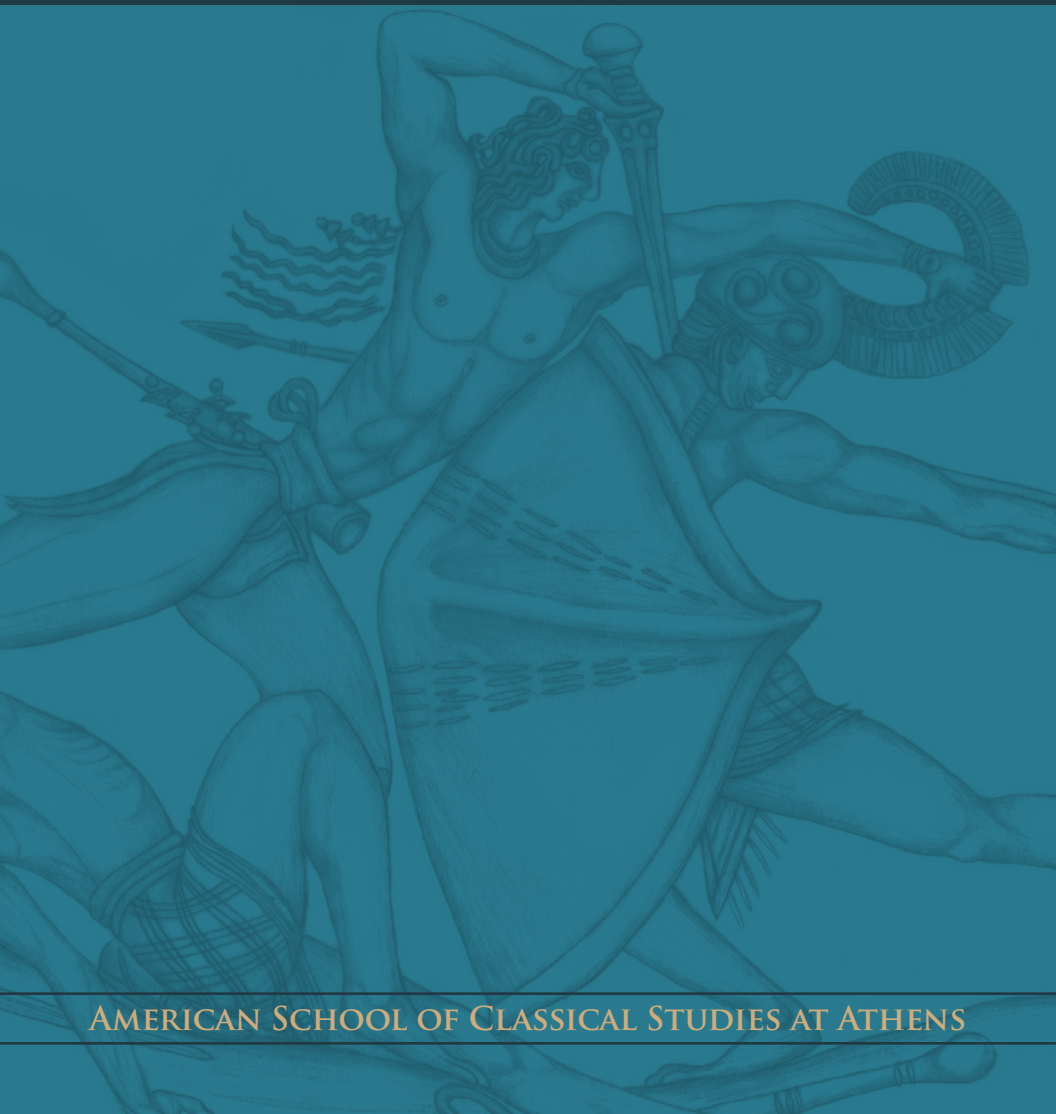


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changes were made with the adoption of a square dash, and presumably, the introduction of decoration. That decoration converted a two-dimensional surface into the illusion of three-dimensional depth. Thompson and Dinsmore conclude that the artist was imitating relief carves but was constrained in actually executing them by the poor quality of the marble and the need for economy.¹⁰⁰ We should, however, consider another possibility. While the design of the ceiling dashes does demonstrate an awareness of carves, these need not have been in stone. Athens adopted the marble ceiling only around the middle of the 5th century.¹⁰¹ Prior to that time, and indeed even afterward over the falls, a wooden ceiling with coffers was in general use.¹⁰² It is a pity that the Sounion architect was inspired by these models. The recreation of decoration in two dimensions may then reflect a failure of the earlier tradition of marble ceiling dashes in the Cyclades with the motifs applied to three-dimensional wooden coffers used elsewhere. Moreover, it is consistent with the preference for painted, rather than relief, forms expressed repeatedly throughout the temple.

The rendering of the motifs in the Sounion ceiling dashes provides evidence for their date and inspiration. As discussed in Chapter 3, the temple's ceiling dashes reflect motifs used in one design, but generally employed the same dimensions of decoration. These include bead and nail and egg-and-dart motifs, which are traditionally represented architectural moldings, as well as palmettes and lotuses linked by spiral bands, and a star or circle with radiating points in the center. The motifs were painted on an etched surface, which allows for their identification and reconstruction today, but not paint in stone preserved.

As noted in the discussion of the Sounion capitals, architectural ornament is generally assumed to reflect the underlying profile of the molding. The application of the bead and nail to the flat central band of one capital (72) and to the outer edges of the ceiling dashes is a violation of this basic principle. For the painter apparently ignored a greater function than the mason in representing motifs. It is difficult to assess how widespread the depiction of molded ornament on flat surfaces may have been in Greek architecture, since painting is often poorly preserved and insufficiently documented. Some extant examples demonstrate, however, that the practice at Sounion was not exceptional.

A painted bead-and-nail design underlies a band of linked ovolutes on the interior wall of the east door in the Marmorata Sanctuary at Delphi, dated between 490 and 460 B.C. (Fig. 210).¹⁰³ A band motif, apparently without the ovolutes, decorated the interior wall of the door in the Athenian Treasury at Delphi, ca. 480–450.¹⁰⁴ Here it was

Figure 208. Athenian decoration on inner wall face of the Doric Treasury in the Marmorata Sanctuary at Delphi. (Drawn 1924 by J. H.)



Figure 90. Northern foundations of west wall of Temple of Athena, from view.

Foundations

The examination of the foundations by Thompson and Dinsmore showed the blocks to be of "uniform shape and size," although with fairly horizontal cornering, placed within trenches cut into the bedrock.¹⁰⁵ The bedrock was also not down to past holes three feet in at the northeast corner of the building. Extant foundations on the north (Fig. 90) and east side of the calls were mainly of marble, for the large portions now missing, the material is unknown. Those on the south side, built from marble at the western end, and to primary piers, with occasional pieces of marble, on the east; the west side used a mixture of these materials. The foundations for the columns could be examined only in certain places, including the southeast corner, where marble was used through cleaning (Fig. 91).

In general, the temple foundations were fairly shallow: 0.15–0.16 m on the north and south side of the calls and 0.17 m below the southeast corner of the colonnade, but extending to 0.40 m in the north wall foundations near the southeast corner.¹⁰⁶ The blocks were relatively thin (around 0.25 m in height). Larger ones lined the exterior edges, with smaller ones packed between them. Thompson and Dinsmore measured the width of the foundations of the south calls without need to extend at 1.35, which is noticeably wide for the bedrock and soil.¹⁰⁷ It is possible, however, that the thickness of the foundations was designed to compensate for their shallow depth. Similarly, although less extensive, dimensions are found in the fourth Temple of Hera at Paestum, built ca. 570 B.C.: "There, the 0.83 m wide walls do not have measurements to 1.25 m above shallow (0.95 m) foundations."¹⁰⁸

Whereas Stan and Olinias had proposed, on the basis of the foundations, that the temple had been constructed in two stages, Thompson and Dinsmore argue for only one.¹⁰⁹ They explain the difference between the foundations of the colonnade (calls building) and those of the exterior colonnade as a result of the removal of one additional course in the former. Thus, the visible foundations of the calls building correspond to those below the entablatures of the porticoes in the temple frame of the blocks and to the use of both piers and marble.¹¹⁰

The same technique and materials are identified in the underpinning of the interior columns. Further indication of a single construction is provided by the lack of evidence for steps in the base of the columns, as there in the exterior colonnade. Thompson and Dinsmore argue that a calla of this size, with a span of over 9 m, would require supports for its roof.¹¹¹ The above-mentioned, however, would be inconsistent with the simplicity suggested by the Delphi temple. The Delphi temple's original excavators did not report any such supports, nor were traces found in the cleaning up.

Figure 8. Bay to west of Sanctuary of Athena, from Temple of Athena.



Figure 8. Bay to west of Sanctuary of Athena, from eastern edge of sanctuary.

Another pit was found on the western side of the Athena sanctuary, below a deep layer of fill used to level the area (Fig. 9). The excavator did not clearly distinguish between the pit and that in the fill, but as Thompson and Dinsmore observe, from the published reports it seems to be fairly ancient.¹¹² It was also apparently very recent, to judge from Strabo's discovery in the fill of a head and a headless body belonging to Cycladic idols.¹¹³



Figure 217. Sine of the Lache of the Kalamia at Delphi.

combined with two motifs usually found on a flat, vertical background: a meander, which provided the outer frame, and a double-linked antefixion, of the center. It is unlikely that the head motif was meant to suggest a curved surface in these buildings; instead, it must have been used as decoration in two relief.

This is probably also the case with the poorly painted version of the ornament on architectural terracotta. The moulded bead and nail was popular on roofing elements in Ionic territory and areas under local influence during the Archaic period. By the beginning of the 5th century a painted version was adopted for a moulded, but smooth surface.¹¹⁴ Corinthian style came from Delphi dated ca. 480–460 B.C., including that of the Lache of the Kalamia (ca. 475–460 B.C.), further dates the painted ornament from the original moulding by applying it to an already flat covering (Fig. 217).¹¹⁵ A similar treatment appears in Corinth in areas from unknown buildings, dated to the second century or middle of the 4th century.¹¹⁶ The representation in these examples of a bead and nail on a flat surface and its function as a border design show a comparable approach to that at Sounion.

Both the egg-and-dart motif and its less canonical version without the dart were also used on the ceiling dashes and column capitals of the Sounion temple. Despite the presumed direction of the ornament from the slope of the underlying ceiling, its appearance in the capitals on both the ovolutes and the cyma reversa profile. Its application to a flat surface in the ceiling dashes represents another anomaly. From the location of the motif within a solid frame and closer to the center than the bead-and-nail band may, indeed, allude to the moulded transition to a recessed surface.¹¹⁷ That artists sometimes used for this effect is shown, for example, by two series of 4th-century vases at Delphi, where the egg-and-dart design is painted with shading on a smooth, but curved surface.¹¹⁸ Yet it is not necessary to assume a temple facade effect at Sounion, since the egg-and-dart motif in the use of painted ornament elsewhere in the Aegean. Although the painter may have been inspired by the representation of moulding on recessed coffers, this most probably placed the center nail on the head and end of the egg of the calls, which seem to have been poorly rendered.

The lotus and palmette compositions appear in different locations on the two series

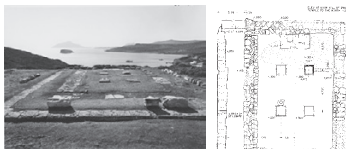


Figure 92. Temple of Athena photo from east, state plan, Plan scale 1:200.

As the American investigators point out, the use of marble in temple foundations is unusual. They offer two possible explanations. One is that the proximity of the Agrippa's quarry allowed for the transport of some exterior pieces. The other is that these pieces represent discarded stone from the excavation of building on-site. We know from the presence of unutilized capitals that the work was carried out at the site, or at least that the building of these structures can only be imagined. Moreover, the use of marble would have provided more support than stone does, and may thus have allowed for the shallow foundations.

Plan

Colonnades

The aculeptaria, or uppermost foundation course, of the eastern and southern colonnades is almost entirely stone, missing only the half-blocks that served at the two southern corners (Fig. 92). It was measured by Thompson and Dinsmore as 14.60 m on the east and 19.42 m on the south,¹¹⁹ and by Olinias as 14.78 and 19.31 m, respectively.¹²⁰ As a typical, only the upper part of the course was visible aboveground. Accordingly, the vertical distance between the blocks were deemed for about 0.60 m from the top, with the rest left rough (Fig. 93). Despite its function as a leveling course, the top surface of the aculeptaria varies from the horizontal by up to 0.65 m.

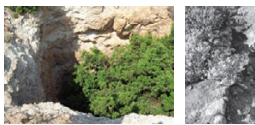


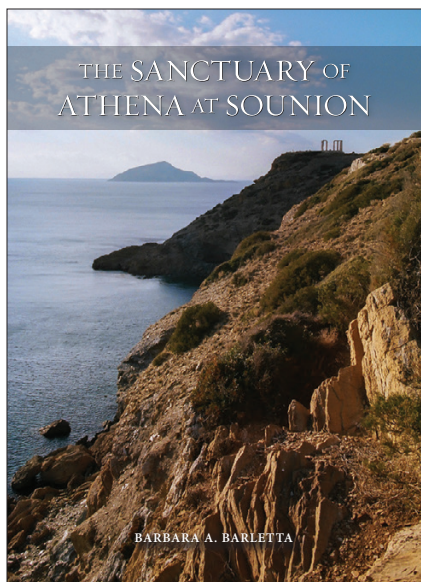
Figure 8. Bay to west of Sanctuary of Athena, from Temple of Athena (left), partially filled during cleaning operation, from southeast (right).

In general, the pit contained material similar to that of the Paestum harbor. Fragments of known were more limited in number, but two of these began delicate inscriptions on the top, a practice known mainly from East Greece and the Aegean Islands.¹²¹ Other significant finds include the head of a lion and numerous terracotta female heads, as well as a series of terracotta votive plaques, miniature bronze shields and tripod, a miniature lead bronze, and two early iron rivets (Fig. 9). Whereas the female figures would seem to be especially appropriate to a goddess, the other items have been associated with a possible lion cult or group.¹²²

The search for an among the earliest material in the temple. They were recovered at the bottom of the western pit and thus offer a tentative date for its initiation.¹²³ In his guide to the site, Dinsmore placed them in the 6th century.¹²⁴ Together, Thompson and Dinsmore explained early parallel, and concluded that the words should date no later than the 6th century.¹²⁵ Other scholars would place them toward the end of the century. Lohmann notes that the type had a long period of use, which means that these specimens likely belong closer to the other early finds in the temple.¹²⁶ Kilian also prefers a late date, citing parallel from the Grottoes and Early Classical periods, and Grotto, on the basis of the evidence, accepts a late 6th-century assignment.¹²⁷ Given that Thompson and Dinsmore's own analysis of other published objects shows nothing of the date being before the beginning of the 5th century, a date at the end of the 6th century seems reasonable in the reverse.¹²⁸ Another object for which a fairly firm, and early, date has been proposed is a terracotta plaque showing a ship with warriors at front and a sternman at back (Fig. 10). It is perhaps the first example of this type of vase at Sounion, and has been dated a work of the Andros Painter around 700 B.C.¹²⁹



Figure 9. Iron rivets from bottom of Sanctuary of Athena, end of 6th century, scale 1:5.



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THE SANCTUARY OF ATHENA AT SOUNION

Barbara A. Barletta

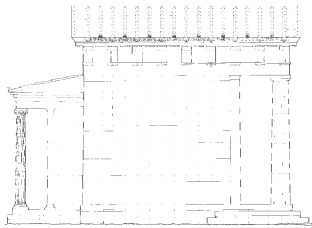
The Temple of Athena at Sounion has long been recognized as one of the most unusual buildings in the architectural history of Greece. Its plan, with columns uniquely on the front and only one side, is unparalleled in the Greek world. Excavations of the temple and other buildings there, however, were complicated by the fact that many architectural pieces from the site had been reused in a Roman temple in the Athenian Agora. Here, Barletta provides a fascinating examination of the early excavations at Sounion, the debate over who was worshipped at the so-called Small Temple within the sanctuary, the varied architectural influences on the Temple of Athena, and the later use of its architectural pieces in the Athenian Agora. Building on un-

published work by William B. Dinsmoor Jr. and Homer A. Thompson, this study represents the first comprehensive view of the temple and its sanctuary.

Barbara A. Barletta (1952–2015) was a Professor of Art and Art History at the University of Florida.

ASCSA Relaunches Samothrace Series

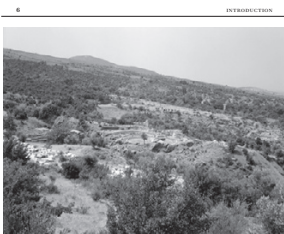
The Sanctuary of the Great Gods on the island of Samothrace was a renowned center of religious life in the northern Aegean from the 7th century B.C. until the 4th century A.D., and the mysteries practiced there rank in historical importance with those of Eleusis. From the beginning of Macedonian supremacy, Philip II and his successors embellished the Sanctuary with great buildings of innovative design for both pious and political ends. This series publishes the results of excavations in the Sanctuary conducted by the Institute of Fine Arts, New York University, which were initiated in 1938. The series was formerly published by Princeton University Press; volume 9 is the first in the series to be published by the ASCSA.



XXIX. Restored north elevation of Dedication of Philip III and Alexander IV and Ionic Porch with tetrastyle pronaos plan and shield roof (TET. NCK)



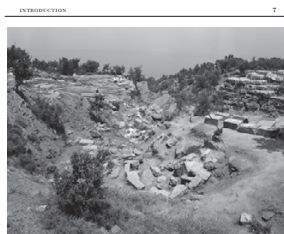
XXIX. Restored west elevation of Dedication of Philip III and Alexander IV and Ionic Porch with tetrastyle pronaos plan and shield roof (TET. WCK)



picture 6. View across the Sanctuary from the east, following excavations on the Eastern Hill. Photo J. R. McKeel



picture 7. View of the Eastern Hill from the east, with the columns of the Hieron in the central valley. Photo J. R. McKeel

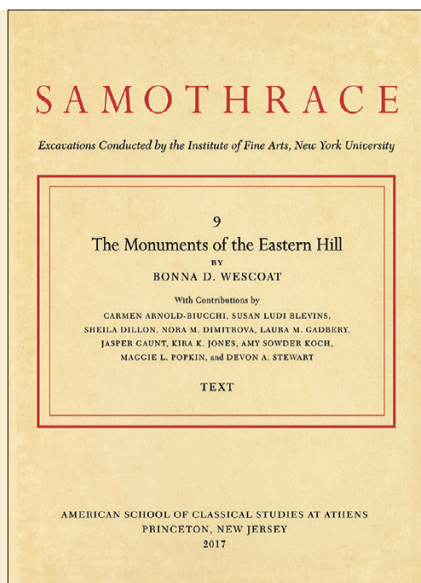


picture 8. View of the acropolis, with the Propylaea of Philip II to the right and the Eastern Hill complex to the left. Photo J. R. McKeel

of the complex. From there, it cut a deep trench to the left, as it plunged southward toward the center of the Sanctuary. The line Ionic Porch attached to the back of the Dedication directly engaged the passage just as it turned toward the center of the Sanctuary, center, axial, and axial construction across the center.

Each aspect of the design emphasizes that the architectural complex on the Eastern Hill served as both a destination and a point of departure. Having made their way from the ancient city and across the terrain that defined the sacred space, pilgrims gathered here to prepare themselves for the rites of initiation that took place in the sacred structures equidistant on the valley floor to the west. The space also served as a final gathering area for the newly initiated to take stock of their experience before returning to the outside world. The structure, design, elaboration, and function of the entrance complex on the Eastern Hill is no present evidence unique within the history of ancient Greek sacred space; it reaches not only our understanding of the cult of the Great Gods but also our understanding of ancient Greek sacred construction generally.

The continuous development of the Eastern Hill over half a millennium across the history of the Sanctuary from its monumentalization in the Late Classical period through the most important years of Hellenistic temporal use. The buildings as well as the extraordinary display of statues grew up around the Theatral Circle, a structure composed of an orchestra, the space entirely surrounded by steps, which forms the core of the complex. Constructed at the end of the 5th or in the early 4th century, the Theatral Circle stands among the earliest permanent monumental structures thus far uncovered in the Sanctuary. It remained the center of all subsequent architectural and sculptural development on the Eastern Hill (PI. C). Just after the Theatral Circle was remodelled in the first half of the 4th century, a structure that we have named the Friezeless Building was constructed against the northeastern perimeter of the circle. The building also stands among the earliest known permanent structures in the Sanctuary, and its deeply appointed glauco walls signal an early interest



Samothrace 9

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THE MONUMENTS OF THE EASTERN HILL

Bonna D. Wescoat

In this volume, the key monuments that form the theatral complex, including the Theatral Circle, the Fieldstone Building with its masonry style plaster interior, the marble Doric hexastyle Dedication of Philip III and Alexander IV, the elegant Ionic Porch later attached to the western side of the Dedication, and the remains of dozens of bronze statues that originally framed the Theatral Circle, are presented in their archaeological, architectural, and historical contexts. The potential significance of the complex within the mystery cult, both as the place that initially gave shape to the group of pilgrims undergoing initiation, and as the place where new initiates ultimately departed the Sanctuary, accords the theatral complex on the Eastern Hill a

central place in the history of ancient Greek sacred space. Actual-state and re-construction drawings; photographs; and a catalogue of the small finds, including pottery, lamps, terracotta figurines, coins, metal objects, inscriptions, stone objects, and glass, accompany the text.

Bonna D. Wescoat is the Samuel Chandler Dobbs Professor of Art History at Emory University and Director of Excavations in the Sanctuary of the Great Gods on Samothrace.



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FOUR CEMETERIES

TOMB 44

Deposits C 13-6, Middle Ages AA 136
 Pit tomb, subterranean, of two children
 Middle Prehistoric
 Figs. 2.216-2.222, Pls. II, III
 Section 180, TPA, Gates (1931) about 250 m of Canons, K' (at 80, MA) 170
 Excavated Mar. 26-30, 1935, by James H. Murray
 In some records as Gates IV 170

Rectangular pit cut through yellow earth into bedrock to a depth of 0.30 m below the level of the nearest surrounding bedrock. Oriented southeast-northwest, the tomb measured 1.40 m long and 0.65 m wide at the top, narrowing with depth. The bedrock forming the edges of the tomb pit was stepped in to provide an irregular ledge (meas. W. 0.15 m), running round all four sides. The maximum width of the pit at the bottom was about 0.30 m. A partial lining of fieldstones was bedded on the ledges; the uppermost stones were interrupted at the southeast corner by an irregular recessed pocket containing two klykhol (T442, T445) (Figs. 2.216, 2.218).

Two skeletons were found on top of one another, both fully extended, heads to the southeast. No depth of soil separated them. The lower skeleton (Figs. 2.217, 2.219) was that described by Angel as a "six-year-old girl,"¹⁷⁰ arms bent over the body.¹⁷¹ The upper skeleton (Figs. 2.216, 2.218), with arms extended at the sides, was considered by Angel as perhaps also a girl, about 7 years old.¹⁷² In the process of removing the human remains, the lower skeleton could not be located, and it may not have been used; the age of the upper skeleton was estimated by Linton as approximately 6-7 years at death, although with differences noted between dental age and skeletal age. The sex of the individual could not be determined on the basis of the bones alone. All of the grave goods were found either around or above the upper skeleton. The two klykhol in the recessed pocket (T442, T445) were at the level of the top of the skull; two other klykhol (T445, T447) were found either between (T446) or near (T447) the legs. The osseous hoe with high-mossing handle (T441) was placed next to the head at the southeast corner of the tomb; the diaphysis (T448) was placed on the chest of the deceased and set in it was one of four one-handled cups. Three more cups were found at the feet and lower legs, near the southeast corner of the grave. Two more klykhol (T443, T444) were first encountered in the uppermost level of the grave (Fig. 2.220), above the level of the upper skeleton.¹⁷³ A quantity of waterworn pebbles, clearly visible by the side of the grave after their removal (Fig. 2.219), were also recovered from around the upper skeleton.¹⁷⁴

Plain yellow-colored earth filled the tomb pit to the level of the recessed pocket. Above this, "black carbonized matter" and "small thin animal bones" were noted.¹⁷⁵ The klykhol, T443 and T444, were recovered from this level, more or less intact and clearly not fire-affected.¹⁷⁶ The animal bones noted in the excavation were thought to be from a specific bird.

THE CEMETERY ON THE KOLONON AGORAS

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Figures 2.216, 2.218: Plan of Tomb 44, upper skeleton, P. 216-218

Figures 2.217, 2.219: Plan of Tomb 44, lower skeleton, P. 217-219

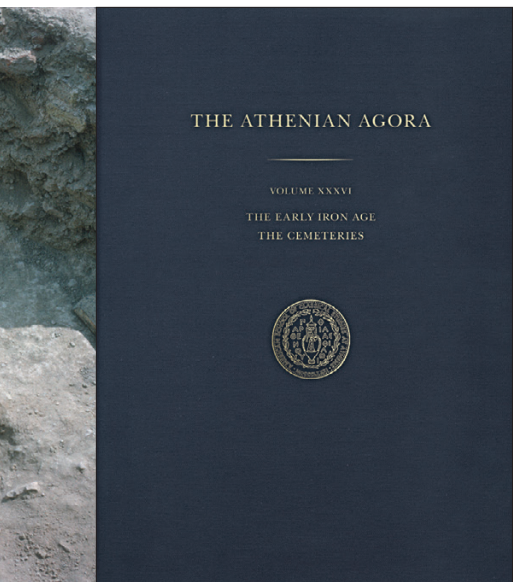


Figures 2.216, 2.218: Plan of Tomb 44, upper skeleton, P. 216-218

Figures 2.217, 2.219: Plan of Tomb 44, lower skeleton, P. 217-219

PLATE II

170. In the report (see above) were published also drawings of the bones of the skeleton of the girl, p. 30, n. 78, p. 31, n. 79, p. 32, n. 80, p. 33, n. 81, p. 34, n. 82, p. 35, n. 83, p. 36, n. 84, p. 37, n. 85, p. 38, n. 86, p. 39, n. 87, p. 40, n. 88, p. 41, n. 89, p. 42, n. 90, p. 43, n. 91, p. 44, n. 92, p. 45, n. 93, p. 46, n. 94, p. 47, n. 95, p. 48, n. 96, p. 49, n. 97, p. 50, n. 98, p. 51, n. 99, p. 52, n. 100, p. 53, n. 101, p. 54, n. 102, p. 55, n. 103, p. 56, n. 104, p. 57, n. 105, p. 58, n. 106, p. 59, n. 107, p. 60, n. 108, p. 61, n. 109, p. 62, n. 110, p. 63, n. 111, p. 64, n. 112, p. 65, n. 113, p. 66, n. 114, p. 67, n. 115, p. 68, n. 116, p. 69, n. 117, p. 70, n. 118, p. 71, n. 119, p. 72, n. 120, p. 73, n. 121, p. 74, n. 122, p. 75, n. 123, p. 76, n. 124, p. 77, n. 125, p. 78, n. 126, p. 79, n. 127, p. 80, n. 128, p. 81, n. 129, p. 82, n. 130, p. 83, n. 131, p. 84, n. 132, p. 85, n. 133, p. 86, n. 134, p. 87, n. 135, p. 88, n. 136, p. 89, n. 137, p. 90, n. 138, p. 91, n. 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THE EARLY IRON AGE: THE CEMETERIES

John K. Papadopoulos and Evelyn Lord Smithson

This volume, the first of two dealing with the Early Iron Age deposits from the Athenian Agora, publishes all the tombs from the end of the Bronze Age through the transition from the Middle Geometric to Late Geometric period. An introduction deals with the layout of the four cemeteries of the period, the topographical ramifications, periodization, and a synthesis of Athens in the Early Iron Age. Individual chapters offer a complete catalogue of all the tombs and their contents, an analysis of the human remains from the inhumations and cremations and of the fauna found in graves, and a full analysis of the burial customs and funerary rites. The pottery and other small finds deposited in tombs are covered in two chapters. An

anticipated second volume will deal with the material from all the nonfunerary contexts.

John K. Papadopoulos is a Professor in the Department of Classics and the Cotsen Institute of Archaeology at the University of California, Los Angeles.

Evelyn Lord Smithson (1923–1992) was a Professor of Classics and Archaeology at the State University of New York at Buffalo.

The Pylos Regional Archaeological Project: A Retrospective is an invaluable resource not only for those interested in the history and development of south-western Greece but also for researchers interested in additional methodological approaches to archaeological survey.

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JACK L. DAVIS AND JOHN BENNETT



Figure 35. General view of site D26, looking southeast

D26. Kalathos (3)

Fig. 35

Med

A large bowl, with a small shed on top, north of a tin and candlestick field house, approximately 2.5 km southwest of the center of Kalathos (Fig. 35). Although there are piles of stone rubble, including some roughly worked small blocks, no ancient artifacts or objects were found from graves were found. The cylindrical shape of the bowl and its steep sides are probably the result of plowing and bulldozing around it.

D27. Kalathos (3)

Fig. 36

Thin Med

Site D27 is marked by a large rock pile incorporating numerous fragments of pottery and tile, 1 km southwest of the center of Kalathos. Further west, at the edge of the main town, is a smaller pile of stones, with a little ancient pottery and tile in it, while a third stone pile lies in the backyard of a small hill house in the southwest; no ancient pottery or tile was found in it. In 1995 fragments of coastal ware, coarse ware, and a yellow clay were found, as were two fragments of amphora, one of amphora (Fig. 36).



Figure 36. Artifacts found at site D27, left to right: phoros fragment, storage plate ware, coastal coarse ware, red-oxide amphora, red-oxide amphora

SITE GAZETTEER

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D28. Vionnetos Virginis Roma

Fig. 37

Pal. D28 II

Site D28 is located approximately 3.25 km southeast of Marathopoli, on top of 15 m high cliffs above a small, semicircular cove (Fig. 37a). The cliff edge is jagged and covered with patches of grass and mastic, further inland there are exposed bedrock outcrops and there is a low ridge on the hillside that rise above the cliffs. There are occasional exposures of sand and Pleistocene glauconites, which are thus everywhere on the site, and several isolated columns of earth are preserved as high as half a meter or more, protected from erosion by vegetation. The individual features of all lithic artifacts and products were plotted using a total station over an area ca. 120 m long and ca. 20 m wide on either side of an eroded and immediately south of the Virginis stream. Many appear to have eroded recently from the slope of the eroded and exposed sand. In the Middle Palaeolithic artifacts were found embedded in the top of a column of Pleistocene alluvium at a depth of 1 m to the south of the rock pile (Fig. 37b). Early Bronze Age pottery, similar in fabric to Neolithic ware (see site D26), was concentrated in a small number of areas at the southern end of the site. A fragment from a 1-2 m long fragment on D28 II date. The appearance of the site has probably not changed greatly since the Early Bronze Age for the Palaeolithic, however, it is necessary to imagine an extensive beach and coastal plain to the west of the present cliff. *PRAP* 1, pp. 415–417, 419, 433; *PRAP* 1, pp. 363, 426; *PRAP* VIII, pp. 5, 14–15, Fig. 2.

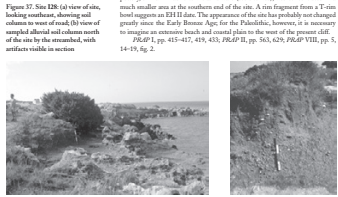


Fig. 38

D29. Romanos Kalkitis Ennos

PR2

Site D29 lies ca. 700 m northeast of the modern village of Romanos, near within the grounds of the Casa Navarra resort. The site comprises an unusually large (Fig. 38a) of apparently rectangular form with relatively steep slopes, bounded on the south by the Sula River. Identified from its rectangular form in aerial photographs, the house was excavated in 1995 and by power-driven rotary drill in 1994 to determine whether it had held water and, therefore, may have functioned as an artificial basin in the center of the Palace of Nestor (Fig. 38b). It is possible that the basin was filled in as a result of a catastrophic event in the middle of the collapse of the palace system. *PRAP* II, pp. 413–423; Davis 2008, pp. 69–74.

Plate 12



a. Investigation of the former port basin, using a survey drill. Theodora Zargor

a. An altar on the valley of the Metaxas river in April, with don't foot canal (Gentile 1900, L. 1) and grasses dominating the bath house. A few weeks later, the application of herbicides and plowing will have completely removed the bath house. 5/10/10



d. The Metaxas valley with cultivated olive orchards and vineyards occupying the flood-plain. The hill slopes are covered by scrub, some of which was recently destroyed by a fire. 5/10/10

b. The Boulogne (former port basin) west of the Kalkitis river, as seen from the Tzargor beach. Theodora Zargor

CHAPTER 3

PYLOS REGIONAL ARCHAEOLOGICAL PROJECT, PART III

SIR WILLIAM GELL'S ITINERARY IN THE PYLOS AND REGIONAL LANDSCAPES IN THE MOREA IN THE SECOND OTTOMAN PERIOD

John Bennett, Jack L. Davis, and Farida Zarine-Shah

This article provides the study of the Second Ottoman period (1718–1821) by members of the Pylos Regional Archaeological Project. By closely comparing Sir William Gell's apparently dispassionate descriptions of the Neolithic site with other documentary and archaeological data, we suggest that reconstruction of settlement and land use relying solely on Gell's descriptions are likely to be misrepresentation. This conclusion has implications for modern Greek society and economic history, since the image that Gell-Archaeologist and its companion held belief that settlement during Ottoman occupation was concentrated in more mountainous areas, while the lowlands were largely devoid of permanent habitation.

Since the earliest days of regional archaeological survey in Greece, the study of the period of Ottoman occupation has proved frustrating. For most earlier periods, artifact typologies—based on clipped stone or ceramic—were sufficiently well understood to allow survey remains found by means of intensive survey to be dated, sometimes with great precision. Pottery from the times of Turkish domination, on the other hand, is relatively poorly understood, particularly for the 18th and early 19th centuries, and can generally be assigned only to broad chronological parameters.

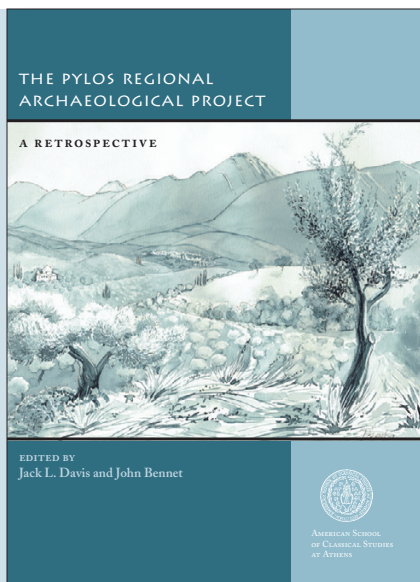
1. We would like to thank Pami Mackay for permission to quote from his unpublished translation of Elysi Calki, and Mary Lee Schmitt of the Lloyd Library and Museum in Cincinnati for facilitating us with photographic equipment of maps included in the *Atlas* volume prepared by the Expedition's cartographer, John. Peter Topping (old map) incorporated in an early map in this project. We are also grateful to

Sir David for making available to us in advance of publication the results of his research in Vionnetos, conducted on behalf of the Pylos Regional Archaeological Project (PRAP). We thank Susan E. Alcock, director of historical studies at PRAP, for her encouragement. Thanks to Gell, who has studied Brynnae Museum, the PRAP held in view of publication from the collection of the Dorian Archaeological.

The content report of Diki Hellen has been indispensable to the research in this volume. We thank the Byzantine Archaeology Institute for their generosity in permitting Zarine-Shah to study the Ottoman cultural heritage. The article has benefited from the advice of Hesperia's anonymous referees.

[PRAP II, Plate 112]

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THE PYLOS REGIONAL ARCHAEOLOGICAL PROJECT: A RETROSPECTIVE

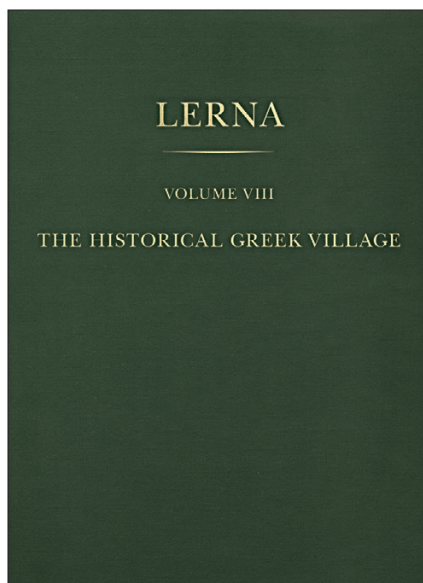
Edited by Jack L. Davis and John Bennet

This volume represents the product of 25 years of study conducted by the Pylos Regional Archaeological Project, a multi-disciplinary, diachronic archaeological expedition formally organized in 1990 to investigate the history of prehistoric and historic settlement in western Messenia in Greece. An introduction, setting the project in context, and an extensive gazetteer of sites precede a collection of eight previously published articles, which appeared in *Hesperia*, the journal of the ASCSA, between 1997 and 2010. Taken together, these contributions document a comprehensive methodological approach by an archaeological project that was one of the first to incorporate new technol-

ogies such as digital mapping tools and online databases. The results of such a long-term and multifaceted research program illuminate the shifting relationships between humans, their landscapes, and historical forces, both local and distant.

Jack L. Davis is the Carl W. Blegen Professor of Greek Archaeology at the University of Cincinnati.

John Bennet is the Director of the British School at Athens and a Professor of Aegean Archaeology at the University of Sheffield.



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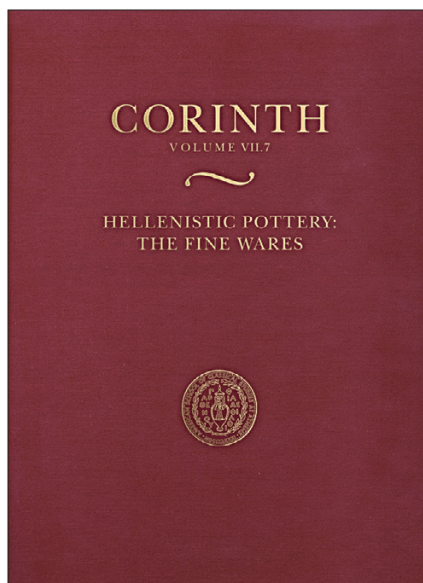
Brice L. Erickson

This volume presents the Protogeometric through Hellenistic material (ca. 970–175 B.C.) from ASCSA excavations conducted in the 1950s at Lerna in the Argolid, one of the most important prehistoric sites in Greece. The material derives from two main sources: burials from a Geometric cemetery near the settlement and Late Archaic, Classical, and Hellenistic wells from the mound proper. Although the material consists primarily of pottery and other ceramic finds, it also includes human remains, animal bones and shells, coins, inscriptions, and bronze and stone objects. This study not only gives scholars greater insight into ceramic developments in the Argolid, it brings much-needed focus to the material culture of a historic settlement not

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Brice L. Erickson is an Associate Professor of Classics at the University of California, Santa Barbara.





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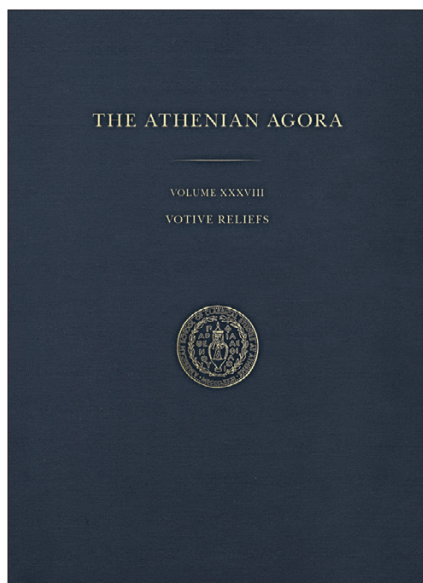
Sarah A. James

Using deposits recently excavated from the Panayia Field, this volume substantially revises the absolute chronology of Corinthian Hellenistic pottery as established by G. Roger Edwards in *Corinth* VII.3 (1975). This new research, based on quantitative analysis of over 50 deposits, demonstrates that the date range for most fine-ware shapes should be lowered by 50–100 years. Contrary to previous assumptions, it is now possible to argue that local ceramic production continued in Corinth during the interim period between the destruction of the city in 146 B.C. and when it was refounded as a Roman colony in 44 B.C. This volume includes detailed shape studies and a comprehensive catalogue. With its presentation of this revised “Panayia

Field chronology,” *Corinth* VII.7 is a long-awaited and much-needed addition to the *Corinth* series.

Sarah A. James is an Assistant Professor of Classics at the University of Colorado, Boulder.





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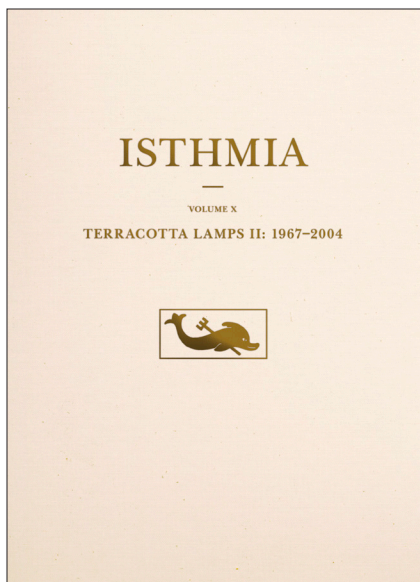
VOTIVE RELIEFS

Carol L. Lawton

This volume includes all of the Classical, Hellenistic, and Roman votive reliefs found to date in the excavations of the Athenian Agora. In addition to providing a catalogue of the reliefs arranged according to their subjects, the author treats the history of their discovery, their production and workmanship, iconography, and function. A large part of the study is devoted to discussion of the original contexts of the reliefs in an attempt to determine their relationship to shrines in the vicinity and to investigate what they can tell us about the character of religious activity in the vicinity of the Agora. The work will be an important reference for historians of Greek art as well as of Greek religion.

Carol L. Lawton is the Ottilia Buerger Professor of Classical Studies at Lawrence University.





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TERRACOTTA LAMPS II: 1967-2004

Birgitta Lindros Wohl

This volume discusses more than 400 lamps and lamp fragments dating from the Late Archaic to the Byzantine period found over several decades at the Sanctuary of Poseidon at Isthmia. These come from excavations undertaken by UCLA from 1967 to 1987 under the direction of Paul Clement and since then by OSU under the direction of Timothy Gregory. In addition to a detailed catalogue, the volume presents a commentary on the types of lamps used at the sanctuary that enriches our knowledge of their manufacture, use, and artistic evolution over time. The lamps also contribute to a better understanding of the site, as they reflect the various historical, political, and religious vicissitudes at Isthmia, and in the Corinthia in general, over the centuries.

Birgitta Lindros Wohl is Professor *Emerita* at California State University at Northridge.



PREHISTORIC CORINTH AND THE CORINTHIA

Corinth's natural resources, good arable land, and copious freshwater springs attracted early farmers to the site from the middle of the 7th millennium B.C. Artifacts excavated in the deposits discussed below (Fig. 175) are on display in the Prehistoric room in the museum ⑩. Early and Middle Neolithic deposits have been found at the main site, especially on Temple Hill ⑪, in the Lechaion Road Valley ⑫, and on the West Terrace ⑬. Habitation continued in the same areas and extended to the vicinity of Temple E ⑭ during the Late Neolithic period. Architectural remains of the period form a neighborhood west of the temples on the West Terrace ⑮. A house, a street, and an open-air work yard with numerous postholes for wooden frames suggest an area used for industrial processes, such as tanning.

The Early Helladic period is known from habitation deposits on Temple Hill, in the Lechaion Road Valley, and in the area of the museum and Temple E, as well as from Early Helladic II shaft graves on Panayia Hill. An Early Helladic II well at Cheliotomylos ⑯ contained 20 to 30 human skeletons along with pottery, terracotta animals, spindle whorls, a sealing (a small piece of

clay with an impression acting as the signature of the official in possession of the seal), and obsidian and bone tools. Remains of an Early Helladic II settlement were found in the area of the Gymnasium ⑰, while Early Helladic III pottery was among the finds from the Tile Works ⑱.

Although there is abundant evidence for extended habitation in the Neolithic and Early Helladic periods, the same is not true for the Middle and Late Helladic. The Romans probably eliminated most of the relevant strata when digging the deep foundations of the Roman colony. The dearth of material culture has led some to assert that Corinth did not exist during the Late Bronze Age. However, these claims are thrown into doubt by a number of facts. Members of an elite class were buried in a grave circle in the North Cemetery ⑲ on the plain to the north of the city at the end of the Middle Helladic period. That the hierarchical power structure continued in Late Helladic times is suggested by the discovery of a tholos tomb excavated by the Greek Archaeological Service in the plain to the northwest of Cheliotomylos in 2007. An absence of tholos tombs can thus no longer be used as an argument to support the hypothesis of Corinth's insignificance

⑩ PROPYLEIA

The Propyleia was a monumental arch at the entrance to the Forum from the Lechaion Road ⑫. Its foundations are visible on either side of the modern wooden platform.

Study of the foundations and architectural remains has indicated that the Propyleia had three phases. In its first phase, perhaps dating to the early 1st century A.D., it consisted of three archways: a large central one flanked by two smaller ones. In its second phase, perhaps near the end of the 1st century A.D., it became a large, single-bayed arch with a much deeper vault and pylons, approached by a central flight of steps. Fragments of relief sculpture found in the area suggest that later during this phase, perhaps ca. A.D. 117, the arch may have been decorated with sculptural panels representing imperial sacrifice, barbarian submission, and captured weapons. At the time of Pausanias's visit to Corinth later in the 2nd century A.D., the Propyleia was crowned by gilded bronze chariots of Helios and Phaethon (Paus. 2.3.2; see Fig. 86). In the Propyleia's third phase, sometime in the Late Roman period, crosswalls and a platform to the east were built.

Corinth L.I (1932), pp. 159–192; C. M. Edwards, *Herperia* 63 (1994), pp. 263–308.

⑫ LECHAION ROAD

The line of the Lechaion Road existed as early as the Classical period, and it was reestablished by the Romans as the main north–south artery, the *cardo maximus* of the Roman city. The Lechaion Road

VIEW DOWN THE LECHAION ROAD

The platform of the Propyleia provides a useful overview of the Lechaion Road and the monuments that face it (Fig. 93). To the east of the Propyleia is the Fountain of Peirene ⑩. The curving walls of the apses were added to the structure in late antiquity, and large marble columns, reused from a classical building, were added to the southern facade in the Late Antique period. Pausing for a quiet moment here will allow one to hear the water still running through underground conduits. To the west along the Lechaion Road are shops, and behind these evidence of the quarry that cut away the east side of Temple Hill ⑪. Just beyond the exit on the west side of the road is the Old Museum, while to the right is the village square. The exit from the archaeological site lies at the north end of this well-preserved stretch of road.

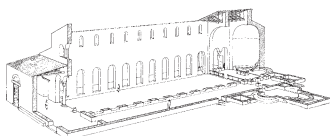


Figure 165. Axonometric drawing of the Kraneion Basilica

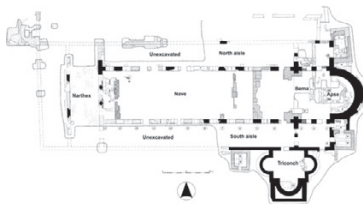


Figure 166. Plan of the Kraneion Basilica

monuments, accessed via the side aisles. A complete sigma table (a dining table ⑭) was found in the cemetery to the south. The screen from the church is on display in the museum courtyard ⑮. The date of this basilica is considered to be 6th century A.D., and the lamps, pitchers, and coins in the graves indicate that burial continued well into the 7th century A.D.

Corinth L.I (1932), pp. 77–80; Corinth XVI (1957), pp. 7–9.

⑮ PALLAS BASILICA

⑮ (1.4 km, 20 min.) From the site exit, go south out of the village square for 75 m, then head east for 200 m to a crosswall at the hotel Rooms Marinos. Continue east for 100 m, then turn left. After 80 m, turn right onto a narrow road between two houses. This road winds eastward along the edge of the terrace. After 500 m, turn right (south) onto a dirt road just before the Smile of the Child charity. Continue south for 200 m. The basilica is in the field on the west side of the road.

The remains of a cement and rubble structure, thought by the Greek archaeologist Dimitrios Pallas to be an important basilica, were further investigated by the American School in 2000. Remote sensing survey and examination of the standing remains have shown that the building consists of a circular or octagonal structure, 12 m in diameter, attached to a rectangular structure 20 m square. To judge from the density of built cast graves to the north of the nearby city wall, this building might be a *martyrium*.

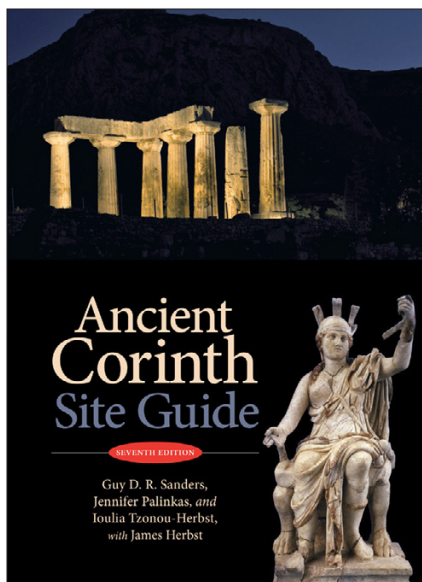
⑯ AMPHITHEATER

⑯ (1.4 km, 20 min.) From the Pallas Basilica, return to the road running along the edge of the terrace and continue eastward for 150 m. The Amphitheater is on the south side of the road after the Smile of the Child charity.

A large oval depression (79 m long × 52 m wide) marks the site of the arena of the Roman Amphitheater (Fig. 167). A broad gap on the south side probably marks the position of the *Porta Triumphalis*, the entrance to the arena. Traces of a massive concrete and masonry wall that originally supported the superstructure are visible in the olive grove on the southeast and southwest sides. These suggest exterior dimensions of ca. 100 × 70 m. Still visible are several steps cut into the



Figure 167. The Amphitheater, from the north



208 pp, 179 col and b/w figs, 7 plans,
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Paper \$19.95 / £14.95 / €17.50

ANCIENT CORINTH: SITE GUIDE (7TH ED.) **Guy D. R. Sanders, Jennifer Palinkas, and Ioulia Tzonou-Herbst,** **with James Herbst**

This is the first official guidebook to the site of ancient Corinth published by the ASCSA in 50 years, and comes fully updated with the most current information, color photos, maps, and plans. It is an indispensable resource for the casual tourist or professional archaeologist new to the site. The guide begins with a history of Corinth and its excavations and then presents two tours. The first takes visitors through the archaeological site from the Temple of Apollo to the Forum, the Fountain of Peirene, and more. The second tour covers the ancient monuments outside the fenced area of the site, including the Odeion, the Theater, and the Asklepieion, and then the various remains of ancient Corinth located within and outside the ancient Greek walls,

including the Sanctuary of Demeter and Kore and the Lechaion Basilica. Short bibliographic notes for many entries lead the reader to fuller descriptions of monuments, objects, and concepts; a glossary is also provided. Interspersed in the text are topographical notes and focus boxes on special topics such as geology, Pausanias, St. Paul, and prehistoric Corinth and the Corinthia.

Guy D. R. Sanders is the former Director of the Corinth Excavations. **Jennifer Palinkas** is an instructor at Harford Day School in Maryland. **Ioulia Tzonou-Herbst** is the Associate Director of the Corinth Excavations. **James Herbst** is the Architect of the Corinth Excavations.

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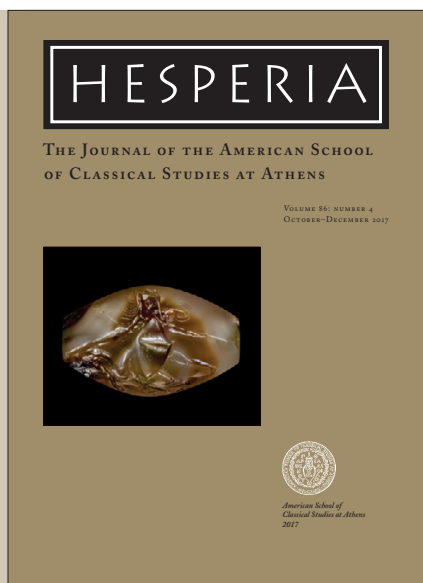
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