

Exploring the Towers of Leukas

During the past two years, Professors Jane Carter (ASCSA '79-'80, Tulane University) and Sarah Morris (ASCSA '78-'81, University of California at Los Angeles) have led a survey on the island of Leukas in Northwestern Greece, as they report here.

Greek archaeology has long migrated from the excavation of temples, tombs and towns to consideration of the rich but remote resources of the landscape behind a brilliant urban culture. Regional survey exemplifies this new interest with recent American projects in the southern Argolid, at Nemea, on Keos, and on Crete, primarily spawned by adjacent excavations. The analysis of surface artifacts collected across a carefully sampled area reveals the diachronic history of a region and its settlement patterns and can also rescue newly identified ancient sites from destruction.

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Wiener Lab Inaugurated at School

Newly-appointed Laboratory Director Sarah Vaughan describes the School's latest addition.

On June 2, staff, members of the School, and Trustees met in Athens to dedicate formally the Malcolm Wiener Laboratory, named for School Trustee and benefactor Malcolm Wiener. Under Director Sarah Vaughan, the Laboratory has already launched an ambitious start-up program for its first year.

The Laboratory was founded to serve, through its research, the interests of scholars in Greece, both those associated with the School and those connected with other foreign excavations and Greek projects. The first year will be devoted to the design and institution of several programs of research, in addition to acquisition of equipment and books. The Laboratory has scheduled a variety of informal talks and seminars, and plans are underway for a monograph series. The staff has also begun

setting up the data bases, and the permanent reference collection of modern fauna, lithic and ceramic samples.

The programs of research at the Laboratory will focus on human skeletal studies, faunal studies and geoarchaeology. The programs will be deliberately broad, though delimited by geographical or chronological parameters so that scholars from a number of excavations may contribute samples for study. Dr. Vaughan, who will be responsible for the field of geoarchaeology, comes to the position after five years as Ceramic Petrology Fellow at the Fitch Laboratory of the British School at Athens. She received her doctorate in 1987 in a joint program in the departments of Geological Sciences and Classical Studies at University College, London.

In addition to Dr. Vaughan, three Laboratory Fellows have been appointed for responsibility in other areas for 1992-93. Susan Kirkpatrick Smith, as the first Larry Angel Fellow in human skeletal studies, comes to the Laboratory as a doctoral candidate in the Department of Anthropology at Indiana University, specializing in osteology and palaeopathology, with a minor in classical archaeology. Her research addresses the potential for inferring information about social stratification in Late Bronze Age Greece from skeletal analyses, as compared to data typically derived from burial types and grave goods. Focussing on individuals from six sites in the Argolid, Ms. Smith is exploring assumptions that good health, nutrition, less strenuous activity and long life are indicative of, or consistent with, higher social status. Evidence of disease and health problems, nutritional data and activity-related changes in the skeleton will be studied, primarily by observation and measurement, and an X-



Poros tower on Leukas in Dörpfeld's day (1902: DAI archive)

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Excavations Continue in Agora

Professor T. Leslie Shear, Director of the Agora Excavation, reports on the 1992 season.

During summer 1992, the ASCSA conducted excavations in the Athenian Agora for a period of nine weeks. Under investigation were two areas, one at the north-west corner of the ancient Agora, the other north of the market square along the street exiting the Agora to the northwest.

At the northernmost end of the section, exploration of the highest preserved Byzantine levels brought to light a complex of two rooms bounded on the northeast and northwest by gravelled streets. One was evidently a storeroom, for it was completely filled below floor level with three enormous pithoi. The room is possibly to be understood as the storage space on the ground floor of a two story house, and living rooms on the floor above the storeroom might have been approached by a light wooden stairway rising from the neighboring courtyard.

As elsewhere among the Middle Byzantine structures of this area, the stratigraphy suggested at least two phases in the use of the building. A group of pottery found in the central pithos of the storeroom shows that it was abandoned late in the 13th century A.D., whereas the pithos next to it on the northwest had gone out of use by the early 12th century. The third pithos, further to the south, produced the unusual number of 17 coins, of which preliminary analysis suggests that many date to the reign of Manuel I (A.D. 1143-1180), thus the pithos will have been filled in by the late 12th century.

At the edge of the street along the northeast wall of the building, there came to light a well that provided water for the neighborhood during two separate periods of use. The tile-lined well of the Roman period was first used in the 3rd century after Christ, and its original well-head of Hymettian marble was found in place. The shaft was partially cleaned out for re-use in Byzantine times, when its collar of rubble masonry was raised by 0.90 m. The original marble puteal was found re-used upside down at the top of the collar. The total depth of the well was 14.10 m. below the lip of the well-head, but only the lowest 0.85 m. of the shaft yielded undisturbed fill from the Roman period of use, including the single most significant find of the season, the small marble head of a herm preserved in pristine condition and carved in the unmistakable style of the early classical period.

Higher in the well-shaft, and separated from the Roman filling by a layer of mud, was the fill of the Byzantine period of use. This was 6.00 m. deep and was almost solidly packed with literally dozens of

coarse-ware jars of various shapes, many of which emerged intact from the watery mud. The fill was so deep and the jars so numerous that it was possible to discern a clear development in their shapes from the lowest to the highest. Detailed analysis of the material should provide close dating for this sequence of development, because a group of 30 coins was found scattered at various levels through the period-of-use fill. Four of these coins, in excellent condition and readily identifiable, were in fact recovered in correct stratigraphic sequence, and datable from the period A.D. 976-1030 to the period A.D. 1042-1055. By far the greatest part of the fill seems to have accumulated in the shaft during the last quarter of the 10th century and the first



Female portrait, 2nd century A.D., from 1992 Agora excavation.

half of the 11th century. The highest 4.00 m. of the well-shaft contained debris that appeared to have been deliberately dumped in to close the well. Quantities of broken tiles and stones suggested the destruction of nearby buildings, and the pottery was broken into small fragments as is characteristic of dumped fills. Large amounts of green and brown painted ware and of fine sgraffito show that the well was closed and abandoned in the first half of the 12th century.

Further to the southeast along the street which at all times defined the topography of this area was a small two-room structure of Middle Byzantine date, whose builders made use of pre-existing walls built in the rubble and concrete fabric of late antiquity. The plan consists of two adjacent rooms of equal width (3.30 m.), of which the eastern was deeper than the western although not so well preserved. A tile pavement was partly preserved in the western room, and beneath this floor the

discovery of three tile-lined burial cists indicated the identity of the building as a small chapel, of which the western room was the narthex. The east end of the chapel was terribly mutilated by late disturbances, but it was possible to recognize a small segment of foundation for a single polygonal apse which would have formed the eastern termination of the little building.

In the extreme southeast corner of the excavated area, the season's work began with further investigation of the church of Aghios Nikolaos, prior to removal of its badly preserved foundations. It is now plain that the church had a long life beset by many vicissitudes. Although several phases in its history can now be distinguished, the architectural remains are so exiguous that a detailed reconstruction of the building in any period must remain highly conjectural. The original construction of the church seems to have been Middle Byzantine, in its original form built on a site previously occupied by domestic architecture of the 9th and 10th centuries, of which several walls and at least one pithos were found under the remains of the church.

The earliest burial at the west end of the building was a single tile-lined cist, dug in 1991, and the green and brown painted and sgraffito sherds found here provide a *terminus ante quem* in the first half of the 12th century for the first period of the church. Since the burial lay directly beneath the west wall of the narthex, that structure must necessarily have been an addition to the original church. It is to be noted that the six burial cists in the west half of the nave, as well as its north foundation uncovered in 1990 and 1991, all share an orientation a few degrees north of east, whereas the earliest foundations were oriented exactly with the compass points. These remains should belong to a third phase and major rebuilding of the church. The new orientation had been adopted, and at least one of the burial cists was in use by the end of the 13th or the beginning of the 14th century, for the easternmost cist produced two fragmentary bowls of that date, which were apparently used to burn incense at the time of interment.

The great double channel of the Eridanos River was the third principal focus of the season's field work. The north channel of the masonry canal, barely tested in 1991, was explored for a length of about 6.00 m. where its cover slabs had not been preserved, at the point where the river passes under the scarp of Hadrian Street. The north wall of the channel proved to be of

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Agora

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even finer construction than the South and median walls that were partly exposed last year. It consisted of ashlar blocks of poros laid in four regular courses with carefully spaced joints. In the limited area opened this season, the original pavement was found to be everywhere intact, and it formed an overall depth in the north channel of 2.08 m. At both ends of the excavated part of the channel, poros floor slabs forming a later secondary floor were preserved at a level 0.44 m. higher than the original pavement. A layer of silt and gravel, which had gathered between the two sets of pavement slabs, produced pottery of the last quarter of the 5th century B.C., by which date the raised floor of the channel should have been installed.

Further cleaning of the walls and floor of the south channel helped to corroborate the evidence of the north. It is now clear that the ashlar masonry of the south and median walls is not so carefully constructed as that of the north wall. Although the poros floor slabs of the south channel were thought last year to have been completely eroded away by the running water, sections of its pavement have now been uncovered in a few places, while in the rest of the channel the natural bedrock of the river bed has been exposed. In the south channel, however, the poros pavement was found to lie 0.28 m. higher than the raised secondary floor of the north channel, which in turn was exactly level with the natural bedrock to the south. These circumstances suggest that what survives of the original canalization of the river are the north wall and the earlier, lower pavement adjacent to it. By the late 5th century B.C., the river channel was greatly increased, perhaps nearly doubled, in width. The

median wall was inserted to reduce the huge span required of the cover slabs, and the floor levels of the two channels, thus formed, were brought into closer conformity.

The disturbed cover slabs were also removed from the easternmost exposed portion of the south channel, and this shed light on an interesting episode in the history of the Eridanos. The early German archaeologist Ludwig Ross explored the south channel of the river in 1832 and has left a vivid account of his adventure. Having descended 7.00 m. in a manhole near the Metropolis, Ross traversed the canal beneath Pandrosos and Hephaistos Streets until he was forced by a collapse to surface near St. Philip's Church. Another manhole further west in the vicinity of the "Theseion Gardens" enabled him to reach the river again and thence to move eastwards. At a point which he specified as under the first houses west of St. Philip's, Ross described seeing a row of some 20 poros column drums on Doric order set vertically in the north wall of the channel, about 1.50 m. apart. The excavations of this season exposed the first columns of this series: one drum, evidently dislodged by later digging in the 19th century, was removed from the channel; two others are visible exactly as Ross described them at the eastern end of the exposed channel; two more were seen and recorded in place by intrepid excavators who crawled, like Ross, beyond the limit of the excavations. The Doric drums are of appropriate stone, dimensions, and workmanship to have come from the Stoa Poikile, and they were undoubtedly lifted from the stylobate of the stoa, not 3.00 m. distant, and re-used in late antiquity to support the median wall of the Eridanos Canal.

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Remains of Middle Byzantine building, 1992 Agora excavation.

Mellon Fellowships Established

The ASCSA is one of eight international organizations chosen to participate in a fellowship program funded by the Andrew W. Mellon Foundation. The program, which enables Central European scholars in the humanistic and allied social sciences to carry out research at institutes of advanced study in Western Europe, is designed to reintegrate Central European scholars into the world-wide research community, where they had been effectively excluded for four decades.

The two-year pilot program, in the amount of \$650,000, will fund short-term residencies for 21 Mellon Research Fellows. In addition to the ASCSA, participants are: The American Academy in Rome; the Herzog August Bibliothek in Wolfenbuttel, Germany; the Maison des Sciences de l'Homme in Paris; the Netherlands Institute for Advanced Study in the Humanities and Social Sciences in Wassenaar; Villa I Tatti, the Harvard University Center for Italian Renaissance Studies near Florence; the Warburg Institute in London; and the Wissenschaftskolleg in Berlin.

The fellowships are designed for young Czech, Hungarian, Polish and Slovak scholars who have already obtained the Ph.D. and who wish to undertake a specific research project at one of the participating institutes. Applicants should contact the institute of their choice directly.

The program is coordinated by the Council of American Overseas Research Centers (CAORC), the federation of US overseas research centers.

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Peschke Paintings to School

The late Margaret Thompson left some of her choice possessions for the benefit of the School, including a map of Cyprus dated 1573, a Koutahia bowl, several pieces of embroidery, and two watercolor paintings by Georg V. Peschke.

Peschke trained parachutists in the Austrian army in World War I, served as architect at Olynthos in 1931 and in Corinth from 1933 to 1936. In addition, he painted a number of landscapes on Skyros and around Attica. Dr. Thompson was one of many School Members who collected his works; her gift will now be hung, in her honor, at the School in Athens.

School Reports

Identifying the Individual: The Eucharides Painter and His Place in the Athenian Potters' Quarter

In analyzing ancient pottery, it is tempting to disregard the individual artist in order to clarify more fully the large sweep of artistic development. However, the *egraphsen* and *epoiesen* signatures on Attic black- and red-figure pottery continually remind us that the individual potters and painters of these vases should not be ignored. In my dissertation, "The Eucharides Painter and his Place in the Athenian Potters' Quarter," I aim at a multi-faceted approach to a single vase-painter, the Eucharides Painter; through the examination of his work, I hope to gain more information on the structure of Athenian pottery workshops and the relationships between painters and potters in the Athenian Potters' Quarter.

The Eucharides Painter is named after a kalos-name on a red-figure stamnos in Copenhagen. Sir John Beazley said of this painter, "His work, though not of the highest quality, is interesting in many ways." Beazley explained very clearly a system of details that he felt bound together the series of vases that he had laid out. He discussed distinctive features of anatomy such as the squat triangle in the center of the breast and the foot with toes formed by straight lines running into the ground-line, signposts for the work of the Eucharides Painter. He also realized that the Eucharides Painter was responsible for painting also in the black-figure technique.

Klaus Stähler also devoted a major work to the Eucharides Painter. He was skeptical of the Morellian-type method that Beazley used to identify individual vase-painters within the enormous mass of Attic pottery. This method recognizes, within a single artist's work, a system of rendering details that can be used to identify that artist in other works. Stähler felt that the majority of the works which had been assigned to the Eucharides Painter could not be seen as the output of a single, clearly defined artistic personality. He rejected most of the red-figure vases assigned to the Eucharides Painter, and did not even consider the black-figure vases. He believed that all the details and feeling of a drawing could be copied exactly by a neighboring painter and, thus, the ability to define the divisions between various vase-painters and workshops was questionable.

This debate as to how to define an individual artist forms the larger overall focus of my dissertation; a focus which incorporates a full understanding of the Eucharides Painter in all aspects as an in-



Attic Red-Figure Kalpis. 86.AE.227. Collection of the J. Paul Getty Museum, Malibu, California.

dividual painter and in relationship to his contemporaries in the Potters' Quarter. The identification of the individual painter is considered from three angles--his manner of drawing, the shapes on which he paints, and through them, the potters with whom he works, and, lastly, his choice of subject matter.

The first part of the dissertation, an analysis of style, demonstrates through a close examination of details and the overall appearance of the vases the stylistic relationship of the vases upon which both Beazley and Stähler agreed. Then I apply that relationship to other vases.

Bloesch's approach to shape, as expressed in several articles, forms the basis for the discussion of the shapes decorated by the Eucharides Painter. Bloesch identified a few individual potters by their characteristic manner of potting the foot and the mouth. He later noted that within the work of a single potter, there must be some allowances for variations in form. These may not consist of major changes in the manner in which the shape was created, but rather by unconscious acts such as pressing slightly harder into the clay on the wheel, an action which might change the proportion of the transition

from one area to the next, or might create a thinner shape.

A number of the shapes utilized by the Eucharides Painter permit the use of Bloesch's method to recognize different potters. In one example, a red-figure kalpis attributed to the Eucharides Painter in Würzburg finds its closest parallel for shape in a kalpis attributed to the Kleophrades Painter in Leiden. Both vases have a concave surface on the top of the lip, long necks, and a body that narrows rapidly to a small foot. The side of the lip is broken with a deep groove and the upper area created by this groove is then squared off. The foot in both cases is a simple disc which curves up slightly at the outer edge and is offset from the center bulge of the bottom of the body by a groove at the join.

Of the 20 other kalpides attributed to the Eucharides Painter only four others find close parallels within the published material: Vatican 17729 and New York 67.44.2 are most closely tied with Würzburg 325 (attributed by myself to the Painter of Würzburg 325) and Basel BS 411 (attributed by myself to the Painter of Naples RC 192), and Würzburg ZA 48 and

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Eucharides

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Vatican H 545 belong with kalpides attributed to the Berlin Painter. These parallels and the fact that the other 16 kalpides assigned to the Eucharides Painter do not fit in these groupings, suggest that the Eucharides Painter was working with more than one potter who in turn worked with more than one painter.

In the third major category analyzed in the dissertation, the scenes employed by this painter, the ability to separate the individual from the mass is especially important since interpretation of the scenes relies on a full understanding of the thought behind the creation of a vase. We may interpret a gesture or attribute as meaningful within a particular scene, but find in a scrutiny of the individual painter's entire work that he used the gesture or attribute indiscriminately throughout. Therefore, it is important to try to understand the impetus behind the creation of the vases. The separation out of the individual will allow for interpretations which may be more

valid, since consideration will be given to idiosyncrasies, and general trends will be distinguishable from individual thought.

Two red-figured vases can illustrate this point: Leningrad 1549 and Ferrara 818, both depicting scenes of Danae and Perseus and the chest in which they were imprisoned. The stamnos in Leningrad, along with a number of other very similar scenes, depicts the moment before the chest is cast out to sea. It is less clear which moment appears on the Ferrara cup. Many scholars believe that the cup should show the same moment as the Leningrad stamnos. The differences, however, although small and partially attributable to the different shape, suggest otherwise. The placement of Danae and Perseus in the chest rather than next to it, and the gesture of the older man who stands before it would indicate that the moment is the arrival on Seriphos. Both these differences are choices of the Eucharides Painter in order to distinguish the one moment of the story from the other. By taking into account the individual artist, the interpretation of the scene becomes clarified.

It is this study of a variety of separate groupings in conjunction with one another that is the best way to try to distinguish the individual. Taken together these groupings must have some consistency, if they bear any resemblance to what actually existed in the Athenian Potters' Quarter. If a basic coherence in all our valid methods of classification exists, then maybe we are justified in saying that we can recognize individuals from the Athenian Potters' Quarter. Consistency among these different types of groupings should say that we have hit upon something approximating reality. Using a combination of existing studies which emphasize a variety of different aspects of Attic vase-painting, I have returned to this concern with the individual in order to give us a glimpse of the idiosyncrasies of a single painter, the Eucharides Painter, within the context of the Athenian Potters' Quarter.

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New Look at Hellenistic Pottery

Until recently, Hellenistic pottery was a neglected field of study, in part due to its mechanical production and minimal, repetitive decoration. However, the discovery of the rich royal tombs in Macedonia has led to new interest in the study of the Hellenistic culture, encouraging scholars to seek a sounder chronological framework.

This has been easier said than done. By its nature, Hellenistic pottery discourages any study based solely on stylistic development, as frequently and successfully applied to pottery from other periods. Moreover, the quantity of published Hellenistic pottery is scanty and usually

from poor contexts. Even those few deposits with fixed dates are not without problems, as in the recent questions raised concerning the destruction of Olynthos in 348 B.C., once considered one of the Hellenistic period's firmest dates.

In 1989, I obtained permission from the Greek Archaeological Service to study and publish the Hellenistic pottery found in excavations south of the Odeion of Herodes Atticus and the Stoa of Eumenes. In order to emphasize the importance of context, I decided to concentrate on 'sealed' deposits only. In his fundamental study of five groups of pottery from the Athenian Agora, Homer A. Thompson first realiz-

ed the importance of the sealed deposit in the study of Hellenistic pottery.

Whether abandoned well, a filled cistern or the construction fill of a building, sealed deposits are important because they usually include material roughly contemporary to the time the deposit was closed. The absolute chronology of a sealed deposit is determined primarily by means of datable objects found within the deposit, such as coins and stamped amphora handles. In some fortunate cases, it is possible to associate a sealed deposit with an historical event, such as the Chremonidean War in the 260's or Sulla's attack of Athens in 86 B.C.

Methodologically, my dissertation has been modelled after Thompson's study. From the large amount of Hellenistic pottery found in the excavations of the South Slope of the Acropolis I have selected five sealed deposits which span the entire Hellenistic period at Athens. Each deposit is studied separately and dated either by the presence of datable objects or by comparison with material from other securely dated deposits.

As a sample of this method, I shall include a brief review of one of the deposits from the South Slope; it will also introduce some of the problems connected with the study of Hellenistic pottery. The deposit is a cistern (1957 - C 33) which was filled some time in the second quarter of the 2nd century B.C. and consisted of two dumped fills. I shall concentrate on the lower fill, which contained pottery from the late 3rd

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Mold-made Hellenistic bowl

Pottery

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to the first quarter of the 2nd century B.C. Because of the illegibility of the coins and the one stamped amphora handle, our dating of the lower fill has been primarily based on the presence of Megarian bowls. After Susan Rotroff's thorough study, Megarian bowls can now be considered as reliable as coins and stamped amphora handles in providing a secure date.

The Megarian bowl first appears in Athens ca. 225 B.C. and quickly becomes the preferred drinking vessel, superseding other popular shapes, e.g. the kantharos. By the first quarter of the 2nd century B.C., it is well established in Attic households, and by the second quarter, it becomes commonplace as indicated by the wear in the molds. Around the middle of the 2nd century B.C. - there is much debate as to exactly when - a new type of moldmade pottery appears: the long petal bowl.

For the dating of our deposit, the absence of these long petal bowls provides a *terminus ante quem*. A more precise date, at the beginning of the second quarter of the 2nd century B.C., may be inferred by the presence of some bowls made from worn molds, and a few bowls with signs of intense wear. Analysis of the rest of the pottery from the deposit also agrees with the proposed chronology for the abandonment of the cistern. Most of the pottery spans the period from ca. 225 to 175 B.C. and compares well with examples from contemporary deposits such as Thompson's Group C and Dipylon Well B-I (layers V-XI).

While chronology is not the only aim in my study of Hellenistic pottery, a reliable ceramic chronology is essential to a better understanding of other more vexing problems, such as the exchange of influences between Athens and other major Hellenistic centers (e.g., Alexandria, Pergamon) and tracking commercial routes between the Eastern and Western Mediterranean. For example, the existence of a small quantity of black glazed Italic pottery in Attic Hellenistic deposits, both South Slope and Athenian Agora, forces us to reconsider the hypothetical absence of Italic Hellenistic pottery from Eastern Mediterranean contexts. Moreover, there still remain the problems of the sudden popularity of the white-ground lagynoi in Athens around the middle of the 2nd century B.C. and of the affinity of the West Slope ware to the Gnathia pottery of South Italy. In sum, Hellenistic pottery is a largely unexplored field which calls for further study.

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Wedding vase, from Richter and Hall: "Red-figured Athenian Vases," II, Pl. 146.

The Washing Painter: Trends and Themes in the Post-Parthenoneian Vase-painting.

The Washing Painter, a little-known vase painter active in the third quarter of the 5th century (ca. 435-420 B.C.), gained his conventional name from scenes on hydriai depicting women bathing. Sir John Beazley attributed to him and his workshop approximately 300 vases which consist of lebetes gamikoi, loutrophoroi, hydriai, pelikai and small lekythoi.

Most of the vases associated with the Washing Painter were excavated in Italy and are now scattered in European and American museums. The most commonly found shapes in his repertoire are the commercial pelikai, the hydriai and some small vases like lekythoi and oinochoai. Beazley characterized the draughtmanship and style of these vases as "trifle" and they might not have merited a Ph.D. thesis were it not for a small number of elaborate lebetes gamikoi and loutrophoroi known since the last century. These show that the painter's specialty must have been the decoration of wedding vases, for here we see demonstrated the best aspects of his artistic personality.

Not until the 1950's did the star of the Washing Painter begin to rise. In 1955 new evidence from the area south of the Herodeion suggested a more systematic study of his work. During excavations conducted on Dionysiou Areopagitou Street, J. Meliades unearthed a great number of sherds around a small ellipsoid foundation. The excavator published preliminary reports of his discovery, which he was able to identify - thanks to an inscription found in situ and to potsherds with graffiti - as

a previously unknown shrine called the Sanctuary of the Nymphe. He also suggested that the majority of the sherds came from vases in the ceremonial shape of loutrophoroi and formed part of the sanctuary's deposits. Since the inscription and graffiti put the noun in the singular, he theorized that, rather than a sanctuary to the Nymphs, this was actually a sanctuary devoted to the Bride, even now, in modern Greek, termed "nymphe."

Maro Kyrkou, who is publishing the excavation as well the red-figure vases, has kindly allowed me to study those pieces decorated by the Washing Painter. My dissertation uses this material as a point of comparison to the rest of this painter's production. The thesis is being written with the support of a Semple-Taft Fellowship from the University of Cincinnati. Most of this research was completed at the School in Athens.

A research topic dealing with the oeuvre of an ancient vase-painter has many facets, among which are a synopsis of the style, the potting, and iconographical themes. Occasionally the emphasis is placed on more narrowly defined areas, such as, for example, the relationships between the stylistic development of contemporary painters, their possible collaboration with a specific workshop, or their contribution in shaping new iconographical trends.

An examination of the style of the Washing Painter has verified most of Beazley's attributions. In addition, it has allowed us to recognize some hitherto

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Trustees in Athens: Doreen Spitzer and Hunter Lewis; Caroline Wiener, wife of Trustee Malcolm Wiener; Betsy Gebhard, and André Newburg with his wife Elsie.

ASCSA Trustees Meet in Athens

The Board of Trustees of the ASCSA gathered in Athens from June 2 to 4. In addition to their semi-annual Board meeting, the Trustees attended the official opening of the Blegen Library extension and the inauguration of the Wiener Laboratory, named for Trustee **Malcolm H. Wiener**. Also on the schedule was the opening of "New World and Old: One Hundred Years of American Archaeology in Greece," organized by School Archivist **Carol Zerner** at the Gennadius Library. The Trustees also viewed recent excavations in the Athenian Agora and visited the



Fitch Laboratory at the British School of Archaeology.

Following the meeting, several of the Trustees went on to Istanbul, where they were met by **Anthony Greenwood** of the American Research Institute in Turkey. After visits to St. Sergius and Bacchus and the Sokullu Mehmet Paşa Çamii and a bus tour of the land walls, they travelled up the

Bosphorus for a fish dinner at Urcan. Istanbul was followed by Troy, where Field Director **Manfred Korfman**, seconded by **Blanche Menadier** (ASCSA '92-'93), provided a guided tour. The trip culminated in a visit to Assos, led by **Bonna Wescoat** (ASCSA '84-'85), who also lectured to the group at the Archaeological Museum in Istanbul.

Tom Adamescu, who made his first-ever trip to Greece as a member of "On-Site 1992," doubled as a special envoy of the Mayor of Nashville, Tennessee, his home town. In an informal ceremony on June 22, Mr. Adamescu presented Athens Mayor **Leonidas Kouris** with an honorary

certificate of Nashville citizenship, and an American flag which had flown over the U.S. Capitol in April of 1992. He also gave Mayor Kouris a video of the creation of Nashville's Athena Parthenos as well as a standing invitation to visit the Nashville Parthenon.



Sister cities: Mayor Leonidas Kouris of Athens and Tom Adamescu of Nashville, Tennessee.

The Friends of the ASCSA have attended a variety of lectures this Fall at Mayer House in New York. On September 30, **Christof Boehringer** of the Archäologisches Institut der Universität of Göttingen presented "Meet the Gods and Heroes: The Göttingen Plaster Cast Collection." On November 2, **Valery Guliaev**, Vice Director, Institute of Archaeology, Russian Academy of Sciences, Moscow, presented "Scythian Art in Light of Recent Archaeological Finds in Soviet Eurasia." In January, **Susan Walker** will describe "Cyrenaica and the Marble Trade," and **Alexander Mantis** will lecture on his new work on the south metopes of the Parthenon. Friends will also be invited to hear **Caroline Houser** of Smith College speak on "Gilding the Image: The Demise of Greek Democracy," at the Metropolitan Museum of Art on January 9 and 10.

The School in Athens is presenting a full slate of lectures in the Fall and Winter. The speakers include: on November 10, **Robin Hägg**, Director, Swedish Institute at Athens, "Religious Cult Practices of the Mycenaeans;" November 24, Inaugural Lecture, **David Jordan**, Acting Director, Gennadius Library, "King Solomon in Greece;" December 4 - December 6, International Conference, "The Archaeology of Democracy;" December 15, Inaugural Lecture for Malcolm Wiener Laboratory, **Ioannis Maniatis**, Demokritos Center, "Recent Advances in the Understanding of Ancient Ceramic Technologies: New Scientific Approaches;" January 19, **Alan Shapiro**, Stevens Institute of Technology, "Poet and Painter: Iliad 24 and the Greek Art of Narrative;" February 9, **Nicoletta Valakou**, Department of Foreign Schools, Ministry of Culture, "Panasiti: A New Mycenaean Cemetery in the Argolid;" February 23, Lecture in Memory of Oscar Broneer, **Elizabeth Gebhard**, University of Illinois, "Two Roman Temples to Melikertes - Palaemon at Isthmia;" March 9, Lecture in Memory of Evelyn Smithson, **Nicolas Coldstream**, University College, London, "The Rich Lady of the Areopagus and her Contemporaries" (This lecture will be followed by the opening of the exhibition, "The Birth of Democracy" in the Gennadius Library); March 23, Twelfth Annual Walton Lecture, **Nicolas Barker**, The British Library, "Greek Scribes and Greek Printers at the End of the 15th Century;" April 2, Open Meeting on the Work of the School in 1992 and Lecture by **John S. Traill**, Victoria College, Toronto, "Renowned Athens, Deme and City;" April 27, **Hermann Kienast**, German Archaeological Institute, "Classicism in Athens: Architecture as a Result of Research;" May 18, Lecture in Memory of Mustafa Uz, **Fikret Yegul**, University of California at Santa Barbara, "The Temple of Artemis at Sardis."



Ladislaus Von Hoffmann at the Gennadius Library anniversary.



Mrs. Virginia Nick, member of the "Philoï" (Friends) of the Gennadius Library, with David Jordan, Acting Director of the Gennadius Library.

The exhibition "New World and Old: One Hundred Years of American Archaeology in Greece" opened at Princeton University's Rare Books and Special Collections on October 16 for a two month visit. Consisting of books from the Gennadius Library and materials from the School Archives, it is a slimmed-down version of a similar exhibition organized by School Archivist **Carol Zerner**, which opened in Athens on June 1. The Princeton exhibition was accompanied by a sister-show entitled "From Croesus to Constantine: Coinage in the Princeton University Collections," organized by **Brooks Levy** and featuring photographs by **Alison Frantz**. The event was dedicated to **Homer A. and Dorothy B. Thompson**, and marked the 70th anniversary of John Gennadius' presentation of his collection to the American School. The Gennadeion's 70th anniversary was also marked by a party at the Berkeley, California, home of David Walton, son of the late Frank Walton. Co-hosts were Andrew Bridges and Beata Panagopoulou, former Director of the Library.

In Athens, the School celebrated the anniversary with an event on October 20 inaugurating an exhibition on books donated by Gennadius. Among the dignitaries who presented congratulatory greetings were **James Williams**, Deputy Chief of Mission of the U.S. Embassy in Greece, on behalf of the U.S. government, **Ladislaus Von Hoffmann**, on behalf of the School Trustees, **Robin Hägg**, on behalf of the other foreign schools in Athens, Ambassador **Angelos Vlachos**, on behalf of the Academy of Athens, and **Panayiotis Foteas**, General Secretary of the Ministry of Culture, on behalf of the Greek government.

David Jordan has been appointed Acting Director of the Gennadius Library. Dr. Jordan, whose term of office began on July 1, 1992, succeeds **Donald Nicol**, whose three year term ended in June. With a Ph.D. from Brown University, Dr. Jordan has published widely on epigraphy, in particular on the lead curse tablets which also formed the subject of his dissertation. He brings to his new position a broad knowledge of, and enthusiasm for, the Gennadius Library, which began when he was a student at the School and met the then-Director of the Gennadeion, Frank Walton.

The Getty kouros flew to Athens in May to be centerpiece of an international symposium dedicated to examining its authenticity. The verdict was mixed, with the majority "voting" for modern forgery, but a strong and vocal minority maintained its originality as a product of the 6th century B.C. The American School held a reception to honor the participants on May 25.



At the Getty reception, Ted Walsh, Director of the Getty Museum.

Leukas

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Two years ago a team from UCLA and Tulane, with the financial support of both universities, began to explore an untouched regional landscape in a different way. The island of Leukas nearly joins Akarnania off the coast of northwest Greece, just south of the entrance to the Ambracian Gulf made famous by Octavian's victory at Actium. One of many remote areas of Greece neglected in modern archaeology, its only systematic explorer was Wilhelm Dörpfeld, Schliemann's architect at Troy and Mycenae, who pursued for decades a personal mission to prove that the island was once Homeric Ithaka, home of Odysseus.

Dörpfeld's pioneering techniques failed to find a prehistoric palace, but he also recorded faithfully the visible monuments of later periods. Among these were the extensive remains of the island's ancient capital city, a site ripe for "urban survey." Instead, our team chose to focus first on the island's rural landscape and reverse the order whereby rural survey has followed or accompanied the exploration of settlements.

Most conspicuous on Leukas are its monumental towers of ashlar masonry, the most durable but debated type of structure to survive in the classical landscape. Hundreds of such towers are known throughout the Greek world, especially on the islands; a convincing explanation for their function has eluded even sophisticated recent efforts. Most scholars have focussed on their construction technique, which resembles the fortifications of Greek cities, and have seen them as watch- or guard-towers defending cities, roads, or frontiers. But plenty of towers are isolated from any

strategic view or even hidden from each other, from fortified cities and from the sea. Their rural setting alone suggests they were "farm-towers," but clear signs of agricultural land or activity are often invisible, and no compelling reason has been offered for a farm to have a tower. Few Greek towers have seen systematic investigation, and Leukas offered several monuments whose isolation and condition called for responsible recording and research.

Such a tower presented itself outside the village of Poros, on the southeastern promontory of Leukas. Its two remaining sides preserve the same 22 courses of ashlar limestone visible in Dörpfeld's day, but little of its interior, unlike towers in the Cyclades which still have doors, windows, upper floors and staircases. Instead, Poros offered extensive ashlar foundations south and west of the tower, beneath overgrowth as high as the tower itself.

Once cleared, the site revealed a clear rectangular plan aligned to the north, its enclosure walls doubling as supporting terraces on the east and south, the rising slope of bedrock on the west providing building material as well as a natural boundary from the sea. The interior of this complex (now cultivated) holds remains of ancient agriculture: two millstones from olive presses, and a flat stone basin probably for a wooden vat used in treading grapes. The biggest surprise was the discovery of a round tower built into the ashlar complex; it appears that towers were a consistent feature of rural sites, and might change in shape but not in function. The setting at Poros - a peaceful, fertile valley with plenty of natural water - and its remains

satisfied us that this tower complex, at least, was the site of a farm.

But what of the remaining six towers once noted by Dörpfeld on Leukas? Two seasons of arduous search by foot and jeep, with the help of local enthusiasts, helped locate four of them; two remain invisible under recent accumulation. The discovery of new towers and sites has doubled Dörpfeld's original corpus and expanded the environments which supported these structures to many different areas of the island, from seashores to high mountain plains. Two seasons have produced plans with parallels as far away as the Crimea; at least three sites had two towers, often meters apart, in use in succession or even at the same time. Many are surrounded by ashlar complexes large enough for a working farm, its equipment, livestock and personnel; most are located near or on fertile land. Yet two on the east coast command a view and little else, a location appropriate to military events in Greek history on and near Leukas and its strategic ship channel. Are these two examples round because of their date (earlier than square towers) or because of their function as watch-towers?

Most important of all is the relationship of rural towers to the urban centers of Leukas, whose capital has yielded tantalizing information in salvage excavations. With the collaboration of the Twelfth Ephorate of Antiquities in Ioannina, we are pursuing the following questions: Is the construction of these towers related to the rise of urban population demonstrated in the cemeteries of Leukas? Is rural or urban expansion affected by the emergence of Leukas as the seat of the Akarnanian League in the 3rd century B.C.? What was the island's chief agrarian production? If wine, as seems likely, are many towers located near land suitable for vineyards? Who produced the amphoras found in quantity near the harbor of the capital city, presumably destined for export? Recent conferences on agriculture (at the Swedish Institute in Athens in 1990) and on rural structures and communities (on Corfu in May 1992) have helped coordinate the concerns of the Leukas survey with international research on ancient rural life.

Systematic study and drawing of each tower has taught us the value of individual monuments and environments: no two are identical, yet all illuminate the interpretation of towers elsewhere. For example, the deliberate location of some towers on Leukas around fertile flood plains drained by sinkholes (*katavothres*) recalls similar settings for Hammond's towers in the Megarid (Vathychoria), and supports their rehabilitation as agricultural rather than military strongholds. Yet new explanations

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Polygonal city wall of ancient Leukas, with Jane Carter.

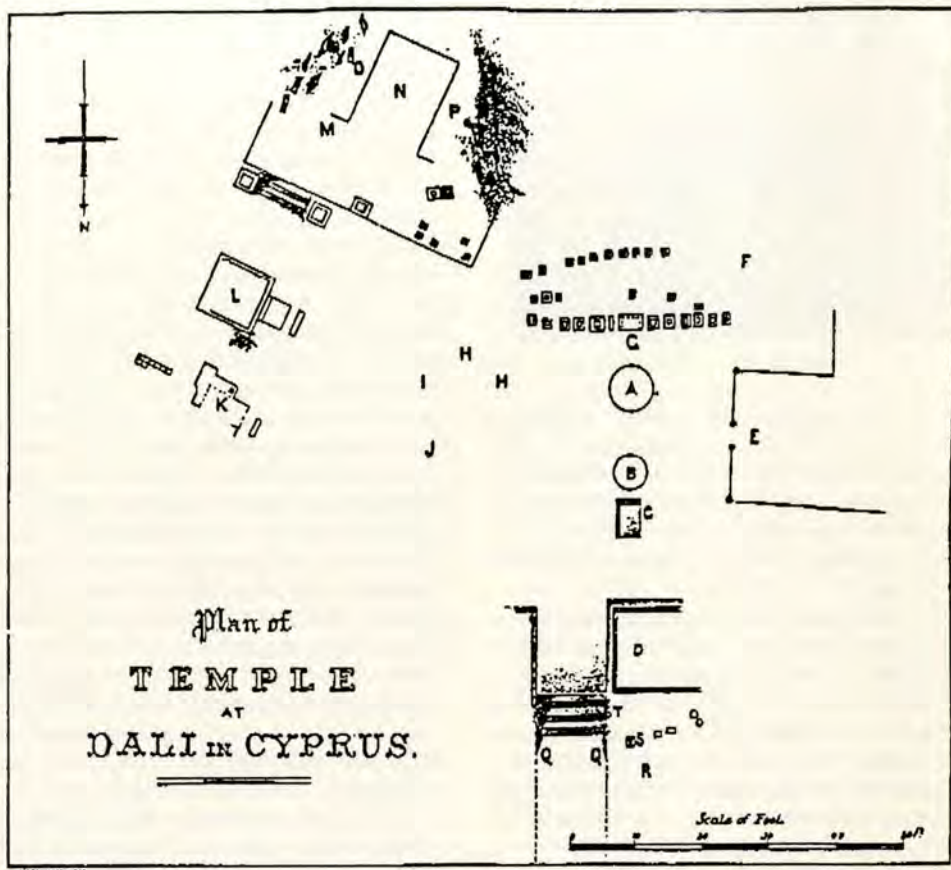
Idalion: The 1992 Season

Professor Frederick A. Winter (ASCSA '70, Brooklyn College) and his colleague H. Arthur Bankoff led the Brooklyn College Summer Archaeological Field School to the University of Arizona Expedition to Idalion Cyprus, under the direction of Dr. Pamela Gaber, with Professor William Dever, Associate Director. The following survey of the season is a collaborative effort by Dr. Gaber, James Hardin and Margaret Mordan (University of Arizona), and Professors Bankoff and Winter.

Building on the work of previous American Expeditions, the combined 1992 team investigated buildings in Idalion's Lower City that had been partially exposed by the earlier projects, and opened new areas within this important sector of the ancient site. In addition, the 1992 excavations succeeded in relocating the sanctuary that had been excavated by R.H. Lang in 1868 on the site's East Acropolis.

The ancient city kingdom of Idalion consists of two acropoleis with a Lower City extending to their north. There has been a long line of excavations at Idalion beginning in the last century. Several temples and thousands of tombs were uncovered and emptied by Luigi Palma di Cesnola in the 1860's. In 1868 R.H. Lang, the British consul to the Ottoman Empire, cleared a temple dedicated to "Apollo Amyklos" according to Greek inscriptions found there. Several other expeditions followed, culminating in the Joint American Expedition led by Lawrence Stager and Anita Walker in the 1970's. In addition to their wide-ranging site catchment analysis studies, surface surveys, and many soundings, the Joint American Expedition excavated in the central city, uncovering massive fortifications and monumental structures on a terrace of the West Acropolis and domestic structures in the Lower City.

These previous excavators uncovered only a tiny portion of the area of the Lower City of Idalion, where investigation of an area of domestic architecture was begun in the 1970's. The sequence of occupation in these dwellings suggests an area of archaic refuse and storage pits. In 1987, the University of New Hampshire Expedition



Sanctuary area after the 1868 excavations, published by R.H. Lang, Transactions of the Royal Society of Literature, 1878.

to Idalion, led by Dr. Pamela Gaber, fielded an exploratory season in this area.

In the 1992 season, six weeks of digging vastly expanded our knowledge of the extent of domestic architecture in Idalion's Lower City. A backhoe test cut showed

that it extends at least 80 m. east of the current excavation zone. In addition, the houses and courtyards uncovered in 1992 extend the known dates of continuous occupation in the Lower City down through

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Leukas

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for these structures must address not only their connection with agriculture, but the industrial context of the many towers found near mines and quarries, far from good fields.

Research on Leukas has been pursued as a field course at both universities for undergraduate and graduate students working in small teams to develop skills in drawing and measuring from scratch. New techniques have been enlisted, such as the use of a portable G.P.S. (Global Positioning System) courtesy of colleagues from

the University of Minnesota, for locating monuments invisible from survey markers. Remote sensing with satellite imagery demonstrated nearby in the Nikopolis project offers models for exploring the natural resources of Leukas. While we have recorded surface finds in the process of cleaning, our research has focussed on individual standing monuments and their architectural documentation, rather than more extensive techniques. Dörpfeld's notebooks have proved an archaeological treasure of their own, and the inhabitants

of Leukas have tolerated our invasions of their agricultural life with generosity and grace. We are grateful for the privilege of exploring an unknown corner of Greece full of unanswered questions.

Jane Carter,
Tulane University
Sarah Morris,
University of California at Los Angeles

Sculpture from Arcadia and Laconia

Professor Olga Palagia (University of Athens) describes the regional sculpture conference she co-organized this past April with ASCSA Director William D. E. Coulson, under the auspices of the University of Athens and the ASCSA, with the cooperation of the Fifth Ephoreia of Prehistoric and Classical Antiquities.

The ASCSA hosted the first-ever international conference dedicated to regional Greek sculpture April 10-12, 1992. American and European scholars presented 29 papers on ancient sculpture from Arcadia and Laconia, testifying to a growing interest in these hitherto rather neglected areas of the Central and Southern Peloponnese.

The conference was followed by an excursion which afforded participants a chance to visit the new Tripolis Museum, now housing one of the most important sculpture collections in Greece, as well as the museums and sites of Tegea and Sparta. In Tripolis the participants enjoyed the hospitality of the Ephor of Arcadia and Laconia, Dr. Theodoros Spyropoulos, while the Mayor of Sparta, Mr. Demosthenes Matalas, hosted a reception at the Town Hall.

The papers were organized chronologically, presenting both new and unpublished material alongside reappraisals of the familiar, as well as iconographical topics. Beginning with Arcadia, a new kouros fragment from Tourkolekka, possibly of Laconian origin because of its style and grey marble, was presented by Georgia Alevra (Athens University). The results of fresh research into the slabs of the frieze and the fragments of metopes from the Temple of Apollo at Bassai now in the British Museum were presented by Dyfri Williams and Ian Jenkins (British Museum). Although the order of the frieze slabs remains uncertain, traces of repair are attested by cuttings and a layer of gypsum laid over damaged surfaces. A number of important new joins in the metopes help our understanding of the iconography.

Geoffrey Waywell (King's College, London) showed that the relief of Ada and Idrieus with Zeus Labrandeus from Tegea in the British Museum crowned an inscription and speculated that it honored the Carian rulers for their sponsorship of the new Temple of Athena Alea and possibly of its altar. Georgios Despinis (Thessaloniki University, Professor Emeritus) re-examined a female torso hitherto attributed to the pedimental sculptures of the Temple of Athena Alea at Tegea and demonstrated that it belonged to an *ephedrismos* group forming an akroterion of an unknown 4th century temple.

Petros Themelis' (Crete University) presentation on an inscription from

Messene tentatively raises the dates of Damophon's activity to the late 3rd and early 2nd centuries B.C. Brian Madigan (Wayne State University) presented the fragments of the hands and feet of a late Hellenistic statue from the Bassai temple, arguing that it was an acrolith, replacing the archaic cult statue of Apollo. Theodoros Spyropoulos (Tripolis Museum) presented a number of recently excavated sculptures from the villa of Herodes Atticus at Loukou. Their wide range of dates (4th century B.C. - 2nd century A.D.) as well as their high quality testify to this collector's discriminating taste. Other papers dealt with small bronzes (David Mitten, Harvard; Veronica Mitsopoulos-Leon, Austrian Archaeological Institute; Ulrich Hübinger, DAI Berlin; Alan Johnston, University College, London), iconography (Eliana Raftopoulou, Athens), a Roman female portrait of the 2nd century A.D. in Tripolis, probably connected to a workshop in Corinth (Catherine Vanderpool, American School of Classical Studies) and the statues of Asklepios and Hygieia by Skopas in Tegea (Iphigeneia Leventi, Athens).

In Laconia, there were fresh appraisals of the birth goddess of Magoula (José Dörig, Geneva University), the archaic seated goddesses from Sparta (Juliette de la Genière, Lyons University) and of Laconian hero-reliefs (Gina Salapata, University of Pennsylvania; David Hibler, London) and Dioskouroi reliefs (Georgios Steinhauer, Second Ephoreia of Prehistoric and Classical Antiquities; Jan Sanders, British School at Athens). Amalia Faustoferri-Geominy (Bonn University) offered a new interpretation of the historical connotations of the reliefs on the throne of Amyklai and raised its date back to the mid-6th century B.C. on account of its architectural mouldings.

Laconian funerary sculpture of the Roman period was treated by Vanta Papaethymiou (Würzburg University) and Guntram Koch (Marburg University), who commented on the unusual phenomenon of workshops in Arcadia and Laconia producing imitations of Attic sarcophagi in local marble. There were also new finds and unpublished material. Zisis Bonias (Kavala Museum) presented a kouros and a classical seated goddess from his excavations at the Sanctuary of Artemis and the hero Timagenes at Aigies. Olga Palagia (Athens University) showed two fragments of an archaic marble shield with reliefs on

both sides from the acropolis of Sparta, attributing them to a late archaic statue of Athena. The amazonomachy (with inscriptions) on the outside would have been a precursor of the shield of Pheidias' Athena Parthenos. Angelos Delivorrias (Benaki Museum) showed a previously unpublished group of high-quality stelai with palmettes of the 4th and 3rd centuries B.C., which he tentatively interpreted as votive. Finally, Aileen Ajootian (American School of Classical Studies) presented two fountain figures of reclining silenoi and Stella Raftopoulou (Sparta Museum) a newly discovered Roman copy of a seated Asklepios of 2nd century B.C. type, possibly a cult statue from the Sanctuary of Asklepios at Boiai.

The conference was sponsored by the ASCSA, the Agricultural Bank of Greece, the Greek Ministry of Culture and the Greek National Tourism Organization. The meetings took place in the Gennadius Library, which was always full even on a rainy Sunday morning. Participants came from Greece, the U.S., Great Britain, France, Germany, Scandinavia, the Netherlands, Austria, Switzerland and Italy. The proceedings will be published by Oxbow Books, Oxford, in 1993.



“Arkansan Rows His Way into History”

*Arkansas Democrat-Gazette,
September 13, 1992*

His contagious interest in classical archaeology brought Dr. Robert Seifert with his son Rob, a history major, from Little Rock to “On-Site ’91.” At the dry dock at Eleusis, they climbed aboard the trireme *Olympias* and Rob was hooked.

Rob returned last summer as one of a crew of 170 rowers - 60 from the United States, the others from around the world. After training on a mock-up in New York, then three weeks learning to row in dry dock, and a week of practice in the bay of Poros, they set off on a 130 mile voyage. Their journey took them to Aegina, through the canal to Corinth, to Salamis, to Athens and finally, under sail, back to Poros. The rowers would work for 40 minutes and rest for 20, with a flute keeping the beat. The last few days were spent in sea trials, testing battle manoeuvres, backing and moving sideways. “You learn to pace yourself,” says Rob. “It was an incredible once-in-a-lifetime experience and I’d love to do it again.”

Wiener

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ray photograph catalogue of the archaeological samples will be assembled for the Laboratory.

The Fellowship in Faunal Studies will be shared this first year. During the Fall term Walter Klippel, Associate Professor of Anthropology at the University of Tennessee, is resident in the Laboratory. During the Spring term Lynn M. Snyder (Fulbright Fellow at the ASCSA during 1991-92, currently Predoctoral Fellow at the Smithsonian Institution), a doctoral candidate in the Department of Anthropology, University of Tennessee, will continue the study of the Late Bronze Age-Early Iron Age vertebrate faunal assemblage from Kavousi in Crete (over 30,000 specimens). In addition to detailed identifications and descriptive analysis of the Kavousi remains, she will begin a reanalysis of a comparable assemblage from Nichoria in the Southwestern Peloponnese.

Both Professor Klippel and Ms. Snyder will also focus on building up a permanent modern comparative faunal collection for the Laboratory, concentrating on indigenous Mediterranean species, including smaller taxa such as shrews, small birds and fish, as well as a series of domestic sheep and goats which commonly make up the large majority of the faunal remains recovered from Bronze and Iron Age sites in Greece.

The area of geoarchaeology will include a variety of potential subjects such as ceramics (vessels, industrial and domestic products such as crucibles, drainpipes and roof tiles, figurines, ovens, lamps and spindle whorls), lithics (tools, millstones, vessels, statues and architectural stone), cements, mortars, concrete and soils. Studies will address questions of materials characterization (including pigments), provenance, technology, and use-wear. In the

case of soils, analyses would focus on characterization related to land-use evidence. Organic residue analysis, associated with ceramic and lithic containers, also falls into this category. Dr. Vaughan is currently completing a monograph on Early Bronze Age Cycladic pottery materials and technology, as well as a variety of other ceramic studies. She hopes to set up an apprenticeship program in the specialist field of ceramic petrology in the near future as well, a field for which Athens has become a center of expertise.

In-house analytical techniques for the lab will include a portable X-ray unit and a range of stereo-zoom and polarizing microscopes (student and research levels), both with video and still photography capabilities. Preparation of bone samples for collagen studies and phytolith sample preparations will also be possible in-house. The instruments and equipment in the Laboratory will ensure maximum flexibility in the long term for a range of potential analytical purposes. The Laboratory's analytical capabilities will be enhanced to accommodate mass spectrometry, isotope or even DNA analyses through a collaborative network of cooperating research institutions, in Greece, Europe and in the United States.

Laboratory fellowships in faunal and human skeletal studies for 1992-93 have already been advertised. In addition to these fellowships (and whenever space is temporarily available), a number of Associate Memberships may be offered each year. These Memberships will carry no stipend, and will require the payment of a small bench fee toward the use of equipment and materials.

On December 15, 1992, the Laboratory sponsored the first Malcolm Wiener Lecture as part of the regular evening lecture series at the American School. The



Malcolm Wiener

speaker, one of the foremost names in Greek archaeological science, was Dr. Yiannis Maniatis, Director of the Demokritos Archaeometry Laboratory, University of Athens. He presented "Recent Advances in the Understanding of Ancient Ceramic Technologies: New Scientific Approaches." Also in planning for 1993 is a symposium on "Science and Archaeology: Prospects for the Twenty-First Century."

The value of collaborative studies between scientists and the wide range of scholars in the classical and archaeological fields is always greatly enhanced by good communication, but in this first year it will be of particular value to the staff of the Laboratory to hear from other American specialists and archaeological scientists working in Greece. To obtain a more comprehensive view of the potential interest in the Laboratory's facilities on various levels, a questionnaire is being drafted and will be circulated soon. This information about projects and personnel will permit the design of future programs of research best reflecting prevailing interests and requirements of colleagues working in the Aegean. When a staff member is unable to undertake a piece of work, appropriate referrals will be made. The Laboratory staff will be happy to act in an advisory or consultative capacity for both students and excavators contemplating analytical work. However, the Laboratory is not meant (or designed) to replace the requirements for specialists on excavations.

We look forward to hearing from those interested in, or already pursuing scientific studies on archaeological material in Greece and the Aegean, and will be very pleased to include in our specialist reference library any books, offprints or xeroxed papers which will enhance the Laboratory's ability to be of service to the wide range of scholars working in Athens.



Walter Klippel at work in the Wiener Laboratory

Washing Painter

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unidentified pieces and to suggest the "teachers" of our painter, who apparently spring from the Polygnotan milieu. In the acme of his career, our painter influences his contemporaries, whereas his late pieces echo the style of the Meidias painter.

However, it is his iconography which presents us with the most interesting questions, as displayed on the lebetes gamikoi, the loutrophoroi and his only surviving pyxis. On these wedding vases the emphasis is placed either on women gathered around a seated bride on the occasion of the nuptials, or on the depiction of the bridal couple. Although the scenes are deprived of any tendency towards narration, the analysis of figure types leads to interesting observations on the identity of the women and their role in the composition. The analysis of the iconography should be juxtaposed with questions concerning the function of the lebes gamikos and the loutrophoros in the wedding.

Besides the wedding compositions, the Washing Painter depicted themes echoing indirectly the world of Aphrodite and the nuptials. These include scenes of women playing games associated with love and marriage, and usually appear on the small sized hydriai. The provenance of such vases attests to their production for export. The quality of draftsmanship and the ingenuity of composition go hand in hand: whereas the sophisticated nuptial imagery is characterized by excellent draftsmanship, the generic scenes on the hydriai and especially the pelikai are rather summarily executed. I also examine the nomenclature, development and use of the loutrophoroi, those by the Washing Painter studied in association with his lebetes gamikoi. The remaining vases and their iconography - the hydriai, pelikai, oinochoai and lekythoi - are compared to those of other painters of this time period, whereas the stylistic development of the painter is sketched in a separate section. In conclusion, I comment on the methodological approach for the study of the genre scenes, as well as the "narrative" means employed by the Washing Painter. The body of the text is supplemented by two catalogues: one for the ARV2 material and one for the excavated loutrophoroi from the Sanctuary of the Nymphae.

The study of the Washing Painter should shed some light on the production of an important vase painter active during the first phase of the Peloponnesian War, and perhaps point out new directions in the interpretation of the wedding iconography.

Victoria Sabetai-Arditti
Associate Member

Idalion

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the 3rd and 2nd centuries B.C. and on into the 1st century B.C.

The partial exposure of three "houses" in the Lower City has raised several questions about the "domestic" quarter of ancient Idalion. Although we find large quantities of cooking pots and plain wares in these structures, is there evidence of actual habitation, or is it possible that we are investigating a local industrial area? The expedition also uncovered traces of a liquid processing area, perhaps oil or wine; is it associated with a dwelling, or is this some sort of small-scale industrial production area only? The same question would apply to traces of a possible horn processing area discovered to the east.

In addition, what is the function, in terms of urban planning and use patterns, of an open paved area uncovered to the west of the liquid processing vats? None of these questions of urban use can be answered without greater exposure of the Lower City structures and installations. We plan to concentrate on the answers to these questions in future seasons.

Of particular significance, the 1992 excavations also successfully located the "Temple" originally excavated by R.H. Lang in 1868 and "lost" since the time of Ohnefalsch-Richter. At the very end of the season, the team uncovered part of a small structure within the sacred precinct dating to the 2nd and 1st centuries B.C. This new structure, which was not disturbed by Lang's 19th century excavations, is oriented along the same axis, but set at a higher level, than Lang's Building #N. In the grid where we encountered this building, we located undisturbed deposits including a succession of six floor levels and some small installations that may be cultic. Sealed between the floors, along with sherds from vessels of types that are usually assumed to be domestic in nature

(including cooking pots and plain ware cups, plates and bowls) were two complete lamps of Hellenistic date, as well as fragments of luxury wares that were centuries older than the strata in which they were ultimately found.

It was serendipitous that the undisturbed portions of the sanctuary complex dated to precisely the same Late Hellenistic and Early Roman periods attested in the dwellings in the Lower City. This gave us the impetus to revise our research design. We now approach the site of ancient Idalion with the intention of investigating the relationships between areas of the city, in the context of urban planning and use patterns.

The 1992 season vastly expanded our knowledge of the urban core of one of the ten kingdoms of Iron Age Cyprus. Furthermore, we extended our knowledge of the duration of occupation in the Lower City by centuries. It is now clear that at least four chronological phases are represented there. During the 7th and 6th centuries B.C. there were refuse pits dug and filled with household debris including pottery and organic matter. During the late 6th and early 5th centuries B.C. the first dwellings were constructed. Those dwellings were occupied and modified throughout the 5th and 4th centuries B.C. and into the 3rd century B.C. Major alterations took place in the 3rd and 2nd centuries B.C. There may even be a fifth phase, since there are later pits dug into the latest layers preserved. Those pits have some materials as late as the 1st century B.C. Unfortunately, all surfaces that may be associated with the last phase (or phases?) have been ploughed off the surface in the course of recent agricultural activity. Next year, we plan to extend our excavation area eastward where the deposits are deeper and we have a better chance of finding the levels better preserved.



New Gennadeion Monograph Issued

Gennadeion Monographs V is now available under the ample title: *Campaign of the Faleri and Piraeus in the Year 1827, The Journal of a Volunteer, being the Personal Account of Thomas Douglas Whitcombe*. Edited by C.W.J. Eliot, this is the first Gennadeion monograph to be printed by the Publications Office in Princeton. Readers will recall in *Hesperia Supplement XIX*: "Journal of Thomas Whitcombe, Philhellene," presented to Eugene Vanderpool by Eliot, on his 75th birth-

day. The present volume, in the same format as the first three Gennadeion Monographs, considerably expands both the account and the point of view of the young author. Not only entertaining, it presents a remarkably sharp picture of the period when the Greek struggle for independence was attracting a number of Britons and people from other countries. The book runs 224 pages with eight full-page photos, price \$20. Contact the Publications Office in Princeton for further information.

"Intensity...brutality...rigors...rough terrain...sticky bushes..."

...Welcome To Summer Session II, 1992"

Marlene Estabrooks, who teaches Latin in Old Lyme High School, joined Summer Session II and travelled through Greece, as she writes here.

The words of the acceptance letter seemed a strange 'congratulations.' Some thought them too strong, an exaggeration perhaps to ensure an impression of serious commitment. But after a typical day on Crete of breakfast at 6:30, the bus at 7:00 to Mallia and a Minoan palace followed by a museum at Ayios Nikolaos, house tombs at Gournia, lunch and a dip at Ierapetra, a bruising climb to the settlement atop Myrtos, a late Minoan country house at Pyrgos and finally Hotel Itanos at Siteia, we began to appreciate their honesty.



Summer Session II Director Lehmann with students at the steps of the National Museum, Athens.

Under the memorable leadership of Dr. Clayton Miles Lehmann of the University of South Dakota, a group of 21 classicists visited no less than 77 sites in Crete, the Peloponnese and northern Greece, traveling by ferry, fishing boat, airplane, bus, pickup truck and foot. Three weeks "on tour" alternated with several weeks based in Athens at the American School.

From Cambridge (England and Massachusetts), Dallas and Cincinnati, from Oregon, Florida, and Pennsylvania, they found their way to 54 Souidias Street, Athens and took up residence in Loring Hall. The fatigue of jet lag, heat, decoding Greek and counting in drachmas was immediately allayed by the sincere hospitality of Bob Bridges and the School staff, and by the comfortable accommodations of the School. The only complaint one heard about the daily "tea at 5:30, ouzo at 7:45 and dinner at 8:30" routine was the

sometimes twice-daily walk up to the Lykavittos neighborhood from the city.

In fact, "up" set the tone for the summer. Words that on the agenda had no special impact - "kastro," "palaikastro," "acropolis" - elicited moans and groans after the experience of climbing to the ancient Kastro refuge site above the modern village of Kavousi on Crete. Bearing water bottles, Nikons, and notebooks, we changed our moans to "oohs" and "aahs" at the summit view of Libya, the plain full of olive groves, the still noble Minoan terracing, and the beautiful bay of Mirabello. Intellectually energizing were the lectures by Professors Day, Gesell and Coulson who in 1981 continued the excavation that Harriet Boyd Hawes left in 1901. In contrast to the steep trip to the summit was the descent to the plain and an easy ride with a local boatman to the island of Mochlos. More than a few students immediately took note: "Jeff Soles, University of North Carolina at Greensboro," with perhaps a future thought of returning to this desirable dig just a swim off the shore of a quiet town with two modest hotels and several tavernas.

By late afternoon nearing the end of a day full of lectures, pictures and notes at the Corinth Canal, the stadium at Isthmia, the Sanctuary of Demeter and Kore and a hike up Acrocorinth, cognitive overload switched thoughts to: will there be a shower curtain, will I get a room with a balcony, why are there so many flies in Corinth, how do I ask for retsina from the cask? And revival came with a shower (no curtain) and always a delicious dinner. Walking through fields of thyme, sage and oregano on the way to Pan's cave at Vari had been the first exposure to the spices of stuffed peppers and tomatoes. Formerly foreign dishes like *tzatziki*, *skordalia*, *horiatiki salata*, and *kotopoulo* became frequent fare. Afficionados of food learned to follow Dr. Lehmann and the bus driver to, for instance, the Glass House outside Corinth, where a whole lamb ready for butchering, suspended near a roaring wood fire, became platters of charcoaled chops and, quickly, just bones. At a Heraklion harbor restaurant some of the group banqueted at a baptismal fete to *bouzouki* music and were promptly invited to join the relatives' folk dancing, between raised glasses of raki and toasts of "ya'mas."

Another treat...serendipity placed the Getty kouros in the Goulandris Museum until August 1, so our summer session ar-

chaeologists got to judge its authenticity first hand by comparing its features to those of the "real things" in the National Archaeological Museum. Novice status didn't keep the group from declaring it a fake!

How could one absorb all this and more: climbing the scaffolding on the Acropolis, watching the sun set over the sea from the fortress at Methone, slithering through the dark cave on Mount Parnassus, running a race in the original Olympic Stadium, gazing upon the face of Agamemnon? For a *pièce de résistance* try Delphi. After the sanctuary, temples and museum, ride toward the summit of Parnassus, hike 45 minutes to the Corycian Cave, exit with clothes full of mud and scramble two hours (thank god for those hiking boots) following the goat path back down to Delphi. Wind down in Athens with a few museums and an island (Aegina). Say goodbye at the final party. Promise yourself to return.

In Memoriam

Nina Travlos Einhorn 1943-1992

With deep sorrow we record the untimely death of Nina Travlos Einhorn, on June 20, 1992. Daughter of the late John Travlos, distinguished archaeologist and architect who was for many years Architect of the School's excavations, she followed in his footsteps, participating in excavations in Greece and also in Israel. At the time of her death she was planning for the publication of a revised edition of her father's first book, *The Development of the Town Plan of Athens*, published in 1960.

Nina's death is a tragic loss for her husband and fellow-architect, Hal Einhorn, for her family, and for her many devoted friends.

Saul S. Weinberg 1911-1992

Saul S. Weinberg died October 24 in his 81st year at home in Columbia, Missouri. He was founding director of the University of Missouri's Museum of Art and Archaeology, excavated at Corinth, Cyprus, Crete, Israel, served in World War II, received, with Gladys Weinberg, the AIA's Gold Medal in 1985. A fuller obituary will appear in the Spring Newsletter.

Homer A. Thompson received the Alexander S. Onassis Center Medal for Excellence in Hellenic Studies at a ceremony at New York University on November 20. The award was followed by Professor Thompson's address, "The Cradle of Democracy: How it Rocked." The next day he spoke on "Socrates as Citizen in Democratic Athens," at the conference "The Cradle of Democracy: Athens Then and Now," also organized by the Onassis Center. **John McK. Camp**, Mellon Professor at the School and Resident Director at the Agora Excavations, spoke on the water supply of ancient Athens, and **James R. McCredie**, former Director of the School and Chairman of the ASCSA Managing Committee, chaired the Saturday session.

The Wiener Laboratory has announced two fellowships for 1993-1994. A Research Fellowship in Faunal Studies and the Larry Angel Fellowship in Human Skeletal Studies are open to those working on doctoral dissertations as well as to senior scholars, with a stipend of approximately \$12,000 to \$25,000 depending on experience. Application letters, with a *curriculum vitae* and a project description of not more than two pages, courses taken or taught, and two letters of reference should be sent to Sarah J. Vaughan, Director, The Wiener Laboratory, at the School in Greece. The deadline is March 5, 1993.

Virginia R. Anderson-Stojanovic, ASCSA '73-'74, Professor of Classics and Fine Arts at Wilson College, has been awarded the Drusilla Stevens Mazur Professorship at Wilson. The award will be used by Dr. Stojanovic to support her research and publication of the Rachi settlement at Isthmia, an industrial community of the early Hellenistic period.

The Government of Greece has honored **Emmett Bennett**, Professor at the University of Wisconsin, with the Gold Cross of the Order of Honor.

The first volume of *Persons of Ancient Athens*, authored by **John S. Traill** of the University of Toronto, has recently been published and is now available from the Athenians project at Victoria College, University of Toronto. It is the first of 20 volumes, and covers A-Alexandros.

The Aerial Atlas of Ancient Crete, edited by **J. Wilson Myers**, **Eleanor Emlen Myers**, and **Gerald Cadogan**, has been published at the University of California. Using twin cameras suspended from a balloon, the Myers have photographed in color 44 archaeological sites. The sites are accompanied by descriptions prepared by the international community of Cretan archaeologists under the guidance of Gerald Cadogan.

Applications are invited for the Oscar Broneer Fellowship for 1993-1994. The Broneer Fellowship is awarded either to a member of the American School of Classical Studies at Athens for study at the American Academy in Rome, or to a member of the Academy for study in Athens. Candidates for the Fellowship need not be doing research on a topic that encompasses both Greek and Roman material, but should have a strong purpose for working at the other institution. The Fellowship is intended for pre-doctoral and for post-doctoral students up to six years after receiving the doctoral degree. The application should include an updated *curriculum vitae*, either a project statement or a statement of why the candidate wishes to attend the other institution, and two letters of reference. The application must be prepared in quadruplicate, two copies to be sent to the School in Athens and two to Rome (The American Academy in Rome, Via Angelo Masina 5, 00153 Rome). The deadline is March 1, 1993.



The American School of
Classical Studies at Athens

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