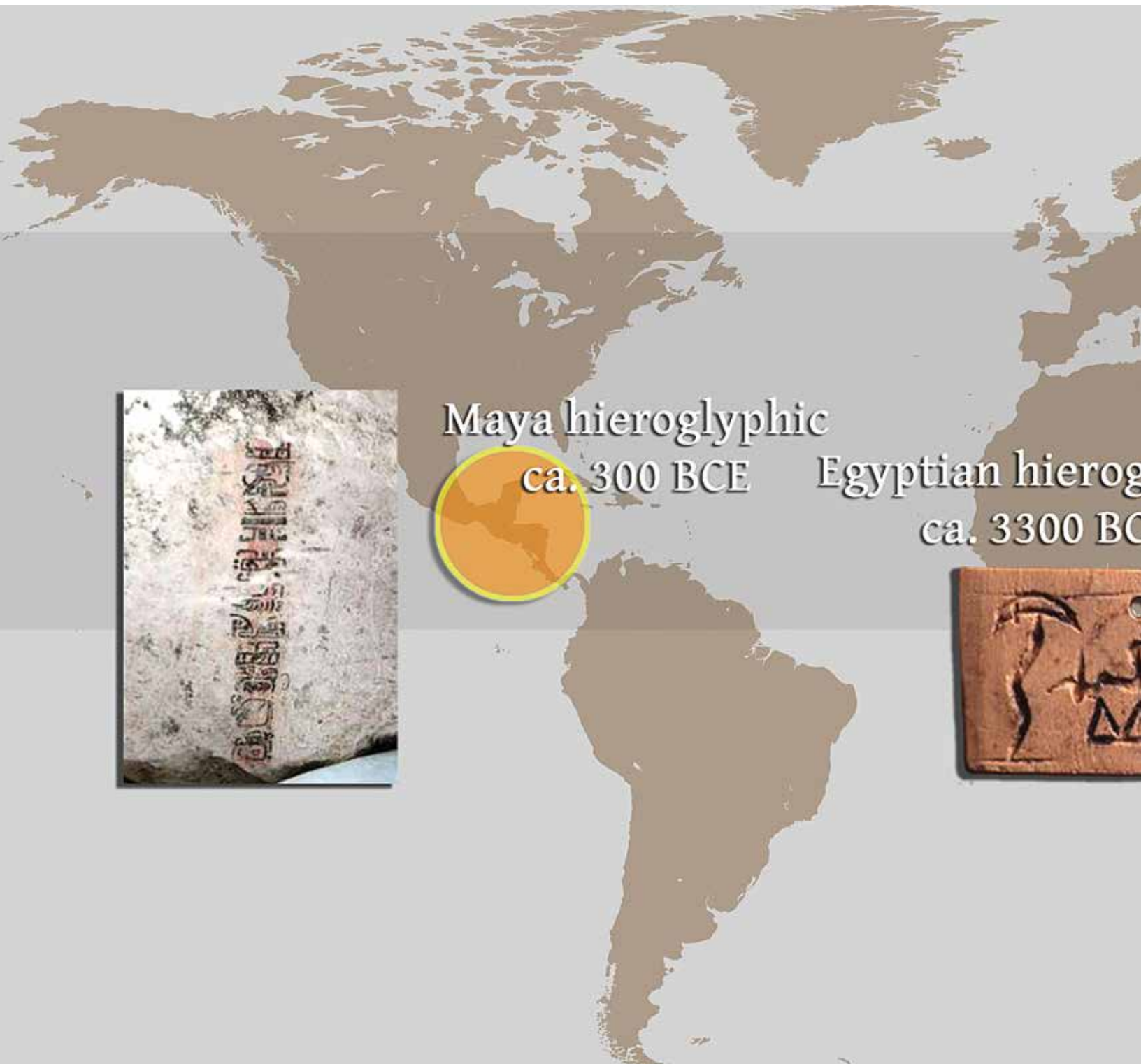
Persepolis: Images of an Empire Members Opening October 11 Public Opening October 13

Persepolis: Images of an Empire presents large-format photographs of the ruins of one of the greatest dynastic centers of antiquity built at the height of the Achaemenid Persian empire (550–330 BC). The photographs, taken during the Oriental Institute’s Persepolis Expedition (1931–1939), record the forests of columns, monumental audience halls, and stone relief carvings of the people who came from all corners of the empire to honor the Persian king. Quotations from travelers to the site and a multimedia display featuring the architecture, terrace, and surrounding topography help capture the magnitude and grandeur of Persepolis, now one of the most important historical sites in modern day Iran.



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Maya hieroglyphic

ca. 300 BCE



Egyptian hieroglyphic

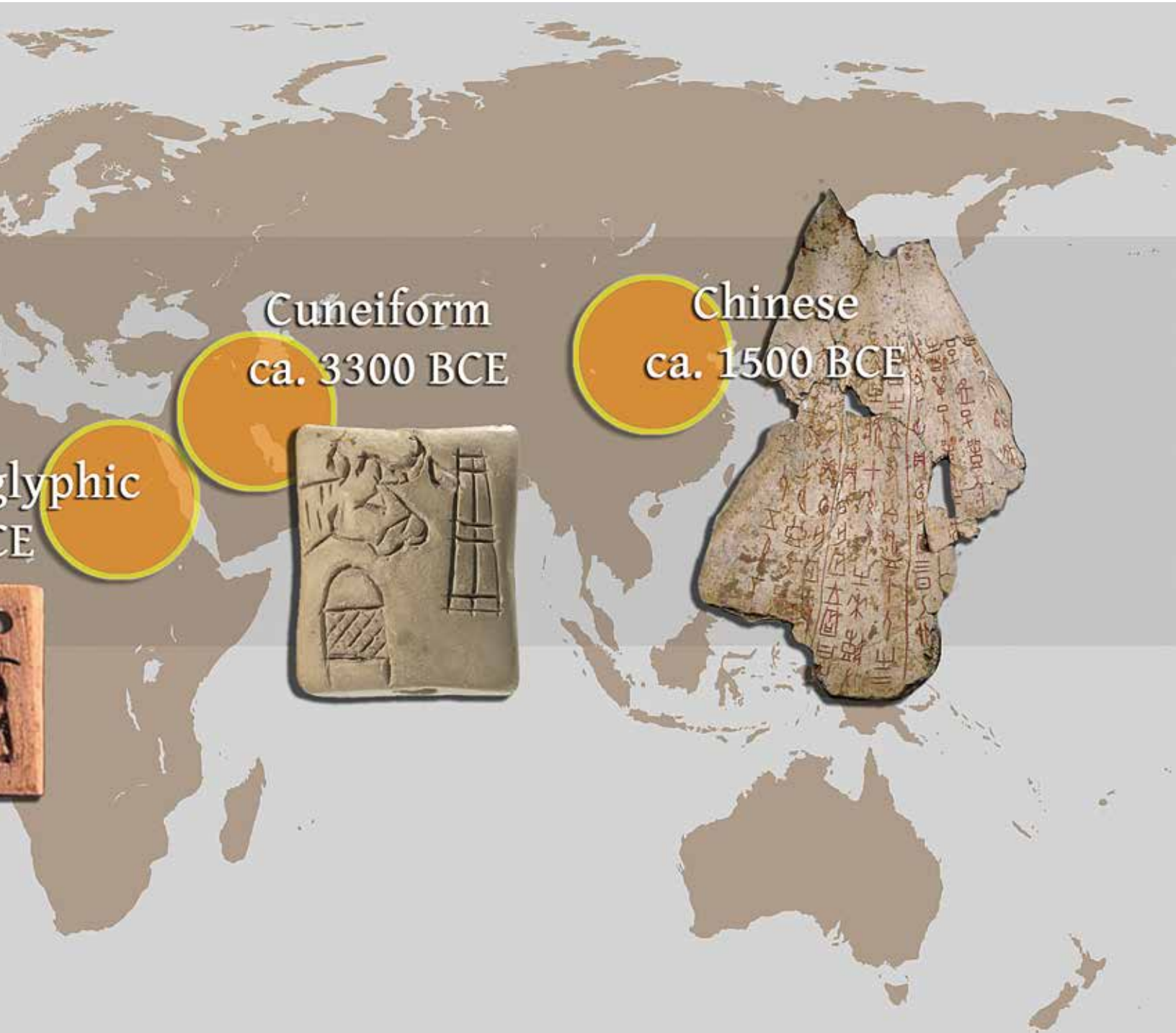
ca. 3300 BCE



EARLY WRITING

CUNEIFORM SCRIPT AND THE ORIGIN OF THE OLDEST WRITING SYSTEMS IN COMPARATIVE PERSPECTIVE

by Massimo Maiocchi



Cuneiform
ca. 3300 BCE

Chinese
ca. 1500 BCE

glyphic
ca. 3300 BCE

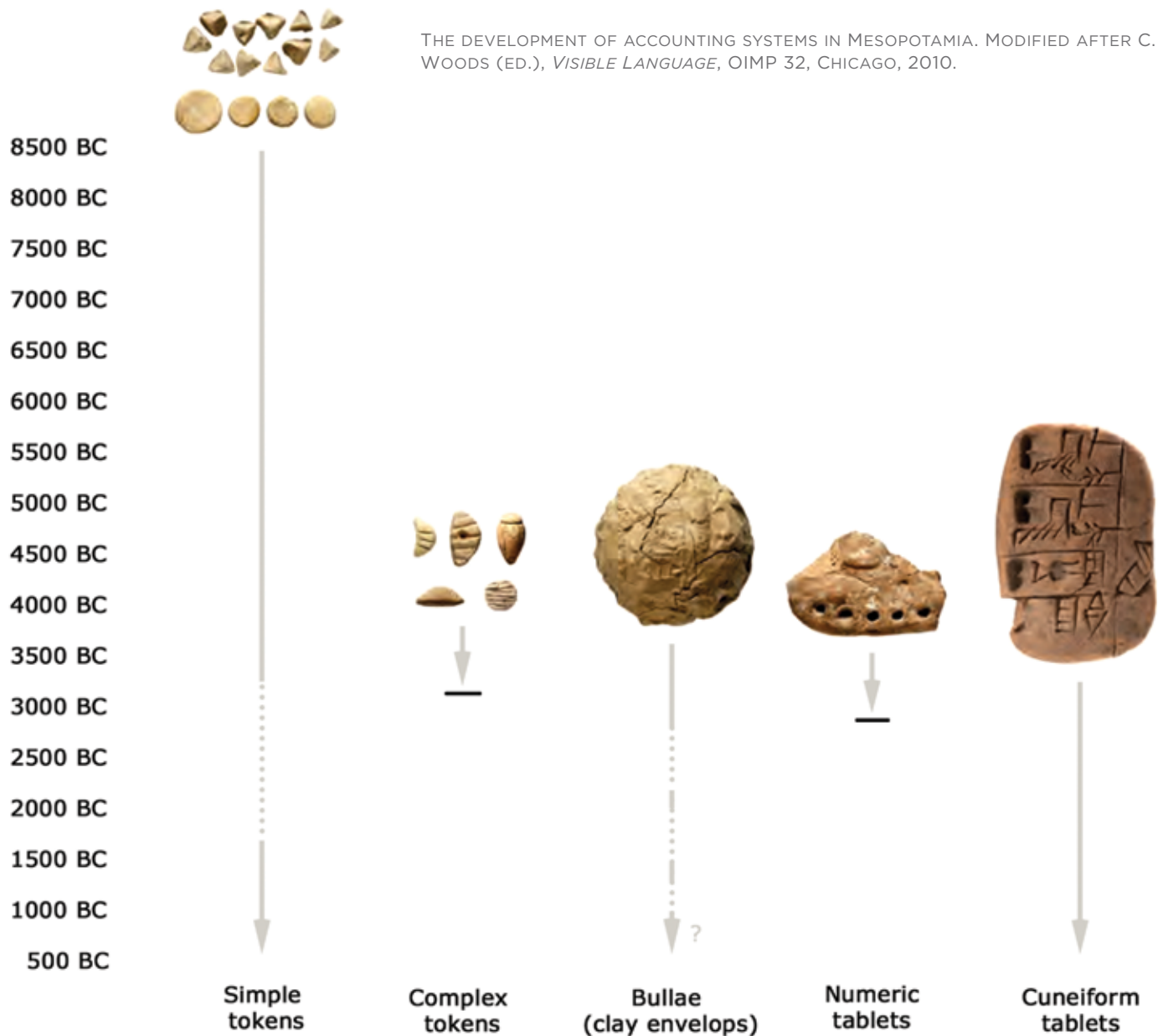


From a contemporary perspective, the invention of writing is certainly one of the greatest intellectual achievements of humankind. The capability of storing and transmitting information is in fact one of the core features of modern society. However, when we look at the past, writing often defies modern conceptualizations and definitions. As far as we can tell, writing was independently invented four times in antiquity: cuneiform appeared in Mesopotamia around 3300 BCE, hieroglyphs in Egypt at roughly the same time, ideograms in China around 1500 BCE, and Maya hieroglyphs in Mesoamerica around 300 BCE. Modern scholars refer to the members of this group as the pristine writing systems. As is well known, the alphabet is instead a Greek adaptation of the Phoenician script, which represented consonants alone. Phoenician is in turn related to the proto-Sinaitic script, dated to 1800 BCE, and inspired by the Egyptian writing system. Whether cuneiform is older than Egyptian hieroglyphs, or the other way around, is still debated. Uncertainties also remain on the possible stimulus that might have triggered the invention of writing either in Egypt or in Mesopotamia. Cuneiform script (from Latin *cuneus* “wedge”) probably originated at Uruk, modern Warka, in southern Iraq. The site was excavated in the 1920s and 1930s by the German Archaeological Institute. On the top of the acropolis, several hundred clay tablets were unearthed, scattered among the ruins of a large monumental complex known from later sources as Eanna. By the time writing appeared, around the middle of the fourth millennium BCE, Uruk was a metropolis spreading over an area of roughly 500 hectares (including the lower town), rivaling in size classical Athens (5th century BCE) and Rome (1st century AD). The site developed over roughly one millennium — a large-scale phenomenon usually labeled as urban revolution, stressing its profound implications in terms of social interactions and environmental changes. A close look at

the relative chronology reveals that writing in Mesopotamia did not promote the rise of urban culture, but instead originated in response to it. This fact pushes us to frame the advent of the writing technology as just one innovation among many that occurred over the long developmental trajectory that brought about urban society. Domestication of plants and animals, techniques for food processing and storage of surplus, and introduction of tools for maximizing production and minimizing labor (clay sickle, seeder-plow, threshing sledge, weaving loom) are all decisive factors for the rise of the first city. That writing didn't play a crucial role in the formative phase of early urbanism can be inferred also by the fact that shortly after the introduction of cuneiform, the Uruk civilization started declining, eventually collapsing around 3000 BCE. At that point, several traits of the first urban culture, including writing, spread throughout southern Mesopotamia, and from there to Syria and Iran. Within the pristine writing system group, the invention of cuneiform is certainly the best-documented case. The available evidence is in fact not only abundant, but also covers the long incubation phase before the advent of writing. Record-keeping has in fact a much older history, going back to the eighth millennium BCE. Simple clay objects, shaped as spheres, cones, disks, and so on, were found in several ancient sites throughout the Near East. These artifacts are referred to as tokens in modern literature and were probably used as calculi. In the early fourth millennium BCE, Uruk and Susa, in modern-day Iran, tokens became more complex, with incisions and perforations. In addition, at this point tokens were enclosed in clay envelopes, called bullae by specialists. Whether the older tokens were also contained in envelopes of perishable material is matter of conjecture. Bullae are balls of clay having seal impressions on the entire surface, usually belonging to more than one seal, and sometimes numerical impressions as well, made with a stylus, with fingers, or by im-



INTACT AND BROKEN CLAY ENVELOPES WITH TOKENS IN THE COLLECTIONS OF THE ORIENTAL INSTITUTE MUSEUM.
 CHOGHA MISH (IRAN), LATE FOURTH MILLENNIUM BC. MODIFIED AFTER C. WOODS (ED.), *VISIBLE LANGUAGE*, OIMP 32, CHICAGO, 2010.



pressing the tokens themselves — not necessarily the ones contained in the envelope. Many details of these enigmatic objects remain obscure, due to the fact that museums are usually unwilling to open them in order to ascertain their content. Fortunately, in very recent years non-invasive techniques are being developed for a non-destructive study of these artifacts, but the data are still unpublished. Clay envelopes probably functioned as contracts, concerned with goods possibly represented by the tokens contained inside, as demonstrated by a unique and much later bulla found at the site of Nuzi, in northern Iraq, which is inscribed with a cuneiform text clarifying its content and function. Clay envelopes may be complemented by strings passing through, presumably used to attach other elements, a fact that implies that we are probably missing part of the puzzle. Some tokens show close formal similarities with early cuneiform signs. However, the idea of a linear evolution

from tokens to cuneiform signs has been rejected on the basis of a mismatch reminiscent between the frequency of distribution of the tokens and the alleged signs they represent. For instance, the token that is reminder of the sign for sheep is exceedingly rare, whereas the sign for sheep is very common in early accounts. On the other hand, it is instead very likely that the numerical system used in the earliest Uruk documents is derived from the practice of counting with tokens. In addition, it has been suggested that iconographic motifs on cylinder seals and vases also contributed to the establishment of a shared repertoire of visual elements, which is at the core of any ancient writing system. The inventors of cuneiform, besides introducing entirely new glyphs, would therefore freely draw upon the pre-existing artistic and symbolic repertoires, including the one inspired by the token system. This was, however, not the only source of inspiration: in cuneiform, divine

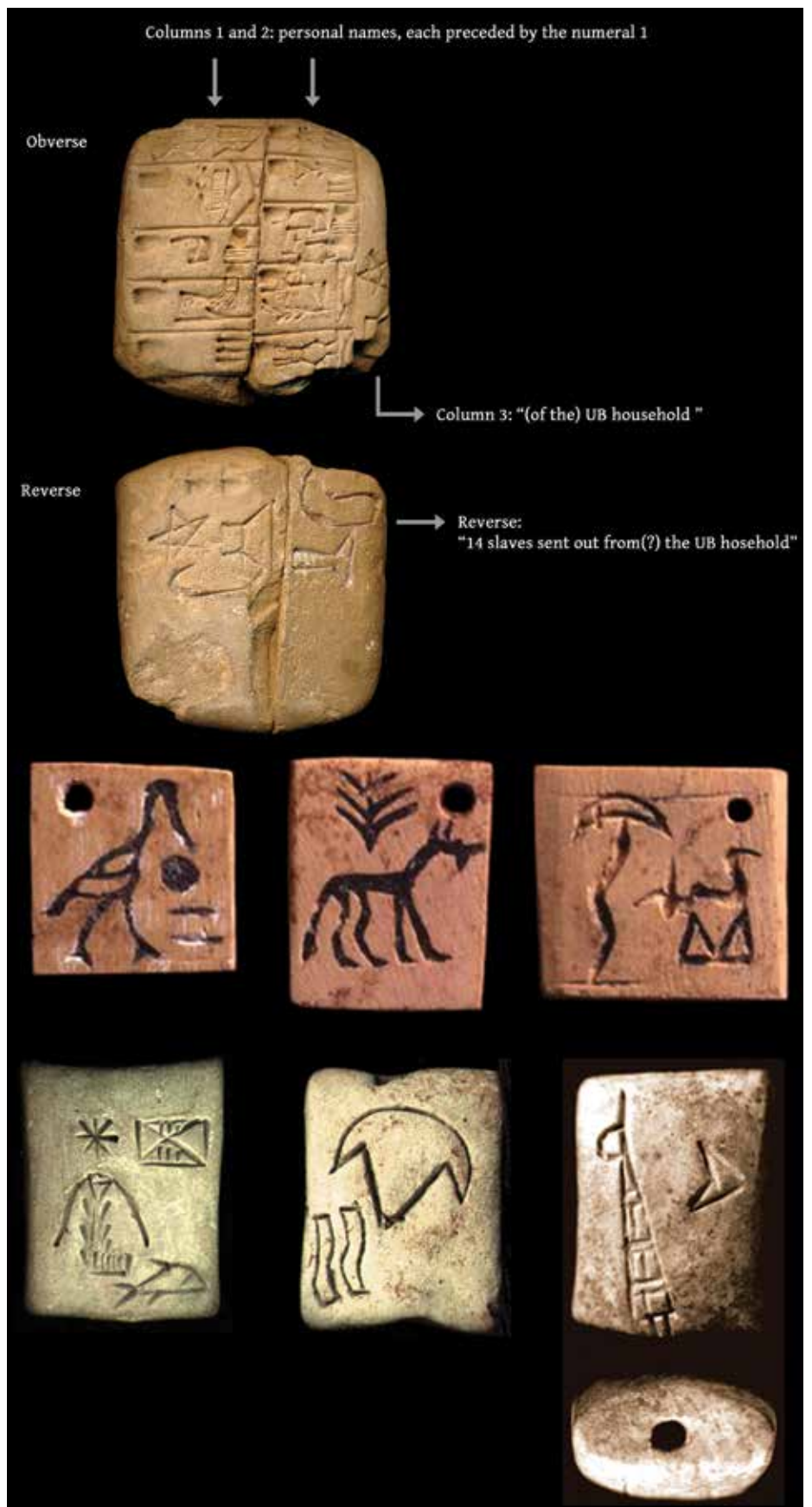
emblems and symbols connected to households entered the system as signs to express divine and place names. Similar considerations apply for all pristine writing systems. For instance, some of the earliest Egyptian hieroglyphic signs closely remind one of rock drawings, pot marks, seals, and iconographic motives of the Naqada I and II periods (roughly 3750–3350 BCE). In China, artistic representations on pottery and jade objects, possibly to be interpreted as clan emblems, and dating back to the third millennium BCE, show formal similarity to some signs in the earliest known Chinese script, dated to the Shang dynasty, roughly one millennium later. The situation in Mesoamerica is complicated by the fact that the possible influence on Maya culture by the pre-existing Olmec civilization, dating back to 1500 BCE, is still controversial. Despite these uncertainties, it may be true that, writing is conceptually entirely different from other non-linguistic systems for transmitting information, no writing system is a creation *ex nihilo*, at least in respect to its graphic constituents. In addition, it is interesting to note that writing did not supersede pre-existing systems for storing information. For instance, in Mesopotamia the system of tokens and clay envelopes didn't die with the advent of cuneiform. As proved by a very recent discovery from the site of Tushan, in modern-day Turkey, tokens coexisted side by side with written documents throughout Mesopotamian history. Apparently, writing served a function complementary to, and not alternative to, the much older accounting system. This fact stresses once more how the development of full-fledged writing is not a prerequisite to the rise of civilization, as also aptly demonstrated by the Incas, whose sophisticated culture never developed a system for making their language visible. Due to their archaic nature, the earliest Uruk texts are poorly understood. Whether cuneiform was invented to write down Sumerian or another language yet to be identified is still debated. Sumerian is an isolated language without clear connections to any living cognate — a fact that complicates its decipherment. Tablets from roughly 3000 BCE, that is, 300 years after the first known cuneiform documents, do reflect some early Sumerian features, but the evidence is scanty. Over several centuries, the script was adapted to express several other languages, such as Akkadian, Eblaite, Elamite, Hittite, Hurrian, and Urartian. One observes a somehow opposite scenario in ancient Egypt, where more than one script was conceived to express the same language. There, hieroglyphic, and the more cursive hieratic and later Demotic, all reflect ancient Egyptian, although at different stages of its historical development. It appears that cuneiform was conceived as a tool to deal with practical issues of early accountants. This is suggested by the fact that most of the tablets recovered so far are administrative records of commodities managed by local institutions. Despite the progress in the decipherment of the texts, mostly thanks to the efforts of the German team based in Berlin, many details on the nature of the transactions and of the goods involved remain unclear. However, it has been suggested that five main city departments operated within Uruk, concerned with the management of fields, grain products, animals, fisheries, and labor. A connec-

tion between writing and administration is also suggested by the fact that in Sumerian cuneiform the same sign is used to express “scribe,” “accountant,” and “to count.”

Writing in Egypt may equally have started because of practical reasons. The earliest hieroglyphic script was found near Abydos, in the so-called tomb U-j, dating to about 3300 BCE. Within that site, the tomb is unique for both size and architectural features, which are reminiscent of a palace. Most of its content was looted in antiquity. However, an exceptional find of a series of small tags made out of ivory and bone provides us with a unique insight on the origin of Egyptian script. These objects are inscribed with signs that are both incised and painted. In addition, the tags are perforated, in order to attach them to some commodities. Each tag usually contains a couple of signs, which possibly refer to city names. This interpretation is still controversial, but if confirmed it would show a more advanced stage compared to the almost contemporary cuneiform, as the inscriptions would include not only logograms (i.e., word-signs), but also phonetic signs. The stratigraphic context of the Uruk text is far from clear, also because of the fact that the documents were found in secondary deposition. However, the data known from contemporary site, namely Susa in modern-day Iran, may help in the difficult reconstruction of the evolution of cuneiform tablets. The earliest records appear to be entirely numeric. In other words, there are no signs standing for words. Sometime later, tablets having both numbers and only one or two signs of unclear interpretation occur. Most of these artifacts are also sealed with a cylinder seal impression, belonging to an accounting official. As a final step, tablets with a full-blown script appear. If this sequence is not motivated by contingent reasons, the driving force behind this apparent linear development may be sought in an increased complexity of the bureaucratic system, which in the final stage might have been structured in a number of different offices under control of the central institution. From a cross-cultural perspective, the need of administrative control is not the only operative principle in the development of the first scripts. Contrary to Mesopotamia and Egypt, Maya inscriptions are in fact invariably concerned with calendrical dates and events related to the local elite, whereas Chinese script first appears in divinatory context. Besides administrative texts, early Mesopotamian scribes also produced another typology of documents, namely lexical lists. As the name implies, these documents are lists of words, mostly arranged thematically: professions, places, plants, animals, objects made out of wood or metal, vessels, garments, food items, and so on. The text conventionally known as Word List C deserves special attention, as it may contain an initial section of possible narrative content — a unique feature in early cuneiform texts. Lexical lists are much fewer in number than administrative documents (roughly 10 percent of the total). Each exemplar appears in several copies, a fact that suggests that these texts played an important role in the transmission of scribal culture. The young students were in fact probably trained in memorizing and producing such documents as a means to master the complex writing system.

The repertoire of signs is in fact large: more than a thousand signs are identifiable in the Uruk documents. The total number of items decreases over time, reaching 800 by the middle of the third millennium BCE. Lexical lists are also known from ancient China, albeit for a much later stage in the development of the writing system. Despite their practical function in terms of scholarly training, these documents have also been described as the product of learned humanists. The lists in fact include several signs that are otherwise unknown to the administrative realm. It has been suggested that their introduction in lexical context may be motivated by the urge to make the system complete: in order to be functional, a writing system must include as much lexicon as possible. In Mesopotamia, the earliest lexical lists kept being copied for more than one millennium, with only minimal deviations from the originals. After such an enormous span of time, several words became obsolete but were kept alive because of the prestige attached to this typology of documents, which were evidently perceived as central to the literacy process. The list of professions is particularly interesting for the reconstruction of the earliest urban society. Despite of the fact that many entries in this document remain of unclear interpretation, it appears that by the middle of the fourth millennium BCE, craft specialization is already at the core of city life. Administrators, accountants, and artisans of high and low ranking fill up some 140 entries in this list.

Within the pristine writing systems, there is no universal for the choice of the primary medium. In the early period, cuneiform was almost invariably written on clay. It occasionally appears on stone as well, and in later periods on leather, vases, and wooden boards covered with wax. Egyptian hieroglyphs are first attested on ivory and bone, both carved and filled with color, and perhaps on pottery as well. The presence of color as well as the traditional pictographic shape of the script may suggest that the earliest Egyptian texts, still to be found, might have also been painted on papyrus, or on some other perishable material, but this remains speculative. Maya hieroglyphs seem more ubiquitous, being both carved and/or painted on stone, leather, vases, and so on, whereas Chinese ideograms are first attested on turtle shell and bone, although there are arguments



TOP: A CUNEIFORM TEXT FROM FOURTH MILLENNIUM BCE IN THE COLLECTIONS OF THE ORIENTAL INSTITUTE MUSEUM. MIDDLE: THE TAGS FROM ABYDOS, (EGYPT). BOTTOM: THE ALMOST CONTEMPORARY TAGS FROM URUK (IRAQ), DATING TO THE LATE FOURTH MILLENNIUM BCE.

for bamboo strips as its primary medium. The choice of clay for cuneiform is not obvious, despite the wide availability of this material in Mesopotamia, and might have been dictated by the practice of using clay for fashioning bullae and sealings, as well as by the need to produce documents that were both durable and not easily falsifiable. In cuneiform texts from fourth and early third millennia BCE, signs are arranged in boxes. Each box contains a semantic whole, such as the name of a commodity or office, which may be preceded by numbers quantifying the amounts of goods involved. Metrology is notably very intricate in the earliest Mesopotamian accounts. At Uruk, several numerical systems were in use at the same time, depending on the nature of the items counted: sexagesimal and bisexagesimal systems for counting discrete objects, each having two distinct graphic notations; a capacity system for measuring grain and liquids, appearing in six different forms; an area system for measuring fields; a system for counting time; and the so-called EN-system, of unclear interpretation. This complex situation is due to the fact that abstract numbers were not exploited by Mesopotamian scribes, who instead almost invariably counted concrete items. The Uruk texts contain almost no grammatical information. For instance, there are no case endings attached to the individual words, which are expected on the basis of what we know of Sumerian grammar, and verbs are written logographically, that is, with a sign standing for the naked root alone. Whereas numerical syntax is almost invariably fixed — larger units coming first, smaller units coming last — all other linguistic elements are freely placed within the individual boxes. The absence of both grammatical elements and syntax in traditional terms is justified by the limited domain of early records, concerning administration only. The missing information is thus entirely predictable from context, also on the basis of formal conventions in the arrangement of textual boxes within the documents. Boxes are in fact grouped together in columns marked by single or double rulings, providing a form of spatial syntax. For the same reason, cuneiform makes no use of punctuation — the same applies to all pristine writing systems. On the basis of our common perception of writing in modern society, it seems surprising that the full potential of this technology, that is, the ability to record any sort of message, had not been exploited by the inventors of the cuneiform system, which were instead only concerned with administration. Indeed, it took almost a half millennium before Mesopotamian scribes wrote down the first royal inscriptions, shortly followed by incantations, letters, and literature. This pushes us to reconsider the role of writing in antiquity, a technology that had a much more restricted function and that was certainly mastered by a very limited number of people who could afford the costly education process. Throughout its history, Sumerian remained a language written down predominantly using signs standing for words, or meaningful parts of words, that is, morphemes. A morpheme is defined as the minimal unit within a language carrying meaning. For instance, the word “unbreakable” is composed by three morphemes (un – break – able), whereas “dogs” by two (dog – s).

Over several centuries, the cuneiform system as a whole slowly developed an increasingly high accuracy in rendering words according to their actual grammatical structure. By the end of the third millennium BCE, verbal forms included not only the naked root alone, but a full spelling of prefixes and suffixes, used to express all the details of the actual form meant in the specific context in which it occurred (mood, number, pronominal elements, etc.). At the same time, the system developed the ability of using signs standing for syllables alone, regardless of their meaning. Both developments may be explained by close contact with people speaking a different language, namely Akkadian, which is a Semitic language, cognate to modern Arabic and Hebrew. Akkadian speakers probably intruded in southern Mesopotamia from the north, eventually replacing the local population by the early second millennium BCE. It is likely that the need to write down Akkadian names in Sumerian administrative texts (such as rosters of people working on construction projects) promoted the ability to use signs for their syllabic value, as a form of rebus writing. This in turn might have stimulated a deeper linguistic awareness, manifested in the increased use of syllabic signs expressed in the practice of writing. Thus, the appearance of written literature and other textual genres is a phenomenon that must be framed within large-scale historical developments, involving contact with different cultures. These profound changes also affected syntax, which becomes fixed shortly after the middle of the third millennium BCE, as well as the formal appearance of the script. With the advent of the empire of Sargon of Akkade (24th century BCE), words are in fact written in lines instead of boxes. At this point the script had lost to a great extent its original pictographic quality — a tendency that continued in the subsequent periods, eventually producing a repertoire of purely abstract signs. The progressive loss of iconicity allowed the scribe to write documents more quickly, with individual wedges following the flow of writing. Similar developments occurred in ancient China. On the contrary, Egyptian scribes devised different scripts, namely hieratic and later Demotic, as mentioned above, to take care of bureaucratic needs, requiring a cursive variety of writing. This allowed hieroglyphic to retain its stunning visual features throughout millennia. Maya scribes were also very sensitive toward the artistic nature of their script, but took an entirely different approach. They developed an impressive number of graphic variants for most of the signs of their repertoire, ranging from highly pictographic to purely abstract. Frequently, they used different versions of a same sign for writing down the same word in the same text, also spelling it in different ways (logographically, syllabically, or with a mixture of logograms and syllabograms). This urge for variations is unparalleled in antiquity.

Besides morphograms, these systems also include syllabograms, that is, signs standing for syllables, and determinatives, that is, signs that are not read aloud, but help the reader decide the meaning of a sign and its reading. The relative proportion of morphograms, syllabograms, and determinatives changes over time and from system to system. The earliest cuneiform

has no syllabograms, which are instead a later development, but does have a large lexicon and a fair amount of determinatives (roughly 30 by the middle of third millennium BCE). Since a system having one sign for every possible word within the language would require an exceedingly large number of signs, ancient scribes had to conceive some strategy to keep the total number of signs under control. A common approach adopted by all pristine writing systems is to use a given sign to express words that are semantically related. Thus, in Sumerian cuneiform the sign for “mouth” is also used to express “voice,” “word,” “tooth,” and “nose,” as well as for the verb “to speak.” Besides similarity in meaning, the inventors of ancient scripts also exploited similarity in sound — what we call the rebus principle. Thus, words that sound similar are expressed by the same sign. For instance, in Sumerian cuneiform the sign for “arrow” is used to express “life” as well, since both words are phonetically close in Sumerian (/ti/ and /til/, respectively). Another important strategy to represent a large number of words by a limited number of graphs is represented by sign composition. For instance, in Sumerian cuneiform the verb “to eat” (also “to perform a disbursement”) is written by juxtaposition of the signs for “head” (or “mouth”) and for “bread.” In this case, the compound is made of two elements carrying meaning. In other instances, one of the elements is instead phonetic. For instance, the word for “tongue,” which in Sumerian sounds like /eme/, is written with the signs for “mouth” plus a sign having the reading /me/, which suggests the proper reading for the whole unit. Another common feature of ancient scripts is adding extra marks (stippling) to an existing graph to create a new sign. In cuneiform, the sign for “mouth” is derived from the sign for “head” adding extra wedges to the relevant part of the sign. Rotation,



SAMPLE OF SCRIPT ON A TURTLE SHELL FROM THE SHANG DYNASTY, CHINA, CA. 1500 BCE

distortion, and mirroring of signs are also common practices, especially in the earliest cuneiform script. As mentioned above, no pristine writing system is alphabetic in nature. Instead, each of these systems conveys messages using a rather large repertoire of signs, which primarily express morphemes, especially in the earliest stage of script development. Interestingly enough, research in cognitive linguistics also points to the fact that the human brain primarily works in terms of morpheme association and manipulation. On a secondary level, syllables also play an important role in linguistic expression, whereas phonemes (i.e., the minimal set of contrastive sounds in a given language) seem to have the least psychological impact. In this regard, I would like to add a final note on the tendency of people trained in the alphabet to consider it as the ultimate writing system. Logo-syllabic scripts are certainly hard to master, as they include several hundred signs and readings, which need to be patiently memorized. However, it would be a mistake to consider these systems as archaic, or less advanced than the alphabet. English orthography is equally difficult to acquire, due to the large numbers of historical spellings. In addition, it is not true that logo-phonetic systems push back literacy or scientific development, as demonstrated by Japanese, one of the most complex systems ever conceived. The lesson we may learn from the past is that logo-syllabic systems are instead the most natural way to visually represent language, perhaps the most beautiful and fascinating one.

Massimo Maiocchi, University of Chicago, Department of Near Eastern Languages and Civilizations

ROTORS ABOVE MAFJAR

TESSERAE AT OUR FEET

by Donald Whitcomb

After a season of “remote sensing” at Khirbet al-Mafjar (Qasr Hisham), our next season promised to be a less technical dig. Little did I expect the quiet fields of Jericho to be disturbed by the loud sound of angry bees — the whir of a Phantom (DJI) passing overhead. I had seen a demonstration of an “unmanned aerial vehicle” (UAV) or drone at Aqaba, where Michael Jennings demonstrated his knowledge, and enthusiasm, for these machines. And so he brought one to the Jericho Mafjar 2015 season.

This season was intended to be short and rather limited. My co-director, and director of the Department of Antiquities, Hamdan Taha, had just retired after twenty years of leading the new department for the Palestinian Authority. We celebrated this event with a symposium in Jericho and the publication of our book on the Khirbet al-Mafjar mosaics. Due to the limited distribution of Palestinian books, we are publishing a second edition at the Oriental Institute that is now available. Dr. Hamdan is now replaced by his long-time assistant, Jihad Yasin, who has been our field director for the project. We have known Jihad for a long time; he was a young student from Birzeit University when he joined our team excavating in Aqaba in 1995. Though Jihad is quiet and competent, it would be difficult to replace Hamdan; and I thought it might be better to be present but not add any problems.

My caution was misplaced. Jihad left his office in Ramallah to live with us and brought his senior archaeologists; we had a normal excavation season. Well, sort of After we left in 2014, the department had finished a new series of signs, pictures, and information baked onto ceramic tile, for tourists. There is now a well-marked pathway and, across the excavations of the northern area, a raised wooden walkway. The placement is perfect and allows for a close view of the structures without damage. In short, with the new museum completed last year, we are well underway to having this iconic, monumental site as an interpreted archaeological park. And we can claim this a triumph of Palestine and Chicago cooperation.

Rotors Above...

It has been said that progress in archaeology is the search for better contextualization, setting new associations of artifacts and buildings. Years ago this meant kites and balloons, even toy helicopters (used by some Japanese archaeologists with a professional pilot). Some sites even hired small airplanes for rather expensive fly-overs. We relied on



THE SUN SMILES ON OUR DRONE. LEFT TO RIGHT: MICHAEL JENNINGS, AWNI SHAWAMRA (HIDDEN), JEHAD YASIN, AND MAHER BARGHOUTI. MAHER IS DEPARTMENT PHOTOGRAPHER, LEARNING HOW TO USE THE DRONE (PHOTO BY I. ARCE)

borrowing a large cherry-picker and a perilous A-frame of long ladders.

These primitive tools are now completely transformed. The drone goes straight up to take a high-definition series of photos of the entire site, then photos of each building and each trench, then precise photos of interesting features and objects. The drone

goes up again to take angled photos of related buildings, structures, trenches. Then the drone moves out over the landscape surrounding the site, bringing new visualizations of its physical contexts. It shoots films of slow fly-overs, moving into a close-up of a special find or building. The recording possibilities are limited only by one's imagination in expressing and analyzing the archaeology. As with any new technology used in the Jericho Mafjar Project, the emphasis was on training the Palestinian staff and students — in effect, creating a transfer of knowledge that will outlive the project. And the results are shared and printed immediately!

And Tesserae Below

During, and in spite of, the somewhat annoying buzzing overhead, we carried on with some normal excavations. The old excavations of the 1950s by Awni Dajani had left no records or reports (or even artifacts); but they did leave massive baulks (the meter-wide unexcavated earth between his trenches). We have been removing them and using their stratified materials as best we could. Jihad asked us to remove a massive baulk crossing an open area between the Abbasid house and the stables. We assigned this to Greg Williams, who had worked with us before, and had now finished his MA at the American University in Cairo (he is now happily studying in Bonn, Germany). The winter rains had been abundant and there was thick vegetation to knee height, and new trees towering over us. All this greenery had to be removed before the baulks could be excavated.

Our main attention was focused on the long-neglected northwestern corner of the Red Building, as we call the original Umayyad estate. Again there had been some excavations of the 1950s leaving vague walls and baulks. Michael Jennings went to work on a large baulk next to an early wall, when he was not flying the drone (or thinking about his dissertation, which we discussed in the evenings — he has since received his PhD with honors). For less distracted digging I could rely on Awni Shawamra, an old friend and wonderful archaeologist. He set to uncovering a large room in which he patiently revealed the burnt beams and fallen bricks of the roof. He was also teaching his skills to Nabila, a local girl from Jericho who had just finished her degree in archaeology from al-Quds University. We had employed several students from al-Quds last year who were very well trained and quick to learn. Nabila was our first young woman and was no less adept; she will become a fine archaeologist.

Meanwhile, Ignacio Arce returned as our architectural archaeologist, and as usual, he bounced around following various ideas. One of his tasks was to render first-aid to the most famous mosaic, the Tree of Life. He had noticed discoloration and unevenness in the tesserae, that is, the small cubes of stone that make up the mosaic. He reasoned that an old drain was blocked and needed to be cleared. Needless to say, a broad search in Jericho and even in Jerusalem failed to find a roto-router. So he settled on a long pole with a spoon attached; the drain was cleared, one scoop at a time.



AWNII SHAWAMRA TEACHES NABILA BARHAM HOW TO EXCAVATE BURNED ROOFING.



NABILA EXCAVATES MATERIALS ON A BURNT FLOOR, INCLUDING SHERDS, IRON TOOLS, AND TESSERAE.



NABILA SORTING DIFFERENT COLORED TESSERAE FOR MOSAICS.

A Place for Contemplation

Greg Williams finished his large baulk and began removing small remnants of the old excavations. We asked him to clear a small baulk labeled B2d, just east of the new walkway, where there were some Abbasid structures. He cleared



MICHAEL (NOW DR.) JENNINGS BRINGS THE DRONE IN FOR A SOFT LANDING.

So we were all thinking of mosaic tesserae when sharp-eyed Awni saw some in the grass. We cleared the loose surface debris around a small baulk and an interior room. We gave the responsibility to Nabila, who cleared burnt debris from the floor, in which were broken vessels and iron tools — perhaps chisels. Next to the ash were piles of tesserae, which she sifted into numerous buckets. These were not the stone cubes used for floors but were colored glass, including some gold-leaf pieces, prepared for fine wall mosaics. While visions of wonderful church mosaics of Constantinople danced in our imaginations, Nabila quietly collected the small tesserae and debitage (the waste flakes when the cubes were cut), and then she washed and began sorting the colors. Everyone helped a bit, but no one was quite as patient or accurate (tessera, sera, whatever will be... will be cubes).



THE NEW TOILET AND BATH DISCOVERED IN THE ABBASID TOWN.

the vegetation and removed the soil down to a floor. In the middle of the room was a nicely constructed toilet, not unlike the ornate one we found within the Abbasid House. The walls and floor were made of tightly fitted stones and there was a drain in the corner suggesting the room was also used for bathing. This bath(room) was similar to one we found about 10 m to the northeast, and south of the small mosque. One begins to picture a sophisticated community living in the Abbasid estate, rehabilitated from the older Umayyad palace complex.

The understanding of Qasr Hisham, or Khirbet al-Mafjar, continues to become more complicated, and the archaeological park more interesting. Now the visitor may tread along walkway, looking left to see a fine example of a grape (or wine) press, and to the right to see a fine toilet and bath — that may need a new sign.

Donald Whitcomb, Research Associate,
Islamic and Medieval Archaeology

FROM CHICAGO TO JERUSALEM (AND BACK AGAIN)

THE UNTOLD STORY OF E. F. BEAUMONT

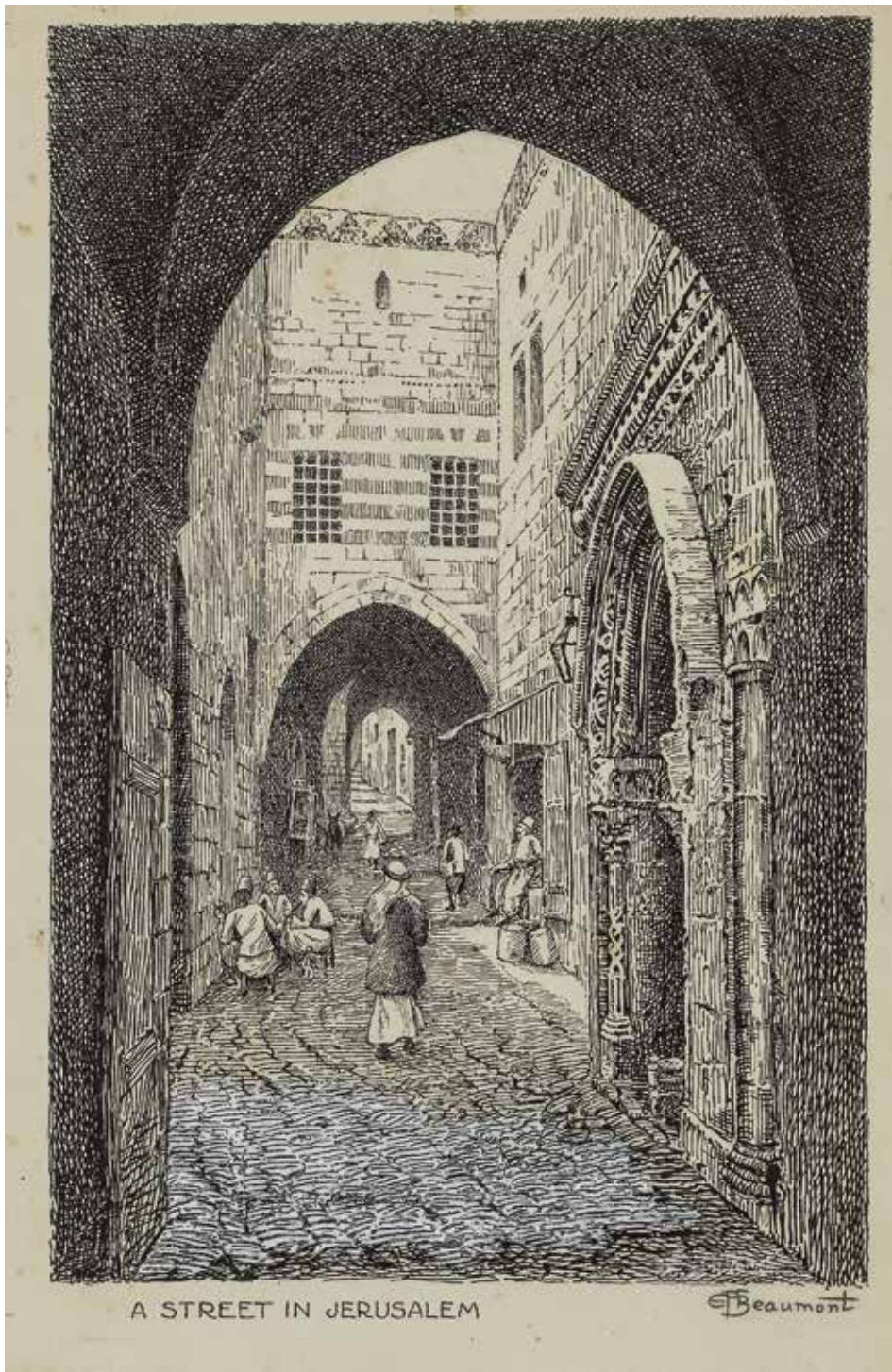
by Jack Green



ERNEST F. BEAUMONT AND HULDA LARSSON BEAUMONT, 1920S
AMERICAN COLONY ARCHIVE COLLECTIONS. THE AMERICAN COLONY HOTEL,
JERUSALEM.

The recent Oriental Institute Museum acquisition of the Lillian E. Beaumont Collection of Artworks by E. F. Beaumont provides new insights into the history of the American Colony, Jerusalem, the reception of images of the Holy Land — and some connections to the Oriental Institute.

In the last decade of the nineteenth century, a young man named Ernest Forrest Beaumont (1871–1952) journeyed to Chicago from his native Kentucky in search of his future. He was soon to make an adventurous step into the unknown by joining the American Colony in Jerusalem, a Millennialist Christian community founded in 1881 by Chicago lawyer Horatio G. Spafford and his wife Anna. An American and Swedish-American group of new colonists that included Beaumont departed from Chicago in 1896 and joined this burgeoning utopian movement, followed shortly after by colonists from Sweden. Theirs was one of the multiple waves of immigration and missionary activity to the Holy Land in the late nineteenth and early twentieth centuries. Following Anna Spafford's death in 1923, her daughter, Bertha Spafford Vester, assumed leadership of the American Colony. She became a major figure of Jerusalem life. Her account of the American Colony, *Our Jerusalem* (1950), stands as a unique record of tumultuous and transformative times in the city during the first half of the twentieth century. The Colony was engaged in a range of religious, charitable, political, and financial ventures — including stores and its hotel — but underwent significant changes and encountered a significant breakup of its members in 1929–1930. It continues today as the American Colony Hotel on Louis Vincent Street, East Jerusalem. Famous guests of the American Colony in its heyday included Lawrence of Arabia and Winston Churchill. John D. Rockefeller Jr. and Oriental Institute founder James Henry Breasted were among its visitors.



"A STREET IN JERUSALEM," UNDATED (PROBABLY 1930S). ORIGINAL PEN AND INK ON PAPER. 19 X 28 CM.

E. F. Beaumont's role, as listed in the American Colony archives, was as the Colony's dentist (D.D.S., 1911). As a self-taught man, Beaumont also gained skills and experience as an artist, draftsman, surveyor, city engineer, and archaeologist, all desirable roles in the closing years of the Ottoman empire and in the British Mandate following the First World War. He made topographical models of Jerusalem and was also responsible for the "Plan of Jerusalem and Environs," which accompanied the *American Colony Palestine Guide* (1930). It is likely that he served as one of the American Colony's many

tour guides. Beaumont and his wife Hulda Larsson Beaumont were also involved in running the Christian Herald Orphanage as part of the American Colony's efforts to provide aid to Jerusalem's war orphans. Beaumont may have played a role in the early development of the American Colony's photographic department, which included among its famed photographers Elijah Meyers, Lewis Larsson, and Eric Matson. Illustration was among Beaumont's strengths, resulting in a number of sketches, pen and ink drawings, and lithographs. His prints may have been offered for sale on behalf of the American Colony and



"OLD MOSQUE ON JAFFA - RAMLEH ROAD," ON BOARD. 19.3 X 27.0 CM.



UNDATED (PROBABLY 1920S OR 1930S). OIL



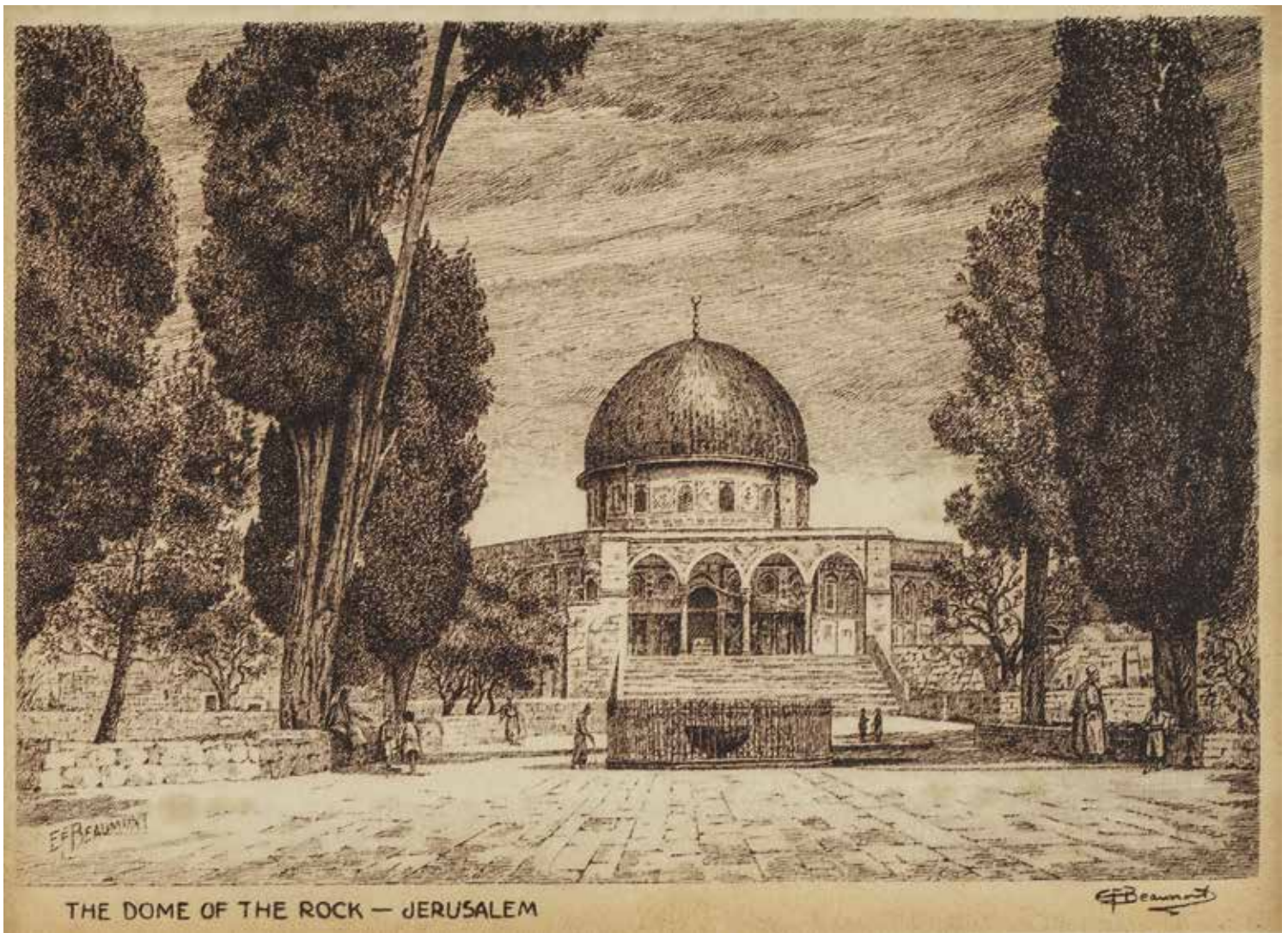
"BETHLEHEM FROM THE BELL TOWER," UNDATED (PROBABLY 1930S). PEN AND INK ON PAPER. 24 X 33 CM.

some of Beaumont's scenes were featured on Christmas cards exchanged by Colony members.

Twenty-two artworks by E. F. Beaumont were kindly donated to the Oriental Institute in 2014 by Margaret Green, who resides in northern California. Ms. Green is E. F. Beaumont's great-granddaughter and his last living descendant. The donation was made in memory of Ms. Green's grandmother, and E. F. Beaumont's only child, Lillian E. Beaumont (1893–1969).

The artworks comprise eight pencil and four ink drawings of landscapes, ruins, and places of interest in Jerusalem and

the Holy Land. There are also eight lithographs and two small paintings. A number of smaller artworks were perhaps intended for reproduction as greeting cards (for example "Bethlehem from the Bell Tower" and "Damascus Gate — Jerusalem"). More unusual subjects include the Nabataean ruins at Dat Ras near Kerak, Jordan. The collection is not an entirety of Beaumont's work and it appears to date primarily from the 1920s and 1930s. A much earlier work by Beaumont, dated 1903, can be seen at the American Colony Hotel — a reconstruction illustration of Robinson's Arch, Jerusalem. Several of the ink draw-



"DOME OF THE ROCK - JERUSALEM," UNDATED (PROBABLY 1930S). ORIGINAL LITHOGRAPH. 9.2 X 7.0 CM.

ings and small lithographs in the present collection appear to date from the time between Beaumont's departure from the American Colony in 1930 and his leaving of Palestine in 1938. According to newspaper notices from 1933, the Nile Mission Press in Jerusalem was a sole agent for Christmas cards that featured "Beaumont Etchings of the Holy Land," some of which may correspond with this collection.

The artworks often incorporate figures for scale, usually in traditional dress, a clearly Orientalizing motif aimed at reflecting the antiquity of the Holy Land as an idealized, exotic, biblical, and eternal place, in the face of rapid modernization. The collection is significant in that it represents a small portion of the artistic output of one of the American Colony members at a time when photography was a more common vehicle for its promotion and financial support. Many of the drawings closely replicate the subjects, angles, and architectural framing of the American Colony photographs. This collection of overlooked artworks therefore may prove of interest to researchers of modern history and the reception of the past (and present) by visitors to the Holy Land. While many are atmospheric renderings, some do reflect the archaeologist's eye, featuring

architectural features and details that could serve as a partial preservation record.

Beaumont's role as an archaeologist may have partly filled a gap left by the German architect, archaeologist, and missionary Conrad Schick, who died in 1901, as well as that of C. A. Hornstein, a Jerusalem-based contributor to the Palestine Exploration Fund Quarterly Statement (PEFQS). Beaumont served as a draftsman for Duncan MacKenzie at Beth Shemesh (1909–1911) and surveyed and recorded archaeological findings in Jerusalem, particularly during building works (PEFQS for 1914). Soon after leaving the American Colony, he was recruited to assist the University of Pennsylvania's expedition to Beth Shan in 1931, producing a plan of the Byzantine Monastery of Lady Mary. He was hired as a surveyor for the Oriental Institute's Megiddo Expedition (1933–1935), which included excavations of Megiddo's tombs. It is worth noting that the Megiddo Expedition had already hired one of the Colony's other members, Olaf E. Lind, as their photographer (1926–1936). This highlights the longstanding relationship between archaeological expeditions and the American Colony. After an apparent involvement with the Oriental Institute's Expedition to Medinet



"RUINS OF DAT RAS TEMPLE IN MOAB, NEAR KEIRAK" [KERAK, TRANSJORDAN], UNDATED (PROBABLY 1920S OR 1930S). PEN AND INK ON PAPER. 12.8 X 14.0 CM.

Habu (Luxor), Beaumont's final foray into archaeology was for Nelson Glueck of the American Schools of Oriental Research at Tell el-Kheleifeh (Transjordan) in 1938.

Beaumont was one of "The Eleven" members who left the American Colony in 1930 following legal, financial, and ideological disputes with its leaders. He soon set up a lodging house in Jerusalem known as Beaumont House, which became a magnet for travelers and archaeologists passing through Jerusalem. Guests included Sir Flinders Petrie, John Crowfoot, and Olga Tufnell. With the Arab revolt of the 1930s, the decline of business and tourism, and tensions on the rise in Europe, Beaumont returned to the United States after forty-two years in the Holy Land, settling with his wife in San Diego, California, in 1938. Beaumont witnessed changing times and fortunes, and was adaptable as a self-trained man, applying his skills and expertise to recording observations, creating impressions, sharing his knowledge, and expressing his love of the Holy Land. We are pleased to have a little piece of this history back in Chicago, where the story began back in 1896. The artworks are now housed in the Oriental Institute's Museum Archives, along with other prints and drawings in our collection.

Thanks to Margaret Green, the donor of the E. F. Beaumont artworks, for family research that contributed to this article. I am also grateful to Ms. Green for sharing the insights of Tom Powers. Thanks also to John A. Larson, Head of the Oriental Institute Museum Archives. You can view images of the artworks online via our collections database oi-idb.uchicago.edu using the keyword "Beaumont" and browsing under the "Museum Archives" tab.

Jack Green, Chief Curator

A YEZIDI SANCTUARY IN ARMENIA

by Tasha Vorderstrasse

In May, the Oriental Institute led a tour to Georgia and Armenia for the second time, allowing more interested individuals to visit this region, which despite its rich heritage still remains a little-visited part of the world. The tour included visits to well-known sites in the region but also other sites. While on the tour, I and one of the participants on the tour had the opportunity to visit the Yezidi Sanctuary of Zialet, which was opened in 2012 in the village of Aknalich, Armenia. The village of Aknalich is located close to Metsamor, which is primarily an archaeological site dating to the Bronze Age and Iron Age that was visited on the tour.

While Armenia is a country that is almost entirely populated by Armenian Christians, a number of minority groups also live there. The largest of these minorities are the Yezidis, who are known as Yezidis in Armenian, and who number about 40,000 individuals. The majority live in the western provinces

of the Republic of Armenia, and speak Kurmanji, which is a dialect of Kurdish spoken most frequently in Turkey and Syria, and it is also spoken in northern Iraq and northwest Iran.

Recent tragic events in Iraq have highlighted the Yezidis as a religious group and brought renewed attention to them, although their unique religious beliefs have long attracted considerable interest on the part of scholars. The Islamic State of Iraq and the Levant (ISIL or ISIS) began a campaign against the Yezidis in northern Iraq in 2014, leading to massacres, kidnappings, and displacement of the population in that area. The Yezidis have experienced considerable persecution over the past centuries, although they were also an important and powerful religious group in the later medieval period.

The Yezidi religion remains poorly understood because it has been transmitted orally and different scholars have different opinions about how precisely to characterize it. It is clear,





however, that Yezidism as a religion is syncretic, showing signs of different elements of Islam, gnostic Christianity, and Zoroastrianism. Islamic sources state that Yezidism was developed by an eleventh/twelfth-century Sheikh 'Adī, a Sufi mystic originally from Baalbek (in modern Lebanon), who eventually settled in northern Iraq. It is his tomb at Lalish in northern Iraq that is the most holy place for Yezidis.

The Yezidis are often characterized as devil worshipers, but this is not the case. Indeed, Yezidis believe in one God, Xwedê, who created the universe and who manifests himself as a Trinity: the Peacock Angel, Tawêsi Melek, who is supposed to deal with humans; a young man, Sultan Êzî; and an old man, who is Sheikh 'Adī. The Peacock Angel is one of seven Angels (Heptad) appointed by Xwedê to help him and is the most important individual in Yezidism. Tawêsi Melek was seen as being the most powerful and beautiful of all angels, but he becomes a fallen angel who is in hell. After repenting, God forgave him and returned him to his former position. While Middle Eastern Muslims and Christians thought Tawêsi Melek was to be identified as Satan, the Yezidis themselves do not believe he is evil or call him Satan. Indeed, they are forbidden to pronounce the word at all.

The sanctuary of Lalish with its three conical domes was the inspiration for the Ziarat Sanctuary in Armenia. The Ziarat sanctuary consists of a single steep conical fluted dome that closely resembles the Lalish sanctuary. The site also has an Armenian-Yezidi Friendship memorial complex with its well-kept garden, stone monuments, and specially made park benches. The site has definitely been designed for tourists, with multilingual signs (including in English) explaining the sanctuary and the monuments in the memorial complex. Despite this effort to attract visitors, we were the only ones at the site. It is, however, a fascinating site to visit and hopefully as it becomes better known will become a regular part of tourist visits to Armenia.

Tasha Vorderstrasse, Research Associate

CLOCKWISE STARTING BOTTOM LEFT: THE ARMENIAN-YEZIDI FRIENDSHIP MEMORIAL COMPLEX, WITH THE FRIENDSHIP AND BROTHERHOOD MONUMENT AT ITS CENTER. PHOTOGRAPH OF LALISH YEZIDI SANCTUARY IN IRAQ (© KNOVAKOV, FOTOLIA STOCK IMAGES). THE ZIARAT SANCTUARY AT AKNALICH.

2015 ORIENTAL INSTITUTE GALA

What a night! The 2015 Oriental Institute Gala: Bringing the Past to Light was held on April 30, 2015, at the Four Seasons Hotel Ballroom in Chicago. Walls of light led our guests through swaths of diaphanous curtains into the lounge and silent auction area. While enjoying cocktails and conversation, guests bid on specially curated treasures, not typically carried in the Suq, in addition to art and jewelry from abroad generously donated by our supporters.

As the doors opened to the ballroom, guests entered through domes of crimson into a softly lit ballroom, accented by colossal images of objects from the Oriental Institute's collections. Director Gil J. Stein presented the James Henry Breasted Medallion, the Oriental Institute's highest honor, to Thomas C. Heagy for his leadership and volunteer service as a Visiting Committee Member and for his outstanding support of the Oriental Institute and our mission. Following the presentation, guests were captivated by two arias from *Aida*, performed by tenor John Concepcion and soprano Jenny Cook. This was a surprise developed especially for Tom, which combines his love of the opera and passion for ancient Egypt.

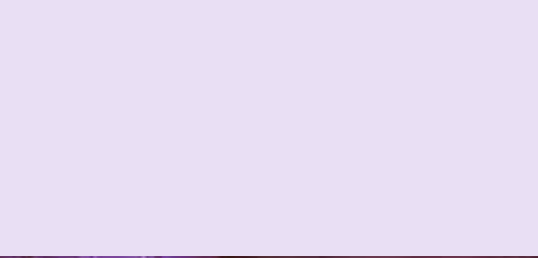
Following the performances, James Henry Breasted, as portrayed by R. J. Lindsey, conducted our live auction, which included a special dinner in the galleries catered by Food for Thought, and a getaway to London with private tours of the British and Petrie Museums.

The evening concluded with dancing and a dessert buffet in the lounge, which was transformed by walls of light and music. Guests dined, danced, and imbibed until late in the evening. Overall, this was our most well-attended Gala and a groundbreaking year, generating over \$100,000 in financial support for the Oriental Institute.

A special thanks goes to Norman R. Bobins and our Gala Advisory Committee: Andrea Dudek, Jill Carlotta Maher, Harvey Plotnick, and Rebecca Wilson Stein.



CLOCKWISE STARTING BOTTOM LEFT: HONOREE THOMAS C. HEAGY ACCEPTS THE BREASTED MEDALLION FROM DIRECTOR GIL J. STEIN. GUESTS ENJOY DESSERT AND DANCING DURING THE RECEPTION. GALA SPONSORSHIP CHAIR NORMAN R. BOBINS AND HIS GUESTS AT THE 2015 ORIENTAL INSTITUTE GALA. KIMBERLY COOK AND ALISON WHYTE ENJOY COCKTAILS DURING THE SILENT AUCTION. MARLENE TUTTLE, ELIZABETH AND HARVEY PLOTNICK, JANET JOHNSON, AND RUSSELL TUTTLE DURING THE SILENT AUCTION. TENOR JOHN CONCEPCION PERFORMS AN ARIA FROM GIUSEPPE VERDI'S *AIDA*. PAST AND PRESENT BREASTED MEDALLION RECIPIENTS THOMAS C. HEAGY, JILL CARLOTTA MAHER, ORPHEUS J. SOPRANOS, AND JANET HELMAN. ALL GALA PHOTOS BY JOEL WINTERMANTLE.



PROJECTS CURRENTLY IN THE FIELD

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

LUXOR, EGYPT

Epigraphic Survey

October 15, 2015–April 15, 2016

Director: Ray Johnson

oi/research/projects/epi/



KABUL, AFGHANISTAN

Oriental Institute-National
Museum of Afghanistan
Partnership and

Cultural
Heritage
Protection
Work

Ongoing

Director:

Gil Stein

Onsite

Director:

Michael

Fisher

[oi/research/
projects/
afghanistan.
html](http://oi/research/projects/afghanistan.html)



EDFU, EGYPT

Tell Edfu Project

October 5–November 15

Director: Nadine Moeller

Co-director: Gregory Marouard

telledfu.sites.uchicago.edu



UPPER EGYPT

New Mission at Dendara

Joint mission of the OI, IFAO, and
Macquarie University

November 15–December 15

Director: Gregory Marouard

ifao.egnet.net/archeologie/Dendara

A THREATENED HERITAGE:

A Panel-exhibit at the Oriental Institute

Heritage is under threat as never before. In the Middle East and North Africa, political instability and conflict have displaced populations and added ever greater threats to archaeological sites, landscapes, and museums. Destruction and looting of archaeological sites are widespread around the world — not just in the Middle East. Urban growth and agricultural development are still the biggest global threats to archaeological heritage — a fact seldom covered in mainstream media. On February 26, a video was released showing the destruction of sculptures in the Mosul Museum and at Nineveh by ISIL operatives. These images shocked the world. The Oriental Institute issued its online statement on cultural destruction in Iraq, and we raised further awareness on the threats to archaeological heritage through our recent panel exhibit, which documents threats to heritage and provides an outlook into possible ways to help prevent further losses and build a stronger future for the past. The exhibit is made up of a series of graphic panels interspersed throughout our permanent galleries, with a focus on Mesopotamia (Iraq and Syria), the Southern Levant, Egypt, and Nubia. Despite the often depressing news from the Middle East, including now war-torn Yemen, our exhibit poses a question and a call to action from our visitors.



AN ASSYRIAN SCULPTURE FRAGMENT THOUGHT TO ORIGINATE FROM KHORSABAD, IRAQ. SEIZED IN 2008 BY HOMELAND SECURITY INVESTIGATIONS AGENTS IN NEW YORK. RETURNED TO IRAQI AUTHORITIES IN MARCH 2015. PHOTO: KELLY LOWERY, US IMMIGRATION AND CUSTOMS ENFORCEMENT.

What Can YOU Do?

- Support humanitarian organizations that help people most impacted and displaced by war — they are the future guardians of their cultural heritage.
- Support organizations that help monitor, document, and preserve cultural heritage in the region.
- Do NOT buy undocumented artifacts. Report artifacts that may have been looted or stolen. Contact the FBI Art Crimes division in Chicago ArtCrimeTeamChicago@ic.fbi.gov
- Influence local museums to ensure that their acquisition policies require documentation of purchased artifacts.
- Encourage your government representatives to build support for cultural and archaeological heritage at home and abroad.
- Learn about the rich history of the ancient Middle East and the role that archaeology plays in understanding our past.

For more information, heritage organizations you can support, updates on the exhibit, and information on reporting suspected stolen or illegally imported cultural property visit oi.uchicago.edu/threatened-heritage. You can also support the Oriental Institute's campaign for the Chicago Center for Archaeological Heritage Preservation campaign.uchicago.edu/priorities/oriental-institute/archaeological-heritage-preservation-center. The exhibit is curated by Jack Green with contributions from Akiva Sanders, Emily Hammer, Kiersten Neumann, Morag Kersel, Emily Teeter, and Bruce Williams. With additional thanks to Gil Stein and McGuire Gibson.

SATELLITE IMAGE OF DURA EUROPOS, SYRIA, APRIL 2, 2014. INSET SHOWS THE LOOTED AREAS WITHIN THE ANCIENT CITY. EACH DARK DOT REPRESENTS A LOOTER'S PIT (© 2014 DIGITALGLOBE.INC.)





Scholar and Members Explore Splendors of the South Caucasus

From May 15 to 30, 2015, Oriental Institute research associate Tasha Vorderstrasse, AM'98, PhD'04, led ten Oriental Institute members and University of Chicago alumni on a journey through the archaeology, landscape, and culture of Georgia and Armenia. Highlights included stops at the fortress city and excavation site of Dmanisi, Vardzia Cave Town, Urartian Erebuni, archaeological site and Noravank Monastery. Join us next spring to explore the Wonders of Ancient Egypt with Lanny Bell from March 12 to 27, 2016. For the entire itinerary go to page 39 or oi.uchicago.edu/travel.

Donor Recognition

The Oriental Institute would like to recognize members who have made a contribution to the Oriental Institute at the James Henry Breasted Society level. The James Henry Breasted Society was formed to provide an annual source of unrestricted support for our most pressing research projects. Donors who direct their gift of \$1,000 or more to other areas of support at the Oriental Institute also receive complimentary membership to the James Henry Breasted Society.

The annual support of our members and donors allows the Oriental Institute faculty and staff to conduct world-class research and support archaeological excavations that add to our knowledge of ancient Near Eastern cultures and languages. If you would like more information on the James Henry Breasted Society or how you can support the Oriental Institute, please contact Brittany F. Mullins at bfmullins@uchicago.edu or 773.834.9775.

Professor Robert Z. Aliber
 Mrs. Kathleen and Mr. Bruce Beavis
 Ms. Nancy Blaustein and Mr. James Harrington
 Ms. Margaret C. Brandt and Mr. Albert Wallace Lyons
 Mr. Wallace Cameron
 Mrs. Carol Cohen Caswell and Mr. Bruce Caswell
 Ms. Andrea M. Dudek
 Mrs. Linda and Mr. Thomas C. Heagy
 Mrs. Janet W. and Mr. Robert A. Helman
 Mr. Robert Kao
 Ms. Sona Kalousdian and Mr. Ira Lawrence
 Ms. Liz Kidera
 Mrs. Diane V. S. and Mr. Robert M. Levy
 Mrs. Diane and Mr. Brian Linn
 Mr. Richard A. Miller
 Mrs. Cecelia and Mr. Gary Peters
 Mrs. Carol E. and Mr. Don Michael Randel
 Mr. Matthew Wheaton
 Mr. Charles Mack Wills, Jr.
 Mrs. Diane R. and Mr. Ward O. Zumsteg

TEACHER CORNER

Collaborate, Create, and Connect



By Carol Ng-He



This fall is about collaboration, creating new programs, and making connections with the Chicagoland teacher community. It is an exciting season for us as we launch two new main professional development programs for teachers: an online professional development course and a teacher mini-conference.

New Curriculum Publication and Associated Online Teacher Course: *Investigating Nutrition: The Advent of Agriculture in Mesopotamia*

Building on the success of the 2014 three-day summer teacher workshop *Exploring Archaeology with the Common Core*, which is based on the Project Archaeology curriculum *Investigating Shelter*, the Oriental Institute's Department of Public Education and Outreach expands their partnership with Project Archaeology through co-publishing a new curriculum, entitled *Investigating Nutrition: The Advent of Agriculture in Mesopotamia*. The curriculum guides students in tracing

the shift from hunting and gathering to the development of agriculture in the ancient world and engages students to think like archaeologists. Released May 2015, the curriculum features cross-curricular lesson plans and inquiry-based methods for teaching social studies, science, and health enhancement. In conjunction with the publication, we developed an online course *Investigating Nutrition: The Advent of Agriculture in Mesopotamia*, which will be offered in the fall to further engage teachers from different locations. *Investigating Nutrition* uses authentic data from Abu Hureyra, an archaeological site on the upper Euphrates River in Syria. Some of the artifacts from Abu Hureyra are curated at the Oriental Institute Museum. The online course will run for eight weeks, from October 5 through November 30. It is recommended for grade 6 teachers, but open to all teachers and museum educators. Teachers will receive 24 CPDUs for re-certification. Project Archaeology is a national heritage education program founded by the U.S. Bureau of Land Management (BLM) for educators and their students. For more information about Project Archaeology, visit projectarchaeology.org.

Making Connections for Students S.T.E.A.M. Education Mini-conference

Making Connections for Students in S.T.E.A.M. (Science, Technology, Engineering, Art, and Mathematics) Education through Archaeology provides a unique gateway for students to learn different subjects, including science, technology, engineering, art and mathematics. This free mini-conference will be held on December 9 at the Oriental Institute. It gives educators all kinds of new way to teach S.T.E.A.M to students through hands-on exploration, guided tours, and resources presentations. The program includes a presentation on "Inside the Artifact: Art & Science of Museum Conservation" by Alison Whyte, associate conservator at the Oriental Institute Museum, who will share the secrets of how science and technology contribute to our understanding of the contexts of museum objects; The CAMEL Lab Open House with CAMEL director Emily Hammer, to explore technology's role in archaeology and career preparation for the field; a guided tour on "Material Science in Archaeology" led by Oya Topçuoğlu, PhD candidate at the University of Chicago; a presentation on forensic archaeology by Maureen Marshall; and the "Building Your Game" activity inspired by an ancient game board in our museum collection. Light reception and instructional materials will be provided.

NEW! Educator Pass Membership

For \$25, you will receive:

- Annual Individual benefits
- Discounts on all OI courses & events
- Special benefits at the Hyde Park Art Center
- A free print copy of Field Trip Planning & Exhibit Guide

Sign up your membership at oi-uchicago.edu/getinvolved

VOLUNTEER SPOTLIGHT

Susan Bazargan

by Shirlee Hoffman

Shirlee Hoffman, Oriental Institute volunteer, sits down and interviews volunteer Susan Bazargan.

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

I grew up in Tehran, Iran, and moved to the U.S. in 1978 for graduate studies in English literature at the University of Washington in Seattle. A teaching position at Eastern Illinois University brought me and my family to the Midwest. During visits to Chicago, I discovered a hidden gem: the Oriental Institute. As an immigrant, I'm always searching for fragments of my old home in the new one, and the OI is one of those places that allows a journey to the past, while opening up new territories in the Near East for me to explore. Long before I became a volunteer, I would bring my children to the galleries to show them parts of the home they had left behind and also to witness the lasting influences of ancient Near Eastern civilizations on Western ones. After retirement from my teaching position, I moved to Chicago in 2007. I was searching for stimulating activities with educational benefits to the public. My fond memories of the OI led to a phone call to the volunteer office, and I was pleasantly surprised to learn that I could apply. Besides being a volunteer at the OI, I work part time as a research librarian at DePaul University and teach literature seminars at the Newberry Library.

Did you have any interests or training in the ancient Near East? How are they reflected in your volunteer activities at the OI?

I was a professor of English literature but also taught courses in world mythology and Middle Eastern literature. In one course, we studied the creation myths of the Near East and read the first narrative in world literature, the Epic of Gilgamesh. I drew on that experience in 2008, when I was asked to give a presentation to my fellow docents on Gilgamesh. I'm also



interested in documentation and archival work, which I did while assisting Dr. Abbas Alizadeh and working in the library. Perhaps my main contribution was helping revise and edit Drs. Alizadeh and Donald Whitcomb's training manual for the Persian Gallery in 2010. Currently, I am mainly volunteering as a docent. Occasionally, I give custom tours to visitors with a special interest in the Persian Gallery.

What do you particularly like about being a volunteer?

I enjoy all the social connections and educational opportunities the OI offers, from lectures and gallery tours to informal discussions among my peers. As a volunteer, I've been able to learn about the rich holdings of the galleries and share that knowledge with others. I particularly treasure those "moments of discovery" when visitors, especially children, make personal connections with an artifact — respond to its appeal or significance and carry the memory of that recognition with them. I also enjoy revisiting my favorite artifacts in the galleries. I can point to many pieces: the figurine of Gilgamesh standing on Humbaba's head, the exquisite prism of Sennacherib narrating a multifaceted history of conquest, or the breathtaking pieces of Bakun pottery in the Persian Gallery.

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

If you're intrigued by ancient Near Eastern civilizations, the OI is the perfect place to work as a volunteer. The opportunities for learning from and interacting with experts in the field are immense. You will join a community of dedicated, committed volunteers who will be your sources of inspiration, friendship, and learning.

Join in the fun and the meaningful work. Explore becoming a volunteer at oi.uchicago.edu/support.

IN STORE

The Suq

MEMBERS ALSO HAVE A BIG ADVANTAGE IN THEIR HOLIDAY SHOPPING. SHOP FROM TUESDAY, DECEMBER 1 TO WEDNESDAY, DECEMBER 9 TO GET 20% OFF ALL YOUR IN-STORE PURCHASES.

Members
save 10%
every
day

YOUR PURCHASE SUPPORTS THE ORIENTAL INSTITUTE AND ITS PROGRAMS AND EXHIBITS

CALENDAR

OCTOBER

Thursday, October 1

Lunchtime Traveler Series
Lecture
12:15–1:00 p.m.

Sunday, October 4

The Search for Civilization: Archaeology — A Secret History
Film
2:00–3:00 p.m.

Monday, October 5–Monday, November 30

Investigating Nutrition: The Advent of Agriculture in Mesopotamia
Teacher Program
Online

Wednesdays, October 7–November 11

Life in the Biblical World
Course
6:00–8:00 p.m.

Saturdays, October 10–31

Multiculturalism in the Medieval Mediterranean and Beyond
Course
9:30 a.m.–12:30 p.m.

Saturday, October 10

Junior Archaeologists
Family Program
1:00–3:00 p.m.

Sunday, October 11

Members' Preview Party
Members' Event
1:00–4:00 p.m.

Tuesday, October 13

Strolling Through History
Adult Program
2:00–3:30 p.m.

Saturday, October 17

Open House Chicago
Adult Program
10:00 a.m.–4:00 p.m.

Sunday, October 18

Open House Chicago
Adult Program
12:00–4:00 p.m.

Thursday, October 22








Oriental Institute Lecture Series
Lecture
7:00–8:00 p.m.

Wednesday, October 28

Epic Wednesday
Adult Program
5:00–8:00 p.m.

Saturday, October 31

Mummies Night
Family Program
5:00–8:00 p.m.

	Adult Programs
	Courses
	Family & Youth Programs
	Films
	Lectures
	Members' Events
	Teacher Programs

Unless noted, all programs take place at the Oriental Institute. All programs are subject to change



NOVEMBER

Wednesday, November 4

Gallery Highlight Tour

Adult Program
6:30–7:00 p.m.

Wednesday, November 4

Oriental Institute Lecture Series

Lecture
7:00–8:00 p.m.

Thursday, November 5

Lunchtime Traveler Series

Lecture
12:15–1:00 p.m.

Sunday, November 8

B for Babylon

Film
2:00–3:00 p.m.

Tuesday, November 10

Strolling Through History

Adult Program
2:00–3:30 p.m.

Thursday, November 12

How to Make an Exhibit

Youth Program
1:00–3:00 p.m.

- Adult Programs
- Courses
- Family & Youth Programs
- Films
- Lectures
- Members' Events
- Teacher Programs

Unless noted, all programs take place at the Oriental Institute. All programs are subject to change



DECEMBER

Tuesday, December 1–Wednesday, December 9

Members' Holiday Sale
Members' Event

Wednesday, December 2

Gallery Highlight Tour
Adult Program
6:30–7:00 p.m.

Wednesday, December 2

Oriental Institute Lecture Series
Lecture
7:00–8:00 p.m.

Thursday, December 3

Lunchtime Traveler Series
Lecture
12:15–1:00 p.m.

Saturday, December 5

Little Scribe
Family Program
1:00–3:00 p.m.

Tuesday, December 8

Strolling Through History
Adult Program
2:00–3:30 p.m.

Wednesday, December 9








Making Connections for Students to S.T.E.A.M. Education
Teacher Program
2:00–3:30 p.m.

Sunday, December 13

The Egyptian Book of the Dead
Film
2:00–3:00 p.m.

Thursday, December 17

Young Professional Holiday Event
Members' Event
5:30–8:00 p.m.

	Adult Programs
	Courses
	Family & Youth Programs
	Films
	Lectures
	Members' Events
	Teacher Programs

Unless noted, all programs take place at the Oriental Institute. All programs are subject to change

ADULT PROGRAMS



CAF Open House Chicago at the Oriental Institute

Saturday, October 17

Sunday, October 18

10:00 a.m.–4:00 p.m.

Free

Registration not required



The Oriental Institute joins the Chicago Architecture Foundation for a third year to present Open House Chicago, a free weekend festival providing access to over 200 of Chicago's greatest places and spaces. Use our self-guided brochure to discover the Oriental Institute. The building is embellished inside and out with ancient motifs — Phoenician boats, snarling lions from Nimrud, pharaohs in chariots, and decorations from Egyptian tombs. Join our docents for a behind-the-scenes, special-access tour that will take you into the private Director's Study and the Research Archives.

Epic Wednesday: Afterlife Afterparty

Wednesday, October 28

5:00–8:00 p.m.

Free for Young Professional Members

\$12 members, UChicago staff/faculty; \$15 non-members

Registration recommended

Sponsored by Great Lakes Brewing Company, Chicago Reader, and the Young Professionals, the Oriental Institutes member group for ages 22–45.

Explore the museum galleries late at night with Afterlife Afterparty. Enjoy artisan food, craft beer, and live music with friends, check out a special haunted guided tour through our Egyptian Gallery, and taste ancient wines while listening to stories of archaeological mysteries. Celebrate Halloween by coming in costume with prizes for the most creatively dressed.

Strolling Through History

Every second Tuesday of each month enjoy a light-hearted gallery tour with a social component that allows for adult conversation where no one minds if a baby lends an opinion with a coo or a cry. Open for caregivers and their pre-toddler-age (18 months or younger) children. Tour begins in Breasted Hall and ends with playtime for babies in LaSalle Banks Room.

Oriental Institute Museum, 2:00–3:30 p.m.

Free babies in strollers

\$10 members, UChicago staff/faculty; \$15 non-members, for up to two adults

Additional adult \$5 members/\$7 non-members

Registration required

Sponsored by Toys et Cetera in Hyde Park

Magic & Mummies

October 13

In the spirit of Halloween, follow an Egyptologist for an excursion to explore how the Egyptians addressed the unknown forces of the universe. Learn about the connections between magic and medicine, and the ways the ancients used magic for the afterlife.

Eat, Play, and Be Merry

November 10

Celebrate festivity this holiday season with a look at some popular festivals and modes of food preparation used over a thousand years ago that we still use or find inspirational today.

Superheroes & Myths

December 8

Kapow! Blam! Zap! Delve into the world of superheroes and monsters — only this time they are from the ancient world. Discover the stories of friendship, love, struggle, and triumph through a close-up look at select artifacts in the museum.

Gallery Highlight Tours

On the first Wednesday of every month, explore the ancient world with a 30-minute docent lead tour through the galleries.

Oriental Institute Museum, 6:30–7:00 p.m.

Free

Registration not required

Wednesday, November 4

Wednesday, December 2

ADULT PROGRAMS & COURSES meet at the Oriental Institute unless otherwise noted.

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

COURSES & FILMS

Courses

Life in the Biblical World

Wednesdays, October 7–November 11
6:00–8:00 p.m.

\$175 members; \$245 non-members

Registration required

One of the great remains of the ancient Near East, the Hebrew Bible, called “Tanakh” by Jews and the “Old Testament” by Christians, has been a key player in ancient Middle Eastern archaeology, historiography, and cultural studies. What if we read the Bible as an artifact of the ancient Middle East? What could we learn about life in the biblical world? We will explore the land that is now Israel and the Palestinian territories — the cradle of the Bible.

Instructor: Joseph Cross, PhD student, Egyptology and Hebrew Bible, Department of Near Eastern Languages and Civilizations, University of Chicago

Multiculturalism in the Medieval Mediterranean and Beyond

Saturdays, October 10–October 31

9:30 a.m.–12:30 p.m.

\$175 members; \$245 non-members

Registration required

This four-week course will examine the diverse cultural influences that helped to shape Islamic art in the medieval and early modern periods (eleventh–nineteenth centuries AD). This course goes beyond traditional views of Islamic art to help students better understand the diverse influences at work in Egypt, Syria-Palestine, Turkey, and Persia in these periods. In particular, the connections and the influence of the Far East will be highlighted.

Instructor: Tasha K. Vorderstrasse, PhD, Research Associate, the Oriental Institute of the University of Chicago

Sunday Film Series

Join us on the following Sunday afternoons to enjoy the best in documentary films on the ancient Near East at the Oriental Institute. Film running times range from 30 to 50 minutes. Docents are in the galleries following each film.

Oriental Institute Museum, 2:00 p.m.

Free

Registration not required

Members
save up
to 25%
on classes!



The Search for Civilization: Archaeology — A Secret History

Sunday, October 4

Archaeologist Richard Miles presents a series charting the history of the breakthroughs and watersheds in our long quest to understand our ancient past. He shows how discoveries in the eighteenth and nineteenth centuries overturned ideas of when and where civilization began, as empires competed to literally “own” the past.

B for Babylon

Sunday, November 8

A young Iraqi woman visits the Louvre to gather information on Babylonian artifacts, and through discussions with experts a picture emerges of a vibrant civilization and of the kings and scribes, families and businesspeople who composed it. Babylon’s image as both biblical “cursed city” and “exotic Orient” of Western imagination is presented, along with details of the city’s excavation during archaeology’s infancy.

Empire of the Hittites

Sunday, December 13

Michael Woods searches for decisive documental evidence of the Trojan War in clay tablets from the Hittite Empire, housed in the State Museum in Berlin. Woods follows the journey of King Hattusili III to the Greek kingdoms on the coast of Anatolia, as referenced in a letter from Hattusili to the Achaean King that may have been Agamemnon himself. Different levels at the Hisarlik Mound have revealed Troy 6 and 7, thought to be the city of Willusia, a Hittite ally, caught in recurrent conflicts between the Mycenaean and Hittite empires.

COURSES, FILMS & LECTURES meet at the Oriental Institute unless otherwise noted.

QUESTIONS? To learn more visit oi.uchicago.edu. For assistance or additional information, email oi-education@uchicago.edu.

LECTURES



Lunchtime Traveler Series

On the first Thursday of every month, explore the ancient world with a 45-minute gallery talk. Travel to a time and place beyond the University to learn about significant archaeological discoveries, unlock the secrets of civilization, and gain a greater appreciation of our ancestors.

Oriental Institute Museum, 12:15–1:00 p.m.

Free

Registration not required

Commander and Scribe Thursday, October 1

Join Oriental Institute conservators and Egyptologist Emily Teeter as they discuss the coffin of Ipi-ha-ishutef, commander of the troops and army scribe. The talk will focus on the recent conservation treatment of this Egyptian coffin from Saqqara, as well as some aspects of its fabrication.

Luwian Hieroglyphs: Hittite's Sister Language Thursday, November 5

Join Petra Goedegebuure, associate professor of Hittitology and expert in Luwian Hieroglyphs, in the Anatolian Gallery. With Dr. Goedegebuure we will explore the Luwian Hieroglyphs on view and discuss the discovery and decipherment of the Luwian script.

The Private Lives of Ancient Egyptians Thursday, December 3

Walking through the Egyptian Gallery, you are surrounded by images of people. It is astounding how much we know about some of these individuals. In this gallery tour, Egyptologist Emily Teeter will “introduce”

you to some of these people and tell you what we know about their lives.

Oriental Institute Lecture Series

The Oriental Institute lectures series is a unique opportunity to learn about the ancient Near East from world-renowned scholars. Lectures are free and open to the public thanks to the generous support of Oriental Institute members. Come early for a docent-led gallery tour.

Oriental Institute Breasted Hall, 7:00–8:00 p.m.

Free

Registration required oimembersevents.eventbrite.com

Collecting for Chicago Thursday, October 22

Emily Teeter, Oriental Institute



Taking Care of Color in Persepolis: New Research on Painters, Palaces and Polychromies in Achaemenid Persia, ca. 520–330 BCE

Wednesday, November 4

Alexander Nagel, Smithsonian Institution, Museum of Natural History

Unlocking Stories from Objects: Some Ancient Near Eastern Case-studies Based on New Research at the British Museum

Wednesday, December 2

St. John Simpson, The British Museum

Watch an Oriental Institute Lecture

If you cannot attend a lecture in person, you can still watch full-length recorded lectures at your convenience on Oriental Institute's YouTube channel youtube.com/JamesHenryBreasted.

FAMILY & YOUTH PROGRAMS



Junior Archaeologists

Saturday, October 10

1:00-3:00 p.m.

Free for members

\$20 non-members (1 child + 1 adult)

Additional registrant \$5 members / \$10 non-members

Registration required

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

Mummies Night

Saturday, October 31

5:00-8:00 p.m.

Free

Registration recommended

Get up close and personal with a mummy, discover painted coffins and the Book of the Dead, try on an outfit from King Tut's closet, and take a treasure hunt in our Egyptian Gallery. See if you can find out what a mummified ancient Egyptian priestess actually looked like when she was alive 3,000 years ago! Recommended for children ages 4 and up, accompanied by an adult.

FREE!

Little Scribe

Saturday, December 5

1:00-3:00 p.m.

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. 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. Fun patches available onsite.

HOMESCHOOL PROGRAMS

How to Make an Exhibit

Thursday, November 12

1:00-3:00 p.m.

\$10 members; \$20 non-members (1 child + 1 adult)

Additional registrants: \$5 members / \$10 non-members

Registration required

Learn how curators make a museum exhibit tell a story using objects and text. There are many different factors that affect which objects a curator chooses as part of his or her exhibit. Children ages 5-12 work as a team to curate a simulated exhibit, create labels, and run into some of the issues of a curator!

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

REGISTER To register, visit oi.uchicago.edu/register.

For assistance or more information, email oi-education@uchicago.edu.

TEACHER PROGRAMS



On-site Workshop

Making Connections for Students to S.T.E.A.M. Education

**Wednesday, December 9
4:00–8:00 p.m.**

Free
4 CPDUs
Registration required

Learn new ways to teach S.T.E.A.M. (Science, Technology, Engineering, Art, and Mathematics) to your students at this professional development mini-conference. Get hands-on with inquiry-based lesson plans and activities that align with the Common Core and Next Generation Science Standards that can be replicated in the classroom. Talk to an archaeologist and a museum conservator to discover the secrets of how science and technology contribute to our understanding of the contexts of museum objects. Light refreshments will be served. This program is recommended for middle and high school teachers.

Back to School Doesn't Have to Mean Back to the Class Room!

Utilize our galleries as a place of learning and exploration! Our Education Department is gearing up for a new academic year with teachers in mind. Be prepared to explore our galleries through professional development programs, utilizing our *Field Trip Planning & Exhibition Guide* to design a tour for your class, and our online resources Teach the Middle East and Ancient Mesopotamia: This History, Our History.

Online Workshop

Investigating Nutrition: The Advent of Agriculture in Mesopotamia

Monday, October 5–Monday, November 30

\$135 members; \$175 non-members
24 CPDUs
Registration required

Trace the shift from hunting and gathering to the development of agriculture in the ancient world in this eight-week online course. Uncover changes in diet as people shifted from foraging to farming by examining two sites on the upper Euphrates River. Explore inquiry-based instruction and receive a hard copy of *Investigating Nutrition* as part of the course material. This course is recommended for upper middle school teachers and is open to teachers, archaeologists, and museum educators.

Instructor: Carol Ng-He, MA, School & Community Program manager, the Oriental Institute of the University of Chicago, master teacher of Project Archaeology.

NEW! Educator Pass Membership

For \$25, you will receive:
Discounts on all OI courses & events
Special benefits at the Hyde Park Art Center
A free print copy of *Field Trip Planning & Exhibition Guide*
Sign up your membership at oi.uchicago.edu/support

TEACHER PROGRAMS meet at the Oriental Institute unless otherwise noted.

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

MEMBERS' EVENTS



2015–2016 Oriental Institute Lecture Series

The Oriental Institute lectures series is a unique opportunity to learn about the ancient Near East from world-renowned scholars. Lectures are free and open to the public thanks to the generous support of Oriental Institute members. See page 35 for details.

Members' Preview Party

Sunday, October 11

1:00–4:00 p.m.

Free for members

Registration recommended

Join us for an exclusive members' preview of *Persepolis: Images of an Empire* with cocktails, hors d'oeuvres, and an exclusive lecture. This photography exhibit curated by Kiersten Neumann, PhD, curatorial assistant, explores the afterlife of Persepolis as a travel destination, site of archaeological exploration, and wonder of the ancient world. Members, look for your invitation in the mail. You will be the first to see this multimedia exhibit.

Members' Suq Holiday Sale

Tuesday, December 1–Wednesday, December 9

Whether you're shopping for a budding Egyptologist or fashion aficionado, we'll help you find something special at the Suq. Members also have a big advantage in their holiday shopping from December 1–9 to get 20% off all your in-store purchases.

Young Professional Members Holiday Event

Thursday, December 17

5:30–8:00 p.m.

AIC entrance free for YP members

Registration required

Meet at the Art Institute of Chicago to tour the new galleries for Islamic art, and stay afterward for holiday drinks and bites at the Terzo Piano. Exclusive for Young Professional members group for ages 22–45. YP Members, look for your invitation via email. To receive an invitation, become a YP member.

Give the Gift of Membership this Holiday Season!

Give the gift that lasts throughout the year — an Oriental Institute membership. Gift this membership to an armchair archaeologist or seasoned Assyriologist. They will enjoy subscriptions, discounts, and invitations to special events. Let us take care of the wrapping and shipping for you — holiday membership includes a personalized note, an exclusive Oriental Institute tote bag, most recent edition of *News & Notes* and the 2015 *Annual Report*. Memberships begin at \$50 and gifts are tax deductible. Membership gift can be ordered online at oi.uchicago.edu/getinvolved or over the phone at 773.702.9513.



Gifts should be purchased by December 14 to ensure a December 25 arrival. When ordering online in the comment section note if you want the gift mailed to you the purchaser or the gift receiver.

This offer is not available for Educator Pass or Student memberships. If you are a current member this offer is not available for renewals.

FOR ASSISTANCE or more information about Members' programs call the Membership Departments at 773.702.9513 or email oi-membership@uchicago.edu.

TRAVEL



The Wonders of Ancient Egypt

March 12-27, 2016

16 Days | From \$6420

Led by Lanny Bell, Associate Professor Emeritus of Egyptology, AB'63

Join us on an exclusive adventure through the history, archaeology, and culture of Egypt. Participants will enjoy this private tours with Oriental Institute scholars getting up close and personal with ancient civilization.

- Tour the Pyramids of Giza, the last wonder of the ancient world
- Explore Old Cairo and the ruins of Memphis
- Go on a private "after-hours" tour of the Egyptian Museum
- Visit the Valley of the Kings and King Tutankhamun's tomb
- Spend an evening at Chicago House, home of the Oriental Institute's Epigraphic Survey
- Enjoy a leisurely cruise along the Nile while touring Luxor, Edfu, and Aswan
- Experience the temples of Abu Simbel, built in honor of Ramesses II and his wife, Nefertari

TRAVEL ITINERARY

Saturday, March 12

Depart USA.

Sunday, March 13: CAIRO

Arrive in Cairo and transfer to Mena House Hotel, located at the foot of the Great Pyramid. This evening we will meet with Lanny Bell for dinner.

Hotel: Mena House Hotel

Meals: Dinner

Monday, March 14: CAIRO

We begin our touring with an exploration of Memphis, the first capital of a united Egypt, and Sakkara, the necropolis of Memphis. At Sakkara we will tour the Step Pyramid complex of Djoser which predates the Giza pyramids and is the world's first monumental building constructed entirely in stone. We will also visit the Sakkara Museum, the smaller Pyramid of Teti — a Sixth Dynasty king whose burial chamber is covered with Pyramid Texts to ensure the survival of his soul — the tombs of the nobles Ti and Ptahhotep and Mereruka.

Hotel: Mena House Hotel

Meals: Breakfast, lunch & dinner

Tuesday, March 15: CAIRO

This morning tour begins in Old Cairo. We will visit the Coptic Museum, Church of St Sergius and the Synagogue. Touring continues with a walking tour in Islamic Cairo. This warren of streets is lined with a multitude of fascinating architecture. We end our walk in the renowned Suq Khan al-Khalili.

THIS EVENING is a very private "after-hours" exclusive visit to the Egyptian Museum in Cairo. Enjoy the museum in peace and quiet as it was meant to be experienced. Take your time to savor the detail of the Egyptian Museum's most sublime treasures. No crowds. No waiting in line. No distraction. This unique opportunity is an opportunity few will ever experience because of the limited availability, and will provide a unique insight into one of the most important historical museums of the ancient world.

Hotel: Mena House Hotel

Meals: Breakfast & lunch

Wednesday, March 16: CAIRO

Our touring today brings us to the only surviving representatives of the Seven Wonders of the Ancient World, the Pyramids of Giza and the Sphinx. We will have an opportunity to enter one of the pyramids and to visit the museum where the remarkably preserved remains of the Solar Boat of Cheops are displayed.

Hotel: Mena House Hotel

Meals: Breakfast, lunch & dinner

Thursday, March 17: LUXOR

After a morning flight to Luxor, touring begins at the magnificent sanctuary of Amun-Re at Karnak with its maze of monumental gateways, obelisks, pillared halls, and subsidiary shrines. We will also visit Karnak's open-air museum. The remainder of the afternoon will be at leisure.

THIS EVENING we will have a private reception with Chicago House Staff and tour of the library at Chicago House, home of the Oriental Institute's Epigraphic Survey project.

Hotel: Luxor Hilton Resort & Spa

Meals: Breakfast & dinner

Friday, March 18: LUXOR

Today we cross the Nile to visit the tombs of the Valleys of the Kings and Queens. Among the tombs to be visited are those of Tutankhamun and three other pharaohs selected from the tombs opened to the public that day. We also visit the Temple of Queen Hatshepsut at Deir el-Bahri, one of the most spectacular monuments in Egypt, and the Colossi of Memnon.

Hotel: Luxor Hilton Resort & Spa

Meals: Breakfast, lunch & dinner

Saturday, March 19: LUXOR

Returning to the Nile's west bank, we tour some of the hundreds of tombs of the nobles, spread over two square miles. These tombs are of special interest for their naturalistic murals which give us an intimate view of life in ancient Egypt. We will also stop at the ancient village of the artisans, Deir el-Medina, one of the best-preserved town sites in Egypt and the subject of the television series "Ancient Lives."

Hotel: Luxor Hilton Resort & Spa

Meals: Breakfast & lunch

Sunday, March 20: LUXOR

Today we will drive north through villages of baked-mud houses and lush cultivated lands bordering the Nile to Dendera and visit the Temple of Hathor, goddess of love, music, and wine. Although this temple was built largely in the first century BCE, it occupies the site of a much older building. On the roof of the temple is a plaster cast of the famous Zodiac of Dendera (original in Paris), one of three circular representations of the heavens found in Egypt. We continue to Abydos, where we will tour the Temple of Seti I, viewing the famous List of Kings and some of the most beautifully painted reliefs surviving from Pharaonic times, and the nearby small temple of Ramesses II.

Hotel: Luxor Hilton Resort & Spa

Meals: Breakfast, lunch & dinner





Monday, March 21: LUXOR/CRUISE

This morning our luggage will be transferred to the new deluxe M.S. Farah, our floating hotel for the next four nights. We will continue our touring on the west bank with the temples and chapels of Medinet Habu, the largest built by Ramesses III, and the Ramesseum, where the fallen statue Ramesses II inspired Shelley's famous poem, "Ozymandias." We will have our lunch on board the Farah and, in the late afternoon, visit Luxor Temple beginning at the newly renovated Avenue of Sphinxes, which originally linked Luxor and Karnak temples. We will examine the Roman fresco paintings restored jointly by Chicago House and the American Research Center in Egypt, as well as the open-air museum and blockyard, conserved by Chicago House.

Hotel: M.S. Farah

Meals: Breakfast, lunch & dinner

Tuesday, March 22: CRUISE/EDFU

This morning we will be at leisure in Luxor giving us an opportunity to explore the bazaar, visit the Luxor Museum, the Mummy Museum, or relax at the pool. During lunch we sail to Edfu for the night.

Hotel: M.S. Farah

Meals: Breakfast, lunch & dinner

Wednesday, March 23: CRUISE/ASWAN

Touring begins at the Temple of Edfu, a well-preserved Ptolemaic temple of the falcon god Horus. We then sail on to Kom Ombo. Often called the acropolis of Egypt for its spectacular site overlooking the Nile, Kom Ombo is unusual for its equal dedication to two gods, Horus the Elder and the crocodile god Sobek. We will study the unique architectural features of this temple before sailing on to Aswan.

Hotel: M.S. Farah

Meals: Breakfast, lunch & dinner

Thursday, March 24: CRUISE/ASWAN

Today's touring includes the granite quarries where an unfinished obelisk remains embedded in its native stone. This immense monument would have been Egypt's tallest monolith, weighing over 2.3 million pounds at its completion. We continue to the High Dam, a project which forever changed the Nile's annual cycle. The morning ends with the Ptolemaic temple dedicated to Isis, known as Philae for the island on which it was originally built. This afternoon will be at leisure.

Hotel: M.S. Farah

Meals: Breakfast, lunch & dinner

Friday, March 25: ASWAN

We disembark this morning and begin our touring at the Kalabsha Temple built in the reign of Augustus on the site of an earlier sanctuary founded by Amenhotep II. The temple, which was later converted to a church, was originally dedicated to the Nubian god Mandulis, who was associated with Isis. In the same antiquities park we will visit the relocated Graeco-Roman kiosk of Qertassi and the shrine of Ramesses II from Beit el-Wali. After lunch we will spend the remainder of the day visiting the Museum of Nubian Civilization.

Hotel: Aswan Movenpick Hotel

Meals: Breakfast, lunch & dinner

Saturday, March 26: CAIRO

This morning we fly to Abu Simbel, where the rock-cut temples of Ramesses II and his favorite queen Nefertari have been saved from the rising waters of the Nile resulting from the Aswan High Dam. The temples were built to honor the deified royal pair and to awe the Nubians, and that awesome feeling exists today no less than it did 3,200 years ago. This afternoon we will fly back to Cairo.

Hotel: Radisson Blu Heliopolis

Meals: Breakfast & lunch

Sunday, March 27

Transfer to the airport for our flights to USA.

Meals: Breakfast



Led By Lanny Bell, Associate Professor Emeritus of Egyptology, AB'63. Bell was the field director of the Epigraphic Survey of the Oriental Institute for twelve years. The activities of the expeditions under his direction have ranged from epigraphy to excavation and conservation. An expert on the Luxor area, his publications include articles on divine kingship and temple and society in ancient Egypt, as well as a groundbreaking chapter on Luxor Temple in *Temples of Ancient Egypt*.

Go Online oi.uchicago.edu/travel to download the brochure. **To Book**, contact Archaeological tours at 866.740.5130 or email info@archaeologicaltr.com.



\$6420 | Single Supplement \$950

The Tour Rate Includes:

- Flights within Egypt and surface travel by air-conditioned motor coach.
- Accommodations in deluxe hotels/M.S. Farah cruise ship based on two persons sharing a twin-bedded room with private bath as listed or similar.
- Meals as listed in the detailed itinerary.
- Baggage handling for one suitcase per person.
- All gratuities to tour managers, guides, drivers, and porters.
- A \$600 contribution to the Oriental Institute.

NOT INCLUDED IN THE TOUR COST: International airfare, passport and visa fees, excess baggage charges, transfers to and from airports for tour participants arriving or departing on flights other than the group flights, insurance, beverages, and items not on the menu.

TARIFFS: Based on foreign exchange rates in effect January 2015 and a minimum of 15 participants. All rates subject to change.

DEPOSITS & PAYMENTS: A \$1500 deposit is required to book. Final payment is due sixteen weeks before departure.

SINGLE ROOMS: For those traveling alone but who prefer to share with another, we will endeavor to work out congenial

rooming arrangements. If impossible, or if a single room must be assigned due to the roommate's canceling or incompatibility, or for any other reason, even if at the last moment or while on tour, the **single supplement of \$950** or prorate thereof must be collected.

INSURANCE: Insurance is available and is recommended. By purchasing trip cancellation insurance within 21 days of your initial deposit, Travel Insured International will waive the usual exclusion for preexisting medical conditions.

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NOTE: Neither the Oriental Institute nor Archaeological Tours accepts liability for any airline penalties incurred by the purchase of nonrefundable airline tickets.

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ARTIFACT HIGHLIGHTS

Pazuzu: Friend or Foe?

By Kiersten Neumann, PhD

This bronze figurine of the first millennium BC is of the Mesopotamian demon Pazuzu. Pazuzu has earned celebrity status in recent years as the demonic clay sculpture in the opening scene of the 1973 Hollywood film *The Exorcist*, which was filmed at the famous Iraqi site of Hatra. The demon in the film is based on a bronze figurine of Pazuzu on display in the Musée du Louvre, Paris, that has the following inscription across the back of its wings: “I am Pazuzu, son of the god Hanbu, king of the evil lilû-demons. I ascended the powerful mountains that trembled. The winds that I went amongst were headed west. One by one I broke their wings” (N. Heeßel, *Pazuzu: archäologische und philologische Studien zu einem altorientalischen Dämon*; Leiden, 2002).

Pazuzu’s appearance fits that of a demon of the evil winds that brought destruction and disease to humankind — his leonine face, scaly body, large razor-like talons, scorpion tail, and wings of a bird. Yet because of his ferocious appearance and strength, Pazuzu was also invoked in antiquity as a protective force to expel other destructive demons. This duality makes Pazuzu a complicated and ambiguous demon. The Assyrians and Babylonians placed figurines and plaques of Pazuzu throughout their homes as protection against the harmful forces of the world. Pregnant women wore Pazuzu-head amulets, fibulae, and pendants in order to ward off the lion-headed demones Lamashtu who threatened to snatch and devour their newborn children. Additional supernatural beings are depicted alongside Pazuzu on a number of protective amulets, for example Ugallu, a lion-headed creature with human torso and eagle-feet who carries a mace and dagger. This equally fearsome figure helped to protect humankind, by expelling demons but perhaps also by keeping Pazuzu’s power in check.

This bronze figurine is currently on display in the Edgar and Deborah Jannotta Mesopotamian Gallery at the Oriental Institute Museum.

Material: Bronze
Origin: Iraq
Date: 900-612 BC
Dimensions: 14.0 x 9.3 cm
OIM A25413 (D. 000128)



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



THE ORIENTAL INSTITUTE

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INFORMATION

Membership

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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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- Online: oi.uchicago.edu/getinvolved
- By phone: 773.702.9513
- On site: at the Gift Shop

Accessibility



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

Group Visits

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



General Admission

FREE

Adults

\$10 suggested donation

Children 12 or under

\$5 suggested donation

Museum & Gift Shop Hours

Closed Monday

Sun-Tue, Thu-Sat:

10:00 a.m.-5:00 p.m.

Wed:

10:00 a.m.-8:00 p.m.

The Museum is closed

- January 1
- July 4
- Thanksgiving Day
- December 25