

News & Notes

MEMBERS' MAGAZINE

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Join us in uncovering the past at oi100.uchicago.edu



ON THE COVER: lion & bull of
Persepolis (see p. 6)

MESSAGE FROM THE DIRECTOR



The global health crisis brought on by the COVID-19 pandemic has presented all of us with unprecedented challenges, uncertainty, and disruptions to all facets of daily life. Here in Chicago, we are currently living under a “shelter in place” order, recently announced by Governor Pritzker. Prior to this development, the University of Chicago had already dismissed students for the remainder of the academic year, instituted a remote work plan for university staff and faculty, and announced that all spring quarter courses will be conducted online. Naturally, the Oriental Institute Museum remains closed and our in-person programs are suspended until further notice.

As we all adjust to this new online reality in an era of necessary social distancing, we at the OI are exploring new ways to connect with, and provide programming for, our members and audiences. To that end, we are increasing our social media efforts, offering new content on our website, Twitter account, LinkedIn profile, Facebook page, and YouTube channel. We are also offering new Encurate and Google tours, which allow for theme-based explorations of our collections. While certainly none of us would have chosen to be in this situation, it has compelled us to be resourceful and creative, presenting our content in new and stimulating ways. I would encourage all of our members, and the public broadly, to explore these enhanced online resources.

And I hope that you find some respite from the ongoing crisis in the pages of our quarterly *News & Notes*. The lead article in this issue by Kiersten Neumann features the magnificent Lion and Bull relief, which is now on permanent display in our Robert and Deborah Aliber Persian Gallery and is one of the highlights of our museum reinstallation that was completed for our Centennial. Discovered during the course of the OI’s excavations of Persepolis (1931–39), the renowned dynastic capital of the Achaemenid empire, the relief was immediately sent to the Museum of Fine Arts, Boston, as a long-term loan. After more than eighty years, the relief was returned to the OI for our Centennial.

This issue also includes a contribution on our Encurate app, which allows patrons to take self-guided tours of our collections, either when visiting the museum in person or—so important in the current context—virtually, with the convenience of their cellphones. Encurate was provided to the OI through the generosity of Richard and Sue Padula. The Encurate feature also provides a sneak preview of a new tour that the OI is offering: *Visible Language*, which explores the world’s earliest writing systems through the prism of Mesopotamian and Egyptian texts on display in our museum.

On behalf of all of us at the OI, I wish for the health and safety for all members of our community during these extraordinary times. I look forward to welcoming you back to the OI and our museum in the not too distant future.

CHRISTOPHER WOODS
Director

THE MUSEUM AS MUSE

by Brent Ervin-Eickhoff



WHAT WOULD IT BE LIKE TO WRITE A PLAY WHERE ONCE UPON A TIME,
A GUY WALKS INTO A BAR AND TELLS YOU THE STORY OF
THE TROJAN WAR?

TO HIM, THIS PRODUCTION ANSWERS
A SIMILAR, BUT DIFFERENT, QUESTION:
WHAT WOULD IT BE LIKE IF

ONCE UPON A TIME,
A GUY WALKED INTO THE OI
AND TOLD YOU THE WHOLE STORY
OF HOMER'S *ILIAD* IN 90 MINUTES?

Charles Newell, Court Theatre's Marilyn F. Vitale Artistic Director, isn't interested in repeating past successes just for the sake of reliving past glories. Instead, he's far more interested in exploring how to build on what the sixty-six-year-old theatre has accomplished. Even so, there was considerable interest from Court stakeholders in doing a revival of one of his productions as Newell's twenty-fifth anniversary season was being planned.

When Newell heard that the Oriental Institute would be celebrating its centennial anniversary as well, inspiration struck. Since the OI is home to fragments of one of the first written versions of Homer's *Iliad*, it only made sense to return to Court's highly acclaimed production of Denis O'Hare and Lisa Peterson's one-person show, *An Iliad*. Particularly at a time when the University of Chicago was eager for interdepartmental collaborations of this scope and scale, such an endeavor was as fulfilling artistically as it was a chance to help celebrate and support the OI's anniversary, especially since they're one of Court's major artistic colleagues on campus. The resulting project would be, thanks to the OI's extensive curatorial collection, a collaboration centuries in the making.

The inkling of Newell's concept originated at the Getty Villa when Court's production of *Iphigenia at Aulis* toured there in 2017. Reflecting on his time spent in California working on *Iphigenia*, Newell says "Even though we were in an outdoor amphitheatre, I would frequently wander the galleries of the museum looking at the ancient artifacts for inspiration. Frankly, I really wished we could perform in the gallery instead of outdoors."

Telling *An Iliad* in the context of the galleries of the OI would allow Newell to fulfill that dream. "When I approached Christopher Woods about this idea, he was instantly excited about the possibility," Newell remembers.

Actor Timothy Edward Kane was one of the many collaborators who shared in that excitement. He explains, "To be surrounded by what's left of those once-mighty civilizations puts in perspective the timelessness of the enduring qualities of humans. That's hard to fake." In essence, the OI is providing *An Iliad* with an energy that designers could only dream up.

"The inspiration from being in the galleries is really exciting," Newell commented. One major idea was that traveling through the museum on The Poet's journey would serve as a way to experience the galleries while forwarding the play's storytelling.

"When OI staff have hosted us on walk-throughs of the museum, I've played with some of the text, and it truly feels different to tell the story," Newell says, thinking back to his first interactions with the OI's galleries.

While the ideas behind some of *An Iliad*'s most iconic moments will still remain in this production, Newell was far more thrilled to explore the ways that the museum could heighten the text. This emphasis was further boosted by the support of Christopher Woods and the rest of the OI's staff as the teams

began to discuss installing a sound system throughout the galleries and using other areas of the museum usually off-limits to guests.

"The OI started giving us boundless options," Newell remarks. "By bringing performance into the museum space, our hope is that both the artifacts and Homer's text will enrich each other and come to life in a new way."

Woods and the OI staff members also gave Court special permission to utilize the Persian Gallery in a completely unique way. Rather than install and break down lighting equipment and scenery after each performance, set pieces are being kept in the gallery, which allows for greater technical opportunities in performance.

Kane reflects that being surrounded by the remains of so many once-mighty civilizations "puts the story next to objects that represent the arc of the human experience." At the same time, he admits, "Those beautifully curated displays also represent vanity, jealousy, and a hunger for power. Homer was telling this story when all those things were shiny and new, yet here we are struggling with the same questions."

Thinking back on one of the most iconic pieces of text in the play, a list of all of the wars that have occurred throughout human history, Newell's exhilaration wanes as he becomes more somber. "It's only been seven years since we last did this play," he says. "And one of the authors' requests is to include any additional wars since the text's publication. It's quite sobering how many wars we're adding to the list since we last did this."

With any theatrical endeavor, there's a necessary amount of risk if high-quality art is to result. In a site-specific piece of theatre, the risks—and the payoff of those risks—exponentially increases. Thinking about the uniqueness of Court's collaboration with the OI on this production, Newell thinks that for audiences used to only sitting in a seat in an auditorium, this will be a thrillingly new experience. That newness will be just as present for OI members who are used to casually walking through the space.

Considering the playwrights' original intentions in writing the piece, Newell explains that Peterson and O'Hare were always interested in answering the question, What would it be like to write a play where "Once upon a time, a guy walks into a bar and tells you the story of the Trojan War?" To him, this production answers a similar, but different, question: What would it be like if "Once upon a time, a guy walked into the OI and told you the whole story of Homer's *Iliad* in 90 minutes?"

OPPOSITE: Actor Timothy Edward Kane.
Photo: Joe Mazza.

RIGHT: Charles Newell, Court Theatre's
Marilyn F. Vitale Artistic Director.

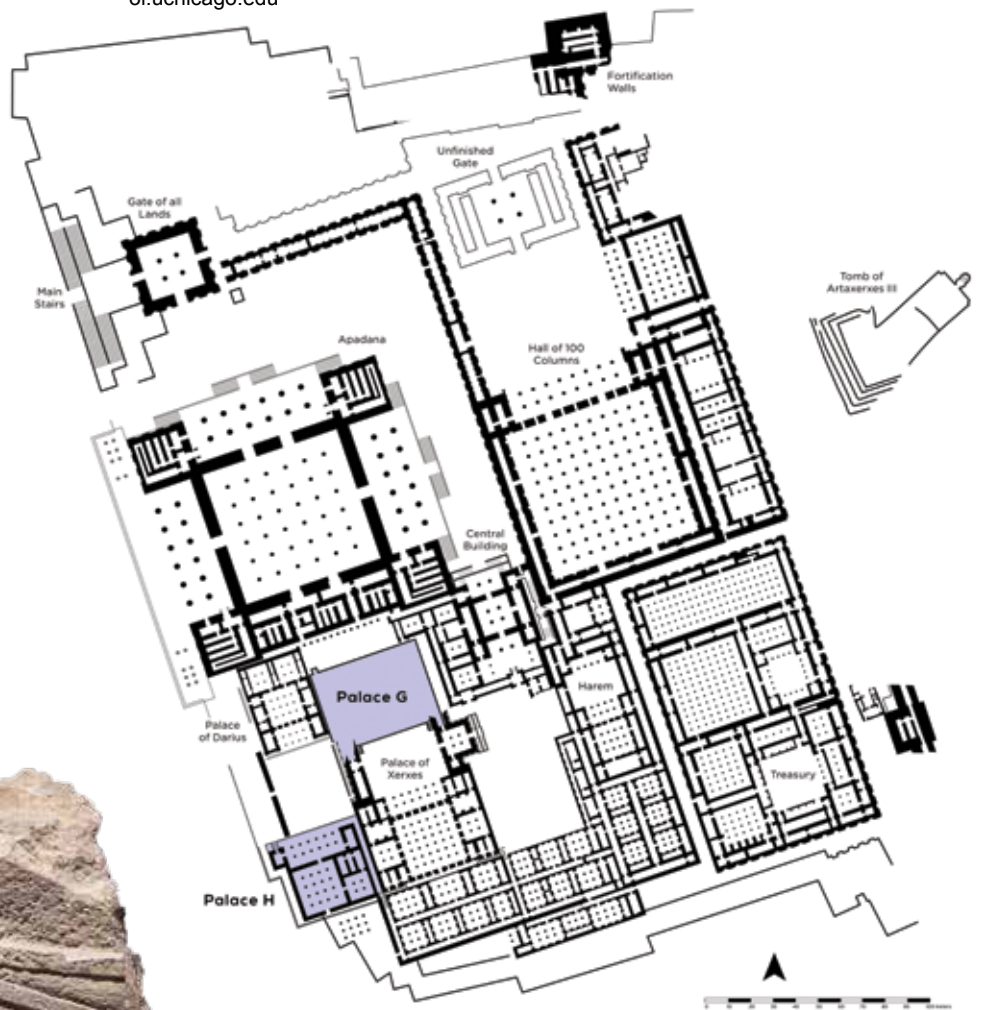


TRACKING THE LION & BULL OF PERSEPOLIS

by Kiersten Neumann

While known throughout the ages, and both illustrated and photographed by travelers of more recent centuries, the ruins atop the great terrace of Persepolis (Parsa to the ancient Persians and Takht-e-Jamshid in modern Persian, meaning “Throne of Jamshid”) were not treated to scientifically controlled archaeological excavations until the OI sponsored an expedition to the site under the supervision of Ernst E. Herzfeld (1931–34) and then Erich F. Schmidt (1934–39). In 1877 Prince Farhad Mirza Mo’tamed al-Dowlehn, while governor of Fars province, conducted rudimentary excavations at Persepolis, with trenches likely confined to the interior of a single columned hall, and the Victorian-era explorer Herbert Weld-Blundell followed suit with similarly small-scale excavations in the 1890s. During the OI’s exploration, excavation, and preservation of this UNESCO World Heritage Site in the twentieth century, archaeologists revealed for the first time since antiquity, and recorded for perpetuity, the expansive architectural and decorative program of Persepolis—the sequences of carved reliefs that patterned the staircases and façades of the royal buildings, the colossal columns with bull-headed capitals, and the words of Achaemenid kings inscribed in stone, among other architectural feats, that have come to define the Achaemenid court style.





While the object photographed to the left looks like a frieze, it is in fact a piece of architecture from a migrating façade, originally built for Palace G and reused in Palace H, in purple above.

LEFT: Limestone relief (Iran, Persepolis, Palace H, west end of façade, probably reused from Palace G). Achaemenid period, probably reign of Artaxerxes III (358–338 BC), excavated in 1933–34 (A73100; Photo: Michael Tropea).

Spacious monumental buildings such as the Apadana (columned hall) dominated the northern half of the terrace at Persepolis; to the south were more intimate environments commissioned by each Achaemenid king in turn, all with façades marked by grand sculptured staircases, as well as storage and support buildings such as the Treasury (see map, previous). When excavating a building identified as Palace G in this southern section, OI archaeologists discovered that a section of its southern façade had been removed. Left behind were stone surfaces with markings that Schmidt's architect, Richard Haines, discerned had originally served as the foundation of the façade; this was later confirmed in greater detail by the work of the Italian Institute of the Middle and Far East—whose team was entrusted with preserving and restoring the monuments starting in 1964—published by Ann Britt Tilia (*Studies and Restorations at Persepolis and Other Sites of Fars*, 1972). It just so happened that a façade of Artaxerxes III (358–338 BC)—identified by way of an inscription of this king and excavated at a different site, known as Palace H—had the same dimensions as the missing section of Palace G (both buildings are marked in purple on map). This congruity led archaeologists to the conclusion that the final façade of Palace H was originally part of Palace G, and that at some point after the reign of Artaxerxes III (and likely after the fall of the Achaemenid Empire, though prior to the Islamic period), it was disassembled and reinstalled in Palace H. In Oriental Institute Publications 68, *Persepolis I: Structures, Reliefs, Inscriptions* (1953), Schmidt candidly describes Palace H as “a composition of reused material and one of the least attractive structures of the site.”

While the object photographed on the previous pages looks like a frieze, this stone carved with a scene of a lion biting the backside of a rearing bull is in fact a three-dimensional piece of architecture from the western portion of the aforementioned migrating façade—originally built for Palace G during the reign of Artaxerxes III and reused in Palace H. This theme of a lion and bull in combat—which was methodically repeated like clockwork on the triangular sections of all of the main staircases at Persepolis—as seen on the façades of the Palaces of Xerxes and of Darius (right, top and bottom)—had a long tradition in the ancient Near East and was already known for some four thousand years before it was folded into the artistic program of Persepolis. The lion and bull were powerful, royal animals, but the exact significance of their opposed but equal combat over the millennia eludes us. It might be that the depiction of two majestic animals, equals locked forever in cyclical combat, spoke powerfully to the ancients about the transcendent forces of nature—forces perhaps marshaled in the imagery from Persepolis to reflect the imperial ideology of the Achaemenid kings and the identity of overwhelming strength they sought to project.

A nineteenth-century drawing of the façade of Palace H by French explorers Eugène Flandin and Pascal Coste, published in *Voyage en Perse, pendant les années 1840 et 1841* (1851; see pp. 10–11, top), shows the lion-and-bull relief (previous page) where it would have been situated in antiquity—on the right-hand side in the position where the combat scene was traditionally located on Persepolitan sculptured staircases. Still intact at this time was a border of rosettes on the left edge and an attendant's feet and





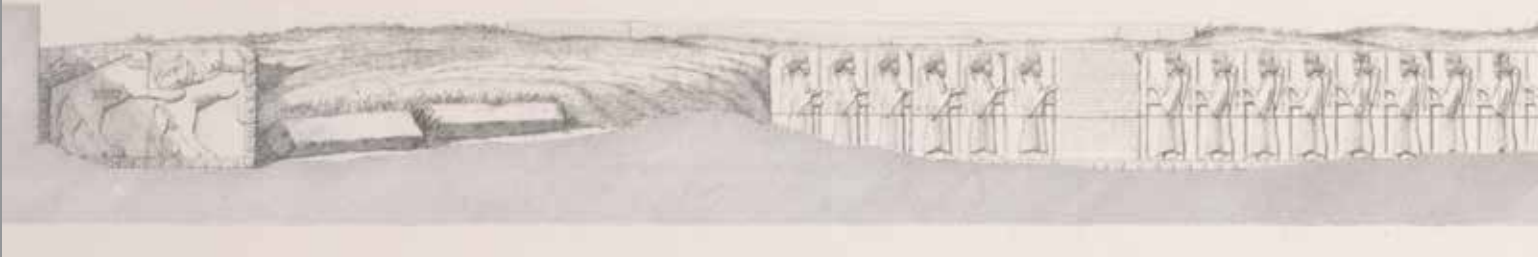
hemline in the upper right corner. A 1935 photograph taken of the same façade during the OI excavations directed by Schmidt does not include this relief; however, a 1933 photograph taken during Herzfeld's years places the relief at Persopolis, and a drawing published alongside the 1935 façade photograph in OIP 68 includes an outline of the relief where it would have originally stood within the architectural sequence (see pp. 10–11). It is likely the case that the relief had fallen over since the nineteenth century, as did many other façade reliefs at Persepolis, and was set upright by the OI for the 1933 photograph. Another photograph taken the same year shows the type of crane that was used during the excavations to maneuver such monumental pieces of architecture; here the team is working to restore the carved blocks of the southern façade of Palace of Darius, situated directly to the north of Palace H (see p. 11, right). Visible in the 1935 photograph of the façade of Palace H and also at the site today are the legs of both the lion and bull in the bottom row of carved blocks on the western end, as is the lion-and-bull companion piece on the eastern side of the façade (see p. 12).

What is not documented in these photographs and drawings of the lion-and-bull relief, however, and what is still preserved to this day in the upper-left corner on its reverse, is a set of attendant's feet (see p. 12, bottom right). This figure was part of a sequence of attendants shown ascending a staircase on the inner face of the façade, of Palace G originally and later Palace H. The same type of carved sequence is seen alongside the steps leading up to the Palace of Xerxes to the northeast of Palace H (see p. 12). These smaller-than-life figures mirrored the action of court officials and visitors, who would have ascended the great staircases of these monumental buildings at Persepolis, perhaps also carrying goods for the Achaemenid kings.

In 1936 this relief featuring the lion-and-bull composition, in addition to other sculptured pieces and smaller finds, was given to the OI by the Iranian authorities in recognition of the work that went into uncovering and preserving the ancient site. After traveling from Persepolis to the United States, the relief made its way on long-term loan to the Boston Museum of Fine Arts, which, along with the University Museum of Pennsylvania, had joined in supporting the OI expedition in Iran from 1937 to 1939; the relief has been on display for the past eighty years in Boston. In 2019 the relief made yet another journey, returning to Chicago in honor of the OI centennial and joining some of its monumental Persepolitan companions such as the colossal bull head, bull and human-headed protomes, frieze of striding lions, and window lintel—all carved from the same dark limestone—in the Robert and Deborah Aliber Persian Gallery of the OI Museum.

Thanks to Lindsay Allen for ongoing conversations about the architectural context of the Persepolitan sculpture and for the 2019 photographs, and to the Parsa-Pasargadae Research Foundation for providing scholarly access to the area.

This theme of a lion and bull in combat, which had a long tradition in the ancient Near East, is seen on the façades of the Palaces of Xerxes and of Darius at Persepolis (LEFT, TOP, AND BOTTOM, RESPECTIVELY; Photos: Kiersten Neumann, 2016).

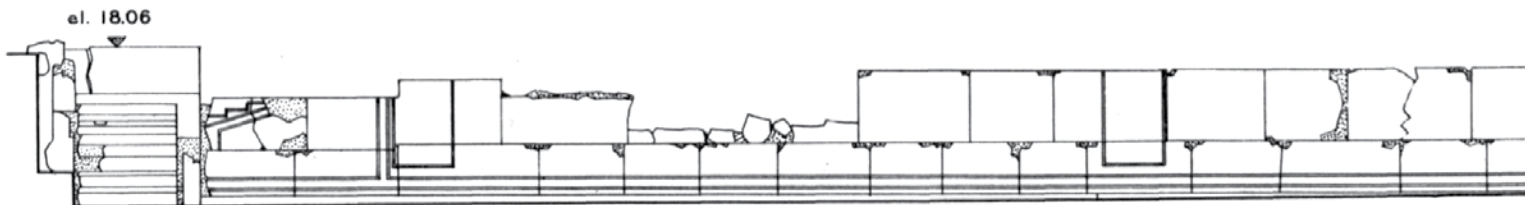
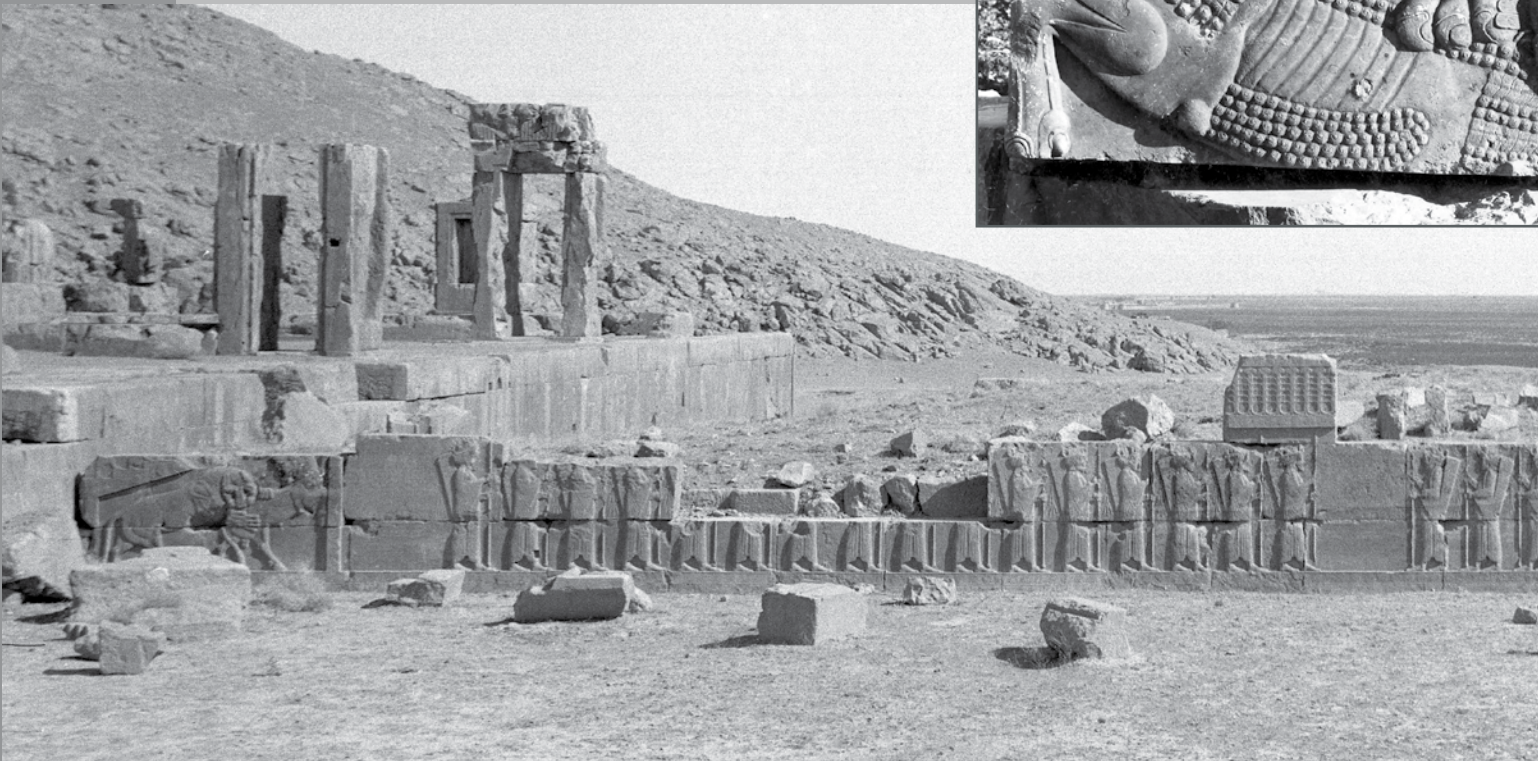


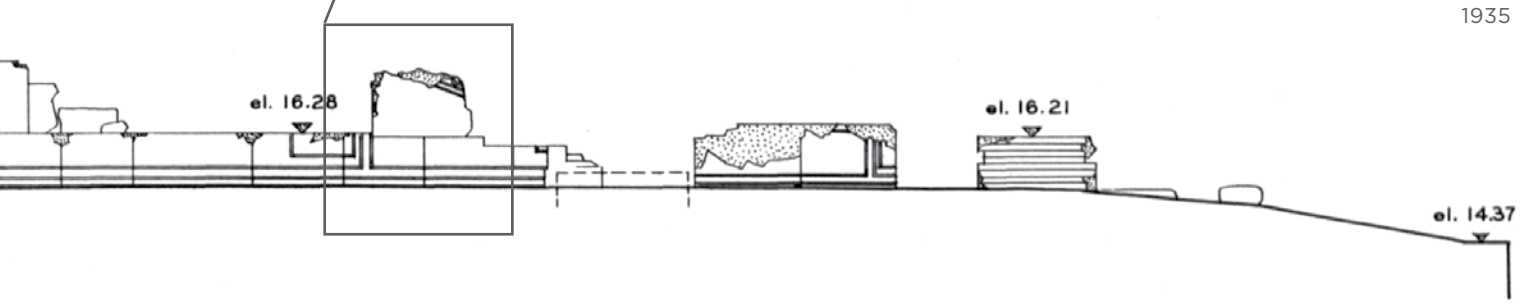
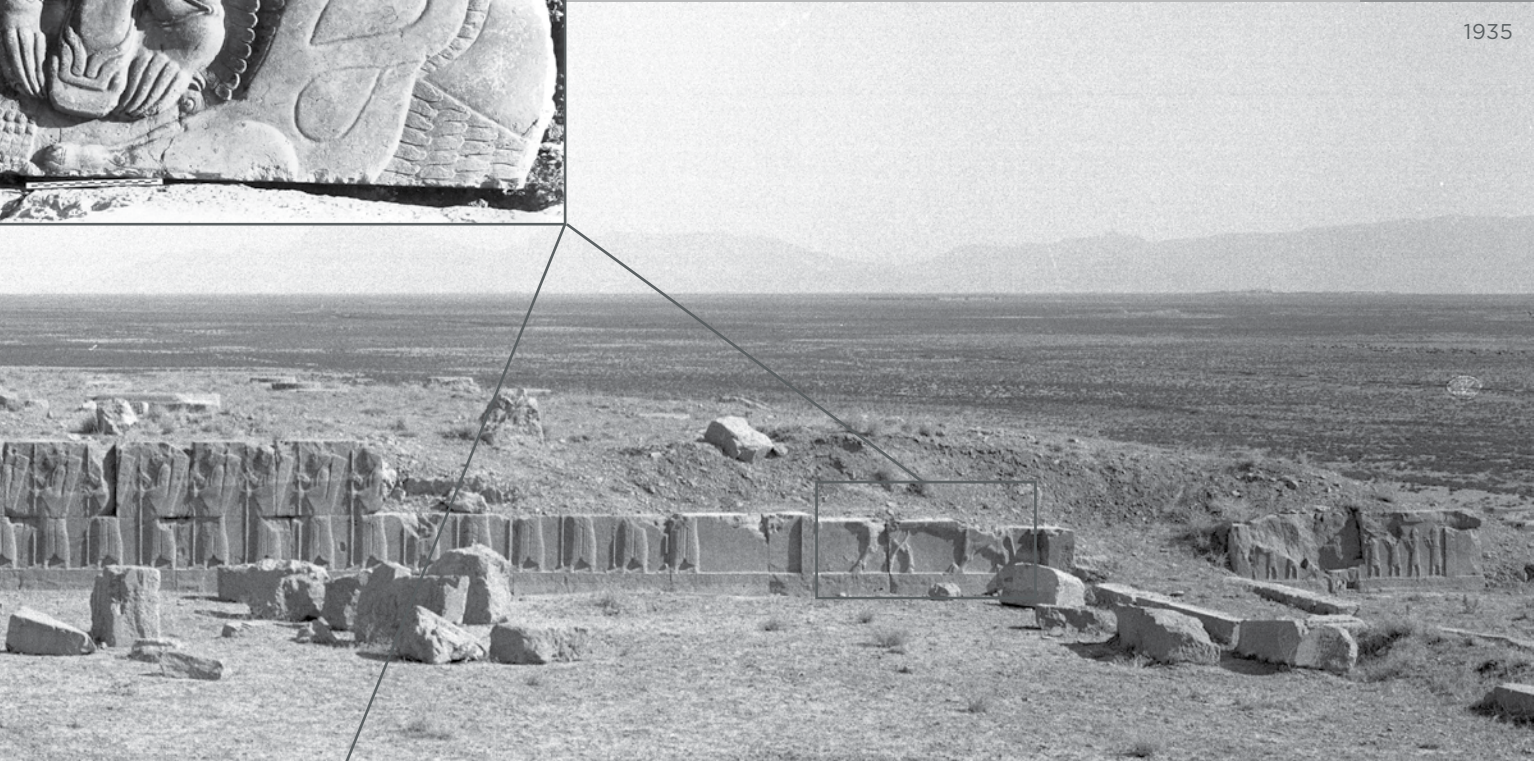
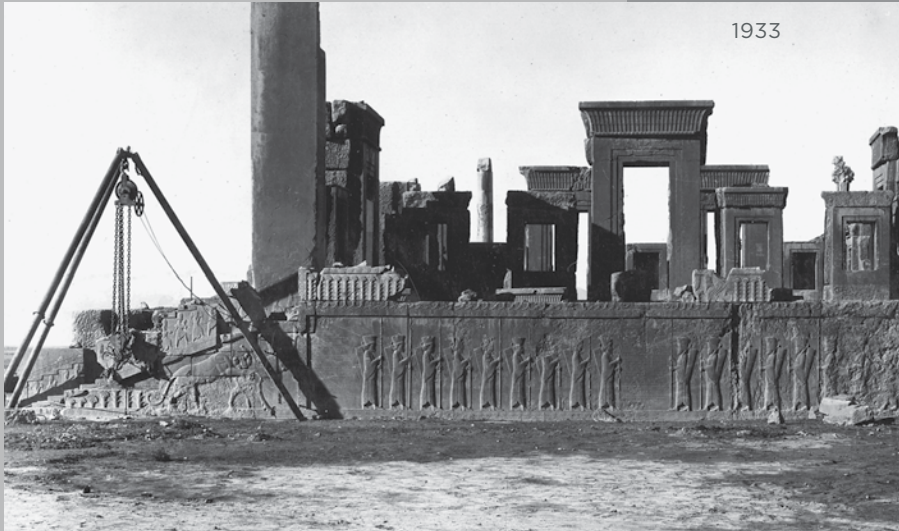
ABOVE: A nineteenth-century drawing of the façade of Palace H by French explorers Eugène Flandin and Pascal Coste shows the lion-and-bull relief where it would have been situated in antiquity.

RIGHT: A 1933 photograph places the relief at Persopolis. It is likely that the relief had fallen over and was set upright by the OI for the 1933 photograph. FAR RIGHT: 1933 photograph of the team working to restore the carved blocks of the southern façade of Palace of Darius, with the crane that would have been used to set the relief upright.

BELOW: A 1935 photograph taken of the façade of Palace H during the OI excavations does not include the relief.

BOTTOM: A drawing published alongside the 1935 façade photograph in OIP 68 includes an outline of the relief where it would have originally stood within the architectural sequence.







Visible in the 1935 photograph of the façade of Palace H (top) and also at the site today are the legs of both the lion and bull in the bottom row of carved blocks on the western end, as is the lion-and-bull companion piece on the eastern side of the façade (MIDDLE AND LEFT, RESPECTIVELY; Photos by Lindsay Allen, 2019).

The set of attendant's feet (BOTTOM RIGHT) appears on the reverse of the lion-and-bull relief and was part of a sequence of attendants ascending a staircase on the façade of Palace G and later Palace H. The same type of carved sequence is seen alongside the steps leading up to the Palace of Xerxes (MIDDLE RIGHT).

MEETING THE FUTURE

OI GALLERY APP AVAILABLE FOR DOWNLOAD

The OI app uses the Encurate platform, created by Nancy Harmon, a tech developer with a background including anthropology, archaeology, and museum studies. Harmon developed Encurate with a passion for enhancing the museum experience. The platform allows the OI to create a branded mobile experience that features an interactive map, social media integration, analytical feedback, and beacon technology. Beacons—small, wireless transmitters that are a type of small-scale GPS technology—are placed throughout the galleries so that patrons can locate specific objects on each tour.

But patrons don't need to use the beacons to enjoy the OI app. The app also allows people who don't have access to the museum a chance to see what is on display from anywhere in the world. Additionally, the OI app can be a valuable tool for travelers as they prepare for their visit. By exploring the app at home, future visitors can prepare for their tour, plan a chosen course, and research the objects prior to encountering them in person.

Each tour is filled with information on objects that highlight specific themes in our collection. By downloading the OI app, you interact with OI curators and educators at your own pace. New tours are created all the time and are rotated every three months, connecting patrons to relevant themes and events. With each repeat visit, our patrons can explore a different facet of the ancient Near East and fully engage with multiple objects in the Museum collection over time, preserving Breasted's original concept of a teaching collection.

The exploration doesn't stop in our galleries. By downloading the app, patrons can click our interactive map of the Middle East to explore the OI's current projects overseas.

The app can be an instrumental tool, allowing each museum visitor to become a museum ambassador. Patrons can snap photos of themselves in the galleries with the OI logo superimposed, share these photos on social media, and spark an open dialogue online about their museum experience. The app also offers an easy path to membership for those who wish to connect with and support the OI on a continual basis.

Since the OI galleries opened in the 1930s, the museum staff have focused on innovative ways to engage with our patrons. Classes, workshops, and docent-led tours have all provided multiple pathways toward deeper understanding and appreciation of our shared history. The OI entered the digital world by providing patrons a way to search the collection online. The '90s led to the institution of OI audio tours, still available in the Suq gift shop, and this millennium ushered in new technology. Recently the OI has increased its digital footprint on social media, offering enhanced content through YouTube, including livestreaming of our Members' Lectures and classes. The newest avenue for patron engagement just might exist on the small screen that we all carry in our pockets. OI patrons can now download the OI app and take self-guided tours through the galleries using their phones as guides.

DOWNLOAD THE OI APP TODAY!

DISCOVER THE
GALLERIES FROM
THE COMFORT
OF YOUR HOME &
BECOME INSPIRED TO
EXPLORE EACH TOUR
IN PERSON

One of our signature
tours on the OI app,
VISIBLE WRITING,
uses objects
currently on view
in the galleries to
explore the history
of this monumental
human invention.



TURN THE PAGE FOR A SNEAK PEEK...

VISIBLE



HEAD OF A BULL

Bronze, Early Dynastic IIIA
(2600–2500 BC), Iraq, Ur
A17205 | Edgar and Deborah
Jannotta Mesopotamia Gallery

The rapid urbanization and population growth in ancient Mesopotamian cities, like Uruk, led to the need to maintain records of production, goods, and labor, which resulted in the creation of visual representation. In these earliest known forms of writing, items such as animals, people, and grain were often depicted on administrative texts as pictorial symbols, or pictographs. One easily perceived part of the object, such as the head of the bull, was used to symbolize the entire object. This phenomenon of “part for the whole” was widely employed during the Archaic Uruk period, and it played an important role in the graphic origins of the cuneiform writing system.

In comparing this bronze bull’s head with the Archaic Uruk symbol for “bull” (ca. 3200 BC), it is apparent that the details of the head’s shape and horns are incorporated into the pictorial representation (RIGHT).

Archaic Uruk ca. 3200 BC	Lagash ca. 2400 BC	Neo-Assyrian ca. 700 BC
		



TABLET | Syllabary

Clay, first millennium BC

A2480 | Edgar and Deborah Jannotta Mesopotamia Gallery

While we do not completely understand exactly how cuneiform script came to represent spoken Semitic languages, it is known that circa 2500 BC in Mesopotamia and Syria, personal names were the first known words written syllabically. Scribes had begun to realize that the sound of a cuneiform sign could also be used as its syllabic value. The text of the Chicago Syllabary, a lexical list dating to the first millennium BC, gives the Sumerian and Akkadian pronunciations of various cuneiform signs along with their names, providing insights into how the ancient people understood and analyzed their languages and the cuneiform script. Organized by sign shape, the tablet consists of two halves, each divided into four columns. The first column gives the pronunciation, the second gives the sign, the third column provides the name of the sign as given by the Babylonian compilers, and the fourth gives the corresponding Akkadian pronunciation. This text illustrates how cuneiform script developed during the first millennium BC.



LANGUAGE

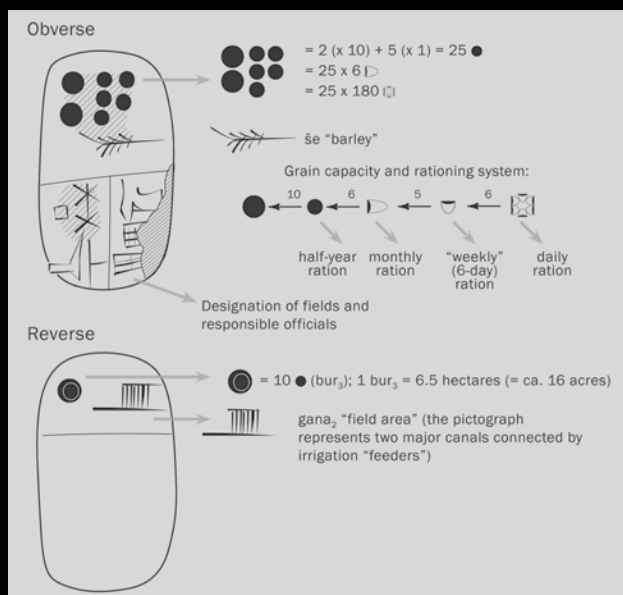
VIRTUAL TOUR

SNEAK PEEK

The ability to represent language graphically, to make language visible, stands as one of humanity's greatest intellectual and cultural achievements. From early Mesopotamian pictographs to elaborately illustrated Islamic manuscripts, writing has transformed and defined our relationships not only with our world and our fellow humans, but with our very selves. Join us in-app to embark on a journey of evolution, where OI objects and artifacts currently on display lead you through the origins of this most monumental human invention. To explore this and other full tours, download the OI app today.

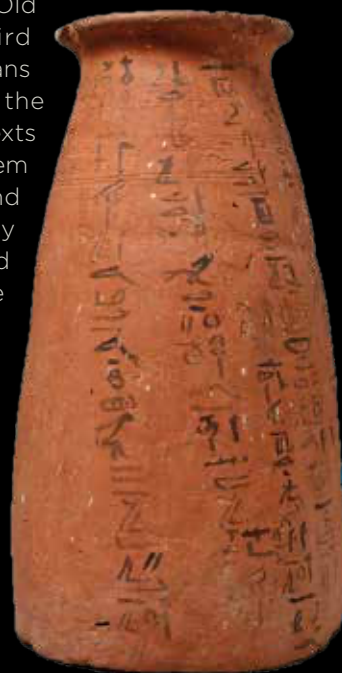
TABLET | Archaic Administrative Text
(amount of barley needed for a given field area)
Clay, Uruk III period, ca. 3100 BC
A2515 | Edgar and Deborah Janotta Mesopotamia Gallery

By the Uruk III stage of cuneiform writing, around 3100 BC, signs began to lose their pictographic quality and assume more symbolic, abstract shapes; this shift allowed for a more complex format, enabling the representation of elaborate transactions. This archaic administrative text depicts the calculations for the necessary amount of barley needed to sow a given field area, roughly 16 acres. Using the ratio depicted, scholars have been able to determine that the symbol representing the measure of one late-fourth-millennium bushel of grain is equal to 25 liters. Knowing the amount of barley that this sign represents, we can recognize that when this symbol is incorporated into the symbol for a daily ration of independent laborers, the daily amount allotted to each individual comes to about 0.8 liters of barley per day.



STAND
Baked clay, paint
First Intermediate Period, Dynasty 11,
ca. 2199–1976 BC
E13945 | Joseph and Mary Grimshaw
Egyptian Gallery

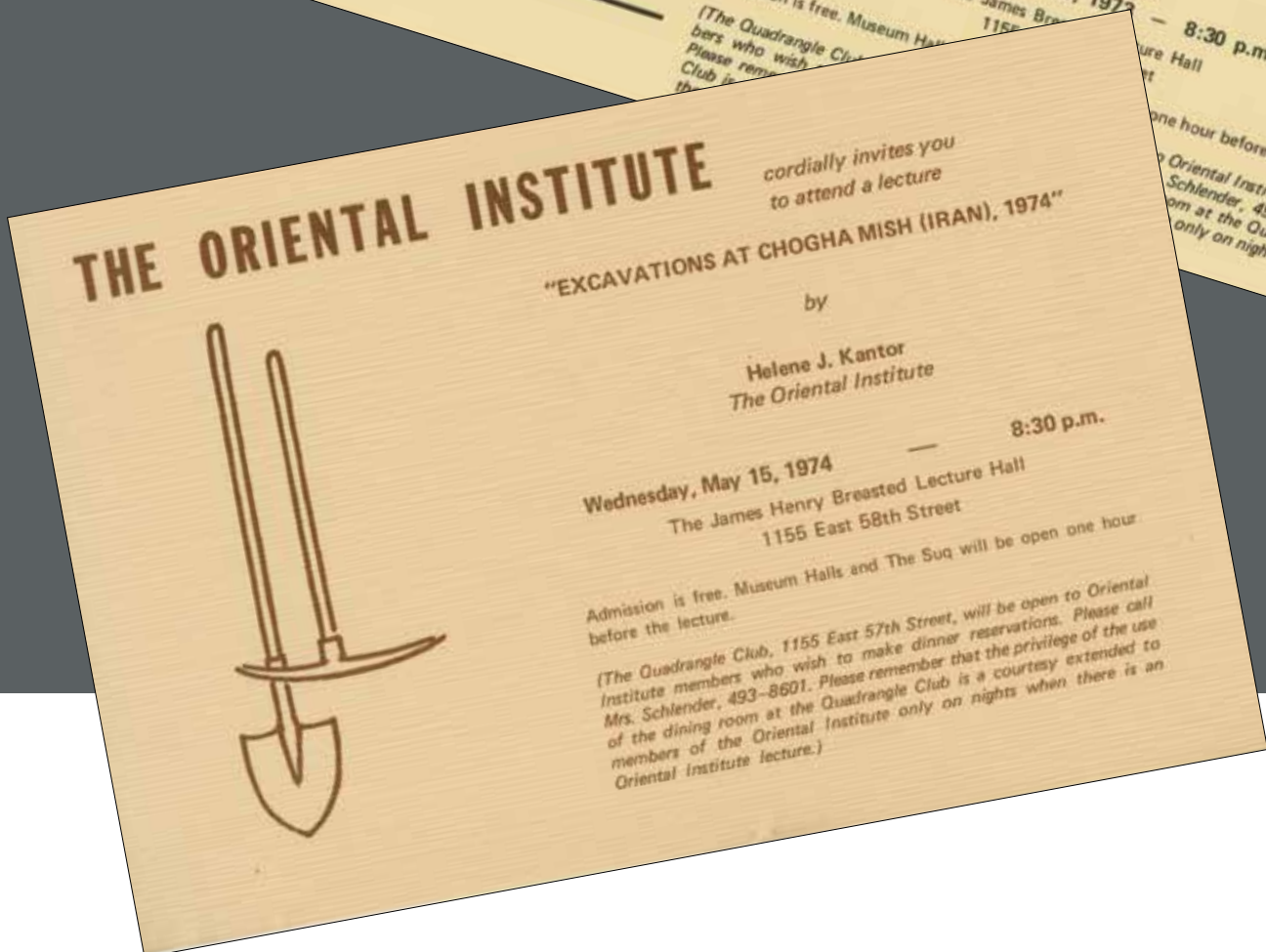
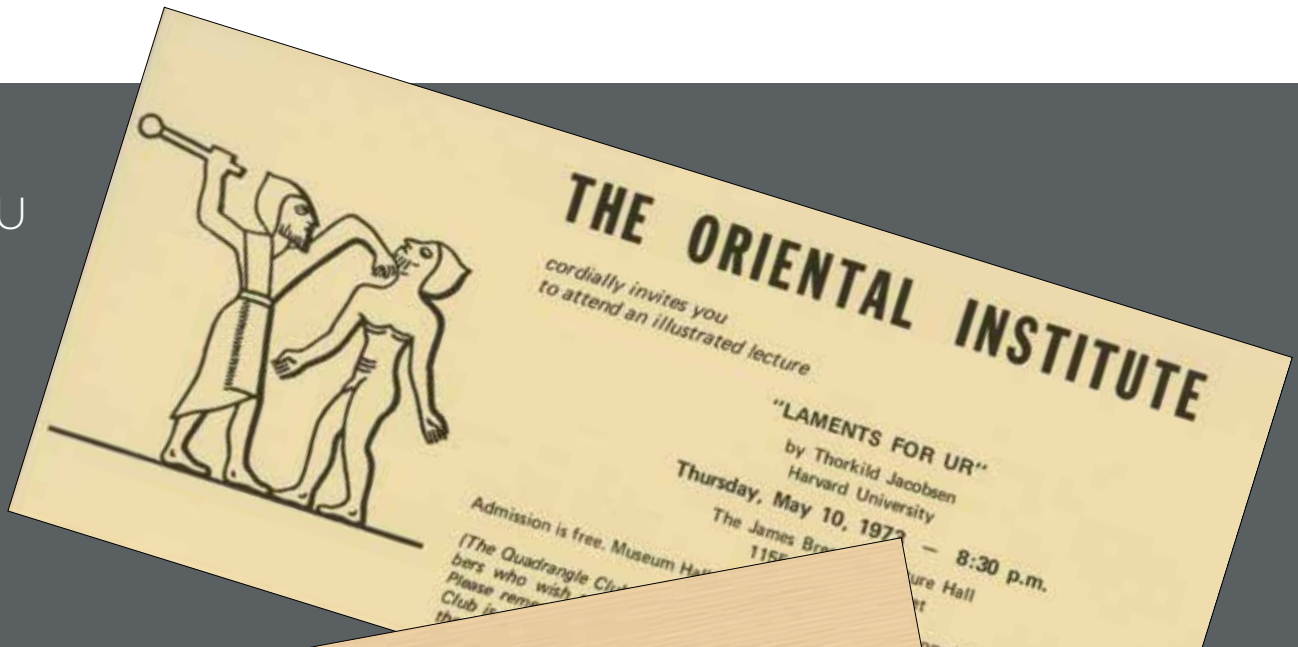
In ancient Egypt, writing transcended earthbound communication, taking on the power to invoke the blessed dead to intercede with the gods and spirits on earthly affairs. From the Old Kingdom through the Third Intermediate Period, Egyptians composed these letters to the dead and deposited these texts at their tombs, and copied them on papyrus, linen, stone, and most commonly on pottery bowls that once held food offerings in order to win the ghost's favor. On this jar stand from the First Intermediate Period (2190–2061 BC), a son asks his deceased father to defend him and his wife from affliction, support his grandmother in litigation, confound two hostile manservants, and ensure the birth of healthy sons for both himself and his sister.



PROGRAMS & EVENTS

FROM THE ARCHIVES **SPRING 1973**

WERE YOU
THERE?...



PROGRAMS & EVENTS **SPRING 2020**



YOUTH & FAMILY PROGRAMS

FREE PROGRAMS

Ancient Earth Day | Ages 5+

Saturday, April 18, 1:00–3:00pm | OI Museum

People have been recycling for thousands of years! Learn all about ancient trash and recycling and how ancient people lived with the environment. Practice creative engineering and innovative thinking to solve problems with limited resources, and use recycled and natural materials to craft your own Ancient Earth Day-inspired creations. Drop in at any time.

Free (registration recommended)

Sketching in the Museum | Ages 5+

Saturday, May 16, 1:00–2:30pm | OI Museum

Monuments and artifacts from the ancient world have inspired artists for centuries—now it's your turn! Grab a pencil and sketchbook, and take a guided drawing journey through the galleries. Get inspired, practice looking closely at art, and develop drawing skills. All materials are provided, and you are welcome to bring your own sketchbook. Only pencil is allowed in the

galleries. No drawing experience is necessary, and all levels are welcome.

Free (registration recommended)

Ancient Game Day

Saturday, June 6, 1:00–4:00pm | OI Museum

Join us for the annual celebration of ancient games! Try your hand at games from Mesopotamia, Egypt, Persia, and Nubia, and then take a gallery tour of fun and games in the ancient world. Learn the principles of making board games, and create your own! Fun patches available on-site.

Free (registration recommended)

PAID WORKSHOPS

All Bones About It | Ages 8-12

Saturday, April 25, 1:00–3:00pm | OI Museum

Think skeletons are just for Halloween? The bones inside you would disagree: you use your skeleton every day! What's more, written on your own bones is the story of the physical activities you take part in and the food you eat. Explore how this knowledge helps archaeologists learn about the lives of ancient people while also learning how to help your own bones tell the great story of healthy living. You'll get a hands-on, kids' crash course in bioarchaeology from a real bioarchaeologist! Bioarchaeology fun patches available on-site.

\$16 (nonmembers), \$10 (members: 1 child and 1 adult; \$8/\$5 each additional registrant). Registration required; adults must register and attend with child.

Digital Junior Archaeologist | Ages 8-12

Saturday, May 30, 1:00–3:00pm | OI Museum

An OI favorite gets a digital update in this special OI Centennial edition of Junior Archaeologist! How do archaeologists use digital technology to understand the ancient world? Work with OI archaeologists to excavate our simulated dig site and record your finds on a field laptop, explore new ways of publishing finds and learning about sites, discover how archaeology has changed over the past one hundred years, and fly a drone once used at a dig site (weather permitting)! Junior Archaeologist fun patches available on-site.

\$16 (nonmembers), \$10 (members: 1 child and 1 adult; \$8/\$5 each additional registrant). Registration required; adults must register and attend with child.



FILMS & LECTURES

GALLERY TALKS

Discovering Katamuwa: Recent OI Excavations at Zincirli, Turkey

Thursday, June 4, 12:15-1:00pm | OI Museum

Kathryn Morgan | OI postdoctoral scholar

The Katamuwa stele, discovered in 2008 by a Chicago team excavating at Zincirli in southeastern Turkey, was the first Syro-Hittite mortuary stele to be excavated in its original archaeological context and is the longest known inscription in the Samalian language (a local dialect of Aramaic). Zincirli is well known as the monumental center of ancient Samal, one of several small kingdoms on the border between Syria and Anatolia. But who was Katamuwa? How has his monument, and the context in which it was found, changed our understanding of the city and the society he was a part of? Join Oriental Institute postdoctoral fellow Kathryn R. Morgan, assistant director of the Zincirli Excavations, to hear firsthand what it was like to uncover what *The New York Times* called a “2,800-Year-Old Monument to the Soul.”

Free (registration not required)

Multiculturalism, Prestige, and Daily Life in the Medieval Near East

Thursday, July 2, 12:15-1:00pm | OI Museum

Jeff Cumonow | acting OI Museum archivist

Many objects of luxury and leisure in the OI Museum may be from the Near East, but their origins and inspiration come from far abroad. Join Jeff Cumonow, acting OI Museum archivist, as he discusses objects in our galleries. From Chinese ceramics to Ottoman pipes, explore the international influence and small mysteries of the luxury and daily items that are on display.

Free (registration not required)

MEMBERS' LECTURES

Wednesday, June 3, 7:00pm | Breasted Hall

W. Raymond Johnson | director Epigraphic Survey, OI

The director of Chicago House and the Epigraphic Survey returns home to discuss the OI's monumental history and current work in Luxor, Egypt.

Due to health concerns related to COVID-19, updates regarding other lectures and live streaming forthcoming.



FILM

Lawrence of Arabia

Saturday, May 23, 2:00pm | Breasted Hall

Our series of Technicolor Hollywood Epics celebrating the Near East concludes with a blu-ray projection screening of the larger-than-life *Lawrence of Arabia*. Winner of seven Academy Awards, including Best Picture, David Lean's masterpiece starring Peter O'Toole demands to be seen on the big screen!

Free for OI members and UChicago students; nonmember ticketing available.

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

REGISTER To register for adult programs, visit oi.uchicago.edu/programs or eventbrite.com/o/oriental-institute-adult-programs-2495078138 or email oi-education@uchicago.edu. To register for youth and family programs, visit bit.ly/oifamily.

EVENTS & COURSES

WORKSHOPS

Early Codex Binding Structures: Interpreting the Evidence through Modeling

Friday, June 26, 8:00am-12:00pm | OI Research Archives

Julia Miller | conservator, binder, and book historian

Our knowledge of the evolution of the codex and how early codices were constructed has come down to us in a “fragmented” fashion indeed, and on several levels: numerous early binding fragments turning up in our collections, scholarly descriptions of binding evidence that are sometimes incomplete or inaccurate, a lack of solid provenance for much of the evidence, scholarly revisions in dating manuscripts, and interventions that often obscure or destroy evidence. These factors create a problem for those interested in the history of the codex. One way to sort out the evolution of early codex bindings is to identify, describe, and model the structural information we do possess, working from this formula: certainty + uncertainty = a possible truth. This lecture will describe the evolution of early binding structures through a PowerPoint presentation on the physical evidence we have, combined with display and discussion of models of early structures, followed by an opportunity for the audience to handle the models and ask questions.

Julia Miller studies historical bindings with a focus on early codex structures, an interest developed as a book conservator

working with the papyrus collection at the University of Michigan. She has published two books. Her second, Meeting by Accident: Selected Historical Bindings (The Legacy Press, 2018), includes a chapter on the Nag Hammadi Codices co-authored with Pamela Spitzmueller. She is series editor for Suave Mechanicals: Essays on the History of Bookbinding, contributing “Puzzle Me This: Early Binding Fragments in the Papyrology Collection of the University of Michigan Library” (vol. 2, 2015). Julia visited Cairo as an independent scholar (2007), and as a team leader for a Getty Foundation project to survey the condition of manuscripts and bindings in the Coptic Museum Manuscript Archive (2009).

Free: registration is required

Nag Hammadi Codex VIII Workshop

Friday, June 26, 2:00-6:00pm | OI Research Archives

Catarina Figueirinhas | assistant conservator at the University of Cincinnati Preservation Lab

In this workshop, participants will create a small historically accurate Nag Hammadi Codex VIII model, which can be used as a teaching tool or for display. The workshop will begin with a short overview of early codex formats, including the binding models of the Nag Hammadi codices. These codices, also known as the Gnostic Gospels, were discovered in 1945 in the Upper Egyptian town of Nag Hammadi. The Nag Hammadi Codices appear to have been written during the fourth century, and they are among the oldest codices to have survived with their bindings still intact. There were thirteen codices found, but only eleven bindings have survived. The codices were leather bound, with Coptic text written on papyrus sheets. The writings contained therein include fifty-two mostly Gnostic treatises, but they also include other works, such as the Corpus Hermeticum. One of the most famous writings is the Gospel of Thomas, which is only complete in the Nag Hammadi Codices.

Catarina Figueirinhas is an assistant conservator at the University of Cincinnati Preservation Lab. Catarina earned her bachelor's degree in art conservation from the Instituto Politécnico de Tomar and her master's degree in religious studies from the Catholic University of Portugal. In addition, while working at the Preservation Lab, Catarina earned a master's degree of library and information science from Kent State University. Along with her passion for conservation, she is deeply interested in the history of the book and early book forms, which has led her to take workshops at the American Academy of Bookbinding, the Paper Morgan Conservatory, and Rare Book School.

Free: registration is required





ONLINE-ONLY CLASS

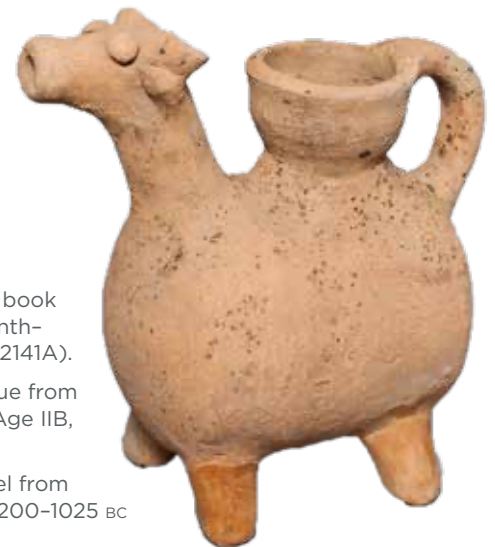
The Megiddo Gallery: History through OI Objects | 6 weeks

Online lectures will be posted **Mondays by 9:00am, May 18–June 22**, with live discussion **Thursdays, 6:00–7:00pm CST, May 21–June 25**

Joseph Cross | NELC PhD candidate in Hebrew Bible/Egyptology

Megiddo, an important ancient city overlooking the Jezreel Valley in the north of modern-day Israel, stood at the crossroads of the Levant and wider Near East and beyond, and was occupied by Egypt, Israel, and Assyria over the ages. Excavations by the Oriental Institute at the site in the 1920s and '30s established the agenda for archaeology in the region and uncovered incredible traces of the people who lived there. In this course, we will hear their story. Working through each layer of Tel el-Mutesellim, the site of Megiddo, focusing especially on the objects in the Haas and Schwartz Megiddo Gallery of the Oriental Institute Museum, we will take a guided tour of the city and its treasures and tell the story of the ancient Near East, from the Chalcolithic to the Iron Age.

\$295 (nonmembers), \$236 (members), \$118 (docents), \$74 (UChicago/Lab School students)



OPPOSITE: Islamic leather book binding, Egypt, fourteenth–fifteenth century AD (A12141A).

ABOVE: Ivory griffin plaque from Megiddo, Late Bronze Age IIB, 1300–1200 BC (A22212).

RIGHT: Zoomorphic vessel from Megiddo, Iron Age IA, 1200–1025 BC (A20637).

EVENTS & COURSES meet at the Oriental Institute unless otherwise noted.

REGISTER To register for events and courses, visit oi.uchicago.edu/register or eventbrite.com/o/oriental-institute-2495414476 or email oi-education@uchicago.edu.

I WILL DO IT HERE I AM

AS WE CELEBRATE OUR CENTENNIAL YEAR,
WE TIP OUR HATS TO THE VOLUNTEERS
WHOSE HARD WORK AND DEDICATION ARE
INSTRUMENTAL TO THE ORIENTAL INSTITUTE

The OI takes tremendous pride in how old and established the Volunteer Program is, now in its fifty-fourth year. Not only do we have one of the city's oldest volunteer programs, but we are the only program that has two active members from our inaugural docent class of 1966: Carlotta Maher, who consistently and tirelessly works on Development, and Jim Sopranos, who just finished helping with the completion of the *Discovering New Pasts: The OI at 100* commemorative coffee table book put together to celebrate and honor the OI's hundredth anniversary.

There is something for everyone in the volunteer positions at the OI. Our volunteers are people who desire intellectual challenge while doing good works and are deeply interested in the history of the ancient Near East. It is a rewarding and enriching experience being a volunteer at the OI. We learn from and engage with world-renowned scholars on a personal level. Monthly lectures are delivered to volunteers by our own faculty and staff luminaries, such as Robert Ritner, whose every lecture is stand-out. We also learn from faculty outside the OI, such as Ahmed el Shamsay, who represents the modern period in NELC, and who spoke about Egyptian Mamluks; and Maasana Raghaven, a human geneticist who is scheduled to present on ancient DNA. All these different subjects deepen and broaden our understanding of the OI and its research, collections, and significance.

In addition to lectures, volunteers engage with materials and learn in different ways, such as film reviews and book discussions. The OI book club reads a book and then is joined by a faculty member for discussion. The book club has read a wide array of books, from the 1946 Agatha Christie novel, *Come, Tell Me How You Live*, discussed with Professor Tony Brinkman (who shared his memories of meeting Agatha Christie at the OI), to Nina Burleigh's *Mirage: Napoleon's Scientists and the Unveiling of Egypt*, discussed with Professor Nadine Moeller. We took a really deep dive with that book and followed up with a trip to UChicago's Regenstein Library to see the 1809–22 *Description de l'Égypte* from their special collections. Book discussions are open to anyone who has read the book.

Last year, volunteers provided over six thousand hours of service to the OI. Most volunteers do many different things during the course of their volunteer career. There are always new projects and ways volunteers can provide support to OI faculty and staff.

Volunteer information brochures from the 1980s featured an Egyptian Ushabti figurine stating, "I will do it; here I am," which still represents the essence and spirit of the OI volunteers.

Sue Geshwender, Volunteer Manager

volunteer noun

vol-un-teen | \ vä-lən-'tir \

- a person who voluntarily undertakes or expresses a willingness to undertake a service



Docent class of 2019.

“ My wife, Roberta, loves her work as a docent at the OI, and last spring she learned of an opportunity that I could participate in as well. We would be working directly with the approximately four thousand Persepolis clay tablets as the OI was preparing to return them to Iran. Although the tablets had been well photographed, details of the images on the tablets needed to be recorded. Each of the tablets had a flat, triangular shape, with images on the two flat sides and the three edges. The images on the tablets were produced with stamp or cylinder seals.



The seals were well crafted images of hunting scenes, fighting scenes, or ceremonial images. Hundreds of such seals have been identified, and one of our jobs was to indicate which surfaces on each of the tablets had been imprinted with seals, and which seals had been used. Although many of the images had been worn away over time and were very difficult to identify, some were amazingly clear and undamaged. The tablets had not been fired and, besides being easily worn down, were fragile and easily chipped and broken. We recorded on separate sheets of paper, the size, shape, and number of seals on each tablet, and noted the seals' placement on the surface of the clay. Sometimes, a single cylindrical seal was used once on each side of the tablet. However, much more often there were images on all five sides, with two or three different seals used on a single tablet.

The craftsmanship of the seals was incredible. Maybe a dozen different characters were used on a single seal. We seldom saw a full cylinder seal displayed. However, full stamp seal displays were common. My favorite seal impression showed a tall figure in flowing robes with a pedestal in front of her and a column of writing behind her written in very small print. The OI, of course, has experts who can read such print with the help of magnifiers, but this made me wonder how people at the time read such small writing! Amazing!

John and Roberta Buchanan



“There has always been a common denominator in my volunteer work, which could be summed up as, ‘Let my people know.’ Each of the many activities I’ve engaged in over time (twenty-five years and counting) has served as a springboard to explore the different facets of the OI. The most creative of these activities is no longer, driven into obsolescence by digitization: in the darkroom of the photo lab, photographer Jean Grant and I produced many mostly black-and-white prints from old-fashioned negatives. Those prints differed from one another in subtle shadings and tiny details, which we processed until I could be sure that there was a print we could sell to the institution or individual that had requested one, either for publication in a book, or to show in an exhibit. We were transitioning from a known analog world into a brave new digital one and many of the professors had lots of photos from their digs, so my next job transitioned too: I used a scanner to digitize photographs and then organize them in a computer program. Little by little, new professors arrived at the OI with their own digital files, and they brought their laptops into the field, where they accomplished the same tasks with a few clicks of the mouse.

It is still a wonder to me how these treasures, unearthed after millennia of rest, can be so readily disseminated nowadays. This was not the case with the hundreds of clay tablets forming the Persepolis Fortification Archive. They were in our possession but the OI didn’t own





them, so I helped keep records of them before the tablets were sent back to Iran, as had been decided by our courts in February 2018 (though these cuneiform tablets were the object of an international legal thriller long before then). This was of course under the general theme of “digitization as a pathway to dissemination,” which is close to my heart. Isn’t the recording of how many rations were distributed (to a particular group of workers building a palace, for instance) the original social media? The equivalent of posting our food photographs onto Facebook? This task was also incredibly instructive in the history of early writing and the use of a stylus.

While my volunteer job has changed throughout the years, my work in helping to disseminate knowledge through photography at the OI continues. Now I have to make sure the OI’s collection of digital photographs is recorded in the proper form in our museum database so that they can be viewed on the internet. Many photos differ from one another only by the angle of the light that shines on the object, and this information is recorded as it was when the photo lab was in existence, but now I’m also providing this information online. This task is continually growing, as the OI already had a large digital photograph collection—many created by the OI’s students or visiting scholars—and there are so many more photographs now that memory is cheap and (almost) unlimited, as opposed to the days of film rolls.

Our next hundred years will probably open more pathways and more avenues of communicating so that we can better understand who our ancestors were and how we can contribute to transmitting their experiences.

Irene Glasner

Irene pictured in the top image, far left.



“My father was an electrician, his dad a carpenter, so I studied experimental physics to understand what they did. Their training helped me recreate artifacts for the OI Education Department, assist Emily Teeter in a class on Egyptian construction, and build dance props and one movie prop.

The effect of making replicas is that my docent tour incorporates ancient engineering and everyday life. Those in the past lacked our modern gadgets, but they were resourceful engineers. They ate, slept, and argued with their parents, just like us, only they worked harder. They understood the basics.

My impressions from the replicas were that power tools produce faster results, but the techniques are the same—joinery the same, sanding the same, carving the same. We get great results from great tools; they got great results from patience and endurance.

Laurence Lissak



SAVE THE DATE

BE PART OF THE CELEBRATION

BE PART OF GIVING DAY

Mark your calendar for **April 7-8** to help us achieve our Giving Day goal of engaging **100** supporters to commemorate the OI's **100** years of research and discoveries!

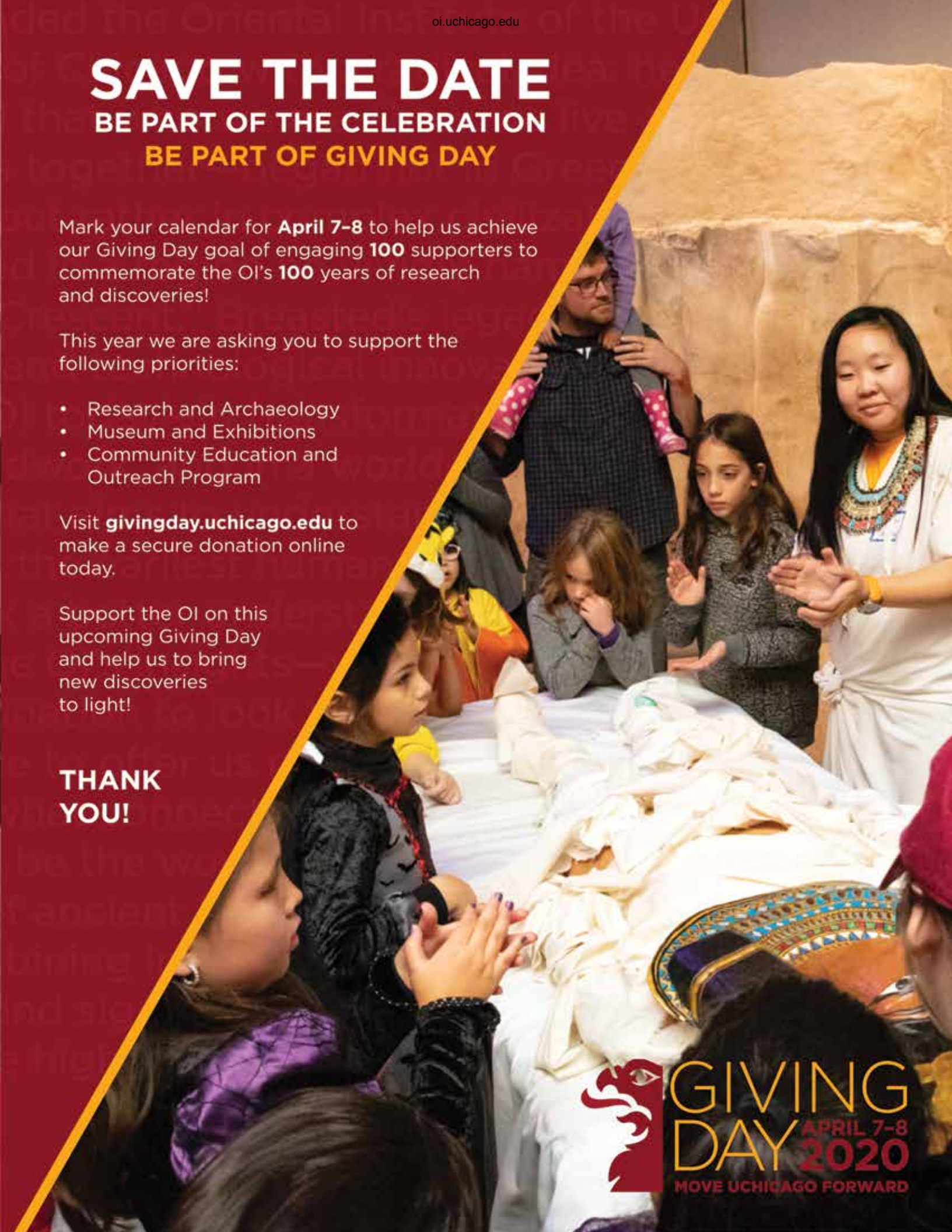
This year we are asking you to support the following priorities:

- Research and Archaeology
- Museum and Exhibitions
- Community Education and Outreach Program

Visit **givingday.uchicago.edu** to make a secure donation online today.

Support the OI on this upcoming Giving Day and help us to bring new discoveries to light!

THANK YOU!



ORIENTAL INSTITUTE PIONEERS

OF ARCHAEOLOGY IN IRAN

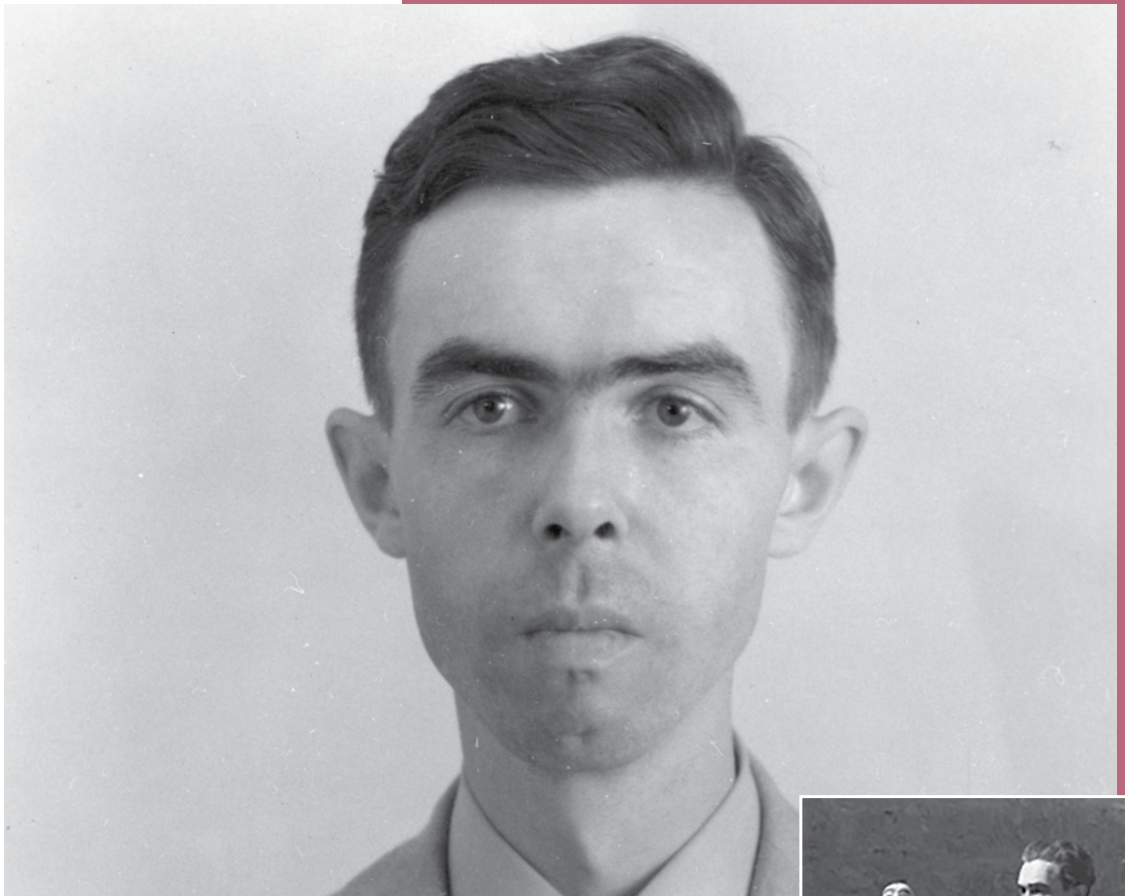
We are pleased to offer this and future articles in a continuous series intended to honor the contributions of archaeologists to Iranian art and archaeology. Future featured archaeologists will include Erich Schmidt, Robert Braidwood, Robert McAdams, Pinhas Delougaz, and Helene J. Kantor.

DONALD EUGENE McCOWN

by Abbas Alizadeh

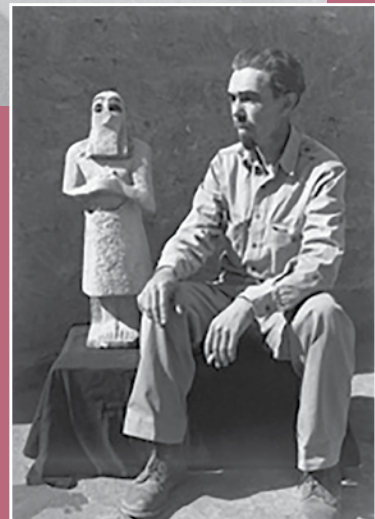
DONALD E. McCOWN was born on August 13, 1910, in North Dakota. McCown was a skilled field archaeologist who conducted archaeological excavations in Iran and Iraq from 1932 to 1950. Not much is known from McCown's childhood and adolescence. In 1920 his family moved to Berkeley, where he probably earned his BA at the University of California, Berkeley. McCown moved to Chicago and earned an MA and a PhD in 1941, under Professors A. Olmstead and H. Frankfort. In the following year he became a faculty member of the OI in what was then still called the Department of Oriental Civilizations.

While McCown was still a graduate student, Henry Breasted sent him to Persepolis in 1932 as a field archaeologist to help Herzfeld and Alexander Langsdorff resume excavations at the prehistoric site of Tall-e Bakun A and B near Persepolis. There, McCown greatly benefitted from working with Langsdorff, who was a very skilled excavator. McCown's great "feel" for painted pottery motifs and skill in analyzing the elements of design is readily apparent from his chapter in the final report of Tall-e Bakun A (OIP 59); he may have developed this skill through his association with Herzfeld, who in describing the sophisticated Iranian prehistoric painted pottery became the first archaeologist to emphasize the semiotic significance of prehistoric painted pottery designs. When Herzfeld was dismissed and Erich Schmidt became the director



ABOVE: Donald Eugene McCown in 1935.

RIGHT: McCown at Nippur, 1950.

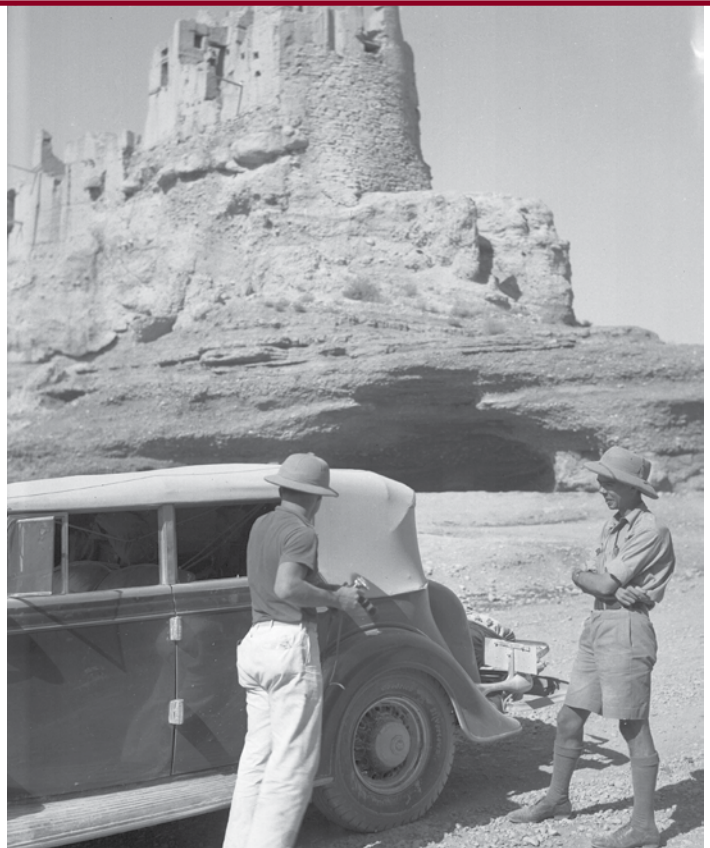


of the OI expedition at Persepolis, McCown was retained and in 1937 resumed excavations at Tall-e Bakun A.

With the onset of WWII, McCown returned to Chicago in 1939 and published his doctoral thesis as *The Comparative Stratigraphy of Early Iran* (SAOC 23), as well as the results of the 1932 season, with A. Langsdorff, at Tall-e Bakun A (OIP 59) in 1942.

When in 1948 Thorkild Jacobsen, director of the OI, decided to reopen excavations at the important Sumerian cult center of Nippur, he chose McCown to lead the expedition. McCown's first season lasted from November to December 1948. Eager to resume archaeological activities in Iran, Jacobsen sent McCown directly from Baghdad to Iran in January 1949 to find a multi-period site for excavation. To this end, McCown and his wife Garnet conducted a surface survey in the region and chose Tall-e Geser (Alizadeh 2014, OIP 140). In 1950, again after the second season of excavations at Nippur, McCown, Garnet, and Joseph R. Caldwell, a graduate student at the Department of Anthropology, went directly from Baghdad to Iran to resume excavations at Tall-e Geser. This was the last time McCown was in the Middle East. From 1950 to 1955, McCown concentrated on teaching and publishing the results of his two seasons of excavations at Nippur.

In 1955, McCown suddenly left the field and moved to Silver Spring, Maryland. He died there on January 19, 1985. McCown was survived by his wife, Garnet, and two children, Timothy and Rebecca. When I visited the McCowns at their home in Silver Spring in 1982, I was working on my doctoral dissertation on the results of his 1937 excavations at Tall-e Bakun A, and I asked him about his sudden departure from the field. He mentioned that the adverse effect of the harsh climate of the Middle East on him and his wife played a major role. His wife had great memories from her time in Iran and made me "sekanjebin," a sweet Iranian drink that she learned how to make in the country.



TOP: McCown (right) and Schmidt in Fars, 1936.

MIDDLE: Garnet McCown in Ram Hormuz, Khuzestan Province, 1949.

BOTTOM: The McCowns (first two from right) and the Schmidts (first two from left) in Michigan, 1948.

VOLUNTEER SPOTLIGHT

ALICE MULBERRY

interviewed by Shirlee Hoffman

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

In the spring of 1971 I was recruited by the late Ida DePencier, who knew me from the UChicago Lab School, where my mother was the school physician. She told me about the Volunteer Program at the OI and suggested I get in touch with Carolyn Livingood, the Volunteer Program founder, about the upcoming docent training session. The timing was perfect. Although I was trained as a Latin teacher, my husband and I had just returned from two years in Italy, and I was at loose ends.

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

No, but as a Latin teacher I felt at home in the ancient world even if I tended to look at the ancient Near East through the eyes of a Roman. After all, those countries became provinces of the Roman Empire! Of course, being at the OI changed my perspective.

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

I started as a docent, giving tours on different days. Eventually I ended up as a Saturday docent because I was back teaching, first at the Harvard-St. George School and then, in 1972, at George Washington High School on the East Side, where the steel mills are. The faculty used to joke that we were teaching at Public Steel Prep. I was a regular docent for five years, pausing in September 1977 when our son was born. When he was in pre-school, I returned, becoming the Tuesday morning captain, until the museum closed in the 1990s for HVAC renovations. Back then, docents came at the same time every week. If there were no scheduled tours, we either functioned as ad hoc Ask Me Docents or else furthered our own knowledge in the galleries. There was always something new to learn.

Even when my teaching at Ray School and Kenwood Academy took up all my time, I still stayed connected to the OI when I could. After I retired in stages, first from Kenwood and only later from Ray, I was able to attend Volunteer Day and educational programs. When I brought my Kenwood students to the OI, I asked the docent to offer tours tailored to their interests. I always thought I would return as a docent when I retired, but the galleries had changed considerably and I didn't know them anymore.

Then, one day in 2015, I came to see a special exhibit in the gallery right across from the Suq, the OI gift shop. Both the Suq manager, Denise Browning, and one of the longtime volunteers, Norma Van den Meulen, knew me. They grabbed me and asked me if I'd like to volunteer in the Suq. I realized this might be a good way to resume active volunteering and gave up any thought of taking docent training again. Now I volunteer Wednesday mornings at the Suq. If you visit then, I'll be there to help you.

What do you particularly like about being a volunteer?

I like meeting the visitors. We have beautiful things for sale at the Suq. I do all my own holiday shopping here, and not just because I get a discount. I find the need to keep up with constantly changing computer systems a bit challenging but also invigorating.

What has surprised you?

I have been so pleased how the OI has continued to be a constant source of interest, excitement, social connection, and educational stimulation over the decades. Personally, I also enjoy when people comment on the Native American jewelry from New Mexico (mostly inherited from my late mother-in-law) that I collect and wear.

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

It's a wonderful way to learn about the ancient Near East and to meet interesting people.



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

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*Iconoclasm and Text
Destruction in the Ancient
Near East and Beyond*

by Natalie May | \$15

The Ritual Landscape at Persepolis

by Mark Garrison | \$30

ICONOCLASM AND TEXT DESTRUCTION IN THE ANCIENT NEAR EAST AND BEYOND

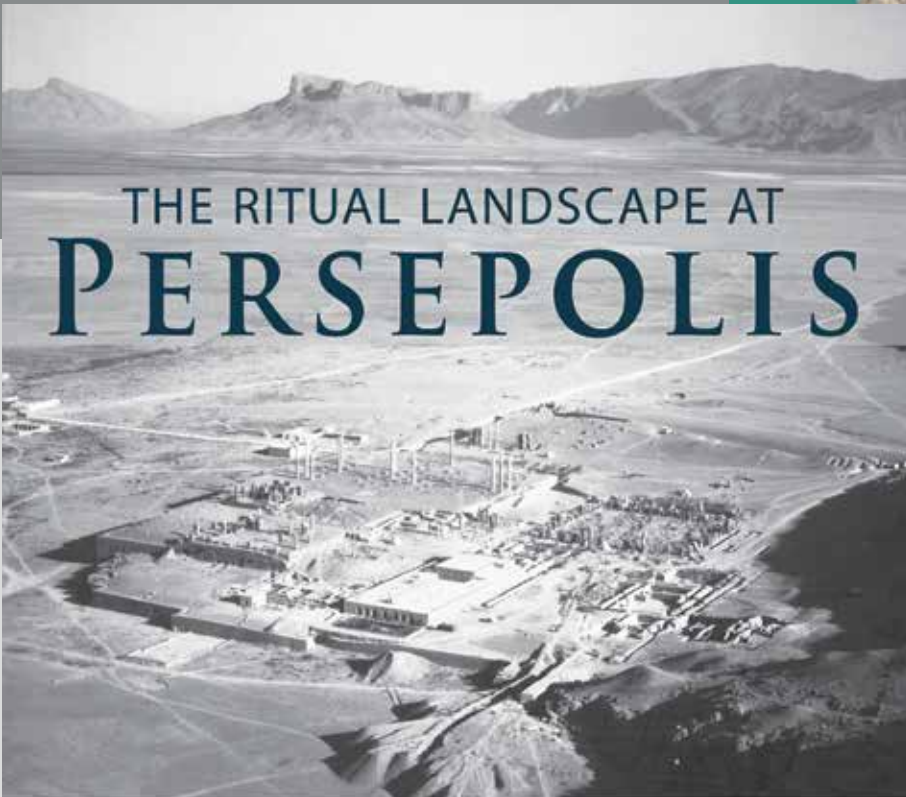
edited by

NATALIE N. MAY



ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO
ORIENTAL INSTITUTE SEMINARS • NUMBER 8
CHICAGO • ILLINOIS

THE RITUAL LANDSCAPE AT PERSEPOLIS



GLYPTIC IMAGERY FROM THE PERSEPOLIS
FORTIFICATION AND TREASURY ARCHIVES

MARK B. GARRISON

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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 Middle East—including free admission to the museum and Research Archives, invitations to special events, discounts on programs and tours, and discounts at the institute gift shop.

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

HOW TO JOIN OR RENEW

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

GENERAL ADMISSION

Free with suggested donation:

\$10 (adults)

\$5 (children 12 & under)

MUSEUM & GIFT SHOP HOURS

Sun–Tue, Thu–Sat: 10am–5pm

Wed: 10am–8pm

Closed Monday

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/visit/tours



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