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THE EDGAR AND DEBORAH JANNOTTA MESOPOTAMIAN GALLERY

When the Edgar and Deborah Jannotta Mesopotamian Gallery opens to the public on October 18, visitors to the Oriental Institute will once again be able to enjoy one of the world's great collections of Mesopotamian art and artifacts. A wealth of objects from what may be the world's first urban civilization will be displayed, including pottery, clay tablets, stone sculptures, and vessels made of luxurious stones and metals.

The gallery begins with a visitor orientation center that serves as the main point of orientation to the Institute and the Museum. It includes exhibits explaining how scholars from the Oriental Institute have conducted excavations and research since the end of the nineteenth century until today, plus two computer kiosks that currently house interactive programs for visiting families.

The next section of the exhibition is devoted to the prehistory of Iraq. The Robert and Linda Braidwood Prehistory Exhibit highlights the work of these two pioneering Oriental Institute archaeologists beginning in the years just after World War II. It takes visitors back 150,000 years, and follows the de-

velopment of human society from nomadic groups to settled farming villages.

The following section of the gallery traces the history of Mesopotamia using graphics, pottery, and other artifacts from the dawn of written history up to the Islamic conquest in 642 B.C. Another exhibit in the gallery focuses on writing and Mesopotamia's rich written records. The ancient Mesopotamians invented writing as an administrative tool, but quickly developed a written tradition that included literature, mathematics, and science. Exhibits in this section focus on the development of writing, the training of scribes, and the tradition of royal inscriptions on clay, stone, and metal, including the famous Code of Hammurabi.

Small intricately carved stone seals were another important administrative tool in the region's lively commercial life. Made in the shape of cylinders, they could be rolled across clay sealing doorways or containers to identify the individual or administrative unit that had impressed the seal. The decoration of these seals includes combats between fantastic heroes and wild ani-

mals, scenes of worship, and images of lions and other animals once common in the region. A new series of exhibit cases has been created to display the museum's extensive collection of these precious seals and an entirely new exhibit has been produced to show how these seals were made, used, and worn.

The Daily Life section of the gallery focuses on household and family as the basic organizing units of Mesopotamian life. This section gives visitors a picture of how the ancient Mesopotamians lived, what they ate, and the sophisticated crafts that they developed to work materials such as stone and metal, both of which often had to be imported from thousands of miles away.

And the most important section of the exhibition deals with cities and their two main administrative units, the palace and the temple. Mesopotamia was essentially an urban society, and cities dotted the countryside. Each city boasted at least one temple dedicated to its patron god or goddess. During the third millennium B.C., devotees dedicated statues and placed them in these temples to stand in perpetual prayer before the divinity. The central display case in this section of the gallery features the Oriental Institute's collection of these votive figures, unrivalled outside of Baghdad, displayed with other treasures that might have stood with them in temple sanctuaries.

And, of course, at the far end of the gallery from the visitor's center stands the most spectacular object in the

Mesopotamian collection — the human-headed winged bull from Khorsabad. The bull, which stands 16 feet tall, now is flanked by six 10-foot-tall stone reliefs that originally stood along with it on the throneroom façade in the palace of the Assyrian king Sargon II, who ruled from 721–705 B.C. The bull and the reliefs were excavated by the Oriental Institute during the 1928/29 season of excavations at Sargon II's capital city Dur-Sharrukin. This stunning new installation, the Yelda Khorsabad Court, which is the result of over ten years of work, evokes the feeling of grandeur and power of the palaces and temples of the mighty Assyrian Empire.

Designing and installing this and the two other galleries has been an amazingly complex task that involves every member of the museum staff (as well as many other individuals in the building). I would like to express my appreciation to all those who have been working on the Edgar and Deborah Jannotta Mesopotamian Gallery for their team spirit and almost constant good cheer. The interviews and photographs in this article will give you an idea of the variety of their perceptions and experiences of the process and amply demonstrate their great enthusiasm for what they do.

KAREN L. WILSON, MUSEUM DIRECTOR, RESEARCH ASSOCIATE

Overleaf: Striding Lion, molded and glazed brick, Neo-Babylonian period, ca. 604–562 B.C., Babylon, Iraq. OIM A7481

MUSEUM STAFF REFLECTIONS ON THE MESOPOTAMIAN GALLERY

I find it interesting to watch children explore the museum. Sometimes their reactions to objects are unexpected. Before the reinstallation began, the monumental statue of King Tutankhamun and the Assyrian winged bull were in the same hall. Children who were very scared by King Tut were often not at all intimidated by the Assyrian Bull. Perhaps it is because the sculpture is so fantastical that its presence is not frightening. *Margaret Schröder, Security Supervisor*



Figure of King Ur-Nammu, Ur III, ca. 2112–2095 B.C., NIPPUR, IRAQ (OIM A30553)

Of all the objects in the newly reinstalled exhibit, the one I find most compelling is the figure of King Ur-Nammu. The King is shown carrying the first symbolic bowl of mortar for the construction of a sanctuary. The humility shown by this king is a strong contrast to the Egyptian elite, who distance themselves from labor, even symbolically. Personally, I associate much better with the down-to-earth Mesopotamians. *Catherine Dueñas, Docent Coordinator, Volunteer Program*

The first alcove in the new gallery is dedicated to the work of Robert and Linda Braidwood. These pre-eminent archaeologists recognized and explored a unique time in human history. For tens of thousands of years, human culture was static, taking the form of hunter/gather societies. Then, between 10,000 years ago and today, human

technology advanced from the use of flint stone tools to travel to the moon. The Braidwoods, in the 1930s, recognized that the shift underlying this rapid development occurred between roughly 8000 B.C. and 5000 B.C., yet the archaeological research of the time could not trace this change. The Braidwoods set out to investigate the development of agriculture, which would, for the first time, create a food surplus that could be traded and bartered and allowed for the support of non-food-producing persons, such as craftspeople, scribes, and government officials. The Braidwood innovations became standard archaeological method: they emphasized the investigation of a problem rather than a site and they created the standard for multidisciplinary investigative teams that included plant and animal specialists. *Raymond Tindel, Registrar and Senior Curator*

Last fall, the Museum Education Office received a grant from the Polk Bros. Foundation to create museum learning ac-



"The Genie," gypsum, Neo-Assyrian period, ca. 883–859 B.C., NIMRUD, IRAQ (OIM A34980)



Head of the Conservation Laboratory Laura D'Alessandro, Assistant Conservator Vanessa Muros, and Contract Conservator Alison Whyte wash the Assyrian Bull after the completion of the Yelda Khorsabad Court installation

tivities for families visiting the new Mesopotamian Gallery. Ten families from the North Kenwood/Oakland Charter School have been working with us on this project, telling us what they

find interesting about ancient Mesopotamia, showing us which artifacts intrigue them, and suggesting the kinds of activities they would like to see in the new gallery. The results from these sessions will help shape the self-guided printed materials and computer activities we design.

Coordinated by Wendy Ennes, this project is based on the self-guided activities our office developed for the Joseph and Mary Grimshaw Egyptian Gallery, which were also underwritten by the Polk Bros. Foundation. Last year, the American Association of Museums recognized our Egyptian Gallery activities as exemplary museum learning tools. The Mesopotamian Gallery materials will be able to reach an even wider audience since the new grant is providing support to translate them into Spanish. *Carole Krucoff, Head, Museum Education and Public Programming*

The opening of the Jannotta Mesopotamian Gallery has given me an opportunity to work with the collection again. It has been a pleasure to look over the entire cylinder seal and sculpture collections in order to choose objects for reproduction and sale in the Suq. The months leading up to the opening of the Mesopotamian Gallery have been a sort of homecoming. *Denise Browning, Manager, Suq*

The first time I saw the Mesopotamian cylinder seals was when I started working for the museum. I was registering objects in the basement. There I saw them from as close as possible, held them in my hand, and was immediately fascinated. It is amaz-

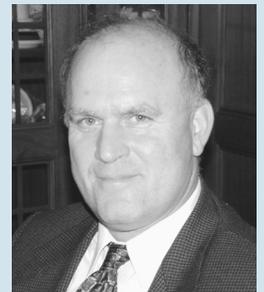
FROM THE DIRECTOR'S STUDY

The opening of the Edgar and Deborah Jannotta Mesopotamian Gallery is a landmark event for the Oriental Institute. It is the largest of our galleries (5,428 square feet) and has 2,626 artifacts on display — an extraordinary richness of archaeological materials. But numbers alone do not tell the full story. The Oriental Institute Museum is different from every other museum in Chicago (and from most museums in the United States) in that we have a distinct mission. Our goal is not to present selected masterpiece objects as art, but instead we want to present to the public the archaeological evidence that gives a more holistic view of an entire ancient culture. To be sure, our display cases contain true masterworks of ancient art, but they also contain the most common items of everyday life. These objects are in their own way priceless because they allow us to reach across the gulf of millennia and make a very real connection with how people lived, worshipped, transacted business, and mourned their lost loved ones. The “small things forgotten,” from children’s toys to the cylinder seals used to authenticate sales documents, let us see the beauty, complexity, and essential humanity of the world’s earliest urban civilization. They allow us to grasp both the fundamental similarities among human cultures of the past and present, while also highlighting the unique spirit of ancient Mesopotamian culture.

We can represent the cultures of Mesopotamia (and the other civilizations whose remains grace our galleries) in this holistic way because of a second unique aspect of the Orien-

tal Institute Museum: almost all of these materials were excavated by Oriental Institute expeditions, rather than purchased. In other words, we know their provenance, the archaeological context from which they derive. Because Oriental Institute archaeologists recovered these artifacts with painstaking care, we know not only the sites from which they derive, but also the building, the room, the stratigraphic layer, and most important of all — the other artifacts found in association. The archaeological context of discovery is the priceless knowledge that allows us to derive an understanding of a (once) flourishing culture from an inert artifact.

After three years of intensive effort, archaeologists, Assyriologists, conservators, graphic designers, photographers, and preparators of the Oriental Institute have given us all a wonderful gift in allowing us to see this lost world in an entirely new way. At the same time, I want to emphasize that the installation could only take place because of the generosity and financial support of numerous members of the Oriental Institute and other individuals, corporations, and foundations. The Jannotta Gallery is a magnificent tribute to this collective endeavor. To all of you, I extend my congratulations and deepest thanks.



Michael J. Harney

ing how these people were able to make inscriptions and carve out images in such a detailed way, and all this in reverse!

Later, I assisted Conservators Laura D'Alessandro, Vanessa Muros, and Alison Whyte in preparing Sculpey, the material used for rolling cylinder seal impressions for display in the Mesopotamian Gallery. It was interesting to see how these impressions were made. Quite a tough job on the muscles though! I also scanned cylinder seal impression transparencies and manipulated the images with Adobe Photoshop. This way I could make the impression much longer than just one impression at a time, which is not an easy job in Sculpey anyway. Some impression images now repeat three to five times. The more seal impressions can be admired, the better! *Evelien Dewulf, Administrative Assistant for Museum Reinstallation*

The installation of the gypsum relief was the first of a set of large objects in the Mesopotamian Gallery that required a team effort. We worked with Karen Wilson, Ray Tindel, and Laura D'Alessandro to plan and carry out a strategy for installing the stone relief we nicknamed "the genie" into a prominent spot in the display case — a challenge that was exacerbated by its distance from the case doors. *Erik Lindahl, Preparator*

The Mesopotamian Gallery has already proved to be an extremely useful teaching tool. During the July seminar, "The Cradle of Civilization: Teaching Ancient Mesopotamia across



Cylinder seal and impression, Akkadian period, ca. 2254–2193 B.C. (OIM A27903)

the Curriculum," we taught Chicago Public School teachers how to integrate Visual Thinking Strategies (VTS) into their curriculum while touring our museum. We brought our teacher participants into the gallery to select objects that would be useful in teaching their students about Mesopotamia. It was gratifying to observe that these teachers chose intricate artifacts that represented the many complexities of ancient Mesopotamian culture while integrating VTS into the classroom/museum experience. *Wendy Ennes, Teacher Services and Family Projects Coordinator*

I like working in the presence of the Assyrian Bull and the stone relief "the genie" and all the other objects I recognize from my art history and archaeology books. These artifacts give me a sense of awe and mystery at the grandeur and antiquity of the Mesopotamian world. *Beal Stafford, Preparator*

EDGAR AND DEBORAH JANNOTTA MESOPOTAMIAN GALLERY OPENING EVENTS

MEMBERS PREVIEW OF MESOPOTAMIAN GALLERY

Wednesday, October 1

5:00–8:00 pm

For your convenience, the Quadrangle Club will accept dinner reservations from Oriental Institute Members. Please specify that you are attending an event at the Oriental Institute. Quadrangle Club, 1155 East 57th Street, Chicago, IL, (773) 702-2550

PUBLIC OPENING: WHERE CIVILIZATION BEGAN: CELEBRATING ANCIENT MESOPOTAMIA

Join us for a full weekend of free festivities celebrating the opening of the Oriental Institute's magnificent new Edgar and Deborah Jannotta Mesopotamian Gallery.

Saturday, October 18

Be among the first to tour the gallery with our docents, see local artists create jewelry and ceramics using ancient arts processes, and have your name written in cuneiform script. Karen L. Wilson, Oriental Institute Museum Director and Curator of the new Jannotta Mesopotamian Gallery, will present a slide show highlighting the gallery's artistic and historic treasures, and recent documentaries on Mesopotamia will run continuously.

See page 9 for full details and times.

Presented in conjunction with Chicago Artists Month, a city-wide celebration of the arts in October.

Sunday, October 19, Family Day

Come on a magic carpet ride to ancient Mesopotamia during a day filled with stories, song, and ancient arts. Tour the new gallery, take a self-guided treasure hunt, and view an award-winning children's film starring archaeologist "Arizona Smith." See artists' demonstrations, have your name written in cuneiform, and enjoy hands-on arts activities.

See page 9 for full details and times.

Storytelling presented in conjunction with Chicago Book Festival, the city's month-long celebration of books and reading in October.

Public Opening for families supported in part by the Regents Park/University of Chicago Fine Arts Partnership.

MUSEUM REINSTALLATION CONTINUES: THE NEXT PHASE

Now that the Edgar and Debora Jannotta Mesopotamian Gallery is nearing completion and will open on October 18th, the efforts of the staff are turning to the East Wing. Formerly the Assyrian Gallery, this wing, once installed, will contain reliefs from Room 7 and Corridor 10 from Sargon's Palace at Khorsabad as well as the Syria-Anatolian collection and the Bud and Sissy Haas Megiddo Gallery. News & Notes asked Laura D'Alessandro, Head of the Conservation Laboratory, to explain conservation's role in the next phase of installation to our readers.

What will you be doing over the next months?

For the conservation department, the most challenging aspect of the Mesopotamian Gallery was the reinstallation of the six monumental Yelda Khorsabad Court reliefs from the throne room façade at Khorsabad. We now are preparing to stabilize and frame the three remaining large reliefs from Room 7 of Sargon's Palace. These reliefs will be installed in the East Gallery, just around the corner from the Khorsabad Court. Due to the massive size of these stone pieces and the large machinery required to move them, the reliefs must be completely installed before any other installation can go forward. It will take approximately five months to complete the stabilization and installation of the reliefs.

Moving these reliefs is a massive undertaking. Why do it?

The impetus for moving the reliefs was the installation of the museum's new climate control system. The initial design specified the placement of ductwork in the former Assyrian Gallery, exactly where many of the reliefs were installed at the time. The construction and renovation project also provided the Museum Director with the opportunity to reassess the overall museum layout. Previously, the Egyptian Gallery was in what is now the Mesopotamian Gallery. But the sixteen foot tall Assyrian Bull dominated that space. In addition, the existing design of the original Assyrian Gallery was a system of alcoves with the reliefs mounted individually on the divider walls. The design did not provide a sense of the coherence and majesty that are now evident in the Yelda Khorsabad Court, which features six stone reliefs from the throne room façade in the palace of King Sargon II flanking the Assyrian Bull. This recreation of the ancient palace walls will be continued in the East Wing display of reliefs.

What special challenges are you facing?

Gypsum, the stone from which the reliefs are carved, is soft and easily damaged. In addition, while the Khorsabad Court reliefs are 9 to 11 inches deep, the Room 7 reliefs are less than 3 inches thick. (Only the decorated face and a thin section of wall was recovered from the field, and even that was very fragmentary.) The technique used to install the reliefs in the 1930s was meant to be a stationary, permanent display. The restorers never intended that the reliefs would be moved from their location in the Assyrian Gallery. In addition, Room 7 contains a corner relief. This stone is actually carved in an L-shaped, 90 degree angle! This relief will be the most difficult to install. It is scheduled to be placed in a corner of the gallery and this corner situation makes the rigging very tricky as there will be almost no room to maneuver the rig-

ging equipment. Both the riggers and I consider this the ultimate challenge in relief installation!

How did you develop the technique for moving reliefs?

We initially started investigating the possibility of moving the reliefs in the late 1980s. Over the next eight years, I spoke with as many people as possible within the museum field who had carried out major stabilization or rigging of large sculptures. Their feedback was instrumental in determining an approach. Then, in 1991, the Louvre sent French restorers to the Oriental Institute to make a silicon mold of the Assyrian Bull for their new ancient Near Eastern gallery in Paris. Two years later, when they moved their own Khorsabad reliefs, they invited me to spend a week at the Louvre to observe their progress. The technique we ultimately used at the Oriental Institute is a modification of the French technique. One major change that we made was the use of a more robust steel frame to support the reliefs, as our reliefs tend to be more fragmentary and thus more fragile than the French reliefs.

How do you prepare the reliefs for movement?

In 1995, conservation staff applied 100% hemp paper to the decorated face of the reliefs to protect the fragile surface until all of the work had been completed. Methyl cellulose, a synthetic equivalent of rice or wheat starch paste, was used as the adhesive. Each relief is unique in terms of preservation and 1930 restoration, so each relief has had to be treated a little differently. The reliefs that required the greatest amount of modern materials were the reliefs from Room 7. Due to their fragmentary nature, we had to stabilize them with over 3,000 pounds of cement. Over the years, we have developed a strong relationship with the Belding Walbridge riggers. When they are not working in our galleries, the team members are in high demand for moving anything from delicate scientific equipment to Viking ships!

How is the Museum different now from the 1930s?

The greatest change in the museum in the last seventy years is the installation of museum-quality climate control in the gallery and storage areas. Recently installed in the Oriental Institute as part of the construction and renovation project, the introduction of climate control has allowed for the display of objects that previously were unable to be safely displayed in the galleries due to widely fluctuating humidities. For example, in the Mesopotamian Gallery, inscribed and stamped examples of baked and unbaked clay "bullae" are now able to be exhibited. The clay in these artifacts may contain soluble salts from their burial environment. These salts are very reactive to moisture in the air around them and will undergo physical changes that ultimately damage and can even destroy fragile materials. In addition, the new method of framing of the reliefs now gives scholars an opportunity to examine the texts carved on the backs of the reliefs. Professor John A. Brinkman has been able to study and translate the inscriptions. Even though the translations of our inscriptions showed that the content of the inscriptions was formulaic and did not contain any exciting, new information, it is now possible for future scholars to continue the examination of the inscriptions as the need arises.

BULL SPOUT FROM JUNDI SHAPUR

DONALD WHITCOMB, SENIOR RESEARCH ASSOCIATE (ASSOCIATE PROFESSOR), ISLAMIC ARCHAEOLOGY

In 1963, Robert McC. Adams turned his attention briefly from the long history of development of settlement and agricultural infrastructure in the Mesopotamian alluvium toward the adjacent region of Khuzistan in southwestern Iran. In one campaign, he mapped and excavated small trenches at a city founded by Shapur I in the mid-third century A.D. Gondi-Shapur, as it was then named, was famed in Late Antiquity as a paradise of buildings and gardens for the royal court and for a medical academy. The site is located about 15 km southeast of the provincial town of Dezful and 10 km northwest of the Oriental Institute excavations at Chogha Mish. The building of this city was a formidable accomplishment as the ruins of Jundi Shapur extend some 3 km by 1.5 km, laid out in an orthogonal fashion described as a chessboard some seven hundred years later. Adams also recorded the great canal that brought water from Dezful; this canal crossed the Siah Mansur River at the site through an ingenious inverted siphon, bridge, and water mill installation.

Adams and his team did not return and their trenches were too limited to reveal the monuments and communities within the city. The expected triumphs of Sasanian civilization, the royal city with its medical school and Christian churches, could not be confirmed in small openings in such an immense site. Likewise in the upper levels, the continuations of the medical school and astronomical observatory and social interactions within the early Islamic city could not be located; and the complex achievements of this period were denigrated as a long cultural decline.

The Iranian government allowed Adams to bring a small collection of ceramics from Jundi Shapur back to the Oriental Institute. These sherds confirm the chronology established through historical sources: a long Sasanian occupation (ca. 400 years) and an equally important early Islamic occupation of similar length. In February 2003, Adams and many other archaeologists who worked in Khuzistan so many years ago gathered for a Landscape Archaeology workshop. These sherds were resurrected from their storage area for the archaeologists' consideration. The sherds proved interesting enough — colored glazes are always pleasant to handle — and they became teaching tools for a ceramics drawing class that I taught this spring.

A Bull Spout

One of the reasons for keeping study collections in the Oriental Institute Museum is that they seem to produce new information for each generation of archaeologists. After the drawing course

was finished, I was putting away the sherds when I noticed an odd shape that had not been studied. Closer examination revealed the exquisite form of a bull's head as a vessel spout. Not for the first time I regretted the passing of Professor Helene Kantor, who would have exulted in its beauty and immediately recalled a plenitude of comparable examples. Indeed there is

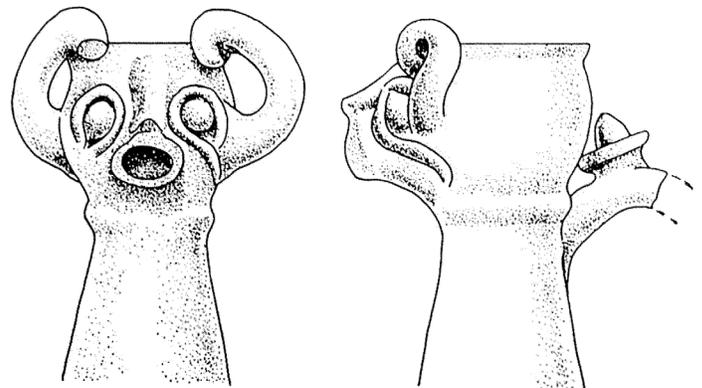
nothing particularly unusual about such theriomorphic vessels, jars in the shape of an animal, which are known from many ancient times and places.

In Iran, such a vessel could easily be Parthian, but could it belong to the Sasanian or Islamic periods? Preliminary research produced another bull spout from Iwan-i Karkheh (Gyselen and Gasche 1994, pl. IXb). This site is another Sasanian city, 18 km from Jundi Shapur and directly north of Susa; it is almost identical in size and orthogonal plan to Jundi Shapur. While the Jundi Shapur spout was part of an animal-shaped vessel, this second type was a juglet with a handle attached to the neck, below the bull spout. The Iwan-i Karkheh handle had an attachment at its top called a "turban," a well-known feature on early Islamic juglet handles. One can see such handles on juglets in the Istakhr exhibit in the Oriental Institute Persian Gallery.



An Iranian Tradition

A. S. Melikian-Chirvani, a specialist in Iranian art history and literature, wrote an article in which he collects numerous examples of such bull spouts and discusses the use of such vessels, called *takuk*, for drinking wine. After some ancient examples, he shows a key object from the Victoria and Albert Museum (Melikian-Chirvani 1991, figs. 3–4). The body of this animal was covered with incised and moulded decorations; such deco-



Bull spout from Iwan-i Karkheh (after Gyselen and Gasche)

rations are also readily identifiable from the numerous moulded juglets from Istakhr in the Persian Gallery. Most of his examples are later descendants of this vessel with glazed and painted decorations, all clearly Iranian of the eleventh through thirteenth century. Unfortunately all are from unprovenanced museum and private collections. A few examples of juglets with heads attached were found in the excavations at Nishapur in northwestern Iran. Two of these were glazed juglets, including one with the distinctive painted glaze of Nishapur (Wilkinson 1973, 49.72 and 243.1). Another was part of a theriomorphic vessel (354.125). These bull spouts seem to have led Melikian-Chirvani to prefer an origin in Khurasan (the region of Nishapur) for many of these vessels.

The connection in this distinctive ceramic form between Khurasan and Jundi Shapur recalls another medieval product. The Arab geographer al-Muqaddasi wrote (ca. 985) that “[Jundaysabur] produces much sugar, and I have heard people say that most of the sugar of Khurasan and al-Jibal comes from there” (408). Archaeological evidence of sugar production has been found at Susa and continues in the massive agro-business of this part of Khuzistan today. This trade across Iran is confirmed in Adams’s sherd collection from Jundi Shapur that contains imported glazed ceramics from Nishapur.

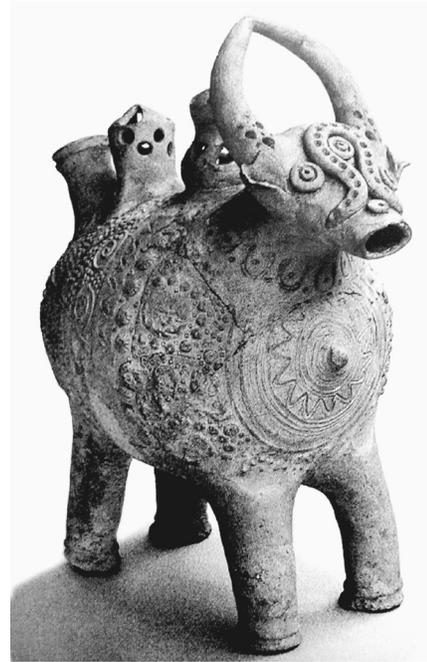
And a wine vessel in Islamic times? Perhaps one may recall the famous medical school of Jundaysabur utilized by the Abbasid caliphs, especially Harun al-Rashid. Wine was often used for its medicinal properties, only recently “rediscovered.”

Research and Meditations

Abbas Alizadeh and Nick Kouchoukos have begun a program to return to Khuzistan on behalf of the Oriental Institute (*News & Notes*, Number 177, Spring 2003) to continue the study of ancient settlements and irrigation systems. Abbas has prepared a solid foundation for this renewed investigation in his efforts to publish Kantor’s work at Chogha Mish and (soon) Chogha Bonut, as well as his own archaeological research there. Like Adams before them, interest in the great Sasanian irrigation schemes will lead naturally to the immense city of Jundi Shapur. During the spring 2004 season of research in Khuzistan, I hope to visit Iran and explore the possibility of resuming archaeological investigation at Jundi Shapur.

The bull spout from Adams’s collection may stand as a metaphor for this city. It represents the long artistic tradition of the region, its fine modeling recalls the naturalistic imagery of Sasanian silver plate or monumental carved reliefs. Numerous examples show the motif continues and expands as part of the succeeding Islamic cultural tradition in Iran. Like the urban landscape, one may distinguish a duality: the Sasanian royal city of Gondi-Shapur from the third to eighth century, and the early Islamic commercial city of Jundaysabur from the eighth to the twelfth century. These periods are two facets of the cultural change of “Late Antiquity,” which represents the real foundation of both medieval and modern history of Iran and the Middle East. As H. Kennedy (1999, p. 221) notes, “... Sassanian Persia ... provided the most pervasive of the legacies to the Islamic world.”

Archaeological research may provide much needed information on the Sasanian accomplishments, and at the same time, reveal the continuity of this heritage in the early Islamic world. One of the benefits of working at the Oriental Institute is the fund of previous information in artifacts and library resources, which lay the groundwork for new investigations. This is the legacy of Adams, Kantor, and many others who went before and brought back small objects that continue to provide inspiration.



Bull spouted vessel (after Melikian-Chirvani)

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Donald Whitcomb is Senior Research Associate (Associate Professor) for Islamic Archaeology and excavator of Quseir al-Qadim in Egypt and Aqaba in Jordan. In this article he returns to his first interest and the subject of his dissertation, Sasanian and Islamic Iran.

RECENT EVENTS

George M. Joseph

The Oriental Institute notes with sadness that George M. Joseph, longtime volunteer and former Oriental Institute Visiting Committee member, passed away on June 23, 2003.

BENEFIT FOR THE IRAQ MUSEUM DATABASE PROJECT HELD

On Saturday, June 14, 2003, an auction entitled "Looted Iraqi Art Auction: Artists Respond" was held in Evanston at Gallery Mornea to benefit the Oriental Institute's Iraq Museum Database Project. The event featured the works of more than 80 prominent Chicago artists and raised over \$9,000 for the support of the Database Project. The Oriental Institute wishes to thank Bert Menco for organizing the auction and Michael Monar and Richard Davis (owner and manager respectively of Gallery Mornea) for hosting the event. We feel a deep gratitude toward the artists who donated their work and time for the benefit of our Project.

The Iraq Museum Database Project is an integral part of the Oriental Institute's Iraq Museum Workshop, which was formed as a response to the looting of the Iraq Museum in Baghdad in early April. The database acts as a clearing house for information on the museum looting, missing objects, and, on a positive note, an increasing number of objects located and returned. Work on this database is organized and coordinated by Clemens Reichel, Research Associate at the Oriental Institute. The Oriental Institute's website, *Lost Treasure of Iraq*, hosts this database as well as a bibliography compiled by Charles E. Jones, Oriental Institute Research Archivist and Bibliographer, of objects, books, and manuscripts known to have been in the Iraq Museum, National Library, and other Iraqi collections. The database project has greatly benefited from the logistical and technological support of John Sanders, Head, Oriental Institute Computer Lab, and the tireless efforts of volunteer Karen Terras in scanning images and entering object descriptions. *Gallery Mornea: 624 Davis St., Evanston, IL; (847) 864-1906. Lost Treasures of Iraq: <http://www-oi.uchicago.edu/OI/IRAQ/iraq.html>*

LOST EGYPT: IMAGES OF A VANISHED PAST

A temporary exhibit featuring exquisite photographic prints culled from the Epigraphic Survey's glass-plate negative archive in Luxor went on display at the Oriental Institute on July 11. These photographs, taken in Egypt between 1880 and 1930, provide an extraordinary impression of the land and people of the Nile Valley as they appeared before the onset of the modern era. The evening before the public opening, W. Raymond Johnson, Director of the Epigraphic Survey, gave a gallery talk for Oriental Institute members.

Ray explained the method by which the thirty images selected for the exhibit were originally captured and the painstaking way in which the modern prints were made in Luxor with natural sunlight. He brought the subjects and scenes to

life with his anecdotes. Ray also told us why these images are so valuable: how thousands of similar images, captured on glass slides, were destroyed when the glass was reused, and how the scenes depicted in the images have undergone drastic changes from both human and environmental forces since they were taken. The audience left with a renewed appreciation for these priceless documents of a "Lost Egypt." The exhibition will be up until the end of October 2003.

JAMES HENRY BREASTED SOCIETY

On May 1st, the James Henry Breasted Society and Visiting Committee of the Oriental Institute visited The Field Museum to view "Eternal Egypt: Masterworks of Ancient Art from The British Museum," an exhibit for which the Oriental Institute's Robert K. Ritner served as academic consultant. This spectacular collection of Egyptian art was enjoyed by all attendees. The Oriental Institute thanks The Field Museum for inviting us to attend the Members Lecture "Eternity Held Captive: the Social and Religious Context of Egyptian Art," and providing entrance to the exhibit. We also heartily thank Robert Ritner, who, tireless, gave the lecture, arranged for a demonstration of mummification, and graciously made himself available for questions during our viewing of the exhibit.

TRAVEL TO NEW YORK

Emily Teeter and Clemens Reichel recently led an intrepid group of travelers on a whirlwind tour of two fabulous exhibits. On August 1, Clemens lectured at the temporary exhibit "Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus" at the Metropolitan Museum of New York. The exhibit showcases objects illustrating cultural and economic connections between the world's oldest cities. Later that evening, we enjoyed a delicious dinner at the Turkish Kitchen.

On Saturday, Emily taught us about the culture of Egypt as she led us through the newly installed exhibit of the Brooklyn Museum of Art, "Egypt Reborn: Art for Eternity." This permanent exhibit, which opened April 12, features a gallery that traces Egyptian art from the Pre-Dynastic period to the New Kingdom and includes objects that have not been on exhibit for years.

Emily Teeter is a Research Associate and Curator of Egyptian and Nubian Antiquities at the Oriental Institute. Clemens Reichel is an Oriental Institute Research Associate.

ANNUAL SUMMER TEA AT THE PRESIDENT'S HOME

The President of the University of Chicago, Don Randel, and his wife Carol graciously opened their home to the docents, faculty, staff, and volunteers of the Oriental Institute for an afternoon tea on July 11. Following the tea, the guests were treated to a program presented by three graduate students from the Department of Near Eastern Languages and Civilizations at the University of Chicago. Jesse Casana, Nitzan Mekel-Bobrov, and Kathleen Mineck addressed the fundamental archaeological question we are all curious about: "How Do We Know What We Know?"

CALENDAR OF EVENTS

OCTOBER 2003

- 1 Wednesday** **Members' Preview**
Edgar and Deborah Jannotta
Mesopotamian Gallery
5:00 PM–8:00 PM, Oriental Institute
- 5 Sunday** **Movie: *Cleopatra: Destiny's Queen***
See page 11 for more information.
- 11 Saturday** **The Pyramids of Egypt and Nubia**
Frank Yurco
Adult Education Course
Saturdays
Through December 6th
10:00 AM–12:00 NOON, Oriental Institute
See page 13 for more information.
- 12 Sunday** **Movie: *Saving the Sphinx***
See page 11 for more information.
- 15 Wednesday** **Ancient Dreams: Keys to Culture**
Alice Mouton
Adult Education Course
Wednesdays
Through December 10th
7:00 PM–9:00 PM, Oriental Institute
See page 13 for more information.
- 18 Saturday** **The Pyramids of Egypt and Nubia
(cont.)**
- 18 Saturday** **The Edgar and Deborah Jannotta
Mesopotamian Gallery**
Opening Events
Where Civilization Began: Celebrating
Ancient Mesopotamia
10:00 AM–4:00 PM
Local jewelry artists 12:00 NOON–4:00 PM
Slide lecture 2:00 PM
See page 15 for more information.
- 19 Sunday** **The Edgar and Deborah Jannotta
Mesopotamian Gallery**
Opening Events
The Magic Carpet: A Special Day of Ac-
tivities for Families
12:00 NOON–4:00 PM
Storytelling at 2:00 PM and 3:30 PM
See page 15 for more information.

- 19 Sunday** **Movie: *Ancient Mesopotamia***
See page 11 for more information.
- 22 Wednesday** **Did it Begin at Ugarit? A Compar-
ative Study of Royal Ideology**
Nicolas Wyatt
Members Lecture
8:00 PM, Breasted Hall
See page 17 for more information.
- 22 Wednesday** **Ancient Dreams (cont.)**
- 25 Saturday** **The Pyramids (cont.)**
- 25 Saturday** **Brewing Ancient Beer**
Kathleen Mineck and Steve Mineck
Adult Education Course
Saturdays
Continues November 1 and final class
TBD
1:30 PM–3:00 PM, Oriental Institute
See page 14 for more information.
- 25 Saturday** **University of Chicago Humanities
Open House**
10:00 AM and 1:30 PM, Free Tours of the
Mesopotamian Gallery
3:00 PM, Movie: *Deciphering the Dead Sea
Scrolls*
See page 18 for more information.
- 26 Sunday** **Movie: *Mesopotamia: I Have Con-
quered the River***
See page 11 for more information.
- 29 Wednesday** **Ancient Dreams (cont.)**
- 29 Wednesday** **Mystery, Magic, Mesopotamia!**
An Open House for Educators
3:30 PM–6:00 PM, continuous
4:00 PM, Lecture
See page 15 for more information.

NOVEMBER 2003

- 1 Saturday** **The Pyramids (cont.)**
- 1 Saturday** **Brewing Ancient Beer (cont.)**
- 2 Sunday** **Movie: *Ancient Treasures of the Deep***
See page 11 for more information.



3 Monday	Hieroglyphs-by-Mail Emily Teeter and Hratch Papazian Correspondence Course Through February 23, 2004 See page 14 for more information.	19 Wednesday	Mosaic: A Concert of Traditional Middle Eastern Music 8:00 PM, Breasted Hall, Oriental Institute
5 Wednesday	Ancient Dreams (cont.)	22 Saturday	The Pyramids (cont.)
5 Wednesday	Event for University Students 6:00 PM–9:00 PM, Movie: <i>Murder in Mesopotamia</i> See page 18 for more information.	23 Sunday	Movie: <i>Children of the Sun</i> See page 11 for more information.
8 Saturday	The Pyramids (cont.)	25 Tuesday	Introduction to Archaeology (cont.)
9 Sunday	Movie: <i>Mesopotamia: Return to Eden</i> See page 11 for more information.	26 Wednesday	NO CLASS: Ancient Dreams
11 Tuesday	Introduction to Archaeology: Techniques, Theory, and Practice Aaron A. Burke Adult Education Course Tuesdays Continues through December 2 7:00 PM–9:00 PM, Gleacher Center See page 14 for more information.	29 Saturday	NO CLASS: The Pyramids
12 Wednesday	Ancient Dreams (cont.)	30 Sunday	NO SUNDAY MOVIE
15 Saturday	The Pyramids (cont.)	DECEMBER 2003	
15 Saturday	Cradle of Civilization: The Legacy of Ancient Mesopotamia Symposium 9:00 AM–4:00 PM, Oriental Institute 9:00 AM–9:30 AM, Continental Breakfast 4:00 PM, Closing Reception and Private Gallery Viewing See page 19 for more information.	2 Tuesday	Introduction to Archaeology (ends)
16 Sunday	Movie: <i>Mesopotamia: I Have Conquered the River</i> See page 11 for more information.	3 Wednesday	Ancient Dreams (cont.)
18 Tuesday	Introduction to Archaeology (cont.)	6 Saturday	The Pyramids (ends)
19 Wednesday	Ancient Dreams (cont.)	6 Saturday	Spying on the Ancients: Satellite Imagery and the Archaeological Landscape Seminar 9:30 AM–1:00 PM, Gleacher Center (450 North Cityfront Plaza) See page 17 for more information.
		7 Sunday	Movie: <i>Mesopotamia: Return to Eden</i> See page 11 for more information.
		10 Wednesday	Ancient Dreams (ends)
		14 Sunday	Movie: <i>Under Wraps: An Autopsy of Three Egyptian Mummies</i> See page 11 for more information.
		21 Sunday	NO SUNDAY MOVIE
		28 Sunday	NO SUNDAY MOVIE
			All programs subject to change



Cylinder seal impression, Akkadian period, ca. 2254–2193 B.C., TELL ASMAR, IRAQ (OIM A11396)



GIVE AN ORIENTAL INSTITUTE MEMBERSHIP



Share the excitement of the ancient Near East with someone special!

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Please send with credit card information or check for \$50 made out to the University of Chicago to:

Oriental Institute Membership Office, 1155 East 58th Street, Chicago, IL 60637.

Questions? Call (773) 702-9513. Please contact us for information on other membership levels and rates.



SUNDAY FILMS

Each Sunday afternoon, you can enjoy the best in documentary films on the ancient Near East at the Oriental Institute. Films begin at 1:30 PM. Running times range from 30 to 50 minutes unless otherwise noted. Admission is free, and docent-led guided tours follow each film showing.

October 5 *Cleopatra: Destiny's Queen*. This film from the Arts and Entertainment Biography series mixes rare footage with new research and exclusive interviews to present a biographical portrait of Cleopatra that strives to separate myth from fact. Courtesy A&E Network.

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

October 19 *Ancient Mesopotamia*. The entire family will enjoy the adventures of "Arizona Smith" and his team of young archaeologists-in-training as they explore ancient Mesopotamia in this film from the award-winning Ancient Civilizations for Children series. This film will be shown at 12:00 NOON, 1:30 PM, and 3:00 PM in conjunction with the public opening of the new Jannotta Mesopotamian Gallery.

October 26 *Mesopotamia: I Have Conquered the River*. Literally "the land between the rivers," Mesopotamia was home to one of the world's earliest and most powerful civilizations. Shot on location in Iraq, this film combines the disciplines of archaeology, anthropology, engineering, and climatology to explore the vital role of ancient Mesopotamia's waterways. A remarkable 3-D computer recreation of the ancient city of Ur offers a glimpse of life along the Euphrates River more than 4,000 years ago.

November 2 *Ancient Treasures of the Deep*. From the PBS Nova series, this documentary on the underwater excavation of a fourteenth-century B.C. shipwreck shows how the ancient world from Africa to the Baltic was united by trade.

November 9 *Mesopotamia: Return to Eden*. Three of the world's great faiths — Judaism, Christianity, and Islam — can trace their roots to ancient Mesopotamia. See archaeologists unearth clues that lead to thought-provoking possibilities on the intersection of science and religion in this film narrated by actor Sam Waterston.

November 16 *Mesopotamia: I Have Conquered the River*. See October 26 listing.

November 23 *Children of the Sun*. The total solar eclipse that took place in Iran in 1999 inspired Mansoor Saboori, an Iranian filmmaker then living in Chicago, to return home and explore the meaning of the sun in both contemporary and ancient Iranian culture. The documentary she produced contains spectacular views of modern and ancient sites as well as fascinating commentary by University of Chicago scholars, including several from the Oriental Institute.

November 30 Breasted Hall closed for the Thanksgiving weekend.

December 7 *Mesopotamia: Return to Eden*. See November 9 listing.

December 14 *Under Wraps: An Autopsy of Three Egyptian Mummies*. Three ancient Egyptians — a priest, a temple cult-singer, and a twelve-year-old girl — undergo autopsies using the latest scientific techniques, which reveal their stories while leaving their wrappings intact.

December 21 Breasted Hall closed for the holidays.

December 28 Breasted Hall closed for the holidays.

THE OASES OF THE WESTERN DESERT

March 11 – 28, 2004

Escorted by
Robert K. Ritner
 Associate Professor
 of Egyptology

Please contact the Membership Office
 for information (773) 702-9513 or
 oi-membership@uchicago.edu



EDUCATION OFFICE REGISTRATION FORM

	Members	Non-members	Total
<input type="checkbox"/> The Pyramids of Egypt and Nubia	<input type="checkbox"/> \$175	<input type="checkbox"/> \$195	<input type="checkbox"/>
<input type="checkbox"/> Ancient Dreams: Keys to Culture	<input type="checkbox"/> \$175	<input type="checkbox"/> \$195	<input type="checkbox"/>
<input type="checkbox"/> Brewing Ancient Beer	<input type="checkbox"/> \$69	<input type="checkbox"/> \$79	<input type="checkbox"/>
<input type="checkbox"/> Introduction to Archaeology: Techniques, Theory, and Practice	<input type="checkbox"/> \$89	<input type="checkbox"/> \$109	<input type="checkbox"/>
<input type="checkbox"/> Spying on the Ancients: Satellite Imagery and Archaeological Landscape	<input type="checkbox"/> \$39	<input type="checkbox"/> \$45	<input type="checkbox"/>
<input type="checkbox"/> Cradle of Civilization: The Legacy of Ancient Mesopotamia	<input type="checkbox"/> \$61	<input type="checkbox"/> \$69	<input type="checkbox"/>
Middle Eastern-style box lunches can be ordered by request at \$15 per lunch. Each lunch includes a beverage.			
I would like to order <input type="checkbox"/> box lunches at \$15 per lunch <input type="checkbox"/>			
My entree choice (s) are: <input type="checkbox"/> beef <input type="checkbox"/> chicken <input type="checkbox"/> vegetarian			
<input type="checkbox"/> Hieroglyphs-by-Mail	<input type="checkbox"/> \$225	<input type="checkbox"/> \$245	<input type="checkbox"/>
TOTAL			<input type="checkbox"/>

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

I prefer to pay by Check Money order MasterCard Visa

Account number: _____ Expiration date: _____ Signature: _____

Name: _____ Address: _____

City/State/Zip: _____ Daytime phone: _____

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

ADULT EDUCATION COURSES

The following courses are co-sponsored by the Graham School of General Studies. Each offers Teacher Recertification CPDUs from the Illinois State Board of Education.

THE PYRAMIDS OF EGYPT AND NUBIA

Frank Yurco

Saturdays, October 11–December 6

10:00 AM–12:00 NOON

Oriental Institute

Since ancient times, the pyramids of Egypt have been counted among the wonders of the world. Built to house the remains of powerful pharaohs, these monumental tombs on the Giza Plateau near Cairo still dominate the landscape as decisively as they did when they were constructed ca. 2600–2500 B.C. But the history of pyramid-building in Egypt is not limited to Giza: Pyramid construction began a half-century earlier and it continued in Egypt and then in the ancient African kingdom of Nubia — today's Sudan — for more than 2,000 years. This course presents the most recent information on Egypt's pyramids, including the latest discoveries from excavations at Giza, the role of the pyramids in ancient Egyptian religion, and the impact of pyramid-building on Egypt as a nation. Nubia's pyramids, which outnumber Egypt's by the hundreds, are compared with their Egyptian counterparts.

Instructor Frank Yurco is an Egyptologist who has taught numerous courses on topics of ancient Near Eastern history, culture, and language, both at the Oriental Institute and The Field Museum.

The class meets at the Oriental Institute from 10:00 AM to 12:00 NOON on Saturday mornings beginning October 11 and continuing through December 6, 2003. Pre-registration is required. There is no class on Saturday, November 29.

CPDUs: 16

Required Texts

Building in Egypt. Dieter Arnold. Oxford: Oxford University Press, 1996

The Pyramids of Egypt. I. E. S. Edwards. Second edition. New York: Viking Penguin, 1986

Pyramid Texts. R. A. Faulkner. Oxford: Oxford University Press, 1986

See page 12 to register.

ANCIENT DREAMS: KEYS TO CULTURE

Alice Mouton

Wednesdays, October 15–December 10

7:00 PM–9:00 PM

Oriental Institute

And Pharaoh said unto Joseph, I have dreamed a dream and none can interpret it ... Gen. 41:15

From the Bible to the epics of Homer, ancient texts are filled with references to dreamers and their dreams. This course explores how the depictions of dreams in ancient letters, prayers, myths, and historical texts provide a unique window into the life, times, and belief systems of the people of the ancient Near East. We tend to view our dreams as references to past events — the ancients viewed their dreams as a means to obtain information they could use in their daily lives. See how ancient dreams are portrayed as ways to discover and then act in accord with the will of the gods, to gain glimpses of other worlds, including the afterlife, and to learn about future events that range from domestic troubles to victory or defeat in battle. Sources are drawn from throughout the ancient Near East, as well as the classical world.

Instructor Alice Mouton is a Ph.D. candidate in Hittitology and Assyriology at the Sorbonne in Paris and Leiden University in the Netherlands. During this academic year she is a Visiting Research Associate for the Oriental Institute's Hittite Dictionary Project.

This class meets at the Oriental Institute from 7:00 PM to 9:00 PM on Wednesday evenings beginning October 15 and continuing through December 10, 2003. Pre-registration is required. There is no class on November 26.

CPDUs: 16

Required Text

The instructor will provide a packet of readings and text translations at the first course session.

See page 12 to register.



Seal impression, Akkadian period, ca. 2254–2193 B.C. (OIM A7123)

BREWING ANCIENT BEER

Kathleen Mineck and Steve Mineck

Saturdays, October 25, November 1, and final day TBD

1:30 PM–3:00 PM

Oriental Institute

Celebrate Oktoberfest the really old-fashioned way during this three-part seminar on beer brewing — and tasting! — that will transport you back to 3000 B.C. This is the era when writing first appeared in the ancient Near East and among the earliest written records are detailed descriptions of how ancient brewers practiced their craft. There are also verses for drinking songs and penalties for offensive behavior at taverns! View a slide lecture, examine translations of original texts, and visit the Oriental Institute Museum's galleries to see implements and vessels the ancient Egyptians and Mesopotamians used to make, store, and drink beer. Then try your hand at creating your own authentic brew using a recipe translated from an ancient cuneiform tablet. After allowing the brew to age for a few weeks, return to sample your creation, complete with toasts to Ninkasi, an ancient goddess of beer. Date for the tasting, to be accompanied by Middle Eastern-style refreshments, will take place on a November Saturday to be determined by course participants (when the beer has brewed enough).

Instructors Kathleen Mineck is a Ph.D. candidate in the University of Chicago's Department of Near Eastern Languages and Civilizations. Steve Mineck, an amateur home-brewer of long-standing, has a special interest in the techniques and processes used by brewers in ancient times. This three-session class meets at the Oriental Institute from 1:30 PM to 3:00 PM on Saturday, October 25, and Saturday, November 1, 2003. Final date will be determined by participants.

CPDUs: 4

Required Text

The instructors will provide a packet of handouts. See page 12 to register.

INTRODUCTION TO ARCHAEOLOGY: TECHNIQUES, THEORY, AND PRACTICE

Aaron A. Burke

Tuesdays, November 11–December 2

7:00 PM–9:00 PM

Gleacher Center, 450 North Cityfront Plaza

Of all the places archaeologists have set out to explore, the Near East — with its royal tombs, ancient shipwrecks, and sites of the world's earliest cities — has received the greatest attention with expeditions of all kinds. Focusing on the Near East, this four-session course provides an introduction to archaeology, its aims, and its practice. Designed for the "armchair archaeologist" as well as those interested in volunteering for fieldwork, the course covers such topics as archaeological methods, the tools of the archaeological trade, underwater archaeology, and remote sensing techniques. At least one class period will be devoted to demonstrating and learning how to use basic tools.

The instructor will help those desiring fieldwork opportunities, which are becoming increasingly available to non-professional volunteers, to research projects that best suit their interests. Such projects are available in the United States and throughout the world.

Instructor Aaron A. Burke is a Ph.D. candidate in Syro-Palestinian Archaeology in the Department of Near Eastern Languages and Civilizations at the University of Chicago. He has been a staff member of Harvard University's Ashkelon Excavations in Israel, the Oriental Institute's Early Bronze Age excavation at Yaquash, near the Sea of Galilee, and the Oriental Institute's expedition to Alalakh. This four-session class meets at the Gleacher Center from 7:00 PM to 9:00 PM on Tuesday evenings beginning November 11 and continuing through December 2, 2003.

CPDUs: 8

Required Text

Archaeology: Theories, Methods, and Practice. C. Renfrew and P. Bahn. Third edition. New York: Thames and Hudson, 2000

See page 12 to register.

CORRESPONDENCE COURSE

HIEROGLYPHS-BY-MAIL

Emily Teeter and Hratch Papazian

November 3, 2003–February 23, 2004

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

Instructor Emily Teeter holds a Ph.D. in Egyptology from the University of Chicago. She is Research Associate/Curator of Egyptian and Nubian Antiquities at the Oriental Institute. Teeter will be assisted by Hratch Papazian, who is a Ph.D. candidate in the Department of Near Eastern Languages and Civilizations at the University of Chicago and an experienced epigrapher and instructor of Egyptian language.

The course begins on Monday, November 3, and continues for sixteen weeks. **Registration deadline: October 20.** Pre-registration is required.

Required Texts

Middle Egyptian Grammar. James Hoch.

Middle Egyptian Sign List. James Hoch.

As a special service to students who register for this course, both books can be obtained at a 40% discount by sending a postal money order or personal check for \$42.50 in US dollars, which includes shipping costs, to: Managing Editor, Benben Publications/SSEA Publications, 1483 Carmen Drive, Mississauga, Ontario, Canada L5G 3Z2. Payment by check will take 2–3 days longer to process.

The books are also available at regular price from the Suq.

See page 12 to register for this class.

MESOPOTAMIAN GALLERY OPENING

MEMBERS PREVIEW

Wednesday, October 1

5:00–8:00 pm

For your convenience, the Quadrangle Club will accept dinner reservations from Oriental Institute Members. Please specify that you are attending an event at the Oriental Institute. Quadrangle Club, 1155 East 57th Street, Chicago, IL, (773) 702-2550

PUBLIC OPENING — WHERE CIVILIZATION BEGAN: CELEBRATING ANCIENT MESOPOTAMIA

Join us for a full weekend of free festivities celebrating the opening of the Oriental Institute's magnificent new Edgar and Deborah Jannotta Mesopotamian Gallery.

Opening Events for Saturday, October 18

10:00 AM–4:00 PM

Be among the first to tour the gallery with our docents, who will be available to answer your questions throughout the day. Watch the latest in documentaries on Mesopotamia running continuously in Breasted Hall.

12:00 NOON–4:00 PM — See local artists create jewelry and ceramics using ancient arts processes and have your name written in cuneiform script.

2:00 PM — Attend a slide lecture by Karen L. Wilson, Oriental Institute Museum Director and Curator of the new Jannotta Mesopotamian Gallery, who will highlight the gallery's artistic and historic treasures.

Presented in conjunction with Chicago Artists Month, a city wide celebration of the arts in October.

The Magic Carpet: A Special Day of Activities for Families on Sunday, October 19

12 NOON–4:00 PM

Come on a magic carpet ride to ancient Mesopotamia during a day filled with stories, song, and ancient arts. Tour the new gallery with docents on hand, take a self-guided treasure hunt, and view an award-winning children's film with archaeologist "Arizona Smith." See artists' demonstrations, have your name written in cuneiform, and enjoy hands-on arts activities.

2:00 PM and 3:30 PM — Storytelling: Join master storyteller Judith Heineman and musician Daniel Marcotte to find out how tales like Star Wars and Harry Potter got their start. Learn how the world's first literature was inscribed on clay tablets, discover Gilgamesh, the world's first superhero, and be spellbound by ancient tales of quests, miracles, magic, monsters, and more! Presented in conjunction with Chicago Book Festival, the city's month-long celebration of books and reading in October.

Family Day programming supported in part by the Regents Park/University of Chicago Fine Arts Partnership.

CONCERT

MOSAIC: A CONCERT OF TRADITIONAL MIDDLE EASTERN MUSIC

Wednesday, November 19

8:00 PM

Breasted Hall, Oriental Institute

Light Refreshments Following

The Membership and Education Offices invite you to a very special evening of traditional Middle Eastern music in conjunction with Arab-American Heritage Month in November. Co-sponsored by the University of Chicago's Center for Middle Eastern Studies, this concert celebrates the diversity of Middle Eastern traditions with a rich mosaic of Arabic, Turkish, and Sephardic and Armenian folk and composed music. Don't miss this exciting musical event!

Instrumentalists include:

Hicham Chami, qanun player, who was named the city's Best Exotic Instrumentalist by *Chicago Magazine* in their "Best of Chicago" issue for 2002.

Elisabeth Johnson, violin, and Eve Mouzingo, clarinet. Both are members of the acclaimed Chicago Klezmer Ensemble.

Rich Jankowsky, percussion, who is a graduate student in ethnomusicology at the University of Chicago.

For additional information, contact the Membership Office at (773) 702-9513.

This concert is a production of Xauen Music. Inc.

EDUCATORS EVENT

MYSTERY, MAGIC, MESOPOTAMIA!

An Open House for Educators

Wednesday, October 29

Continuous from 3:30 PM to 6:00 PM

Lecture at 4:00 pm

FREE!

CPDUs: 3

Discover exciting educational opportunities for you and your students. Join us for a free open house in conjunction with the opening of the Oriental Institute's magnificent new Jannotta Mesopotamian Gallery, which features one of world's greatest collections of art and artifacts from ancient Iraq. Exhibit tours, curriculum materials, field trip information, and light refreshments are all part of this event that provides 3 CPDUs of recertification credit from the Illinois State Board of Education.

Special feature at 4:00 PM: A richly illustrated slide lecture by Karen L. Wilson, Oriental Institute Museum Director and Curator of the Mesopotamian Gallery.

This program is supported in part by the Regents Park/University of Chicago Fine Arts Partnership.

TRAVEL PREVIEW

HIDDEN TREASURES OF EASTERN TURKEY

ESCORTED BY GIL J. STEIN, DIRECTOR OF THE ORIENTAL INSTITUTE

September 27–October 15, 2004

This trip, escorted by Gil J. Stein, Director of the Oriental Institute and an expert in Anatolian archaeology, will travel along the southern and eastern areas of Turkey to visit outstanding sites off the beaten path.

Watch your mailbox for more information. A finalized brochure will be mailed shortly. Questions may be directed to the Membership Office at oi-membership@uchicago.edu or (773) 702-9513.

HIGHLIGHTS

Itinerary subject to change

— Tour the Museum of Anatolian Civilizations in Ankara. Its outstanding collection of Hittite art provides an excellent introduction to the tour. See the Roman remains of the Temple of Augustus and then drive to Gordion, once the capital of the kingdom of Phrygia.

— View the Hittite center at Bogazkoy, first excavated in 1906. A complete tour of this incredible site includes the famous Lion Gate, the fortifications, and the temples and palaces of the city. Touring continues with the cult center of Yazılıkaya, its reliefs cut into the living rock.

— Visit the site of Kultepe, one of the most important ancient settlements in Turkey and the site of the earliest written documents found in Anatolia. Tour the Göreme Valley with its unusual and beautiful rock formations, known as “fairy chimneys,” and its rock-hewn Byzantine churches decorated with elaborate frescoes.

— Visit Kaymaklı, one of the many underground towns hewn from the tufa to a depth of eight to ten stories.

— See Anavarza (ancient Anazarbus), an eastern Roman colony. At Karatepe, the Neo-Hittite capital of Azitawanda, see a number of monumental sculptures and reliefs that have been restored and are in situ. Our drive to Antakya takes us through the historic Plain of Issos, where Alexander the Great won a decisive

victory over the forces of Asia. At Antakya, visit St. Peter’s Church and the Archaeological Museum, which houses an outstanding collection of mosaics from the region.

— Drive through the Plain of Amuk, with its hundreds of tells dating from the Neolithic to the Hellenistic periods. Visit Atchana/Alalakh, and the Oriental Institute excavations led by Ashlhan K. Yener at Tell Atchana.

— Stop at Yesemek, a Neo-Hittite stone carving workshop, where we will see dozens of partially completed sculptures and reliefs scattered on a hillside now situated in the middle of a tiny village. Visit the museum in Gaziantep before crossing the Euphrates en route to Urfa, ancient Edessa.

— Drive through the plains of Mesopotamia to Harran, where Abraham stopped on his way from Ur. Explore the ruins of ancient Harran, known as Carrhae in the Roman period and the place of the decisive battle of 53 B.C. Visit the Ulu Cami, thought to have been founded by the last Umayyad Caliph, who made Harran capital of his empire, and the unusual “beehive” mudbrick houses of modern Harran.

— An early morning ascent of Mt. Nemrud brings us to the impressive funerary sanctuary of King Antiochus I of Commagene, erected 2,000 years ago. Here colossal headless statues of gods and kings tower above the site and their enormous heads are scattered over the terraces. Visit the ruins of Arsameia and the burial mounds of the queens and princesses of Commagene. At Diyarbakır, visit the imposing city walls and gates.

— Drive through the beautiful valley of Guzel Dere and the towns of Bitlis and Tatvan. At Ahlat, visit the unique Seljuk cemetery and the museum on the shores of Lake Van. A short cruise across Lake Van brings us to Akhtamar Island. In the 10th century, the Armenian King Gagik founded the Church of the Holy Cross here. It has since become famous for the reliefs on its outer walls. Visit the local museum and have some free time for browsing in the local rug shops or wandering in the market.

— Explore the vanished civilizations of Urartu at Çavustepe, where excavations have revealed the temple, altar, storage areas, water system, and Royal Palace and Van Kalesi. Having reached the citadel, see the site of the Urartian temple and several tombs of Urartian kings. The view from these heights is magnificent and well worth the climb.

— Drive along the foothills of Mt. Ararat, sacred to Armenians, where according to tradition Noah’s Ark came to rest after the flood. Visit the baroque Turkish Palace of Ishak Pasha Sarayi in Dogubayazit. Tour the local museum in Kars.

— Ani, located near the Georgian/Armenian border and once the capital of the Bagratid Princess, is now a site of romantic beauty. Strolling through the Lion Gate, we can almost visualize the city as it was before the terrible earthquake of 1319.

— Touring of Istanbul begins with an extensive visit to the newly installed Archaeological Museum, noted for its fine collection of sarcophagi. See the Topkapı Serai Museum with its dazzling display of jewels and fascinating harem.

— Our visit to the Turkish monuments of Istanbul includes the Hippodrome, Hagia Sophia, and the Blue Mosque, as well as



Nemrud Dag



Hagia Sofia, Istanbul, Turkey

Süleymaniye Mosque and the Church of Kariye Camii, with its restored frescoes and mosaics. We will visit the spice bazaar and charming Rüstem Pasha Mosque, built by Sinan.

— End your visit to Turkey with a gala farewell dinner at a fine restaurant.

MEMBERS LECTURE

DID IT BEGIN AT UGARIT? A COMPARATIVE STUDY OF ROYAL IDEOLOGY

Nicolas Wyatt

Wednesday, October 22

8:00 PM, Breasted Hall

Light Refreshments Follow

The texts from ancient Ugarit (modern Ras Shamra on the north Syrian coast) reveal a great deal about the concept of kingship in Syria-Palestine in the Late Bronze Age. Both administrative and literary texts reveal the role of the king and from them we can piece together a royal ideology. Prof. Wyatt of the University of Edinburgh will discuss the comparative data and give his own interpretation of royal ideology among the ancient Semitic peoples.

ORIENTAL INSTITUTE/GRAHAM SCHOOL OF GENERAL STUDIES SEMINAR

SPYING ON THE ANCIENTS: SATELLITE IMAGERY AND THE ARCHAEOLOGICAL LANDSCAPE

Saturday, December 6

9:30 AM–1:00 PM

Gleacher Center, 450 N. Cityfront Plaza

The University of Chicago's Oriental Institute undertook some of the earliest American archaeological excavations in the Middle East. While most of these expeditions were traditional, site-based projects, Institute teams as early as the 1930s were pioneering the use of archaeological field surveys to investigate ancient societies at the regional level. In the last decade, archaeologists have developed new survey techniques that are beginning to transform our understanding of issues ranging from the rise of social complexity to the formation of urban states to the destructive impact of ancient empires on the landscape. Important to these methods has been the availability of recently declassified satellite imagery from the CORONA intelligence program, a series of Cold War spy satellites in operation between 1959 and 1972. Although the images these satellites produced were intended for military purposes, they also reveal a spectacular record of ancient cities, roads, and landscapes of the Middle East.

This half-day seminar describes how these satellite images and other techniques of regional archaeological analysis are being employed by researchers at the Oriental Institute and highlights several case studies derived from the latest field projects in the Middle East. The seminar investigates:

- The elaborate network of roads that evolved with the earliest cities of northern Mesopotamia (northern Iraq and northeastern Syria) in the third millennium B.C.

- The irrigation canals of the Assyrian king Sennacherib (704–681 B.C.) that brought water from the mountains to irrigate parks and gardens in his palace at Nineveh (modern Mosul, Iraq)
- The transformation of the landscape around the city of Antioch under the Roman Empire
- The consequences of deforestation and agricultural expansion in the eastern Mediterranean under Roman and Byzantine rule

Instructors Jason Ur is a Ph.D. candidate in the Department of Near Eastern Languages and Civilizations at the University of Chicago. Since 1994, he has participated in archaeological excavations and surveys in Egypt, Turkey, Israel, Jordan, Yemen, and Syria. His research has focused on the rise of early cities in northern Mesopotamia and their impact on the landscape. Recently, his work on the use of declassified American intelligence satellite photographs was covered by the BBC, the New York Times, and other news media.

Jesse Casana recently completed his dissertation in the Department of Near Eastern Languages and Civilizations at the University of Chicago. Since 1995, he has worked on archaeological projects in Turkey, Syria, and Jordan, and since 2000, has directed fieldwork for the Oriental Institute's Amuq Valley Regional Project, based in Antakya (Antioch), Turkey. His research focuses on the history of settlement in the eastern Mediterranean and the relationship between ancient societies and the environment.

Fee: \$39 for Oriental Institute members; \$45 for non-members. Fee includes a packet of reading and supplementary materials.

See page 12 to register.

MORTON D. HULL DISTINGUISHED SERVICE PROFESSORSHIP AWARDED

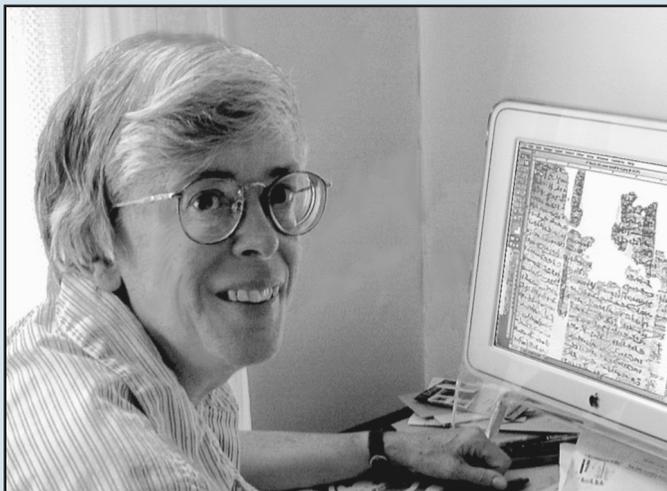
Professor Janet H. Johnson, Professor of Egyptology, Editor of the Chicago Demotic Dictionary, and former Director of the Oriental Institute, has been appointed to the Morton D. Hull Distinguished Service Professorship. In making this appointment, Don Randel, the President of the University of Chicago, noted that this honor demonstrates the esteem in which Johnson is held by her colleagues, as well as the University's appreciation of the quality of her teaching and scholarship.

Johnson is one of the world's leading experts in Demotic, a late form of Egyptian used from the seventh cen-

tury B.C. to the third century A.D. This millennium saw the transformation of Egypt into a multi-cultural society, in which it played a role on the broad stage of the Eastern Mediterranean into Late Antiquity.

Johnson's expertise in philological and lexicographic work is reflected in her extensive study of the Demotic verbal system and her publication of the basic grammar book for teaching Demotic. She also directs the "METEOR" project, producing an interactive electronic readingbook for students studying classical Middle Egyptian; the latter project is funded by the Mellon Foundation. As Director of the Oriental Institute's Demotic Dictionary Project, she is producing a comprehensive electronic dictionary that incorporates recent research on Demotic texts and provides a welcome tool for other scholars working on this body of material so important to our full and accurate understanding of Egypt and its relationship to the world of late antiquity.

"Jan Johnson's international standing in the field of Demotic studies and her influence in the broader arena of the ancient Mediterranean world is widely and enthusiastically acknowledged. What is perhaps less known is her unselfish commitment to the University at every level, her unstinting dedication to students, and her wisdom and her sage objectivity-gained through years of dedicated service at the Oriental Institute, in the department of NELC, in the Division of Humanities, and elsewhere. Her appointment as Morton D. Hull Distinguished Service Professor is indeed richly deserved." Peter F. Dorman, Chairman, Department of Near Eastern Languages and Civilizations.



Professor Janet H. Johnson

UNIVERSITY EVENTS

FOR PARENTS AND THE COMMUNITY

UNIVERSITY OF CHICAGO HUMANITIES OPEN HOUSE

Saturday, October 25

**Free Tours of the Jannotta Mesopotamian Gallery
at 10:00 AM and 1:30 PM**

The Oriental Institute Museum celebrates the University of Chicago's annual Humanities Day by presenting free, docent-led guided tours of the new Mesopotamian Gallery.

Film Showing at 3:00 PM

At 3:00 PM, we are hosting a free Humanities Day screening of *Deciphering the Dead Sea Scrolls*, a film that explores the discovery and heated disputes surrounding the authorship of the oldest Biblical and post-Biblical Hebrew manuscripts ever found. The screening is followed by a question-and-answer session with Norman Golb, Ludwig Rosenberger Professor in Jewish History and Civilization, who appears in the film.

FOR STUDENTS

"MURDER IN MESOPOTAMIA"

Wednesday, November 5

6:00 PM-9:00 PM

Film showing at 7:00 PM

FREE!

Catch Hercule Poirot on the job in "Murder in Mesopotamia," a feature film starring David Suchet in his celebrated role as Agatha Christie's debonair Belgian sleuth. On holiday in Iraq during the 1930s, Poirot visits an ancient site and discovers the brutal murder of an archaeologist's wife. The suspects are many, but the clues are few in this mystery that reflects Christie's own fascination with excavations as the wife of Max Mallowan, a famous British archaeologist.

The film is in color and runs 100 minutes.

Before the film, tour our new Jannotta Mesopotamian Gallery with archaeology graduate students, who will introduce you to one of the world's great collections of treasures from ancient Iraq. All this and free snacks, too. Don't miss it!

ORIENTAL INSTITUTE/GRAHAM SCHOOL OF GENERAL STUDIES SYMPOSIUM

CRADLE OF CIVILIZATION: THE LEGACY OF ANCIENT MESOPOTAMIA

Saturday, November 15, 2003

9:00 AM–4:00 PM

Breasted Hall, Oriental Institute

Continental Breakfast 9:00 AM–9:30 AM

Closing Reception and Private Gallery Viewing 4:00 PM

Treasures with links to the dawn of human history await you at this day-long symposium on ancient Mesopotamia, where one of the world's earliest civilizations was born more than 5,000 years ago. Often called civilization's cradle, the land that is now Iraq was home to the world's first cities, the cuneiform writing system, and humanity's most fundamental endeavors in the arts, sciences, politics, and religion. This major symposium explores ancient Mesopotamia's profound influence on the world's cultural heritage from the beginnings of recorded history to the present day.

Presented in conjunction with the opening of the Oriental Institute's magnificent new Mesopotamian Gallery, this special event offers the rare opportunity to experience pre-eminent scholarship alongside an awe-inspiring museum collection of ancient art and artifacts. Learn how the Oriental Institute became a world-renowned center for the archaeological recovery and study of ancient Mesopotamia. View Institute finds that range from exquisite art carved in miniature on ancient seals to monumental reliefs that once lined the walls of an Assyrian king's royal palace. See how faculty is involved in cutting-edge research using the latest technology, hear leading scholars share the results of their research, and discover the role the academic and museum community has played in the worldwide effort to preserve the cultural heritage of Iraq.

Symposium presenters from the Oriental Institute include:

Gil Stein, Oriental Institute Director and Professor of Mesopotamian and Anatolian Archaeology

McGuire Gibson, Professor of Mesopotamian Archaeology, whose expertise in the field has given him a major role in the efforts to preserve Iraq's archaeological sites and antiquities

Martha Roth, Professor of Assyriology and Director of the Chicago Assyrian Dictionary Project, whose special areas of interest are law and government and the role of women in Mesopotamia

Karen L. Wilson, Oriental Institute Museum Director and Curator of the new Edgar and Debora Jannotta Mesopotamian Gallery

Christopher Woods, Assistant Professor of Sumerology, who specializes in the emergence of writing in ancient Sumer, today's southern Iraq

Guest Lecturers Include

Elizabeth C. Stone, Professor of Anthropology, SUNY, Stony Brook, New York, whose specialty is urbanism and urban life in ancient Mesopotamia

Irene Winter, William Dorr Boardman Professor of Fine Arts at Harvard University, who specializes in ancient Mesopotamian art

Fee: \$61 Oriental Institute members; \$69 for non-members. Pre-registration is required. The program is free for University of Chicago students who pre-register by Wednesday, November 5.

Program includes packet of materials, continental breakfast, closing reception, and private viewing of the new Mesopotamian Gallery. Pre-registration is required. Optional Middle Eastern-style box lunches can be ordered upon request.

This program is co-sponsored and supported in part by the Center for International Studies Norman Wait Harris Memorial Foundation Fund.

See page 12 to register.



Yelda Khorsabad Court

THE ORIENTAL INSTITUTE

The University of Chicago
1155 East 58th Street • Chicago, Illinois • 60637
(773) 702-9514

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THE SUQ

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ANCIENT EGYPT: TREASURES FROM THE
COLLECTION OF THE ORIENTAL INSTITUTE

By Emily Teeter

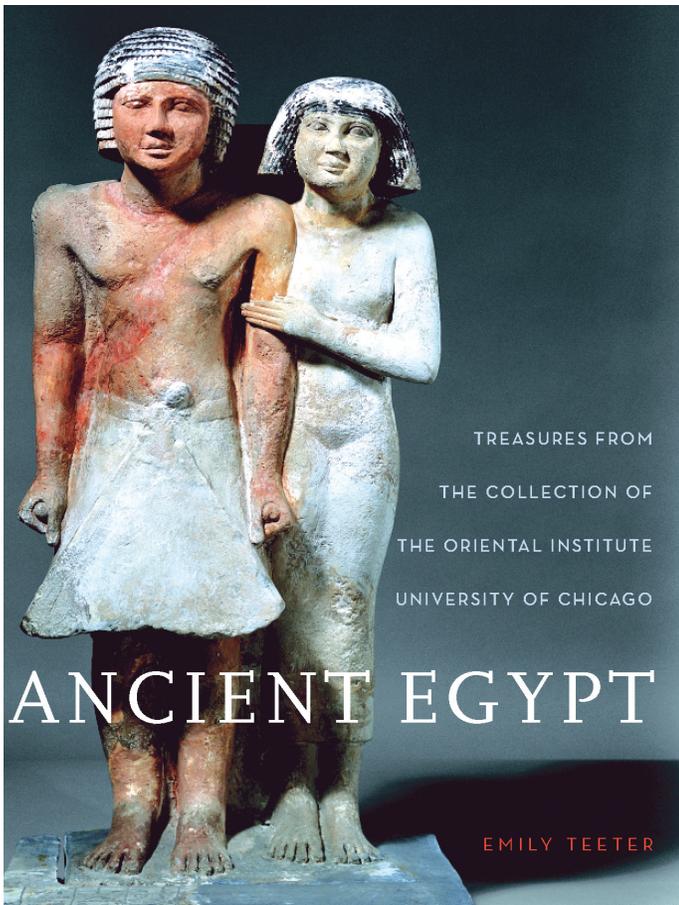
Finally! A fully-illustrated book showing the richness of our Egypt collection! The volume begins with a brief history of the collection, followed by a catalogue of seventy-seven objects that date from the early third millennium B.C. to the eighth century A.D. A wide variety of artifacts are represented, including statues, stelae, tools, games, clothing, coffins, figured ostraca, and papyri. Many of the objects have never previously been published. Each artifact is described, and its function and symbolism are discussed. Brief texts are translated. Appendices give museum registration numbers, provenance, and bibliographies.

This book was funded by a generous grant from the Women's Board of the University of Chicago.

9.0 × 11.5 inches, 160 pages, 82 color plates, 26 black and white figures, 1 map

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News & Notes

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Editor: Rebecca Laharia • Telephone: (773) 702-9513 • Facsimile: (773) 702-9853 • oi-membership@uchicago.edu

All inquiries, comments, and suggestions are welcome • World-Wide Website: <http://www-oi.uchicago.edu>