

## School Oversees Full Field Program in Summer '91

*William D. E. Coulson, Director of the School, summarizes the '91 season results.*

In reporting on the fieldwork of the American School, I would like first to express the School's gratitude to the Greek Ministry of Culture and its Department of Prehistoric and Classical Antiquities under then Acting Director Eos Zervoudaki and to all the Ephoreias of Antiquities for their kindness in facilitating the work of the School.

The School's own excavations were carried out at Corinth and the Athenian Agora. At Corinth, excavations under the direction of Charles Williams continued work on the Frankish church and focused on the court south of the church. Five students of the School served as field supervisors with Nancy Bookidis Assistant Director. Activity concentrated upon the examination of the long hall south of the church; the hall was cleared down to what appears to be its original floor level. Fifteen Frankish coins were recovered within this fill, none datable later than the first twenty years of the 14th century. Indeed, the greatest significance of this Frankish complex lies in the wealth of coins found in strata associated with the court and their consistent dating: late 13th century and the first 15 years of the 14th century. By linking this material with historical references in the correspondence of Pope Clement V, the destruction of this complex can be associated with the Catalan attack on Corinth in 1312 AD. The evidence seems secure enough to suggest that the complex and its artifacts can provide a fixed chronological point for dating various pottery fabrics, including Protomaiolica, Archaic Maiolica, Metallic and Roulette wares (Veneto wares).

Under the direction of T. Leslie Shear, Jr. and John Camp, work in the Athenian Agora continued on the north side of Hadrian Street in the area around the Painted Stoa. In front of and south of the

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*Corinth: East Façade of Frankish Building.*

## New Systems Installed at ASCSA Publications Office

Following the recommendations of an ad hoc Committee of the Trustees, directed by James H. Ottaway, Jr., the School Publications Office is undergoing the most radical changes since it first became computerized in 1981.

In a major advance in technology, the Publications Office has acquired a new typesetting system based on a Sun workstation, with supporting PC's and hardware which includes a digital-audio tape drive for back-up and a LaserMaster printer capable of producing proofs or camera-ready repro at 1,000 dots per inch. For typesetting, the School will use TeX software, system of choice at a number of scholarly presses.

The new equipment replaces the Ibycus typesetting system, a revolutionary advance in scholarly typesetting some ten years ago but now outdated, with repair and replacement virtually impossible. Yet it has many features difficult to find in

newer systems, such as the ease with which it switches between Greek and Roman. The new system, however, promises to give the Publications Office great flexibility in creating special characters and greater reliability in its hardware. Of particular importance, it will be able to read both Mac and DOS in 3 1/2" or 5 1/4" diskettes, a flexibility missing from Ibycus.

To make the transition, the School is drawing on the expertise of many people. Pierre MacKay, Department of Classics at the University of Washington, Seattle, with extensive experience in computer applications and in the development of the TeX software, is installing the system and giving the Publications Office staff preliminary instruction. Philippa Matheson of the Amphora Project, Centre for Computers in the Humanities, University of Toronto, has also been a consultant in the use of the programs, while Charles

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## Ancient Sun, Modern Light: Greek Drama on the Modern Stage

Dr. Marianne McDonald's interests range wide, from the classics, where she has made fundamental changes in the field through the development of the *Thesaurus Linguae Graecae*, to the medieval harp. ASCSA Trustee since 1985, she now teaches at the University of California, San Diego. In the following essay, she describes her latest book, which explores interpretations of ancient drama in the modern theater.

Why are the classics still of interest to us today? Can we really learn from our past if our present has so radically changed from a technological and geopolitical standpoint? Are the classics simple artifacts, and worse than that, are they imperialist weapons exported from first world countries to enslave third world ones? These are questions which are still hotly debated in exchanges between scholars who occupy politically correct positions, opting for local native literatures (preferably noneuropean), and those who hotly defend the classics as the last bastion of sanity in a world where values are rapidly disintegrating (this position is often labeled fascist).

I believe classics can be read by both camps, and that modern reworkings can bridge the gap. My book tries to select works that elucidate the vital relevance of ancient classics to modern citizens of the world.

*Ancient Sun, Modern Light*, discussing plays based on Greek tragedy, is second in a trilogy. The first, dealing with films based on Greek tragedies, is called *Euripides in Cinema: The Heart Made Visible*; the third is called *The Lyre That Sings Truth: Greek Literature in Opera*. These all look mainly at Greek tragedy, which as Nietzsche observed offered a form of truth, like Medusa, sometimes too horrible to gaze on directly.

In my current book I discuss Suzuki Tadashi's trilogy, *The Trojan Women*, *Clytemnestra* and *the Bacchae*; Peter Sellars' *Ajax*, Tony Harrison's *The Trackers of Oxyrhynchus* and *Medea: A Sex War Opera*, Theodoros Terzopoulos' production of Heiner Muller's *Medeamaterial*, and Thomas Murphy's *Sanctuary Lamp*. None of these are simple translations, but some are closer to the original than others.

Each of Suzuki's three plays is a study of power and its abuse in public and private contexts. He takes elements from Noh and Kabuki, recent Japanese history, coupled with a rigorous physical training for his actors and revives the Greek classics, injecting the life of these Western signifiers into his own theatrical and historical tradition.

*The Trojan Women* shows us a Japanese woman after Hiroshima imagining herself

as Euripides' Hecuba. Suzuki's *Clytemnestra* is based on Noh drama with Clytemnestra



Dr. Marianne McDonald

returning as a ghost to kill Orestes after he has killed her following Apollo's command. We can chalk up a victory for matriarchy, and the *amae* (dependent) society in Japan, so well described by Doi Takeo, the noted psychiatrist, in his book, *The Anatomy of Dependence*. *The Bacchae* shows the confrontation between Pentheus and Dionysus at several levels: the rational vs. the irrational, with the latter winning if it is overly suppressed; and a shadowing of the confrontation between America and Japan, with America clearly losing (except in one version, in which Pentheus returns as a resurrected bully/tyrant to enforce his will on his victims).

Sellars' *Ajax* deals with the suppression and manipulation of truth. His production, based on Robert Auletta's free translation of Sophocles, shows the CIA in a cover-up operation, trying to blacken Ajax because he has become dangerously powerful, even in death. This shows us the media manipulating our minds, and deals with the construction of truth.

Tony Harrison uses Sophocles' *Trackers (Ichneutai)* to show the confrontation between "high" and "low" art, and how its exclusive possession parallels other abuses of power by the "haves" over the "have-nots." This shows the manipulation of man by art. His *Medea* continues this message by showing how Medea herself, and many women, have been maligned in their

representations by males wishing to maintain the status quo of their power.

Heiner Muller's *Medeamaterial* shows a world violated by man as Medea was violated by Jason. In addition to a psychological message, he delivers an environmental. Muller's landscape is one of total devastation, and the present is simply the garbage pile of the past, with humanity about to be added to the heap.

Thomas Murphy uses Ireland as his tool for dissecting the present. *The Sanctuary Lamp* achieves a catharsis of guilt through the enacted play which is influenced by both Aeschylus and the Catholic tradition. A legal trial (such as the one depicted at the end of the *Eumenides*) and a formal confession (as found in the Catholic Church) are replaced by communal drinking and conversation — still the preferred mode of confession in Ireland today. The play ends with the hope of a new day, and some of dawn's warmth is generated by the heart of man.

These plays range over Japan, America, England, Greece, Germany and Ireland. Greek humanism is at the core of each. The message singing across the centuries is still meaningful for modern man; it is essential for the salvation of his soul in a world where Satan can have a nuclear face.

### AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

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#### NEWSLETTER

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# The Propylaia Publication: The End in Sight...

*Dr. Tessa Dinsmoor, for many years associated with the ASCSA, is currently preparing the publication of the Propylaia, a project which has preoccupied members of the School and her own family for several generations.*

For more than two years I have been working towards the final publication of the Propylaia, the study of which is probably the longest project in the history of the American School. William Bell Dinsmoor began his work on the building in 1908, when he came to the School as Fellow in Architecture; his name has been identified with ongoing research in this area for the greater part of this century.

What is not so well known, however, is that he was not the first member of the School to study this monument. Indeed, Dinsmoor's first year in Athens coincides with the presentation of a study by Bert Hodge Hill, then Director of the School, and Henry Dunn Wood, who had been Fellow in Architecture in 1906-08. In the Open Meeting of February 1908, both men gave talks on the Propylaia. Professor Hill announced his findings in connection with the unbuilt northeast hall, Mr. Wood reported his work on the rather bizarre southwest wing.

The intriguing building, and the approach of the two men, fired the imagination of the young Dinsmoor. Taking over from Henry Wood, he began his monumental study while Fellow in Architecture (1908-12). Some of his results appeared in the 1910 issue of the *American Journal of Archaeology*. Professor Dinsmoor was named Architect of the School (1912-19) after Stuart Thompson was brought in as Fellow "to enable Mr. Dinsmoor to give his time without undue interruption to his work on the Propylaia."

During those years, except for occasional forays into other sites, he focused his attention on this gateway: directly or indirectly, his study of the Nikias monument developed out of his interest in the Beule Gate. He had turned to this latter monument, among others, when he began to expand his projected study. In the meantime, he reported that he had just about completed his work on the Propylaia (1916). As Louis Lord wrote, "Like those algebraic functions that are always approaching but never quite reaching their fixed limits, Mr. Dinsmoor was commissioned a Lieutenant in the U.S. Army." Since he was attached to the U.S. Military Representative in Greece, this did not interrupt his connection with the School. Indeed, in the spring of 1919, he managed to conduct an excavation in the southwest wing.

During his first five years at Columbia University he held the concurrent position of Professor of Architecture at the School (Columbia footed the bill), and he divided his time between Athens and New York. It was during these years that the project was expanded officially. He drew up an outline of a giant monograph with 22 chapters, and 5 appendices, to include the whole west end of the Acropolis, as well as other miscellaneous buildings. Again, he reported near completion of the drawings and eventual completion of the book.

In 1928, a second excavation, this time on the west slope, was to prove fatal for his projected publication. An inscription he



*WBD on Propylaia*

found (fitting I.G. II<sup>2</sup> 649) turned his attention to Hellenistic chronology. The intricate calculations in chronological research delighted him and were to lure him, eventually, into the study of the Mayan calendar. He was not to get back to the Propylaia until he had settled permanently in Athens, after an illness. Now, however, he was unable to work on his Acropolis.

History then repeated itself. William Bell Dinsmoor, Jr., an architect with his own practice in the United States, came to Athens in 1962-63 on an Olivia James Fellowship, to help with the project and draw many of the plates for the projected treatise. He, in his turn, was fascinated by the building and by the archaeological approach to it. He turned to archaeology and was, eventually, to write what was the beginning of the Propylaia publication - a monograph on the archaic predecessors of the classical building. At the time of his death he was revising his father's work for eventual publication.

The work now to appear will be a return to the scope of the original study, that is, the building of Mnesikles. A generous grant from the 1984 Foundation has enabled me to collate manuscripts, notes and drawings, and to revise and edit a substantial body of work.

The story of the construction of the Propylaia in the 5th century, as now documented, is one of fits and starts, of grand concepts and reducing reality. It is ironic that the story of the study of the building in the 20th century can be characterized in the same way - except of course, that Mnesikles took only five years to complete it.



*William Bell Dinsmoor, Sr., and his son WBD, Jr., on a study trip.*



# School Reports

## Roman Caryatids, Roman Atlantes

The use of sculpted human figures as weight-bearing architectural members is an intriguing phenomenon in the history of ancient art. While Greek caryatids and atlantes are well-known, scholars have tended to overlook their Roman successors, particularly those in the Greek East, a region sometimes considered a provincial backwater despite the lively continuity there of Greek artistic traditions under Roman patronage. The little scholarship existing on Roman figural supports includes them in broad surveys which give limited attention to the individual monuments, and concentrates on those examples which copy Greek prototypes.

Most Roman figural supports, however, were new creations or significant modifications of Greek models. Further, the Romans employed them in strikingly different ways than did the Greeks. This year, with the help of an American School Advanced Fellowship and a 1984 Foundation Grant, I began research on my dissertation topic, *Monumental Figural Supports in the Architecture of Roman Greece and Asia Minor*, under the direction of Charles M. Edwards of the Art History Department of the University of Texas at Austin. Here, I would like briefly to summarize my project and review the relevant monuments from Greece.

Figural supports are upright, weight-bearing architectural members, such as columns or pillars, carved to represent a human figure. They differ from peopled scroll pilasters or figured capitals by suggesting that the figure actually replaces the architectural member. Figural supports range from freestanding statues to pillars whose front surfaces are carved in low relief. While their architectural integrity varies widely, all convey the illusion of bearing weight.

Several kinds of physical evidence can indicate architectural use for figural sculpture. A head or headdress whose flat upper surface preserves a dowel hole or clamp cutting, or is dressed to receive a superimposed element, probably belongs to a figural support. A pillar running up a statue's back would provide additional strength for bearing weight. A broad, shallow, vertical channel along the back of a statue suggests that it abutted a projecting wall, whose entablature it probably helped to support. Though none of these features in itself proves architectonic function, all certain figural supports have one or more of them. In addition, since support figures often come in mirror-reversed pairs, mirror-reversal, taken with other evidence, can indicate architectural use.



Corinth: Figure from Captives Façade

The Romans expanded the iconographic and contextual range of figural supports, and used them more frequently than did the Greeks. Several dozen examples survive from the Greek East alone. Unfortunately, less than half can be securely assigned to specific buildings. I am focusing on those examples — roughly a dozen — whose architectural contexts are known. This will keep my study feasible and emphasize the importance of context in elucidating their meaning. Since figural supports are the only truly architectural form of architectural sculpture, they can be fully understood only as an integral part of the buildings they help support.

A brief review of figural supports from four buildings in Greece known to have featured them in the Roman period will illustrate the variety of their iconography and use. In Athens, two buildings underwent Roman modifications that included the addition of figural supports. The Odeion of Agrippa in the Agora, erected ca. 15 BC, was renovated in the mid-second century AD, perhaps as a result of

its roof collapsing. Its seating capacity was subsequently reduced by half to around 500, and its main facade and entrance moved from the south side of the building, where it served as an extension of the Middle Stoa, to the north, where it faced directly onto the Panathenaic Way.

The new porticoed entryway features six colossal figural pillars representing giants and tritons. Those entering the building or ascending to the Acropolis, and who knew their Parthenon iconography, would recognize that the tritons' upper bodies were copied from that of Poseidon on the west pediment, while those of the giants may have been derived from that of Hephaistos on the east pediment. Since Hesiod's Triton is the offspring of Poseidon and Amphitrite, the use of the Parthenon Poseidon as model for the Odeion tritons may have been intended to emphasize the creature's divine lineage. However, in a more general sense, snaky-tailed giants and fish-tailed tritons are hybrid monsters born of the earth and sea. As such, in the Odeion they represent uncivilized forces put to work in the service of a cultural building. They are a self-conscious statement of cultural sophistication with several layers of possible meaning, and, to my knowledge, the only examples of tritons or giants used as figural supports.

The Theater of Dionysos Eleutheros on the south slope of the Athenian Acropolis underwent a Hadrianic renovation which included the addition of a series of weight-bearing silens to the *scenae frons*. A colossal pillar-silen, a pair of colossal shaggy pillar-silens, fragments of at least four smaller shaggy silens without pillars, and two kneeling silens, reused in the Bema of Phaedrus, survive. The architectural use and Hadrianic date of all four types is certain, although their exact location in the stage building and the dates of the prototypes from which they are derived is not. Dionysiac imagery is, of course, appropriate to, and common in, theater decoration, and several other theaters in Italy and Asia Minor possess Roman figural supports representing satyrs and maenads. As in the Odeion of Agrippa, so here creatures which are half-human, half-animal are at work in a cultural building. It seems fitting that Dionysos' followers should help support a building type with which he is so closely associated.

The Inner Propylon of the sanctuary of Demeter at Eleusis, donated by Appius Claudius Pulcher around 50 BC, featured a pair of colossal caryatids. They flanked the inside of the central door of the

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gateway and faced into the sanctuary, abutting two short spur walls. Their iconography is unique and relates them directly to the cult of Demeter. On their heads they support representations of the mystic *kistai*, which in turn helped support the entablature. The *kistai*, and the Doric frieze of the propylon, are decorated with such emblems of the Eleusinian cult as wheat stalks, poppies, and *plemochoai*. The caryatids probably represent priestesses of the cult, shown having just entered the sanctuary after carrying the *kistai* in the great 14-mile *pompe* from Athens to Eleusis. This would explain their unusual location inside the propylon, facing into the sanctuary. They accompany, rather than greet, the initiates entering the sanctuary, and to those leaving provide a solemn reminder of what they have so recently experienced. The Eleusis caryatids are original creations which inspired a series of later Roman copies and variants in Italy.

In Corinth, the upper story of the so-called Captives' Façade on the west side of the forum carried colossal figural pillars representing male barbarians in attitudes of mourning. The façade was a monumental screen creating a forecourt for the basilica behind it. Its date is uncertain but probably falls in the third quarter of the 2nd century AD. Its iconography and style suggest that it commemorated an Antonine victory over the Parthians. Two males in eastern clothing are nearly entirely preserved, and additional fragments suggest that there were originally four. Two fragmentary female heads found nearby may belong to captive women. Reliefs on the captives' bases show more captives, a pile of arms, and Victory crowning a trophy, adding further to the iconography of barbarian defeat. The façade would have been a prominent landmark in the forum, but would have been experienced most directly by those passing through it to the basilica. This raises the interesting question of the functional relationship between the basilica, its forecourt, and the Captives' Façade.

It seems clear from this brief overview that figural supports must be viewed in the context of the location, function, and type of building they occupy, their location in the building, and how the viewer saw them. Also clear is the creativity with which the Romans used figural supports, whether they were inventing new iconography or modifying existing prototypes. My study of figural supports from Roman Greece and Asia Minor will pursue these areas outlined above in an effort to understand how and why the Romans employed this unique form of architectural sculpture.

Robert E. Thurlow  
Samuel H. Kress Fellow

## School Reports

### Church of the Dormition of the Virgin "of Skripou"

The church of the Dormition of the Virgin "of Skripou" is no stranger to students and scholars from the American School. We have probably all noticed it as we traversed the Copaic Basin in search of the sites and monuments of Boeotia. Indeed it can be overlooked only with difficulty, for it stands to its original height amidst the ruins of ancient Orchomenos.

That the church is a veritable storehouse of ancient material is evident to the most casual of visitors, and places it upon the

ship to contemporary developments in the Byzantine world at large.

The present church of the Dormition was the *katholikon*, or main church, of a monastery. In typical Byzantine fashion it was the focal point of the monastic complex, surrounded by an open courtyard and irregularly placed conventual buildings. Not a single one of these is preserved in its original state, although a wing of cells south of the church may follow the original lines of its medieval predecessor. An



Church of the Dormition of the Virgin "of Skripou."

itinerary of any enthusiast of the world of antiquity. But the church of the Dormition is important in its own right as a pivotal monument of the medieval period. It has long been recognized as an intermediary between the Early Christian and Byzantine architecture of Greece, and is of particular interest for its potential in elucidating the so-called "Dark Ages" of Byzantium (7th to 9th centuries AD). A foundation of elaborate decoration and impressive dimensions, it was constructed late in the 9th century by a wealthy and high-ranking official of the Byzantine court. As such it bespeaks a significance which stretches far beyond the provincial frontiers of medieval Hellas, perhaps even as far as Constantinople itself.

It is my intention to examine this monument as the focus of my dissertation research. As Gennadeion Fellow at the School in 1991/92, I have been able to lay the groundwork for a complete documentation of the existing structure, its formal and stylistic appearance, and its relation-

arched gateway, still extant and located just west of the excavated Mycenaean building, gave access to the complex in the 19th century. Dated by inscription to 1856, it incorporates ancient spolia and fragments of architectural sculpture from the church itself. One must imagine a circuit of low buildings extending on either side of it. These have since been dismantled, in the process of which a myriad of ancient architectural members were brought to light and may be seen today strewn about the environs of the church.

Although nothing of the original conventual buildings remains standing, the church itself has survived with much of its medieval fabric intact. It takes the form of a domed transept basilica, with interior spaces surmounted by barrel vaults. At the crossing, four modern concrete arches support a twentieth-century dome and circular drum on pendentives. The cross-shaped unit formed by the intersecting nave and transept dominates the design, rising as it does to a greater height than the lateral

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aisles and narthex. This formula, in modified form, can be seen in numerous 10th and 11th century churches throughout Greece and the Balkans. In the 9th century, however, the church at Skripou appears to be unique, and may have offered inspiration for this later building activity.

The visitor to the site will undoubtedly notice a great deal of medieval architectural sculpture associated with the church. Marble bands of decoration in low relief completely surround and subdivide both the interior and exterior walls at roof level and at the springing of the vaults. Much of this remains *in situ*, although some fragments have been dislodged and may be viewed at close range under the nearby portico south of the church. A walk around the building's exterior will give an idea of the great variety of motifs used, as well as the flattened, abstract style of the carving. Carefully integrated into the architectural framework of the entire building, it indicates a strong interest in creating an exterior as well as an interior aesthetic. This new interest is a hallmark of the Middle Byzantine period, hence the sculptural decoration of this church stands as a forerunner of later trends.

In terms of its architecture, the church is considered to be a "transitional" building, bridging the gap between the Early Christian and Byzantine building traditions. The most obvious survivals from the earlier period are its large size, its heavy, almost ponderous wall surfaces, and its system of vaulting superimposed onto a building of basilican plan. As is well known, the type of scheme which fuses a longitudinal basilica with a domed, centralized bay flourished in the 6th century AD, under the emperor Justinian. Its continued usage in the following centuries is well documented, and the church of the Dormition should be viewed as part of this tradition. Although it preceded the more complex and sophisticated spatial arrangements of Middle Byzantine churches by just a few decades, it has more in common with these earlier developments. Its low, cave-like side aisles are completely unintegrated with the long nave and well-lit domed crossing, so that the general impression is not that of a standard Byzantine building. Rather, it is a monument typical of the "Dark Ages," essentially rooted in the past and yet experimenting with the basic components of articulation and sculpture which were to be more fully developed in the following centuries.

The present church of the Dormition is not the first building to have occupied the site at Orchomenos. The Three Graces were especially venerated here, and the

tradition that a temple and sanctuary once existed immediately below the medieval building may contain some grain of truth. The inclusion of entire column drums, upended and positioned on the north, west, and south façades, is an unusual and important component in its construction. It is not difficult to imagine that they may have been pilfered from a temple on the same site. In general, however, the materials used in its construction were taken from the ancient theater across the road. That site clearly served as a convenient quarry for the medieval builders.

The circumstances of the church's erection are not entirely clear, but a number of important facts are elucidated by the survival of building inscriptions incorporated into the exterior walls. The first is located on the main apse of the sanctuary: a series of seven narrow plaques following the curvature of the wall reveals the founder, the "Protospatharios Leo," and the dedication of the church to the Virgin. From inscriptions on the north and south walls we learn that the two apsed chambers flanking the sanctuary actually functioned as *parekklesia*, or side chapels. That to the south was dedicated to St. Peter while its counterpart to the north was given over to St. Paul. The latter inscription also supplies us with the exact date of the building's erection, in 873/874 AD. On the west façade a panegyric inscription, different in style and content from the others, praises the accomplishments of the same Protospatharios Leo.

This last inscription is particularly illuminating in regard to the cultural climate of the late 9th century. It is composed in hexameter, with an abundant use of Homeric phrases and classical allusions. It refers to the "legendary Orchomenos," and it likens the monastery to a "famous precinct of the goddess." The erudite tone and use of classical metaphor suggests a high level of education, even in this rural area on the fringe of the Empire. Moreover, it indicates a strong interest in antiquity and a special awareness of the immediate surroundings. The placement of *spolia* within the building may also be considered as an expression of this attitude toward the past. Of note is the localization of ancient inscriptions primarily in the jambs of doorways, and the prominent position of a sculpted funerary stele in the narthex, just left of the main entrance into the nave. We should remember that the founder of the monastery was allied with the emperor Basil I, whose revival of the classical heritage and emphasis on the arts in Constantinople are well-known. This building seems to speak of the same spirit of revival. It belongs to an entire class of Middle Byzantine churches in central and southern Greece which carefully and at

times artfully incorporate ancient building material into their walls. Perhaps this was done at Orchomenos for ideological as well as economical purposes.

Little is known of the church's history after its erection until the late 19th century. The early travelers were always hospitably received at the monastery of Skripou, as Orchomenos was then called. It provided a convenient location to pause and take a night's lodging before passing on to Chaironeia or Levadeia. The antiquity of the church is nearly always noted, although the medieval buildings were not of primary concern to those searching for the "real" remains of the ancient world.

From the 19th century we have a much clearer picture of the building activity surrounding the church. This increase in documentation corresponds to the beginning of archaeological activity at the site of Orchomenos. Schliemann stayed in the monastery during his excavations of the tholos tomb, and when Strzygowski visited the building in 1894 it was still in an excellent state of preservation. One year later the structure was heavily damaged by a major earthquake. It remained in a ruinous condition until restorations were undertaken in the late 1920's. Shortly thereafter it became the subject of a brief monograph by Sotiriou in the *Archaiologike Ephemeris* of 1931, which remains the definitive work on the building. Today it appears essentially in the form acquired at this time.

Despite its position as a pivotal monument, the architecture of the church at Orchomenos has never been sufficiently studied. The scanty documentation of its structure from the early thirties has not been upgraded or supplemented in any significant way, and little attempt has ever been made to decipher the various stages of repair which have altered the building's original appearance. A careful study of the existing edifice and a re-evaluation of its building history will hopefully result in a better understanding not only of this particular structure, but of the artistic milieu of the entire period as well. The most striking characteristics of the church — its size and system of vaulting — bear witness to the survival of Justinianic concepts and principles. On the other hand its sculpture and inscriptions indicate a spirit of revival and point to the changing trends of the future. While perhaps lacking all of the refinements which characterize the monuments of the middle Byzantine period, it contains the basic components which were to be more fully developed there. As such it bears witness to the dynamic nature of Byzantine architecture and sculpture in Greece in the late 9th century.

Amy Cassens  
Gennadeion Fellow 1991-92



# School Reports

## The Sanctuary of Zeus Basileus at Lebadeia

Diodorus Siculus (15.53.4) tells us that in 371 BC, Epaminondas celebrated the Theban victory at Leuctra by establishing an agonistic festival in honor of Zeus Basileus at Lebadeia (see map). The date for the advent of this festival is essentially confirmed by IG 7.2532. This inscription is the earliest extant dedication by a victor at games called the Basileia, and it is well dated to the mid 4th century BC by the signature of the sculptor Polycleitus III. These two sources mark the earliest literary and epigraphic testimonia to the cult of Zeus Basileus. While the cult may have existed prior to 371 BC, there is no definite corroborative evidence for this. Moreover, while Basileus can be found as an epithet for Zeus as early as Hesiod (*Works and Days* 668), there is, to my knowledge, no cult of Zeus Basileus attested in the Greek world earlier than that at Lebadeia, and certainly none better known to either the ancients or modern scholars.

References to this cult, almost all of which are epigraphic, continue uninterrupted into the 1st century BC. These include manumissions, building inscriptions for the temple, dedications to Zeus Basileus and Hera Basilis, and an abundance of Basileia victor dedications. The nature of this unusual cult can be ascertained, at least in part, from several of these inscriptions.

Our richest evidence comes from the building inscriptions for the Temple of Zeus Basileus (IG 7.3073-3076; *Ath. Mitt.* 1897, 179; *BCH* 1896, 318; *BCH* 1940/41 37.23). This series of stelae, detailing specifications for the temple's paving, plinths, orthostates, and a façade of the peristyle, names several federal *Boeotarchs* and archons. Also, a federal college of *naopoioi* was given the responsibility of supervising the construction of the temple. This college of *naopoioi* may have been modeled after the institution of the same name at Delphi and created specifically for the erection of this temple and, in fact, formed the primary governing body in Boeotia after 146 BC. Thus, the temple's commission and construction was essentially a federal enterprise of the Boeotian Koinon.

An inscription published in the *BCH* for 1901 (365.19, 80-51 BC) is an account or *apologia* for the Basileia by the festival's agonothete. The Basileia, like the construction of the temple, was managed by the *naopoioi*. Furthermore, the judges called *eukritai*, the *rhabdophorai* or umpires, and the delegates to the games were all of pan-



Area of Lebadeia in antiquity.

Boeotian origins. At the end of this inscription is a partial list of metal objects and their weights, possibly an inventory of vessels which were housed in the temple of Zeus Basileus. The description of several of these vessels include the dedicatory inscriptions; all names recorded are identified as those of former agonothetes. Their ethnics demonstrate that the agonothetes also came from all major Boeotian towns; none is identified as coming from Lebadeia.

Besides this inventory of metal objects, there are only three other recorded dedications to Zeus Basileus or Hera Basilis. IG 7.3091 dated to the second half of the 3rd century BC is a dedication to Zeus Basileus and the city of Lebadeia by yet another agonothete for the Basileia. IG 7.3096 and 3097 of the early Roman period (171-27 BC) are dedications to Hera Basilis and Zeus Basileus by their respective priests. All of these dedications are of a rather public nature. There are no extant private dedications, only those of cult officials. While this may simply be an accident of preservation, as it stands the information from the cultic dedications seems to indicate that there was little, if no, private or civic involvement in the sanctuary of Zeus Basileus, suggesting that the cult was almost a purely political entity.

IG 9.1.98, dated to the second half of the 3rd century BC, is a treaty of alliance between Boeotia and Phocis, sworn before Poseidon, Athena, Zeus Basileus and Hera Basilis. All these gods, identified as

Poseidon at Onchestus, Zeus Basileus and Hera Basilis at Lebadeia, and either Athena Craneia at Eleate or Athena Itoneia or Alalcomeneis in Boeotia, must have had federal status at the time of the oath. While ancient sources, primarily Polybius and Livy, refer to other Boeotian treaties and alliances, there are no other recorded oaths as such. There is, however, a stele from Delphi (IG 9 1.170) recording a treaty between Boeotia and Aetolia dated to the end of the 4th century BC, which specifies that copies of the document were to be set up at the Boeotian sanctuaries of Poseidon at Onchestus, Athena Itoneia, and Athena Alalcomeneis. I wonder if the absence of Zeus Basileus at Lebadeia here indicates that this sanctuary did not have federal status at this time. Although the Basileia were already established, all indications of federal involvement (i.e. the *apologia*, references to *naopoioi* and other federal officials) date to the latter part of the 3rd century BC and beyond.

The earliest indication that the cult of Zeus Basileus had taken on federal status is SEG 25.90 dated to 281/280 BC. This is an Athenian decree honoring six *taxiarchs* sent as official envoys to Boeotia to perform a sacrifice at the Basileia. The fact that the *taxiarchs* were sent as envoys "to Boeotia" rather than simply to Lebadeia, demonstrates that the Basileia represented some sort of official Boeotian event by this time. Thus, the sanctuary of Zeus Basileus

continued on page 12



# Panathenaia Exhibition at Hood

Jenifer Neils (ASCSA SS '70), Chair of the Art History Department at Case Western Reserve University, is serving as guest curator for "Goddess and Polis: The Panathenaic Festival in Ancient Athens," which she began researching as Whitehead Professor at the School during Spring 1989.

While American television audiences will not have a chance to watch the *hoplitodromos* or pyrrhic dancing at this summer's Olympics, these events and others will accompany the exhibition "Goddess and Polis: The Panathenaic Festival in Ancient Athens" at the Hood Museum of Art of Dartmouth College from September 12 until December 6.

Comprised of seventy objects of classical art ranging from small silver coins to over lifesize marble sculpture, this exhibition explores the Athenian equivalent of the Olympics, the Panathenaia. It was held with special grandeur every four years, and included musical as well as athletic and equestrian contests. Distinctive to the Panathenaia were tribal competitions in which Athenians danced in armor, raced boats in the Piraeus, ran the torch from the Academy to the Acropolis, and even competed in "manly excellence" (*equandria*). The culmination of the festival was the procession to the Acropolis bearing a newly woven *peplos* to the cult statue of Athena Polias, followed by a large sacrifice and feasting. This last event may have been the highpoint of the celebration for non-athletic Athenians such as Socrates who associated "indigestion" with the Panathenaia, as recorded in Aristophanes' *Clouds* (386-87).

When asked three years ago to organize a traveling exhibition of classical art for Dartmouth, I suggested focusing on the Panathenaia since the Hood Museum houses one of eight extant prize amphoras by the Berlin Painter, the only one which portrays wrestlers. In addition, the Panathenaia is an especially appropriate subject for an art exhibition: unlike other Greek festivals, it actually utilized works of art. Every four years the Athenian officials in charge of the festival commissioned, often from the most talented painters in the Kerameikos, a minimum of 1300 large black-figured amphorae as containers for the prize, olive oil. They also oversaw the design and weaving of the *peplos*, which featured the gods battling the giants. Unfortunately no trace of this important textile survives, but prize Panathenaic amphorae are well-represented in American collections. This exhibition will display nine full-size prize vases, as well as a number of the smaller imitations including the miniatures which were filled with "Panathenaic" perfume. Superb examples of ancient Greek draftsmanship, these Athenian vase-paintings also provide important contemporary documentation for

various aspects of the athletic and equestrian contests. Ironically they often are used to illustrate books on the ancient Olympics, so this exhibition will serve to display them in their proper context.



Black-figure Panathenaic Amphora, attributed to the Berlin Painter, c. 500-475 BC. Hood Museum of Art, Dartmouth College.

"Goddess and Polis" also focuses on Athena, the patron deity of Athens, in all her manifestations. As Athena Nike she brought victory to the athletic and musical contestants. As Athena Ergane she patronized the artisans of Athens; it is not coincidental that Athenian craftsmanship played such a major role in her festival. As Athena Polias she is a city goddess. Indeed, the civic dimension of this festival is much more in evidence than in the "crown" games, most particularly in the tribal contests, which were limited to Athenian citizens. As Athena Parthenos, she received in the fifth century a magnificent new temple, the Parthenon, with a frieze carved with the Panathenaic procession in her honor.

New research and recent publications, many of them written by scholars associated with the School and first appearing in this *Newsletter* (such as Stephen Tracy's on a 2nd century BC Panathenaic victor list, and Jennifer Tobin's on the Panathenaic ship of Herodes Atticus) have made this a timely project. One future and two

former Whitehead Professors have contributed to the catalogue, which will be the first publication devoted solely to this Athenian festival. Alan Shapiro, who will be at the School in the fall, has written an essay on the musical and rhapsodic competitions. Brunilde Ridgway examines the sculptural images of Athena on the Acropolis from the Athena Polias to the Athena Parthenos. I am writing about the evolution of the Panathenaic prize amphora, as well as the festival in general. Athenian athletics and their relation to historic and political changes in Athens are treated by Donald Kyle, and Elizabeth Barber examines technical aspects of the *peplos*.

Through exhibitions and catalogue, we explore works of art in their religious and civic context, providing a vivid picture of the Panathenaic festival as it was held in Athens in the 6th and 5th centuries BC. It was a colorful, action-filled spectacle, which touched the lives of every Athenian, male and female, young and old, rich and poor, citizen and metic. As such it must have had a dramatic impact on the civic consciousness of the Athenians, which in turn may have prompted the development of the high classical style which first appears on the Parthenon frieze. As an all-inclusive festival it exemplified the city's participatory democracy; its contests demonstrated the competitive spirit of its people; its prizes and votive gifts showed off the skills of its artisans and the wealth of its produce (wool and olive oil); and above all it celebrated Athena as the divine protectress of a glorious city.

"Goddess and Polis" will move to the Tampa Museum of Art January 9 - April 16, 1993, the Virginia Museum of Fine Arts May 11 - August 1, and the Princeton University Art Museum August 31 - November 28. The exhibition and catalogue, to be distributed by Princeton University Press, have been generously funded by the National Endowments for the Humanities and The Arts, federal agencies.

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On October 23-24, the Hood Museum of Art and the Classics Department of Dartmouth College will present "Athens and Beyond," an interdisciplinary symposium on the Panathenaic Festival in Ancient Athens. Participants include Elizabeth Barber, Alan Boegehold, Robert Connor, Leslie Kurke, Donald Kyle, Mary Lefkowitz, Jenifer Neils, Jerome Pollitt, Brunilde Ridgway, Noel Robertson, Jeremy Rutter, Alan Shapiro, Erika Simon, and Matthew Wiencke. For further information and registration, contact Katherine Hart, Hood Museum of Art, Dartmouth College, Hanover, NH 03755, Tel. (603) 646-2808.



# New Book Explores Ancient Weddings

Professors Rebecca H. Sinos (ASCSA; Amherst College) and John H. Oakley (ASCSA '76-'77, '78-'79; College of William and Mary) have just completed *The Weddings in Ancient Athens*, forthcoming from the University of Wisconsin Press, as described here by Professor Sinos.

My work on the wedding in ancient Greece has led me into almost every genre of Greek literature and several collections of Greek inscriptions. There is much of interest in this written evidence, from the characteristic wedding songs and dances mentioned in the *Iliad* and *Odyssey* to the outrageous wedding feasts described in New Comedy to regulations for a Herakles sanctuary in Kos governing the use of dining rooms for a wedding celebration (under the condition that the god's statue be invited to the feast!). But perhaps the most exciting area of research lies in vase paintings depicting wedding scenes.

This year John Oakley and I have completed a book on the subject of the Athenian wedding with an emphasis on the evidence provided by black- and red-figure vases. The School's Blegen Library was the site where both of us began our research into the subject of wedding scenes, at first independently, and it was at the School that we discovered our common interest and decided to work together. For me, part of the pleasure of this project was that instead of my usual rather solitary research I had a colleague who was not only an expert in the field of vase-painting but also vitally interested in the questions I had been investigating.

Among the most interesting aspects of the vases John and I examined are the various ways in which they link actual wedding customs to mythic models. In vases of the last decades of the 5th century BC, for example, the bride is often depicted as she is being adorned by other women, with the help of Eros and other companions of Aphrodite and, in some cases, the goddess herself. Here we see the bride in a different perspective from that presented in much of our literary evidence, which often focuses attention on unwilling or unlucky brides. On these vases we see the bride entering into the sphere of Aphrodite and coming into possession of the powerful tools of this goddess: the perfumed oil, jewelry, crowns, shoes, and graceful garments that can make a woman powerfully attractive.

Vase paintings depicting the bride's preparations feature the same instruments of adornment that make Pandora irresistible in Hesiod's accounts of her creation, as a "sheer snare, against which men can do nothing." Similarly, when Hera plots to seduce Zeus, she anoints herself with oil, arranges her hair, puts on an embroidered gown fastened with a golden pin

and encircled by a tasseled belt, earrings, a veil, delicate sandals, and finally prevails upon Aphrodite to give her "love and desire" with which the goddess "subdues all immortals as well as mortal men." The preparations of Pandora and Hera, intended to make them irresistibly seductive, are the same as those of the brides featured on Athenian pottery.



Red-figure vase in the Boston Museum of Fine Arts, Inv. No. 03.821. Courtesy, Museum of Fine Arts.

These vases present an image of the bride not as the victim of men's manipulations, but rather as coming into possession of her own powerful and divinely sanctioned means of attracting her husband. This power could be used to undo a man, as do both Pandora and Hera. But it could also be used to cement the marital bond. So in Menander's *Dyskolos*, one character states, "A young man's marriage is more stable if he is persuaded to marry out of love."

Among the vase paintings depicting the bride's adornment is an amphora in Boston by the Kadmos Painter to which I have turned my attention recently. The vase features three groups of figures arranged according to a graceful rhythm. To the left, Eros binds the sandals of one woman, while another Eros holds a plate of fruit beside a seated woman who wears a metal bridal crown. To the right, a woman gazes into a mirror and another lifts one edge of her *himation* over her shoulder; on the ground below her rests a lyre. The binding of sandals, the crown, the mirror, the adjusting of graceful garments, as well as the suggestion of fertility implicit in the ripe

fruit, are all motifs appropriate to the wedding. But the setting for this scene is not the interior of a house, but rather the outdoors, as indicated by several leafy shoots. These women who adorn themselves are not ordinary brides, but nymphs, followers of the goddess Artemis whose sphere is suggested by the palm tree, one of her symbols, in the upper left-hand corner of the scene.

This is one of several wedding scenes featuring nymphs, female figures of the wild whose name is the Greek word for bride, *nymphē*. The identification of nymphs as brides (or vice-versa) suggests that nymphs exemplify a type of mythic paradigm for the wedding. Their mythology works in two directions. They are famous in literature and art as the objects of pursuit. But other stories tell of nympholepts, men captured by nymphs. The wedding ritual draws attention to both sides of the *nymphē*. On the one hand, the bride's role in the ceremony was as the object of a pursuit, a passive figure led to house of the groom and kept there by a guard who stood outside the door of the bridal chamber so that she could not be rescued. Like the nymphs of mythology, the bride was wrested from her group of friends, the chorus of girls who sang songs at the wedding protesting her departure (a role taken by mother of the bride in modern Greek villages). On the other hand, the bride's preparations equipped her to be irresistibly attractive to her husband, a "snare" whose effect on the bridegroom is evident in vase paintings in which the groom looks back at the bride as he leads her on, enthralled through his gaze by the seductive power emanating from the bride.

A letter ascribed to Aeschines tells a story of the seduction of a Trojan girl who allows a young man to enter too literally into the symbolism of the wedding ritual. In Troy, the story goes, it was the custom for Trojan brides to bathe in the Scamander River before their weddings and to cry out, "Take my virginity, Scamander!" A certain Cimon, son of Scamander, waited until one of the Trojan girls made this cry, then leaped out of the bushes and said, "Gladly I receive it and I take Callirhoe, since I am from Scamander!"

The gods' place in the wedding ceremony is not usually so dramatically enacted. Even so, in the wedding we have an excellent example of how the Greeks seem to have entered into mythic patterns in the course of ritual.





At the Arcadia/Laconia Sculpture Conference in April: Co-organizer Professor Olga Palagia flanked by (left) Professors Jerome J. Pollitt, Yale University, and John Boardman, Oxford University.

year, reports Blegen Librarian **Nancy Winter**, the joint computerization project of Athens' archaeological libraries has progressed to the submission of a funding proposal to the EEC. However, since the United States is not an EEC member, the School will have to find funds independently for its share of the expenses. The computers in all three Library offices are now linked on a Novell network among themselves and with the British School and the Genenadius. November saw the installation of the DYABOLA cataloguing system and staff began training in retrieval and data entry. Once ASCSA subject headings are converted to the DYABOLA system, the Library will begin on-line cataloguing. As soon as funding becomes available, the School aims to install a public-access terminal so that Members will finally have access to the DYABOLA database.



Professor Averil Cameron, in Athens for the 11th Annual Walton Lecture.

The ASCSA-Princeton University-Fulbright Program/Greece exchange program continued to flourish in 1991-1992. Mrs. **Evi Touloupa**, retired Director of the Acropolis, spent a month at Princeton University in the fall. In 1992-1993, participating scholars will include Drs. **Ioannis Papapostolou** (University of Ioannina) and **Tassos Tanoulas** (Acropolis Ephoreia).



Dr. Nancy Winter, Terracotta Conference organizer (left), and Concette Ciurcina from the Museum of Syracuse (Sicily).

From the Blegen Library comes news of ongoing change. With heavy construction (and disruption) now in the past, Library staff has turned to, among other things, the computerization project. Over the past



Dr. Charles K. Williams II, at Open Meeting on April 3.



On March 4, School members bid farewell to three staff members who were retiring or leaving: (from left) Christina Traidourou, receptionist, who has been at the School for five years; Theodoros Stavropoulos, who has served as School cook for 24 years; and Evdoxia Marounga, who has been a maid for 19 years.



The Friends of the ASCSA in the New York area enjoyed a wide-ranging program of lectures this year. The program opened on Nov. 18 with Prof. **Rebecca Hague Sinos** (ASCSA '78-'79, Amherst College), whose topic was "The Power of Nymphs in Greek Myth and Life," and continued with Prof. **Thomas B. Palaima**, who presented "In Search of the Mycenaean Kings: The Organization of Power in the Late Greek Bronze Age" at the Metropolitan Museum of Art on Jan. 11, co-sponsored by the Museum and the New York Society of the Archaeological Institute of America. On Feb. 24, Dr. **Carmen Arnold-Biucch**, Margaret Thompson Curator of Greek Coins at the American Numismatic Society, spoke on "Art and War in Fifth century Sicily through the Coins," and a month later, Prof. **Philip Betancourt** described the results of his explorations in Psira (Crete) to a packed audience. The season closed on May 12 with Dr. **Beryl Barr-Sharrar**, who presented the late Hellenistic bronzes from the Mahdia shipwreck, subject of new study and conservation by a team of scholars put together by the Landesmuseum in Bonn.



Professor Evelyn B. Harrison, Whitehead Professor '91-'92, at her December lecture.

The Ad-Hoc Computer Committee of the Managing Committee submitted a report to the Managing Committee summarizing their findings over the past year. Members **S. B. Aleshire** (ASCSA Associate Member 1991-1992), **Kevin Clinton** (Cornell University), and **Robert A. Bauslaugh** (Emory University) made short-term and long-term recommendations for upgrading and maintaining the equipment in the Computer Room. Increasingly heavy usage has put a correspondingly growing pressure on equipment and School staff. While many



*There has seldom been a Greek winter to equal that of 1991-92. Snowstorms began in early December and continued intermittently through the rest of the season, culminating in late April with a report of flurries in Kiphissia. Undaunted, School activities continued; a group of students, led by Director W.D.E. Coulson, took advantage of the weather to make a snowman in Aulis (Euboea) on Feb. 23.*

students and visiting Scholars now bring their own, a trend which the Committee feels should be encouraged, this does not obviate the need for the purchase of additional software and hardware and for on-going maintenance.



The Basil Room at the Gennadius Library housed an exhibition mounted by the Friends of the Museum of Milies on Mount Pelion, to commemorate the bicentenary of the *Geographia Neoteriki* of **Daniel Philippides** and **Gregorios Konstantas**, published in Vienna in 1791. The Library displayed a number of its rare Greek printings of scientific works of the eighteenth and nineteenth centuries. In early 1992 the Gennadeion also played host to the British School at Athens for an exhibition of that School's archives and excavation notebooks from the past hundred years of its existence. For June, School Archivist **Carol Zerner** has organized a similar exhibition on the work of American archaeologists in Greece, which will travel to Princeton's Firestone Library in the fall.



The second issue of *The New Griffon* was published this winter by the staff of the Gennadeion, with short articles, mainly in Greek, on recent activities and notable acquisitions. Among the important recent acquisitions is a reader-printer, donated to the Library by the Philoi.



Mrs. Maria Mitsotakis, wife of Greek Prime Minister Constantine Mitsotakis, with W. D. E. Coulson at the lecture given by Dr. Metaxia Tsipopoulou in the Fall.



The President of the American College of Greece in Aghia Paraskevi, John Bailey, and his wife Irene, at the Spring lecture given by Dr. Marianne McDonald.



## Wiener Lab Dedicated

On June 2, the School formally dedicated the Malcolm Wiener Laboratory, located in the New Wing of the Blegen Library and named for School Trustee Malcolm Wiener, who has been its prime inspiration and benefactor.

Although not formally open, the laboratory began operations in September 1991, with a focus on bioarchaeology, human and animal bones in particular. Appointed as Laboratory Fellow for the 1991-1992 academic year, Dr. Tina McGeorge, a physical anthropologist who has worked extensively on Crete, concentrated on the analysis of human skeletons from excavations at Chania and other sites in western Crete and from sites excavated by the ephoreia of antiquities at Ayios Nikolaos in the east.

Fulbright Fellow Lynn Synder, from the Anthropology Department at the University of Tennessee worked on the study of animal bones uncovered during the course of excavations at Kavousi in East Crete. Her study concentrated on identifying the different species in order to determine diet and herding practice in the Late Bronze to Early Iron Ages in East Crete.

## Athens Democracy Conference Set

In connection with the "Democracy 2500 Project," the School has scheduled a conference "The Archaeology of Democracy," to be held in Athens December 4-6. The four sessions include Architecture, chaired by T.L. Shear (Princeton University and Agora Excavations), Cult and Religion, chaired by H. Alan Shapiro (Stevens Institute of Technology), Demes of Attica, chaired by Frank Frost (University of California at Santa Barbara), and Sculpture, chaired by Olga Palagia (University of Athens). The conference will be followed by a tour of Attica organized by John Traill (Victoria College, University of Toronto).

## Managing Committee Election

At the May 9 Managing Committee meeting in New York, Halford Haskell (Southwestern University), Chair, Committee on Committees, announced the following election results: to the Executive Committee, Carol Mattusch (George Mason University) and Rhys Townsend (Clark University); to the Committee on Committees, Barbara Barletta (University of Florida, Gainesville), John Fischer (Wabash College), and Alan Shapiro (Stevens Institute of Technology); to the Admissions and Fellowships, Niall Slater (Emory University); to Personnel, Eugene Borza (Pennsylvania State University); to Publications, Jeremy Rutter (Dartmouth College) and Hector Williams (University of British Columbia); to Gennadius Library, George Huxley (Queen's University, Belfast) and Stephen W. Reinert (Rutgers); to Summer Sessions, Gerald V. Lalonde (Grinnell College).

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Also at the Managing Committee meeting, Robert Lamberton (Princeton University), Chair, Gennadius Committee, announced that David R. Jordan, currently a Senior Associate Member of the School, was selected as Acting Director of the Gennadius Library for 1992-1993.

## Guidelines Published

The ASCSA Publications Office announces the completion of the new, revised *Guidelines for Authors*, applicable to anyone who is preparing a manuscript for *Hesperia* or for the School's series of books and monographs. For a copy, write to the Publications Office, c/o Institute for Advanced Study, 320 Olden Lane, Princeton NJ 08543. The *Guidelines* will also be published in the December, 1992 volume of *Hesperia*.

## Evelyn Smithson

1923 - 1992

Evelyn Lord Smithson

died on March 9

in her home in Buffalo

after a brief illness.

## Lebadeia

*continued from page 7*

may have attained fully recognized federal status sometime between the end of the 4th century and 281/280 BC.

Sometime in the 1st century BC, all epigraphic references to Zeus Basileus, Hera Basilis or their associated games, the Basileia, cease. This dearth of epigraphic references to Zeus Basileus after the 1st century BC suggests to me that the cult was essentially abandoned at this time. The explanation for this abandonment may lie in the very nature of the sanctuary as a federal entity. Under Roman rule the Boeotian Koinon, although probably continuing to function at least in religious matters into the 1st century AD, was deprived, in stages, of its governing power. As the Koinon became inactive, there would no longer have been a need for a sanctuary as politically based as that at Lebadeia. While this would probably not have ended an old cult of long standing, the cult of Zeus Basileus has no traceable pedigree prior to 371 BC. Further events in the 1st century BC may have facilitated the decline or perhaps even been the final death knell for the cult since Plutarch (*Life of Sulla* 16.4) tells us that Lebadeia was sacked by the troops of Mithridates in 86 BC. Perhaps, between the sacking of the town and the absence of an active Koinon which was its primary reason for existing, the cult of Zeus Basileus essentially died out. In sum, references to the cult of Zeus Basileus first appear at the pinnacle of Boeotian power after the battle of Leuctra in 371 BC, and cease at the end of Boeotian political sovereignty in the 1st century BC. The foundation, development and decline of this cult seems to follow the general tides of Boeotian political history during the Classical, Hellenistic, and early Roman periods.

Lee Ann Turner  
Stevens Fellow 1991-92

## "On-Site" Goes to Ionia

For the fifth year in a row, "On-Site with the American School" is taking a group of Friends of the American School on the annual study tour. Focus of this year's trip, which takes place from June 3 to June 19, is the Ionian Greeks. Under the leadership of Professor Gerald Schaus, the group begins its tour in Chios and spends almost two weeks exploring the Ionian sites of Asia Minor. In Turkey, Bryn Mawr graduate student Yaşar Ersoy, a member of the Aegean Institute of Izmir, will join "On-Site" as assistant leader.



# The Athenian Agora in India

*Professor Elizabeth Lyding Will, (Amherst College), longtime associate of the School, describes here her January visit to India on the trail of Amphora stamps.*

As I sat at my desk in the comfortable ashram guest house in January, I realized that this was the most exotic spot in which I had ever worked on Roman amphoras. I had worked on Asteroskopeiou Street in Athens, in the picturesque Turkish house where the offices and storerooms of the Agora Excavations were located before the move to the Stoa of Attalos. I had worked on amphoras in a reconstructed section of Diocletian's palace at Split and in assorted museum basements all over the Mediterranean, even in a former women's prison, now part of the National Museum in Cagliari, Sardinia.

But when I looked up from my desk in the guest house in Pondicherry, my eyes inevitably rested on two large photographs on the wall in front of me. In one of them, Sri Aurobindo, the founder of the ashram, relaxed in an easy chair in front of shelves of books. In the other photograph, the Moter sat in her sari on a bench in a garden, perhaps the lovely garden outside my room. Both figures looked at me in very different ways, he distantly, she smilingly. My presence in their guest home, with catalogues and photos of Roman amphoras, would certainly, I thought, have seemed as exotic to them as the location did to me. Actually, they watched over my work only at night. During the day, I worked on the other side of town at the local headquarters of the Archaeological Survey of India, a building brightly painted in colors and patterns like those that decorated Minoan houses. That place, too, was exotic to my eyes.

Pondicherry is the modern city near Arikamedu, on the southeast coast of India. Arikamedu is probably the ancient Poudouke, a trading center of the wealthy Tamil kings who ruled this area two thousand years ago. These kings imported Greek mercenaries to protect them, and they seem also to have had a taste for Mediterranean wine and even for western olive oil and *garum*, unless the oil and the fish sauce were brought in for the use of Mediterranean traders living at Poudouke and trading western products, especially wine, for the Indian luxuries so much in demand in the West. Certainly very many more amphoras for wine than for other products have been found there. The wine amphoras came mostly from the island of Kos and secondarily from Campania, in southern Italy, where amphoras imitating the shape of Greek Koan amphoras were manufactured as early as the 1st century

BC. They were containers for the pseudo-Koan wine that the Romans were fabricating as early as the 180's BC (Cato the Elder gives us a recipe for it). The Agora collection of amphoras in the Stoa of Attalos provides us with a representative series both of Koan and of pseudo-Koan jars, and on the basis of the careful chronology for Koan amphoras constructed at the Agora by Virginia Grace, the Koan amphoras at Arikamedu seem to date from as early as the 2nd century BC. Italian imitations there go back to the 1st century BC, when pseudo-Koan wine apparently displaced Koan wine. That date is based on typological and epigraphical grounds.

While only one Latin amphora stamp has so far been found in India (far from Arikamedu, at the inland site of Mathura south of Delhi), it is precious chrono-

after emptying, apparently for construction, that we see them at Arikamedu. Many fragments, especially of Koan amphoras, are covered with small lumps of cement resembling the pozzolana commonly used by the Romans for underwater structures like docks and harbor walls. Were the Koan fragments at Arikamedu used for harbor installations? It seems probable, but it is too early to be completely sure.

It is clear that the port area of the site is covered with Mediterranean amphora fragments. Several hundred pieces have been found and identified at the site since the 1940's, when French and later British excavations were undertaken there. The current series of excavations, funded by the Smithsonian Institution and now completing its third season, has been co-directed by Vimala Begley of the University of Pennsylvania Museum and K.V. Raman of the University of Madras. The site supervisor has been Steven Sidebotham of the University of Delaware. Seven trenches were opened this season. The local work force, female and male,



*At Arikamedu, workmen (foreground) and (right rear) Steven Sidebotham, site supervisor, and Peter Francis (left rear), a specialist in ancient beads.*

logically. Made of the distinctive clay of the Pompeii area, the handle is very early in shape and parallels a number of stamped examples from the Agora, Delos, and Alexandria. These stamps name known Pompeians and date from as early as the second quarter of the 1st century BC. Typologically identical unstamped handles are found at Arikamedu. Campanian wine continued to be shipped to Arikamedu well into the 1st century AD.

Amphoras were primarily shipping containers, as underwater research has made abundantly clear. They were often reused for storage, but they were equally likely to be reused as building materials in construction or for dozens of other purposes ranging from ballistic missiles to ovens. It is as shipping containers that were broken

was supervised by advanced students from Indian and American universities under the general direction of Begley, Raman, and Sidebotham. The ASCSA was represented not only by the writer but by Kathleen Warner Slane of the University of Missouri, who was studying the Mediterranean finewares found at Arikamedu and at other Indian sites.

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On the topic of the ancient Mediterranean presence in India, readers may wish to consult *Rome and India: The Ancient Sea Trade*, edited by Vimala Begley and Richard Daniel De Puma and published in late 1991 by the University of Wisconsin Press.



Stoa Poikile, excavations uncovered the ancient course of the Eridanos River, which still flowed in two parallel channels, each over 1.50 m. wide and covered with large stone slabs set on side walls also built of stone. Although no secure dating evidence was recovered, its careful construction and the fact that it runs almost exactly parallel to the Painted Stoa seem to indicate that it may also belong in the middle years of the 5th century BC.

Near the Sanctuary of Aphrodite, excavations revealed late Hellenistic layers along the north edge of the Panathenaic Way. Also of importance is a pair of inscribed stelai, reused as cover slabs over a stone water channel. One is a prytany list of 215/4 BC, the second an ephebic decree probably of the 2nd century BC. However, further adjustments to the archon list have to be made before it can be dated with certainty.

Excavations by Cooperating Institutions continued at Halai in East Lokris and resumed at Kommos in Crete. Under the direction of John Coleman (Cornell University), the Halai excavations revealed the extent of the Neolithic settlement, at least 60 m. NW-SE and 40 m. NE-SW. Although the pottery has yet to be studied, the lower levels probably date to the Middle Neolithic. As was true in last year's excavation, no Neolithic finds can be dated later than early Late Neolithic and there is no trace of occupation at the site between then and Archaic times.

Excavations at Kommos under Joseph Shaw of the University of Toronto resumed after five years devoted to preparing for publication the results of the years 1976-1985. The aims of the season were to explore Minoan House X, already sampled in previous campaigns, and to determine aspects of the plans and possible uses of the two extensive civic buildings, Late Minoan I Building T and Late Minoan III Building P, which extend into newly purchased property and south of a broad Late Minoan road.

Other work by Cooperating Institutions consisted of surveys and *synergias*, or joint Greek-American projects. One survey consisted of a topographical survey and study of a late Classical-Hellenistic tower complex near the village of Poros on Leukas, under the direction of Professors Jane Carter and Sarah Morris of Tulane University and UCLA, respectively. A second under Curtis Runnels of Boston University studied Palaeolithic sites in Thessaly with two goals in mind: a) to search for Lower Palaeolithic sites in the Megalo Monastiri region, and b) to carry out a geological inspection of Lower and

## School Travels to Cyprus



*Eleni Prokopiou sits in footpath at Amathus.*

Among the most pleasant duties of School professor or student are the School trips, which in recent years have ranged ever further. In December, ASCSA Director W.D.E. Coulson led 23 members of the School to Cyprus on a trip organized by the Cyprus American Archaeological Research Institute and its Director, Stuart Swiny.

Under the tutelage of the excavators themselves and of Joanna Smith, ASCSA SSI '87 and current Fulbright Fellow at CAARI, the group traveled throughout the island touching on almost every phase of its rich and varied history. The itinerary included the Middle Bronze Age site of Margi, the Neolithic site of Khirokitia, the Late Bronze Age remains and the Christian basilicas at Kalavassos-Ayios Demetrios, the Iron Age city of

Amathus, the Neolithic and Early Bronze Age sites of Sotira-Teppes and Kaminoudhia, the great cities of Kourion, Paphos, and Nicosia itself, the medieval sugar mill at Kouklia, and chalcolithic sites at Lemba and Kissonerga-Mosphilia.

Among the speakers were Dr. David Frankel, excavation Director at Margi; Kenneth Schaar, current Fulbright Professor of Architecture at CAARI; Alison South, excavator at bronze age Kalavassos-Ayios Demetrios; Paul Scotton, ASCSA '91-'92; Eleni Prokopiou, Cyprus Department of Antiquities representative in Limassol; Demos Christou, Curator of Ancient Monuments for the Department of Antiquity; and Paul Croft of the Lemba Archaeological Project.

Middle Palaeolithic sites discovered in 1987 and 1989 along the banks of the Pereios River. A third under Fred Cooper and Joseph Alcherms of the University of Minnesota surveyed the late medieval to early modern village architecture in the north-west Peloponnese. The need for such a survey is urgent, since agricultural activity and the widespread expansion of concrete techniques in the area are currently destroying the physical evidence for the architecture of the Byzantine, Frankish, Turkish and early modern periods. Still a fourth survey was conducted by James Wiseman of Boston University in the nomos of Preveza in *synergasia* with the Prehistoric/Classical and Byzantine Ephoreias at Ioannina. This project has as its broad, general aim the explanation of the changing relationships between humans and the landscape they inhabited and exploited in southern Epirus, from earliest prehistoric times through the Medieval period.

Excavations in *synergasia* with our Greek colleagues took place at Pseira and

Mochlos on Crete and at Panakton in the eparchia of Thebes. On the islands of Pseira and Mochlos, work continued under Philip Betancourt of Temple University and Jeffrey Soles of the University of North Carolina at Greensboro, respectively, in collaboration with Costis Davaras, the Ephor of East Crete. At Panakton, the excavations were conducted in *synergasia* between Mark Munn of Stanford University and the Thebes Ephoreia of Prehistoric and Classical Antiquities. The purpose of the first season of joint excavation was to determine the characteristic stratigraphic sequence of the site and to locate undisturbed strata, especially of the Classical to early Hellenistic and Mycenaean to Protogeometric phases, detected in the previous surface survey of the site.

In addition to the above work, study seasons took place in connection with previous excavations at Samothrace, Isthmia and Kavousi and earlier surveys in the areas of Grevena in southwest Macedonia and Vrokastro on Crete.



# International Project at Midea

*Long known for its remarkable excavations in prehistoric sites in Greece (Pylos and Kea) and in Turkey (Troy), the University of Cincinnati has joined a Greek-Swedish team working at the site of Midea in the Argolid, as reported by Patricia Neils Boulter, ASCSA '51-'52, '55-'56, '65-'66.*

Midea is one of the three great Mycenaean citadels in the Argolid, with walls of huge Cyclopean blocks comparable to those of Tiryns and enclosing a larger space than the walls of Mycenae. Clearly it is part of the defensive system of the Mycenaean rulers. The acropolis rises dramatically 270 m. above the Argive plain, yet is hidden among the hills to the east of Tiryns. The walls, 5 m. thick, are said to have been built by Perseus. Fortunately, Schliemann bypassed the site, which until recently remained virtually unexcavated.

The richness of the rulers of Midea is attested by the gold cups and jewelry found in the cemetery of Dendra-Midea. Many will recall that Dorothy Burr Thompson found the lintel block of the Dendra tholos in 1926, while working with Carl Blegen at Prosymna. The tomb was later excavated by A.W. Persson, who found there the famous Dendra cup - a gold cup with octopus decoration. In 1939, he also opened some trial trenches on the acropolis of Midea and the lower terraces, but did not continue after WW II.

Since 1984, Greek and Swedish teams under the directions of Dr. K. Demakopoulou and Professor P. Astrom, respectively, have been excavating areas of the citadel: the West and the East Gates. In 1985 and 1987 trial trenches were dug on the lower terraces under the direction of Gisela Walberg, Professor of Bronze Age Archaeology at the University of Cincinnati. Evidence was found for an extensive resettlement of the area in LH IIIC and for a Middle Helladic settlement and tombs. In the summer of 1989, work on a larger scale started, with specialists in botany, paleoecology, zoology and geology. Four trenches were excavated on the next to the lowest terrace. In all four trenches, a Byzantine wall appeared partly underneath a modern terrace wall. This wall had an earlier, Middle Helladic predecessor, suggesting that the terrace system, or part of it, may originally have been created during the Middle Helladic period. Middle Helladic Matt-Painted cups have parallels at Lerna and Tiryns and a small basket of copper wire is reminiscent of two - unfortunately unstratified - baskets of gold wire from Tiryns.

In 1990, trenches were laid out against the citadel wall. Remains of Mycenaean houses were found on two different terraces. In two adjacent trenches on the upper terrace, a LH IIIC stratum was found



*LH III B stirrup jar with cult symbols from Midea.*

immediately above a thick ash layer which represents a great fire. Underneath were walls, a floor and a well-built threshold, consisting of several large stone slabs. It is clear that the walls enclosed a large room. The pottery found in the ashes and on the floor has parallels in the LH IIIB2 contexts at Mycenae. Also on the floor were a cooking plate with parallels from Tiryns and Pylos, a stone tripod, a large and extremely heavy lead vessel corresponding to the vase that gave the name to the House of Lead at Mycenae, a collection of blue glass paste beads, including a figure-of-eight shield and a piece decorated with an ivy motif and bone implements with sharpened ends. Organic remains, such as carbonized figs, olive cores, grape seeds and lentils were still recognizable among the ashes. The soil from the ashes was froth-floated and the recovered material will be of great importance for a planned reconstruction of the economy, plant resources and subsistence at Midea during the Bronze Age. No such environmental reconstruction has ever been undertaken at a Mycenaean citadel or at any Bronze Age site in the Argolid.

An important find of the season was an LH IIIC pavement with an LH IIIC bowl *in situ* in a house on another terrace. A similar LH IIIB2 pavement was found underneath. The presence of the two pavements indicates significant continued habitation after the LH IIIB catastrophe.

The extent of the Roman material found was a surprise in view of Pausanias' note, written in the second century AD, that there was nothing left at Midea except the foundations. Roman finds included walls, pottery, a bronze coin of Constantius II and an elegant bronze spatula.

In 1991 trenches were laid out on two terraces against the fortification wall next to the trenches excavated in 1990. On the upper terrace four separate Mycenaean strata datable to LH IIIC and LH IIIB contained pithoi, food remains, a huge lead vessel (D. of rim c. 35 cm.) and many ceramic vases. The area with the pithoi may have been a courtyard. The most interesting ceramic find from the lowest layer, which represents the floor of a LH IIIB building destroyed in a large catastrophe c. 1200 BC, was a stirrup jar with decoration consisting of religious symbols including double-axes, horns of consecration, flowers and different types of birds. The neck and upper part of a large Mycenaean female figurine of a type found at Mycenae and in the shrine in the Lower City at Tiryns was also found there. The evidence is not yet sufficient to allow identification of the area as a cult area or any of the rooms as a shrine, but further excavation of the complex should make it possible to determine the roles played by storage and religious activities.

In a trench excavated on the lower terrace, a Linear B inscription was found in a LH IIIB context, the first Linear B inscription found at Midea. The inscription is made on two sides of a piece of hard-baked clay, a "label". One side is inscribed with the CYPEROS-ideogram and the other with the syllabograms *ro* and *zo*. Finds from the same area include the middle part of a bronze sword. In a nearby trench fresco fragments were found, one with turquoise, brown and black paint. A continuation of the pavement found in 1990 was also discovered on this terrace.

On the same terrace a well-dressed Mycenaean wall built of large stones appeared. Its width is 1.10 m. and its length excavated so far c. 13 m. Two transverse walls, of which one forms a corner with the large wall, and a floor were found inside the large wall. The large wall and the transverse walls clearly belong together with a similarly constructed wall and corner found in a trial trench excavated by A.W. Persson in 1939. The building, which can be reconstructed from his plan and our walls, has an interior room which must be 8 m. in length. It is obviously an important Mycenaean public building, most probably a "megaron". Three more years of excavation are planned, beginning in 1993, in order to completely reveal this impressive building and the shrine area found during the past season.



## Publications

continued from page 1

Creasey, computer administrator at Princeton University Press, has served as hardware consultant.

While projects currently on the Ibycus will be completed there, any new projects will go on the Sun system. Once the system is fully operational, the School's production capacity is expected to increase, although many steps in production do not depend on sophisticated equipment.

In the School's procedure, acceptance and scheduling are complementary but not synonymous. "The speed with which any work is produced largely depends on the preparation by the author and the complexity of the editing and graphic work required," says Marian McAllister, Editor of School Publications. When manuscripts are received, they immediately go out to readers. If the book or article shows too much repetition, lapses in arguments, or missing information, readers may suggest revisions.

The clock does not start ticking on production until the accepted manuscript is considered "complete": corrections are made and all illustrations are in. Once the complete manuscript arrives at the office, it is put on the production schedule, with books and articles taking their turn in line. The Publications Committee advises on setting priorities, but the Editor determines the actual schedule.

Two operations occur simultaneously: the preparation of the text and the preparation of the illustrations. Text preparation starts with editing. Since the reviewers look primarily at overall content, closer scrutiny is needed when the manuscript returns to the office. Susan Holbrook, Associate Editor, does the preliminary editing of *Hesperia* articles, as well as coordinate communications between the office and the members of the Publications Committee. The length of the editing process depends on many factors: how many other manuscripts are in the office, how long the text is, and how well it is written. Once editing is begun, two or three months to edit is not out of the ordinary. The edited manuscript is then returned to the author for approval before it is typeset.

When the manuscript returns with the author's approval, then Sarah George (Figueira), the Publication Office's in-house Production Manager, takes over, setting the pages in type. Although an author-supplied diskette greatly cuts the amount of time Dr. George needs to produce the galleys, format commands create problems. According to her, "The cleaner the diskette is of commands, the easier it is to transfer to our equipment." Dr. George has accumulated considerable ex-



*Publications office staff (from left) Pat Tanner, Nancy Moore, Sarah Figueira, Marian McAllister, Susan Potavin.*

pertise setting inscriptions, catalogues, and unusual 'archaeological' format of many of the School publications. Once the pages are set, they travel between author and office, first as galleys, later (for books) as page proofs, until both sides are satisfied with the product.

During the text preparation, Susan Potavin, the Publications Office's Graphic Artist, lays out the plates and figures. To facilitate her work, Potavin finds it most helpful if the author offers suggestions and schematic layouts along with the photographs. "There is an art to composing plates and captions, but guidance from the author on preferred scales and combinations (groupings) of photographs is really useful," she notes. She adds that some publishers are becoming reluctant to take on archaeological publications, so complex are their requirements in layout and text formatting.

The first step is to prepare the layout, following the Editor's suggestions for placement of photographs. If there is any doubt about the final arrangement of the plate, Ms. Potavin has to wait, since changes to the plates are very expensive. The photographs are sized and sent to the printer, who shoots the photos and sends them back as loose "silverprints." She lays them out on the School templates, the Editor and the author check them over, and then the material goes back to the printer. On its return to Publications, round three commences as Ms. Potavin strips in the captions and returns them to the printer, who will send them back as blueprints. The preparation of linecut illustrations differs somewhat but also involves multiple interchanges between the author and the Publications Office.

The Editor and the Associate Editor do final readings to catch any errors that might

have survived to the last stages, check the index that the author has prepared, and compare for one last time the text with illustrations. Then the printing and binding process can begin.

Pat Tanner, as Publications Secretary, handles orders and inventory, maintains the subscription list, and works with the Blegen Library in Athens on exchanges with other institutions. She also takes care of shipping books and journal out, from packaging to postage.

\* \* \*

In addition to implementing new technology, the Publications Office has expanded its operations by hiring Nancy Moore as Editor of Monographs. Dr. McAllister will continue to edit some books but will be freer to concentrate on *Hesperia* while overseeing the overall publications program. Dr. Moore's connections with the School go back to 1976, when she attended the School's Summer Session. She returned as a Regular Member for the 1978/79 year and dug in the Athenian Agora in 1980. Between 1981 and 1983 she was Assistant to the Editor of Publications in Princeton. She left Princeton in 1983 to work in commercial and financial printing in New York. In 1990, she moved into magazines, becoming managing editor of a nursing publication until it was sold in mid-1991. Throughout, she has kept up editorial skills by freelancing for several scholarly publishers. She has overseen numerous production projects while at a commercial printer and as newsletter editor for a graphic arts organization in New York. Dr. Moore received her PhD in 1984 from Princeton University. Her dissertation was on the lifetime and early posthumous coinage of Alexander the Great from Pella.



# Oscar Broneer, An Appreciation

For more than fifty years the name Oscar Broneer was synonymous with the American School. As student, field director of the Corinth excavations and professor of archaeology he had been a constant presence in Athens and Corinth from 1924 on. His life and career spanned almost a century of archaeology in Greece. Dörpfeld, Oikonomos, Kourouniotes, Orlandos, names associated with the beginnings of modern Classical Archaeology, were his teachers and friends. To the many who studied at the School from the 30s to the 50s he was an ideal teacher, allowing them to work independently but always available with erudite archaeological knowledge and practical advice.

→ Born December 28, 1894, in Sweden, Oscar Broneer arrived in the USA in 1913 and studied at Augustana College and the University of California at Berkeley, from which he received his PhD in 1931. He went as a student to the American School in 1924. From 1948 until he retired in 1960 Mr. Broneer was Professor of Archaeology in the Department of Classical Languages and Literature at the University of Chicago, and he directed the University of Chicago excavations at Isthmia from 1952 until 1976. In the mid 40s he had served as Executive Vice President of the Greek War Relief Association in New York City, taking part in a special relief mission to Greece in 1945. In recognition of his philanthropic services and his contributions to Greek archaeology he was made a Commander of the Royal Hellenic Order of the Phoenix in 1962 and also an Honorary Citizen of Ancient Corinth. In 1969 he was awarded the gold medal for Distinguished Archaeological Achievement by the Archaeological Institute of America.

Although he became largely identified with Ancient Corinth and the Corinthia through his publication of the terracotta lamps and of the South Stoa, Mr. Broneer made important contributions in other areas as well: he excavated the sanctuary of Aphrodite and Eros on the North Slope of the Acropolis (better known to some because of the Mycenaean spring) and excavated and reconstructed the lion of Amphipolis (with the French School in Athens). His last great accomplishment was the discovery and excavation of the sanctuary of Poseidon at Isthmia.

Even after his retirement from the University of Chicago in 1960 students frequently sought his guidance about Corinth, about lamps, about theaters and stadia, about early temple architecture. Sometimes the guidance was scholarly, presenting a perspective that was valuable because it encompassed the growth of a discipline;



*Oscar Broneer in Chicago, 1962, during appointment as Commander of the Royal Order of Phoenix of Greece.*

sometimes it was anecdotal, part of the oral tradition of the School. Mr. Broneer was hampered by blindness in the last decade of his life and had to give up publishing and eventually even lecturing, but his memory of practically every stone at Corinth and Isthmia allowed him to continue following the excavations with interest. Until the last months before he died he maintained a correspondence with friends and continued to keep up with world news.

\* \* \*

A young cardiologist, based in Stymphalos, tended Mr. Broneer through these last months. His grandson George had come from Paris to spend a companionable week with him. His son, Paul, who lives in Old Corinth, visited him every day. Betsy Gebhard's supportive visit, in February, was providentially welcome. The funeral, in Old Corinth, was attended by the entire able-bodied population of the village. The church was packed, Charles Williams and Andreas Mavragannis spoke the eulogies. It was freezing cold throughout; snow blanketed Acrocorinth and continued to fall on the mourners - obviously a special tribute from the land of Oscar's birth. The School supplied a feast to those

remaining at the Belitsi house and the general feeling is that Oscar would have been pleased.

## Jack Whitehead 1920-1991

It is hard to believe that Jack has left us. Twenty years ago his death would not have come as a surprise. He was then in poor health, and had undergone surgery that seemed barely past the experimental stage.

But in the course of these 20 years he had developed an aura of invincibility. He had survived heart attacks and falls from huge Vail cliffs. And his work was at the cutting edge of medical research, and we all began to feel that no matter what happened he would pull through.

So his death from a heart attack in the course of a vigorous squash game came as a surprise.

Jack first became known to me as the man who had patented bubbles. He understood that you could have continuous analysis of liquid samples if you separated them in a tube with bubbles. His vision led

*continued on next page*



to the development of the first automated equipment for the analysis of blood. The sale of this equipment led to the enormous success of his family company, the Technicon Corporation.

I first understood Jack's character and personality when Ed Shapiro, the Chairman of New England Nuclear Corporation, and I invited him to luncheon at Lehman Brothers to discuss the possibility of New England Nuclear purchasing Technicon equipment and getting into the clinical laboratory business. We were certain he was going to tell us what a great business it was and try to sell us a ton of gear. Instead, with great perceptiveness and frankness he told us that it would not be a good business for us, and to stick with what we know. Subsequently, he became a stockholder of NEN, and I don't think he ever sold his shares.

Wall Street misunderstood Jack quite completely. They thought his primary interest was money. The reason for this was the extraordinary valuation that the market put on Technicon when it went public — making Jack one of the nation's first billionaires — followed later by a dramatic downward revaluation. All was blamed on Jack, rather than the greed of speculators in the new issue market. But even then, while he was running Technicon, his friends understood that what really motivated Jack was not money, but medical research and technology and progress in health care.

This of course finally became clear to all when he set up the Whitehead Institute in what was the largest philanthropic gift ever. Not only was it the largest, but it was also a most carefully thought out and astutely managed gift. Jack was never prepared to leave anything to chance, and his creation of the Institute was as assiduously organized as any of his endeavors.

The American School met Jack after I suggested that his wife Betsy might make a good trustee. I had met her on the AIA Board, where she was a valued member. She was a remarkable woman and an extraordinarily devoted friend of the School and of archaeology. The *Newsletter* you are reading is only a small part of her legacy. In the early years Jack used to ask all hands why they were wasting their time with the past when they could be shaping the future, and making a difference. Later he developed a grudging respect, if not love, for classical archaeology, and especially for the people who were working in archaeology. It was the people that really interested him, and certainly not the objects or the history. When Betsy died, Jack took her seat on the Board.

His interest in people extended to all ages and professions. He would carefully

and bluntly probe what interested people and why. If they seemed to be wasting their lives he told them so, even if it was a first meeting.

Skiing was one of his great passions, and many of his friends came to know him best on the slopes of Vail, and in the course of political, economic and social debates at his large dining room table in Vail. There were always debates, because even if everyone seemed in agreement at the onset, Jack would take a strongly provocative point of view that was guaranteed to produce sparks. Education and health care were his favorite subjects, and his ideas were always rooted in common sense and practical action rather than theory.

On the slopes he was a dashing figure. He had the most elegant ski clothing of the season. Then there were the sun block, the dark glasses and the Walkman. Every movement was performed with grace and confidence. None of his friends will ever ski again without thinking of Jack. And few will fail to plant their poles, no matter how many years pass.

Jack had an affection for the Greek islands, and twice we had the privilege of cruising with him. He was game for almost any adventure, including snorkeling and windsurfing.

Today, without our friend, we can only ask, "What would Jack have done?" or "What would Jack have thought?" But that is not inconsequential: His personality and view of the world were so direct and unequivocal and constructive that for many years to come his friends will be helped by asking those questions.

Robert A. McCabe  
Trustee, ASCSA

## Margaret Thompson 1911-1992

Margaret Thompson's lifetime fell within memorable dates: Washington's Birthday of 1911 and Leap Year of 1992. After graduating from Radcliffe College and before beginning her archaeological career, she taught at Trenton High School in the city of her birth. Her work at the Athenian Agora (1937-41 and 1946-47) was interrupted by several years (1941-45) of devoted and constructive service for the Greek War Relief. Her training and fruitful study of thousands of coins found in the market-place of ancient Athens led her to the American Numismatic Society in New York City where, for thirty years (1948-78), she was Curator of Greek Coins and then Chief Curator. During those decades she conducted seminars for

students, published steadily, served the Archaeological Institute of America as its President, was elected to the American Philosophical Society, became Columbia University's Doctor of Letters, and received medals from the American Numismatic Society, the Royal Numismatic Society, and the Archaeological Institute of America. Upon her retirement, the American Numismatic Society sponsored, in her honor, a thick volume of articles written by many colleagues here and abroad. The series of her own impressive volumes on ancient coins was topped off, just before her death, by the appearance of *Alexander's Drachm, Mints, II: Lamp-sacus and Abydos*.

Frances F. Jones

## Doula Mouriki

The young woman curled up in the chair opposite me twirled a lock of her auburn hair around her finger, an amused expression on her face as she answered, "Yes, there is detergent in Greece; it's called 'Tide'". Twenty years later, Doula Mouriki was to remind me laughingly of that conversation, my first with her when she and Bill (W.D.E. Coulson, School Director) were both graduate students in the Department of Art and Archaeology at Princeton University. Bill had just been informed that he had won the White Fellowship to attend the following year, and we sought out the new Greek student of Byzantine Art to ask her a myriad of practical questions: Could we possibly live for a whole year in Athens on \$1,000? Did furnished apartments include dishes and bedding? Are there laundromats? Yes - we would not have to tramp our laundry clean in the bathtub, and yes, there was detergent! The good-naturedness with which we, who were so admirably informed about ancient Hellas and so embarrassingly ignorant of modern Greece, were greeted by Doula was characteristic of the interest and kindness which she continued to show throughout her life towards all those who studied her beloved country and its art.

Despite the international stature which she attained as a scholar, Doula always remained essentially a student of Byzantine Art herself, her enthusiasm infectious. As a member of the Friends of the Gennadeion group which toured Byzantine Cyprus with Doula, I saw this magic at work more than once, as she coaxed our way into small, locked churches, the keys for which were in the possession of villagers who for some reason had not been informed of our impending arrival and were not about to let



a group of strangers into monuments under their care. Doula's knowledge of the paintings inside the churches and her eagerness in describing them, stuttering slightly as she sometimes did when excited, never failed to convince and open doors for us. She left us all breathless.

"Breathless" also describes the international schedule Doula kept up, teaching, and lecturing all over the world. She was a familiar sight at conferences from Bari to Belgrade, Birmingham to Dumbarton Oaks and could be found teaching in classrooms in Princeton and Paris as well as in Athens.

It was typical of Doula that she, who had authored major studies of the mosaics of Nea Moni and St. Mary Pammikaristos, published many of the icons from the monastery of St. Catherine at Sinai, written more than twenty articles on subjects ranging from Georgian monumental painting to El Greco, and been teacher and mentor to so many students, both Greek and foreign, did not consider that she herself was one of the Great Names; she was only conscious of how much more work there was to be done.

Chief among her concerns was the preservation of Byzantine monuments, particularly those at Mistra, where she was in charge of the restorations conducted under the auspices of the Ministry of Culture and the Archaeological Etaireia. Visiting the site with her was equivalent to taking a crash course in Palaeologan architecture and painting, combined with lectures on the latest conservation techniques. She was full of enthusiasm for all that was being done, impatient only with the unavoidably slow pace of the work.

The pace of her own work never slackened. With no less than seven articles in press, she was still working at her computer in her hospital bed until the last weeks of her life. Students she regarded as the hope for the future of Byzantine studies, and she was generous with her time, ideas, books and especially encouragement, even to those fledgling scholars who were not officially her responsibility.

In 1988, Doula opened her house in Patmos to participate in the symposium she had helped to organize in connection with the celebration of the 900 year anniversary of the founding of the monastery of St. John. Senior scholars and students from around the world mingled in the evening in her home, continuing the discussions of the day's sessions. Eventually, we all retreated to the roof, to be hushed by the spectacular view of the night sky, as beautiful and moving as the midnight liturgy we had attended at the monastery the night before. I think we all realized then what a wonderful thing Doula had

done in bringing us together in that very special place. Such was her ability to enrich our lives, not only on the academic level, but on the very personal one as well. Such is the inspiration that she has left us.

Mary Lee Coulson

## Duran Mustafa Uz 1946-1991

The School has lost a close friend with the death of Duran Mustafa Uz, who died unexpectedly in December of 1991, at the age of 45. For the past ten years Mustafa was the *sine qua non* of the ASCSA field trips to Turkey, serving as lecturer, organizer, courier, and general explicator of Turkish history, language, and culture. It is hard to overestimate the contribution he made to the culminating trip of the academic year.



Mustafa Uz on a School trip to Turkey

Mustafa was born in Ankara and took his BA degree from Middle East Technical University in Architecture in 1969. His association with American archaeologists began in 1971 when he worked with the Semayu-Karatas excavations and enrolled at Bryn Mawr College where he was awarded an MA degree in 1974. He then worked for a year as architect at the Corinth excavations. Returning to Turkey he held a number of academic positions in Izmir (Dokuz Eylul and Ege Universities) and Ankara (Middle East Technical University) and worked as excavation architect at Bayrakli (1970-1977), Erythrai (1977), Klazomenai (1979), Chrysa (1980), and Assos (1981). From 1980 until his death he was engaged in a detailed architectural study and excavation of the Sanctuary of Dionysos at Teos. In 1987 he was awarded his PhD from Dokuz Eylul University for his thesis "The Temple of

Dionysos at Teos." His significant contributions reached published form in an article in *Hermogenes und de Hoch Hellenistische Architektur*, the volume of the proceedings of a colloquium held in Berlin in 1988.

For a decade Mustafa introduced ASCSA students to the antiquities of Ionia, Caria and his native Ankara, and instructed them in Hellenistic architecture and the fine points of dating mouldings and carved ornament. He was knowledgeable about all phases of Anatolian architecture from Bronze Age and archaic, through Hellenistic to 20th century. His gentleness, warmth and enthusiasm made him the perfect guide for those meeting an Eastern culture for the first time, and the School will be a poorer place without him.

\* \* \*

A special fund has been set up and will be used for a memorial lecture to be held at The American School of Classical Studies in honor of Mustafa Uz in 1993. Contributions may be sent to the School in Athens, c/o W.D.E. Coulson, Director.

## Glanville Downey 1908-1991

Glanville Downey was an Assistant to Clarence Lowe, librarian of the Gennadius in 1934-35, when the then-latest method of library cataloguing was introduced and subject classification added to the cards. He was also a member of the Managing, Executive, and Gennadius committees of the School and Trustee of the Auxiliary Fund 1973-1976.

Princeton University BA, PhD in 1934, Glanville Downey was a member of The Institute for Advanced Study 1936-1940, 1956-1956; Professor of Byzantine Literature at Dumbarton Oaks 1945-1964; lecturer and visiting professor at many theological seminaries and universities; served in U.S. Signal Corps 1942-1945, North Africa, Italy, and Europe.

Publications include *A History of Antioch in Syria, From Seleucus to the Moslem Conquest*, 1961, *Ancient Antioch* 1969 (both Princeton University Press); *The Late Roman Empire* 1969; books for young people notably *Belisarius*, *Young General of Byzantium* 1960, and *Aristotle, Dean of Early Science* 1962; many articles and reviews and many professional organizations and services. His complete vita is in the archives of the ASCSA.

His wife, Sarah Atherton Downey (ASCSA 1935, 1937-1939) died in 1985. He leaves two daughters, Katherine in Sacramento, California, Sarah Downey Nixon and grandsons Steven and Andrew.



In January, the Center for the Study of Ancient Greek and Hellenistic Law at the Panteio University in Athens sponsored a lecture by ASCSA Trustee **Edward E. Cohen** on the Athenian banking system. As reported in the Athenian press, the lecture - which Mr. Cohen presented in Greek - was a "revelation," focusing on the central role of slaves and even women in banking, not considered an appropriate occupation for an Athenian free-born citizen. Mr. Cohen, who runs a Philadelphia-based financial firm, has received degrees in Classics and Law. His book, on the Athenian banking system, is currently in press at Princeton University.



After twelve years in the preparation, **Wil and Ellie Myers** have finished the *Aerial Atlas of Ancient Crete*, now at the University of California press, co-publisher with Thames and Hudson. It is due out in June.



The Department of Art History and Archaeology at the University of Missouri celebrated 100 years of teaching with a series of events in February. Also celebrating a milestone birthday this year is longtime associate of the ASCSA Professor **Saul S. Weinberg**, 80, Director Emeritus of Missouri's Museum of Art and Archaeology.

Dr. **George L. Huxley**, former Director of the Gennadius Library, has inaugurated a new scholarly project, CURIA, to set up and operate an on-line computer-based archive of literary and historical materials in the various languages of early, medieval and modern Ireland, patterned after the *Thesaurus Linguae Graecae*. Funding comes largely from ASCSA Trustee Dr. **Marianne McDonald**, who was also the initiator and major financial supporter of the TLG.



Professor **Mary Sturgeon**, Managing Committee member from The University of North Carolina at Chapel Hill, spoke on Corinth's Theater Sculptures in the Special Membership Lecture Series at the Metropolitan Museum of Art last spring. Professor Sturgeon is currently completing her manuscript on the extensive array of Roman sculpture excavated in the Theater at Corinth.



A video cassette documenting the sculpting of Nashville's Athena Parthenos - the largest indoor statue in the western world - is now available from the Athena Project in Nashville. Included are interviews with Professors **Evelyn B. Harrison**, the Institute of Fine Arts at New York University, current Whitehead Professor at the ASCSA, and **Brunilde Ridgway**, Bryn Mawr College, longtime associate of the ASCSA.

Professor **Alan Shapiro**, a Managing Committee member from Stevens Institute of Technology, who will serve as Whitehead Professor in 1992-1993, spoke on "Coming of Age in Phaeacia: The Meeting of Nausicaa and Odysseus," in the symposium "The Female Figures of Homer's *Odyssey*: Goddesses, Monsters, and Women," organized by Drs. **Diana Buitron** and **Beth Cohen** at Bard College in February. Among other presenters at the symposium was Professor **Jenifer Neils**, Case Western Reserve University, ASCSA SS '70.



Professor **Thomas J. Figueira**, Rutgers University and ASCSA '76-'77, has just published *Athens and Aigina in the Age of Imperial Colonization* at the Johns Hopkins Press.



Over the last two years, the Friends of the American Research Institute in Turkey (ARIT) have provided travel grants to two Turkish scholars, Professor **Yildiz Otuken** and **Sevim Buluç**, to lecture and study at the ASCSA. As part of this scholarly exchange, the ASCSA provided a grant to Dimitri Matsas of the Komotini Ephoreia (and colleague of Professor James R. McCredie at Samothrace), who in November spent two weeks at ARIT in Istanbul and Ankara.



The American School of  
Classical Studies at Athens

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