International Balzan Foundation

Giorgio Buccellati and Marilyn Kelly-Buccellati

2021 Balzan Prize
for Art and Archaeology of the Ancient Near East

CONTENTS

2021 Balzan Prize for Art and Archaeology of the Ancient Near East

Prize Citation and *Laudatio*

For their achievements in the study of Hurrian culture and for highlighting its importance as the foundation of a great urban civilization, among the most flourishing in the ancient Near East in the third millennium BCE; for promoting a digital approach to the study of archaeology; for enhancing theoretical reflection on the nature of this discipline.

Giorgio Buccellati and Marilyn Kelly-Buccellati's personal and professional partnership developed over the course of nearly five decades in Syria. Their first excavations, from 1976 to 1986, involved the city of Terqa, the main center of a province of the kingdom of Mari and later capital of the kingdom of Khana. The excavations brought to light a temple, a vast fortification system, and a few neighborhoods of private dwellings. The two scholars' interests then shifted to the site of Tell Mozan (ancient Urkesh), which had already been the subject of surveys undertaken in the 1930s by Sir Max Mallowan. Located near the Taurus Mountains in northeastern Syria and founded in the fourth millennium BC, the city was the main population center of the Hurrians. Previous knowledge of the earliest history of the Hurrians was limited to mythological reports and sparse artifacts of unknown origin. The two scholars' co-directed excavations revealed that the population, about 5000 years ago, had developed an important urban civilization, among the most thriving of the Ancient Near East. Hundreds of seal impressions excavated by their archaeological mission illustrate the life and traditions of the royal family and convey important information about the history of the site. The monumental structures brought to light include a palace, a temple, a large plaza, and a deep underground structure dedicated to religious rituals. The scholars have published a series of findings from these excavation campaigns, starting with the first account, *Mozan 1: The Soundings of the First Two Seasons* (Malibu 1988).

In addition to their important discoveries regarding ancient history, Giorgio Buccellati and Marilyn Kelly-Buccellati's work has been admired for its success in site preservation by actively involving local populations, via widespread cultural education and participation in conservation work, extended to younger generations. Giorgio Buccellati also invented new methods for reversible protective covering for excavations, which allow access to the site while

preserving its integrity and fostering its understanding, even regarding complex issues of stratigraphy. The problems of site conservation during the recent Syrian War are illustrated in Giorgio Buccellati's book, *I millenni per l'oggi. L'archeologia contro la guerra: Urkesh di ieri nella Siria di oggi,* Florence 2018 (*The Millennia for Today: Archaeology Against War: Yesterday's Urkesh in Today's Syria*, Arabic and English translations, 2019).

Pioneers in digital approaches to archaeology, Buccellati and Kelly-Buccellati were among the first in the early 1980s to realize the profound theoretical and intellectual implications of the use of computational techniques in modeling archaeological information. This theoretical reflection, developed over the years particularly through field experience, culminated in Buccellati's book *A Critique of Archaeological Reason. Structural, Digital, and Philosophical Aspects of the Excavated Record* (Cambridge 2017). Thanks to his abundant erudition and deep philosophical background, the author addresses a multiplicity of theoretical issues, defining the very evocative and rich concept of "archaeological reason," which has also interested archaeologists working in other fields.

More generally, the two scholars stand out for the capacity of their approach to pull, from the distant past of Urkesh, keys to understanding the political forms of today. "The origins of politics," Buccellati states, "are still with us… and the specific case of Urkesh offers itself to our attention as a great laboratory due to the exemplarity of its history" (*Alle origini della politica. La formazione e la crescita dello stato in Siro-Mesopotamia*, Milan 2013). The same perspective has been applied to the study of languages (few scholars besides Buccellati have been able to master both archaeology and ancient linguistics). His interpretation of Babylonian structural grammar (*A Structural Grammar of Babylonian*, Wiesbaden 1996) has highlighted phenomena that allow us to frame that language not as dead but alive in its organic structure.

Giorgio and Marilyn Buccellati have conducted most of their research in close collaboration. This, however, has not prevented them from pursuing their own specific interests in parallel. Marilyn has particularly devoted herself to the study of glyptics, based largely on the numerous finds from Tell Mozan relating to the architecture of that site. Recently, given the interruption of the Tell Mozan excavations due to the war, she has resumed studies from her early career (her dissertation on the Caucasus in the third millennium) by participating in an Italian mission to the Republic of Georgia. Part of this experience is illustrated in the catalogue of an exhibition she curated, *Georgia. Paese d'oro e di fede. Identità e alterità nella storia di un popolo* (Florence 2016).

Prizewinner's Acceptance Speech

Bern, Federal Palace, 1 July 2022

Mrs. President of the National Council,
Members of the Balzan Foundation,
Ladies and Gentlemen,

Marilyn and I first went to the field together in 1966. We spent one month in Syria, doing a survey in the steppe near Palmyra, and then three months in Iraq, excavating at the ancient site of Nippur. Many other seasons of field work followed, in Iraq, Turkey, Georgia, and especially in Syria, ultimately in the major project at Tell Mozan, ancient Urkesh, where excavations stopped in 2011 at the beginning of the war, at which point we started an intense activity of community archaeology with the local stakeholders.

The Balzan Foundation award comes as the culmination of this effort of ours, which has recently passed its half a century mark. In accepting it, we wish to express our profound gratitude for the recognition it gives of the theoretical and practical implications of our approach. These implications are perfectly embodied in the category in which our award falls: *art* and *archaeology* of the ancient Near East. Inverting the sequence of the two terms, we wish now to show how *archaeology* may be seen as the search for the whole, and *art* as the resulting whole, one that can have a profound impact not only in academia, but well beyond, within the social texture where archaeology takes place.

Let us reflect on the very notion of what an archaeological *"find"* is. What we have come to see more and more clearly is that what an archaeologist "finds," in ways that are unlike any other discovery, is not so much this object or that architectural monument. It is rather the physical association, in the matrix of the earth, of the million bits and pieces that are buried in the accumulation resulting from their own collapse. It is a daunting task to fully understand this extremely complex cultural stratigraphy that is the unique signature of an archaeological site.

All the more so as these bits and pieces, as in most ancient Near Eastern sites, stem from a *"broken tradition"* – that is, a tradition that has no longer any living carriers. There are, today, no ancient inhabitants of Urkesh capable of telling us what this or that piece means, and thus how it correlates to other bits and pieces.

We only have these mute witnesses, in their physical juxtaposition in the ground. The task of archaeological reason is to recognize patterns that can lead us to attribute meaning, in a valid arguable manner, to these otherwise disjointed remnants of a tradition once alive. Archaeologists, we are called to mend the brokenness.

"Bits and pieces." The term "bits" brings immediately to mind the digital dimension. And we may in some ways say that archaeology is *natively digital*. It is so in the first place metaphorically: on an excavation, the myriad fragments come to light in a disaggregate fashion out of the ground, similar to cells in a database. It is then properly digital when the physical record is translated into a referential record, one that accounts for each individual fragment and for its contact association with other fragments. A theoretical concern of mine, and one that has been successfully tested in the website I have created for our project, has been to go beyond the fragments and to create a website conceived as a whole, a website that is not just a container of fragments, however well structured. The Urkesh website proposes instead a *digital discourse* that interlaces the fragments into a new whole, one that develops a proper digital argument. It is a new departure in scholarly communication, one that affects the very notion of a website as a more powerful tool than recognized in current practice. One that ushers in an axial new moment in our history, comparable only to the beginning of language and the invention of writing.

<p style="text-align:center">***</p>

A successful *search for the whole* yields, invariably, a little triumph. Nowhere is this more perceptible than when the resulting "whole" emerges as a work of art. Here I wish to share with you one example that has involved me deeply during the excavation years, and subsequently.

In an accumulation on ancient palace floors we found some 10,000 pieces of fragile dried mud. They were very small, most of them the size of a fingernail. Many bore the impression of a seal, so we had to save them all individually, recording their find spot, their contact association with everything else in the same context, and then clean them. Some one thousand turned out to bear an impression of a cylinder seal. And these impressions came in turn from some 50 different seals, and I had to reconstruct the iconography of each of them.

It required infinite patience, but the "whole" that emerged from them was truly extraordinary. I had here the portraits of the king and his queen, of princes, courtiers, and officials. They were exquisitely designed, in a style that was quite new. And they were inscribed with cuneiform legends that gave us the name of these individuals, as well as the name of this ancient city, Urkesh, which had not been inhabited for some 3000 years.

It was all extremely important for our understanding of the history of ancient Mesopotamia. But, as things developed, this new "whole" I had refashioned struck a much deeper cord, one that brought together, in the time of war, very different groups and individuals that might otherwise have been in conflict with each other. Since the beginning of the war, in 2011, we have conducted an extremely active program aimed at helping the local stakeholders appropriate this very ancient history of their territory, one that preceded all of them – Kurds, Arabs, Armenians, Assyrians, Yazidis – and gave them a new sense of belonging. These tiny fragile pieces, which would have escaped the attention of anyone but a trained archaeologist, spoke with a new vibrant voice.

The channel for this voice has been a series of activities we have undertaken with local members of our staff – exhibits in the main cities in the area, illustrated lectures in private homes in the villages, guided tours to the site, and ultimately programs that involved the youngsters in the schools, all the way from grammar schools to universities. And you can imagine my reaction at seeing young children sitting within one of the buildings we excavated, coloring our drawings of those seal impressions I had so painstakingly studied.

We leave you with one final thought, that has been weighing heavily on our minds in these years. In our collective "west" we have given much weight to an armed response to ISIS. We must go beyond that. As intellectuals, we have unique ways in which we can contribute to the fight against extremism and terrorism. The sense of pride in a heritage to which we, archaeologists, have given new life is a winning response to the ideology that nourishes extremism. We know that none of the people exposed to the beauty of art coming from their own subsoil have ever joined or will ever join ISIS, will ever even think of looting our site. It is, as I said, the real triumph of this whole which is only latent in the ground, a whole that emerged from the myriad fragments I had the good fortune to bring back to life.

Giorgio Buccellati and Marilyn Kelly-Buccellati

Of Dirt and People
The (Digital) Hermeneutics of Archaeology

by Giorgio Buccellati and Marilyn Kelly-Buccellati

I. Urkesh

A Life Trajectory

When, on October 27, 1984, we first approached Tell Mozan for the start of our excavations, we were faced with nothing more than a hill [Fig. I], altogether mute as to any potential glorious history hidden under its slopes. To be sure, we had gathered clues to that effect. We even suspected that it might be a forgotten ancient city, known from historical and mythological texts. But could we ever find out?

Well, find out we did, almost with a vengeance, you might say. First came the monuments: a high temple; a sprawling royal palace; a deep necromantic shaft. And then, the written evidence that gave us, one after the other, a series of

Fig. I - Outline of High Mound, Tell Mozan

names of kings and queens and their officials and, most important of all, the name of the ancient city itself, Urkesh. It took us ten years of excavation: it was all we had hoped for, and more. It turned out that Urkesh was one of the first cities in history, dating back to the early fourth millennium BC; that it was one of the largest in the region for these early periods; and that it was a flourishing center of a little-known culture, that of the Hurrians.

All of this is enough to convey the sense of what one normally associates with archaeology: the thrill of freeing history from the grip of the soil, out of what appears like an inert mound of dirt, discovering a life once lived, enshrined in monuments and objects that speak a universal human language, across millennia of silence that suddenly vanish and bring us into immediate contact with «them».

It is a poetic moment when this breaking down of barriers happens; one that is well worth all the effort that goes into making it possible. We wish to share with you this moment of immediacy, when we feel we re-appropriate a millennially broken tradition, one with no living carriers who can tell us of its values. It is all extremely relevant, and it all seems so simple. We want to first lay out this evidence. And «evident» is the proper term, because there is an immediate recognition of «evident» value in monuments and objects, where sheer beauty seems indeed to speak for itself.

But then, in the second part, we will want you to share as well in the process that makes this possible. Because that has been one of the great lessons we have learned, the one that has unlocked the doors to immediacy, and the one on which we are involved now with our broad team of young collaborators. It is the hermeneutic process; a process that is inextricably bound up, today, with the whole issue of digitality. In fact, we feel that archaeology holds a key to help us go beyond some of the ephemeral blind alleys which cyberspace seems to be all too often reduced to today.

The Monuments

Michelangelo's poetic imaging that «*Non ha l'ottimo artista alcun concetto / c'un marmo solo in sé non circoscriva / col suo superchio, e solo a quello arriva / la man che ubbidisce all'intelletto*»[1] can serve as an apt metaphor for the excavation process. Very literally in this case, certainly more so than a sculptor

[1] Roughly translated: *Not even the best artist can conceive an idea that is not already contained within the matrix of the marble; he only gets to it through his hand, which follows the intellect.*

Fig. II - Temple staircase

with his statue, we remove the matrix, the «*superchio*», in which an ancient structure has been buried under its own collapse. The monuments are truncated, and emerge with a fascination of their own, precisely as ruins, something we have been trained to see through the eyes of artists like Piranesi. But these ruins were not standing; they emerged slowly from the ground.

The first that we found is also the most monumental. A high temple, at the very top of the tell, some 27 meters above the plain level, and yet, dating back to the middle of the third millennium. Of the temple itself, we had only the lowest parts of the walls and the floors, but then, in front of it, there appeared the monumental stone staircase that led to the top [Fig. II]. The staircase proper is flanked by steps that are twice the size of the normal steps: they were clearly not for walking, and so we can safely infer that they were for sitting down, facing, perhaps, a ceremony that was happening in the broad open space at the base.

The staircase shows us that the temple was standing at the top of an ancient rise, comparable to the ziggurats known from southern Mesopotamia, except that in this case it is a frontal arrangement of space: it is, in other words, to be seen from the south with the backdrop of mountains, which in some ways it imitates.

In the third millennium, this rise stood by itself; it was only in the late second millennium that construction grew up around it so that then the temple was surrounded by structures situated at the same level. Still in the third millennium,

Fig. III - Overall view of the Tupkish Palace

a royal palace was built near the base of this rise [Fig. III]. It was thus dominated by the temple, but it certainly rivaled it in monumentality. We have only been able to excavate a portion of it; the rest lies deep under later accumulations. But even so it has emerged as a very distinctive and impressive architectural whole. We have the service sectors, which include the kitchen and a large storage area: in the latter, we found some one thousand pieces of clay that were used to seal containers and doors and bear the imprint of seals that marked the ownership of the contents. A couple of hundred were inscribed in cuneiform, so besides the beautiful and very distinctive iconography, we also have a precise reference to people who resided in the palace, the king and queen, and several officials.

The most unexpected structure was a wide and deep stone-lined shaft [Fig. IV] that was sunk deep into the ground, right next to the royal palace. We have conclusively interpreted it as the site of necromantic rituals, i.e., rituals through which the spirits of the netherworld were invoked and expected to appear and give responses, primarily for the king and the royal household. It was a uniquely Hurrian ritual, and we know the Hurrian name of the structure: *abi*. It is the same word that occurs in Hebrew as *ôb*: we find it in the book of Samuel referring to the "witch of Endor," whom Saul consults in order to question the spirit of Samuel. The Urkesh structure is truly monumental in size and shape, fit for a royal setting, as we know it from the palace. It is also very distinctively Hurrian in the sense that the very idea of having such contacts with the netherworld was anathema for the southern Mesopotamians, i.e., the Sumerians and the Akkadians.

Fig. IV - The necromantic shaft (abi)

The Objects

The most surprising find, and the most welcome, was that of short cuneiform texts that gave us the ancient name of the city [Fig. V], confirming our initial working hypothesis that this was the site of ancient Urkesh. The presence of such texts is one of the most 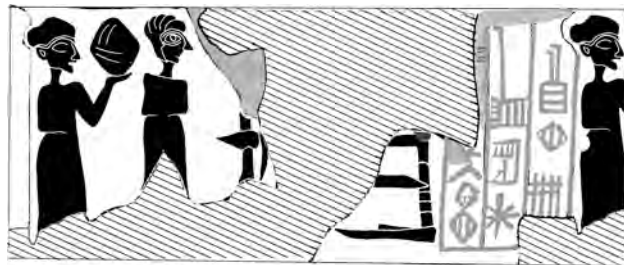conclusive pieces of evidence for the general question of how to identify an ancient site. In our case, the texts were in the form of short legends on seals belonging to the king, the queen, and officials of the court. They were found together primarily in the storeroom of the

Fig. V - Seal impression of king Tupkish, with the name of the ancient city (cuneiform in grey on the right)

service quarter of the Palace. These impressions were discarded after the containers they sealed were opened.

Fig. VI - Seal impression with the royal family and inscription of the queen

Fig. VII - Seal impression of the "cook"

Besides the legends, the seals of which we found the impressions give evidence of a very dynamic style and iconography, characterized by a striking realism. We have scenes of the royal family [Fig. VI] and of some of their attendants, including for instance the «cook» [Fig. VII] i.e., the person who was in charge of the kitchen as a whole (and the kitchen was right next to the storeroom...).

Just as realistic is the plastic art. A bronze lion found before our excavations but originating from Urkesh (as indicated in the inscription that accompanies it), probably dating to the period just before the Palace, projects an extraordinary sense of movement, with the body of the animal twisted as if in a gesture of reaction to an approaching danger [Fig. VIII]. And many clay figurines seem like small sculptures, endowed with a special sense of personality [Fig. IX].

Particularly significant is a bas-relief that is not only realistic in style, but also very closely linked to the narrative of an episode of one of the major epic poems from Mesopotamia,

Fig. VIII - Bronze statue of the Lion of Tish-atal from Urkesh (in the Metropolitan Museum of Art, New York)

Fig. IX - Clay figurine, with bitumen markings

Fig. X - Stone plaque, with Enkidu (left) and Gilgamesh

Gilgamesh [Fig. X]. Only one quarter of the original plaque is preserved, but it is safe to assume that the other three portions of the plaque illustrated three other episodes of the same poem. The specificity of the details is impressive. The figure on the left is Enkidu, who is described in the text as follows: «His whole body was hairy, with a long hair as if of a woman, the curls rolling down like those of the god of wheat», and the text also says that he has a quiver with arrows, just as in our figure. Of Gilgamesh, the figure on the right, the text says that he is still very young, which is reflected in the image of the beardless youth represented on our bas-relief.

The Process

Urkesh, before becoming once again Urkesh, was simply Tell Mozan. A plain hill, against the background of the Taurus mountains. A hill. We wielded picks and dental tools to disentangle Urkesh from Tell Mozan, seeking... That is the question we want to stress here: seeking what? The easy answer is: monuments and objects, as we have just seen. But in effect the critical task of the archaeologist, the one task that no one else but an archaeologist is trained to do, is to find and document the emplacement of these «things» in the ground. How are they associated in the dirt? How can we record this moment that is forever lost once the matrix is dissolved? And, beyond that, how do those objects and their physical relationship in the ground allow us to speak of the peoples of the past?

Fig. XI - Complete clay vessels being readied for shipment to Museum

Fig. XII - A typical excavation unit (A16)

We are building up to that, but first we want to give you a sense of scale and dimension. We will do that by looking at the one type of find that is by far the most common at Urkesh as in all other historical sites in the Near East: ceramics [Fig. XI].

A typical excavation unit may look like this [Fig. XII]: an area of 20 by 10 m², excavated to a varying depth of between 2 and 4 ms, for a total of 350 cubic m². The unit is given a label, here A16. It yielded 61,082 ceramic fragments, or sherds (besides 1,138 objects including whole vessels). For every single one of these items, we can assign a precise emplacement in one of 347 distinct stratigraphic features. Similarly, we can assign every single sherd to one of 22 distinct ware types, and 14 distinct shape types. We can also distribute them chronologically across a span of 1,000 years, all neatly seen in a succession of 24 strata partly etched in the sections of our excavations [Fig. XIII].

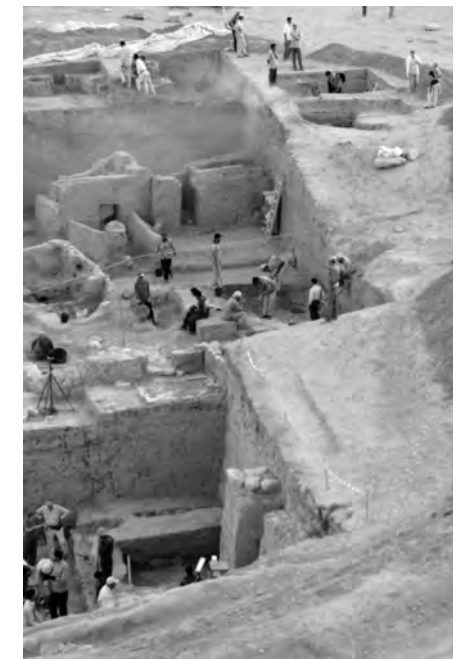As an example, here is the biography of one of these sherds [Fig. XIV].

Fig. XIII - Strata in A16 from about 2300 BC at the bottom to 1300 BC at the top

It is a segmented narrative that provides all the information in sequential order, as one would find in a prose narrative, but with each attribute given separately, so as to combine the power of a database with that of a logical sequence.
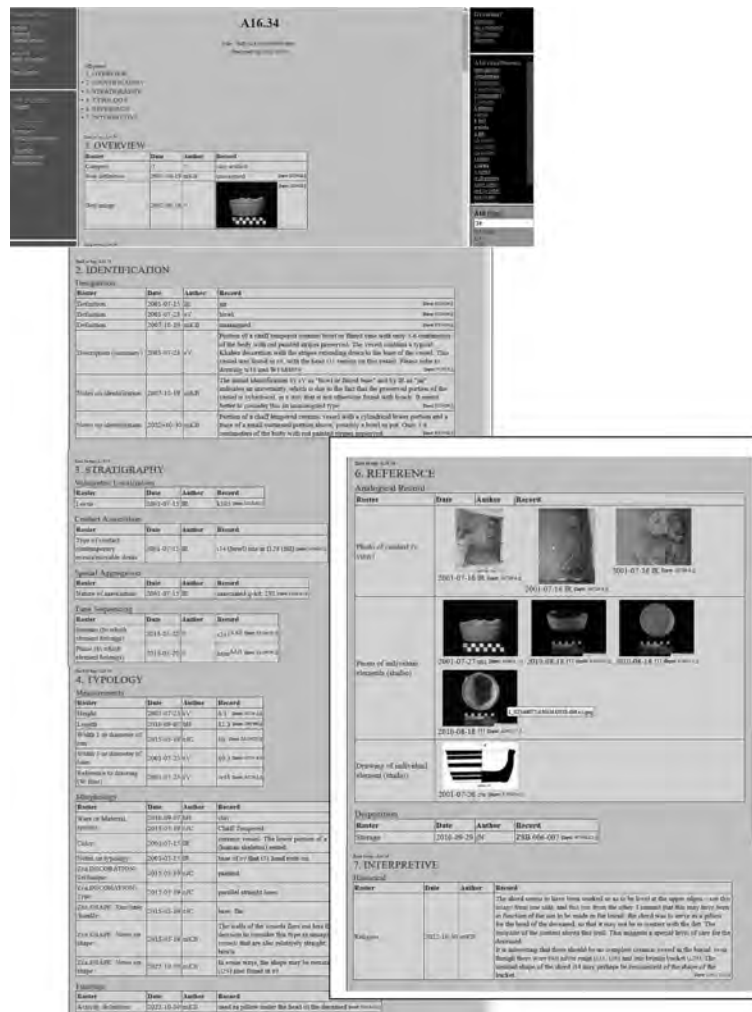

Fig. XIV - "Biography" of a sherd

Recording the data with the minutia of which these numbers give you a glimpse was our first task. It could not have been done outside of a digital framework, to which we will return. But the ultimate question is: *cui bono?*

II. Beyond Urkesh

The Epistemological Turn

During our twenty-three years of excavation, we had been focusing from the beginning, and very sharply, on the question of meaning. How do we extract knowledge from our finds? And conversely, how legitimately can we make our conceptual categories match theirs?

We were already then going beyond Urkesh, i.e., beyond the sphere of what we were finding in the ground. But all the more so during the eleven years when, because of the war in Syria, reflection has wholly taken the place of excavation. Our fieldwork was in fact always shaped by a profound interest in the theoretical scaffolding that gives coherence to the whole enterprise, but this was all the more so during this intervening long winter for our field work – the Balzan challenge could not have come at a better moment. These eleven years of reflection and meditation, following twice as many years in the field, have nurtured not only our commitment to concluding the process of publication, but also to refining and articulating the theoretical underpinning of the work. The epistemological question has thus come to dominate our perspective: what do we know? How do we reach the core meaning? Through which filters? To what degree of certainty?

These are the issues we are confronting within our Balzan research project, and here we want to lay them out as a manifesto illustrating the guiding principles that will govern our approach, a task shared with a large group of young «Mozanians». We will look at these issues from three points of view. (1) Digitality is of the essence, in ways that will emerge as surprising precisely from an epistemological point of view. (2) Hermeneutics, too, will emerge under a new light, that of archaeological reason, aimed at letting life be disclosed out of the hiddenness of a broken tradition. (3) Thus, the binomial of the Balzan Prize category, «art and archaeology», resonates loudly in our work, because it tells us of an immediacy that leads to empathy across the gulf of time.

Digitality

The process of excavation is emblematic as an epistemological model: to say that archaeology is natively digital may seem startling, but has much merit. The essence is that in the ground we find a world of incoherence, consisting of a multitude of fragments that originally come from a setting where they had meaning, but have since become completely detached from it due to the ravages of time. We have the fragments, by the millions – and behind them we must seek the whole into which they once cohered. In their present state they are entirely disconnected, save for the physical association they have in the ground. It is that association that the process of excavation must observe and record. Thus, we have a grammar of associative patterns, where elements touch each other, where one leans on, or cuts, another; and so on.

Forcibly, the excavation breaks this associative link, and then we must apply the same grammatical approach to the elements in themselves, seen as specimens fitting the parameters of a given morphology that has to be articulated in the most minute detail [Fig. XV].

From such morphological patterns we may in turn construct a syntax that makes explicit the formal connections among the elements seen now as elements of an organic structure – which, in our case, is a culture in which these elements acted. The levels of analysis can thus widen to include more and more levels of interaction, such as the operational function of these elements, their economic value, all the way up to their ideological import.

What is natively digital, in archaeology, is precisely this total dominance of the fragments as the starting point. In philology we start with a text, in biology with a living organism, in sociology with an organized group of individuals. Even in geology, the discipline perhaps closest to archaeology, we start with a stratigraphy that

Fig. XV - The critical moment when an element is extracted from the ground, breaking its association with its matrix

is coherent in such a way that the experiment done through a sounding in one spot can be repeated in another. In archaeology we can never repeat the experiment. Every invasive moment, when we dislodge an association in the ground, is unique, never repeatable. The fragments are more of the same, i.e., disconnected broken pieces, as it were – more than in any other discipline. In this lies their native digitality – thus the proper (electronic) digitality in which we embed them, from their birth as discovered fragments, suits them perfectly. They can be handled as fragments but within a grammar that endows them with a tensionality whereby they can retrieve their connectivity with the whole to which they once belonged.

Fig. XVI - A digital discourse comprising multiple sequences conceived concurrently

This happens, in our system, through a digital discourse that introduces a new and highly effective exploitation of the website model as a transformative epistemic system. In contrast with it, there is the non-linear approach in current use today. It is the converse model, and one that is highly negative in its effects: it dulls the ability for critical thought.

Digital discourse is intrinsically multi-linear [Fig. XVI]: we consider one line of evidence and one line of thought (which proceeds linearly on its own path), but we compare it at the same time, in our mind, with one or more relevant lines of evidence and of thought. For example, what you just read about the multi-linear approach may elicit some thoughts in your mind that either confirm, or conflict with, our interpretation: these parallel planes allow you to critique our line of thought. It is in this regard that the digital discourse approach is transformative: of its own it generates multi-linear paths that are concurrently active and interacting. We believe that this model of a new epistemic system will set the digital humanities, and in fact the social sciences as well, on a new footing.
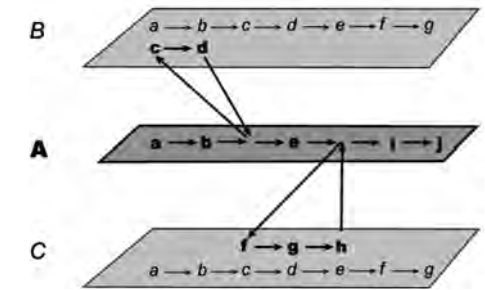
Hermeneutics

Ultimately, and in part through its native digitality, archaeology is a conduit of knowledge not so much because it bares new elements from the grip of the earth, but because it helps these elements to self-disclose with regard to their

meaning. A cuneiform tablet [Fig. XVII] is seen and recognized immediately as such, as soon as its shape begins to emerge out of the dirt in which it had been encased for millennia. But is it known? It really remains an unknown until it is «read». The process of reading entails a host of mental processes that presuppose a cipher which must be, precisely, deciphered. The codes used exist even when such codification was applied only intuitively by the ancients. For example, the categories of verb or noun are codes we attribute through linguistic analysis; they were not ancient categories. Yet the fact that verbs and nouns exist in a given

Fig. XVII - Administrative tablet, giving evidence that Hurrian was used for ordinary administrative tasks

cuneiform tablet is beyond all doubt. And that is how the «unknownness» of the tablet as first seen is translated into the «knownness» of the tablet when read and understood, in its verbs, and nouns, and all the rest.

Reading cuneiform is a model of everything else in the interpretive process which we must set in place when faced with a broken tradition. «Broken» means that there are no living carriers, and there have not been any for a long, long time. No one to tell us about meaning. In and of themselves, the finds give only a mute witness. There is no living memory, no sense of identity in which we can recognize them first and then, through them, ourselves. In principle, the hermeneutic process presupposes such continuity, which, in our case, is instead totally missing. We have no handles onto which we can anchor our effort to relate.

Comparative evidence is critical in this case. For example, the interpretation of the *abi* as a necromantic shaft [Fig. IV] depends on the retrieval of clusters of bones of puppy dogs and piglets, which are seldom found elsewhere, especially together, but which are known from later Hurrian texts to be typical of rituals connected with the netherworld. Moreover, the even later text from the book of Samuel in the Bible gives evidence of the survival of these rituals after the demise of Hurrian culture.

That is where archaeological reason comes in. It teaches us to discover patterns in what was once a universe of meaning, which must be now recovered. Everything human is a subject for archaeological reason, whether related to a hominin of two million years ago, or to a Hurrian from Urkesh, or even to us, when, in our private lives, memory fails us and we become paradoxically a broken tradition to ourselves. The only limit to archaeological reason will emerge, should the impossible happen, with aliens coming to the shores of our planet: yes, we could recognize patterns in their culture; but what sense would they yield, if they did not resonate in our own experience?

Empathy

In its broadest sense, art can be seen as the triumph of immediacy. In the case of a broken tradition, we need a process that mediates, through hermeneutics – our response to the original as found. We may say that hermeneutics produces immediacy through mediation; it trains us to see the whole through the fragments.

The scholarly dimension of our effort derives from the fact that it is articulated as an argument. The process through which we propose to recapture experience is argument-based and not imaginative. Let us take as an example a cuneiform text, say the simple legend of one of our seals [Fig. XVIII]. Through the mediation of philology, we can reconstruct the phonemic system hidden behind the signs, and even attribute a phonetic value to them. We can read aloud the three lines of the queen's seal as *Uqnītum ashti Tupkish*, and the sound we articulate brings back to life the sound which a Hurrian reader would have pronounced over four millennia ago (with some acceptable approximations which can be seen as a matter of accent). There is an extremely complex argument behind the reading, and the same argument indicates that one might read the same signs variably in Sumerian or Akkadian (as a contemporary of Uqnitum might also have done). That is the
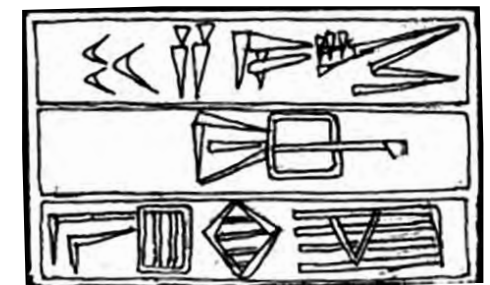

Fig. XVIII - The legend of a seal which in Hurrian would sound (today as four thousand years ago) *Uqnītum ashti Tupkish*

mediation – but our hearing the sound pronounced today is as immediate as it would have been for one of the ancients.

At a higher level, the Gilgamesh plaque we have already seen [Fig. X] is on one level immediate in its appeal to any human viewer, of any age. But the full impact of the representation comes only from the mediated effort that attributes meaning to the iconographic details, as we have already seen. «Attributing» does not mean overlaying something that is not there. It rather means identifying attributes that are intrinsic to the original, and that self-disclose once they have been recognized through the process of distributional analysis. Here, again, it is mediation that leads us to immediacy.

Herein lies the universal value of humanism seen as the capacity to appropriate human experience. *Qua* social scientists, we first describe the data as found with a full degree of mediating distancing, of *epoché*. This description entails dissecting the unknown (i.e., the element) and turning it in to a known (i.e., the interpreted); it entails fragmenting in order to reconstitute the original whole. To this rediscovered whole we can turn anew *qua* humanists and tune in more closely to the ancient experience. It is empathy at its best, because it is an argued empathy.

Archaeological reason emerges then as the diapason, the tuning fork that ascertains that our pitch is the same as theirs, that when we say *Urkesh* aloud, the sound is indeed the same as the one that would have vibrated when the word was spoken by them, the ancient Hurrians who lived there. We have not only disentangled the ruins of Urkesh out of the dirt of Tell Mozan; we have not only learned to utter the sound *U-r-k-e-sh* hidden behind the signs; we have come to say this word right there, at the location of ancient Urkesh, pointing at what is left of their built environment, knowing that the sound and the built environment are once again reconstituted as a living whole.

Biographical and bibliographical data

Giorgio Buccellati was born in Milan in 1937. He studied ancient history at the Università Cattolica del Sacro Cuore, Milan, (PhD in history in 1959), at the University of Innsbruck, and at Fordham, New York (MA in philosophy in 1961), and earned his PhD in oriental civilizations from the University of Chicago in 1965.

He is Research Professor in the Cotsen Institute of Archaeology at the University of California, Los Angeles (UCLA), and Professor Emeritus in the Department of Near Eastern Languages and Cultures and in the Department of History at UCLA. He founded the Institute of Archaeology at UCLA, of which he served as first director from 1973 until 1983 and where he is now Director of the Mesopotamian Lab. He is currently Director of the International Institute for Mesopotamian Area Studies (IIMAS) and of the Associazione per la Valorizzazione dell'Archeologia e della Storia Antica (AVASA).

Marilyn Kelly-Buccellati was born in Morristown, New Jersey, in 1939. She studied oriental languages and civilizations at the Oriental Institute of the University of Chicago, where she earned her PhD in 1974. From 1973 until her appointment as Emerita (2003), she taught in the Department of Art at California State University, Los Angeles. Since 2003 she has continued her research at the Cotsen Institute of Archaeology at the University of California, Los Angeles (UCLA).

Selected publications:
G.B., *The Amorites of the Ur III Period*. Ricerche, Volume I. Napoli: Istituto Orientale, 1966, pp. XVIII-380, Plates XIV.

G.B., *Cities and Nations of Ancient Syria*. Studi Semitici, 26. Roma: Istituto di Studi del Vicino Oriente, 1967, pp. 264.

G.B. (editor), *Approaches to the Study of the Ancient Near East: Gelb Volume*. Roma: Pontificio Istituto Biblico, 1973, pp. 338, Plates II.

M.K.B. (editor), *Insight Through Images: Studies in Honor of Edith Porada,* Bibliotheca Mesopotamica 21, 1986, 268 pp. and 64 pls. (in collaboration with P. Matthiae and M. Van Loon).

G.B and M.K.B, *Mozan 1. The Soundings of the First Two Seasons.* Malibu: Undena Publications. "Bibliotheca Mesopotamica, 20", 1988, pp. 158, pl. XXIV.

"The Royal Palace of Urkesh. Report on the 12th Season at Tell Mozan/Urkesh: Excavations in Area AA, June-October 1999," *Mitteilungen der Deutschen Orient-Gesellschaft zu Berlin* 132, pp. 133-183.

G.B., *A Structural Grammar of Babylonian*. Wiesbaden: Harrassowitz, 1996, pp. xxxiv, 512; 2nd ed. 2012.

G.B., *«Quando in alto i cieli...». La spiritualità mesopotamica a confronto con quella biblica*. Milano: Jaca Book, 2012, pp. XXVI-323.

G.B., *Alle origini della politica. La formazione e la crescita dello stato in Siro-Mesopotamia*. Milano: Jaca Book, 2013, pp. xxviii-354; Spanish and English translations.

G.B. and M.K.B., *Dal profondo del tempo. All'origine della comunicazione e della comunità nell'antica Siria.* Firenze: Società Editrice Fiorentina, 2014.

M.K.B., *Georgia. Paese d'oro e di fede. Identità e alterità nella storia di un popolo*, Firenze: Società Editrice Fiorentina, 2016.

G.B., *A Critique of Archaeological Reason. Structural, Digital and Philosophical Aspects of the Excavated Record.* Cambridge and New York: Cambridge University Press, 2017, pp. xviii-392.

M.K.B., *Urkesh Ceramic Analysis,* 2017 (digital book: urkesh.org/ceramics).

G.B., *I millenni per l'oggi. L'archeologia contro la guerra: Urkesh di ieri nella Siria di oggi.* Firenze: Società Editrice Fiorentina, 2018, (with Stefania Ermidoro and Yasmine Mahmoud); Arabic and English translations, 2019.

Cybernetica Mesopotamica [1]
Urkesh and the Four Banks: A Digital Model

Balzan GPC Adviser: Tristan Weddigen
Principal Investigators: Giorgio Buccellati and Marilyn Kelly-Buccellati
Affiliated Institution: Cotsen Institute of Archaeology at the University of California, Los Angeles (UCLA)
Websites: https://d-discourse.net/; https://urkesh.org; https://4banks.net/
Period: 2022-2024

The project *Cybernetica Mesopotamica* is at the confluence of two major research trajectories: the archaeological record as documenting data no longer available for verification, and websites as avenues for scholarly publishing. Both have profound epistemological implications which come together in the relationship between the fragments and the whole. The combined research of Giorgio Buccellati and Marilyn Kelly-Buccellati has brought into focus the theoretical dimension of the problem and offered a concrete embodiment of the solution suggested. Their Balzan research project will make it possible to finalize various strands of this research.

To address the problem of theory, websites have quickly become an established channel for scholarly communication, but there is a profound epistemic dichotomy in their structure. As databases, they have a truly digital dimension, functioning as containers where data are stored with an immensely greater potential for retrieval than with predigital tools, but argumentation is relegated to separate analog versions like PDF renderings of printed publications that are not integrated with the data, but juxtaposed to them.

The Buccellatis' goal harks back to the time-honored search for an integration between analysis and synthesis, between the fragments and the whole. They suggest that this problem might be solved through "digital discourse," an epistemic system parallel to a unilinear sequential narrative as generally available in printed or electronically similar analog format. In a website constructed with this in mind, there is a dynamic multiplanarity where multiple concurrent planes

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[1] For a full description of the Balzan research project, entitled *Cybernetica Mesopotamica*, see the website cyb-mes.net.

"discourse" with each other and together create a whole. The theory, first presented in *A Critique of Archaeological Reason*, is now being expanded in a dedicated website, d-discourse.net.

The major goal of *Cybernetica Mesopotamica*, their Balzan research project, is to create model websites that may serve as a new epistemic system operating in parallel with printed publications, but fully exploiting the multi-planarity potential afforded by digitality.[2] At the same time, the traditional publishing mode will be present in two books on the correlation between the digital and the printed, to be authored by Principal Investigators Giorgio Buccellati and Mary Kelly-Buccellati.

Archaeology: The Urkesh Website and The Urkesh Global Record

The Buccellatis have carried out extensive archaeological excavations at Tell Mozan, a locality in northeastern Syria and the site of ancient Urkesh, a major political and religious center of the elusive Hurrian civilization of over 5,000 years ago. The website urkesh.org embodies their research and has two major aims. The first is to serve as an extensive treatment of all aspects relating to the archaeological site as a whole, much as a comprehensive volume would, interlacing with the global record of the excavations. Secondly, the urkesh.org website also serves as a major hub to a wide series of independent websites, or "digital books."

Substantial work is required to complete this major undertaking, and this is the main goal of the Buccellatis' Balzan project: to achieve a full internal coherence among the various sections, to fully develop the various digital monographs that remain incomplete, and to publish a parallel printed book that will also serve as a detailed introduction to the various websites where the two distinct areas of theory are implemented: the archaeological record and the bibliographical support. The unique, multi-planar aspect of the digital books should be emphasized as it will be proposed as a model not only for archaeology, but also the humanities and the social sciences in general. During the three-year tenure of *Cybernetica Mesopotamica*, a number of these digital books will be completed.

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[2] A model for the correlation between digital and printed versions is Federico Buccellati's *Three-Dimensional Volumetric Analysis in an Archaeological Context. The Palace of Tupkish at Urkesh and its Representation* (Malibu, 2016; online at urkesh.org/UMS6).

Bibliography: The Four Banks

As highlighted in their Balzan Prize citation, the Buccellatis' research deals with substantive issues of Syro-Mesopotamian civilization. A cluster of websites that may be described as bibliographical is being developed at the hub website, 4banks.net. At present, one site is complete, critique-of-AR.net, which serves as a model for the other websites in the cluster dealing with language, religion, politics and literature. A second edition of the website is planned during the tenure of the Balzan project as is the opening of these other websites.

Infrastructure and Portability

IIMAS – The International Institute for Mesopotamian Area Studies (iimas.org), established in 1973, retains the permit for the excavations at Tell Mozan, ancient Urkesh. Over these five decades, it spearheaded the development of digital research in archaeology by bringing the first portable computers to be used on any excavation in Syria to its excavations at Tell Ashara, ancient Terqa, in 1978. The Mozan/Urkesh Archaeological Project is one of the longest-lasting archaeological projects in Syria, with a robust archival set-up, and full access to the collections that remain in the Expedition House. Principal Investigators Giorgio Buccellati and Mary Kelly-Buccellati are co-directors of the Mesopotamian Lab at the Cotsen Institute of Archaeology at the University of California, Los Angeles (UCLA), which was founded by Giorgio Buccellati in 1973 (ioa.ucla.edu).

Permanence is one of the key issues that condition the use of websites for long term duration. It is generally assumed that impermanence is actually built into the systems used and the platforms on which they rely – hence the systemic distrust for websites as reliable epistemic systems. Ensuring portability is a way to counter this, and finalizing plans to do so is among the aims of the Balzan project, including the establishment of a Steering Committee within IIMAS that will ensure regular upgrades in the software to allow the websites to remain active; a mirror site of the US server in Europe; plans to locate the systems on GitHub and on the CDL systems; and finally the use of online repositories such as Zenodo to ensure data permanence.

Evaluation, Publication, Dissemination

Editorial boards are planned for each major website, and their main task will be to provide general oversight on three major aspects: the substance of the

argument and the data; the effectiveness in reaching stated goals; and the technical aspects of the website. As the various websites approach completeness, colleagues who may be interested in serving on individual editorial boards will be sought out. The Buccellatis also aim for a broader exposure of their approach as regards both theory and implementation.

The results of *Cybernetica Mesopotamia* will primarily consist of a number of dovetailing websites and books that will emphasize the theoretical impact of the research. Every publication or event will give ample recognition to support from the Balzan Prize for the Art and Archaeology of the Ancient Near East to Giorgio Buccellati and Marilyn Kelly-Buccellati.

The d-discourse.net website articulates the theory in full detail. It will serve as the basic theoretical statement to be implemented in the remaining websites undertaken by the project. Once complete, the urkesh.org website will serve as the flagship of the entire system and a hub for the websites, or digital books, devoted to the topical sections and to the excavations units. The 4banks.net cluster of websites will include all the projected websites except for the one on art. All websites will be open access.

The publication of two books is planned, one by each of the two PIs in the project. Both will closely correlate two pertinent websites, with the aim of showing the similarities and differences between the two approaches. Giorgio Buccellati will publish a book on the website theory as presented on the d-discourse website. Mary Kelly-Buccellati will publish a book on Urkesh ceramics as presented in the ceramics digital book of the Urkesh website.

Outreach and Results

As the websites reach the appropriate level of completeness, outreach efforts will be undertaken through four main channels:
– Online systems (channels and blogs) promoting an ongoing dialog on the merits of the system.
– Round tables and workshops organized by the PIs and the Deputy PI at different universities, like previous ones in Madrid (San Damaso University) and in Milan (Politecnico and the Catholic University). Planned venues include the Pázmány University in Budapest, the University of Pavia, and the University of Graz.
– Congresses attended by the younger staff members, who will present various aspects of the project, as in the past two years in both Europe and the US.

– Select media outlets receptive to the deeper instances of the project's aims in order to reach a wider public.

The websites, digital books, and hard copy books will be completed by the end of the three-year period of the project. Two round tables each year are planned. In 2022 the venues were the Catholic University of Milan and the Pázmány University in Budapest. In 2023 the University of Pavia and the University of Graz have been proposed, and the University of Florence and Masaryk University in Brno have been suggested for 2024.

Younger collaborators will continue to present papers at various congresses, as in recent years. This will happen on a yearly basis, and the preferred venues are ASOR (American Schools of Overseas Research), AIA (the Archaeological Institute of America), EAA (the European Association of Archaeologists), ICANE (the International Congress on the Archaeology of the Ancient Near East), CAA (Computer Applications and Quantitative Methods in Archaeology), and EADH (European Association for Digital Humanities).

International Balzan Foundation

The International Balzan Foundation was established in Lugano in 1956 thanks to the generosity of Lina Balzan, who had come into a considerable inheritance on the death of her father, Eugenio. She decided to use this wealth to honour his memory.

Eugenio Francesco Balzan was born in Badia Polesine, near Rovigo (Northern Italy), on 20 April 1874 into a family of landowners. He spent almost his entire working life at Milan's leading daily newspaper, *Corriere della Sera*. After joining the paper in 1897, he worked his way up from editorial assistant to news editor and special correspondent.[1] In 1903 editor Luigi Albertini made him managing director of the paper's publishing house; he then became a partner and shareholder in the company. He was not only a resourceful manager but also a leading personality in Milan. In 1933 he left Italy due to ever-increasing opposition to what was left of an independent *Corriere*. He then moved to Switzerland, living in Zurich and Lugano. He engaged in charitable activities, supporting many worthy causes.

He officially returned to Italy in 1950. Eugenio Balzan died in Lugano, Switzerland, on 15 July 1953.[2]

Today, the Balzan Foundation, international in character and scope, acts jointly through two Foundations: one under Italian jurisdiction and the other under Swiss jurisdiction.

In Milan, the *International E. Balzan Prize Foundation "Prize"* aims to promote, throughout the world, culture, science, and the most meritorious initiatives in the cause of humanity, peace, and fraternity among peoples, regardless of nationality, race or creed. This aim is attained through the annual awarding of prizes in two general academic categories: literature, the moral sciences, and the arts; medicine and the physical, mathematical, and natural sciences. Specific subjects for the awarding of Prizes are chosen on an annual basis.

Nominations for these prizes are received at the Foundation's request from the world's leading academic institutions. Candidates are selected by the *General Prize Committee*, composed of eminent European scholars and scientists. Prizewinners must allocate half of the Prize to research, involving young researchers.

At intervals of not less than three years, the Balzan Foundation also awards a prize for humanity, peace, and fraternity among peoples.

In Zurich, the *International E. Balzan Prize Foundation "Fund"* manages Eugenio Balzan's estate so as to place at the disposal of the International E. Balzan Prize Foundation "Prize" the necessary financial means to realize its objectives.

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[1] Renata Broggini (ed.), *Eugenio Balzan. L'emigrazione in Canada nell'inchiesta del* Corriere*. 1901*, Fondazione Corriere della Sera, Milano, 2009.

[2] Renata Broggini, *Eugenio Balzan 1874-1953. Una vita per il* Corriere*, un progetto per l'umanità*, RCS Libri, Milano, 2001; second revised, expanded edition 2014.

Renata Broggini, *Eugenio Balzan 1874-1953. A Biography*, Hoepli, Milano, 2007.

Renata Broggini, *Eugenio Balzan 1874-1953. Une biographie*, Alma Editeur, Paris, 2020.

**Balzan Prizewinners
for Literature, Moral Sciences, and the Arts;
for Physical, Mathematical and Natural Sciences, and Medicine**

2023   David Damrosch (USA) World Literature
      Heino Falcke (The Netherlands/Germany) High Resolution Images:
        From Planetary to Cosmic Objects
      Jean-Jacques Hublin (France) Evolution of Humankind:
        Paleoanthropology
      Eske Willerslev (Denmark) Evolution of Humankind: Ancient DNA
        and Human Evolution

2022   Martha C. Nussbaum (USA) Moral Philosophy
      Philip V. Bohlman (USA) Ethnomusicology
      Robert Langer (USA) Biomaterials for Nanomedicine and Tissue
        Engineering
      Dorthe Dahl-Jensen (Denmark) and Johannes "Hans" Oerlemans
        (The Netherlands) Glaciation and Ice Sheet Dynamics

2021   Saul Friedländer (Israel/USA) Holocaust and Genocide Studies
      Jeffrey I. Gordon (USA) Microbiome in Health and Disease
      Giorgio Buccellati and Marilyn Kelly-Buccellati (Italy and USA) Art
        and Archaeology of the Ancient Near East
      Alessandra Buonanno (Italy/USA) and Thibault Damour (France)
        Gravitation: Physical and Astrophysical Aspects

2020   Susan Trumbore (Germany/USA) Earth System Dynamics
      Jean-Marie Tarascon (France) Environmental Challenges: Materials
        Science for Renewable Energy
      Joan Martínez Alier (Spain) Environmental Challenges: Responses
        from the Social Sciences and the Humanities
      Antônio Augusto Cançado Trindade (Brazil) Human Rights

2019   Luigi Ambrosio (Italy) Theory of Partial Differential Equations
      Jacques Aumont (France) Film Studies
      Michael Cook (USA/UK) Islamic Studies
      Research Group composed by Erika von Mutius, Klaus F. Rabe,
        Werner Seeger and Tobias Welte – The German Center for Lung
        Research DZL (Germany) Pathophysiology of Respiration: from
        Basic Sciences to the Bedside

2018   Eva Kondorosi (Hungary/France) Chemical Ecology
      Detlef Lohse (The Netherlands/Germany) Fluid Dynamics
      Jürgen Osterhammel (Germany) Global History
      Marilyn Strathern (UK) Social Anthropology

2017   Bina Agarwal (India/UK) Gender Studies
      Aleida and Jan Assmann (Germany) Collective Memory
      James P. Allison and Robert D. Schreiber (USA) Immunological
        Approaches in Cancer Therapy
      Michaël Gillon (Belgium) The Sun's Planetary System and Exoplanets

2016   Piero Boitani (Italy) Comparative Literature
      Federico Capasso (USA/Italy) Applied Photonics
      Reinhard Jahn (Germany) Molecular and Cellular Neuroscience
      Robert O. Keohane (USA) International Relations: History and Theory

2015   Hans Belting (Germany) History of European Art (1300-1700)
      Francis Halzen (USA/Belgium) Astroparticle Physics
      David Michael Karl (USA) Oceanography
      Joel Mokyr (USA/Israel) Economic History

2014   Ian Hacking (Canada) Epistemology and Philosophy of Mind
      Dennis Sullivan (USA) Mathematics (pure and applied)
      David Tilman (USA) Basic and Applied Plant Ecology
      Mario Torelli (Italy) Classical Archaeology

2013   Alain Aspect (France) Quantum Information Processing
         and Communication
       Manuel Castells (USA/Catalonia) Sociology
       Pascale Cossart (France) Infectious Diseases: Basic and Clinical Aspects
       André Vauchez (France) Medieval History

2012   David Charles Baulcombe (UK) Epigenetics
       Ronald M. Dworkin (USA) Jurisprudence
       Kurt Lambeck (Australia/The Netherlands) Solid Earth Sciences, with
         Emphasis on Interdisciplinary Research
       Reinhard Strohm (UK/Germany) Musicology

2011   Bronislaw Baczko (Switzerland/Poland) Enlightenment Studies
       Peter Robert Lamont Brown (USA/Ireland) Ancient History (The
         Graeco-Roman World)
       Russell Scott Lande (UK/USA) Theoretical Biology or Bioinformatics
       Joseph Ivor Silk (UK/USA) The Early Universe

2010   Manfred Brauneck (Germany) The History of Theatre
         in All Its Aspects
       Carlo Ginzburg (Italy) European History (1400-1700)
       Jacob Palis (Brazil) Mathematics (pure and applied)
       Shinya Yamanaka (Japan) Stem Cells: Biology
         and Potential Applications

2009   Terence Cave (UK) Literature since 1500
       Michael Grätzel (Switzerland/Germany) The Science of New Materials
       Brenda Milner (Canada/UK) Cognitive Neurosciences
       Paolo Rossi Monti (Italy) History of Science

2008   Wallace S. Broecker (USA) The Science of Climate Change
       Maurizio Calvesi (Italy) The Visual Arts since 1700
       Ian H. Frazer (Australia/UK) Preventive Medicine
       Thomas Nagel (USA/Serbia) Moral Philosophy

2007   Rosalyn Higgins (UK) International Law since 1945
       Sumio Iijima (Japan) Nanoscience
       Michel Zink (France) European Literature (1000-1500)
       Bruce Beutler (USA) and Jules Hoffmann (France/Luxembourg)
         Innate Immunity

2006   Ludwig Finscher (Germany) History of Western Music since 1600
       Quentin Skinner (UK) Political Thought; History and Theory
       Paolo de Bernardis (Italy) and Andrew Lange (USA) Observational
         Astronomy and Astrophysics
       Elliot Meyerowitz (USA) and Christopher Somerville (USA/Canada)
         Plant Molecular Genetics

2005   Peter Hall (UK) The Social and Cultural History of Cities since
         the Beginning of the 16th Century
       Lothar Ledderose (Germany) The History of the Art of Asia
       Peter and Rosemary Grant (USA/UK) Population Biology
       Russell Hemley (USA) and Ho-kwang Mao (USA/China)
         Mineral Physics

2004   Pierre Deligne (USA/Belgium) Mathematics
       Nikki Ragozin Keddie (USA) The Islamic World from the End
         of the 19th to the End of the 20th Century
       Michael Marmot (UK) Epidemiology
       Colin Renfrew (UK) Prehistoric Archaeology

2003   Reinhard Genzel (Germany) Infrared Astronomy
       Eric Hobsbawm (UK) European History since 1900
       Wen-Hsiung Li (USA/Taiwan) Genetics and Evolution
       Serge Moscovici (France/Romania) Social Psychology

2002   Walter Jakob Gehring (Switzerland) Developmental Biology
       Anthony Thomas Grafton (USA) History of the Humanities
       Xavier Le Pichon (France) Geology
       Dominique Schnapper (France) Sociology

2001　James Sloss Ackerman (USA) History of Architecture
　　　　Jean-Pierre Changeux (France) Cognitive Neurosciences
　　　　Marc Fumaroli (France) Literary History and Criticism (post 1500)
　　　　Claude Lorius (France) Climatology

2000　Ilkka Hanski (Finland) Ecological Sciences
　　　　Michel Mayor (Switzerland) Instrumentation and Techniques
　　　　　in Astronomy and Astrophysics
　　　　Michael Stolleis (Germany) Legal History since 1500
　　　　Martin Litchfield West (UK) Classical Antiquity

1999　Luigi Luca Cavalli-Sforza (USA/Italy) The Science of Human Origins
　　　　John Elliott (UK) History, 1500-1800
　　　　Mikhael Gromov (France/Russia) Mathematics
　　　　Paul Ricœur (France) Philosophy

1998　Harmon Craig (USA) Geochemistry
　　　　Robert McCredie May (UK/Australia) Biodiversity
　　　　Andrzej Walicki (USA/Poland) The Cultural and Social History
　　　　　of the Slavonic World

1997　Charles Coulston Gillispie (USA) History and Philosophy of Science
　　　　Thomas Wilson Meade (UK) Epidemiology
　　　　Stanley Jeyaraja Tambiah (USA/Sri Lanka) Social Anthropology

1996　Arno Borst (Germany) History: Medieval Cultures
　　　　Arnt Eliassen (Norway) Meteorology
　　　　Stanley Hoffmann (USA/France) Political Science: Contemporary
　　　　　International Relations

1995　Yves Bonnefoy (France) Art History and Art Criticism
　　　　Carlo M. Cipolla (Italy) Economic History
　　　　Alan J. Heeger (USA) The Science of New Non-Biological Materials

1994　Norberto Bobbio (Italy) Law and Political Science
　　　　René Couteaux (France) Biology
　　　　Fred Hoyle (UK) and Martin Schwarzschild (USA/Germany) Astrophysics

1993　Wolfgang H. Berger (USA/Germany) Palaeontology with Special
　　　　　Reference to Oceanography
　　　　Lothar Gall (Germany) History: Societies of the 19th and 20th
　　　　　Centuries
　　　　Jean Leclant (France) Art and Archaeology of the Ancient World

1992　Armand Borel (USA/Switzerland) Mathematics
　　　　Giovanni Macchia (Italy) History and Criticism of Literature
　　　　Ebrahim M. Samba (Gambia) Preventive Medicine

1991　György Ligeti (Austria/Hungary) Music
　　　　Vitorino Magalhães Godinho (Portugal) History: The Emergence
　　　　　of Europe in the 15th and 16th Centuries
　　　　John Maynard Smith (UK) Genetics and Evolution

1990　Walter Burkert (Germany) The Study of the Ancient World
　　　　James Freeman Gilbert (USA) Geophysics
　　　　Pierre Lalive d'Epinay (Switzerland) Private International Law

1989　Emmanuel Lévinas (France/Lithuania) Philosophy
　　　　Leo Pardi (Italy) Ethology
　　　　Martin John Rees (UK) High Energy Astrophysics

1988　Shmuel Noah Eisenstadt (Israel/Poland) Sociology
　　　　René Étiemble (France) Comparative Literature
　　　　Michael Evenari (Israel) and Otto Ludwig Lange (Germany)
　　　　　Applied Botany

1987　Jerome Seymour Bruner (USA) Human Psychology
　　　　Richard W. Southern (UK) Medieval History
　　　　Phillip V. Tobias (South Africa) Physical Anthropology

1986　Otto Neugebauer (USA/Austria) History of Science
　　　　Roger Revelle (USA) Oceanography/Climatology
　　　　Jean Rivero (France) Basic Human Rights

1985　Ernst H.J. Gombrich (UK/Austria) History of Western Art
　　　Jean-Pierre Serre (France) Mathematics

1984　Jan Hendrik Oort (The Netherlands) Astrophysics
　　　Jean Starobinski (Switzerland) History and Criticism of Literature
　　　Sewall Wright (USA) Genetics

1983　Francesco Gabrieli (Italy) Oriental Studies
　　　Ernst Mayr (USA/Germany) Zoology
　　　Edward Shils (USA) Sociology

1982　Jean-Baptiste Duroselle (France) Social Sciences
　　　Massimo Pallottino (Italy) Studies of Antiquity
　　　Kenneth Vivian Thimann (USA/UK) Pure and Applied Botany

1981　Josef Pieper (Germany) Philosophy
　　　Paul Reuter (France) International Public Law
　　　Dan Peter McKenzie, Drummond Hoyle Matthews and Frederick
　　　　John Vine (UK) Geology and Geophysics

1980　Enrico Bombieri (USA/Italy) Mathematics
　　　Jorge Luis Borges (Argentina) Philology, Linguistics
　　　　and Literary Criticism
　　　Hassan Fathy (Egypt) Architecture and Urban Planning

1979　Torbjörn Caspersson (Sweden) Biology
　　　Jean Piaget (Switzerland) Social and Political Science
　　　Ernest Labrousse (France) and Giuseppe Tucci (Italy) History

1962　Paul Hindemith (USA) Music
　　　Andrej Kolmogorov (Russia) Mathematics
　　　Samuel Eliot Morison (USA) History
　　　Karl von Frisch (Austria) Biology

**Balzan Prizewinners
for Humanity, Peace, and Fraternity Among Peoples**

2023　Francesca Rava Foundation

2018　*Terre des hommes* Foundation - *Helping Children Worldwide*,
　　　SIMSONE project: an innovative training model to save thousands
　　　of infants and mothers during childbirth in the rural areas of Mali

2014　Association *Vivre en Famille*, the creation of a maternity unit
　　　and revitalisation of a school in Ibambi, Democratic Republic
　　　of the Congo

2007　Karlheinz Böhm (Austria/Germany), Organisation *Menschen für
　　　Menschen*, Ethiopia Aid

2004　The Community of Sant'Egidio, DREAM programme combating
　　　AIDS and malnutrition in Mozambique

2000　Abdul Sattar Edhi (Pakistan/India)

1996　International Committee of the Red Cross, endeavours in the hospitals
　　　of Wazir Akbar Khan and Karte Seh in Kabul, Afghanistan

1991　Abbé Pierre (France)

1986　The United Nations Refugee Agency

1978　Mother Teresa of Calcutta (India/Macedonia)

1962　H.H. John XXIII (Vatican City/Italy)

1961　Nobel Foundation