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ON THE COVER: A12066. Folio from a Mamluk Qur'an given as *waqf* by Sultan Faraj ibn Barquq (1399–1412 CE).

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FROM THE DIRECTOR'S STUDY

This issue of *News & Notes* takes as its theme the primary vehicle of visible language in the ancient world: the manuscript. In the lead article, Joseph Cross comprehensively describes the historical, cultural, and textual contexts of two manuscripts dating to the Middle Ages of the Samaritan Torah (respectively from Leviticus and Genesis)—the same Samaritans that are known from the New Testament parable of the good Samaritan (Luke 10:25–29) and who live on today in a small community in the West Bank. The fragments provide a window into the fascinating differences that exist between the Samaritan and Masoretic versions of the Torah in terms not only of script and layout, but also occasionally of content. The Genesis manuscript is particularly notable in that it represents one of the earliest attested trilingual codices, with Aramaic and Arabic translations of the Hebrew text, and fills an important gap in the Samaritan Torah.

Tasha Vorderstrasse considers a trilingual inscription of a different kind, namely, the "daiva" inscription of Xerxes I (486–465 BCE), which records the king's conquests in the three languages that were regularly used to promote the royal ideology of the Achaemenid empire—Elamite, Old Persian, and Babylonian. The magnificent Babylonian version of the inscription is on display in our Robert and Deborah Aliber Persian Gallery, which will also display for the first time this fall, among its many treasures from Persepolis, a relief of a lion and bull in combat that had been on loan to Museum of Fine Arts, Boston, since the time of its excavation in the 1930s.

Writing and art are often tightly interwoven, without distinct boundaries between the two—Egyptian hieroglyphs, for instance, come immediately to mind. Indeed, writing as a form of art may go so far that it conveys no linguistic information but only the notion of writing—pseudo-writing. In her second contribution to this volume, Tasha Vorderstrasse describes Qur'an pages from the Mamluk period (1260–1517) in the OI's collection which, while certainly meant to be read, and easily so with the full indication of vowels and pausal marks, nevertheless exemplifies the close union between art and writing in the Islamic calligraphic tradition.

This issue is nicely rounded out by Foy Scalf's fascinating contribution on an important piece of the OI's history—the hieroglyphic font that was purchased by Breasted in 1928 and was widely used in the OI's Egyptological publications until the 1970s, when the advent of modern printing technologies rendered it obsolete; the font had been in long-term storage since that time but has now been put on public display in the Research Archives.

CHRISTOPHER WOODS
Director

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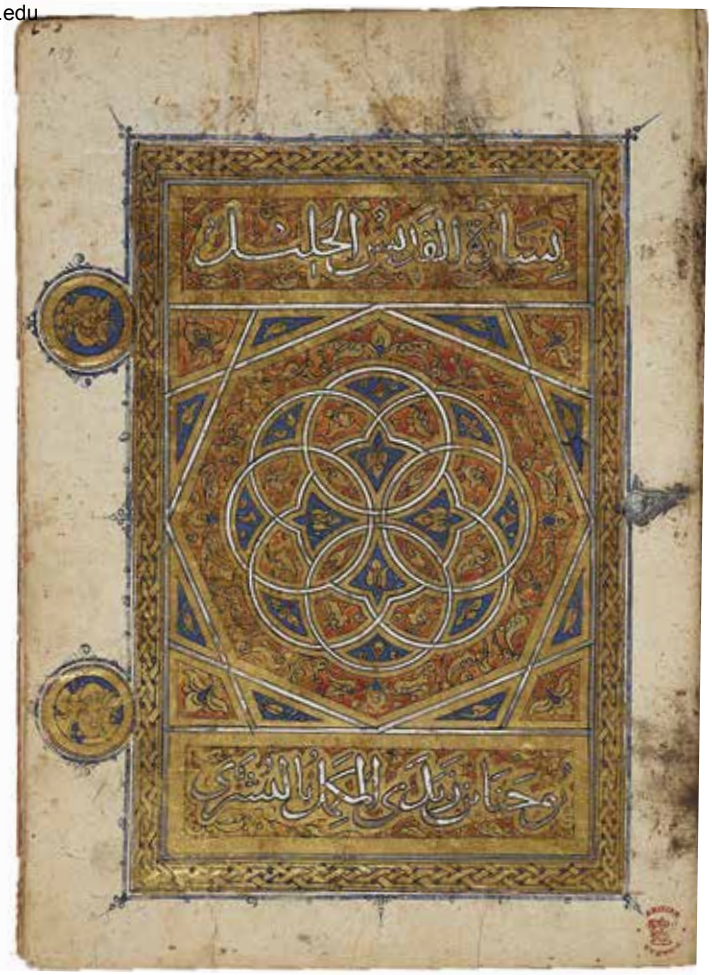
إن كنتم من الصادقين ما تنزل

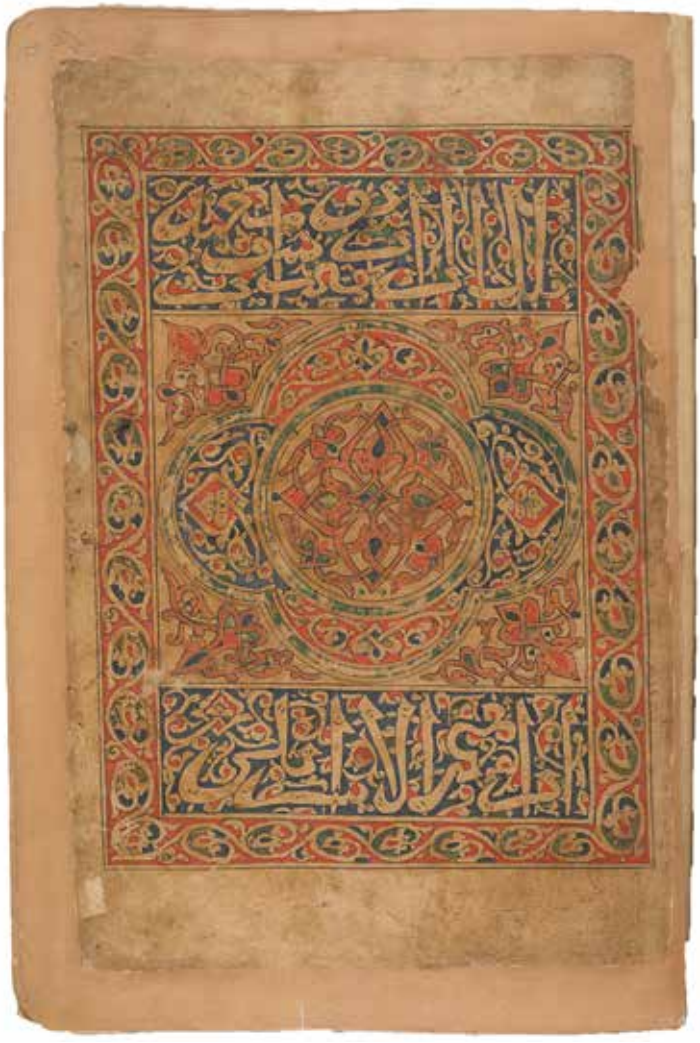
الملائكة إلا بالحق وما كانوا

إذا منظرين إنا نحن نزلنا الذكر

وإنا له لحافظون ولقد أرسلنا

من قبلك في شيع الأولين وما





SCRIPT AS ART | ART AS SCRIPT

by Tasha Vorderstrasse

The Mamluk period (1260–1517) Qur'an pages illustrated on the cover and opposite page demonstrate the aesthetic qualities of Islamic calligraphy. The page is not simply transmitting the written word of God, but also transforming those words into art. Even if one cannot read what is written on these pages, one can still appreciate the beautiful writing. Each part of the illustration was carefully designed to assist in the proper reading of the Qur'an, from the illuminated title page of A12066 (on the front cover of this issue), which marks this part (or juz') of the Qur'an starting on the following page, to the simpler decoration of A12029B (upper left, opposite page). One can see that the script is fully pointed and voweled, meaning that it would be easier to vocalize. Further, eight-petaled gold rosettes with four blue dots marks the end of each verse, signaling where an individual reading the text would be signaled to pause. It is evident from these cues that such books were meant to be heard. Indeed, these manuscripts were part of royal donations (known as a *waqf,* or charitable endowment) to institutions. There were often requirements that the Qur'an should be read aloud, and thus these manuscripts were not just beautiful art objects but also had a practical use. The Mamluks produced many Qur'ans, and these survive in large numbers.

The illumination and calligraphy of these manuscripts are typical of Mamluk Qur'ans, and such details can be found in both Christian and Jewish manuscripts. The resemblances between the manuscripts of different faiths are often striking and include not only ornamentation but also the choice of script used to write them. British Library Ms. Add. 11856 is a Four Gospels manuscript that was illuminated in Palestine in 1336 and written in Arabic language and script. The decoration of the manuscript, like other Christian manuscripts produced in this period, closely resembles the Qur'anic manuscripts. The influence of Islamic ornament and Arabic script can also be clearly seen in Jewish manuscripts. The Sana'a Pentateuch, for example, in the British Library (Ms. Or. 2348), was probably created in Yemen by Benaiah ben Saadia ben Zekhariah ben Marga for Abraham ben Yosef-Israili in 1469. The manuscript is primarily written in Hebrew using the Hebrew alphabet, but the colophon is written in Arabic using Arabic script, providing a date according to the Muslim calendar and the name of the commissioner in Arabic. Other manuscripts are in Hebrew using Arabic script, such as British Library Ms. Or. 2540 (opposite), which is a book of Exodus that was written in Palestine or Egypt in the tenth century. The Arabic script is again voweled, fully pointed, and also accented. The different colors provide a visual marker to the reader and emphasize how it should be pronounced. There are also fillers that indicate the beginnings of chapters, ends of verses, and so on, once again providing clues to the reader of the text. The manuscript is from the Jewish Karaite community, which did not follow rabbinic tradition and often transcribed the Hebrew Bible into Arabic. An example in the Oriental Institute collection is A12062, which is also a Karaite manuscript that is a commentary on the book of Daniel written in Hebrew using Arabic characters with Arabic commentary.

The Oriental Institute collection contains fifteen Qur'an manuscripts made from paper, twelve of which are Mamluk from Egypt. These Qur'ans were first studied by Oriental Institute scholar (and first female faculty member) Nabia Abbott (1897–1981) in her book *The Rise of North Arabic Script and its Ḳur'ānic Development with a Full Description of the Ḳur'ān Manuscripts in the Oriental Institute*. This ambitious work was prompted by her studies of the Qur'ans in the Oriental Institute collection. Since the manuscripts in the Oriental Institute come from different time periods and places, she realized that in order to understand them it was necessary to investigate how the Arabic script developed. She assembled various textual sources that discussed how Arabic calligraphy started and how it developed in its early stages. This was an important step in understanding Islamic calligraphy but, as has been pointed out by Alain George in his 2010 book *The Rise of Islamic Calligraphy*, it had the disadvantage of being based largely on texts that had been written centuries after the events that they discussed. Nevertheless, Abbott's work tried to determine how the calligraphers understood what they were writing. This is a question that we ask when we look at the different manuscripts here and the choices they made in script and language, as well as how the artists decorated the manuscripts. All of this points to styles, languages, and scripts cutting across cultural boundaries and being used by members of different religious communities.

UPPER LEFT A12029B. Folio from a Mamluk Qur'an given as a *waqf* to the mosque of Sultan al-Mu'ayyad Shaykh (reigned 1412–21).

UPPER RIGHT Four Gospels in Arabic. British Library Add. Ms. 11856, fol. 157r.

BOTOM LEFT The Sana'a Pentateuch. British Library Ms. Or. 2348, fol. 154v.

BOTTOM RIGHT Karaite Book of Exodus: Fragments from Exodus. British Library Ms. Or. 2540, fol. 4r.

Missing Pages

Two Manuscripts of the Samaritan Torah in the Oriental Institute

by Joseph Cross

WHO ARE THE SAMARITANS?

Today, in a village named Kiryat Luza in the foothills of Mount Gerizim, just outside the town of Nablus in the West Bank, there lives a community of over eight hundred people whose sacred scripture is the Torah of Moses, but who are not Jewish. They are Samaritans, the same people who many today associate solely with Jesus's parable of the good Samaritan (Luke 10:25–29) or the Samaritan woman in the Gospel According to John (John 4), but who are in fact an extant community descended from an ancient people who worshiped Yahweh. The Samaritans are not heirs to the biblical traditions associated with David, Jerusalem, the Exile, and the Return, all of which find expression in the scriptures of the Prophets and the Writings in the Jewish Bible. In fact, unlike Jews, the Samaritans believe that the Torah alone—which ends on the verge of the Israelites entering the promised land of Canaan—is scripture.

Samaria is the name of a northern region in the ancient kingdom of Israel (mid-tenth century–720 BCE), north of the kingdom of Judah (which ended in 586 BCE) and its capital Jerusalem. Historians believe that the modern Samaritans are descended from the people who continued to inhabit this land after the destruction of Israel by the Neo-Assyrians, remaining there after the destruction of Judah in 586 and the exile of Judeans to Babylon. During the last centuries of the Common Era, Samaritans coexisted with Judeans, and we might call Samaritanism an early Jewish sect. But a definitive divide occurred as Judeans emphasized the line of David and the sacredness of Jerusalem, bolstered by returning Judean exiles from Babylon during the early Achaemenid Persian period as well as the nationalist period of independence under the Hasmonean dynasty (140–116 BCE). Samaritans' communal worship of Yahweh at Mount Gerizim only, which they claim was ordained for this purpose by Yahweh, was the primary factor that distinguished them from Jews.

Two pages from a trilingual codex of the Samaritan Torah, containing Genesis 3:23–5:23 (OIM A6957), ca. 1300 CE. On each page, the columns contain (from right to left) the base Hebrew text, an Aramaic Targum, and an Arabic translation of the Torah. All three employ the Samaritan Hebrew script.

Though their number is small today, during late antiquity there were at least a million Samaritans in the Byzantine period, but persecutions under the Byzantine emperor Zeno (425–491 CE), and Samaritan rebellions in response, greatly decimated their number. By the Middle Ages and the spread of Islam, a Samaritan diaspora beyond Palestine is evident in historical sources, with communities attested in Damascus, Cairo, Iran, Greece, and elsewhere. During the Ottoman period, faced with persecution and forced conversion, many Samaritans returned to their ancestral home of Nablus. At its lowest ebb, during the Late Ottoman and British Mandate period, there were fewer than two hundred Samaritans alive.

The Torah is the name for the ancient Hebrew books of Genesis, Exodus, Leviticus, Numbers, and Deuteronomy found at the beginning of the Jewish and Christian Bibles, and these also make up the entirety of the Samaritan scriptures. It is the normative scripture for both Jews and Samaritans, though Jews additionally treat as scripture the remaining books known in the Hebrew Bible. Also called the Pentateuch (a Greek word meaning "five-part scroll"), these five books are a historical record that narrates the origins of ancient Israel, stretching from the creation of the world to the verge of the Israelites entering the land of Canaan, or Palestine. The majority of the Torah consists of a record of religious and social laws that are included within this narrative framework as instructions dictated to Moses by Yahweh. Though presented as a reasonably coherent whole, the Torah is believed by most scholars to be a complex editorial creation based on previously existing narrative and legal literature, though the shape of the original compositions and the amount of supplementation or newly written material added by editors is hotly debated. The Torah in the form that we know it from later Jewish and Samaritan manuscripts can be found among the Dead Sea Scrolls (as early as the second century BCE) and was probably compiled several centuries before that. The word "Torah" is a Hebrew word that originally meant "teaching," used this way in the Torah itself to describe individual laws (e.g., in Leviticus 6:7 or Numbers 6:21). Some passages, such as Deuteronomy 4:44, use it to refer to the entire collection of laws given to Moses. This eventually led to the word being applied to the literary record of the Mosaic law, a usage that may be seen as early as the book of Ezra in the Hebrew Bible (see 3:2 and 7:6). In both Jewish and Samaritan synagogues, a scroll containing the entire Torah is kept in a shrine and read during religious ceremonies.

ABOVE The Samaritan High Priest Jacob ben Aaron, holding the Torah scroll of the Samaritan synagogue in Nablus (photographed in 1905).

RIGHT The signature of ʿAmrām ben Salāmah (1857–1874), high priest of the Samaritan community of Nablus, on the right margin of OIM A9a. ʿAmrām may have been repairing the original codex from which A9 was taken. It is annotated: "Signature of Amram, the high priest of the Samaritans, Nablus, Syria [*sic*]."

WHAT IS THE SAMARITAN TORAH?

Studying the sole scripture of the Samaritans is important not only for understanding and preserving this unique culture, but also for researching the origins of the Hebrew Bible. We are fortunate to have in the Oriental Institute fragments of two manuscripts dating from the Middle Ages. Though their existence is known, neither has been published, discussed in any detail, or even carefully examined until now. Both are loose pages from codices—the technical term for a book (as opposed to a scroll)—a technology invented in the first centuries of the Common Era and used throughout the Middle East and Africa by the Islamic era. Unlike a Torah scroll, which would have been kept by Samaritans in synagogues and used in worship (and, as in Jewish synagogues today, still are), a codex was an everyday copy of the scriptures used for education and edification. The first, OIM A6957, contains portions of Genesis 3:23–5:23, and the second, OIM A9, contains Leviticus 9:22–10:18 and 11:26–12:5. The oldest copies of the Samaritan Torah date from the eleventh or twelfth to fifteenth centuries CE, and the two Chicago manuscripts can be dated to the thirteenth to fourteenth centuries. Though this may seem shockingly late, it should be remembered that the oldest complete Hebrew Bibles date from only slightly earlier than that. Scribes continued to produce copies for sale to Europeans—especially in the form of scrolls—through the early twentieth century, one of which the Oriental Institute possesses (OIM A25414). These are not useful for studying the ancient history of the Torah itself, though they are still important artifacts of modern Samaritanism.

The Samaritan Torah was discovered in the seventeenth century by scholars in Europe who soon realized that it departed in significant ways from the received Hebrew text of the Torah and other Jewish scriptures. The received text is called the Masoretic Text, after the school of the Masoretes who, from the sixth through the tenth centuries CE, created the standard text of Rabbinic Judaism. They worked in Palestine and Iraq, producing highly accurate copies with enormous consistency, encouraging the common opinion that the Hebrew text contained therein accurately reflected the oldest, now lost copies of the scriptures. When other biblical traditions, such as the ancient Greek translation called the Septuagint, departed from what was found in the Masoretic Text, the difference was ascribed to scribal error or corruption, or explained as representing an alternate, popular edition of the text, depending on one's confessional perspective. The arrival of the Samaritan Torah in Western libraries challenged traditional conceptions.

Though the Samaritan and Masoretic texts of the Torah are largely the same, local differences abound. First of all, while the oldest copies of the Masoretic Text already appear fully vocalized, until relatively recently Samaritan Torahs have utilized consonants only, showing the reliability of their oral reading tradition. Compare OIM A11245, a Masoretic manuscript with numerous diacritical markings (called *niqqud*) above and below the consonants. Many others can be ascribed to dialectical differences in the Hebrew: the Samaritan Torah at times represents a more evolved state of the language, closer to the Hebrew of the Mishnah than the Hebrew seen in the Masoretic Text (see next page). At times, the Samaritan Torah appears to harmonize similar phrases. For example, the Samaritan Genesis 18:29 has "I will not destroy" instead of the Masoretic "I will not do it," drawing on language found in verses 28, 31, and 32. It should be noted, however, that for many differences like this it is equally possible that the Masoretic Text is as secondary as the Samaritan. Finally, the most widely cited differences involve what appear to be deliberate changes or additions made in support of Samaritan religious practice and theology. The most famous example is the tenth commandment (Exodus 20:17), which in the Samaritan version is a fascinating pastiche of other passages of the Torah, replacing the version known in the Masoretic Text (and thus by all Jewish and Christian readers of the Bible) with a command that emphatically mandates the worship of Yahweh on Mount Gerizim, the sine qua non of Samaritanism.

Many significant differences in the Samaritan Torah, however, cannot be ascribed to what scholars call "sectarian" changes like this. At times, the Samaritan resembles the ancient Greek translations of the scriptures more than the Masoretic Text, suggesting to some that Hebrew versions in circulation in the final centuries BCE that were translated into Greek were different from, yet also perhaps just as original as, the Masoretic Text. While this ignited a fierce debate between Catholics and Protestants, who had differing assessments of the worth of the Greek scriptures, some nineteenth-century

"The Samaritans are not heirs to the biblical traditions associated with David, Jerusalem, the Exile, and the Return, all of which find expression in the scriptures of the Prophets and the Writings in the Jewish Bible. . . . the Samaritans believe that the Torah alone—which ends on the verge of the Israelites entering the promised land of Canaan—is scripture."

scholars began to argue that the Samaritan Torah disguises, beneath a fair number of small, sectarian changes, an authentic, early witness to the biblical text.

This view was given sensational confirmation with the discovery of the Dead Sea Scrolls and the earliest surviving Hebrew versions of the Torah, dating as early as the second century BCE. Incredibly, a copy of Exodus found in Cave 4 near Qumran (known as 4QpaleoExodus) showed close affinities with not the Masoretic Text of Exodus, but the Samaritan. It can now be held that the Samaritan Torah is based on an edition of the Torah that enjoyed some degree of circulation throughout the Levant in the final centuries before the Common Era, alongside other copies that developed into traditions we know from the Masoretic Text as well as the Greek Bible. As the community grew ever dissociated from other Jewish sects, especially from what became Rabbinic Judaism (the custodians of the Masoretic Text), the changes that we can identify as a "veneer" of later additions, in the words of the scholar Emmanuel Tov, began to appear, and the Samaritan Torah by the Islamic period took on the consistent shape we can see from the earliest surviving manuscripts.

COMPARING THE SAMARITAN & MASORETIC TEXT OF THE TENTH COMMANDMENT

While many important differences found in the Samaritan Torah (ST) compared to the Masoretic Text (MT) reach back to ancient literary variants among copies of the Torah, a number of unique Samaritan readings are deliberate changes reflecting the Samaritan religious worldview. The most famous example is the Tenth Commandment in Exodus 20, which in the Samaritan version is a fascinating pastiche of passages taken from Deuteronomy, creating a rewritten commandment that emphatically mandates the worship of Yahweh on Mount Gerizim. Differences or additions to the MT source in the SP are in bold.

MT of Exodus 20:17	SP of Exodus 20:17	MT of Deuteronomy 27:2-4
You shall not covet your neighbor's house. You shall not covet your neighbor's wife, his male or female slave, his ox or his donkey, or anything that belongs to your neighbor.	You shall not covet your neighbor's house. You shall not covet your neighbor's wife, **his field**, his male or his female slave, his ox or his donkey, or anything that belongs to your neighbor.	—
MT of Deuteronomy 11:29	—	
When YHWH your God brings you into the land of the Canaanites, which you are about to enter and occupy, you shall set	When YHWH your God brings you into the land of the Canaanites, which you are about to enter and occupy, you shall set up large stones and cover them with plaster. You shall write on **the stones** all the words of this teaching. When you have crossed the Jordan, you shall set up these stones, about which I am commanding you today, on Mount Gerizim.	set up large stones and cover them with plaster. You shall write on them all the words of this teaching. . . . When you have crossed the Jordan, you shall set up these stones, about which I am commanding you today, on Mount Ebal.
—		
the blessing on Mount Gerizim.		

OIM A9: THREE LOOSE PAGES OF LEVITICUS FROM A TORAH CODEX

OIM A9 consists of three loose, non-sequential pages from a Torah codex, all from Leviticus, designated A9a, b, and c. They measure approximately 9.8 × 7.4 inches, and they are inscribed on both sides, with significant damage and missing portions that occasionally render them unreadable. They were purchased in May of 1869 in Nablus by Edward Cushing Mitchell (1829–1900), an American biblical scholar and Baptist minister who was a professor of Hebrew Bible at the Baptist Union Theological Seminary in the 1870s, the institution that in 1872 became the University of Chicago Divinity School. Mitchell's widow donated the manuscript to the Haskell Oriental Museum a year after his death in 1901, along with a scroll of the book of Esther (OIM A10) and a pen case that purportedly belonged to a Samaritan high priest (OIM A74). The manuscript can be dated approximately to the fourteenth century based on the shape of its script. The pages—as was typical of Samaritan codices until the modern period, which use paper, are made of animal skin—likely originating from a ritual sacrifice; unlike Jews, Samaritans even today practice animal sacrifice in accordance with the legislation of the Torah, during Passover.

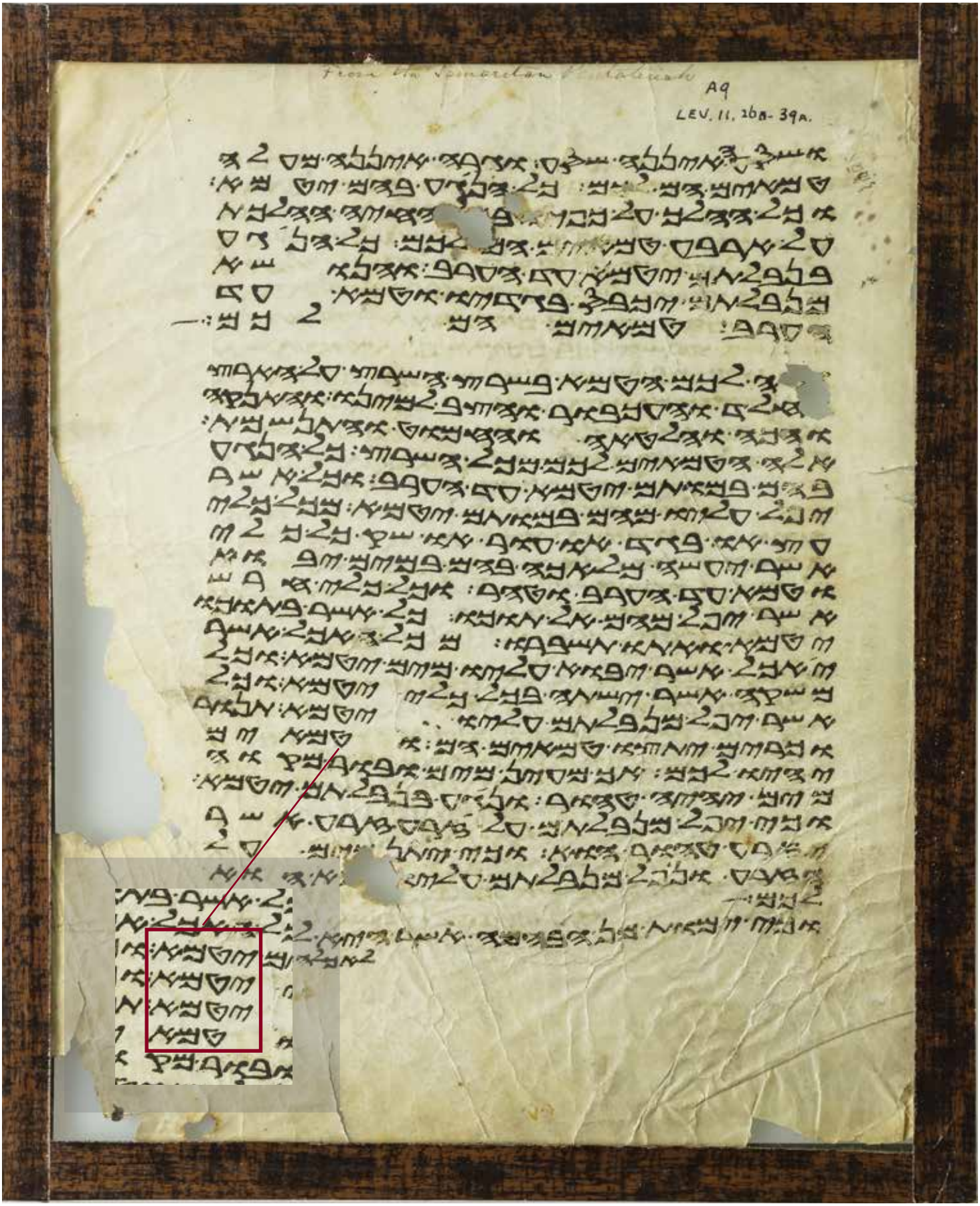
How exactly Mitchell acquired this manuscript is yet unknown, though a clue can be found in the margin of A9a, which bears the signature, in Arabic, of ʿAmrām ben Salāmah (1857–74), the Samaritan high priest when Mitchell visited Palestine. ʿAmrām, known for warmly receiving visitors from the West (he once hosted the author Mark Twain), was the librarian of the Nablus synagogue and frequently repaired and restored old manuscripts, and so it is unsurprising that OIM A9a bears his signature. The manuscript's imperfect state of preservation suggests that it was taken from a genizah, a storeroom usually attached to a synagogue that is used as a receptacle for manuscripts considered sacred in a sense that precludes their destruction but that have fallen into disuse or are no longer needed. A further clue for this is the nonsequential nature of the pages, covering Leviticus 9:22–10:18 and 11:26–12:5. They clearly stem from the same original codex, but one is damaged enough to require repair to be used profitably. A scribe would have removed the damaged pages and replaced them with newly inscribed ones. A9 resembles other fragments of Torah codices known to have come from a genizah, most famously the nearly three thousand individual folios held by the National Library of Russia in St. Petersburg, collected in the nineteenth century by Abraham Firkovitch, said to have ransacked the genizas of Nablus. Many of these that (like A9) include just a handful of pages from a Torah codex have been digitized by the National Library of Israel and are accessible through their online catalog (web.nli.org.il) and are readily compared to the Chicago manuscript. It is plausible, then, that A9 was taken from a genizah and sold to Mitchell by ʿAmrām, who signed the manuscript to witness that the pages were licitly obtained, not purloined. Or might these have been from a codex ʿAmrām was in the process of restoring, a handful of loose pages to be replaced and that were thus genizah-bound? In the nineteenth and early twentieth centuries, the sale of partial or entire manuscripts by Samaritan priests was an important source of revenue for the dwindling community. A soon-to-be-disposed part of a Bible made a handy item of sale.

Taking a look at the manuscript itself, the script is noticeably different from what one sees on medieval manuscripts of the Jewish Bible, as well as in modern-day printed editions. The "square" Hebrew script used in the Masoretic texts of Rabbinic Judaism evolved from an Aramaic script, adopted by Judeans in the Late Iron Age and early Persian period. At that time, Aramaic was the *lingua franca* of the Near East and Egypt. Already during the era of the Dead Sea Scrolls (second century BCE to first century CE), the Aramaic-influenced Judean script began to resemble the medieval square script found in the Masoretic tradition and elsewhere. An early version of this script can be seen on OIM A30303, the Oriental Institute's Dead Sea Scroll fragment.

The Samaritan script represents its own trajectory: it is a direct descendant of what we can call the paleo-Hebrew script, originally used by scribes writing in Hebrew in the Iron Age. It is tempting to view this as a conscious dissociation, though Judean inscriptions from the Second Temple period and certain Dead Sea Scrolls show that there were groups of Judeans who continued to use the older script alongside or even in place of the Aramaic. Nevertheless, hostile acts such the destruction of the Samaritan temple at Mount Gerizim by the Judean king John Hyrcanus in 128 BCE would have made the Judean script much less desirable to Samaritans, to say the least. By the medieval period, from when the earliest Samaritan manuscripts survive, the Samaritan script appears in the standardized shape seen in OIM A9, found in all Hebrew-language Samaritan manuscripts from the time of the Mamluks through the Ottoman period and down to the present day.

The layout of the text differs as well from what is seen on the page of a Bible in the Masoretic tradition, and indeed from what we would expect from a book meant for ease of reading. The text is presented in mostly *scripta continua*, that is, a running series of letters without spaces between words. To aid reading, words are separated with small dots, sentences separated with two dots resembling a colon, and larger sections or paragraphs, with a combination of both followed by a short horizontal line or dash, sometimes with more elaboration. White space serves a primarily visual and aesthetic purpose. Scribes often enforce a visual parallelism of identical or similar words across lines. At the bottom left of A9b, the scribe has justified four instances of the verb טמא (*ṭmʾ*) "to be impure" on four consecutive lines (see inset on next page). This visual play produces cues for a reader flipping through the codex, in the absence of headings, running titles, or page numbers. Another striking example of this play is how letters are gathered on either end of each line to create vertical borderlines surrounding the written page. This is a remarkable feat of scribal ingenuity: the text, indeed the Torah itself, is both the content of the book and an artifact of organization.

A first-century CE fragment of a Dead Sea Scroll (OIM A30303), an example of early Judean script purchased in Jordan in 1956, containing a non-biblical Hebrew poem probably meant for the education of proselytes. Titled by scholars "The Wiles of the Wicked Woman," this poem personifies as a woman the temptation to abandon the path of righteousness. Compare inset, representing the "square" Masoretic Text of the Hebrew Bible.



A page containing Leviticus 11:26–39 from a codex of the Samaritan Torah (OIM A9b), one of three loose pages from the same manuscript (all containing parts of Leviticus) held by the Oriental Institute, ca. the fourteenth century CE. INSET Closeup of OIM A9b, showing the artfully inscribed visual parallelism of the verb טמא (*ṭm'*) "to be impure," which the scribe took pains to create by the use of whitespace. This parallelism is not based on poetic features of the text but is an artifact of the written page.

OIM A6957: TWO PAGES OF GENESIS FROM A TRILINGUAL TORAH CODEX

In 1929, Bernhard Moritz (1859–1939), a German scholar of Arabic and an antiquities collector, sold over 350 items to James Henry Breasted for $12,500 (approximately $175,000 today), a haul that included numerous Arabic literary papyri as old as the tenth century CE, as well as an important collection of Arabic bookbindings. These and other items have received careful study, but a manuscript described as a fragment of a Samaritan Torah, OIM A6957, has escaped notice. As it turns out, A6957 (see image on pp. 6–7) can confidently be identified as two missing pages from one of the most important manuscripts of the Samaritan Torah in existence: MS London Or. 7562, a large codex currently held in the British Library in London, dated to ca. 1300 CE. This codex has recently received careful study and publication by Tamar Zewi (*The Samaritan Version of Saadya Gaon's Translation of the Pentateuch: Critical Edition and Study of MS London BL OR7562 and Related MSS*, 2015). The pages in A6957 are from near the beginning of the codex, covering Genesis 3:23–5:23.

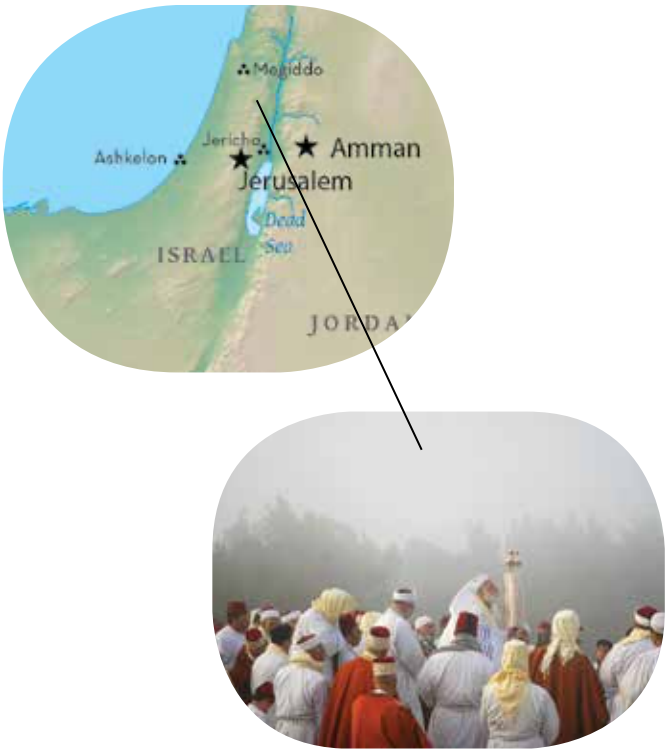
The join between our manuscript and the London codex can be made visually by consulting published photographs (in need of extensive restoration, the codex in London has yet to be digitized), though the proof is in the perfect textual overlap: the exact verses from Genesis found in OIM A6957 are missing from the London codex, replaced by two restored pages written and inserted in the late nineteenth century (more on this below). Other loose pages from this codex have been recovered: in the 1980s, two manuscripts held in the Firkovitch collection of the National Library of Russia (Firk. Sam. 178 and 179) were identified as originally belonging to Or. 7562, covering missing portions from Genesis and the end of Deuteronomy. Given their length (only a few pages each) and placement in Firkovitch's hoard, these were likely taken from a genizah, as speculated regarding OIM A9. Other missing pages are still at large, possibly buried in a genizah in Palestine—or in a Western collection, awaiting discovery.

The London codex covers the entire Torah, containing nearly two hundred folios or four hundred pages. Its size is imposing, its folios measuring 15½ by 13½ inches. OIM A6957 would have been folios 5–6, thus taking up four pages in the codex. A substantial part of A6957 is now missing, leaving only about half of the inscribed surface. Alas, what is missing from these absent pages is likely irrevocably lost. Besides the *de rigueur* creation of vertical columns, A6957 and its parent in London employ little to no extra ornamentation, as seen in A9. This was a copy meant for study.

We also notice that A6957 is composed of three columns of text per page. This is no ordinary codex of the Torah, for only the rightmost column is the Hebrew text. The other two columns contain translations—the middle in Aramaic, a version called a Targum—and the left in Arabic. The Hebrew is placed on the right, a position of pride in a book where readers go from right to left. Codices like this are called triglots, aligning translations in running parallel for easy consultation and cross-referencing. Or. 7562 is one of only a handful of triglot Samaritan Torah codices in collections outside of Nablus (others can be found in Rome and Paris), making OIM A6957 a rare treasure. Though only one-third of the manuscript is in the Hebrew language, the Hebrew script nevertheless is used throughout due to the sacred nature of the content. Rendering Arabic into Hebrew characters necessarily led to a loss of phonetic information given the different nature of these languages and their scripts. To compensate, the scribe added diacritics to certain Hebrew letters to indicate pronunciation. For example, since the Hebrew alphabet cannot distinguish Arabic *ḥāʾ* (ح) from *khāʾ* (خ), a short stroke is added over Hebrew *ḥet* (ח in the square script) when the latter is meant.

Scribes made editorial alterations to the text as it was used over the centuries. On the second line of the closeup of OIM A6957, some even erased and corrected words, which is challenging on a parchment surface that, unlike papyrus (which affords easy erasure of ink by means of moisture alone), requires that the ink be scraped away. An example of erasure and re-inscription can be seen on the right: notice the thinner style of writing and the smaller letters toward the left side, telling us that the effaced text, traces of which can be seen beneath, was shorter. The Arabic column of the codex contains far more corrections and additions than the other two, suggesting that, as more of a living document, it was meant to reflect a contemporary, vernacular understanding of the meaning of the Torah.

Closeup of OIM A6957, showing supralinear corrections (lines 2 and 3) as well as reinscription where portions of the original text were scraped away (line 5). This was done deliberately in order to correct or update the Arabic translation.



The Samaritans, a living community (see contemporary procession of Samaritan Torah above) resides in the village of Kiryat Luza on Mount Gerizim, just over 3 miles south of the center of Nablus (Shechem) in the West Bank and 30 miles north of Jerusalem. Some also live in the city of Holon, south of Tel Aviv.

As exciting a join as this is, the discovery of a missing portion of Or. 7562 in Chicago fills in a gap, albeit small, in a crucial witness to the Samaritan Torah in three separate traditions. Although dating from the fourteenth century CE, the triglot is among the earliest important witnesses of the Aramaic and Arabic translations of the Samaritan Torah, helping scholars postulate the content and shape of lost texts from many centuries before the codex was inscribed.

Manuscripts of the Samaritan Targum show a great deal of fluidity as well as a gradual accretion of interpretive renderings, but the text of Or. 7562 is considered a closer representative of what the original Samaritan Targums looked like in the ca. third and fourth centuries CE. This similarity can be seen when comparing the text of Or. 7562 to the oldest surviving Aramaic translations of the scriptures, namely those found among the Dead Sea Scrolls and the Targum Onkelos, believed to be the oldest Targum used by Rabbinic Judaism. Aramaic had replaced Hebrew as the dominant spoken language of early Judaism by the last few centuries BCE. A similar process had occurred several centuries earlier, when the scriptures were translated by Jews into Greek (a version called the Septuagint). While the Rabbinic Targums contain a great deal of interpretive or midrashic expansion, the Samaritan Targum is a uniquely literal translation of the Hebrew, thus making it useful for reconstructing what the Hebrew Torah looked like in the dark centuries where manuscript evidence is lacking.

The Arabic version of the Samaritan Torah points to a process like those that yielded the Greek and Aramaic translations: Arabic replaced Aramaic as the dominant spoken language of Samaritans across the Middle East by the eleventh century. With an Arabic version of the Torah a pressing desideratum, a popular precedent was available, namely the Arabic translation made by the rabbi and philosopher Sa'adia Gaon (882/92–942), a groundbreaking Jewish intellectual during the Abbasid Caliphate and a pioneer of Judaeo-Arabic literature. His translation, called the Tafsīr, is the primary source of the Samaritan version found in Or. 7562. It could not be copied over wholesale, however, since Sa'adia based his translation on the Masoretic text of the Torah. In her study of Or. 7562, Tamar Zewi argues that the scribes were also influenced by Christian Arabic translations of the scriptures. Zewi's careful study of errors in the London codex has shown that the Arabic column was visually transcribed into the Hebrew alphabet from a version of the Tafsīr written in the Arabic script (versions in both the Hebrew and the Arabic script were in circulation) and tweaked to match the Samaritan Torah in the right column. All of these considerations make this codex, and now OIM A6957, an artifact of singular importance.

After this brief but rather dizzying overview of the different streams of centuries-old traditions that converge on this magnificent triglot codex, we can end by returning to the orphaned pages we have here in Chicago. We see that the folios of OIM A6957 come from the same sheet of parchment, meaning they must have been the top page in a gathering of five sheets, which were subsequently folded in the middle, sewn along the spine, and bound alongside others to make the codex. Looking closely at the middle of the manuscript, one can spot the holes left by the thread that sewed this sheet to the others. In 1894, sixteen years before the codex was sold to the British Library, a Samaritan priest restored the missing pages in what became Or. 7562 by reinscribing the lost pages on paper. He may have received this codex in a lacking state, but it is equally possible that he inspected it and pulled out any sheets that were significantly damaged to be re-inscribed, relegating them to a genizah . . . or setting them aside for interested collectors. The priest responsible for restoring the triglot was Salāmah ben ʿAmrām ben Salāmah (1863–1931), the son of the high priest whose signature OIM A9 bears.

Artifacts of cultural heritage that were allowed to leave Samaritan communities like that of Nablus under dire financial circumstances—or were pilfered from sacred spaces—can now be made available to all, first and foremost to the Samaritans themselves—the modern-day successors of ʿAmrām ben Salāmah—as well as to the worldwide scholarly community who labors in their service by piecing together a manuscript heritage for a living culture that once came dangerously close to being lost forever. This availability is made possible in large part by digital technology, which has freed hundreds of Samaritan manuscripts from the dark shelves of libraries in St. Petersburg, Rome, London, and other places, once viewable only by a few, now made accessible to all via the internet. This endeavor has been spearheaded by institutions like the British Library, the Vatican Museum, and the National Library of Israel. Without this still-growing worldwide network, artifacts like OIM A6957 will remain, if not unstudied, virtually un-patriated; codices will remain incomplete, and the story of the textual traditions of the Hebrew Bible will continue to have missing pages.

with gratitude to Helen McDonald and Tasha Vorderstrasse

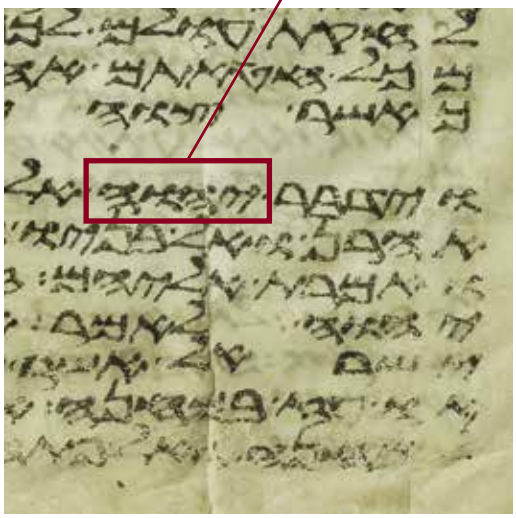
Three Writings for God's Name | Moabite Samaritan & Jewish

Below are three writings of the word YHWH, the name of the God of the Torah, worshiped by the ancient Israelites and Samaritans. At left is the Samaritan script (fourteenth century CE, taken from OIM A9), which should be compared with the contemporaneous square Hebrew script of the Jewish Masoretic Text seen on the right (taken from OIM A11245). The ancestor of both of these, which scholars call "paleo-Hebrew," can be glimpsed on the Moabite Mesha Stele (pictured center), a royal inscription erected by King Mesha of Moab, located in what is now Jordan. A full-scale reproduction of it can be found in the Oriental Institute's Megiddo Gallery, making it handy for illustration. On this stele, Mesha commemorates his military victories over his arch-rival, Omri the king of Israel (ca. 840 BCE), and brags about plundering ritual vessels of the god YHWH from an Israelite temple. The Hebrew and Moabite languages were nearly identical, and both were written with an alphabetic script derived from Phoenician. Notice how the Samaritan script resembles the older script more closely: it represents its own trajectory, bypassing the Aramaic influence that facilitated the evolution of the Judean script toward the square shape. Although all three scripts represent consonants only, the Masoretic Hebrew script contains diacritics above and below the consonants of YHWH. These diacritics, called niqqud, indicate the vowels that the reader should pronounce. Because of the sacredness of the name YHWH in Jewish tradition, however, the vowels indicate that the reader should say "Adonai," Hebrew for "my Lord," not "Yahweh," which is how scholars think the name sounded at one time. English translations of the Hebrew Bible follow suit and translate YHWH as "the Lord." In the Samaritan reading tradition of their Torah, YHWH is pronounced Shema, meaning "Name" in Samaritan Hebrew, borrowing the Aramaic form of the word.

Moabite

Samaritan

Jewish (Masoretic)



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A TRILINGUAL INSCRIPTION OF XERXES I

by Tasha Vorderstrasse

When the OI excavated the site of Persepolis, they discovered seven limestone slabs bearing cuneiform inscriptions. Originally erected at a different location from where they were found, the slabs were repurposed as a convenient bench in the garrison quarters. Four of these slabs were the "harem" inscription of the Persian king Xerxes I (486–465 BCE), which justified his accession to the throne. Since Xerxes I was not the eldest son of his father Darius I (522–486 BCE), the text explained that Ahuramazda had chosen him to be king, and that through this designation he was, therefore, an excellent king. The other three slabs were part of the trilingual "*daiva*" inscription of Xerxes. Two of the slabs carry the Old Persian copy of the inscription, while the third preserves the Babylonian copy. A fourth slab bearing the Elamite version was found in another room of the garrison quarters in pieces, repurposed as a doorsill. At the site of Pasargadae, a copy of the Old Persian version was also found in a secondary context, where it was used as a drain cover. None of these texts were found in their original position, as they were evidently extremely useful as building materials.

In the inscription (top right), Xerxes lists all the countries over which he ruled and boasts about his ability to put down a revolt in one country with the aid of the supreme deity, Ahuramazda. In addition, the text indicates that in one country people were worshiping "demons" (*daiva* in the Old Persian and rendered as *da-a-ma* in Elamite version) or "evil ones" (*lemnu.MEŠ*) in the Babylonian version. These demons or evil ones were worshiped in their sanctuary/temple of the *daivas* or "evil ones." Xerxes destroyed the place where these beings were worshiped and established the worship of Ahuramazda. It is unfortunate for scholars that Xerxes did not chose to record where the revolt was put down or the worship of the demons eradicated.

The languages of the "*daiva*" inscription are typical of Achaemenid trilingual inscriptions. Such trilingual inscriptions were first used by Darius I (522–486 BCE) as part of the royal ideology of the Achaemenid Empire. The Elamite language was used in Iran until the end of the Achaemend period and is not related to any other language. The oldest text written in cuneiform Elamite is a treaty between Naram-Sin, king of Akkad (2254–2218 BCE), and the king of Awan, whose name is not preserved. Achaemenid Elamite is the final stage of the language and is used in various royal inscriptions. Achaemenid Elamite was heavily influenced by Old Persian, which was an Indo-Iranian language. In the inscription (right middle), for example, many Old Persian words were simply transcribed into Elamite cuneiform, such as *daiva* in the inscription discussed here. The cuneiform Old Persian script seems to have been a deliberate creation in the Achaemenid period and was phonetic representing either vowels (a, i, u) or a consonant with a vowel immediately following it. The use of Babylonian is not surprising in this period, as it would have been considered a prestige language since it was the language of both Assyria and Babylonia, whose writing system the Persians had borrowed and who the Achaemenids now controlled. The Babylonian used in tablets is different from the Babylonian used in royal inscriptions such as this one. This led to peculiarities in the language.

How many people would have been able to see or indeed read the inscriptions written in these languages? Another Achaemenid trilingual inscription, the Bisitun inscription of Darius I, suggests that such inscriptions were widely publicized, circulated, and translated into further languages. The Bisitun inscription of Darius I was written in Old Persian, Elamite, and Babylonian, just like the "*daiva*" inscription. Stone fragments bearing a copy of the inscription written in Babylonian were found in Babylon, suggesting that it was displayed to the

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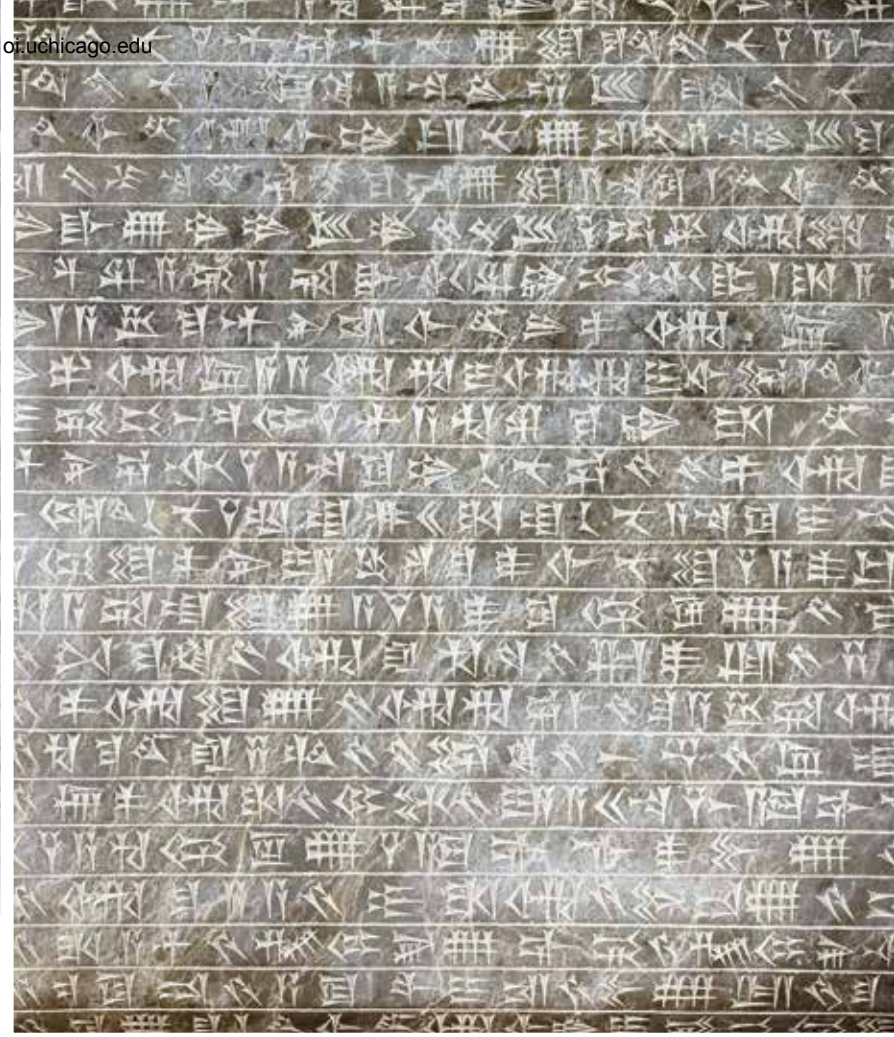
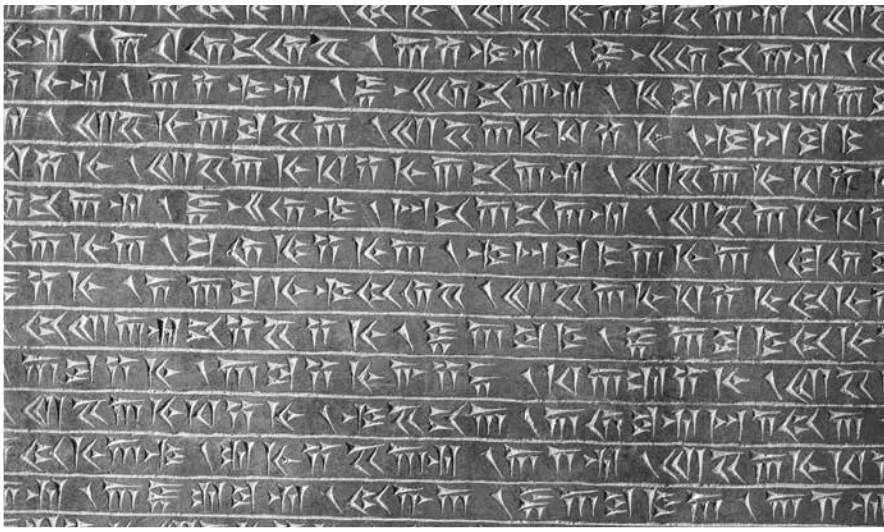




public. In addition, it was also recorded in Aramaic on fragmentary papyri found at Elephantine and Saqqara in Egypt. Aramaic was the administrative language of the Achaemenid Empire, and while it was not used in the trilingual inscriptions, it would have been accessible to most literate individuals. The more complete (but still fragmentary) papyrus comes from Elephantine, found among the Aramaic documents that belonged to the Jewish military settlement at the site that the Achaemenids had stationed there. It was written around one hundred years after the Bisitun inscription was carved, suggesting that these inscriptions also had a long life. Another much smaller fragment of papyrus, found at Saqqara, has been tentatively identified as another copy of the inscription. The Aramaic translations are closest to the Babylonian fragments from Babylon, and they were probably based on this version. The presence of the inscription in various languages and on more portable forms of writing such as papyri suggests not only that these inscriptions were more widespread than one might have expected, but also that they were available in different languages to make them even more accessible across the empire and in different communities within therein.

ABOVE LEFT Findspot of seven tablets including the three "*daiva*" inscription tablets (P. 11a).

RIGHT TOP Babylonian version of the Xerxes "*daiva*" inscription in the Oriental Institute Museum (A24120).

RIGHT MIDDLE Old Persian version of the Xerxes "*daiva*" inscription (P. 56854/N. 36923).

RIGHT BOTTOM Elamite version of the Xerxes "*daiva*" inscription (P. 56938/N. 37007).

PRINTING GOD'S WORDS WITH THE DEVIL'S INFERNAL MACHINE

THE HIEROGLYPHIC PRINTING FONT IN THE ORIENTAL INSTITUTE

by Foy Scalf & Anne Flannery

The Egyptians referred to the hieroglyphic writing system as the "words of god" (see opposite). From the very invention of writing in ancient Egypt, there was significant experimentation in how these "divine words" were reproduced in physical forms. Nefermaat, a vizier serving the pharaoh during the pyramid boom of the Fourth Dynasty (ca. 2600 BCE), employed a laborious technique of carving deeply sunken reliefs inlaid with colored paste. He referred to his hieroglyphic inscriptions as "his gods in writing that cannot be erased" (Woods, *Visible Language*, p. 155). Throughout the history of ancient Egypt, texts were produced by hand; each was unique, exhibiting the idiosyncrasies of individual scribes, times, and places. The only technology that widely reproduced the same texts over and over were stamp and cylinder seals. Seals were used to stamp or roll carved hieroglyphs into soft clay, but the purpose of transferring the text from the seal to the clay was not to transmit a literary text, but rather to identify the owner of the seal holder and their bureaucratic control of the sealed goods. Throughout antiquity and into the Middle Ages, texts were reproduced manually. The production of hieroglyphs in such manuscripts always involved drawing, wood carving, and block printing—the latter necessitated carving the signs into wood and incorporating them into the printing process. Block printing existed side by side with hand-drawn images as a common means to illustrate books in the fifteenth to seventeenth centuries. Such drawings and block prints can be found throughout the work of the humanists of the Renaissance, among whom interest in ancient Egypt became especially fashionable, perhaps most famously in the 1499 epic fantasy *Hypnerotomachia Poliphili* by Francesco Colonna, printed by Aldus Manutius in Venice. In these works, Egyptian hieroglyphs or their imitations had to be drawn in by hand or block printed from carved wood.

On display in the Research Archives of the Oriental Institute is a large wooden cabinet made in 1929 by Hamilton Manufacturing Company. Although Hamilton himself started out making wood type in 1880, the printer's cabinet in the Research Archives was designed to hold a metal letterpress set. Inside its forty-eight drawers are thousands of pieces of cast lead type. Knowing that the cabinet was made in 1929, one would expect to find inside a common typeface used by printers in the Midwestern United States at the beginning of the twentieth century. However, upon opening the cabinet's drawers, one will find at the end of each lead piece not a Latin letter, but a finely formed Egyptian hieroglyph. Placing this type into a frame allowed for the publication of complex hieroglyphic inscriptions with the remarkable stability offered by cast fonts combined with the printing press. For the first time, the "divine words" of ancient Egypt could be reproduced using the devil's "infernal machine"—a metaphor for the potentially diabolical powers of the press.

Conceptions of printing often mirrored how ancient Egyptians viewed their hieroglyphs. In a letter of November 1497 from the Cistercian monk Conrad Leontorius to the printer Johann Amberbach, Leontorius refers to printing as a "divine art." This designation echoed the opinions of learned minds of the Catholic Church, who as early as 1468 viewed the movable-type revolution as a "sacred art" (*haec sancta ars*) to transmit scripture and the work of the church fathers (Eisenstein, *Divine Art, Infernal Machine*, pp. 15, 31, 249 n. 17), much like the "divine words" of Egyptian priestly scholars. Despite these positive views, in the mid-fifteenth century, a diabolical mythology also developed among a European audience surrounding Johannes Gutenberg and the printing press that he popularized. Gutenberg was financed by a man named Johann Fust, who, legend has it, was accused of witchcraft and colluding with the devil when customers in Paris could not believe how fast he produced copies of the Bible, how cheaply he was able to sell them, and how the copies seemed to be exact duplicates; these customers of Fust had mistaken "the duplicative powers of print . . . for magic" (Eisenstein, *Divine Art, Infernal Machine*, pp. 1–3). Later European myth makers then confounded Johann Fust with Johann Georg Faust (Johns, *The Nature of the Book*, pp. 333–35, 351–52), the famous "doctor" who, according to the German Faust legends that are based upon him, made a pact with the devil's representative Mephistopheles to accrue magic powers. As both "divine art" and "infernal machine," the printing "revolution" therefore constructed a schizophrenic impression of the role of the press in the minds of readers for whom it was unclear if standardized fonts represented a real "improvement" over hand-copied texts.

OPPOSITE A selection of lead casts of hieroglyphic type.

ABOVE The hieroglyphic spelling for "words of god" (*mdw.w-nṯr*), the way ancient Egyptians referred to the hieroglyphic script.

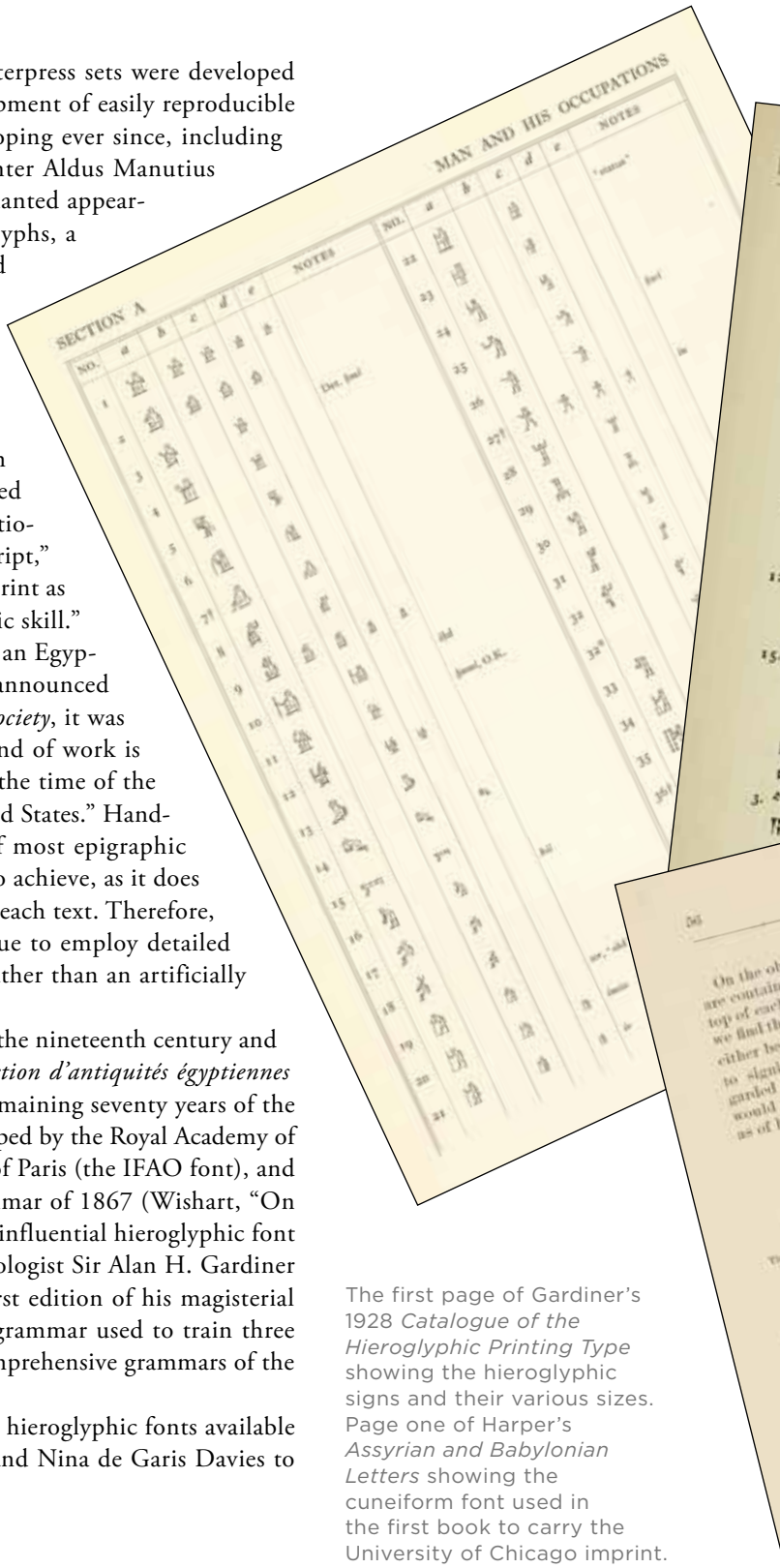
LEFT Hieroglyphic type readied for printing texts from an inscription of Sobekhotep III (reprinted by permission of the Secretary to the Delegates of Oxford University Press).

BELOW Panel of Nefermaat in the Oriental Institute Museum (OIM E9002) where Nefermaat is described as "He is the one who makes his gods in writing that cannot be erased" (D. 15795).

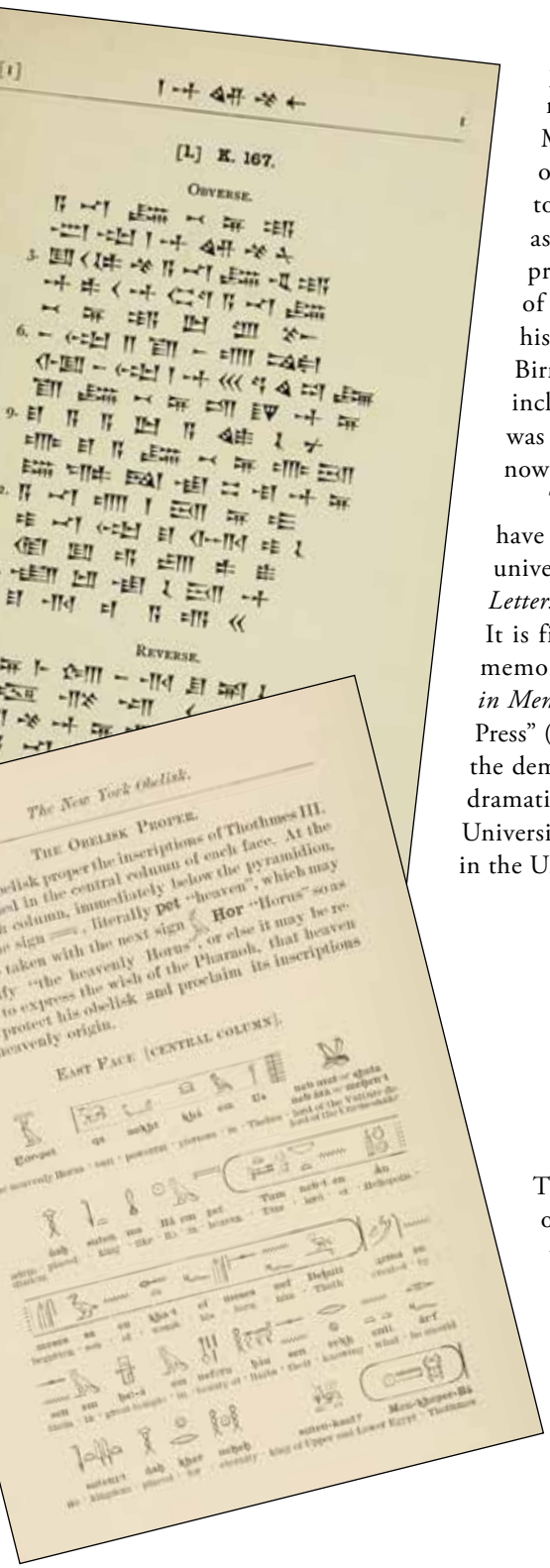
It was in this context of the printing revolution that lead letterpress sets were developed and used. One of Gutenberg's primary innovations was the development of easily reproducible metal type set into a frame for a press; typefaces have been developing ever since, including the famous example of the creation of italic for the Venetian printer Aldus Manutius in 1500, which was actually based on handwriting styles with its slanted appearance. How did printers and publishers deal with Egyptian hieroglyphs, a very non-standard font that required far more signs and complicated grouping than alphabetic fonts? Although the use of movable metal type expanded rapidly after Gutenberg, hieroglyphic letterpress fonts like that in the Oriental Institute were not created until the middle of the nineteenth century, nearly four hundred years later. In 1822, when Champollion deciphered the hieroglyphic script and unlocked the key to understanding the ancient Egyptian language, producing the many thousands of type pieces was deemed too arduous, and hieroglyphs were printed in his grammar and dictionary using lithography (Wishart, "On Hieroglyphic Types: A Postscript," p. 121). A common perception regarded preparing hieroglyphs for print as "drudgery," which nonetheless required "great industry" and "artistic skill." In October 1882, Edward Y. McCauley presented a manuscript for an Egyptian hieroglyphic dictionary he compiled. When this volume was announced in the 1895 issue of the *Proceedings of the American Philosophical Society*, it was noted that "in European capitals much of the drudgery of this kind of work is saved by the employment of fonts of hieroglyphic type, but up to the time of the appearance of this book there was not a single such font in the United States." Hand-drawn hieroglyphs continued to be the norm. The foundation of most epigraphic work is its scientific accuracy, something a standardized font fails to achieve, as it does not reflect the idiosyncrasies of each sign, each craftsman's style, or each text. Therefore, projects such as the Oriental Institute's Epigraphic Survey continue to employ detailed artistic renderings of the hieroglyphic texts in their publications rather than an artificially consistent font.

The earliest hieroglyphic font was designed at the beginning of the nineteenth century and appeared in print in Julius von Klaproth's 1829 publication *Collection d'antiquités égyptiennes* (Lüscher, "Studying the Book of the Dead," p. 295). During the remaining seventy years of the nineteenth century, several hieroglyphic letterpress fonts were developed by the Royal Academy of Berlin (the Theinhardt or Lepsius font), the Imprimerie nationale of Paris (the IFAO font), and Longman publishers for use in Samuel Birch's dictionary and grammar of 1867 (Wishart, "On Hieroglyphic Types," pp. 121–22). However, the most famous and influential hieroglyphic font was developed in the early twentieth century by the English Egyptologist Sir Alan H. Gardiner (1879–1963). He wanted a new font for the publication of the first edition of his magisterial *Egyptian Grammar* (1927), which became the standard Egyptian grammar used to train three generations of Egyptologists and remains today one of the most comprehensive grammars of the Egyptian language.

Gardiner was not happy with the aesthetic quality of the other hieroglyphic fonts available at the time. He therefore enlisted the help of the artists Norman and Nina de Garis Davies to



The first page of Gardiner's 1928 *Catalogue of the Hieroglyphic Printing Type* showing the hieroglyphic signs and their various sizes. Page one of Harper's *Assyrian and Babylonian Letters* showing the cuneiform font used in the first book to carry the University of Chicago imprint. Page 56 from Moldenke's *The New York Obelisk*, showing the hieroglyphic font used in the printing of the volume.


[1] K. 167.
Obverse.
Reverse.
The New York Obelisk.
The Obelisk Proper.
East Face (central column).

design an attractive font based on the designs of the early New Kingdom, particularly the Eighteenth Dynasty, for which the Davieses had unparalleled experience and skill after their many years working in the Theban Necropolis (Gardiner, *Egyptian Grammar*, pp. vii–x). To tackle the immense task of producing the font with its matrices and the many thousands of resulting lead casts of type, he worked with Oxford University Press. Mr. W. J. Bilton, of R. P. Bannerman and Sons, Ltd., cut the matrices for producing the casts of each sign, and it was Oxford University Press that did the actual casting. In the preface to his grammar, Gardiner thanked his father for his "leisure and opportunities for research" as well as for having "defrayed the cost" of the font (Gardiner, *Egyptian Grammar*, p. x). The preliminary drawings made by Davies for the production of the font still exist in the archives of the Griffith Institute, which were donated by David Wishart, who, by chance, also had his own letterpress set of the Gardiner font, which he ultimately donated to the University of Birmingham. Gardiner published a catalog of the font in 1928, which provides a list of all the included signs in their various sizes. Gardiner's font, alternatively known as the Oxford font, was exceedingly influential, particularly in English scholarship. It is a copy of this font that is now owned by the Oriental Institute and on display in the Research Archives.

The Oriental Institute, the University of Chicago, and the University of Chicago Press have a long history with challenging fonts. Robert F. Harper (1864–1914), brother of the first university president, William Rainey Harper (1856–1906), published *Assyrian and Babylonian Letters* in 1892, which was the first volume to include the University of Chicago Press imprint. It is filled with transcriptions of cuneiform into a letterpress font. Likewise, the two-volume memoriam published in honor of William Rainey Harper, *Old Testament and Semitic Studies in Memory of William Rainey Harper* (1908), was said to "have taxed the fonts of the University Press" (*The Independent* 64 [1908]: 420). With the establishment of the Oriental Institute in 1919, the demand for such specialized fonts only increased as work at the nascent Institute ramped up dramatically. In order to accommodate the highest standard of publication for these volumes, the University moved to acquire a copy of the Gardiner Oxford font. It arrived in 1928, as announced in the University of Chicago Magazine:

> The University has just received the first font of Egyptian hieroglyphic type in the United States. Only one other font is in existence, at Oxford University, where the matrices for the Chicago type were cut last summer. Constant demand for hieroglyphics in printing the records of the University of Chicago's expeditions in Egypt and for the publication of Middle Kingdom Egyptian grammatical material, convinced professor James Henry Breasted that a complete font of the type would be more efficient than the old method of making zinc etchings for every printing. (*University of Chicago Magazine* 20 [1928]: 221)

The staff of the Oriental Institute and the compositors for the university press wanted advice on the best way to handle the difficult and complex layout of the hieroglyphic font. They turned to John de Monins Johnson, the printer at the University of Oxford who became famous for his work on the *Oxford English Dictionary*. However, Johnson was also a papyrologist who led excavations in Egypt on behalf of the Egypt Exploration Society, and several objects from his excavations are now kept in the Oriental Institute Museum collection (Scalf, "An Embalmer's Bowl with Demotic Inscription"). Johnson detailed the use of the hieroglyphic font in a letter to the Oriental Institute on August 27, 1926:

> We have had in use for many years Egyptian Hieroglyphs and we find that the most useful way is to lay out the type in rows across the case, under the various headings described in the Synopsis. We use Sanspareil cases or perhaps you might call them trays, with a stout division down the centre, and the types are placed in them, face upwards in rows and each row is separated by a piece of wooden reglet—wood being used for lightness. At the top of each section we have a strip of wooden furniture with the name of the section printed on paper and pasted on the furniture. At the beginning of each of the various types in the section we have a type high quad with the number of the section and the character clearly visible. Following each number we allow a good space for the type to be laid. If a very common character then allow space for, say, 100 types, but if only a rare character then you will find a space for about twenty types will be enough. In addition to the ordinary cases containing the complete types we use an extra case containing the characters of the alphabet. We find these types more often used—and so the compositor has them more readily to his hands in one case. (Quoted by Wishart, "On Hieroglyphic Types," p. 123)

The layout of the font, similar to that described by Johnson, can still be seen in the Research Archives, where the Oriental Institute's copy of the font is on display.

Perhaps the most tedious task of using the font fell upon the compositors, whose job was to arrange the lead type using composing sticks into frames readied for printing. Setting type required the compositor to arrange the letters upside down from left to right, and the hieroglyphs are arranged in their drawers upside down as well to help speed the compositing process along by not forcing the compositor to reorient every piece onto the composing stick. These compositors worked for the university in the press building located at 970 E. 58th Street, where the current university bookstore is located, just a few blocks west of the Oriental Institute. Packed into the composing department were rows and rows of Hamilton cabinets full of various letterpress typefaces. Composers put together the text for each page to be sent to the printer. The Oriental Institute had its own press, but not for the publication of its volumes. According to Breasted, the in-house press was for printing museum labels: "One room [of the Institute] is devoted to large-scale photostatic work and to printing. A press equipped with all requisite fonts of type permit the Institute to print all its own labels" (Breasted, *The Oriental Institute*, p. 109). Presumably there was close cooperation between the press compositors and staff at the Oriental Institute, whose expertise would have been helpful in composing complicated hieroglyphic inscriptions.

The Oriental Institute relied on the press for the printing and binding of its publications. This reliance explains why the title pages of Oriental Institute publications included the imprint "University of Chicago Press" until 1975, right around the time the use of the hieroglyphic font came to an end with the rise of modern printing technologies such as Dot matrix printing, thermal printing, inkjet printing, and laser printing. Unfortunately, the hieroglyphic font was not acquired in time to be used in one of the early Institute's most celebrated publications: James Henry Breasted's *The Edwin Smith Surgical Papyrus* in 1930, volume three in the Oriental Institute Publications series. It was sent to Oxford, where the Gardiner font was employed in its layout. According to the New York Historical Society, the volume had to be sent to Oxford "since there was no font of hieroglyphic type in America." However, according to *Appleton's Cyclopædia of American Biography* and *Herringshaw's National Library of American Biography*, "the first American print in hieroglyphic type" was Charles Edward Moldenke's (1860–1935) *The New York Obelisk: Cleopatra's Needle* published in 1891. By fortunate coincidence, the Oriental Institute has a collection of Demotic, Coptic, Greek, and Arabic papyri from Moldenke's collection of Egyptian antiquities, which were donated in 1935 by his son, Harold Norman Moldenke (1906–1996), the former curator for the New York Botanical Garden, approximately six months after his father's death. The origin of the font used in Moldenke's publication is uncertain, but he was known to have his own bindery and printing press in his home in Watchung, New Jersey (Page, *Watchung*, p. 77). When Gardiner turned over the matrices of his font to Oxford University Press, he and Johnson drafted an informal agreement in 1945, which itself refers to the copy of the font purchased by the Oriental Institute and the University of Chicago.

LEFT The composing department of the University of Chicago Press ca. 1930 located in the building at 970 E. 58th Street. It is possible that the Oriental Institute's hieroglyphic font was in this very room at the time the photo was taken. University of Chicago Photographic Archive, apf2-05986, Special Collections Research Center, University of Chicago Library.

CENTER Compositors laying out text for the University of Chicago Press, ca. 1920s. University of Chicago Photographic Archive, apf1-05591-007, Special Collections Research Center, University of Chicago Library.

RIGHT Printing department of the University of Chicago Press building in 1913. University of Chicago Photographic Archive, apf2-05961, Special Collections Research Center, University of Chicago Library.

Although the Gardiner font used in Breasted's *Edwin Smith Surgical Papyrus* belonged to Oxford University, many volumes published by the University of Chicago Press between 1930 and 1975 were printed using the font now in the Oriental Institute. These include the many articles on Egyptian hieroglyphic inscriptions that appeared in the *American Journal of Semitic Languages and Literatures*, which was renamed as the *Journal of Near Eastern Studies* in 1942. Publications such as William F. Edgerton's *The Thutmosid Succession* (1933), Edgerton and John A. Wilson's *Historical Records of Ramses III* (1936), and Keith C. Seele's *The Tomb of Tjanefer at Thebes* (1959) are littered with hieroglyphs printed using this font. Many of the pieces of type remain tarnished with the black ink used in this process. Such are the material remnants of these letters having been pressed into those very pages nearly one hundred years ago.

By 1990, David Wishart wrote, "The fates of the various [Gardiner] fonts are as diverse as the institutions which bought them. The Oriental Institute still has its font, although it has not been used for a decade" (Wishart, "On Hieroglyphic Types," p. 153). Until October 2018, the hieroglyphic font of the Oriental Institute sat in offsite storage for at least the last twenty years, and likely longer. There had even been discussions about dispensing with the letterpress set when the university initiated a process to close the offsite storage facility; this closure forced the OI to find another home for material in long-term storage, which included the hieroglyphic font set as well as nearly four hundred thousand cards belonging to the Archaeological Corpus Project. Several suggestions were discussed among the Oriental Institute administration and staff, including the possibility of combining the hieroglyphic font with other early printing ephemera in the Special Collections Research Center at Regenstein Library, which also has a hand press being renovated by Ada Palmer, Timothy Harrison, and Adrian Johns through a Social Sciences Division Curriculum Innovation Grant. In the end, it was decided that the font was simply too much a part of the history of the Institute—that it belonged here—and the hieroglyphic font has found a new home on display in the library. The acquisition history and ultimate fate of its cuneiform sister font, used in publications such as Harper's, are currently unknown; rumor has it that it was liquidated decades ago. With the current rise in artisanal printing using presses, as well as the dynamic field of early print studies, a new appreciation has been found for these incredible technologies. Ideas are now percolating that may even lead to the printing of specially designed flyers with the Oriental Institute's copy of the font.

The copy of Gardiner's font housed at the University of Chicago and the Oriental Institute made an impact far beyond the halls of academia and the specialized publications of experts. In a letter published in the *New York Review of Books*, May 15, 1980 issue, Joann McQuiston of Time Incorporated lamented the fact that Gardiner's *Egyptian Grammar* had gone out of print, urging publishers to take up the cause by using the fonts available to them: "I hope the publishers both here and in Britain are aware that hieroglyphic fonts are readily available. We at Time-Life have borrowed from the Oriental Institute of the University of Chicago quite frequently and I'm sure at least one British university has a similar font." McQuiston had no reason to fear; the Gardiner volume was reprinted by the Griffith Institute and remains in print today. Yet, her letter raises rather intriguing possibilities. Although printing costs have dropped dramatically in recent decades and the digital "revolution" has augmented the paper book market, one has to wonder if a day will arrive when a new call comes in to put this font back into use.

We would like to thank the following for all their help in the preparation of this article: Elizabeth Fleming, archive assistant at the Griffith Institute, for her help looking through the Griffith Institute's archives about the Gardiner font and pointing us to a number of very useful sources; and Martin Maw, archivist for Oxford University Press, for taking the time to wade through their substantial files on Gardiner, providing us with helpful details, and sharing with us a great image of the font in use (p. 19).

TOP LEFT Hieroglyphic type as stored in its Hamilton cabinet.

ABOVE Foy Scalf with the Hamilton cabinet and hieroglyphic letterpress set in the Research Archives.

PROGRAMS & EVENTS
SUMMER 2019

ADULT PROGRAMS

EXHIBITIONS

The First 100 Years: Anatolian Studies at Chicago

Free
Oriental Institute Lower Level, ongoing

The Oriental Institute is one of the world's main centers of Hittitology (the study of the ancient languages and cultures of Turkey). This exhibit looks at Chicago's contribution to the field, including the early years of Hittitology, the careers of faculty members Hans G. Guterbock and Harry Hoffner, the creation and progress of *The Chicago Hittite Dictionary*, and the Oriental Institute's expeditions to Turkey.

GALLERY TALKS

Masada: Last Stronghold of the Jewish Revolt against Rome

Monday, August 12, 2019, 12:00–1:00pm*
(*please note special time and tour at 11:30am)
Jodi Magness, Kenan Distinguished Professor for Teaching Excellence in Early Judaism at UNC–Chapel Hill
Free
Breasted Hall

In this lecture we survey Herod's palaces on Masada and explore archaeological remains associated with the Roman siege of the mountain in 73–74 CE (which were excavated by Magness in 1995), including a discussion of Josephus's account of the mass Jewish suicide. After the lecture, Jodi Magness will sign copies of her book, *Masada: From Jewish Revolt to Modern Myth*.

Please join Tasha Vorderstrasse, university and continuing education coordinator, for a short tour of the Megiddo Gallery prior to the talk at 11:30am.

Artifacts Meet Fantasy: Writing Ancient Egypt into Middle-grade Fiction

Thursday, September 5, 12:15pm
Malayna Evans, NELC PhD candidate
Free
Oriental Institute Museum

After earning her PhD from the Oriental Institute, Malayna Evans used her education in ancient Egyptian history to craft a middle-grade, time-travel series. Book one, *Jagger Jones and the Mummy's Ankh*, released earlier this year, features a brother-sister duo from South Side Chicago teaming up with some historically attested Amarna Period characters. Malayna will discuss how and why she put artifacts (including many housed at the museum) at the center of her storytelling. From magical amulets to *shabti* to canopic jars, Malayna turned to objects from the past in order to move the plot and characters forward, framing them in ways that would appeal to today's middle-school–aged kids while educating them about the mysteries of the past.

ADULT PROGRAMS meet at the Oriental Institute unless otherwise noted.

REGISTER To register, visit **oi.uchicago.edu/programs** or email **oi-education@uchicago.edu**.

COURSES (ONLINE AND ONSITE)

The Game of Power and Prestige: Diplomacy and Foreign Relations of New Kingdom Egypt

Tuesdays, July 9–August 27 (8 weeks), 5:30–7:30pm
Rebecca Wang, NELC PhD candidate
$392 (nonmembers), $314 (members), $98 (UChicago students)
Breasted Hall and online

In 1887, the unexpected discovery of a remarkable cache of cuneiform documents at Tell el-Amarna and its prompt publication captured the imagination of the whole world. This corpus, known as the Amarna Letters, consists mostly of international correspondence between the Egyptian court and other ancient Near Eastern states, as well as imperial documents dealing with the administration of Egypt's Canaanite vassals. It not only revealed the extensive political, economic, and cultural interactions between Egypt and its neighbors but also attested to the existence of a fully fledged diplomatic system (which was appropriately named the "Amarna System").

As might be expected, many letters are concerned with what modern scholars would consider "state affairs," such as the making and breaking of alliances, the exchange of diplomatic gifts, diplomatic marriages, territorial disputes, and extradition of fugitives. Contrary to modern presumptions, however, a significant number of letters dealt with seemingly trivial matters like squabbles between vassals, protests over inappropriate treatment of envoys, and tedious negotiations over the number of gifts exchanged. Thus, the Amarna Letters offer us rare insights into the minds of the major correspondents as well as the working mechanism of the Amarna diplomatic system. Over the years, numerous brilliant scholars have devoted themselves to the study of the Amarna Letters. And the discovery of the Boghazkoy archive and diplomatic correspondence at a few Syro-Palestinian sites in recent years helped to widen the scope of their research. Consequently, their study has produced spectacular results that greatly improved our understanding of international relations and diplomacy of the ancient Near East during the Late Bronze Age.

This course will trace the development of Egypt's foreign policy and diplomatic activities during the New Kingdom period (ca. 1550–1069 BCE). Students will participate in weekly discussions about diplomatic practices documented in the Amarna Letters and analyze how they enabled us to reconstruct diplomatic protocol and etiquette in the Amarna world. Students will engage with textual sources that are of both foreign (e.g., the Amarna Letters and the Boghazkoy texts) and Egyptian (e.g., royal annals, topographical lists, private letters, autobiographies, graffiti) origin. Relevant archaeological evidence will also be included to supplement our knowledge and counter some of the biases in the textual evidence.

Caring for the Collection: Art Conservation at the Oriental Institute Museum

Wednesdays, July 10–31 (4 weeks), 5:30–7:30pm
Alison Whyte, MA, OI associate conservator
$196 (nonmembers), $157 (members), $37 (UChicago students)
Breasted Hall and online

MEMBERS SAVE 20% ON CLASSES!

Have you ever wondered what goes on behind the scenes in a museum to keep a priceless ancient collection available for future generations to enjoy? Explore stories about the art and science of artifact conservation with Oriental Institute conservator Alison Whyte. Learn about the history of art conservation and how the discipline has evolved over time. Discover how preventive techniques help to stop, or at least delay, the deterioration of museum objects. Gain insight into the cutting-edge analytical techniques used by conservators to examine works of art. Finally, get a glimpse of the step-by-step process of an actual conservation treatment. In classroom sessions, students will develop an understanding of modern art conservation and its history. This understanding will be punctuated with tours (onsite and recorded) of the Oriental Institute Museum galleries to view objects in the collection.

Imagining Central Asia

Thursdays, August 8–29 (4 weeks), 5:30–7:30pm
Polina Kasian, MA in Art History, and Tasha Vorderstrasse, PhD, university and continuing education coordinator and research associate, Oriental Institute
$196 (nonmembers), $157 (members), $37 (UChicago students)
Breasted Hall and online

What do contemporary travelers expect from a trip to Central Asia? Is it beautiful nature, unique cuisine, local crafts, the ancient mosques of Samarkand and Bukhara, Scythians, or Soviet modernist architecture? In this four-week class, we will discuss the history of the formation of the image of Central Asia in the Western world. We will examine those who took the most active part in constructing this image, using texts and diaries of the first travelers, collectors, dinosaur hunters, and archaeologists, as they negotiated this complex landscape. We will look at paintings and photos of this region and discover through what channels they were translating the image of Central Asia to the Western world and how this image is still being shared today.

We are pleased to announce that for this quarter, the OI will waive the registration deadline for courses and accept students on a rolling basis.

FAMILY & YOUTH PROGRAMS

Little Scribe | Ages 5–12

Tuesday, July 23, 10:30am–12:30pm
Free (registration recommended)
Oriental Institute Museum

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.

Nubia: Land of the Bow | Ages 5–12

Tuesday, July 30, 10:30am–12:30pm
Free (registration recommended)
Oriental Institute Museum

You've heard about ancient Egypt, but what about their neighbors (and sometimes conquerors!) to the south? Journey up the Nile to Nubia, a civilization rich in gold, famous for their archers, and with more pyramids than Egypt. Discover the tombs of Nubian queens, explore the history of Nubia and Egypt, and get hands-on with artifact replicas.

What's Up, King Tut? | Ages 5–12

Tuesday, August 6, 10:30am–12:30pm
Free (registration recommended)
Oriental Institute Museum

What makes King Tut so famous? Step into King Tutankhamun's shoes and find out the real story of his life, discover his artifacts in our gallery, and decipher the hieroglyphs on his 17-foot-tall statue.

Get your copy of *Jagger Jones and the Mummy's Ankh* at the Suq bookstore today!

WORKSHOPS

Time Travelers | Ages 4–8

Thursday, July 25, 10:30am–12:00pm
$14 (nonmembers), $10 (members; includes 1 child + 1 adult); $7/$5 (each additional registrant)
Registration required; adults must register and attend with child
Oriental Institute Museum

Travel back in time to the world of the ancient Egyptians and Mesopotamians—try on their clothes, hear the oldest story ever written, and explore the galleries to find treasured artifacts.

Intro to Hieroglyphs | Ages 8–12

Thursday, August 1, 10:30am–12:30pm
$14 (nonmembers), $10 (members; includes 1 child + 1 adult); $7/$5 (each additional registrant)
Registration required; adults must register and attend with child
Oriental Institute Museum

Learn the basics of the Egyptian hieroglyphic writing system; then take your skills to the galleries and translate real artifacts! By the end of this workshop, you will understand some of the principles of reading Egyptian hieroglyphs as well as be able to recognize key hieroglyphs and phrases that show up on the Egyptian artifacts in many museums. Fun patches available onsite.

Junior Archaeologist | Ages 5–12

Thursday, August 8, 10:30am–12:30pm
$14 (nonmembers), $10 (members; includes 1 child + 1 adult); $7/$5 (each additional registrant)
Registration required; adults must register and attend with child
Oriental Institute Museum

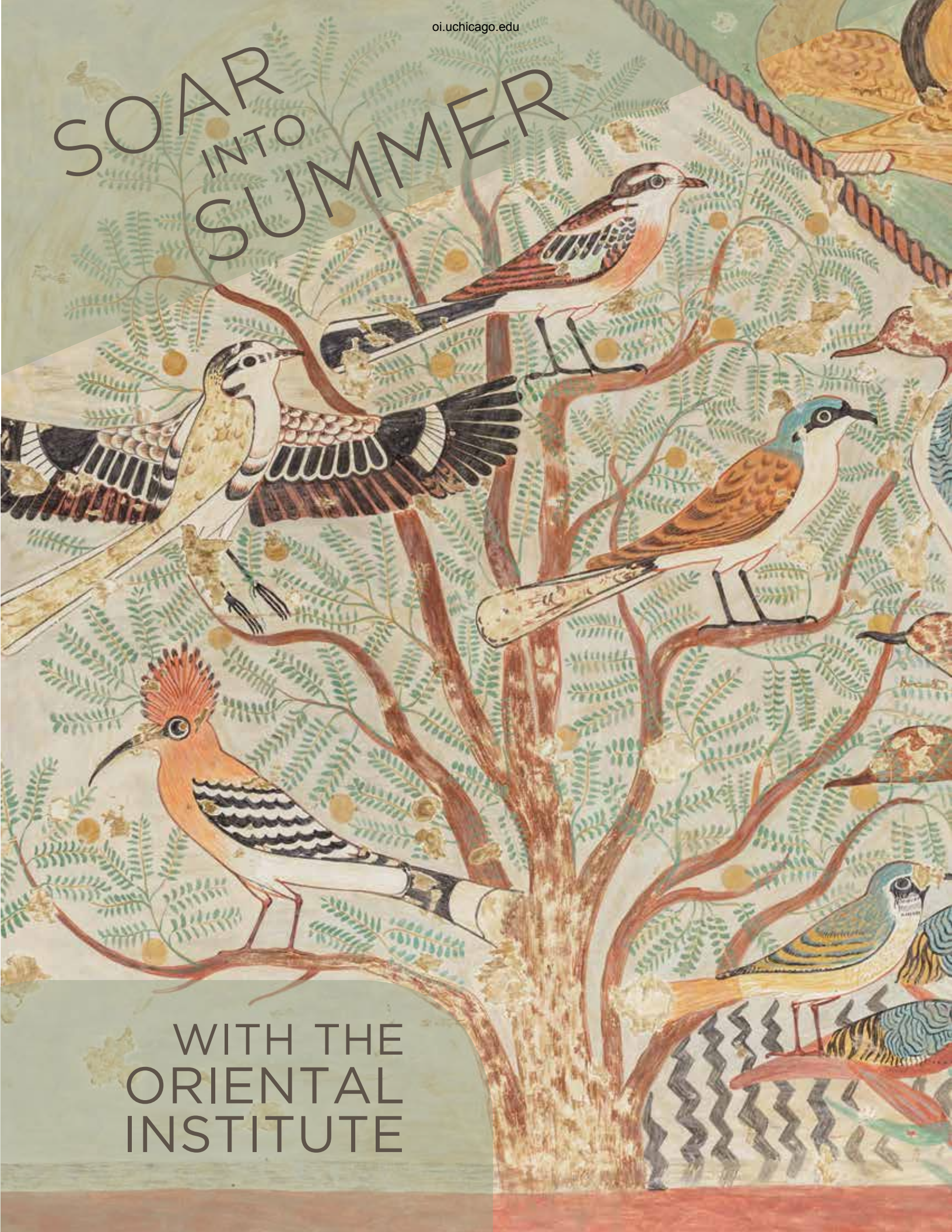
Let loose your inner Indiana Jones! Families dig into our simulated excavation while learning about the real science of archaeology at the Oriental Institute's Kipper Family Archaeology Discovery Center. This program includes an interactive guided tour of the galleries. Fun patches available onsite.

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

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

oi.uchicago.edu

SOAR INTO SUMMER



WITH THE ORIENTAL INSTITUTE

CENTENNIAL YEAR

LECTURES

OCTOBER 2

The David A. Kipper Ancient Israel Lecture
Ayelet Gilboa, University of Haifa
Director, Zinman Institute of Archaeology
The Rise of Ancient Israel and Other Problematic Entities: An Archaeological Perspective

NOVEMBER 6

McGuire Gibson, Oriental Institute
We celebrate the OI's return to Iraq with an evening exploring the history of the OI's archaeological involvement in Iraq

DECEMBER 4

The Braidwood Visiting Scholar Lecture
Ian Hodder, Stanford University
Director of the Catalhoyuk Archaeological Project
What We Learned from 25 Years of Research at Catalhoyuk

FEBRUARY 5

The Marija Gimbutas Memorial Lecture
Petra Goedegebuure, Oriental Institute
Anatolians on the Move: From Kurgans to Kanesh

MARCH 4

Martha Roth, Oriental Institute
Martha Roth examines violence in ancient Mesopotamia, how the state controlled its population by punishments and executions

APRIL 1

David Schloen, Oriental Institute
OI professor and archaeologist David Schloen will open up the world of the Phoenicians and discuss the OI's work at Tel Keisan

MAY 6

Gregory Marouard, Oriental Institute
Join the codirector of Tell Edfu for a look at current researches and recent discoveries of the Tell Edfu Project in Egypt

JUNE 3

W. Raymond Johnson, Oriental Institute
The director of the OI's Chicago House provides a look into the history and current work of the monumental Epigraphic Survey

INDIANA JONES WEEKEND

Sponsored by the Randi Rubovits-Seitz Foundation

INDIANA JONES, the character thought to be inspired by the OI's own archaeologists Henry Breasted and Robert Braidwood.... In addition to screening all three Indiana Jones films, the two-day event will include a panel of archaeologists, faculty introductions, a conversation about pop culture and archaeology, and a reception.

BREAST
CENTENN
2019-

CENTENNIAL YEAR

FILMS

OCTOBER 11–12

***Indiana Jones* Film Festival** | Friday & Saturday
(see centerfold)

OCTOBER 26

The Mummy | Saturday, 7:30pm
(1959, Hammer Films)

NOVEMBER 18

Katman/Layer Gul Pulhan | Monday, 7:00pm
The screening will be followed by a Q&A with Dr. Gül Pulhan and Dr. Stuart Blaylock

DECEMBER 15

Ben-Hur (1959) | Sunday, 2:00pm
Introduction by Theo van den Hout

JANUARY 25

Black Speculative Arts Festival | Saturday, 5:00pm
A celebration of local filmmakers

FEBRUARY 11

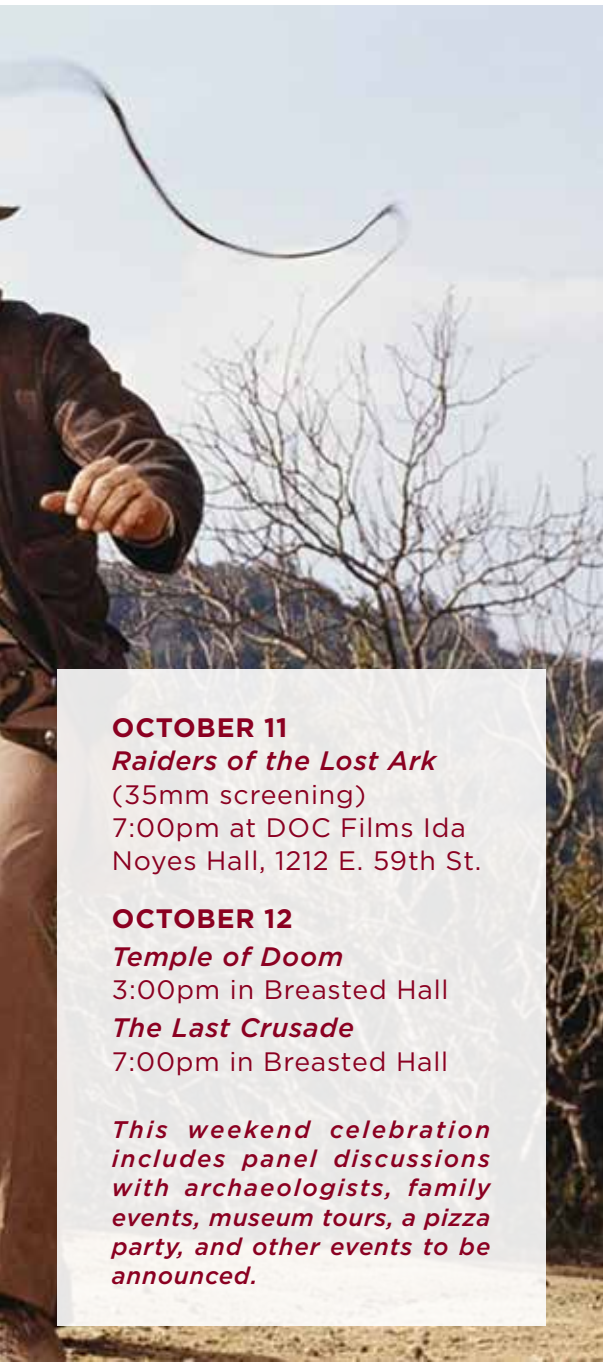
Afro Iranian Lives | Tuesday, 7:00pm

MAY 9

The Adventures of Prince Achmed | Saturday, 2:00pm
This program will include an exploration of Arabian literature and culture

MAY 23

Lawrence of Arabia | Saturday, 2:00pm



OCTOBER 11
Raiders of the Lost Ark
(35mm screening)
7:00pm at DOC Films Ida Noyes Hall, 1212 E. 59th St.

OCTOBER 12
Temple of Doom
3:00pm in Breasted Hall
The Last Crusade
7:00pm in Breasted Hall

This weekend celebration includes panel discussions with archaeologists, family events, museum tours, a pizza party, and other events to be announced.

ED HALL
NIAL YEAR
-2020

Additional dates to be announced; dates subject to change

Tickets available soon!

TOUR IS ALMOST SOLD OUT!
Please call 773-834-9777 to be put on a waiting list

OI CENTENN
TURKEY &

When you travel with the OI, you immerse yourself in history and embark on an exploration of discovery

ITINERARY

TURKEY

Friday, June 12: Ankara
Your journey begins in Turkey's capital city of Ankara, the gateway of the Hittite Empire. We meet OI professor and Hittite specialist, Theo van den Hout for a welcome dinner and a toast to the adventures that lie ahead.

Saturday, June 13: Ankara/Gordion
Today, we explore Gordion, capital of the Phrygian Empire—the city where King Midas ruled and where Alexander the Great famously cut the legendary knot. The rugged landscape boasts over ninety tumuli (burial mounds), and excavations at the acropolis have revealed five main levels of civilization.

Sunday, June 14: Ankara/Alacahöyük/Hattusa
In the morning we set out across the Turkish countryside to visit the Neolithic and Hittite archaeological site of Alacahöyük, where twelve rich early Bronze Age tombs have been excavated. We continue driving to the capital of the powerful Hittite Empire, Hattusa, a UNESCO World Heritage Site. This massive 250-acre site is enclosed by an imposing mudbrick defensive wall, which has been partially reconstructed using materials and methods available to the Hittites.

Monday, June 15: Ankara/fly to Izmir/Kusadasi
In the morning we visit the Museum of Anatolian Civilization, situated in two fifteenth-century Ottoman buildings. After poring over the treasures of Hattusa and Alacahöyük, we fly on to the coastal town of Izmir, where we transfer by bus to Kusadasi, one of Turkey's favorite Aegean resort destination.

Tuesday, June 16: Kusadasi/Pirene/Miletus
Today we depart for the ruins of Priene and Miletus, both Ionian cities, located on either side of the former estuary of the Meander River. After a visit to the ruins, we find ourselves in the coastal town of Didyma, where the ancient sanctuary once encompassed a monumental temple of Apollo.

Wednesday, June 17: Kusadasi/Ephesus/Izmir
We explore Ephesus, a prosperous ancient Greek city famous for the Temple of Artemis, one of the Seven Wonders of the Ancient World. We wander among some of the best preserved and most understood ruins on Earth, catching a glimpse into the lives of ancient Greeks and Romans. After touring the marble streets, public baths, library façade, and Roman villas, we drive to Izmir for a stop at the Smyrna agora and an evening of leisure.

Thursday, June 18: Izmir/ Pergamon/drive to Assos
After an early checkout we begin our drive to Assos, with a stop at the ancient city of Pergamon. We explore the terraced acropolis, the ten-thousand-seat natural amphitheater, the Temple to Dionysus, palaces, aqueducts, fountains, and libraries. After lunch at a local restaurant, we continue our drive to the sea town of Assos, where the evening is yours to wander the streets where Aristotle came to teach.

Friday, June 19: Assos/Troy/Istanbul
This morning we embark by coach to the ruins of ancient Troy. Celebrated in Homer's *Iliad* and *Odyssey* and in the *Aeneid* of Virgil, Troy has held a firm grasp on human imagination. After touring this UNESCO-listed archaeological site and museum from the perspective of the Trojans, we continue on to one of the world's great cities, Istanbul.

Saturday, June 20: Istanbul
Sprawled across two continents and connected by two slender bridges, Istanbul leads a dual life, both ancient and modern. We start our day with a visit to the neoclassical Archaeology Museum, built on the grounds of the Topkapi Palace. After lunch we tour the porcelain-tiled interior of the Blue Mosque, which soars upwards with six minarets and layered domes. We continue to the legendary basilica of the Hagia Sophia, one of the most impressive holy structures in existence. Our day concludes with a visit to Istanbul's Grand Bazaar.

GREECE

Sunday, June 21: Crete/Heraklion
After breakfast we transfer to the airport for flights to Crete, where art history professor, Seth Estrin, takes up the tour and leads us from the Minoan to the Classical world.

Monday, June 22: Knossos/Mallia/Kritsa
We spend the morning at Knossos, the largest Bronze Age archeological site in Crete. After our visit, we relax in the nearby village of Myrtia for a cooking lesson and exploration of Cretan cuisine. In the afternoon we visit the Minoan Palace and the archaeological site of Mallia before ending our day surrounded by olive groves in the picturesque village of Kritsa, a center for folk art and creative crafts.

Tuesday, June 23: Heraklion/Gortyn/Phaistos/ Chania
After a visit to the Heraklion Archaeological Museum and its singularly important Minoan collection. Later in the day, we visit the archaeological sites of Gortyn and Phaistos.

Wednesday, June 24: Chania/Samaria Gorge
Today we take a break from history and head south into the mountains for a day of stunning natural beauty. We begin with a visit to a family-owned olive oil press before reaching the incredible Samaria Gorge, one of the longest ravines in Europe. After a visit to the Gorge, we explore the Botanical Park and Gardens of Crete.

Thursday, June 25: Athens
Today we board a flight to Athens, where after lunch we visit the awe-inspiring National Archaeological Museum, housing some of Greece's most important cultural artifacts. After exploring the museum, we depart by coach to Nafplio, a charming port town that has long been one of the major getaway destinations for local tourists.

IAL TOUR OF & GREECE

June 2020

June 12–June 28, 2020 (17 days)
with optional pre-tour to Cappadocia
June 9–12 (4 days of touring this fantasy landscape includes a hot air balloon ride and a stay at in incomparable cave hotel)

Led by professors Theo van den Hout, Hittite and Anatolian Languages (OI), and Seth Estrin, Art History

Friday, June 26: Mycenae/Tiryns
After breakfast we explore the Greek side of the Trojan war. The day begins up in the rugged landscape of Mycenae, one of the major centers of Greek civilization in the second millennium BC, a military stronghold, and site of the legendary drama of Agamemnon and Clytemnestra. After exploring, we rest for lunch and a wine tasting before heading to mighty Tiryns, the site of the cyclopean walls. This afternoon offers an optional excursion to experience ancient Greek drama in the theater at Epidaurus. For those interested, we will visit the site and museum at Epidaurus, enjoy a pre-theater dinner, and take in a performance of a classic Greek tragedy under the stars in the famed amphitheater.

Saturday, June 27: Athens
We return to Athens where our day begins with a visit to the archaeological site of the Kerameikos necropolis. After lunch in the Plaka, we make our way up past the theater of Dionysus to tour the Acropolis and visit the Acropolis Museum. In the evening we meet for a farewell dinner in the shadow of the Parthenon.

Sunday, June 28
We depart for home or continue on to further adventures.

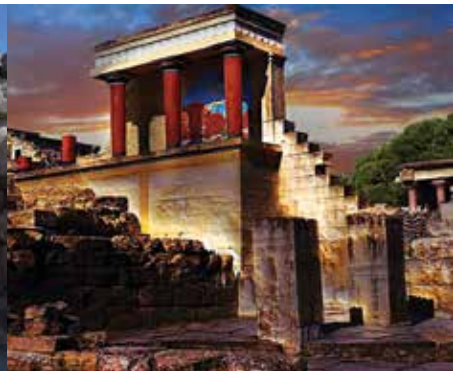
MAIN TOUR
$7,995
$970 Single Supplement

CAPPADOCIA EXTENSION
$1,695
$445 Single Supplement

EPIDAURUS EXCURSION
$175 per person

To reserve your spot today, contact **mwelton@uchicago.edu**

JOIN US ON AN INCREDIBLE JOURNEY through legendary landscapes and epic history as the OI combines two academic disciplines to navigate the intersections where East meets West. Experience the Iliad from the Hittite perspective as OI professor Theo van den Hout leads a march westward from Hattusa to Troy. In Turkey, we drive up the sky-blue coast of the Aegean to the scented bazaars of Istanbul. In Crete, we are met by art history professor Seth Estrin for an adventure through the stunning natural beauty of the Minoan world. As the sun sets on our travels, we head up the rugged mainland of Greece to Mycenae and raise a glass in the shadow of the Parthenon.



...from Hittite fortresses to Minoan palaces...

VOLUNTEER SPOTLIGHT
MARILYN MURRAY

by Shirlee Hoffman

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

As I was nearing retirement from a corporate career, I began to think about volunteer opportunities for my "next chapter." Increasingly, I felt myself being drawn toward an academic environment, as I had loved studying literature, history, art, and library science at university. I also loved museums. As a Hyde Park resident, I had long been aware of the Oriental Institute through occasional visits to the museum over the years. One day the proverbial light bulb went off and I realized that the Oriental Institute would be a perfect fit for me. I became a volunteer in March of 2011.

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

I have no training in the ancient Near East. That said, I am greatly interested in learning about this part of the ancient world to expand my knowledge of the civilizations it encompasses and their collective effect on the development of Western civilization. In addition, I want to improve my understanding of this ancient region because of the critical importance of the modern Middle East in contemporary world affairs.

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

I started as a fledgling docent under the superb mentorship of Deloris Sanders. Shortly thereafter, I teamed up with the indefatigable Margaret Foorman to help manage the Volunteer Library, including the popular annual used-book sale. I helped give tours of the Director's Office and the Research Archives when the OI participated in Open House Chicago, organized by the Chicago Architecture Foundation. During the 2017 docent training, I helped interview docent candidates and reviewed essays written by the docent trainees. My most unexpected volunteer opportunity involved a delightful evening cruise on Lake Michigan with most of the world's Hittitologists during the 10th International Congress of Hittitology in August 2017. I am currently the Wednesday docent captain and the lead "keeper" of the Volunteer Library.

What do you particularly like about being a volunteer?

Topmost for me is the opportunity to learn in such a prestigious and welcoming environment. I really appreciate the faculty and staff involvement in formal training, volunteer day lectures, OI book club discussions, and casual conversations around the building. It's fascinating to know what is happening behind the scenes in the museum, especially during the current Gallery Enhancement Project. As a docent, it is a privilege to interact with visitors and to be part of the public face of the OI. And I greatly enjoy learning from fellow volunteers and participating with them in so many interesting and fun events.

What has surprised you?

A glance at any recent Annual Report conveys a sense of the tremendous breadth and scope of what the Oriental Institute does. As a volunteer, I have been particularly surprised by the many dictionary projects and the level of scholarship, commitment, and sheer patience they represent. The completion of the Chicago Assyrian Dictionary in 2010/11 sure impressed me as a brand-new volunteer, especially when I learned the project had taken ninety years. More recently, it has been a pleasure to see the completion of the Chicago Demotic Dictionary in 2015 and the ongoing progress on the Chicago Hittite Dictionary.

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

Go for it! There are countless ways to volunteer and to contribute to this outstanding organization and its mission. And, from personal experience, I can say that the Oriental Institute Volunteer Program is among the finest (if not the finest) of any academic or cultural organization in Chicago.

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

SAVE THE DATE

SEPTEMBER 14, 2019

Join us as we celebrate our first 100 years of pioneering research and breakthrough discoveries and look ahead to our next century!

6pm
Opening cocktail reception and guided tours in the OI's newly renovated museum galleries

7pm
Formal dinner followed by dessert, reception, and dancing

The Oriental Institute
1155 East 58th Street
Chicago, IL 60637

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oi-centennial@uchicago.edu

THE ORIENTAL INSTITUTE

The University of Chicago
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Chicago, Illinois 60637
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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
ONSITE: at the 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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