News&Notes

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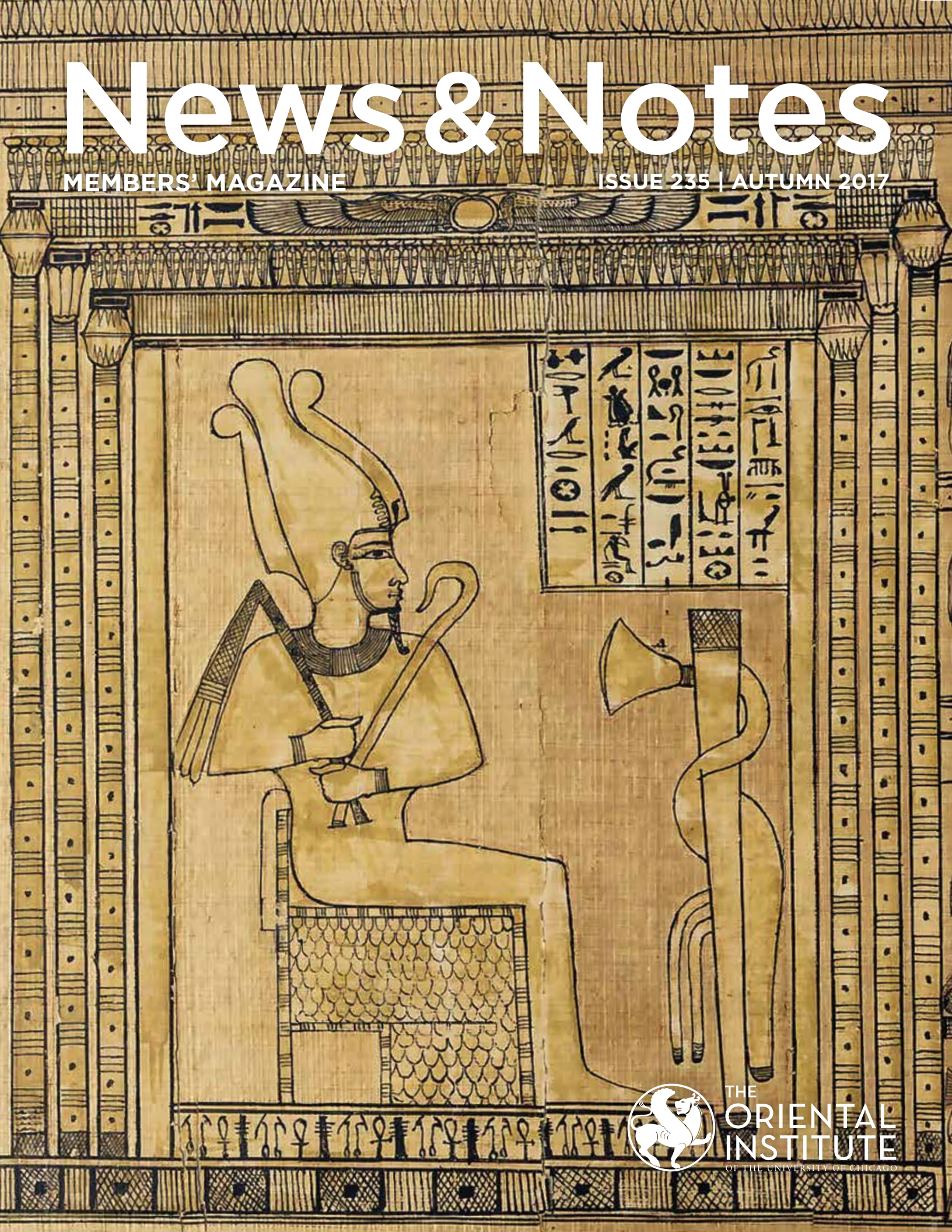

THE ORIENTAL INSTITUTE
OF THE UNIVERSITY OF CHICAGO

FROM THE DIRECTOR'S STUDY

A defining characteristic of the Oriental Institute has always been the equal emphasis on archaeological and textual approaches to the study of the ancient Near East. This dual focus is aptly exemplified by the two featured articles in this issue, which, while considering ancient Egypt from different perspectives, demonstrate that novel approaches can shed new light on long-considered problems.

In the lead article, Foy Scalf introduces us to the exhibition he is curating — Book of the Dead: Becoming God in Ancient Egypt — which will open in our special exhibits gallery this fall. The Book of the Dead, a seminal text of the ancient world, has been the source of a vast scholarship since the middle of the nineteenth century, yet it remains poorly understood beyond Egyptological circles, and the source of many popular misconceptions about ancient Egyptian culture and religion. As Foy explains, our special exhibit seeks to remedy this by bringing the latest research to bear on questions of the purpose, origins, history, and theological context of the Book of the Dead. Contrary to its name, which is a modern coinage, the Book of the Dead is about life — the eternal life of the soul after death. Far from being a book in the traditional sense or a single canonical text for that matter, the Book of the Dead is a compendium of spells, of diverse origins and uses, which collectively provide the deceased with a handbook for the Netherworld, assuring rejuvenation and, moreover, identifying the human realm with the divine.

Gregory Marouard's article, "Dendara from Another Perspective: The Use of New Remote Technologies on the Field in Egypt," describes the innovative use of technology in the excavation of Dendara (Tentyra, Iunet), the sister site of Tell Edfu, under the direction of Nadine Moeller. Dendara represents a new field project of the Oriental Institute and is the result of a 2015 agreement with the French Institute of Oriental Archaeology, which has been excavating the site since the 1930s. Under Gregory's leadership, the focus of the 2016–17 excavation season was on a large residential neighborhood that has substantially enhanced our understanding of the urban evolution of the town in the third millennium. With the use of a drone, in conjunction with photogrammetry software, the Oriental Institute team was able to produce highly precise maps and 3D models, as well as to obtain hitherto unprecedented views of the site and its urban remains, allowing for the better identification of streets, architectural structures, and the boundaries of the site itself.

On a personal note, this is my first column as Director of the Oriental Institute. Being appointed to this role has been the greatest honor of my professional career. And one of the great privileges of this position is the opportunity to introduce our members to the exciting and path-breaking research that is being conducted at the Oriental Institute.

Christopher Woods, Director

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On the Cover: Vignette of Book of the Dead spell 125 from the papyrus of Irtyuru. OIM E10486J (D. 13333)

AT THE HAND OF THE DECEASED

A LUSTROUS SPINDLE BOTTLE FROM ÇATAL HÖYÜK

by Kiersten Neumann

From 1931 to 1938, the Oriental Institute's Syrian-Hittite Expedition conducted excavations in the Amuq Valley of southeastern Turkey. Combining discoveries from several sites spanning more than 9,000 years, Robert and Linda Braidwood developed a sequence of twenty-two levels of material culture, labeled Phases A through V. Developments in ceramic technology and forms represent distinct phases of this sequence and speak to local traditions and relationships between the Amuq Valley and neighboring regions.

This spindle bottle belongs to Amuq M (1600–1200 BC) of the Late Bronze Age and is the definitive shape of the ceramic style known as Red Lustrous Wheelmade Ware. Craftsmen achieved the beautiful sheen of these vessels by polishing the fine-clay surface with a hard, smooth instrument — a process known as burnishing. Marking the underside of the bottle's base are two parallel incised lines. Discovery of these precious commodities, some with similar pot marks, throughout the eastern Mediterranean, from Egypt to central Anatolia, demonstrates the craft organization and interregional connections of this period — an "Age of Internationalism." In fact, fabric analysis of examples from Turkey, Cyprus, and Egypt indicates that these vessels are products of a single source, likely northern Cyprus, that then migrated by way of trade networks.

Spindle bottles — so named for their resemblance to an elongated yarn spindle — are found primarily in funerary and temple contexts, their slender body with vertical handle near the opening making them ideal for storing and pouring liquids, likely plant oils or wine, as suggested by residue analysis. This example from Çatal Höyük was excavated from a burial. In addition to an offering intended to keep family members in the good graces of their ancestor, the bottle may have served an active role in the funerary practices that took place before the vessel was laid to rest, quite literally at the hand of the deceased, to be rediscovered in this same spot a few thousands of years later.

Spindle bottle
Baked clay
Turkey, Çatal Höyük, burial b-S-61
Late Bronze Age (Amuq M)(1600–1200 BC)
Excavated in 1934
H 33.3 x D (max body) 7.4 cm
A26967

On view in the newly enhanced Amuq Valley display case in The Henrietta Herbolsheimer, M.D. Syro-Anatolian Gallery

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Book of the D

Becoming God in Ancient Egypt

by Foy Scalf

The ancient Egyptian Book of the Dead needs no introduction. It is one of the most iconic objects from the ancient world. Millions of people have seen examples on display in collections all over the globe. Literary plots have been written around it, and movies have climaxed with dramatic readings of its mysterious spells. It continues to have profound influences throughout music, art, mysticism, and the occult. Without question, it deserves a prominent place among the most important religious compositions in human history. Like so much of human culture and religion, the ancient Egyptians developed the Book of the Dead as a means to cope with their mortality and ultimately their immortality. Despite the celebrity of the Book of the Dead, its surprises are far from exhausted. If so much is known about the Book of the Dead, why do we need another exhibit about it? It turns out that many popular notions about the Book of the Dead are misleading or entirely false. For example, the ancient Egyptian Book of the Dead neither was a book in our modern conception, nor was it really about death. It was truly about eternal life, or what the ancient Egyptians called "not dying again," a reference to the final destruction of an individual if they died a second death by having a hybrid monster named "devourer" consume their spirit in the netherworld. A new special exhibit with an accompanying catalog at the Oriental Institute seeks to cast our common assumptions about the Book of the Dead in a new light. By presenting the latest research results, *Book of the Dead: Becoming God in Ancient Egypt* attempts to provide a foundation for our knowledge of this ancient work by exploring what it is, what it does, how it works, how it was made, how it was used, and what happened to it.

Asking the question "what is the Book of the Dead" raises a host of interesting issues including what it is to us versus what it was to the ancient Egyptians (Riggs 2014), as well as if referring to the Book of the Dead as "it" truly reflects the diversity discovered when examined closely. The Book of the Dead is a "book" in the sense that it could have pages — sheets of papyrus — glued together to form long rolls on which texts could be inscribed. It never took the form of a codex, a set of pages bound along the spine, which provides the framework for how we understand the familiar form of the printed book. Like a book, the scroll served as an instrument to record and store information. Yet, the contents are not what you might expect from a book. The Book of the Dead is not a single narrative composition that tells a story. It is a collection of many smaller texts, usually called "spells" or "chapters," each with its own structure. These spells were gathered together, often arranged in sequences of similar content, and inscribed on a medium such as papyrus. The longest manuscripts had upward of 165 spells, while the shortest manuscripts had only a single spell. No particular spell was compulsory, and no specific number of spells was obligatory, yet particular spells were certainly more popular than others. In this way, Book of the Dead manuscripts closely resembled manuscripts of the Medieval period. They were laboriously made by hand, resulting in every case with a unique creation. No two Book of the Dead manuscripts were exactly the same, although manuscripts produced in the

Inscribing linen bandages with Book of the Dead spells was popular in the Seventeenth Dynasty and then again after the fourth century BC. This linen fragment was written for a woman named Tadiimhotep and is inscribed with BD spell 17. OIM E19436 (D. 19762)

EAD

same workshop or according to a shared model were often quite similar. Furthermore, papyrus was only one medium by which spells were transmitted. The Egyptians wrote on any available surface, and Book of the Dead spells can be found on magical bricks, amulets, funerary figures, coffins, sarcophagi, mummy bandages, and even the walls of the tomb.

If no two manuscripts were identical, and therefore there was not a single "edition" of the Book of the Dead, in what way can we discuss "it" in the singular? This proclivity for categorization reflects our modern biases and scientific methods, revealing what the Book of the Dead is to us more than what the Book of the Dead was to an ancient Egyptian. Even the title "Book of the Dead" is a nineteenth-century designation, perhaps influenced by the Arabic *kutub al-umwat* "books of the dead" by which Egyptian villagers referred to papyri found in the tombs (Quirke 2013, p. vii). The introduction to many ancient manuscripts identify the composition with "Beginning of the spells of going forth by day" and a more generalized version — "the book of going forth by day" — was sometimes written on the outer leaf of papyrus. However, this was not used by the ancient scribes as a technical title for the Book of the Dead. Individual spells often had the same designation, like BD spell 64, "another spell of going forth by day," and the title could be applied to other funerary compositions that we today do not categorize as the Book of the Dead. What this demonstrates is the ancient Egyptian penchant for describing their religious literature based on its function rather than its contents (Smith 1993, p. 4). Since Egyptian funerary compositions had a shared purpose, nearly any of these texts could be called a "book of going forth by day."

What was this shared purpose? What was the Book of the Dead for? One commonly offered answer is that the Book of the Dead was a guide to the netherworld, a kind of map to the afterlife journey. Another suggestion is that its purpose was to protect the deceased. Others describe it as a handbook of religious knowledge that needed to be mastered by each individual for a successful rejuvenation. Further suggestions focus on the use of the texts in the funeral rituals by officiating priests. Which of these interpretations is right? In fact, they are all accurate reflections of various contents in the Book of the Dead. As the many spells have diverse origins, so too do they have diverse uses. There were spells that were clearly used in the mortuary rites before burial. A large collection of spells was meant to protect the deceased from a variety of dangerous and noxious creatures, both physical and spiritual. Several prominent spells detail the various gates and caverns through which the dead must travel in the netherworld; some demand that the dead master arcane religious knowledge such as the esoteric names for architectural elements of spiritual gateways, which needed to be recited aloud before the personified portal or its guardian. Thus, the Book of the Dead fulfilled a whole network of various spiritual needs.

In addition to these various functions, the spells from the Book of the Dead had a collective goal of the rejuvenation of the deceased, the restoration of their vital and intellectual abilities, and ensuring that they join the divine retinue of what has

been called the solar-Osirian cycle. The solar-Osirian cycle is a reference to the realms of the sun god Re and the netherworld god Osiris. Re rules the visible universe, traveling across the sky during the day and providing life nurturing light. When Re sets in the west at the beginning of the night, he enters into the netherworld and travels through its caverns. The nightly climax occurs when Re is challenged by the serpent Apophis, who attempts to swallow the sun, but is ultimately vanquished by the sun god's retinue, typically led by a spear-wielding Seth. While in the netherworld, Re joined with Osiris, as the two gods actually occupy opposite poles on a single continuum, a topic mentioned throughout the Book of the Dead (BD 15, 17, and 182) and in other funerary literature (Manassa 2007, p. 386). That is, Re personified the creative force of the sun, and Osiris personified the regenerative force of nature. By joining with Osiris, Re partook in his rejuvenating power, allowing Re to be reborn in the eastern horizon each morning. The principle of renewal inherent in the god Osiris was described in the mythological episodes surrounding his life and family, which were famous in the ancient Near East and spread across the Mediterranean in the Greco-Roman era. According to this mythic cycle, Osiris was murdered by his brother Seth, who dismembered him and cast off his body parts. Isis, the sister and wife of Osiris, gathered together his limbs and put them back together. In the process, Isis and Osiris engendered Horus to avenge his father by defeating Seth. With the proper embalming by Isis and a series of magical rites, Osiris was reanimated, taking his position as "ruler of eternity" and "king of the netherworld." These myths established several precedents to which the Egyptians referred throughout their history: the linen wrappings Isis used established the mummy's form, and the resurrection of Osiris laid the theological foundation for the Egyptians' afterlife beliefs.

For the ancient Egyptian, the "book of going forth by day" is a reference to their rejuvenation after death and the ability to go forth from the tomb in the daylight as part of the retinue of the gods. The Egyptians believed in a union between each deceased individual and the god Osiris that allowed him or her to participate in the god's resurrection. For the dead, the corpse was the Osirian element that remained in the underworld chambers of the tomb, while the *ba*, or soul, was the solar element that was free to travel out into the day with the sun god. Just as the sun god had to join with Osiris during the night to be reborn in the morning, so too did the *ba* need to reunite with the corpse each night. A series of Book of the Dead spells focused on this reunion, including a "spell for allowing the *ba* to rest on the corpse" (BD 89), a "spell for not restraining the *ba*" (BD 91), and a "spell for opening the tomb for the *ba*" (BD 92). So intimate was the association between god and human that individuals are referred to as "Osiris so-and-so" in their Book of the Dead spells. It would be akin to calling ourselves "Osiris Joe" or "Osiris Jane." Both men and women took the epithet Osiris, although in the Roman period women were also called "Hathor so-and-so." Through the appropriate funerary rituals, the dead essentially became Osiris (Smith 2017), and according to BD 149 were not "loosened from him forever." That humans could become divine in ancient Egypt is not as startling as one might think. According to etiological ac-

"TO SAY THAT BOOKS ABOUT DEATH ARE MORBID MAY SEEM A TRUISM, BUT OF COURSE, MOST BOOKS ARE ABOUT DEATH. THEY DEAL DIRECTLY OR INDIRECTLY WITH THE CONTRASTING TEMPORALITY OF EXPERIENCE AND THE RELATIVE PERMANENCE OF THE WRITTEN WORD."

ANDREW SOLOMON
NEW YORK TIMES FEBRUARY 8, 2016

counts of the creation of humankind, human beings derived from the tears of the sun god, literary accounts of which were based on a pun since the word for "human" (*rmṯ*) and "tear" (*rmy.t*) were homonyms in ancient Egyptian. This meant that people were made from the same divine substance as gods. With the requisite magical texts to activate this divine potential, a person's afterlife resurrection and heavenly union could be assured. This theology provides the answer to what the Book of the Dead was for. It

Above: The judgment scene before Osiris from the papyrus of Nesshutefnut shows the heart of the deceased weighed against Maat, the symbol of righteousness, with the polymorphous "devourer" on a shrine in front of Thoth. OIM E9787F (D. 28919)

Below: A hieroglyphic caption above the first columns of the papyrus of Irtyuru gives the "title" of the Book of the Dead: "Beginning of the spells of going forth by day." OIM E10486A (D. 13324)

was a resurrection machine designed to turn mortal people into immortal gods.

Book of the Dead spells are quite explicit in this regard. Spell 80 has the title "(spell for) turning into a god (*nṯr*) and causing darkness to be light." Spell 80 is part of a sequence known as the transformation spells because they are focused on various forms the dead can take, including falcons (BD 77 and 78), herons (BD 83 and 84), a swallow (BD 86), a snake (BD 87), and a lotus (BD 81). However, also included were transformations into divine beings, such as the "greatest of the tribunal" (BD 79), a "living *ba*" (BD 85), Ptah (BD 82), and Sobek (BD 88). A more generic spell ensures that the dead can take "any form he wishes" (BD 76). With the transformation spells, the dead could take on the powers of the animals or beings in question, but the power of transformation was not limited to these spells. Throughout the Book of the Dead, the deceased routinely identified themselves with various gods. Such identifications were not vague allusions, but direct and precise statements, such as "I will join the great god" (BD 76). Furthermore, it was not just secondary or lesser gods which the dead proclaim, but the very creator gods themselves. Anyone who owned a manuscript with Book of the Dead spell 17 would recite "I am the great god who came into being himself." A gloss in the text explains that this means "He is Nun, father of the gods." Thus, the deceased could take the form of the first principle of the universe according to Egyptian cosmogony. Similar statements abound in the texts and include identifications with Re, Atum, Osiris, Horus, Thoth, Khepri, Sakhmet, Wadjet, and Ruty, among others, and incorporate generalities such as "His flesh will be like these gods" (BD 99) and "His body will be a god" (BD 101). These divine transformations were not limited to the Book of the Dead, but appear throughout Egyptian funerary literature, such as the passage in the Litany of Re equating the *ba* of Re with the *ba* of the deceased individual: "As for the *ba* of Re, his *ba* is your *ba*. His corpse is your corpse" (Manassa 2007, p. 391). The text further elaborates that "Osiris so-and-so has become Re and vice versa! O United One who has become Re, and vice versa! Osiris so-and-so is the *ba* of Re and vice versa" (Manassa 2007, p. 393). No deity was off limits — the funerary rituals permitted free association.

The Book of the Dead, then, is a grimoire of magical incantations intent on resurrecting the deceased and turning them into a powerful immortal spirit, called an *akh* in ancient Egyptian, which has joined the solar-Osirian cycle. According to the text, "whoever knows this book will never perish" (BD 68 and 85). It fulfills this function through a series of performative utterances by which the individual effects outcomes by speaking them into existence. How did such an impressive text come into existence? The spells gathered together in the Book of the Dead were not completely invented anew. Many of them were based on previous texts from the corpora now called the Pyramid Texts and Coffin Texts. Although the designations Pyramid Texts and Coffins Texts may imply that these spells only appeared on pyramids and coffins, that is not the case. Like the Book of the Dead, spells from these collections were also inscribed on various media, although pyramids and coffins are some of the most prominent places where those texts were first discovered. Scholars often too

sharply distinguish between Pyramid Texts, Coffin Texts, and the Book of the Dead; the ancient Egyptians viewed them as growing collections, all of which continued to be used throughout Egyptian history, often in close proximity to one another on coffins, tomb walls, and papyri. The creation of funerary texts such as the Book of the Dead had a long history, much of which had origins in a pre-written oral tradition (Reintges 2011; Scalf 2015). While it is common to favor papyrus copies of the Book of the Dead as the quintessential versions, many of the spells most likely had origins in ritual recitations, some of which were paired with amuletic objects. For example, the earliest attested examples of BD 30 do not derive from copies on papyrus, but are found on heart scarabs from the Second Intermediate Period. As a spell for preventing the heart from bearing witness against a person in the tribunal before Osiris, it makes sense that the spell would originate in a ritual setting affiliated with stone scarabs symbolic of the heart. Only later was BD 30 collected together with other spells into the papyrus compilations we know as the Book of the Dead. At that point, the text became separated from its ritual object, so instructions were added in the form of rubrics — sections written in red ink — that provided a description of how to make and inscribe a "scarab made from green stone." Similar origins can be posited for other spells, such as BD 151 inscribed on magical bricks or BD 6 inscribed on the funerary figures known as *ushabti*s. A number of spells seem to have been incorporated from rituals associated with the funeral, such as the opening of the mouth (BD 21–23) or from apotropaic rites to ward off venomous creatures such as snakes and scorpions (BD 31–36, 37). The origins of the spells were therefore as diverse as the spells themselves.

Priestly scribes with training in the details of Egyptian religious theology were responsible for the creation and transmission of the Book of the Dead. Texts developed through a process of entextualizing oral traditions, copying from earlier source material, as well as through composition outright, but the latter often consisted of adding glosses and commentary to an existing text. BD 17 offers a good demonstration of the latter as it is filled with glosses, marked by the phrase "what is it" (*ptr rf sw*) followed by short explanations such as "It is Atum who is in his disk," and variants, marked by "another saying" (*ky ḏd*). By this method, the length of the spell increased and now reads like short entries in a cultural lexicon: "I am the great god who came into being himself. What is it? . . . It is Nun, father of the gods. Variant: It is Re." The scribes worked in close collaboration with craftsmen, artisans, and illustrators to inscribe or decorate material for the mortuary assemblage. Papyrus copies of the Book of the Dead were produced through a variety of methods. The most well-attested method was to attach sheets of papyrus together to form a roll. A scribe then laid out the framing lines for the text and illustrations. Next, the text of the spells was added followed by their illustrations. This sequence of steps is clear on Papyrus Ryerson (OIM E9787), for the illustrator overlooked several spaces left open for images. The oversight resulted in a papyrus for which most of the spells and illustrations are mismatched, with each illustration out of sequence by one or two spells (Mosher 1992). There may have been discussion between the scribe and illustrator about this error because in a later section of the papyrus the scribe left the illustrator a note in Demotic informing him that a space at the bottom of a column "is not a space for an image" (Scalf 2015–16). In some cases, individual sheets of papyrus were inscribed and decorated prior to being joined together to form a scroll. In other cases, there is evidence that the images were produced first and the texts carefully written around them. The scribes and artisans in the workshops made use of source material as templates from which to copy. How such master copies were fashioned is still obscure, but we do have instances in which scribes faithfully noted that their master copies were full of lacunae; holes in the original papyrus were noted with the phrase "found missing" (*gm wš*) in place of the missing text. Each workshop tended to develop its own style, probably partially influenced by the type of master documents it used. Today we can often determine a manuscript's date and provenance based on a comparison of its style with other manuscripts whose date and provenance are certain (Mosher 2016).

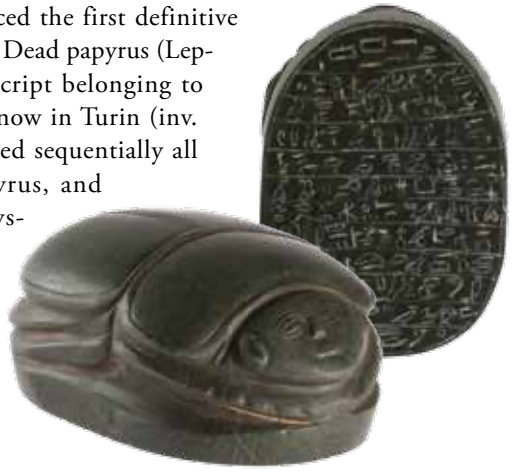
Once complete, these texts were used in a variety of ways. However, the primary archaeological context of the Book of the Dead was the burial chambers of the tomb, although several spells are also attested in temples (von Lieven 2012). Ancient Egyptian funerary practice contained an embedded redundancy by which spells were layered around the focal point in the grave: the human body. After a careful embalming, the body was packaged into its mortuary equipment. Long strips of linen were used to wrap the body, producing a mummiform figure in the guise of Osiris. Inside the wrappings, amulets such

The god Osiris was the spiritual avatar for each deceased individual who sought union and fellowship with him after death. OIM E14292 (D. 18531)

Vignettes — images associated with Book of the Dead spells — show the *ba* uniting with the corpse and leaving the tomb to journey across the sky with the gods during the day. OIM E10486F (D. 13329)

as the heart scarab contained their own spells. At several periods in Egyptian history, it was very common to inscribe Book of the Dead spells on the linen wrappings themselves, thereby cloaking the corpse in a magical cocoon. The mummy was placed inside a set of coffins, also typically inscribed with funerary texts and images, including Book of the Dead spells. In a few select cases, papyrus copies of the Book of the Dead were plastered on top of the mummy wrappings, with diligent attention given to laying out the spells over particular body parts. A Book of the Dead papyrus was more often placed in the coffin or in a receptacle near the coffin. More spells are found on the outer sarcophagi; still more on the figures and bricks set around the burial chamber. Finally, spells adorned the largest canvas of all: the walls of the tomb, which, especially in the Twenty-sixth Dynasty, were sumptuously decorated with spells and illustrations that created a stunning visual component to the Book of the Dead.

Ancient Egyptians employed Book of the Dead spells in this fashion for over 1500 years, from the Second Intermediate Period down to the Roman period. However, the classical style of Book of the Dead manuscripts, best evidenced by documents produced according to a fairly standardized set of spells known as the Saite Recension, fell out of use by the end of the Ptolemaic period. As use of the Saite Recension manuscripts waned, there was a rise in a new set of texts called the Books of Breathing. One of these, called the First Book of Breathing, is essentially a new edition of the Book of the Dead as it was formed by editing a sequence of spells following the Saite Recension that ultimately resulted in a new composition. A few Book of the Dead spells were translated into Demotic in the first and second centuries AD (Stadler 2003; Smith 2009; Quack 2014), but these Demotic translations never became the norm. Instead, a new text written in Demotic, often called the Demotic Document of Breathing, become popular in the first and second centuries AD, and this Demotic Document of Breathing represents the last stage of Egyptian funerary literature before the Christianization of the country in the third and fourth centuries AD. While the cults of Osiris and Isis, fundamental to the Book of the Dead, spread around the Mediterranean world in the Roman and Byzantine empires, knowledge of the Book of the Dead was largely forgotten. Very little scholarship has been devoted to the Arab scholastic tradition, which must have had contact with manuscripts in Egypt. Several copies of Book of the Dead manuscripts were produced by Napoleon's *savants*, but little sense could be made of them until Jean-François Champollion deciphered the hieroglyphic script in 1822. Twenty years later the Prussian Egyptologist Karl Richard Lepsius produced the first definitive edition of a Book of the Dead papyrus (Lepsius 1842) –– a manuscript belonging to a man named Iufankh now in Turin (inv. 1791). Lepsius numbered sequentially all 165 spells in the papyrus, and it is his numbering system that we continue to follow today, supplemented by numbers later assigned by Egyptologists Édouard Naville (1886) and



This heart scarab was given a human face and inscribed with BD 30 on the bottom. The text seems to have been produced as a template because the top line, traditionally used for the owner's name, is inscribed for "the one who is called so-and-so." OIM E17478 (D. 18565-6)

Left: This group of magical bricks derives from different tombs and from different time periods, but together they represent their requisite function. Each is inscribed with a different section of BD 151 to ward off dangers approaching from the four cardinal directions: north, south, east, and west. OIM E12289, E10544, E6777, E6792 (D. 19838)

Below: An illustrator's mistake can be seen on the left side of the papyrus sheet below the image of Nesshutefnut spearing a bug where the space for an image was accidentally skipped. This resulted in a long section of the papyrus where the images do not match with the correct spell. OIM E9787B (D. 28915)

Willem Pleyte (1881). Translations into various languages soon followed, with the rather clunky English translations of Sir Ernest Alfred Thompson Wallis Budge (1895) serving to this day in very popular reprints. In many ways, the work of T. George Allen (1974), Egyptologist at the Oriental Institute, produced an English translation that is still one of the most reliable and careful. The pioneering work of these and other scholars laid the foundation for all subsequent study of the Book of the Dead. Major contributions have been made in the last twenty years through big data digital initiatives such as the Totenbuch-Projekt in Bonn, which sought to gather all the known manuscripts from collections worldwide, and long-term publishing commitments in series such as *Handschriften des Altägyptischen Totenbuches*, *Studien zu Altägyptischen Totentexten*, *Beiträge zum Alten Ägypten*, and *Totenbuchtexte*. Museums have taken advantage of these productive studies to summarize the primary research results for the public. The British Museum held a blockbuster Book of the Dead exhibit in 2010 (Taylor 2010), the Garstang Museum opened an exhibition in the summer of 2017, and now the Oriental Institute seeks to further build on this work of cultural enrichment with *Book of the Dead: Becoming God in Ancient Egypt*. Clearly, the future of Book of the Dead studies is still very much alive and will likely "never perish."

"CLEARLY, THE FUTURE OF BOOK OF THE DEAD STUDIES IS STILL VERY MUCH ALIVE."

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Dendara from Another Perspective

THE USE OF NEW REMOTE TECHNOLOGIES IN THE FIELD IN EGYPT

by Gregory Marouard

Since 2012, a team of the Oriental Institute, University of Chicago, has been investigating the evolution of the settlement site at Dendara-Iunet (ancient *lunet*, see *News & Notes* 229 (2016), pp. 4–16), particularly for the period from the mid-forth to the late third millennium BCE, until the turn of the First Intermediate Period and the early Middle Kingdom (ca. 2000 BCE). Concentrated on urban archaeology, this project is included on the eighty-year-old archaeological concession of the French Archaeological Institute in Cairo (IFAO), which allowed the Oriental Institute (OI) since 2012 to work on the settlement remains inside and outside of the main sanctuary enclosure wall. The cemetery area, located south, is also under new investigation by a team of the Macquarie University, Sydney.

The specific focus of the OI team lies on the extensive study of the urban vestiges covering the periods from its origins to the early Christian period and the interconnections between the civic and administrative spaces with the religious structures. In addition, the enclosure walls and town walls, which mark the various phases of extension and contraction for most of the archaeological site are also being investigated, as part of a doctoral thesis by Oren Siegel, NELC PhD candidate.

This research is combined with the excavations of another major provincial capital of Upper Egypt at Tell Edfu, the "sister site" of Dendara, conducted by the Oriental Institute, under the direction of Nadine Moeller, since 2001. In this regard, the current project is an exceptional occasion to examine on a deeply comparative level the archaeological data from two major settlements with the aim to better characterize the multiple facets and the long-term development of urban phenomenon in addition to the dynamics and resilience of Upper Egyptian agglomerations over more than three thousand years, from their Predynastic origins to the end of the Pharaonic times.

This project is made possible with the support of the Oriental Institute and the Fund for Innovation and Research in Egypt (FIRE), generously granted to the OI in 2016.

Including the application of new scientific methods and tools in addition to the site management approaches, this FIRE program has also the aim to set a new standard for excavations in Egypt. It encourages the use of new methods and new technologies in the field, which help to make the analysis and recording of archaeological remains more efficient and precise in addition to offering new opportunities for disseminating results.

During the excavations undertaken in 2015 and 2016–17 in the intramural area of the Hathor and Isis sanctuaries, the earliest archaeological levels ever discovered to date at Dendara have been highlighted, with several strata from Naqada IIC–D (ca. 3600–3350 BCE). Those Predynastic contexts pushed back the date of a first permanent community in the Dendara region by more than 500 years. Even lower levels, which are perfectly sealed in the stratigraphy, have been reached and might correspond to a more ancient occupation at the site from the Early Predynastic/Badarian Period (ca. 4400–3800 BCE).

Still intramural, the excavations have led to the discovery of several Early Dynastic layers from the Nadada IIIC–D period, (ca. 3100–2650 BCE), which correspond to the first two dynasties and the first rulers — the "followers of Horus" — and successors of King Narmer, founder of the unified first Egyptian state. A sequence of four to five uninterrupted phases of narrow walls and mud floors mark the appearance at Dendara of mudbrick construction, the development of a more sustainable architecture for the living areas and a progressive rationalization of the available space. The rapid succession of these installations highlights the dynamics and the permanence of this occupation as well as a first step in the phenomenon of anthropic accumulations and material accretions that show the tell formation process in Egypt. The extension of the settled areas is still characterized by "rural" activities and the search for a better protection of the agricultural products (storage pots inserted in the floors) and especially of the livestock, a sign for the emergence of a stronger economy of storage and exchange.

The importance of the early occupation at Dendara lies in its relatively continuous stratigraphy, with deeply buried archeological levels, perhaps Badarian (Nagada IA), then Naqada IIC–D and then Early Dynastic (Naqada IIIC–D), which mark a gradual evolution and the transition from a possibly seasonal occupation — in harmony with the rhythm of the Nile River — to a small "farming village" — progressively marked by the appearance of several artisanal activities, of the brick architecture and then the increase in economic and administrative complexity and possibly the first emergence of institutions.

These dynamics accelerate at the turn of the historical period, at the very beginning of the fourth Dynasty, with the emergence of a provincial capital and a major administrative and religious center. It seems that a first sanctuary appeared during the reign of king Khufu — or even his predecessor Snofru — at the

very beginning of the fourth Dynasty (ca. 2600–2575 BCE). It was either enlarged or restructured under the long reign of Pepi I (ca. 2330–2290 BCE), which was particularly important in the major Upper Egyptian provincial centers. This period initiated at Dendara the beginning of a strong development of the agglomeration, that continues throughout the First Intermediate Period until the first rulers of the Twelfth Dynasty, which probably mark the maximal extension that the town ever reached before a clear withdrawal of the urban occupation.

At this stage of the work, it is possible to better identify the evolution of the agglomeration, originally developing in the immediately adjacent area of the temples of Hathor and Isis, which would have gradually developed eastward. The settlement here is identifiable over a surface measuring 450 m in length and covering nearly 80,000 m^2 (ca. 20 acres). Preliminary coring conducted during the 2015 and 2016 campaigns indicates that this part of the site was originally settled along a broad sandy strip situated at the bottom of the desert slope, away from the most important wadi streams, at the top of an escarpment that marks a clear boundary between the lower desert and the floodplain. The immediate proximity of the valley is undeniable, with a Nile probably located much farther south than in its present position, but drill cores have also demonstrated a total absence of Nile alluvial deposits under the temple and the urban settlement, which underline the choice of a protected area slightly away from the annual flooding of the Nile.

As part of our ongoing questions about the long-term evolution of the ancient town during the third millennium BCE, an extensive excavation was undertaken this last season 2016–2017 at the eastern extremity of the extramural urban area, Zone 4, focusing on a large residential neighborhood. Zone 4 is located about 330 m outside of the Hathor sanctuary enclosure wall, and it is mostly characterized by domestic and courtyard installations, which date back to the First Intermediate Period (ca. 2200–2050 BCE) until the very beginning of the Middle Kingdom (ca. 2050–1950 BCE). This sector has only been investigated in a small area by archaeologists before, between 1999 and 2002 by a French-Polish team directed by François Leclère. The focus of this previous work concentrated on a single domestic unit located in the southern part of the OI excavation, which has quintupled the investigated area in a single season.

In order to get an encompassing vision of this part of the settlement, the Oriental Institute project has opened this year a large square, which measures about 60 m north–south to 50 m east–west. Several new domestic units — about 10 m in total have been identified — were excavated, most of them are founded directly on a thick layer of natural sand, indicating here an *ex-nihilo* installation and a new expansion of the urban settlement towards the east into an area previously occupied only by light installations and gardens.

In the short duration of the archaeological excavation, limited to four weeks for the excavation of Zone 4, and taking into account the large surface area of the vestiges uncovered in open field excavation method, which covers 3,000 m^2 (ca. 32,300 sq. ft.), it proves difficult to record quickly and efficiently all the

Top: Drone view of the intramural 2016–2017 excavations of the OI team, near Hathor and Isis sanctuaries (photo: G. Marouard)

Middle: Drone view of the extramural excavations on the First Intermediate Period and early Middle Kingdom settlement area (Zone 4) at the end of the 2016 season, from the east (photo: G. Marouard)

Bottom: The ongoing work on Zone 4 during the first week of excavation (photo: G. Marouard)

remains, especially in the relatively easy accessible area where the nightly looting attempts are always a possibility.

The traditional use of a total station allows in a reasonable time to produce a first framework of the structures such as walls, streets, and courtyards, but at a level of detail which requires many adjustments on a daily basis and the production of a final result requires a lot of treatment time and additional checks.

While this is not a substitute for traditional survey methods, through the support from the FIRE fund it was possible to invest in and operate a DJI Phantom 4 drone and using the photogrammetry software Agisoft PhotoScan Pro in order to model and precisely map the urban remains newly exposed in a short time and with unparalleled accuracy.

Unlike other parts of the Middle East where the OI works in the field, the use of Unmanned Aerial Vehicles (UAV), so-called drones, is strictly controlled in Egypt. However, the OI team at Dendara has received permission since 2015 to use this type of aircraft in the field, an exceptionally rare authorization, which has been received by very few archaeological missions in Egypt to date (including our colleagues from the Epigraphic Survey at Chicago House for the Western Gate Project at the temple of Medinet Habu).

The use of the drone DJI allows us to obtain totally unprecedented views of a site, to approach it from another perspective. In addition to the production of inclined general views or final vertical images at the end of the excavation, this other angle of view makes it possible beforehand to better understand the area to be excavated and its surroundings. In the case of Zone 4, the urban area extending over a distance of 400 m becomes easily recognizable, and the wall alignments that emerge from the surface give us a fairly clear idea of the major directions of the streets and of the density of buildings in the urban space to be investigated.

Dr. Gregory Marouard with the DJI Phantom 4© drone used at Dendara (photo: N. Moeller)

Another interesting detail emerged, the digital elevation model that can be generated by PhotoScan makes it possible to better define the boundaries of the site and, in the case of Zone 4, to recognize the differences in vegetation cover indicating the differences in the nature of the subsoil. Thus, in the exact opposite to the southern limit of the settlement site, the high and yellow colonizing grasses — called *alfa* — delimit only the northern side of the vestiges and indicate here a fairly sandy substratum. They actually mark the steep escarpment zone, already spotted in the geomorphological cores, and they give us the maximum limit of the surface where the city formerly dominated the flood zone of the Nile Valley.

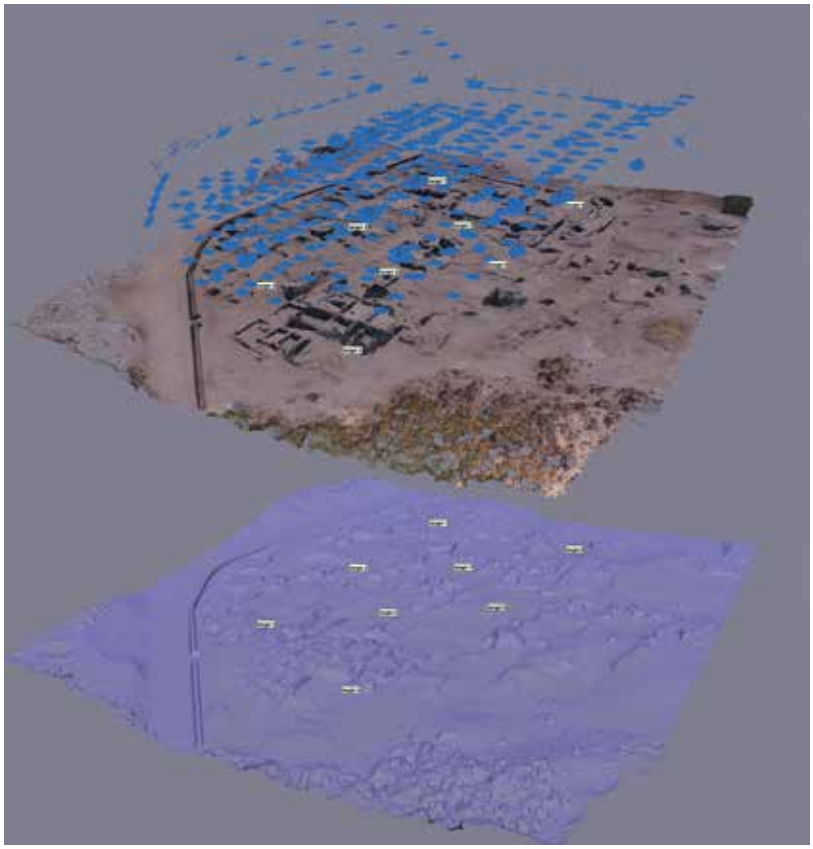
In conjunction with the Agisoft PhotoScan Pro photogrammetry software, the use of the DJI drone also allows the modeling of the remains in a short time. An overflight at the end of the mission covered the whole excavation area with 350 pictures, at different altitudes and at vertical or 45 degree angles.

In order to facilitate the reconstruction work, only eight targets, generated in the form of a circular barcode, were placed on the ground and are recognized by PhotoScan software during the reassembly operation of images on the computer. These same targets have been recorded with a total station as topographic reference points and computational complements, that allow the model to be integrated into the site's topographic coordinate system, namely the worldwide map projection UTM (Universal Transverse Mercator).

Secondly, some photographic complements are made at ground level using a conventional digital camera mounted on a telescopic pole and remotely controlled by Wifi. These photographs are used to refine several details of the 3D model, especially for shaded areas or remarkable concentrations of objects, ceramics *in-situ*, fireplaces, or grain-grinding areas.

The model construction is done in simple steps: the images are associated in pairs making it possible to identify from one image to the other at least 4,000 to 40,000 identical pixels. A preliminary point cloud is generated, and then a finer dense cloud is produced by calculation and reposition of the pixels of each image in a three-dimensional space, according to the site's coordinate system. After the mesh 3D modeling, which creates a network of faces between the points of the dense cloud, it is then possible to reintroduce the chromatic data of the pixels and to texturize the model, which amounts to faithfully wrapping the images around the 3D model.

The three-dimensional image produced has not only an accuracy down to a few millimeters, but it can also be used to generate a georeferenced digital elevation model (DEM), which is a 3D digital representation of a terrain surface, or an orthophotography, a geometrically rectified image without perspective, which corresponds to a planar photography. This document can be processed directly by vectorization in order to produce an accurate archaeological plan of the excavated area.

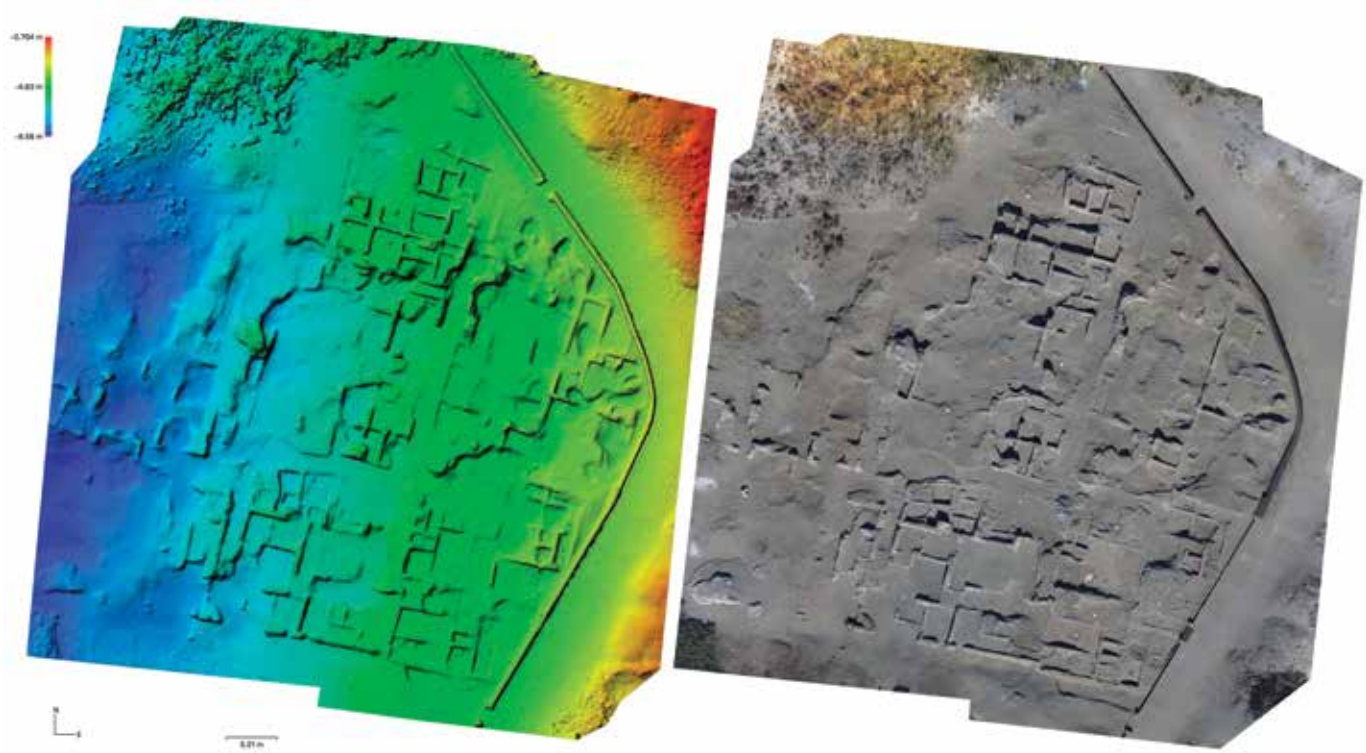


ACKNOWLEDGMENTS

We would like to thank the director of the French Institute (IFAO), Laurent Bavay; the former director of the Oriental Institute, Gil Stein; director of the Ifao mission at Dendara, Pierre Zignani (CNRS); and all the local representatives of the Egyptian Ministry of Antiquities (MoA), particularly MM Ashraf, Akhim, Mohamed, Abdallah and Ahmed. Many thanks also to the OI team members: Nadine Moeller (associate professor, OI/Nelc, University of Chicago), Emilie Sarrazin (archaeologist, NELC student), Sasha Rohret (archaeologist, faunal specialist, NELC student), Oren Siegel (archaeologist, NELC student), Valérie Le (provost, ceramicist, research associate IFAO), Claire Newton (archaeobotanist, University of Quebec), and Aude Simony (ceramicist, CEAlex). We gratefully acknowledge funding support of the Oriental Institute, University of Chicago, and the Fund for Innovating Research in Egypt (FIRE) and all generous supporters of Egyptian archeology at the OI.

Left: Reconstruction of the 530 pictures taken with the DJI drone and 3D mesh model produced with the software Agisoft Photoscan Pro© (G. Marouard)

Below: DEM 3D model and rectified orthophotography of the urban remains at Zone 4 at the end of the 2016 season (G. Marouard)



INTERVIEW WITH CHRIS WOODS

NEW DIRECTOR OF THE ORIENTAL INSTITUTE

by Shirlee Hoffman

Shirlee, Oriental Institute volunteer, sits down to interview the new director of the Oriental Institute, Christopher Woods

1. When you received your doctorate from Harvard, did you ever imagine you would someday become the director of the Oriental Institute (OI)?

No — I never imagined it; I didn't even think I would win a position at the OI. I applied for my position while I was still a graduate student with most of my dissertation before me, so I treated the application and interview process more like a practice session for future possibilities than anything else. I suppose that being naïve then about the stresses of the job market and taking a "nothing to lose'" approach helped me in the end.

> "I DIDN'T EVEN THINK I WOULD WIN A POSITION AT THE OI. I APPLIED FOR MY POSITION WHILE I WAS STILL A GRADUATE STUDENT..."

2. It's been 15 years since the OI has had a new director. How does someone become the director of the Oriental Institute? What was the recruitment and selection process?

The basic outlines of the process, which takes several months, are roughly the same across the University for administrative positions at this level, but the details can vary. The process begins with surveying the entire OI including faculty, staff, and the OI Advisory Council to produce a slate of possible candidates. This time all the candidates came from within the OI, but that's not a given. Gil Stein came to the OI from Northwestern; at that time the faculty felt the interests of the OI would be best served by an outside candidate. The resulting candidates are interviewed by an elected OI faculty committee and then subsequently voted on, in a secret ballot, by the voting members of the OI faculty. Their recommendation (which may include several candidates) goes to the Provost, currently Daniel Diermeier, who conducts his or her own interviews with each candidate and makes the final appointment.

3. Will you be able to continue serving as editor-in-chief of the Journal of Near Eastern Studies (JNES) and overseeing the OI's Post-doctoral Scholars program?

I will continue to edit JNES at least for this year. As for the Post-doctoral Scholars program, one of my colleagues who has served on the selection Committee for many years will likely assume oversight of the program.

4. You've said that you want to build new partnerships across campus and develop collaborative projects that reach across fields. Are you willing to describe a few of the initiatives you are considering for the near future?

I'm looking forward to developing collaborations, especially leading up to the OI's Centennial in 2019, with, for instance, UChicago Arts, the Stevanovich Institute for the Formation of Knowledge, the Mansueto Institute for Urban Innovation, and the Graham School, as well as allied departments in the Humanities and Social Sciences.

The OI was founded as an interdisciplinary research institute that welcomes the perspectives of different methodological and theoretical approaches to the study of the ancient Near East. It's part of the collaborative nature of university life and scholarship for its various units to work together, to draw connections, spark ideas, and leverage expertise.

I am interested in fostering greater University engagement, and raising the profile and presence of the OI in the University, city, and beyond. Not everyone knows or understands what we do — there are members of our own University faculty who have never set foot in the OI. We need to do a better job of promoting ourselves and explaining the importance and scope of our work, which encompasses nothing less than most of human history. We have to remind ourselves, and our colleagues, that interdisciplinarity at the University of Chicago has its roots in many ways in the Oriental Institute. The very idea of the OI is completely consistent with the University's self-conception as a beacon for rigorous inquiry, discovery, and the pursuit of knowledge as an end in itself. In this vein, I'm also looking forward to identifying potential OI voting faculty members from departments beyond Near Eastern languages and civilizations.

5. What challenges do you see facing the OI in attracting more visitors to the museum and providing opportunities to convey the richness and value of the ancient Near East to a wider audience?

We need to market ourselves in a more multi-faceted and targeted way so that the public is aware of our museum, classes, and many events. As part of this effort we are thinking about how best to fill staff positions in, for instance, membership and marketing, which now reports to Brittany Mullins, director of development, and in our Education Department, which will now be reporting directly to Jean Evans, the OI's chief curator and deputy director for collections and exhibitions.

And then there are the seemingly simple things that are actually quite difficult to solve: for example, the front doors of the building are beautiful and part of our history, but can be forbidding to visitors. The museum can seem closed even when it's open — this is something I'd like to improve.

"I THINK IT ESSENTIALLY COMES DOWN TO ENCOURAGING PERSONAL INVESTMENT AND COMMITMENT TO OUR BROAD MISSION, AND TO SPECIFIC GOALS AND PROJECTS. IN A WORD: ENGAGEMENT."

6. You've spent your career studying the Sumerians, an elusive, even mysterious people whose language is an isolate. How might that background be useful to you as director?

The director of the OI has always had an expertise in one of the areas of central focus of the OI. As a philologist, someone who reads texts, my background naturally complements that of Gil's, an archaeologist. I'm well positioned to promote and advance our philological projects, though I certainly plan to do the same with our archaeological endeavors as well.

7. How can the OI community — faculty, staff, members, volunteers — best support you as director?

I think it essentially comes down to encouraging personal investment and commitment to our broad mission, and to specific goals and projects. In a word: engagement. People want to be heard; they will respond with their support and assistance. I will focus on keeping the lines of communication open with all groups at the OI, relying on their advice, suggestions, and help moving forward. Happily, past directors at the OI have always made themselves available to assist the current director in achieving his or her goals and I know that tradition will continue.

8. Given the grave turmoil and uncertainty in the Middle East, how do you think the OI can best further its commitment to archaeological excavation and preservation?

The OI has taken an increasingly leading role under Gil to preserve cultural heritage in the Middle East and Central Asia, particularly in connection with our State Department grants. We are planning to expand the scope of this work. When it comes to innovations in the technology of archaeology, the OI will continue to lead the way as, for example, we do now in remote sensing and satellite imagery (Geographic Information Systems, or GIS) and in the innovative ways the Epigraphic Survey (Chicago House) in Luxor is developing to record, preserve, and reconstruct Egyptian inscriptions and monuments. In terms of fieldwork — and the vibrancy of the field for both archaeologists and philologists depends on fieldwork — where we work will always be guided by geo-political factors. We have been able to work without interruption in Egypt, Israel, and Jordan. On the other hand, we haven't been able to work in southern Iraq, at the site of Nippur, since 1990, although we have the concession and have continued to protect the site since the first Gulf War. I'm hopeful now that we will be able to return there in the not-too-distant future.

9. When the day comes that your time as director concludes, what would you like to have accomplished during your tenure?

As I've already mentioned, I would like the OI to be better engaged with other parts of the University. In addition to having a much higher profile within the University, I would like the OI to be better known across Chicago, for example as part of the Museum Campus South initiative, as well as nationally and internationally. And, of course I would like both to increase our donor base, which is so important to sustaining everything we do, and to improve our financial stability.

Oral Histories and Old Media

NEW INITIATIVES IN THE MUSEUM ARCHIVES

by Anne Flannery

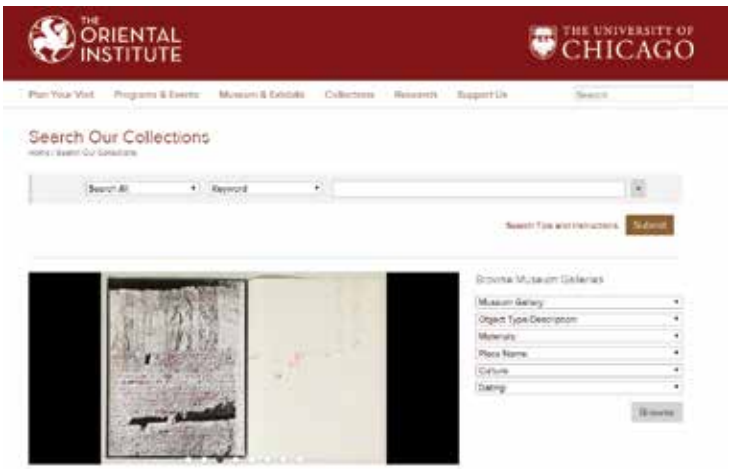
Bringing the past back to life can be done in different ways, but it always starts with a body of knowledge, and the Museum Archives is an essential resource when delving into any topic related to the Oriental Institute. The archive comprises 4,000 square feet of densely packed institutional history and holds everything from photographs and epigraphic line drawings to correspondence and maps. Its contents provide invaluable context for the objects on display in the museum and the history of the institution as a whole.

In many ways, the Museum Archives is undergoing its own excavation process just like the archaeological sites it documents. And as such, it is not immune to the practical concerns of proper access to its resources. Layer by layer, the Museum Archives is being surveyed, classified, and recorded. The most wide-reaching method being used — with the help of dedicated students and volunteers — is cataloging items into the integrated database. These records are available online through the Search Our Collections page of the Oriental Institute's website. Recently cataloged items include box records of the collections of Robert and Linda Braidwood, Helene Kantor, and the Oriental Institute Negatives Collection — a collection that contains thousands of images of excavation sites and objects. You can search our collections here: https://oi-idb.uchicago.edu/

As part of these accessibility initiatives, the Museum Archives has embarked on two projects that not only preserve OI history, but also connect OI researchers and visitors with the people who made and continue to make that history possible. These projects are the Oriental Institute Oral History Project (in partnership with the Research Archives and IT) and the Oriental Institute Member Lectures Digital Conversion Project.

The goal of the oral history project is to collect and preserve information about the institute, its people, and their experiences. These interviews represent a unique perspective on institutional history rarely captured by conventional research and publication methods. In order to collect these histories, the project conducts interviews with various members or former members of the Oriental Institute community. These interviews allow faculty, staff, and volunteers to share their knowledge and experience of the OI in a recording that is uploaded to the Oriental Institute's YouTube channel. We have already posted interviews with John Larson (Museum Archivist, 1980–2016), and Professor Emeritus of Assyriology Robert Biggs. The Archives team plans to release two more before the end of 2017.

Similarly, the digital conversion of member lectures provides access to the voices that worked to create the institute by digitizing lectures that were previously stored only on cassette tapes. On these tapes is a thirty-year history (approx. 1970–2000) of Oriental Institute member lectures, and they cover an astounding variety of topics from Samuel Noah Kramer's lecture on the Sumerian woman to Erica Reiner's talk on hallowed herbs. These lectures highlight some of the most influential research and scholars of the Oriental Institute. Both the oral-history interviews and the member lectures are available on the Oriental Institute's YouTube channel: https://www.youtube.com/user/JamesHenryBreasted



PROGRAMS & EVENTS

AUTUMN 2017

FAMILY & YOUTH PROGRAMS

DROP-IN

Drawing Hour | AGES 5–ADULT

Sat, Oct 7, 1–2pm
Free
Registration recommended

Practice looking closely at art and develop drawing skills. Choose ancient sculptures and pottery to sketch, or grab a drawing worksheet to loosen up and get inspired. All materials are provided and you are welcome to bring your own sketchbook (only pencil is allowed in the gallery). No drawing experience is necessary. Drop in at any time.

Mummies Night | AGES 5–12

Sat, Oct 28, 5–8pm
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.

Little Scribe | AGES 5–12

Wed, Nov 11, 1–3pm
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.

WORKSHOPS

Junior Archaeologists | AGES 5–12

Sat, Oct 14 and Sat, Dec 2, 1–3pm
General $14, members $10 (1 child + 1 adult); $7/$5 each additional registrant.
Registration required, adults must register and attend with child

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.

FAMILY 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

MEMBER & ADULT PROGRAMS

FALL 2017 LECTURES

The Oriental Institute Lecture 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 the Oriental Institute members.

The Archaeology of Qumran and the Dead Sea Scrolls

Wed, Oct 4, 7pm
Jodi Magness, Kenan Distinguished Professor for Teaching Excellence in Early Judaism in the Department of Religious Studies, UNC-Chapel Hill

Marija Gimbutas Memorial Lecture: Marija Rediviva DNA and Indo-European Origins

Wed, Nov 8, 7PM
Colin Renfrew (Lord Renfrew of Kaimsthorn), senior fellow of the McDonald Institute for Archaeological Research; formerly Disney professor of Archaeology and director of the McDonald Institute, University of Cambridge. This first Memorial Lecture will offer a critical review of the question of Indo-European language origins, and will highlight the contribution of one of the leading prehistorians of the twentieth century.

Reflections on 10 Years at the Bronze Age Site of Bat in the Sultanate of Oman.

Wed, Dec 6, 7pm
Chris Thornton, senior director of Cultural Heritage at the National Geographic Society; director of the Bat Archaeological Project of the University of Pennsylvania Museum.

SPECIAL LECTURE

Göbeklitepe Culture — Contextualizing Neolithic Cultures of Southeastern Turkey

Mon, Oct 23, 2017
Mehmet Özdogan, Chair, Department of Prehistory, University of Istanbul.

EXHIBITS

Members' Special Exhibit Preview Party: Book of the Dead: Becoming God in Ancient Egypt

Sun, Oct 1, 1–4pm
Registration required

Join us for an exclusive lecture by the curator and members' preview of our new special exhibit Book of the Dead: Becoming God in Ancient Egypt. Members, look for your invitation in the mail. You will be the first to see this exciting exhibit.

GALLERY TALKS

Land, Water, Gods, and the King

Thu, Oct 5, 12:15–1pm
Free
Registration not required

Join Hervé Reculeau, assistant professor of Assyriology, as he explores the development of farming and irrigation in Mesopotamia, from the Neolithic Revolution to the first millennium BC. The discussion will highlight artifacts in the museum's galleries that reflect not only everyday agricultural life, but also religious and royal ideologies.

A Thousand Gods, a Thousand Festivals

Thu, Nov 2, 12:15–1pm
Free
Registration not required

Theo van den Hout, Arthur and Joann Rasmussen professor of Hittite and Anatolian languages, addresses these questions in this talk: The great majority of Hittite texts are scenarios for cultic celebrations for the gods, usually called festival descriptions. These were lively affairs with song, music, dance, and offerings — much of it taking place in the presence of the king and queen. What was the purpose of these festivals, how many were there, and what did a typical festival look like?

Stone Ducks: Weights and Measures in Ancient Mesopotamia

Thu, Dec 7, 12:15–1pm
Free
Registration not required

John Wee, assistant professor of Assyriology, invites you to explore the relationships between such physical objects and abstract notions of weight and dimension in cuneiform metrology and mathematics, as well as to consider how weights were used in practice and why the duck became their symbol. Stone ducks, from as small as a fingernail to as large as a basketball, were commonly used as weights in ancient Mesopotamia.

MEMBER & ADULT PROGRAMS

COURSES

Cooking Class: Ancient Cooking with Assyrian Kitchen

Sat, Nov 4, 1–3pm
General $40, members $35, UChicago Arts Pass $15
Registration required

Registration deadline: Oct 31

Take a journey to discover the diverse and flavorful culinary heritage of the ancient Near East with Atorina Zomaya from Assyrian Kitchen, and Susanne Paulus, assistant professor in Assyriology at the University of Chicago. Get inspired by the ancient origins of modern ingredients. At the end of the class, you will enjoy a delicious meal and socialize with other food enthusiasts. Class meets at Whole Foods Market cooking classroom (3640 N. Halsted St., 2nd Floor, Chicago, IL 60613).

Art in Antiquity: An Introduction to Near Eastern Art and Archaeology (6 weeks)

Thu, Oct 5–Nov 9, 5:30–7:30pm
General $390, members $330, UChicago Arts Pass $98
Registration required

Registration deadline: Sep 28

This course offers an introduction to the art, architecture, and visual cultures of the ancient Near East from the third millennium BCE through the end of the Iron Age. For this course, Near East is understood in a broad sense, including primarily Mesopotamia, the Iranian and Syro-Anatolian highlands, as well as the Levantine coast and Egypt. Through an overview of noteworthy cultural periods, we explore the practices by which these artifacts and monuments were made, the cultural value of their raw material components, their life histories and modes of circulation, and their significance within the larger social and political climate of the ancient Near East. Visits to view the collections of the Oriental Institute Museum supplement visual materials provided in class and reading assignments. This is a hybrid course with onsite and online components. Onsite classroom lectures and discussions will be recorded and uploaded for viewing through the online Canvas course.

Instructor: Kiersten Neumann, PhD, research associate and curator, Oriental Institute Museum

Hieroglyphica: A History of Egyptology (8weeks)

Onsite: Thu, Oct 5–Nov 30 (no class on Thanksgiving Day), 5:30–7:30pm
Online: Oct 2–Nov 27
General $495, members $425, UChicago Arts Pass $125
Registration required

Registration deadline: Sep 18

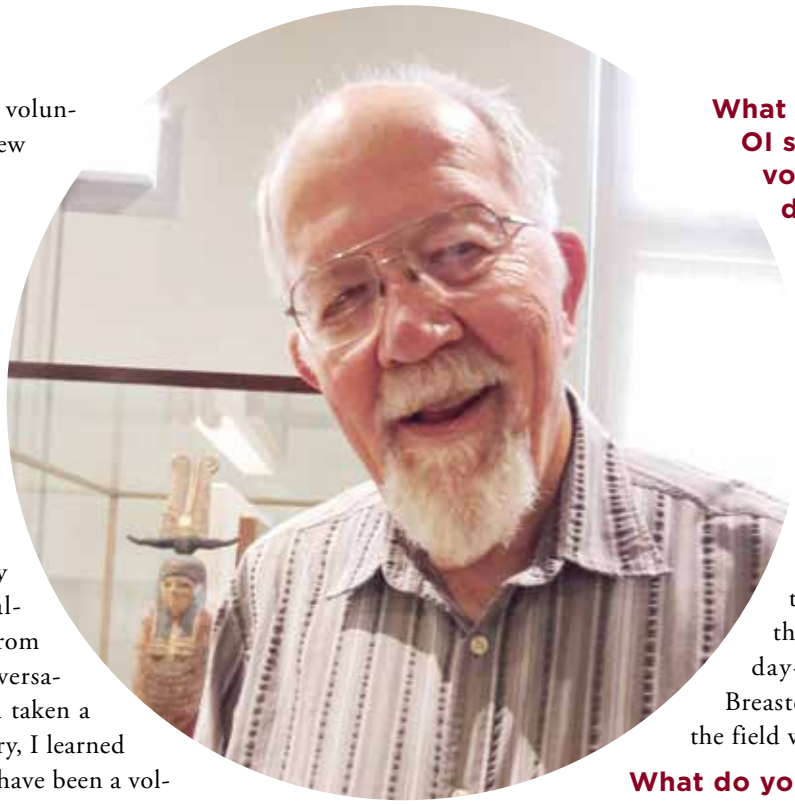
By the third century BC, Egypt had already gained an international reputation as the source for wisdom and learning. Pilgrims from across the ancient Mediterranean traveled to Egypt to study ancient texts in its schools and temples. This fascination has continued until the present day and it has been formalized by the academic discipline of Egyptology. In this class, students explore the history of Egyptomania by tracing its development, from its origins in the ancient world to the modern day, through readings, lectures, and discussions. This is a hybrid course with onsite and online components. Onsite classroom lectures and discussions will be recorded and uploaded for viewing through the online Canvas course.

Instructor: Foy Scalf, PhD, head of the Research Archives, Oriental Institute

MEMBERS SAVE UP TO 20% ON CLASSES!

VOLUNTEER SPOTLIGHT
RALPH KLEIN

by Shirlee Hoffman



Shirlee, Oriental Institute volunteer, sits down to interview volunteer Ralph Klein.

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

During my time teaching Hebrew Bible/Old Testament at the Lutheran School of Theology (LSTC) at Chicago, I brought many seminarians through the galleries. After my retirement from full-time teaching, in a conversation with Jean Nye, who had taken a course with me at the seminary, I learned the details of volunteering. I have been a volunteer for the last four years.

Did you have any interests or training in the ancient Near East?

My doctorate in Hebrew Bible/Old Testament at Harvard was in large part a study of the ancient Near East: Akkadian, Ugaritic, comparative Semitic, the religions of the Levant and Mesopotamia, and archaeology. In fifty-one years of seminary teaching (!) I deepened my understanding of the ancient Near East. I have been to Israel, Palestine, Turkey, and Egypt a number of times. I run a website called the Old Testament and the Ancient Near East (ot-studies.com). I have published commentaries on 1 Samuel, Ezra, Nehemiah, and 1 and 2 Chronicles. The latter two volume work took thirty years to complete.

In my retirement I am curator of the rare books collections at LSTC. We have twelve ancient Greek manuscripts, 80 items published by Luther during his lifetime, the English Bibles of the sixteenth and seventeenth centuries, and120 medals issued in commemoration of Lutheran History in the last 500 years. I have developed a website on that too: http://collections.lstc.edu/

If any of the docents or readers of *News & Notes* would like a tour of those collections, I would be most happy to lead it.

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

I give tours of the galleries to visitors, usually on Fridays, and I am captain of the Friday group of docents, which means that I make sure there are enough docents for the day's tours. I love both the Thursday noon-time informal lectures in the galleries when faculty talk about the artifacts and their context and the Wednesday-night member lectures in Breasted Hall, given by scholars in the field who talk about their research.

What do you particularly like about being a volunteer?

Getting to know the other fascinating docents. Regular in-service training by OI professors. The way docents are supported by Sue Geshwender and other OI staff. Stimulating interchanges with sixth graders — and occasionally with senior groups.

What has surprised you?

The excitement of the students and the wide range of knowledge they bring with them when they come to the OI. Some of the students seem to have forgotten everything they learned while others are brimming with questions based on their introduction to the ancient Near East. Their questions often force me to do subsequent research or ask questions of OI professors.

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

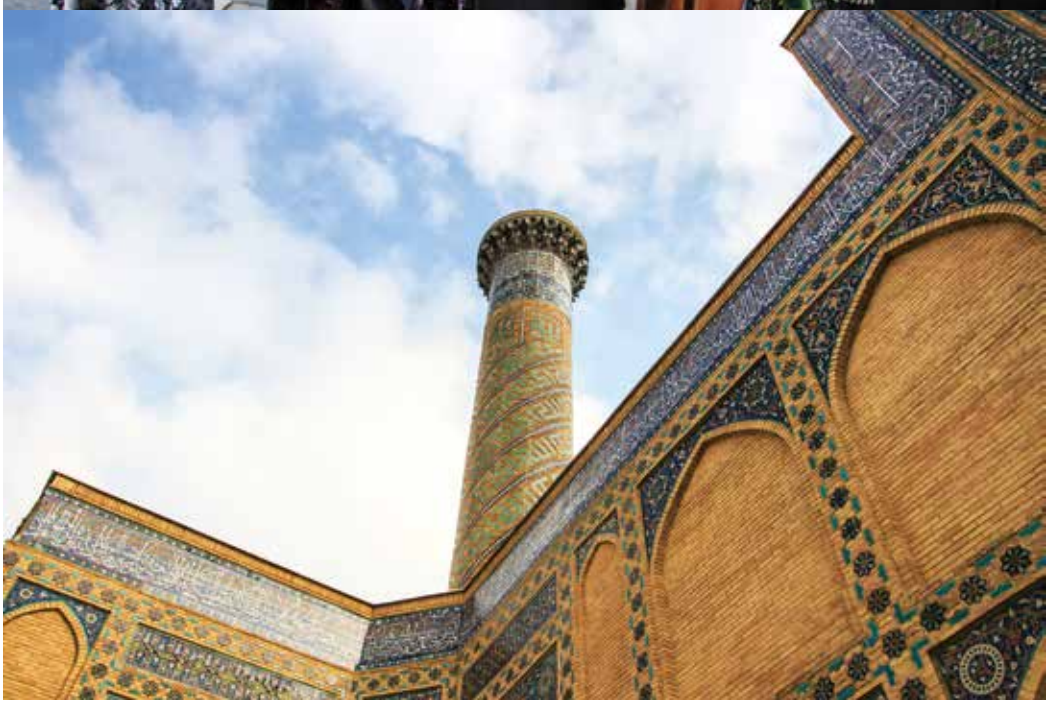
Don't hold back. You will learn at least as much as you teach. Be ready to experience collegiality from people who bring diverse backgrounds to sharing your interests. The training for new docents is first rate and many of us old-timers sit in as new docents are trained.

Explore becoming a volunteer at uchicago.edu/volunteer

TRAVEL PROGRAM

The SIlk Road
A Journey through Time in Central Asia

Turkmenistan | Uzbekhistan | Tajikistan | May 7–25, 2018 | led by Gil Stein



Join us on an exclusive journey along the Silk Road, featuring the beautiful and majestic Samarkand, also known as the pearl of the eastern Muslim world, Bukhara's show-stopping architecture, and the lost ancient oasis cities of Turkmenistan.

The travel program is a series of international travel tours designed exclusively for Oriental Institute members and patrons. For additional information about the tour, please contact our Membership Manager at 773.834.9777 or oi-membership@uchicago.edu.

GO ONLINE to download the brochure at oi.uchicago.edu/travel

TO BOOK contact Mir Corporation at 1.800.424.7289 or info@mircorp.com

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FROM THE FIELD

The Oriental Institute has sponsored archaeological and survey expeditions in nearly every country of the Middle East. There are projects 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:

ZINCIRLI, TURKEY
Neubauer Expedition to Zincirli
August 1–September 30
Director: David Schloen
zincirli.uchicago.edu/

KABUL, AFGHANISTAN
Oriental Institute-National Museum of Afghanistan Partnership and Cultural Heritage Protection Work
Ongoing
Director: Gil Stein
Onsite Director: Alejandro Gallego
oi.uchicago.edu/research/projects/afghanistan.html

DENDARA, UPPER EGYPT
Joint mission of the OI, the IFAO, and Macquarie University
September 8–October 13
OI Director: Gregory Marouard
ifao.egnet.net/archeologie/Dendara/

LUXOR, EGYPT
Epigraphic Survey
October 15–April 15
Director: Ray Johnson
oi/research/projects/epi/

EDFU, EGYPT
Tell Edfu Project
November 2–December 8
Director: Nadine Moeller
Co-Director: Gregory Marouard
Telledfu.sites.uchicago.edu

If you're interested in supporting the Oriental Institute's field projects, please contact Brittany Mullins, director of development, at bfmullins@uchicago.edu or 773.702.5062.

IN STORE
THE SUQ

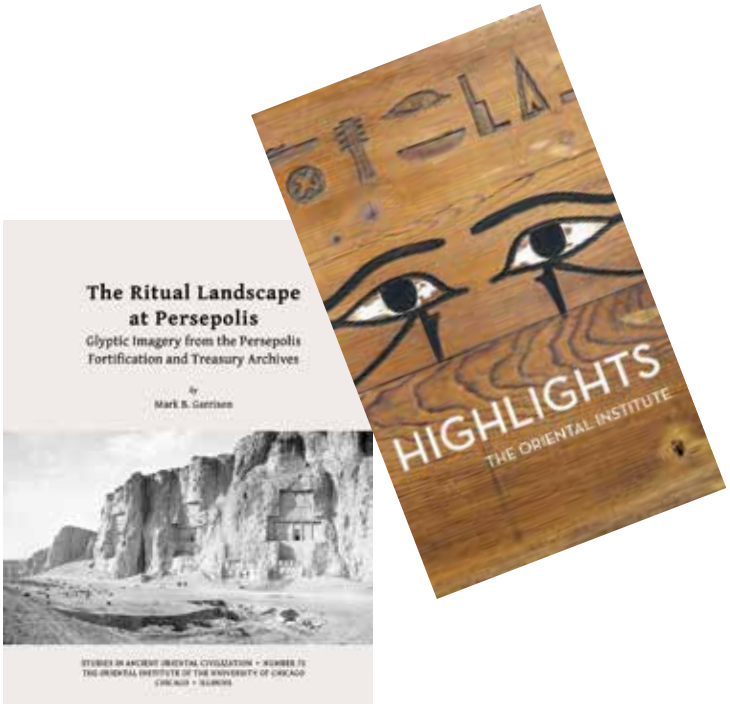
SUQ HOURS

MON: CLOSED
SUN–TUE, THU–SAT: 10am–5pm
WED: 10am–8pm

HOLIDAY SALE | NOVEMBER 24–DECEMBER 30

Whether you're shopping for a budding Egyptologist or fashion aficionado, we'll help you find something special at the Suq. Members have a big advantage in their holiday shopping with 20% off all in-store purchases during the sale.

NEW BOOK RELEASES



HIGHLIGHTS OF THE COLLECTIONS
THE ORIENTAL INSTITUTE
EDITED BY JEAN M. EVANS, JACK GREEN, AND EMILY TEETER
PRICE $15.95

This much anticipated guide to over 100 highlights of the collections of the Oriental Institute Museum at the University of Chicago presents objects from ancient Mesopotamia, Syria-Anatolia, the Levant, Egypt, Persia, Nubia, and objects from the Islamic collection. It features all new photography, provenance information, and a brief description of each object, as well as a history of the collections and a concordance.

THE RITUAL LANDSCAPE AT PERSEPOLIS:
GLYPTIC IMAGERY FROM THE PERSEPOLIS FORTIFICATION AND TREASURY ARCHIVES
BY MARK B. GARRISON
PRICE $54.95

Hotly debated are the Zoroastrian beliefs regarding sacred fire, fire temples, fire worship, and fire altars within the religious study of Achaemenid Persia. This book offers a new corpus of glyptic imagery from Persepolis of "fire altars" and/or "fire temples," most of which has never been published. The book explores religious ritual in the Achaemenid period and the significance of this visual language for our understanding of ritual traditions emerging within the heart of the empire at its most critical formative period, the reign of Darius I.

EXHIBITION HIGHLIGHT

Section of the Book of the Dead for Irtyuru (second century BC) showing the vignette for spell 125. The deceased stands to the right and before the scale upon which his heart is weighed against the goddess of truth to determine if he is worthy to be reborn as a god in the afterlife. A hybrid monster waits, ready to consume the heart if Irtyuru fails the judgment. Papyrus, ink. OIM E10486J (D. 13333).

BOOK OF THE DEAD: BECOMING GOD IN ANCIENT EGYPT

Members' Preview Party

Sunday, October 1

1pm–4pm

Lecture begins in Breasted Hall at 1pm

Exhibit in the Marshall and Doris Holleb Family Gallery for Special Exhibits

Registration Required

Discover how the ancient Egyptians controlled their immortal destiny!
Join us for an exclusive lecture by the curator and members' preview of the new special exhibit, Book of the Dead: Becoming God in Ancient Egypt. This exhibit, curated by Foy Scalf, explores what the Book of the Dead was believed to do, how it worked, how it was made, and what happened to it. Presenting the newest research on the Book of the Dead, the exhibit illustrates what it meant to the ancient Egyptians, and how, through text and elaborate imagery, they sought to live forever as gods. Members, look for your invitation in the mail. You will be the first to view this exciting exhibit.
Exhibit opens to the public Tuesday, October 3, 2017.

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For information, go to
visitmuseumcampussouth.com

MUSEUM CAMPUS SOUTH

THE ORIENTAL INSTITUTE

The University of Chicago
1155 East 58th Street
Chicago, Illinois 60637
oi.uchicago.edu

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INFORMATION

MEMBERSHIP

YOUR PARTNERSHIP MATTERS!

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

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

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

HOW TO JOIN OR RENEW

ONLINE: oi.uchicago.edu/getinvolved
BY PHONE: 773.702.9513
ON SITE: at the Suq Gift Shop

GENERAL ADMISSION

FREE

ADULTS
$10 suggested donation

CHILDREN 12 OR UNDER
$5 suggested donation

MUSEUM & GIFT SHOP HOURS

Closed Monday

Sun–Tue, Thu–Sat: 10am–5pm

Wed: 10am–8pm

THE MUSEUM IS CLOSED

January 1
July 4
Thanksgiving Day
December 25

ACCESSIBILITY

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

PARKING

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

GROUP VISITS

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

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