

## A Corinthian Goes East

Since 1990 Dr. Elizabeth Pemberton (ASCSA '64-'65, Visiting Professor '79-'80, University of Melbourne, Australia) and her husband, Dr. Ian McPhee (La Trobe University, Australia), both long associated with the Corinth Excavations, have been involved in exploration in a little-known part of northeastern Turkey, as they report here.

Northeastern Turkey, beyond Trabzon, is not well known either to the tourist or the archaeologist. Our own knowledge of the area, and particularly of Erzerum, was drawn mainly from the dramatic final scenes of John Buchan's thriller *Greenmantle*. In 1983, however, our colleague, Dr. Antonio Sagona of the University of Melbourne, initiated an intensive surface survey in an area that covers Bayburt province and eastern Gümüşhane province, in an effort to elucidate patterns of settlement, to obtain evidence for trade, and to develop a ceramic typology for this region. The results of the first season were so promising that we obtained a grant from the Australian Research Council, which allowed not only the continuation of the survey but the excavation of a site, namely, Büyüktepe Hoyuk, whose surface remains suggested occupation in the Early Bronze Age and in the late Hellenistic/early Roman period.

The province of Bayburt is a part of the Anatolian plateau some 1500 meters above sea level. It is cut off from Trabzon and the Black Sea in the north by the high mountains (snow-capped well into summer) of the Pontic range, and is bordered to the south by the Otlukbeli range. Three rivers, the Euphrates, Kelkit (ancient Lykos) and Çoruh (ancient Akampsis) have their headwaters in this area, which was, therefore, a nodal point for trade and always of strategic importance in antiquity. Xenophon and the surviving Greeks



On the plain in the middle distance, the site of Büyüktepe.

marched through this area in 400 B.C.; Pompey defeated Mithridates here in 86 B.C.; and the Romans later placed a legionary base at Satala (modern Sadak). But archaeologically the area has been neglected. We are undertaking the first extensive survey and the first systematic excavation.

The site of Büyüktepe is situated near the small village of Çiftetas about 30 kilometers to the west of the larger town of Bayburt, where we have our base. The windswept, treeless outcrop has yielded evidence for at least four periods of occupation. The earliest belongs to the Early Bronze Age: two shelters probably for seasonal occupation, both with hearth, one with storage pit. The connections are with the nomadic Early Trans-Caucasian culture, as is indicated by the pottery, mainly handmade and black and red burnished, of high quality and occasionally decorated with relief designs.

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## ASCSA Takes “Democracy 2500” to Washington

Over two hundred participants gathered in Washington between April 16 and 18 for the American School's conference, “Democracy Ancient and Modern,” held at Georgetown University. Organized in cooperation with Georgetown's Classics Department, the conference was directed by Josiah Ober and Charles Hedrick and coordinated by Catherine Vanderpool.

Structured around six principle themes - Foundations, Citizenship, Freedom, Equality, Law and Education - the conference presented work by 23 scholars of national and international reputation in the fields of classics, ancient history, and political theory. Mr. Ober and Mr. Hedrick plan to edit the papers for publication.

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After twelve years of faithful service, Ludmila Schwarzenberg has left her position as Director of Mayer House, where she had been responsible for the School's fundraising efforts and overseeing the School's administration in the United States.

Ms. Schwarzenberg contributed greatly to the success of the School's Centennial and subsequent Library campaigns, and in other ways provided extensive support to the Trustees' successful efforts to expand the School's endowment, which has now exceeded \$40 million. During her tenure, the School submitted many successful grant proposals to public and private agencies, including among others the Getty Grant Program, the Kresge Foundation, the Mellon Foundation, the Packard Foundation, and the U.S. Agency for International Development/American Schools and Hospitals Abroad.

Under Ms. Schwarzenberg's supervision, the School undertook major renovations to Mayer House, restoring the main parlor floor to its nineteenth century elegance and modernizing the other floors into rentable office space. The New York staff also provided extensive administrative support to the Managing Committee, Alumni Association, and Friends' program.

We are all profoundly in Ludmila's debt and wish her well in the next phase of her career.

Effective as of April 1, Catherine Vanderpool, formerly Director of Public Affairs, became Director of U.S. Operations. She will oversee the transfer of the U.S. office from New York to Princeton, where the School's Publications Office is located. After the completion of the transfer by the end of 1993, the School plans to rent out its Mayer House offices while retaining use of the meeting rooms on the main floor.

*Alan L. Boegehold,*  
*Chairman of the Managing Committee*  
*Hunter Lewis,*  
*President of the Board of Trustees*



"Democracy stele," Agora I 6534. Photo by Craig Mauzy

The ASCSA inaugurated activities of the "Democracy 2500 Project" in Athens between December 4-6 with the conference, "The Archaeology of Democracy," which attracted some 400 people. Katerina Romiopoulou, Director of Prehistoric and Classical Antiquities of the Greek Ministry of Culture, opened the conference, along with W. D. E. Coulson, Director of the School.

The first day saw sessions on "The Archaeology of Democracy" and "The Sculpture of Democracy," chaired by T. Leslie Shear, Jr. and Olga Palagia, respectively. The second day was devoted to sessions on "Cult and Festival in Democratic Athens," chaired by Alan Shapiro, and "Town and Countryside," chaired by Frank Frost. The sessions of papers were brought

in Eve's company. It is the experience of hearing her soft voice describe just those subtle distinguishing details by which one is enabled to see a work of sculpture as never before. The senses here combine to produce an awareness and a human comprehension far beyond the statistics of this or that kouros or kore. Let us just say that the Committee to choose the recipient of the 1992 Gold Medal chose wisely and well.

*D.C. Spitzer*

to a close with a plenary talk by T. Leslie Shear, Jr. on the buildings in the Athenian Agora erected at the time of the Kleisthenic democracy. After the conference ended, participants embarked on a field trip to eastern and southern Attica led by Whitehead Professor John Traill, with the assistance of the Ephoreia of Attica, which kindly facilitated access to the sites and museums at Rhamnous, Marathon, Brauron, and Sounion, and the assistance of Steven Diamant. Plans are underway for publication of the conference proceedings.

On March 9, the ASCSA inaugurated the exhibition "The Birth of Democracy" in the Gennadius Library. Organized by John McK. Camp, II with co-curator Diana Buitron-Oliver, the exhibition included, primarily, antiquities from the School's excavations in the Athenian Agora. It aimed to illustrate the history and development of Athenian Democracy using the physical evidence, supplemented by literary and epigraphical sources. The fragments were rarely beautiful, but their historical associations made them precious: ostraka scratched with the names of Kimon, Perikles, and Alkibiades; lead tokens used as pay vouchers for those Athenian citizens who attended the Assembly; the smashed lid of a cooking pot which once stored sworn testimony taken at a preliminary hearing and held until needed as evidence at the actual trial; and clay tokens stamped with the name of Pheidon, Athens' top cavalry officer, who was responsible for training the cavalry recruits in the Agora. The antiquities were supplemented by a series of handsome new small-scale models

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#### AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

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#### NEWSLETTER

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Everyone knows that the recipient of the 1992 AIA Gold Medal at New Orleans is both a modest and an extremely able practitioner and teacher of scholarship at its best. As to Eve Harrison's academic background, bibliography and accomplishments, it may indeed all be in "Who's Who," but what is *not* there is mention of the unparalleled experience of going about the galleries of the National Museum, or the Metropolitan, or the Acropolis, any place where Greek sculpture may be seen,



# Early Athenian Myths Revisited

Alan H. Shapiro, who began his association with the ASCSA as a Regular Member in 1974-1975, has served this past year as Whitehead Professor.

When Pausanias enters the Temple of Hephaistos above the Agora he remarks, "It did not surprise me that a statue of Athena was standing next to Hephaistos, since I knew the story about Erichthonios" (1.14.6). Every Athenian knew the story of how Hephaistos had once chased Athena around the Acropolis, inflamed with desire for the virgin goddess, and finally (in 19th century parlance) spilled his seed on the earth. When a child was born, Erichthonios, Athena entrusted him to the three daughters of King Kekrops, with strict instructions not to peek into the baby's basket. But two of the girls disobeyed and discovered a snake beside (or, in some versions, instead of) the baby. In a frenzy they hurled themselves from the Acropolis.

The story is one of the charter myths of Athens' early past, supporting the Athenians' proud claim to autochthonous (earth-born) status. The baby would grow up to be Erechtheus, king of Athens, known even to Homer for his "strong house" on the Acropolis (*Odyssey* 7.81), a distant predecessor of the classical temple we know as the Erechtheion. Kekrops would be revered as the first of Athens' wise rulers in the Heroic Age, and the unfortunate daughters would be remembered both in myth and in cult places on and around the Acropolis.

In the years after the Greek defeat of Xerxes' army in 480/479, when Athenian patriotism and pride were running at an all-time high, many myths of early Athens were rediscovered, embellished or, in some cases, first invented. Some of our best evidence for this remarkable process is the imagery of red-figure Athenian vases, which are particularly plentiful in the Early Classical period. Tracing the development of such scenes as the Birth of Erichthonios or Athena punishing the daughters of Kekrops is one of my main concerns in preparing an iconographical commentary on Athenian hero cults in the Archaic and Classical periods. The project is supported this year by a generous fellowship from the John Simon Guggenheim Memorial Foundation.

As Whitehead Visiting Professor this past year, I was also able to try out many of my ideas on iconography on a discerning audience of some fifteen Regular and Associate Members, in a weekly seminar on hero cults in Athens and Attica. We were continually reminded that the study of Greek religion is an interdisciplinary endeavor, combining literary and

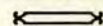


Attic red-figure column-krater, San Antonio Museum of Art (Gift of Gilbert M. Denman, Jr.), 470-460 B.C. Photo: Jim Hicks.

epigraphical texts with the results of archaeological and topographical investigation, as well as the iconographical testimony of Greek art. By bringing together a scholarly community whose members' expertise ranges over all these areas and beyond, the American School provides the ideal environment in which to do my research.

Our understanding of the myths of early Athens is far from complete and is continually evolving, thanks to new evidence. Just ten years ago, the discovery by George Dontas of an inscribed stele fixed the location of the sanctuary of Aglauros (one of the three daughters) not on the North Slope of the Acropolis, as previously thought, but nearly halfway around the hill under the steep Eastern entrance to the citadel, as he published in 1983 in *Hesperia*. Part of the appeal for me of vase-painting studies is the frequent appearance of new material, like the column-krater illustrated here, which was acquired by the San Antonio Museum of Art in 1986. It gives us the first known depiction of the subject in which all three

daughters are present. The girl at the right is presumably Pandrosos, the one obedient daughter. During the last third of the fifth century, there is a great surge in the depiction of local Athenian myths on red-figure vases. Just as the tragedians stage plays drawn from Attic myth and genealogy, such as Euripides' *Ion* and *Erechtheus*, to boost morale during the long years of the Peloponnesian War, so too I believe the vase-painters reflected this patriotic mood in their choice of subject. A vase found in the 1970's in an Athenian grave is the first to combine both subjects - the Birth of Erichthonios and Athena with the Daughters of Kekrops - into a kind of cycle of early Athens, with many inscriptions naming previously unknown and little-known figures of local tradition. Since the vase has been published only in small excerpts, it is my hope - with the help of the School's excellent relations with the Greek authorities - to obtain permission to examine this important document before the end of my year in Athens.





## Philoi Report Active Year

The Philoi of the Gennadius Library carried out an ambitious travel program for 1992-1993, which began in September with a trip to Berlin and Prague. Also on the calendar were trips to Scotland in Spring 1993 and to Spain in autumn as well as trips within Greece, including a visit to Andros, which boasts a new library, and the Mani.

In the Fall, the Philoi co-hosted with the School a reception following the opening of the exhibition "A Gift of Books," organized by David Jordan in celebration of the 70th anniversary of Ioannes Gennadios' gift to the School. In their lecture program, the Philoi, together with the Friends of the British School, inaugurated the series with Professor Malcolm Wagstaff from the University of Southampton, who spoke on the population of the Morea.

The Philoi have also given the School a gift of three million drachmas towards renovating an upstairs room in the Library to house the scrapbooks and memorabilia of Mr. Gennadios himself. Fofo Mavrikou has undertaken the massive project of cataloguing, photographing, and eventually computerizing this material.

Future plans include commemorations in 1994 of the 150th anniversary of Mr. Gennadios' birth, including a benefit concert in the Megaron Mousikis and a commemorative postage stamp.

## "New World and Old" at Bryn Mawr

Excerpts from "New World and Old: 100 Years of American Archaeology in Greece," organized by Carol Zerner, ASCSA Archivist, which opened in October 1992 in Firestone Library at Princeton, were presented at Bryn Mawr from January 22 to March 7, 1993. Materials from the archives of both the School and the Gennadius Library were joined by selected Greek antiquities from the study collection of Bryn Mawr's Department of Classical and Near Eastern Archaeology. The exhibition featured contributions of Harriet Boyd Hawes (Smith College 1892), Ida Thallon Hill (Vassar College 1897), and Bryn Mawr's own classicists and archaeologists, among them Edith Hall Dohan, Hetty Goldman, Virginia Grace, Mary Hamilton Swindler, Mabel Lang and T. Leslie Shear, Jr.



Detail from *Hesperia*, Suppl. XXXV (1992), Plate 6.

## New in the Blegen Library

The Blegen Library's collection is continually enriched by gifts from friends and alumni, including books and articles written by the alumni themselves and often based on research carried out at the School. Among the donations in the past year and a half:

- Aleshire, Sara B., *Asclepios at Athens. Epigraphic and Prosopographic Essays on the Athenian Healing Cults* (Amsterdam 1991).
- Biers, W.R., *Art, Artifacts and Chronology in Classical Archaeology* (1992).
- Birge, D.E., L.H. Kraynak and S.G. Miller, *Excavations at Nemea. Topographical and Architectural Studies: the Sacred Square, the Xenon, and the Bath* (Berkeley/Los Angeles/Oxford 1992).
- Buitron, D., E. Cohen, et al., *The Odyssey and Ancient Art. An Epic in Word and Image* (Annandale-on-Hudson 1992).
- Calder, W. M. III, ed., *Werner Jaeger Reconsidered, Illinois Classical Studies*, Suppl. 3 (1992).
- Cherry, J., L. Davis and E. Mantzourani, *Landscape Archaeology as Long-Term History. Northern Keos in the Cycladic Islands, Monumenta Archaeologica* 16 (1991).
- Cosmopoulos, Michael B., *The Early Bronze Age in the Aegean, SIMA* 98 (1991).
- Coulson, W. D. E. and H. Kyrieleis, *Proceedings of an International Symposium on the Olympic Games, 5-9 Sept. 1988* (Athens 1992).
- Hamilton, Richard, *Choes and Anthesteria. Athenian Iconography and Ritual* (Ann Arbor 1992).
- Hammade, H., rev. by L. Hitchcock, *Cylinder Seals from the Collections of the Aleppo Museum, Syrian Arab Republic*, 1. BAR Intern. Series 335.
- Hansen, Julie M., *The Palaeoethnobotany of Franchthi Cave. Excavations at Franchthi Cave, Greece*, fasc. 7 (Bloomington 1991).
- Hughes-Brock, H., *Ivory and Related Materials and Some Recent Work on Bronze Age Relations between Egypt and the Aegean, Discussions in Egyptology*, 23 (1992).
- Huxley, George, *On Aristotle and Greek Society* (Belfast 1979).
- Jerome, Pamela S., *Analysis and Conservation of Mudbrick Construction in Bronze Age Crete* (M.S. Thesis, Columbia Univ. 1991).
- Lamberton, R. and J.J. Keaney, eds., *Homer's Ancient Readers. The Hermeneutics of Greek Epics's Earliest Exegetes*, (Princeton 1992).
- Loomis, W.T., *The Spartan War Fund. IG 1,1 and a New Fragment, Historia Einzelschriften, heft 74*, (Stuttgart 1992).
- MacMullen R. and E.N. Lane, eds., *Paganism and Christianity 100-425 C.E. (Minneapolis 1992)*.
- McCredie, J.R. et al., *Samothrace 7: The Rotunda of Arsinoe* (Princeton 1992).
- Mersereau, R., *Prehistoric Architectural Models from the Aegean* (Ann Arbor 1991).
- Messing, Gordon M., *A Glossary of Greek Romany as Spoken in Agia Varvara (Athens)* (Columbus, Ohio 1988).
- Morris, Sarah P., *Daidalos and the Origins of Greek Art* (Princeton 1992).
- Neils, Jenifer, *Goddess and Polis. The Panathenaic Festival in Ancient Athens* (Hanover, New Hampshire 1991).
- Oliver, James H., *Greek Constitutions of Early Roman Emperors from Inscriptions and Papyri, Memoirs of the American Philosophical Society*, vol. 178 (1989).
- Pozzi, D.C. and J.M. Wickersham, *Myth and the Polis* (Ithaca, New York 1991).
- Pritchett, W. K., *Studies in Ancient Greek Topography*, part VIII (Amsterdam 1992).
- Rotroff, S.I. and J.H. Oakley, *Debris from a Public Dining Place in the Athenian Agora, Hesperia*, Suppl. XXXV (1992).
- Thomas, P. M., *LH IIIB.1 Pottery from Tsoungiza and Zygyouries* (Chapel Hill 1992).
- Williams, C., *The Leary Collection of Cypriot Antiquities, University of British Columbia Museum of Anthropology, Museum Notes*, No. 27.



# New Light on the Parthenon Metopes

*Katherine A. Schwab, ASCSA Summer Session '78, is Assistant Professor of Fine Arts at Fairfield University.*

Since 1985, Dr. Alexander Mantis, Curator of Antiquities of the Acropolis Museum, has systematically examined marble fragments from dumps of previous excavations and from storeroom shelves for fragments belonging to the south metopes of the Parthenon. More recently he has found a number of large fragments of figures that have been re-used in an 18th century fortification on the south slope. His discoveries and reconstructions of compositions have helped verify, in many cases, the seventeenth century Carrey drawings, which had been our only source of information.

In late January, Dr. Mantis visited the New York City area in a week-long visit co-sponsored by the American School of Classical Studies at Athens, the New York Society of the Archaeological Institute of America, and the Humanities Institute of Fairfield University in Fairfield, Connecticut. In lectures at the Institute of Fine Arts in New York and at Fairfield University he presented an expanded version of a talk prepared for the National Gallery symposium on fifth-century architectural sculpture held earlier in the same month.

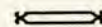
Reconstructions of the badly damaged middle south metopes have been facilitated by the excellent plaster cast collection in the Center for Acropolis Studies at the foot of the Acropolis. Casts of each new fragment are made and attached to a series of panels matching the scale of the metopes,

thus enabling Dr. Mantis to quickly determine their correct position and placement. His findings have also eliminated questions of gender, age, and action for some of the figures in cases where the Carrey drawings were unclear. The new evidence - already forty fragments are known - strongly suggests that there will be plenty of work yet to do on the middle south metopes, both in their reconstructions and interpretation.

The use of plaster casts as a means of research has become increasingly important to many of us working on Parthenon sculpture problems. My own work in the last few years has involved examining plaster casts of Parthenon metopes in the Skulpturhalle in Basel, and in the Center for Acropolis Studies in Athens. These casts have made it possible to see exactly where the carved surface is preserved, which, in the case of the badly damaged east metopes, may be the only extant evidence for a figure, let alone the composition and its interpretation. Synthesizing the evidence gathered in previous studies, and incorporating the results of my examination of the casts in drawings where volume is indicated in the shaded contour, has made it possible to identify the gods in the Gigantomachy, the theme of the east metopes.

During the restoration work on the Parthenon under the direction of Dr. Manolis Korres, all fourteen of the east metopes and a small number of the north metopes have

been removed. It is hoped that these metopes will become available for study in the near future, in order to resolve problems that cannot be answered by the casts and photographs alone. In the meantime, both Dr. Mantis and I anticipate turning to the north metopes for further study.



## School Reports

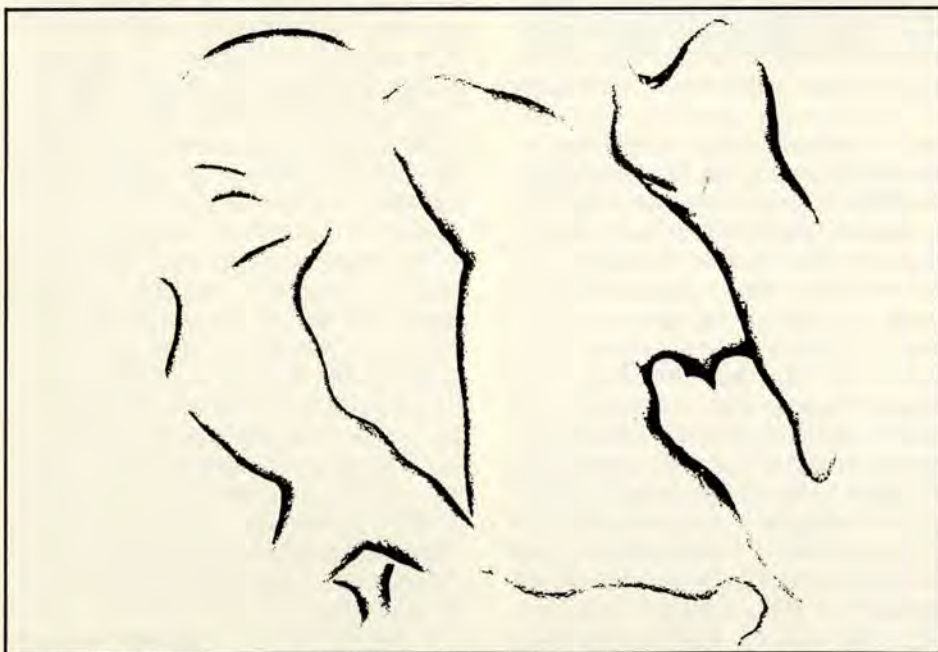
### *Transport Amphoras and Economic History*

Often a series of foreign objects discovered at a site are labeled "imports." However, the potential differences between ancient and modern economic systems reduce the explanatory utility of this label. Are the objects witness of a past allocation of scarce resources with a view toward maximizing returns? Or are there other factors involved? This problem of interpretation, a problem dating back to the late nineteenth-century, is the focus of my current studies of transport amphoras, found in contexts dated to the fifth century B.C. in the Athenian Agora.

Trade during the fifth century has been studied from both an archaeological and a textual perspective. There is an interesting division in the conclusions drawn from this evidence. The trade in fine pottery in the fifth century, often in the hands of autonomous foreign merchants, neither seems to have been affected by, nor to have affected, political processes. The trade in metals, timber and grain ("strategic goods"), on the other hand, was closely bound to political events, and although also involving foreigners, was of direct concern to those families who wished to ingratiate themselves with a particular city. These conclusions bring out the differences in the modes of distribution and the socio-political effects of different commodities. How then did the commodities shipped in amphoras - wine, oil, and other products - pass between hands, and what connections existed between socio-political systems and the movements of these amphoras?

My research addresses these issues beginning with a study of the remains of amphoras from fifth-century deposits in the Agora in Athens. This study will allow me to identify trends in the relative presence

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*Drawing of East Metope, with Athena (right) attacking fallen Giant. Reconstruction by K. Schwab.*



# School Reports

## Imperial Portraits in the Greek World

Although Roman imperial portraiture is an often studied area of Roman art, questions concerning the degree of faithfulness of provincial portraits to imperial models have rarely been examined. Because few



*Gordian III, Smyrna, Ionia.*

Roman portrait sculptures, imperial or private, retain their original inscriptions and few inscribed bases still support the original portraits, sculpted imperial portraits have traditionally been recognized

and identified by their relative degree of likeness to a labelled portrait, generally a numismatic one. However, only sculptural portraits that bear a close enough resemblance to such a portrait can be recognized by this method; as a result, traditionally, only these similar images are identified and discussed by scholars. Images that deviate from official prototypes are often thought to reflect the unavailability of a suitable model, misunderstanding by local artists, or a lack of skill in the execution of the images.

But is this an accurate assessment of the reasons portrait types in the Roman provinces deviate from centrally-produced images? A large body of relatively overlooked evidence exists to help answer the question. So-called "Greek Imperial" bronze coins issued by local mints in Greece and Asia Minor have survived in great abundance from the third century after Christ. Normally, the coins bear an imperial portrait on the obverse and the ethnic of the city on the reverse, together with some civic symbol. They had no common weight standard, their bronze quality varies considerably, and although the legends were

usually written in Greek, Latin was sometimes used. It is not known why the Romans allowed these confusing issues of limited range and value to continue year after year.



*Gordian III, Aphrodisias, Caria.*

This year, as the Doreen Canaday Spitzer Fellow at the American School of Classical Studies, I have been examining the portraits on these coins, and I have found an

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## Amphoras

*continued from page 5*

of amphoras from different foreign cities. Therefore, chronology and provenience are of primary importance. Many of the fragments of amphoras actually arrived in Athens considerably earlier than the time when their fragments were deposited in sealed fills. Unfortunately, the chronology of classical amphoras lacks precision; three fairly long periods will be considered here: 500 to 480, 480 to 430, and 430 to 400 B.C.

The profiles of the vessels and physical characteristics of the fabrics allow an identification of provenience. At this time the identifications vary in refinement and certainty. The Chiot, Mendeian and Lesbian amphoras are fairly securely identified. The Samos-Miletos category includes types that have been variously attributed to either site, so this label should read as regional distinction. Similarly, the regional category of Northern Greece/Thasos is based on similarities of shape between the material in the Agora and published vessels from the North, but the identification is not secure.

Generating the numbers needed to identify these trends depends on the estimation of the number of vessels represented by the extant sherds. Since many of the deposits were edited in previous years I rarely find

more than a few pieces of any given vessel; wall sherds are rare. Therefore, I am basing my estimates on non-joining parts of vessels.

The results from the contents of 23 deposits may be summarized as follows: Corinthian imports decrease, from 16 percent to six percent of the total estimated number of recovered vessels, with each of the three periods cited above. Chiot imports peak at 21 percent during the Pentekontaetia, but drop sharply during the Peloponnesian War. Lesbian and Samian material shows little change other than slight increases in the last period. Neither type ever composes more than six percent of the total. Northern Greek products decline slightly during the Pentekontaetia, but always compose a substantial part of the total: 34, 24, and then 25 percent. The Mendeian imports show the greatest increase of any of the products with a sharp rise from five percent before 430 B.C., to 17 percent during the Peloponnesian War. Indeed, if Mende is included with the Northern Greek category, then the trend from that region is just the opposite of the trend exhibited by Chiot products. Northern Greece has peaks in the first and third periods; Chios peaks in the middle period. These trends have been presented in terms

of major political-historical events. However, as noted earlier, the real object in determining these trends is to decide if causal relationships existed between political events and trade in amphoras. At this point I can only mention three possible factors influencing these trends: 1) land ownership by Athenians abroad, 2) the role of a region as a supplier of "strategic goods," and 3) the social connections between members of the aristocracy of different cities. G. Herman has emphasized the political and social significance of formal ties of *xenia* well after the "time of Homer." Following C.R. Whittaker's work for the Roman Empire, one could investigate the possibility of shipping to supply, rather than to sell to, scattered estates. Athenian, non-Attic land-holdings, such as cleruchies and colonies, and social connections beyond Attica will be investigated in light of their possible influence on the amphora trade. As has already occurred for the trade in fine-wares and "strategic goods," a close examination of possible factors affecting the trade in amphoras will further define the term "imports" for Classical Greece.

*Mark L. Lawall*

*Homer A. and Dorothy B. Thompson  
Fellow*



## Portraits

*continued from preceding page*

astonishing lack of faithfulness to official models. Clearly, many factors were at work in their creation. In my dissertation, written for the Department of Art History at Boston University under the direction of Professor Fred Kleiner, I am documenting regional schools of portraiture and investigating their deviation from official types for the emperors in the middle years of the third century.

This period is usually considered to be the most trying and turbulent time in all of Roman rule. From the death of Severus Alexander in 235 A.D. to the accession of Diocletian as sole emperor in 285, serious threats to Roman domination repeatedly occurred, both externally, in the form of foreign invasions, and internally, in the form of treachery, intrigue, usurpation, and assassination. Most emperors remained in power less than two years, and violent death was the usual termination of a rule. The rapid turnover of emperors during this time creates a set of special problems in the study of Roman imperial portraiture, but it also provides an ideal test for the use of imperial models in the provinces. Because the emperors were often politically hostile to one another, and successive rulers were rarely related to one another by blood, the official portrait of an emperor need not resemble the portrait of his predecessor. In fact, the opposite would be more likely. Yet, surprisingly, my work to date has shown that official portrait models were usually ignored by provincial die-engravers and that an image of an earlier emperor was often used as a source instead, even when the ruling period was long enough for official models to have circulated.

As noted by Konrad Kraft in his 1972 publication on Greek Imperial coinage of Asia Minor, the obverse portraits on these coins fall into several different stylistic groups; these groups can sometimes be determined to have come from the same die or the same artistic workshop, even when the coins were not issued by the same city, suggesting that some cities used common mints. This system was in effect throughout much of the eastern empire during the third century, when, for reasons that are yet unclear, the volume of surviving Greek Imperial coins is most abundant.

The variety of portrait types used on these coins is especially remarkable considering that the images present on official issues of Roman silver were generally consistent and readily accessible. These silver coins, the *antoniniani*, were issued by imperial mints to pay the army, and they circulated widely throughout the empire. Yet

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## School Reports

### *The Archangel Michael at Chonae*



*The Archangel Michael at Chonae, Icon, 12th c., Monastery of St. Catherine in the Sinai*

As part of my doctoral research, I have been examining the art historical and hagiographic tradition that arose around the miracle of the Archangel Michael at Chonae, his most famous shrine in the Byzantine world, where at the behest of Archippos, guardian of the shrine, he appeared to save it from inundation and left material traces of the miracle. The images of the intervention describe a relationship of man and angel that has larger meaning for all supplicants to Michael. I am particularly interested in the way in which the miracle implicates certain conceptual problems of representing, and making devotion to, angels in the Byzantine world.

The hagiographies, which have been dated variously from the fifth to the ninth century, present some of the fundamental problems of the cult of the Archangel that

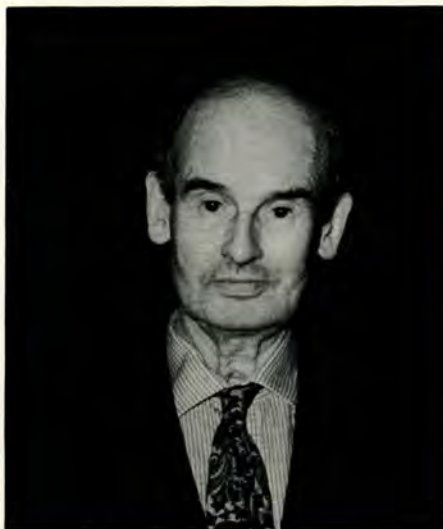
also underlie the images of the miracle, their descriptions revealing the inherent difficulties in perceiving and describing a transubstantial being. In the Chonae legend, Michael is a "pillar of fire extending from heaven to earth," along with other descriptions dependent upon scriptural models of divine epiphanies. The Book of Daniel also provides the precedent for the dialogue between Michael and his hermit in which the Archangel must convince Archippos of his identity and good intentions. The encomium of Michael Psellos, written in the eleventh century, provides an interesting parallel. Psellos narrates the foundation of a shrine to Michael which occurs through a mysterious blaze, very much like the Burning Bush. The inscrutable cause is assumed to be Michael, who then works

*continued on page 10*





Elizabeth Gebhard presented the lecture in memory of Oscar Broneer in February.



In March, the ASCSA inaugurated the exhibition, "The Birth of Democracy" at a reception following the lecture by Nicolas Coldstream, University College, London, on "The Rich Lady of the Areopagus and her Contemporaries." The lecture was in memory of Evelyn Smithson. Pictured: Nicolas Coldstream; Director and Vice-Minister of Culture, Calliope Boudara, with W. D. E. Coulson, Director of the School.



From the Department of Foreign Schools, Ministry of Culture, Nicoletta Valakou presented "Panastiti: A New Mycenaean Cemetery in the Argolid" in February.

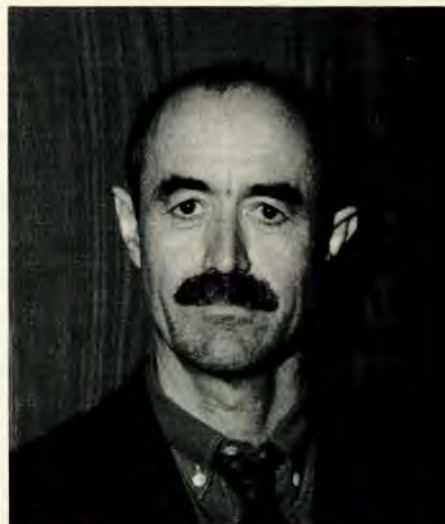
To accompany the exhibition, "The Birth of Democracy," the ASCSA has published a catalogue, "The Birth of Democracy. An Exhibition Celebrating the 2500th Anniversary of Democracy," edited by **Josiah Ober** and **Charles Hedrick**, with 90 color photos, 44 black and white photos, drawings, and plans, and 179 pages. The catalogue text was written by **Diana Buitron-Oliver** and **John McK. Camp, II**, with additional essays contributed by **Alan L. Boegehold**, **Peter G. Calligas**, **Dina Peppas-Delmouzou**, **Charles Hedrick**, **Carol Lawton**, **Jennifer Roberts**, **Alan Shapiro**, **Andrew Szegedy-Maszak**, and **Olga Tzachou-Alexandri**. The catalogue is available at \$20 plus \$2.50 shipping and handling per copy from the School's New York office; also available is a set of 40 color slides of Agora objects and models in the exhibition, for \$55 per set. For information and orders, call (212) 861-0302.

**Marianne McDonald**, ASCSA Trustee, credits her parents' Irish background for her sponsorship and funding of the CURIA project, the *Thesaurus Linguae Hibernicae*, a complete computerized archive of literary and historical material in the Royal Irish Academy, Dublin. Together with Melina Mercouri, Dr. McDonald has received the *Hypatia Award* of the Hellenic Womens' Association, and in a recent ceremony in Athens, she was given, by the new Minister of Culture, Dora Bakoyannis, the keys to the Athens headquarters of the *Thesaurus Linguae Graecae*.



Walter Klippel

**Walter Klippel**, Senior Fellow at the Wiener Laboratory, inaugurated, in December, a series of joint seminars with the Fitch Laboratory at the British School at Athens. His lecture: "Assessing Ancient Diets with Modern Vertebrate Comparanda."



Hermann Kienast, who presented the lecture "Classicism in Athens: Architecture as a Result of Research" in May.





The conference "The Archaeology of Democracy," which took place between Dec. 4-6, brought together hundreds of scholars and School friends from Greece and abroad. Pictured clockwise from above: Katerina Romiopoulou, Director, Department of Prehistoric and Classical Antiquities, opens the proceedings; Alan Shapiro, Whitehead Professor at the ASCSA in 1992-1993, and panel Chair; Beryl Barr-Sharrar; Robin Hägg (left), Director of the Swedish Institute, and Øvind Anderson, Director of the Norwegian Institute; Alexander Mantis and Nancy Winter, Blegen Librarian.



ASCSA Trustee **Robert A. McCabe** shares with readers of the *Newsletter* a recent brief encounter:

On June 8, in the Inn at Harvard, we ran into ASCSA Trustee **Fred Crawford** and his wife Kay. Fred, who recently celebrated his *102nd* birthday, was in Cambridge to attend Harvard commencement exercises, as a member of the Class of 1913, and to lead the Alumni Parade; he also sat on the dais with Colin Powell. Fred is in absolutely remarkable shape, notwithstanding a couple of recent visits to the hospital for

some "mechanical work"; he reads without glasses and, with Kay, recently bought a computer and laser printer. Fred's love for Greece began with mythology, and when he finally went to Greece, it was **Homer Thompson** who showed him around the Agora, thus beginning his long and fruitful relationship with the School.

Fred told us that the three most important things in life are having a nice family, having good friends, and doing something worthwhile for your fellow man. He remembered his own beginnings in business, when as a Business School

graduate he took a friend's advice to try for a job with a small company rather than a large, bureaucratic corporation. He went to see Charlie Thompson, the owner of Thompson Products, a small manufacturing company, which had sales of less than \$1 million. When Thompson learned that Fred had gone to college he was reluctant to hire him: "We don't want white collar people here." But Fred persuaded him to give him a chance. Thompson today is the "T" in TRW, one of the U.S.' leading corporations, and Fred was the architect of its phenomenal growth.



## Archangel

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miracles through the agency of a cross, general imminence, or through terrifying appearances.

The impossibility of apprehending an angelic epiphany presents certain problems of devotion, and the texts work in other ways to counter-balance the difficulties of apprehension. The hagiographies commonly play on the onomatopoeic nature of Michael's act: in the miracle, Michael funnels two rivers that have been diverted in order to swamp his shrine. The hagiographies reinforce the active transformation effected by using the word "chone" (funnel) and its verbal form "choneuein," to describe the Archangel's act; henceforth, the hagiographies state, the place was called Chonae. The Archangel's act, and also his presence, is seen to be bound, by this verbal strategy, to the site through the physical transformation of the landscape. In addition to examining this "popular" literature about Michael and his work in this world, I also examine theological speculation about the angels. The images of the miracle at Chonae raise questions of image theory. How can a being who is "asomatos" (bodiless) and "aulos" (immaterial) be depicted in art? Image-making was a way of rendering the bodiless Archangel apprehensible and images were understood as a way of provisionally resolving this most important step in devotion directed at Michael. The stable iconography of angels, including the Archangel Michael, is in part a result of the special difficulties of representing an angelic subject. I have examined texts concerning Michael and the angels, and I am also attempting to relate these texts to material representations. I am focusing on the corpus of images of Chonae because these images exhibit important structures concerning the relationship of men and angels. Deviations from this restricted iconographic field are important for seeing changes in this relationship of archangels and angels, particularly cycles of their miracles.

Some forty-five cycles survive, many of which are in monuments dedicated to Michael in Greece: only a handful of scenes are consistently included, and rely, for the most part, on a few Old Testament epiphanies. The textual sources for these cycles are primarily hagiographic and liturgical. However, the visual sources were originally concerned with angelic epiphanies only tangentially. Scenes from Genesis and Exodus, for example, in which angels appear are clearly borrowed from other narrative sequences. This lack of integrity in the cycles stems from the angels'

lack of personality, since the angels are rarely named in scripture and are often simply signs of God's emanations. The material traces left by Michael at Chonae and the visual commemoration of that miracle were essential counter-balances to the difficulties of apprehension and identification found in Scriptures.

The aim of my study is to integrate the art historical, hagiographic, and theological material in order to understand more fully the role of the image in the cult of the Archangel Michael in the Byzantine world. The resources of the Gennadius Library have suited my purposes extremely well. In addition to the necessary works on the Byzantine monuments of Greece, the Library possesses a very good collection of theological and hagiographic texts which have enabled me to range across these different fields with relative ease.

Glenn Peers  
Gennadius Fellow



## Portraits

continued from page 7

clearly the die-engravers of the Greek Imperial coins ignored the official images and created instead numismatic portraits based on other criteria. Therefore, the common assumption that provincial portrait artists desired to create a faithful likeness of the emperor must be revised.

Furthermore, the general avoidance of official portrait types suggests that the issuing authorities for the Greek Imperial coins were not the Romans at all, as is often asserted, but rather civic governments, who must have retained the right to issue their own coins. The wide variety of legends and titles used on the obverses indicates that no single authority could have been behind them. Frequent mistakes and misspellings occur, suggesting that the titles, too, were composed locally. Thus, my research shows that the Greek Imperial coinage must be disassociated from the central government and viewed instead as widely individualized products of provincial cities, created with little or no supervision from Rome. So, too, must the special significance of the imperial image be seen as resting on the title or attribute attached to the portrait rather than on the specific likeness of the emperor it represented. These coins show that the individuality of the third-century emperors has been lost, and what appears instead is a local conception of the ruler, devised by provincial die-engravers, and symbolizing a local ideal.

Lee Ann Riccardi  
Doreen Canaday Spitzer Fellow

## School Reports

### *Public Building and Civic Identity: Aspects of Euergetism*

Although deprived of much of their traditional autonomy, Greek cities under the Roman Empire were still highly competitive, particularly when their corporate or social status was at issue. As anyone who is familiar with Pliny's correspondence with the Emperor Trajan knows, this competitive character could result in relentless civic feuds, invariably played out through ruinously expensive building sprees. The intensity of such rivalries, moreover, was continually fueled by the enormous cultural uncertainties to which Greek cities were subject under Roman rule. In response to an increasing preoccupation with their civic identity, the Greeks invariably looked to their richer past, not merely as a flight into a nostalgic fantasy but as an important local resource which could be manipulated and converted into valuable cultural prestige.

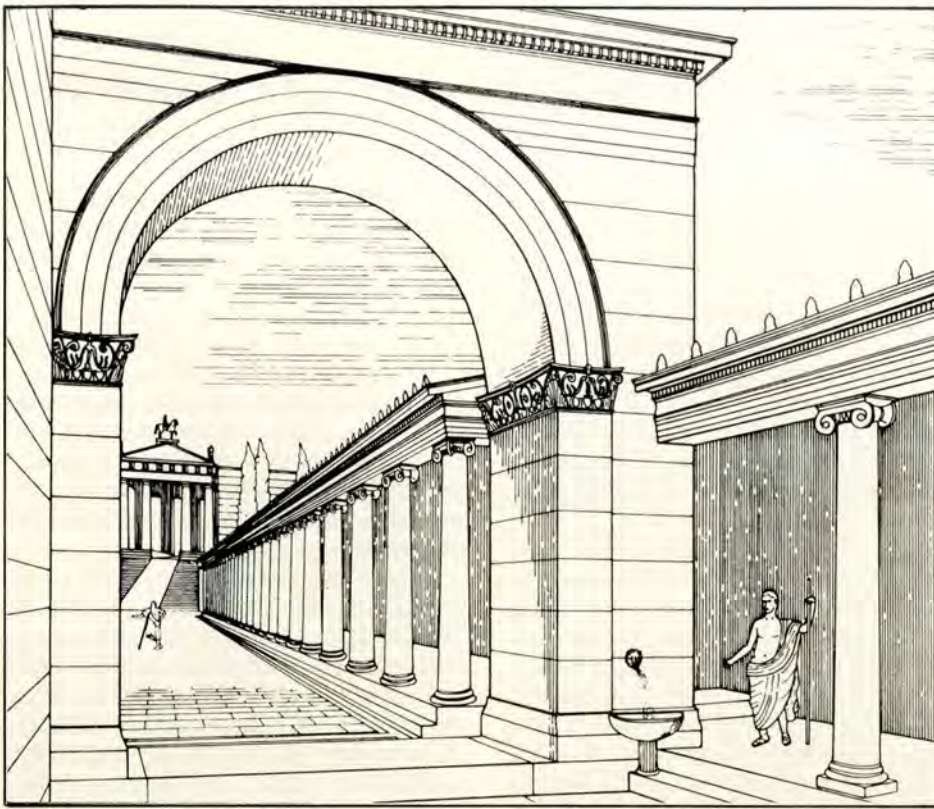
The Athenians, of course, could conveniently look to their own Agora as an enduring symbol of genuine Hellenic tradition. This and the city's innumerable other historic landmarks made Athens one of the Empire's most popular centers for tourism and study, a reputation encapsulated in the publication of Pausanias' own intellectual pilgrimage to the city in the mid-second century A.D.

More than any other facet of Greco-Roman society, it is this universal tendency toward an ideological antiquarianism which informs my dissertation, *Public Building and Civic Identity: Aspects of Euergetism in Athens During the Early Principate*. Set within the background of the political, social and religious life of Roman Athens, the narrative describes a time when the city became increasingly regarded as the cultural center of the Greek world. The main body of the dissertation looks at several related topics which together serve to illustrate how the city first adjusted to and then worked within the political conditions of the new imperial regime established by Augustus in 31 B.C.

A description of the public buildings constructed in Athens during the early principate provides the starting point, with particular emphasis on construction programs datable to the imperial era of the Julio-Claudian rulers (31 B.C. to 68 A.D.). This period of time represents for Athens a gradual process of transition during which

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Colonnade street linking Greek Agora with the Roman Agora. Illustration from J. Camp, *The Athenian Agora* (Thames and Hudson, 1986), Fig. 158.

the late Hellenistic city only slowly reconciled itself to its diminished status as a Roman provincial town. Any attempt to imagine the impact of Roman rule on the city's architectural fabric should first devote particular attention to the small Ionic monopteros of Roma and Augustus on the Acropolis built sometime between 27 and 18/17 B.C. in the shadow of the Parthenon's east facade. The earliest dated Augustan monument in Athens, it provides the first evidence for the city's establishment of an imperial cult. As the last temple to be constructed within the city's principal sanctuary during antiquity, it is a singularly dramatic example of how the new Roman rulers could be incorporated into the religious and historical traditions of Athens.

The imperial patronage which Athens enjoyed in the advanced years of Augustus' rule is well illustrated by the largest single construction project of that era, the so-called Roman Market, a broad peristyle complex in the Hellenistic tradition which was dedicated to Athena Archegetis. By his patronage, Augustus set an example of liberality which was followed by other foreigners who likewise honored the city's historical traditions; a trend which momentarily inspired the final, moribund generation of Hellenistic rulers to subscribe towards the completion of the Temple of Olympian Zeus. The most extensive build-

ing activity in Athens during the Julio-Claudian period took place, naturally enough, in the Agora proper, which was deliberately refashioned to form an architectural proclamation of the city's historical perspective. The final section of my dissertation looks at Athens' promising future under the philhellenic (and Atheno-centric) emperor Hadrian, an aspect of the city's history which has received particular attention from scholars in recent years.

Once described, these Athenian monuments are then discussed as local or imperial benefactions. This occasions an historical analysis of the political behavior of the public benefactor and the phenomenon of *euergetism*, particularly as practiced in Roman Athens. Invariably the fiscal resources of the city, like so many communities in antiquity, were not sufficient to cover public expenses, and thus were regularly supplemented at a local level through the (more or less) voluntary efforts of wealthy Athenians and foreign benefactors, known from surviving inscriptions as *euergetai*. *Euergetism*, which reached its golden age in the Imperial period, was very much a phenomenon of the Greco-Roman world, a function of an ancient aristocratic mind-set predicated upon the principles of civic spirit (manifested in the holding of public office) and conspicuous giving (particularly in the form of spontaneous benefactions to one's city).

In addition to supplying the social, religious and physical necessities of a city, *euergetism* provided a public setting in which a local aristocrat could confirm his inherited status and endeavor to increase it. The study of public building therefore offers a great deal of insight into the less rational side of life in the ancient city. Because gifts of buildings formed a crucial part of aristocratic display and competition, their social value (and frequently their cost) often exceeded mere practical considerations. As monuments of aristocratic pretensions and rivalries even a city's most prosaic public market could serve as an historical setting of great symbolic complexity.

Although narrowly based in terms of a city's demographic framework, these elite civic groups remained the dominant element in the political, social and religious life of their provinces and cities. This is nowhere more evident than in Roman Athens. Here the city's traditional nobility, the *gennetai* of old Attica, continued to set the tone through the legitimate monopolization of the city's chief political offices. It was Athenian notables such as they who bore the often ruinous cost of maintaining the various elements of Athens' traditional grandeur, its venerable cults and sanctuaries, its Panathenaia and other public festivals, and helped to foster Athens' reputation as a center of learning, as embodied in the flourishing philosophical schools and such hallowed ephebic festivals as the *Aianteia*.

A further topic of investigation, and one which is crucial for our comprehension of the part played by these benefactors, is the interest demonstrated by Athenian aristocrats (and successive Roman emperors) in the city's glorious past: the Classical epoch of Marathon and Salamis, Themistokles and Perikles. In addition to the refurbishment of the Classical Agora, very early on in the Roman period a collective effort was made by the city's magistrate to restore a large number of widely scattered sanctuaries, many of which, significantly, had strong associations with Athens' Marathonian past.

In so far as the phenomenon of cultural antiquarianism was conveyed through the medium of architecture, the buildings and other public displays reveal a great deal about Athens' perception of its past. These and other similarly emotive appeals to Hellenic tradition were integral to the city's attempts to utilize its former greatness as a way to recover some semblance of its ancient prestige and to set its individual mark on the larger events of the empire.

Geoffrey C. R. Schmalz  
Edward Capps Fellow



# ASCSA Fields Eleven Projects in '92

*During the summer of 1992, the ASCSA was active in the field with eleven projects, as described here by W.D.E. Coulson, Director of the ASCSA. The School owes a debt of gratitude to the Greek Ministry of Culture and its Department of Prehistoric and Classical Antiquities under Katerina Romiopolou and to all the Ephoreias of Antiquities for facilitating its work.*

The School's own excavations proceeded at Corinth and the Athenian Agora. Under the direction of Charles K. Williams, II, work at Corinth continued to uncover a large area of Frankish remains within the southeast corner of the terraces of Temple E. The campaign, initiated in 1990, is yielding well-stratified levels which give a far better understanding of the hitherto little-explored Frankish period in Corinth.

In 1992, excavations focused on a detailed examination of levels belonging to the period between two major events of Corinthian medieval history: the fall of Corinth to the Franks in 1210 A.D. and its sack by the Catalans in 1312 A.D. Of particular interest were what appear to be two adjacent building units. Unit 2, which may be a monastery, flanks two sides of the church excavated in 1990 and the north side of a gravelled square. Unit 1 probably represents a secular building of some importance, to judge from the size of its rooms and its plan, and defines the west side of the same gravelled square.

Excavations in the Athenian Agora were carried out under the direction of T. Leslie Shear, Jr. and John McK. Camp, II along the north side of Hadrian Street and the south side of Hastings Street, and have been

presented by Mr. Shear in the Fall '92 Newsletter.

Work by cooperating institutions continued at Halai in East Lokris and at Kommos in Crete. Under the direction of John Coleman of Cornell University, the Halai expedition continued to explore the Neolithic and Archaic levels. In Late Roman times (350-650 A.D.) there was apparently extensive activity at the site, to judge by the discovery of two tombs. One was the tile-covered burial of a child, without offerings, datable probably to the fifth or sixth century. The other, more important, was a keel-vaulted built tomb with a floor paved by flat terracotta tiles, and entered through a dromos leading to a well-constructed doorway at the eastern end. Although the tomb had been rifled in antiquity, preliminary examination of the scattered bones suggests that it had contained the burials of at least 16 people. Fifteen lamps from the dromos and two from the chamber date to the fifth or sixth century, and almost all are decorated with Christian symbols. A single gold earring had also escaped the notice of ancient looters.

For the past two years, excavations at Kommos under the direction of Joseph Shaw of Toronto University have concentrated on the plan of House X and of two large civic buildings, T of the Late Minoan I period and P of the Late Minoan III period, all in the southern portion of the site. Building P, measuring 38.5 m. by 39.60 m., is the largest known LM III building and consisted of at least six broad, roofed galleries opening onto a court on the west. While open and doorless on that side, they were completely closed at the back on the east by a massive monumental facade. In 1992, Gallery 3 was cleaned in its entirety down to the floor, revealing a lack of cross-walls which suggest that the galleries probably sheltered ships during non-sailing months, mostly in the winter. Building T partially underlies P: its exterior facades are constructed of massive ashlar, with wings on the north, east, and west facing onto a central court. The building is obviously palatial in style, if not an actual palace, and is, in fact, somewhat larger than the Palace of Kato Zakros.

Work in *synergasia* with our Greek colleagues also continued on Crete. Kostis Davaras, the Ephor of East Crete, and Jeffrey Soles of the University of North Carolina at Greensboro continued to co-direct excavations on the island of Mochlos for a fourth season. For the past two years

work has focused on the large Late Minoan IB ashlar building, which consists of three floors and is entered at the second story level from a street which lies on its eastern side. The entrance leads through a vestibule into a *polythyron*, which provides access to various parts of the building, including a staircase to a pillar room on the ground floor level. The building is the largest and most grandly built in Mochlos and should probably be identified as the administrative and religious center of the Late Minoan IB settlement.

Metaxia Tsipopolou, of the Ephoreia of East Crete, and I worked at the site of Halasmenos, located a few kilometers southwest of Kavousi and belonging to the period from Late Minoan IIC to Protogeometric. We hope that eventually Halasmenos will provide a comparative settlement to those of Vronda and the Kastro at Kavousi. In a third *synergasia*, Costis Davaras and Vance Watrous of the State University of New York at Buffalo began a survey of the environs of Gournia, a site which had been excavated at the turn of the century by Harriet Boyd on behalf of the American School. The survey aims to link areas previously surveyed around Vrokastro to the west and Kavousi to the east, providing a detailed picture of the settlement patterns around the Bay of Mirabello.

Other surveys by cooperating institutions include the towers of Lefkas by Sarah Morris and Jane Carter, presented in the Fall '92 Newsletter, the vernacular architecture of the northwest Peloponnese by Fred Cooper and Joseph Alcherms of the University of Minnesota, and the environs of the so-called Palace of Nestor at Pylos by two teams, one headed by Jack Davis of the University of Illinois and the other by Fred Cooper. Mr. Cooper's work has consisted of removing the backfill that covers the walls of the structures to the east and west of the central part of the palace and making a state plan of these buildings. James Wiseman of Boston University also continued in a second season his survey of the nomos of Preveza in *synergasia* with the Prehistoric/Classical Byzantine Ephoreias at Ioannina.

In addition to the above excavations and surveys, study seasons took place in connection with previous work at Grevena, Halieis, Isthmia, Kavousi, Lerna, Nemea, Panakton, Pseira, Samothrace, and Vrokastro.

## Mellon Grant for Gennadius

The Andrew W. Mellon Foundation has awarded the ASCSA an appropriation of \$600,000 towards endowing the Directorship of the Gennadius Library. The funds are to be matched on a one-to-one basis with additional endowment for the same purpose, with the full match to be completed within three years.

For two decades, the Mellon Foundation has contributed major support in areas critical to the life of the School. Mellon funds have endowed the positions of Professor of Archaeology, now held by John Camp, and School Archivist, currently held by Carol Zerner. The Foundation has also given vital support to preserving and cataloguing the School's Documentary Archives, and provided significant funding for the Agora excavations as well as the School's permanent endowment.



# New Senior Fellowship Offered

Beginning with the academic year 1994-1995, the ASCSA will grant a Senior Fellowship in Classical and Byzantine Studies, made possible by an award from the National Endowment for the Humanities through the Centers for Advanced Study Program. The fellowship, which has a maximum stipend of \$30,000, is open to post-doctoral scholars in Classical and Byzantine Studies. Scholars at all levels, from assistant through full professors, are encouraged to apply.

Interested applicants should submit the following: a) a detailed statement of the research project, up to five pages in length, stating the importance and significance of the proposed research, the methodologies involved, and why it should be carried out in Greece, particularly at the School (reference and a select bibliography should also be included); b) a current curriculum vitae, including publications; c) three letters of reference from scholars who are familiar with the applicant's work and the proposed field of study. These letters should comment on the feasibility of the project and the applicant's ability to carry it out successfully.

For applications and further information contact W. D. E. Coulson, Director, ASCSA, 54 Souidias St., Athens, Greece 106 76, fax (301) 725-0584. The application deadline is November 15, 1993.

## "On-Site" to Cyprus in '93

Under the guidance of group leader Murray McClellan, Secretary of the ASCSA from 1980 to 1983, "On-Site with the American School" will travel to Cyprus from Sept. 21 to Oct. 8.

After a three-day orientation in Athens, the group flies to Larnaca for the first leg of the trip, which covers the entire range of Cypriot archaeology from the neolithic to modern-day ethnographic museums and material.

Mr. McClellan, who has spent many seasons excavating in Cyprus, will be accompanied by his wife Pamela Russell, herself an archaeologist and currently Curator at the Tampa Art Museum. The trip is being organized with the cooperation of the ASCSA's fellow institution, the Cyprus American Archaeological Research Institute. For further information, call (609) 844-7577.



At Büyüktepe, the round tower.

## Corinthian

*continued from page 1*

Another hearth area has provided the first evidence in the area of occupation in the Middle Bronze Age. A bone sample gave a radiocarbon date of mid- to late-second millennium B.C. These C14 dates from Büyüktepe are the first for this part of Anatolia. The most impressive remains, however, are those of a large round structure on the northern summit, probably a watch tower, with a foundation of rubble between outer facings of stone blocks, a diameter of c. 17 meters, and at least three projecting bastions. Somewhat similar towers have been found at Değirmentepe and Norşuntepe in the Upper Euphrates basin of south-central Anatolia, but these seem to be earlier, perhaps eighth-century B.C. The stratified pottery from our tower seems to be late Iron Age in date, some apparently related to Galatian Hellenistic. C14 dates obtained from three of the trenches also suggest a date of the fourth-early second century B.C. But this imposing building clearly requires more study. Incidentally, the "aerial" view in the photograph was obtained thanks to the

local fire brigade, which kindly lent their truck with extension ladder!

During the late Hellenistic/early Roman period, probably first century B.C./first century A.D., the site was extensively occupied. The architecture is concentrated on the west slope, with foundations for simple rectilinear rooms, and paving at points along the line of paths up the hill. The pottery, though usually of late Hellenistic form, is limited in shape and decoration. True *sigillata* is rare. One large pithos has yielded the only inscription, a native name written in Greek. No lamps, figurines or coins have been found: we are dealing with a native site with some hellenized elements.

The final use of the site occurred in medieval times and was for burials, eight of which have been excavated, all inhumations and all without grave gifts.

The complementary survey, which we will continue in 1993, has now provided a record of over 100 sites (where only six were known previously), ranging from lithic scatters perhaps of Palaeolithic date to Bronze Age mounds, Roman villages, and medieval churches and castles.

## "Democracy"

*continued from page 2*

of the Agora, individual buildings, and a trireme.

At the opening, Nicolas Coldstream presented a lecture in memory of Agora scholar Evelyn Lord Smithson. After the lecture, the exhibition was opened by Peter Calligas, Director of the 'A' Ephoreia of Prehistoric and Classical Antiquities, which includes the Acropolis and the Agora, and Calliope Bourdara, Vice-Minister of Culture. The show remained on display until May, after which it moved to

Washington's National Archives, where it was expanded by additional materials from other museums in Europe and the United States.

The conference and exhibition were sponsored in part by the A.G. Leventis Foundation and held under the auspices of the Ministry of Culture of Greece. To all our colleagues who helped with both events we are deeply grateful. Without their support and enthusiasm, neither conference nor exhibition could have taken place.

William D.E. Coulson  
and John McK. Camp, II



# Robert Lorentz Scranton

1912 - 1993

Robert Scranton died in Decatur, Georgia, on January 31, 1993, at 80. He will be remembered both as a beloved teacher and as an initiator of numerous archaeological projects through the American School of Classical Studies. His teaching career began at Illinois College (1940), continued at Vassar (1940-1946), then Emory University (1947-1961), and finally at the University of Chicago (1961-1977) where he succeeded Oscar Broneer.

Throughout his professional career one of Scranton's real passions was Greek architecture. The first sign of this was his seminal dissertation, *Greek Walls* (1941), still the major source for the subject when this author attended the American School in 1959-1960. Then followed *Greek Architecture* (1962). Later, he published the more inclusive *Aesthetic Aspects of Ancient Art* (1964), which investigated in unique ways the broad spectrum of ancient artistic points of view.

Aside from intervals at Nin in Yugoslavia and at Kourion in Cyprus, Scranton's fieldwork focused on the history and monuments of the Corinthia. He researched and wrote about Corinth's lower Agora (1951) and the medieval architecture of its Central Area (1957). His most challenging individual project, however, was to initiate and complete the large-scale excavation of Kenchreai, the eastern port of Corinth on the Saronic Gulf.

Survey and excavation work at Kenchreai began in 1963. On his team was a young architectural draftsman, the present author. I was fortunate enough to be asked by Bob (although I always, perhaps from shyness tinged with admiration, addressed him as "Mr. Scranton") to join the group as excavation architect. And what excitement there was as excavation revealed a massive Roman brick building, a temple or villa near the northern end of the harbor, while on the south end was a large early church made dangerous by the mines set during



Robert Scranton at Kenchreai, c. 1969

the previous war. Near it, partly submerged in the sea, was an apsidal building, later identified by Bob as the Temple of Isis reported by Pausanias and mentioned in Apuleius. Most surprising, what appeared at first to be that building's original floor was actually a later one covering one of the most unusual discoveries made in Greece: a series of wooden crates packed with glass *opus sectile* panels depicting Nilotic and harbor scenes, as well as the wise men of antiquity, including Homer and Plato, the whole executed in brilliant colors that unfortunately faded upon exposure to air.

North of this temple, and stretching a hundred meters underwater offshore, were the remains of Roman warehouses and fishtanks, of which the excavations and study occupied some of us for years.

Throughout this period Scranton raised the money, wrote reports, planned for publication, dealt with inevitable problems, often with the help of his colleague John Hawthorne. From the beginning Indiana University was also involved as co-sponsor of the work. In 1964 and 1968 Scranton brought his family, his wife Louise (they had met at the ASCSA), and their children Bob, Julia, and Mary. Throughout the process Bob was in some ways an ideal director, always consulting, always worrying, always planning, and in the evenings at dinner always bringing up important topics, often laughing and helping us to laugh. His determination and, at the same time, humility, tempered his character and work. Under his leadership students flourished on the site. To name only a few who worked at Kenchreai - many of whom would continue as friends and then as colleagues, and be part of Bob's legacy - I would like to mention Beverly Adamsheck, Wilson W. Cummer, III, Betsy Gebhard, Bob Hohlfelder, Leila Ibrahim, Anna McCann, Alice Swift Riginos, James Russell, Hector Williams, and Paul Wallace. For his work over the years Bob received two honorary degrees (Illinois College and Mt. Union College).

One of Scranton's obligations at Kenchreai was to publish the results, which he did, along with the collaboration of his colleagues: five volumes appeared between 1976 and 1981. He also worked with Oscar Broneer on the building of a museum at nearby Isthmia where the area's discoveries are on display. These are lasting achievements, but we should not ignore our perhaps more ephemeral memories of him: his knowledge, his consideration, his wisdom and, for me especially, his sparkling humor.

Joseph W. Shaw

Fine Art, University of Toronto

## Washington

continued from page 1

After the opening session, which took place at the National Archives Auditorium, conference participants went on to the Folger Theater to see the Stanford University Drama Department's production of Euripides' *Suppliant Women*, directed by Rush Rehm. Co-sponsored by the School, Stanford's production played in Washington from April 13 through 16, including a

special performance attended by Supreme Court Justice Sandra Day O'Connor.

Beginning April 15, in cooperation with the Smithsonian Resident Associates program, the School presented a series of lectures entitled "Athenian Democracy and its Critics." Lecturers included Mogens H. Hansen of the University of Copenhagen, Josiah Ober, Deborah Boedeker and Kurt Raaflaub, Co-Directors of the Center for Hellenic Studies, Bernard Knox, emeritus Director of the Center, Valerie French of

the American University, W. Robert Connor, Director of the National Humanities Center, and Charles Hedrick.

The spring activities culminated on June 15, with the opening of the exhibition, "The Birth of Democracy," co-organized by the ASCSA and the National Archives. The exhibition will be open until Jan. 2, 1994, so that members of the AIA and APA attending the annual meetings in late December will be able to view it.







## Saul S. Weinberg 1911-1992

Saul Weinberg, well known for his work in Aegean prehistory but most familiar to the School community as one of the "Corinthians" of the late 1930's and early 1950's, first came to Greece in 1934 to work on the Johns Hopkins excavations at Olynthos.

Born in Chicago, Saul began his studies in architecture at the Armour Institute of Technology, transferred to the University of Illinois for the B.S. in architecture and M.S. in architectural history in 1933. He earned a Ph.D. from Johns Hopkins in 1935. From 1937-39, and again in 1946-48, 1950 and 1959, he was a member of the staff at Corinth. He also excavated in Crete, in Cyprus, at Elateia in Greece, and in Israel at Jalama and Tel Anafa. Made a Fellow of the American Academy of Arts and Sciences in 1975, ten years later, with Gladys, he received the Gold Medal of the A.I.A. and in 1986, the Percie Schimmel Award of the Israel Museum, Jerusalem, for archaeological exploration in Bible Lands.

Carl and Mary Roebuck reminisced about Saul's early years as a Corinthian. "Much of his excavating in 1937 and 1938 was south of the Central Shops. Very frustrating. Day after day, week after week, no walls, no pottery, no proper coins, only hundreds of small pieces of unmarked bronze. Saul dug it faithfully, carefully listing every bit of bronze."

A further assignment proved far more rewarding. A number of trenches on Temple Hill yielded considerable pottery, subsequently published in *Hesperia* 1937.

In others, isolated building blocks and roof-tiles proved to be the first evidence of the temple which had preceded the archaic Temple of Apollo. During these years Saul was studying the Geometric and Orientalizing pottery of Corinth which he published in *Corinth* VII.1, in 1943.

After the war, School members familiar with Corinth were asked to return to put the records in order and to begin some excavation. Saul was one of this group from 1946 to 1948, dividing his time between Corinth and Athens where Gladys and their daughter Miriam were living. The buildings south and east of the South Stoa he subsequently published in 1960 as *Corinth* 1.5, *The Southeast Building, the Twin Basilicas, the Mosaic House.* Mary Roebuck continues: "Living conditions at Corinth were more Spartan than usual; no heat except the Oakley House fireplace; at dinner, layers of clothing varied from four to seven. Food was still in short supply. We were fortunate to have ours supplemented by army rations from UNRRA. Saul often helped the cook, Pavlos (Daphnis) to cope with the situation. On one occasion, he undertook to explain to Pavlos how water left over from cooking vegetables could be used to flavor soup. One interesting result was a bright green bitter soup which turned out to be the water in which *radikia* had been cooked!"

Through the 1960's Saul's major interest continued to be the prehistory of the eastern Mediterranean. He edited *The Aegean and the Near East* (1956), wrote the definitive chapters on the Stone Age and Early Bronze Age in the Aegean for *Relative Chronologies in Old World Archaeology* (1954, revised with a new title in 1966) and for the third (1970) edition of the *Cambridge Ancient History*. His *Corinth* volumes and his work on terracotta sculpture at Corinth (*Hesperia* 1957, 289-320) reveal a secondary interest in the historic periods and in technological problems to which Saul devoted much of his attention after 1964; most of his later work was in Israel. His perspicacity as an archaeologist inspired him to excavate the Hellenistic and Roman site of Tel Anafa in the upper Galilee. Saul had an uncanny ability, rare among field archaeologists, to place his trench at the heart of an interesting archaeological problem; his excavations at Phaneromeni (Episkopi, Cyprus) and at Tel Anafa are the clearest examples. Anyone who has ever worked with his notebooks at Corinth knows that he was also a fine stratigrapher and excavator whose clear descriptions of the strata are exactly reproduced in the labels of the context pottery and sections.

Saul's first teaching appointment was as a lecturer on Aegean prehistory at the



Saul Weinberg, on Mt. Parnes in 1937, enjoys a winter frolic.

Oriental Institute in Chicago. In 1948 he came to the University of Missouri to teach classical languages and archaeology, succeeding Walter Graham. There he founded and built the Museum of Art and Archaeology and its collections, and he and Homer Thomas refounded the Department of Art History and Archaeology at the University. Saul continued as director of the Museum until his retirement in 1976 and was still actively publishing the collections when he died this past October. He is survived by his wife Gladys, daughter Miriam Dyak, and brother Norm.

Kathleen Warner Slane  
in collaboration  
with Carl and Mary Roebuck.



## Charles M. Edwards 1953-1992

A remembrance of Charles M. Edwards, who died in December, 1992, will appear in the Fall, 1993, Newsletter.

## Correction

Gennadeion Monograph V is indeed - as announced in NL Fall 1992 p. 14 - the first of this series to be printed by the Publications Office in Princeton. . . . the first, that is, in the location at 320 Olden Lane, home to Publications since 1988. However, Number IV, Kevin Andrew's *Castles in the Morea* (Quarto) was also printed in Princeton, at the old office, in 1953 by Editor Lucy Shoe (later Meritt).



## COOPERATING INSTITUTIONS

The Managing Committee now consists of representatives from 148 Cooperating Institutions, who meet on a semi-annual basis to set academic policy for the ASCSA.

Agnes Scott College	Indiana University	University of British Columbia
American Numismatic Society	Indiana University-Purdue	University of Calgary
Amherst College	University at Indianapolis	University of California at Berkeley
Ball State University	Institute for Advanced Study	University of California at Los Angeles
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Barnard College	Kent State University	University of Chicago
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Hamilton College	Trinity University	Wesleyan University
Hampden-Sydney College	Tufts University	Wilfrid Laurier University
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Hollins College	Union College	Williams College
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Hunter College	University of Arkansas, Fulbright College	Yale University



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