



Crowds assemble for the ceremony. Center foreground, Mr. Rudolph A. Peterson, donor of the Nemea Museum

Dedication of the Nemea Museum

The new archaeological museum at Nemea officially opened on May 28 in the presence of some 3500 people from around the globe: national and local dignitaries, scholars and professional colleagues, donors and representatives from the University of California at Berkeley, and citizens of Nemea. An attractive illustrated guide to the sanctuary, printed for the occasion in both English and Greek, is available at the School's New York office while the supply lasts. Donors received as souvenirs a small pendant head of the Lion of Nemea.

After a blessing from the village priest and a welcome by the Honorable Anastasios Stavropoulos, Governor of the Korinthia, Stephen G. Miller, Director of the School, gave a brief history of the School's involvement with the site and conveyed a message of congratulations from the Trustees. Mr. Rudolph A. Peterson, donor of the Museum, spoke as befits a business man with vision:

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Conservation on the Acropolis

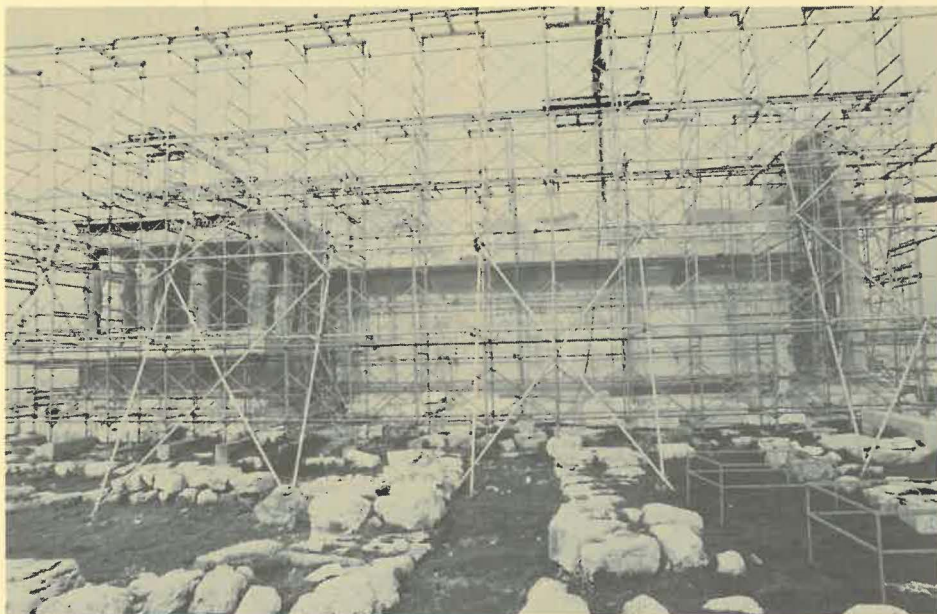
The third lecture in honor of Francis Walton, Director Emeritus of the Gennadius Library, took place in the Gennadeion on April 3, 1984 on the subject of the Conservation of the Monuments of the Acropolis. Participating were Dr. E. Touloupa, in charge of the Ephoria of the Acropolis, and Drs. A. Papanikolaou and M. Korres who are responsible respectively for the Erechtheion and the Parthenon.

In 1975, Dr. Touloupa reported, the Ministry of Culture and Science set up a Committee for the Conservation of the Monuments of the Acropolis, its duty being to identify the problems, to study methods of restoration, and, finally, to carry out the necessary work. Two principal causes of decay were apparent: surface deterioration resulting from atmospheric pollution and the cracking of marble through the oxidation of iron elements used in earlier attempts at conservation.

Systematic study was carried out in the years 1975-77 with concentration on the Erechtheion as the monument in most urgent need of attention. "A Study for the Restoration of the Erechtheion" was produced in 1977 and submitted for review by international specialists before receiving final approval from the Central Archaeological Council of Greece. In order to assure the widest possible contribution toward finding the best solutions, international conferences have been held in Athens: on the Erechtheion in 1977 and on the Parthenon in 1983.

The work on the Acropolis is financed by the Greek government through a private organization, the Archaeological Society, founded in 1837. The Secretary of the Society, the distinguished academician Professor George Mylonas, has been President of the Committee on the Acropolis since 1978. In addition the European Common Market is contributing toward the work on the Parthenon. The response to

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Scaffolding enfolds the Erechtheion

Recollections of Early Years in Athens

For the winter of 1911-12 Professor Charles Burton Gulick of Harvard was appointed Annual Professor at the ASCSA. His wife and his young son and daughter accompanied him. That son, Charles B. Gulick, Jr., now living in Vermont, shares his reminiscences about what proved to be a memorable experience.

I had, of course, seen pictures and studied Greek History at school, and I have since returned four times to Greece, but I shall never forget the excitement with which I gazed upon the outline of the Acropolis and the Parthenon as we reached the crest of the pass of Daphne. We were all leaning out the window of the train, which seemed to us very primitive compared to those in America and Europe. In fact, the only thing we liked on that first day was the view just described. We were extremely conscious of the dirt and dust on the streets of Athens, with many mothers begging on the sidewalks, exposing their babies to arouse sympathy. Even the displays of fruits, grapes, figs, medlars, and almonds failed to overcome our unfavorable impressions.

For a while, all but my father, who had been in Athens in 1894, were so unhappy that he seriously considered sending us back to Vienna for the winter. Bert Hodge Hill was then director of the School, but he was on leave in the States recovering from typhoid fever, so Father had to assume the added responsibility of Acting Director, with Mother as the official hostess. Carl Blegen was a student, as were Harry Messenger, Clyde Pharr, Hetty Goldman, and the Miss Walker who became Mrs. George Kosmopoulou. Ashton Sanborn was Secretary. All did what they could to make us feel more comfortable, and fortunately we went on the fall trip to Corinth, Mycenae, etc., which so inspired us that there was no more talk of Vienna! I remember that our Hotel in New Corinth was "Grande Bretagne et de la Gare" which seemed almost as much an anti-climax as "For God, for Country and for Yale," to this young Harvard snob!

The school building was then very small, but my sister and I reveled in the garden, with its Judas trees, olives, and many shrubs and flowers at the time unknown to us by name.

We made day trips to Daphne and Sounion, as well as to the Acropolis and the Museums of Athens. During the year there was an election, in which Eleftherios Venizelos came to power. George and Sophia were King and Queen, and there were many princes and princesses in evidence, one of the latter being the wife of Andrew, and later the mother of Philip, consort of Elizabeth II of England. The royalty were very informal. One day we were greatly amused to see Christopher, the youngest

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Main Building, as Mr. Gulick saw it in 1912, before the east tower was added

Akoue!

Reflections of the Director

What is the American School of Classical Studies? Who runs it? Who pays for it? What is its purpose? What do we say in answer to such questions from visitors and potential donors?

Our name is sometimes misleading. "American" usually implies "United States", yet our School has members from Canada as well. We are not a "school", in that we do not award degrees, yet education is surely as much a part of our program as is research. All Greece is our "campus" and our "curriculum" extends well beyond the popular conception of a classroom, being geared not to specific hours or places but the whole of every day. The distinction between teacher and student is frequently blurred when, in the course of a lively breakfast discussion, one burns the toast which the other will eat, or when young legs challenge older legs in climbing a remote acropolis, or when fresh eyes see well-known monuments for the first time and ask questions which bring new insights to everyone. This type of education, traditional here but rare elsewhere, explains the position which this School holds in our minds and hearts.

We call ourselves a school of "Classical Studies" while our foreign counterparts use the word "archaeology" in their titles. Archaeology is our business too, but our name was, and is, intended to indicate that ours is a school devoted to the most complete understanding of Greece possible and that such an understanding must draw upon the disciplines of philology, history, philosophy, art history, architecture, numismatics, epigraphy, anthropology, and (more recently and increasingly) various aspects of the "hard" sciences. And the term "classical" may range, in our case, from prehistoric to modern Greece.

The casual observer might view these seeming contradictions and omissions as an identity crisis. This view might be rein-

forced when he learns that the ultimate authority for the operation of the School resides with some 20 Trustees and some 200 academics—the Managing Committee—scattered across the North American continent, and that the School is "paid for" (in part) by contributions from 134 contributing colleges and universities in the U.S. and Canada; by gifts from foundations and corporations and individual donors; by student fees.

That the School for over a century has maintained its acknowledged reputation for significant research and excellence in scholarship is due, I think, to two facts. One, it has been closely aligned with the academic calendar in America and with academic policies there. Thus, we are revitalized every September by the arrival of a new group of students and senior scholars bent on pursuing together a greater understanding of the roots of our civilization. Our program of field trips, seminars and archaeological training takes place in a stimulating international atmosphere. This revitalization is repeated in May and June as dozens, lately even hundreds, arrive for the Summer Sessions or for a few weeks of intensive research, whether in museums, excavations or libraries.

Secondly, the School has been and is blessed with a continuous succession of capable scholars willing to devote time and energy "beyond the call of duty" to the individual members regardless of rank. In this cooperative climate, everyone contributes to the common purpose.

Our members are, then, the what, the who, and the why—the identity of the School. It is they who return to America with their Greek experience and enrich not only their own academic communities but also the world at large.

Stephen G. Miller

When in Athens. . .

Anne Laidlaw, Professor of Classical Studies at Hollins College, VA, was a Fellow at the American Academy in Rome 1959-61 and a Senior Associate Member of the ASCS, 1983/84

"Whose idea was this, anyway?" The question from Director Steve Miller fitted neatly into my own carefully unspoken thoughts, which were along the lines of "What's a nice girl like you doing in a place like this?" as I broke through yet another prickly holly bush and tried to look as if I liked scrambling up a barren mountainside in the blazing sun while carrying a full backpack. Well, actually, I did like it, although perhaps a bit more in retrospect than at that particular moment. This was my first experience with an American School trip, and I had chosen to come of my own free will. As a specialist in Pompeian First Style painting, I had thought it essential to my research to study the recent finds of similar decorations in Macedonia, and going there with the School was the most efficient way to begin. And, as a Romanist, I certainly could not complain about that particular mountain: we were making our way up to the Acropolis above Philippi to get a better idea of the topography that Brutus and Antony—true-blue Romans—had fought over. I think, now, that this was one of the things that I like best about School trips: the broad range of topics, which touched on all periods from the Neolithic down to present day Greece; including even my Romans.



Lunch at Messene on the School trip

My first encounter with the School, in 1960, had been on what was then the standard spring trip for the Fellows of the American Academy in Rome. We were housed in Loring Hall and were led through the usual round of museums and sites during what I now know was a not atypical March: I saw the sun once, briefly, in Corinth, but the rest of that month was under water. I still remember the sympathetic amusement of the students when we Romans staggered in, soaked, frozen and exhausted, from a six-hour orientation session on the Acropolis with Henry Robinson, who was obviously impervious to physical discomforts of any kind. The tradition is still going strong. Partly because I have always been interested in Bassae, and partly simply to prove to myself that

an effete Roman could do it, I linked into the trip to the Central Peloponnesos for the Lykaion walk this November. I already knew that the term "walk" was a School euphemism, and I did indeed make it to the top of the mountain; but after five hours climbing up Lykaion and about three coming down again, I hadn't quite bargained for including Lykosoura as a follow-up, and I certainly did not need to see the theater at Megalopolis in the dark to round out the day.



Libby Graves and Wendy Barnett, Bryn Mawr, Regular Members, on the slope of Mt. Lykaion

Since I was preparing a book for the press, I spent most of my time at the School working frantically making layouts of the illustrations and copy-editing the text, tasks that could have been done anywhere. My original plan had been to see my paintings in Macedonia and Delos in the Fall, and then to return home (i.e., to Rome) after Christmas. I soon found, however, that I not only enjoyed working at the School but also that, for that year and in that group, I *belonged* to the School. It's a much smaller society and much more homogeneous in interests than the disparate group of artists and scholars that I was accustomed to encounter at the Academy. This cuts both ways, of course: enthusiastic and detailed discussions of subjects such as complete (!) ostrich burials at seven A.M. can be slightly confusing if you are not thoroughly awake until the four cups of tea have had time to soak in.

Another problem for me, as for so many, was the language. Despite Henry Immerwahr's repeated assertion, some years previously, that he could not find a single taxi driver in Athens who did not speak English, I managed to find them all; and although I struggled through all the modern Greek lessons provided by the School along with the other *pediâ* throughout the fall, I simply could not learn to link the same sound to so many different spellings. I teach Classical Greek, but I learned it by eye, not by ear; and my one relatively fluent foreign tongue is, of course, Italian, a language which consistently surfaced when I had to struggle with modern Greek. I did learn a few conventional phrases in conventional situations, but these, too, had their pitfalls, especially at breakfast. I doubt that the second-year students will ever forget the

morning when, in my most somnolent state, I had what I thought was a fairly comprehensible conversation with Maria in Greek. It ran like this: "Good morning." "Good morning." "How are you?" "Fine, thank you, and you?" So far, so good, but then Maria shifted the pattern. It had got appreciably colder the night before, so her next question, which normally would have been about eggs, was "Were you cold last night? Would you like an extra blanket?" To which I solemnly replied, "No, thank you, only one egg."

On the other hand, I found life in the School, and particularly my colleagues there, so compatible that, instead of fleeing back to Rome as planned, I returned to Athens for another three months in the winter, somewhat to the surprise of my Roman colleagues, who remarked that I seemed to have "gone Greek on them." "Gone Macedonian" might be the more accurate term: I found that the opportunity to discuss my research with experts who were dealing with earlier versions of similar paintings in the eastern Mediterranean was of incomparable value in providing me with a broader perspective and insights on my own work; and I am sure that the manuscript which finally went to the printer after Christmas will be a better book because of this. No, I don't think that I have "gone Greek"; I have simply started to become what every competent Classicist should be—that is, half Greek, half Roman. And I am immensely grateful to the American School for giving me the chance to get started.



A. Laidlaw with Liane Houghtalin, Bryn Mawr, on top of Mt. Lykaion



Anne Laidlaw seated on column drum in the ancient quarry at Karystos, Euboea



Frances Follin Jones. Photo by Clem Fiori

Frances Follin Jones Retires as Curator of Collections at Princeton University Art Museum

In appreciation of Frances Jones' (ASCSA 1937/38) more than forty years of service to the Art Museum, and in celebration of her seventieth birthday, a splendid Apulian krater by the Darius painter has been added to the gallery of ancient art. Its unique iconography places Medea in Eleusis, suggesting perhaps a lost play by Euripides!

Homer Thompson cited Miss Jones' admirable account of the Antioch mosaics and their distribution, published in the Record of the Art Museum for 1981, as well as her able assistance to Hetty Goldman in the Bryn Mawr excavation of Tar-sus in 1934-1939 and her model chapter on the Hellenistic and Roman pottery from that site.

Frances Jones joined the Museum in 1943, pinch-hitting for Gladys Davidson [Weinberg] who had accepted a position with the State Department. She divided her time between working for Miss Goldman at the Institute for Advanced Study (which had offered as its annual contribution to the School both office and storage space since 1939) and looking after the Museum office. "After a few whirlwind hours of indoctrination," she says, "I found myself holding the key to the Museum." For many years thereafter she was the Museum Staff: registrar, editor, bookkeeper, curator, cataloguer, preparator, and sometimes even caterer. She will be busy as ever with a number of research commitments, but the Museum will miss having at hand her encyclopaedic knowledge, her quick wit and her cool resourcefulness.

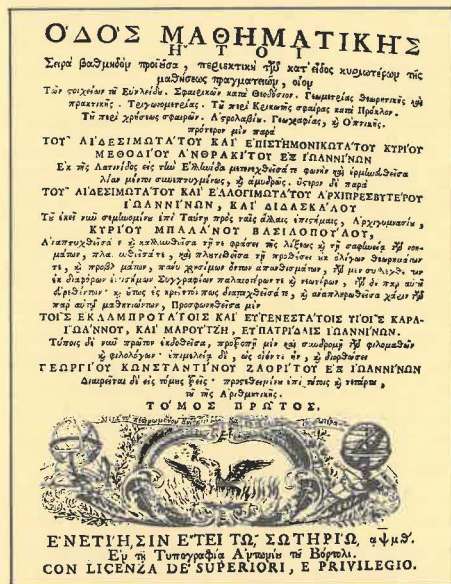
A New Old Book in the Gennadius Library



In the summer of 1980 we acquired from a private collection Volume 3 of *Hodos Mathematikes* (the Road to Mathematics) by Methodios Anthrakites and Balanos Vassilopoulos, published in Venice in 1749.

Three other Greek libraries are recorded to have one copy each of the complete set: the Xeropotamou Monastery in Mt. Athos, the Evangelical School of Smyrna (dissolved many years ago) and the collection of Athanasios Vernardakis, a book collector (deceased and his library dispersed). The British Museum also has a copy of Volume 1. Since the work was so rare, Frank Walton and I decided it was worth getting even a part of the set.

One day recently an Athenian book dealer called. He had for sale a very rare book, a "doll" he called it. It was the complete set of the *Hodos Mathematikes*, to be sold as a set; he could not let us have only volumes 1 and 2. The temptation was great. He brought it to the library, a most beautiful copy in mint condition. We bought it, sure that someone will one day be glad to buy the extra Volume 3 that we now have.



Title page, Vol. 1, *Hodos Mathematikes*

The subject matter—Arithmetic, Geometry, Cosmography, and Optics, all translated and adapted into modern Greek—places the book at the very beginning of the period of Greek Enlightenment (mid-18th century to 1821) which is characterized by the emphasis given to the spoken language at the expense of the dead written one, by the cultivation of free critical thought and expression, by the importance given to mastery of the sciences and knowledge of the physical world, and



Portrait of Balanos Vassilopoulos, Vols. 1 and 2

by the translation and publication in modern Greek of scientific and philosophical works.

Its rarity and its subject make our new acquisition important enough. There is however a third feature of particular interest. The *Hodos Mathematikes* is the first Greek book to be published by subscription. Production and distribution of books, at this time, was a risky enterprise. The author himself had to finance the printing, organize the publicity, send cases of books to other cities in search of prospective buyers, find reliable persons to sell the books and finally, keep reminding these persons of their obligations. The method of publication by subscription, therefore, offered a practical way of marketing the product and permitted the author to know in advance what would be the commercial fate of his work which was usually, as in our example, on a specialized subject addressed to a limited number of scholarly readers.

The list of subscribers to *Hodos Mathematikes*, and other such lists in our collection, become valuable sources of information, furnishing not only the name and surname, place of origin, profession but even qualifying adjectives: in the case of lay-men, "the most honorable, most scholarly, most scientific, greatest lover of the Muses;" in the case of clergy, "the most reverend, most saintly," etc. Thus, scholars of modern Greek culture may locate geographically the expansion of the scholarly book on Greek soil during the period of the Enlightenment and also study the reading habits of 18th-century Greek intelligentsia and their participation in the new era that resulted from the wide distribution of knowledge through such books.

Sophia Papageorgiou, Librarian
Gennadius Library



The scholar-monks of St. John Theologos, Patmos

Φίλοι τῆς Γενναδίου Visit Library on Patmos

The Greek Friends of the Gennadeion offered two field trips this year for their members, to visit other important collections, museums, libraries or sites related to the ancient, the Byzantine, and the recent past of Greece.

Last fall a group of twenty-one Philoi saw some of the Byzantine churches and the impressive exhibit, mounted by the Council of Europe on Ancient, Byzantine, and Islamic Art, in Constantinople.

In May twenty-eight people took part in the trip to Patmos and Kos. The group flew from Athens to Kos and thence by hydrofoil to Patmos where they were welcomed by the Abbot of the Monastery of St. John Theologos. The famous library here (one of the oldest in the world still in continuous use since 1088 when the Byzantine Emperor Alexis Comnenus granted a Golden Bull to Christodoulos, its founder) has recently been renovated by Kostas Staikos, a member of the Philoi, and it was reopened to the public for the first time on this occasion. Modern study areas now blend inconspicuously with the ancient architecture; electricity has been installed and use of computers gives special meaning to St. John's words: "Behold, I make all things new."

The guests from the Gennadeion were invited to a private evening service in the church, followed by a reception. They were shown the monastery's fabulous collection of icons from the 11th to the 14th century and a special exhibition of manuscripts some of which date back to the 7th century and were part of the initial collection of St. Christodoulos: Codices contain the works of Sophocles, Euripides, Plato, Homer; a sixth-century gospel of St. Mark heads a dazzling lot of priceless treasures.

The Philoi also explored the Cave of the Apocalypse where St. John is said to have received the Revelations. They enjoyed a boat trip around the island and a

swim on one of its beautiful beaches. Three of the handsome old mansions of Chora, some dating to the 16th century, were on the itinerary. Mrs. Liakopoulou offered refreshments in her lovely old house, and the tour concluded with a visit to the Convent and shrine of Zoödochos Pege—the life-giving spring—picturesquely whitewashed and drowned in flowers. On the return the Philoi spent a day in Kos visiting the Asklepeion, the Roman ruins, Byzantine churches and castle.

This fall a trip to the library of the Melies in Pelion is planned, and next June an excursion to Cappadocia in Turkey.

Library Research to Come Full Circle

Mortimer Chambers, Fellow at the ASCSA 1979–80, suggested (*Newsletter* Fall 1980) that users of the School libraries, Blegen and Gennadius, whose researches there have resulted in final publication, donate a copy of that publication—whether book, reprint, review or dissertation—to the appropriate library.

We would like to acknowledge such contributions-in-kind in these pages so that readers of the *Newsletter* will be aware of the scope and quality of the work being produced at the School. Please send ASCSA a copy of your *magnum opus* and see your name in print yet again!



Gold medal of the Pan-Samothracian Hearth

On March 12, 1984, Sophie Papageorgiou, Librarian of the Gennadeion, received the gold medal of the Pan-Samothracian Hearth and honorary membership in this society at a ceremony in the Archaeological Etaireia. The award was based on her book, *Samothrace: History of the Island from the Beginning of the Christian Era to 1914*, which won the prize of the Academy of Athens and was published in December 1982, by the Society for the Propagation of Hellenic Letters. The cover features a color photograph of the map of Samothrace, done by Christoforo Buondelmonti early in the 15th century.

Three other members of the School have been awarded gold medals of the Pan-Samothracian Hearth: Professor Karl Lehmann (posthumously), Phyllis Williams Lehmann, editor of the Samothracian publication program, and James R. McCredie, Chairman of the School's Managing Committee and director of the excavations in the Sanctuary in Samothrace.



Andreas Sideris has recently joined the staff of the Gennadeion. While at the University of Moscow, Mr. Sideris took part in excavations in the Crimea and the Caucasus, and he is writing his doctoral thesis on the history and archaeology of ancient Greek cities and settlements of the Black Sea area. His studies at the *Institut national des langues et civilisations Orientales* in Paris, in Ukrainian language and civilization, Slavic and Eastern European languages and political history, bring particularly valuable expertise to the Gennadeion since many of the books deal with the neighboring countries which play an important part in Greece's history. Mr. Sideris's 12-year-old daughter already speaks four languages!



A Turkish lady enjoys her pipe on the "sopha".
Courtesy of the Gennadius Library

Pipe Smokers Furnish Archaeologist's Clues

Rebecca C. W. Robinson, whose husband was Director of the ASCSA 1959-1969, is preparing an article on pipes for *Hesperia*.

The familiar long-stemmed white clay tobacco pipe has provided important chronological evidence in historical excavations in the U.S., Britain and Europe. Similarly, study of the earth-toned "red" clay bowls of Ottoman chibouks, found in the American School's excavations at the Athenian Agora and at Corinth, may supply useful information for archaeologists in Greece and the Near East. Study of the actual pipes is greatly assisted by the rich collections in the Gennadius Library of illustrations of 17th-, 18th-, and 19th-century costumes and customs in the Levant, many of which show pipes in detail. Comparative material from excavations in Turkey, Bulgaria, Romania, and elsewhere, as well as a few pipes found in wrecked ships, all help to establish a relative chronology of types.



Early 19th-century pipe head from the Agora

Pipe smoking reached Turkey (of which Greece was then a province) at the beginning of the 17th century, simultaneously with the introduction of tobacco from America. The first pipes used in Tur-

key probably came with English travellers, and the first pipes made in Turkey were of white or pale gray clay, very small, and with long shanks. But the three-part pipe (the chibouk), brought in from North Africa and Egypt, quickly became the typical Ottoman pipe. Strictly forbidden for reasons of religion, politics, and public safety, pipe smoking nevertheless flourished covertly and continued in use up to World War I, although the late 19th century saw the peak of its popularity and the beginning of its decline in favor of cigars and cigarettes.

The chibouk consisted of a mouth-piece, usually of amber but sometimes of coral or semiprecious stone; a stem of jasmine or cherry, usually over a meter long and sometimes as much as four meters, re-



19th-century disc-based pipe head from Corinth

quiring two servants to carry it; the head (tûle), usually of clay, although other materials could be used—wood, stone, metal, meerschaum. The clay for the preferred pipe heads was very fine and carefully



A Greek from Jannina; "Oft the rich pipe he presses to his lips." Courtesy of the Gennadius Library

washed and worked. The head was formed in a two-part mould, and the openings of bowl and shank were cut out on a lathe when the pipe was leather-hard. The decoration, of carving, incision, and impression, was also done at this stage and is closer to the silversmith's craft than to that of the potter for it often includes inlay of gold or silver wire, gilding, and elaborate combinations of tiny stamps in intricate patterns.

In addition to many clay pipe heads, the School's excavations have produced a number of early meerschaum pipes which have broadened our knowledge of the European meerschaum industry. These may well have been made at Thebes in Boeotia, where we know that there was a flourishing meerschaum mine and pipe-making center in the 17th and early 18th century.



Nemea Museum, *Continued from page 1*

"...In a very real sense, through the long march of mankind, we are one with the people who lived, labored and created here. This is the true import of history and the significance of this site."

The Honorable Nicholas C. Petris, State Senator of California, presented Commendations to Mr. Peterson, to the University of California, the ASCSA, the Ministry of Culture and Sciences, and to the Greek State. On behalf of the School the Director then handed the keys of the museum to the Honorable Melina Merkouri, Minister of Culture and Sciences.

Following Mrs. Merkouri's remarks the Prime Minister recalled his years as a member of the Berkeley faculty, praised the work of the American School and declared that henceforth all archaeological sites in Greece would be free for all Greek citizens. Mr. Papandreou then officially opened the Museum, unveiling the marble plaques inscribed with the names of the donors, the workmen, and others who have supported the Nemea Excavations.

Formal ceremonies being concluded, guests and onlookers dispersed, some to the Museum and some to the *glendi* in the parking lot where 35 roast lambs and 800 kilos of "Blood of Herakles" donated by the Nemean Winemakers' Co-operative awaited the exuberant multitude. In Greece, a crowd of any kind is never wholly free of political demonstrations and this one was no exception. Despite some unscheduled and chaotic moments, however, a good time and a "characteristically Greek experience" was enjoyed by those present. Among these were the Honorable and Mrs. Monteagle Stearns, American Ambassador to Greece, Messrs A. H. Bowker and I. M. Heyman, former and present Chancellors of the University of California at Berkeley, several members of parliament and local mayors, the directors of the foreign schools in Athens, dozens of archaeologists (including Oscar Broneer, who began his field work at Nemea in 1926), and some 150 private donors from the United States.

"The Museum at Nemea is a triumph!" commented one. Harriet Parsons, the sister of former Director of the School Arthur Parsons, "loved the day. It was both interesting and amusing—even the pushing and crowding was typically good-natured Greek." Mr. Peterson found the ceremonies "a perfect balance between the formal and the festive. The picture of those hundreds of people dancing in circles between the dinner tables as we left about midnight made a very fitting and picturesque climax to it all."

That climax stands as a high point in the 60-year-old history of the ASCSA at Nemea, which began in 1924. The Managing Committee in 1969 gave Nemea highest priority for excavation, and the University of California at Berkeley, under the leadership of Professor Miller, began to fulfill that responsibility with its excavations in 1974, the results of which have appeared in summary form in this *Newsletter* during the past decade.

Construction of a museum to safeguard and display the finds from recent excavations as well as earlier ones was part of the plan during this period. The cornerstone was laid in March 1975, and work continued on the building throughout a period of economic difficulties which has seen, for example, the price of a bag of cement rise tenfold.

The museum is situated south of the Temple of Zeus and serves as the approach to the whole area. From the parking lot one enters a garden, landscaped with trees, flowers, benches and tables, through which flagstone sidewalks lead to the museum and the site beyond. Left of the entranceway is the main exhibition hall measuring 10 × 35 meters with two large picture windows giving onto the site. In one of these a reconstructed model of the Sanctuary of Zeus as it was in 300 B.C. allows the visitor to compare the antiquities seen from the window with the model and then to associate those remains with the various displays which are arranged topographically. Objects from the Sanctuary and the Stadium, from the Archaic period through the Byzantine, as well as prehistoric remains from near-by Tsoungiza, are displayed. The hall also features a model of the Stadium and a reconstruction of the roofing system of the Early Temple of Zeus.

The Nemea Museum is a credit to the dedication of Stephen G. Miller and all those who collaborated with him on this project, and it ranks with the museums at Corinth, Isthmia, Samothrace, Mytilene, and the Athenian Agora as an enduring example of the work of the ASCSA in Greece.



During the blessing by the village priest. Front row, l. to r., Antonios Drossiyoannis, Alternate Minister of National Defense; Mrs. Margaret Papandreou; Andreas Papandreou, Prime Minister; (John Travlos, second row); Melina Merkouri, Minister of Culture and Science; Anastasios Stavropoulos, Governor of the Korinthia



The crowd assembles for the dedication of the Museum, here seen from the northwest



The Prime Minister unveils plaque with names of donors



Mary Zelia Philippides and Sara Immerwahr are greeted at the entrance to the Museum garden by Stephen G. Miller. Background: display of free Nemean wine and tables ready for the feast following the dedication



Brief Summary of Excavation at Kommos Season IX (1984)

Excavation of the Minoan town and Greek Sanctuary at Kommos on the south coast of Crete continued in the summer of 1984. Sponsored by the University of Toronto and the Royal Ontario Museum, our work is under the auspices of the American School of Classical Studies at Athens with the cooperation of the Greek Archaeological Service. This year the staff consisted of nineteen full-time members including Professors P. Betancourt, J. W. Shaw (Director), M. C. Shaw (Assistant Director), and J. C. Wright, as well as P. Callaghan. Specialists in architecture, conservation, and drawing were also involved. George Beladakis of Pitsidia was again foreman in charge of some twenty-three workmen; our observer from the Greek Archaeological Service was Mrs. D. Vallianou. As in the past the Social Science and the Humanities Research Council of Canada, the SCM Corporation, and certain other corporations as well as the two sponsoring institutions provided financial support.

The sanctuary's numerous buildings and altars having been largely investigated in the past (see *Newsletter*, Fall 1977 through 1982), our goal in 1984 was to expose most of Minoan Building T, the floor level of which lies more than three meters below the level of the sanctuary court. This season we found T's splendid orthostate façade, a large section of which was cleared. The interest lies in the general room arrangement here, an arrangement not found in other Minoan centers. This season's work, dealing largely with architectural remains, revealed, for instance, that the half-timbering and deep foundation methods of building were introduced at Kommos after LM I. While T's original



The Kommos staff, 1984, on the Minoan road and the northern facade of Building T. Foreman George Beladakis of Pitsidia seated Row 2, center

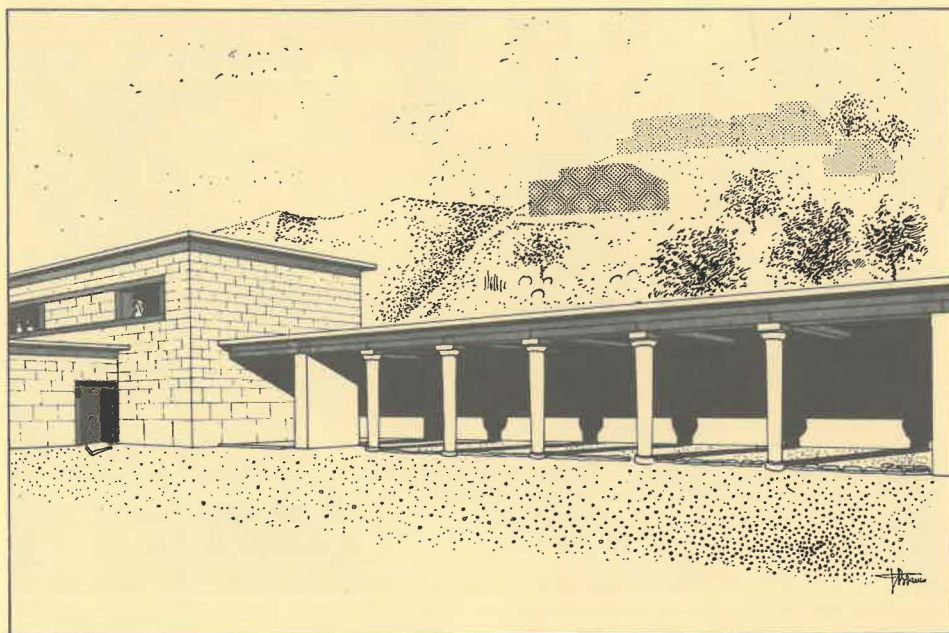
function continues to remain undefined, its plan suggests storage. Along with Building J, linked to it on the west, next to the Minoan harbor front and the road leading to Phaistos, T may have been connected with trade, contemporary with the majority of foreign, especially Cypriot, ceramic imports at Kommos.

Phaistos, the Minoan center during LM I with Hagia Triada, declined after LM I when Hagia Triada assumed ascendancy with its new, monumental buildings. The subject of the relationships between these three neighboring sites will be introduced in Toronto during the December 1984 conference of the Archaeological Institute of America.

Joseph W. Shaw
Maria C. Shaw
14 August 1984



Joseph and Maria Shaw, ASCSA '60 and '62, deep in Kommos



The Stoa of Building T (LM I), looking northwest

Addenda to J. J. Augustin

Professor Phyllis Lehmann, Director for many years of the excavations on Samothrace conducted by New York University's Institute of Fine Arts under the auspices of the ASCSA, adds a new note of interest to the minute on J. J. Augustin, *Newsletter*, Summer 1984. Augustin was the publisher, as well as the printer, of all five editions (including the Greek one) of Karl Lehmann's *Samothrace, A Guide to the Excavations and the Museum*, first published in 1955 and most recently in 1983. She recalls especially her pleasure in working with J.J. over these Guides.



ΧΡΟΝΙΑ ΠΟΛΛΑ



Born at Bäckebo, Sweden, Oscar Broneer came to the U.S. at age 13 and to the American School in 1924/25 first as a Travelling Fellow of the University of California. He subsequently became Professor of Archaeology at the School, working mainly at Corinth with Shear and Meritt. In 1931 Broneer began a "minor" excavation on the north slope of the Acropolis which proved to be one of the most spectacular enterprises ever carried out by the School. At Corinth Broneer located the elusive West Wall of the ancient city, supervised the clearing of the Agora down to the Greek level, excavated the South Stoa and the Odeion. He was responsible for the restoration of the Lion Monument of Amphipolis, a joint venture by the French and American Schools in 1941. In 1952 Oscar Broneer, then Professor also at the University of Chicago, discovered the long sought Temple of Poseidon at Isthmia.

These are only a few of Oscar Broneer's accomplishments.

His "success in locating, uncovering, and breathing life into the remaining traces of ancient buildings of extraordinary quality and significance, his willingness to share his native enthusiasm and his wide experience have been foremost assets of the American School for over half a century." (Meritt, *History*, p. 170)



Oscar Broneer will be ninety on December 28, 1984. These Birthday Greetings and the many tributes already received from friends and admirers who knew and worked with him in the decades since the 1920's are too numerous to be included in this *Newsletter* as we originally intended. Accordingly, those in hand and others to come will be assembled in book form and presented as a "Freundfestschrift" to Mr. Broneer on his birthday. Copies will be placed in Corinth, Isthmia, the Blegen Library, ASCSA Archives and Loring Hall in Athens, and in Mayer House. Persons wishing to be thus represented please send your message to D. C. Spitzer, Editor, *Newsletter*, ASCSA, 41 East 72nd St., New York, NY, 10021.



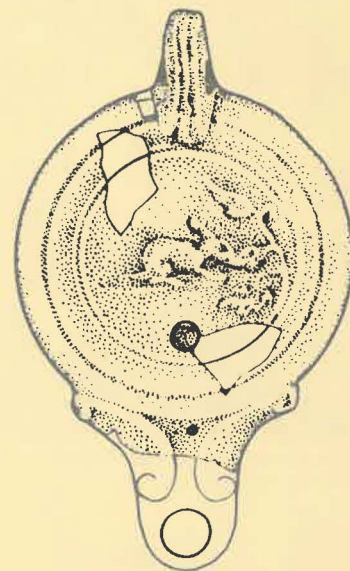
Νὰ τὰ ἑκατοστήσης!

Those of us who were fortunate enough to experience Greece, at the American School, before war came and changed that world irreparably, can hardly speak of those times without mentioning the name of Oscar Broneer. He was an essential part of the atmosphere. On our first School trip as students under his guidance we felt the strength of his leadership and the depth of his commitment to scholarship—and to us.

Without disrespect to other great archaeologists, one can say of Oscar Broneer that he, especially, added to many enduring achievements in archaeology a human factor—he cared about individuals. Those who studied with him felt his sincere interest in their capabilities and their progress. He made a lasting impression upon many of us—he demonstrated the need for never-ending curiosity, the importance of scholarly integrity, the belief in the value of pursuing a problem to its ultimate solution.

For all this we are grateful, as well as for his friendship and for the fact that he is still with us, half a century later.

Gladys Davidson Weinberg



Oscar napping in the theater at Oropos

O, light the lamps for Oscar and
Surround his birthday cake—
Corinth I through XXXVII
And more, to ninety make!
Raise sounds of jubilation and.
Bounced from Acro's crown,
Relay the cheers to Isthmia and
On to Athena's town
Now let the news get to the
Ears of lion on its paws,
Evoking best of wishes in
Reverberating roars.

Frances Follin Jones



OB and Exekias



Paul, Verna, Jon, and Oscar Broneer



Two Skyros "natives" at the MacVeagh's masquerade party 1936



OB and ΚΕΙCYΦOC, legendary king of Corinth, founder of the Isthmian games



Lecturing in Peirene



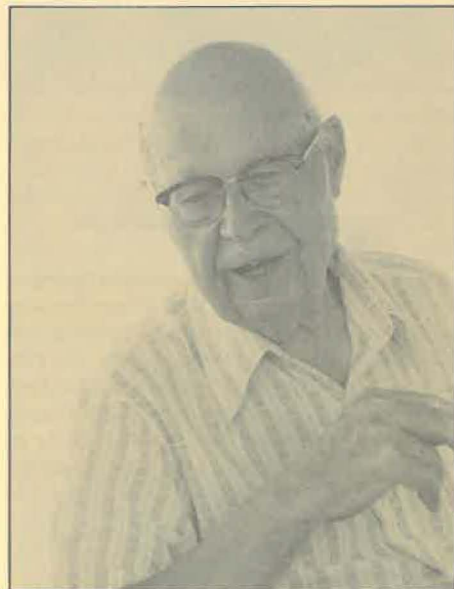
Oscar Broneer lecturing at the Theater of Dionysos; l. to r. Nathan Dane, Betty Daly, Bill McDonald, Isabelle Kelly (Raubitschek), Josephine Harris, Sally Atherton (Downey), Clea Olmstead (Boughton), Jack Craft, ?, Bob Schlaifer, Ray Black 1937



OB with fresco fragments from Archaic temple of Poseidon at Isthmia. Drawings by M. Shaw



His "office" at Corinth, 1973



OB with students on the Pnyx



Lectures at Isthmia, 1978. Left to Right: Bill Murray, Barry Strauss, Maureen Cavanaugh, Robin Rhodes, Nancy Moore and Sarah Morris.



OB and Betsy Gebhard examining pottery from the theater cavea at Isthmia, 1959

Oscar Broneer at Isthmia

A golden earring and the practical instinct of a born outdoorsman led Oscar Broneer to the Temple of Poseidon at Isthmia and the work that was to occupy the next 25 years of his long and active life in Greek archaeology. Poseidon's famous sanctuary had long eluded detection until one day in the Spring of 1952 when the remains of his temple were revealed on a plateau lying at the foot of a small ridge, known simply as The Rachi, where a Hellenistic lady had once lost her earring.

But the story began much earlier, during the second World War, back in Princeton, where Oscar Broneer and others from the American School pursued their studies of Greek literature and archaeology without being able to visit the sites. All agreed that the last of the great sanctuaries that needed to be located was Poseidon's shrine on the Isthmus of Corinth, and Oscar, who had spent most of his professional life excavating at Corinth, determined to find and excavate it. In those days it seemed only a dream, but his study of the site and the monuments it was said to contain fueled his hopes, and its fame among the writers of antiquity spurred him on.

A few years later, after helping the Greek people recover from wartime occupation and the troubles that followed, Oscar set out on his quest, now as a professor at the University of Chicago. With the help of one of his students, Chrysoula Kardara, he returned to Corinth and the Isthmus, and, after a survey of the terrain long searched by others without success, he laid out a long trench across the only place of level ground that would have held a large temple. Immediately beneath the plowed field the footings of a classical

Doric temple emerged, and Oscar realized why others had looked so long and in vain. Poseidon's sanctuary had been very thoroughly plundered by the peoples of Late Antiquity.

Thus began the work that was to take Oscar 10 years of patient excavation to complete and whose publication still goes on. In spite of the devastation that the buildings of the site had suffered, their careful uncovering at his hands enabled him to reconstruct and publish them in his two volumes on the Sanctuary. In addition, the burning of the Archaic Temple in

the early 5th century B.C. provided him with an extremely rich collection of material from an early Greek shrine, and one that was, at least from the 6th century, the scene of Panhellenic Games. It is a high tribute to Oscar's skill as an excavator that his successors can now carry on the publication of these objects in keeping with contemporary standards of presentation. His repeated injunctions to his staff that they could never write too much have resulted in an unusually good record of Poseidon's treasures which the god was finally made to surrender to Oscar's pick.

Elizabeth R. Gebhard, Director
University of Chicago Excavations at Isthmia

Archaeologists Now and Then

Like truffle hunters nose to ground
They search and dig until they have found
Some bits of bronze, some sherds of clay
Which Ancient Man had thrown away
As having neither use nor beauty.
To keep such things was not his duty
Nor his desire I surmise.
Yes, Ancient Man was truly wise.
All useless fragments he would ban
To heaps of rubbish, yet we scan
Them eagerly in search of treasure
Which we collect with unfeigned pleasure;
...
What e'er they be we will respect them
And build museums to protect them.
...
For students fresh from school and dutiful
Find all things ancient truly beautiful.

Oscar Broneer



OB, *κονμπάρος* for Sotiri Perras whose father, Ioannis, is guard in the Isthmia Museum

Strange and Wonderful: Exotic Fauna from Sanctuary Sites

David S. Reese, Jacob Hirsch Fellow at ASCSA 1983/84, reports briefly on his recent research in the esoteric field of bone and shell remains in the context of excavations.

Animal bones and shells from sanctuaries in Greece have only recently been analyzed with any frequency or special attention. The sanctuary complex at Kommos in southern Crete, the Sanctuary of Demeter and Kore at Corinth, and the Palaimonian and Temple of Poseidon at Isthmia have yielded interesting material. Related to this research are shells from the Sanctuary of Apollo Hylates at Kourion and remains from Kition, both in southern Cyprus, as well as fauna from an extra-urban sanctuary at Paestum in southern Italy.



Red Sea shell from Kition

Some unusual and surprising objects have turned up in these contexts. How the archaeologist interprets the presence of animal bones and shells, to reconstruct ancient dietary customs, local ecology, religious practices, extent of travel, will be the subject of a future publication. Here I shall mention a few of the most unexpected finds from just three sites: the Heraion on Samos (7th century B.C.), Kition (Late Cypriote to Phoenician in date) and Kommos (Proto-Geometric to Early Roman).

Excavation in the Temple of Hera on Samos has produced both unworked and hand-carved *Tridacna* or giant clam shells which must have been imported from the Red Sea, four unworked hippopotamus lower canines and ostrich egg shells, the latter two creatures being native to the Levant or North Africa.

At Kition excavation unearthed the tip of a hippopotamus incisor which has been notched with a saw, an elephant molar, a trumpet shell holed at the apex for blowing, worked cone shells, incised cattle scapulae and a lead-filled astragalus (knuckle bone). The Phoenician period produced numerous Red Sea shells including one which is worked in a strange fashion with 22 circular, carefully made holes.



Fig. 1. The author excavating contents of Temple C hearth/altar at Kommos, 400 B.C. to A.D. 150. Photo by J. W. Shaw

Sanctuary sites have long been noted for their special architecture, pottery offerings (often miniatures) and terracotta figurines. It appears that some faunal remains such as astragali, scapulae, and certain of the shells may have been used in divination, while others seem to represent burnt offerings with no special significance. Still others are simply rare items, probably considered in antiquity, as they are today, strange and wonderful.

the usual ovicaprid or cattle hindquarters but also cockles, land snails, and fish (mainly sea-bream) from internal hearth-altars like that shown in Fig. 1. At Kommos also occurred unburnt votive shells from various periods: brightly colored, rare species, unique goose barnacle plates (related to crabs) and even marine invertebrate fossils. The Kommos sanctuaries have yielded over 50 bird bones although the only extant bone of *Buteo*, the buzzard, is a claw!



Elephant molar from Kition



Burnt cockles from Kommos

Photos by David Reese

The Nike of Samothrace in Alabama

Jasmine Hill, "a little corner of Greece," is an outdoor museum of reproductions of Greek art, founded by Mary and Ben Fitzpatrick who were members of ASCSA Summer Session in 1938 and, as friends of Louis Lord, travelled extensively in Greece with him. On a walking tour through the gardens one may come upon the entire Heraion from Olympia and meet such old favorites as the Marathon Boy, the Mourning Athena, Socrates, an Acropolis maiden or a lioness of Delos. For further information write Jasmine Hill, P.O. Box 6001, Montgomery, Alabama 36016.

In the three superimposed temples at Kommos, dating respectively from ca. 1000-800 B.C., ca. 800-600 B.C., and ca. 400 B.C.-A.D. 150 (see *Newsletter*, Fall 1980, p. 6) were found burnt offerings, not only

of the King's brothers, riding in a very shabby one-horse cab, his feet up on the jump seat in a most un-princely position.

Mother had to do considerable official entertaining, not only of royalty, but of the members of the other Classical Schools, as well as prominent archaeologists and socially prominent Athenians and their wives. It was customary for the hostess at the School to have an afternoon "at home", and after Mother had left cards at the addresses given her, she awaited the arrival of those women who came for the occasion. They turned out to have overwhelming names like Sotiriades, Petrokokino, Philadelphes, Pappaeliopoulos, etc! They all, however, spoke either English or German, in which mother was fluent, so communication was not difficult, and by the end of the year, these names became so familiar that we all rattled them off as easily as Jones or Smith.

When there was a formal dinner or luncheon party, my sister and I were fed in the Salonaki, on the ground floor. George Kachros was houseboy, and Kyriakoula, the maid-of-all-work, brought us some of each course as it was served upstairs. White wine, red wine, and champagne were offered. My sister had some sense, and drank very little, so her brother drank all of his and hers, too! Dear Kyriakoula never imagined we children should not have everything the guests did. For the first time, I was "under the influence", which I demonstrated by running a wheelbarrow around the narrow raised border of a circular plot in the garden without once letting the wheel leave the "track", a feat I had never before been able to do!

In May, 1912, shortly before we were to leave, there arrived in Athens a "Congress of Orientalists", and the School gave a garden party for all those attending. Because the garden was behind the school building, with a long walk from the front gate on what was then Spefsipus Street, it had been arranged with the police to divert all traffic to the back gate. This was fine until Konstantine, then Crown Prince, came along with his entourage. The police didn't dare stop him from going to the front gate, so my mother was suddenly startled by a voice saying, "Mrs. Gulick, there is royalty behind you."

Mme. Schliemann was still very much alive and gave many parties, for both adults and children, my sister and I being invited several times. Those parties were always on Sunday afternoon, as the Athenian young people had no time for play during the week. It was therefore very difficult for us to make friends with any but the English and one American family in Athens at the time. The American was the son of George Moses, then our Minister to Greece.

All travel was by train to such places as Corinth, by boat to Itea on our way to Delphi, and from there on we walked, rode donkeys, or, occasionally, had rides in *soustas*. We could not drink the water anywhere, unless we knew it came from a good spring, as in Delphi, but there was always *gazosa*. Accommodations were generally primitive, especially at the Belle Elene in Mycenae and at the Inn of Vassili Paraskeva in Delphi. Vassili had been to Athens and seen the signs on the tourist hotels there, so, not to be outdone, he had painted on the front walls of his inn vari-

ous words he did not understand but considered "the thing". *Xenodocheion* went from the lower left-hand corner of the wall to just above the front door. On the other side was "Hotel". "Baths" on the left, "Bains" on the right, and the diagonal from the right-hand top of the door to the bottom at sidewalk level "Five o'clock" (No room for "tea"). Of course, there wasn't a bath to be had, and Vassili assured us that the "tea" grew on the mountainside.

When we arrived in Delphi in the late afternoon, our bedrooms displayed dishes of *risogalo* cooling wherever a flat surface could be found! Supper consisted of delicious *avgolemono soup*, hot lamb and *kolokouthakia*, after which we were served cold lamb and more *kolokouthakia*. When dessert appeared, it was the best tasting *risogalo* we ever ate.

The friendliness and hospitality of the Greeks had long since won us over, and we shall never forget the way we were pushed to the front at some of the festivals both in Athens and the smaller villages, even when we arrived late. We protested but they said: "When we come to your country you will do the same for us." We thought of Ellis Island and shuddered.

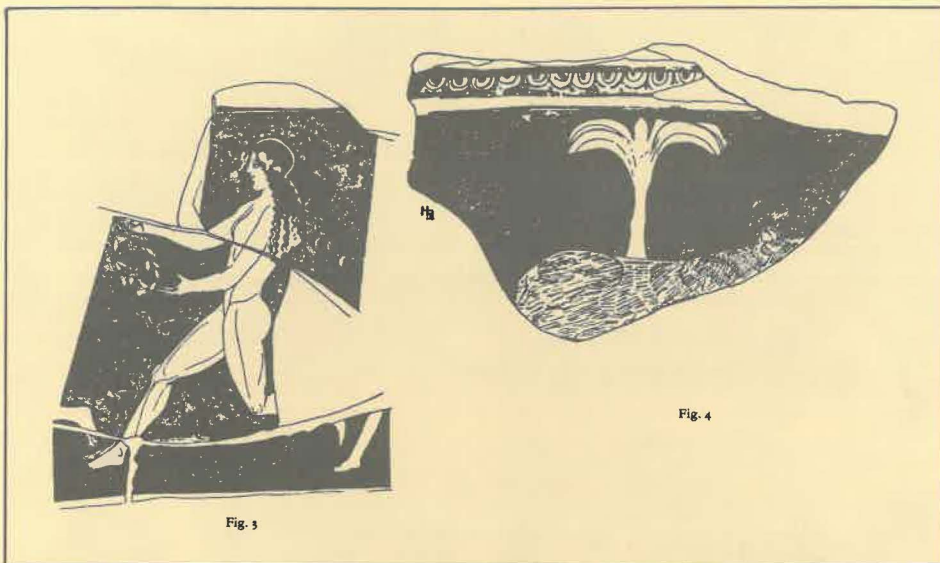
May of 1912 finally came, and we had to leave. How very differently we felt from the day we arrived! My sister and I burst into tears as the carriage taking us to the railroad station pulled out of the gate of the American School.



Saul and Gladys Weinberg, University Art Museum, University of Missouri. Photo courtesy of Larry Boehm, Mizzou Weekly

The Museum of the University of Missouri at Columbia has named its gallery of Ancient Art for Saul and Gladys Weinberg. Saul started the museum in 1948, with a study collection for archaeology students. It is now the third largest museum in the state. Gladys launched its annual publication, *Muse*, in 1967, and a catalogue commemorated its 25th anniversary last year.

Saul, an authority on Greek prehistory, more recently has been working in the Hellenistic period, wrote the chapter on the Aegean for the new Cambridge Ancient History, and next year his book on architecture of the Late Bronze Age will appear. Gladys, a former editor of *Archaeology* magazine, is an authority on ancient glass. Together they have supervised excavations in Israel since the 1960's, and they are now just back from a busman's holiday in China.



Drawing by Iro Athanassiadou for "Rites and Mysteries of Artemis at Brauron," L. Kahil, *Antike Kunst*, Vol. 20, 1977, p. 91

Iro Athanassiadou (1938–1984)

The discriminating eye and fine hand of one of the most talented of contemporary archaeological illustrators in Greece were lost to us when Iro Athanassiadou ended her own life this past July. One of the three children of Eustratios Athanassiades, venerated business manager of the School from 1946–1971, Iro lived in Athens for most of her forty-six years, attending Greek schools and Pierce College. Although she spent short periods in the United States, once with Saul and Gladys Weinberg while she studied at the University of Missouri, Iro loved Greece too deeply to be happy elsewhere. An accomplished pianist, she participated actively in the cultural life of Athens and had many friends in the city's *avant-garde* literary and artistic circles.

Under the tutelage of John Travlos, Iro brought her natural talents to the service of archaeological illustration. Her primary commitment was to the French School in Athens, where she was a regular member of the staff from 1969 until her death and provided precise and elegant illustrations for publications of all its major sites from Mallia to Thasos. Iro also drew for many of us at the American School, as well as for her Greek colleagues. Whether the work required meticulous attention to the

individual *tesserae* of a Corinthian mosaic or the more imaginative interpretation of faint traces of pattern on a Neolithic figurine from Lerna, Iro's gifts were equal to the task. And her enlightened and stimulating companionship brightened the days and nights she spent with us in those dimmer spots of Greece, like Argos, long ago abandoned by the gods.

Troubled by periods of depression for most of her life, she became an active advocate for the rights of the mentally ill as a member of ΚΙΝΗΣΗ ΓΙΑ ΤΑ ΔΙΚΑΙΩΜΑΤΑ ΤΩΝ "ΨΥΧΑΣΘΕΝΟΝ". Only last March she published an account of one of her dark periods in its journal: Η ΕΛΕΥΘΕΡΙΑ ΕΙΝΑΙ ΘΕΡΑΠΕΥΤΙΚΗ. Iro was also a member of Amnesty International. When I saw her last, early in the summer, she was hurrying from the annual meeting of AI's Greek chapter to a lobbying session against pending legislation which she felt was detrimental to the interests of the mentally ill. Despite her draining personal battles, Iro never stopped caring for those she felt needed her support. In the end, the burden of it all proved too great for her to carry.

Betty Banks
University of Kansas

Profile: Mary Sturgeon

From time to time, and at random, the Newsletter will feature brief profiles of people in the News.

Mary C. Sturgeon, B.A. University of Minnesota in Classics, M.A. and Ph.D. 1971 Bryn Mawr College, ASCSA 1968–1970, after completing a year as a Fellow of the National Humanities Center, in Research Triangle Park, North Carolina, lectured for the Archaeological Institute of America on the Isthmia Sculptures. She is working on *The Sculptures from the Sanctuary of Poseidon at Isthmia* (one of a series from this site which is under the direction of Elizabeth R. Gebhard, Trustee of the School). She has also lectured on the sculptures from the Siphnian Treasury at Delphi, the Riace Bronzes, and the sculptural reliefs from the Theater at Corinth.

Mary is Associate Professor at the University of North Carolina and director of Graduate Studies for Art History, and member of the School's Managing Committee since 1974. Those who were fortunate enough to take part in the Centennial trip to Macedonia in June 1981 (*Newsletter*, Fall 1981) will recall with pleasure her enlightening professional expertise.



Mary Sturgeon. Photo, and cat, by Susan Katzev



In Memoriam

Homer W. Davis, president of Athens College for nearly 30 years and a good friend to the ASCSA.

August 31, 1984

Summer Session II

When Diane Gordon of Tribes Hill, N.Y. was accepted for Summer Session II last spring she nearly turned it down. Here she tells how very glad she is that she resisted that impulse! Diane is a librarian for the Johnston school district.

I was 35 years old and some five years beyond my last formal coursework leading to an MA in Classical Archaeology. I had almost become convinced that I was too far removed from the classroom to undertake a program as physically and intellectually rigorous as this one would be.

How fortunate it is that we occasionally take chances which are against our instincts. June 26th saw me moving into the "Queen's Megaron" in Loring Hall, still half convinced that I was in over my head but determined to give the program my best effort. It was one of the most fortunate decisions I have ever made.

Approximately half of our 6½ week program was spent in and around Athens. The remainder was divided into three trips: a week on Santorini and Crete, a week in northern Greece, and eleven days in the Peloponnese. It is difficult to imagine any classicist who would have been dissatisfied with the coverage afforded by our schedule. Minoan enthusiasts had six consecutive days during which to revel in the delights of the palaces of Knossos, Phaistos, Mallia, and Zakro, the villas of Hagia Triada and Vathypetro, and the towns of Gournia and Palaikastro.

Devotees of Mycenaean civilization had their appetites whetted during the northern trip by the atypical fortress of Gla and the "Treasury of Minyas" at Orchomenos, the tholos whose side chamber still boasts a beautifully preserved, intricately carved ceiling of green schist. During the Peloponnese trip, they were treated to the citadel and tombs of Mycenae, the fortress of Tiryns, with its massive walls honeycombed with corridors and casemates, and the textbook perfection of the palace of Nestor at Pylos, where one can see, in situ, a Mycenaean bathtub, the painted decoration of the hearth in the megaron, and even a trace of the solitary octopus which graced the floor in front of Nestor's throne.

For me, nothing in this world would ever equal the experience of actually setting foot inside the Parthenon! Then there are all the other monuments in Athens and sites in Attica, not to mention the museums, each with its own special character and unforgettable pieces.

In an Olympic year, it seemed particularly appropriate to visit not only Olympia, but the three other Panhellenic sanctuaries as well: Nemea, Isthmia (where the intricacies of the stadium starting gate were demonstrated), and, on our northern trip, Delphi—my personal choice for the loveliest spot in all of Greece.

Provision was even made for those with interests outside the traditional time



Leslie Shear discussing "the lithos" at the Stoa Basileios, Agora, Athens; l. to r., Tasha Spencer, Maura Laferty, Melanie Sommer



The waterfront at Chania, Crete; l. to r. John Lavalley, Kevin Sumner, Anna Marie Moore

frame of Classical studies for we visited Neolithic sites, as well as Byzantine, Frankish, Venetian, and Turkish.

For those interested in military history there were the battlefields of Marathon, Thermopylai, Chaironeia, and Pharsalus.

For those with literary rather than archaeological bent, our director, Dr. Thomas Palaima, prefaced each site with a review of the appropriate references so that

our familiarity with Pausanias, Herodotus, and Thucydides had grown tremendously by the end of the trip.

One of the most wonderful things about the summer session is the doors it opens that have been closed forever to ordinary tourists. Regardless of his level of interest, the casual traveler will never get into the amphora collection in the Agora museum, the Mycenaean tholos tomb at

Marathon, with its horse burial and unique widening of the dromos before the door, the burial mound of the Plataians, or the Little Palace at Knossos. He will never be allowed to enter the Parthenon, or explore the wings of the Propylaia, or crawl through the vaulted tunnel entrance to the stadium at Nemea. As members of the summer session, we were privileged to do all of these things, and many more.

Of course, some of our nicest memories come from unscheduled moments; an evening of magnificent Cretan music and dancing in Heraklion; a farewell-to-Crete dinner along the lovely Chania waterfront, enlivened by a marching band and fireworks above the harbor; simply enjoying the comforts of living at Loring Hall, having a concert grand piano in the saloni.

Above all else, I shall remember the morning in Delphi when five of us arose at 3:15, hiked up Mt. Parnassos by moonlight, and watched the sun rise over the sanctuaries of Apollo and Athena Pronaia.

I want to thank all those involved in the planning of our program. I guarantee students of the Classics (even if, like me, you are no longer "college kids") an unforgettable summer!



Tom Palaima pointing out phases of the Telesterion at Eleusis

Dining at the Public Expense?

Susan Rotroff, Associate Professor of Classics at Hunter College, has been on the staff of the Agora Excavations since 1970. The question of who pays for public officials, suggested by her research, has a contemporary ring.

1984 was the summer of the *tinekedes* for John Oakley and me, as we initiated our study of a deposit of 5th-century pottery from the Athenian Agora. I had had the good fortune to excavate the material in 1972, during my first summer of digging in the Agora. It lay in a wide pit cut two meters into the bedrock, behind the Royal Stoa in an area which must then have been a backyard jumble of service build-



Fragment of a krater from the deposit

ings. The pottery, mixed with bones and other garbage, had been broken, battered, and partly dispersed before its burial, but much was of excellent quality, with many fine red-figured pieces. Most of the vases were for wine; there were kraters for mixing it and psykters for keeping it cool, along with skyphoi, kylikes, and stemless cups in the hundreds for drinking it. Our suspicions that this was not ordinary household debris were confirmed by the letters ΔΕ, an abbreviation for δημόσιον, public property, which had been scratched on the bottoms of many of the cups; we had found a dump from an official public dining room of 5th-century Athens.

This summer John Oakley and I began a catalogue of the pottery, which had lain fallow for the past decade while new excavations clarified the topography of the northwest corner of the Agora. John took on the study of the figured pieces, while I dealt with the plain and black-glazed material. After assessing the inventoried pieces, we descended to the basement of the Stoa of Attalos to look through the *tinekedes*, the tins in which uninventoried pieces are stored; and that, as they say, was when the fun began. The South Workroom of the Stoa of Attalos became the scene of a huge red-figured jigsaw puzzle, and John was able to reconstruct several new vases from the fragments. More precise dates (475-425 B.C.) and many new attributions emerged from the summer's work; some of the top painters of the period (the Eretria Painter, the Villa Giulia Painter, Hermonax) are represented. The occurrence of numerous pieces of different

shapes by the same artist suggests that the buyer bought whole sets of dinnerware from a single workshop at one time. Curiously, though, it is only the cheaper drinking cups, not the fine red-figured vases, which are identified as public property; could the finer works have been donations from wealthy citizens, and not therefore a drain on the public purse?

The location of the deposit and close similarities between this pottery and the context pottery from the Royal Stoa suggest a close link with that building. Aristophanes mentions the Royal Stoa as a place of public dining (*Ekklesiiazousai*, lines 684-685), and it seems increasingly likely that much of the pottery was originally used in the Stoa itself. How it came to be broken and discarded and the implications of this for the history of the Stoa remain unsolved problems, which will occupy us during the summer to come.



Mellon Grant Matched

Under the terms of a generous and stimulating award from the Andrew W. Mellon Foundation, ASCSA was to receive \$1 from the Foundation for every \$2 the School raised between October 1981 and October 1984. In order to obtain the total \$500,000 provided by the grant, the School was to raise \$1 million by October 1984.

The Trustees are pleased to announce that the Mellon grant has been matched in advance of the scheduled deadline. Our thanks go to those individual friends of the School—too numerous to mention here—and to the following corporations and foundations whose contributions enabled us to match this grant.

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Funds thus provided are included in the total Centennial Fund and boost the School's campaign to add \$6 million to the endowment by Spring 1986. 1981 marked the Centennial of the School's founding. The 100th anniversary of its incorporation in Massachusetts and the 60th anniversary of the formal dedication of the Gennadeion will coincide in 1986. The successful completion of this campaign at that time would provide further cause for celebration.

UNESCO's appeal for funds in 1977 has made possible the equipment of an international Laboratory for the Conservation of Stone.

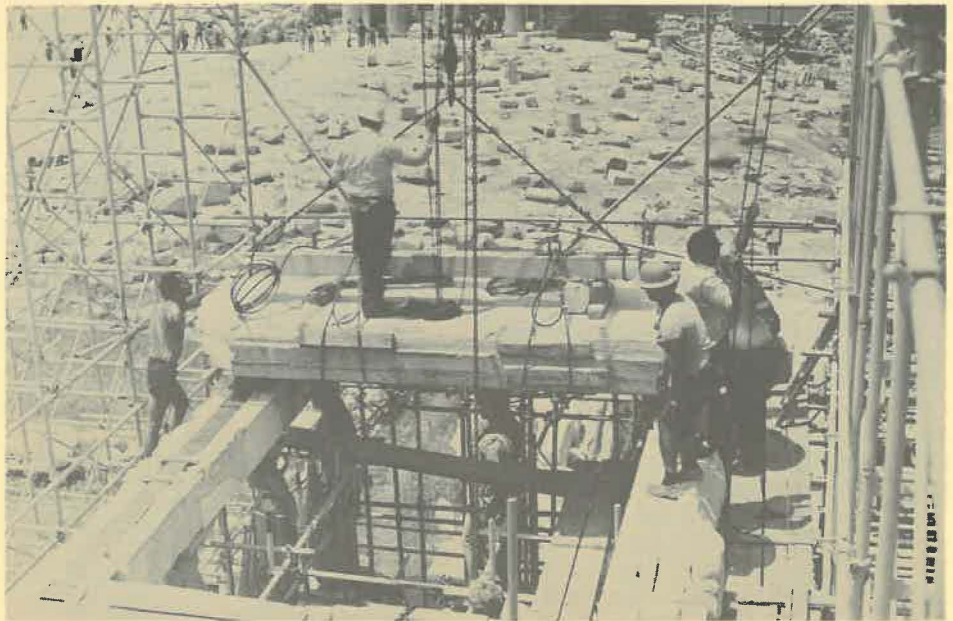
Starting in 1979 activities of many kinds have been going on. Conservation of the Erechtheion began in that year, as those visitors know who at first were dismayed to see the building girded with scaffolding. Some provisional work was carried out on the Propylaia in 1981-82. The natural rock in the steep slopes of the Acropolis is being consolidated. Scattered marble blocks are being identified and recorded. Paths are being made on the hill-top. Preparations for the start of work on the Parthenon were begun in 1983.

Dr. Touloupa stressed the need for a new and up-to-date museum large enough to accommodate the material in the present Acropolis Museum, various groups of finds from the Acropolis now temporarily exhibited in the National Museum and such sculptures as may be removed from the ancient buildings to protect them from the atmosphere. The most suitable site in the opinion of the Greek authorities is a plot of land in the Makriyanni area at the southeast foot of the Acropolis.

Dr. Papanikolaou then reviewed early attempts at reconstruction of the Erechtheion, using methods which proved to be largely responsible for the present troubles. The work now going on consists largely of taking apart blocks previously put together, removing the destructive iron dowels, re-assembling the pieces and putting them back in place. Instead of iron the present team is using slender rods of titanium, a strong and virtually rust-proof metal, together with non-sulphurous Portland cement. New marble is inserted only where essential for stability, and the contours of the ancient block are retained. Every phase of the work is recorded systematically with drawings, photographs and in writing. Work in the temple is expected to be finished early in 1985 and to be followed by a complete publication.

Dr. Korres, who has been in charge of the Parthenon program, reminded his hearers of the vicissitudes that have brought the temple to its present state: a violent fire in late antiquity, the conversion first to Christian then to Muslim use, the explosion of 1687, the abstractions by Lord Elgin in 1801-02. Starting soon after Independence (1828) many efforts were made to preserve and partially restore the building.

The program now getting under way is divided into twelve sections beginning with the east front of the temple. As with the Erechtheion, much of the effort will go into dismantling and re-assembling blocks with modern methods and materials. A limited amount of additional restoration is envisaged: notably the eastward extension of the north and south walls to the height of only a few courses, and the re-erection of the colonnade of the pronaos. These



Restoring coffered roof, Porch of the Caryatids



Two sections of architrave block are joined with titanium rods

restorations are to be made almost entirely of the ancient material that now encumbers the site. The program is expected to continue some ten years.

The talks were followed by a very successful presentation of a film made by Mr. Vrettakos showing the removal of the Caryatids from the Porch of the Maidens into the present Acropolis Museum.

Our readers, and also, we are sure, the thousands of visitors to the Acropolis every year, will be grateful to the Ministry of Culture and Science for presenting, as the third Walton Lecture, this informative and reassuring explanation of what is going on up on the Acropolis.



Audio-Visual Aids for Teaching Classics

Peter S. Allen, Professor of Anthropology at Rhode Island College and an Associate member of the School at intervals between 1970 and 1983, is co-author of *Archaeology on Film*, a catalogue of audio-visual materials, many dealing with the Classical world, available from the Archaeological Institute of America.

The Practice of Magic in Classical Athens

David Jordan, Senior Associate Member ASCSA and Professor of Classics, University of Virginia 1984/85, does epigraphical research on magical practices.

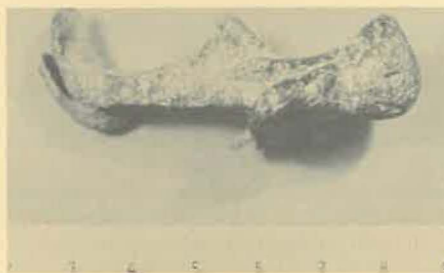
Although our classical writers are virtually silent about it, almost as if the subject was in bad taste, certain excavated ancient artifacts provide evidence that the practice of black magic was not uncommon in classical Athens. These artifacts are small inscribed sheets of lead known as curse tablets, or, in ancient Greek, *katadesmoi*, and some misshapen lead figurines that are very much like African "voodoo dolls" and whose Greek name has apparently not survived.

Curse tablets, of which we now have some 1100 examples, have been found throughout the Mediterranean world and range in date from the early 5th century B.C. through the 6th century of our era. The custom, at least in classical times, was to take a small sheet of lead, to scratch on it the names of one's enemies, to pierce it with a nail, and to deposit it in or near a grave of a person who had died before his time. The spirits of these untimely dead—the Greek word is *adroi*—were believed to have to wait in their graves until their allotted spans of mortal life had completed themselves before they could go to their final rest. While waiting, the ghost could presumably see through the rolled-up lead and read the names written inside, for the curser wanted the ghost to focus on these living persons his own outrage at his unnaturally early demise. Then, it was believed, he would arise from the grave, glad to have a victim. The texts of curse tablets in the classical period might include, in addition to names of intended victims, phrases that mention the underworld deities who had control over the ghosts, or they might specify that the ghosts should spoil performances in lawsuits or bring about financial ruin.

The use of the nail and the corrosibility of the lead make it hard to read curse tablets and have accordingly discouraged a full study. In the thought, however, that these texts must be preserved before they corrode away, I have undertaken to compile a corpus of the Greek examples.

The corpus will include a remarkable trove of magical unearthed in 1964 by the German Archaeological Institute in its excavations of the Athenian Kerameikos. The context in which the group was found is significant. Two graves had been dug, one over the other; the lower contained two strigils, an astragal, a terracotta figurine of an ape, and several lekythoi, and to it belonged a well-preserved memorial stele that confirms our suspicion that the grave was that of a boy. The style of the sculpture dates the stele—and therefore the boy's death—to 430 B.C. or shortly afterwards. The upper grave is a

good deal smaller and must belong to a much younger person. His name is Lissos, as his own smaller stele shows, and he died obviously later than the older boy, Eupheros—but not much later. Just above Lissos' grave were found one curse tablet of the usual type and three that were not rolled up and pierced with nails but cut and folded into the shape of boxes, each with a lead figurine inside it. The dolls, their hands bound behind their backs, represent the intended victims and what should happen to them: evidently torture and then interment in the lead coffins. The two boys were clearly *adroi*, and because they died as young as they did, their ghosts would, in the popular view, remain animate and available for magical services for presumably at least a generation or so after the boys' deaths. So that the ghosts of Eupheros and Lissos could identify their quarry, the dolls and the coffins are inscribed with men's names.



Lead "voodoo doll", inscribed ΘΕΟΖΟΤΙΔΕΣ

There are only six other examples of "voodoo dolls" from classical Athens. One of them, from a grave only a few feet away from those of Eupheros and Lissos, had its hands bound behind its back, its right leg inscribed with the name Mnesimachos, and a lead coffin inscribed with a list of men's names—among them Mnesimachos—followed by the phrase "and whoever else is a *xyndikos* with them or a witness." This phrase, which has parallels in the texts of many Attic curse tablets, shows that Mnesimachos and the others named are being cursed by someone on the opposing side of a lawsuit. Identification with known persons must remain tentative, but the name Mnesimachos was borne by a *choregos* at the beginning of the 4th century and by the defendant in a lawsuit in which the well-known Athenian orator Lysias, who flourished then, wrote the speech for the plaintiff. We have only a fragment of the speech, with no indication of exact date or subject matter. It would of course be premature to conclude that the lawsuit that the coffin and the doll were meant to affect was the lawsuit of Lysias' oration, but it would be equally premature to rule out the possibility.

Two of the dolls and one of the coffins found in 1964 also have names known from Lysias' orations. One of the coffins shows the name Mikines, who may be the defendant in a charge of murder in which Lysias wrote the speech for the prosecu-

tion. Another coffin and its doll bear the name Theozotides. Because of the extreme rarity of the name, this Theozotides can be identified with certainty as the father of one Nikostratos who, like the sons of so many prominent men, was a member of Socrates' circle. We have a fragment of a decree in which this Theozotides proposed honors of some kind around 400 B.C. The Egypt Exploration Society brought to light in 1902 a papyrus preserving part of an oration by Lysias against this same Theozotides, from which we learn that Theozotides was the author, in 403/2, of a controversial regulation concerning state support of war orphans. In 1970, the American School's excavations of the Athenian Agora recovered a stele inscribed with the very decree of Theozotides' that occasioned the lawsuit.

Plato, in his *Republic*, tells us that "beggar priests and soothsayers go to rich men's doors and make them believe . . . that if a man wishes to harm an enemy, at slight cost he will be enabled to injure just and unjust alike, since they are masters of spells and *katadesmoi*." It was no doubt one of these "beggar priests and soothsayers" who, for a fee, made our group of curse tablets, dolls, and coffins, and deposited them in the cemetery.

Presumably, when a man was cursed, it was by one of his peers. The peers of men like Theozotides would have been influential and powerful, the leaders of Athens. The leaden objects discovered above the graves of Eupheros and Lissos suggest that at the close of that golden century some of those leaders were also engaged in black magic.



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