



Institute *of* Fine Arts



NEW YORK UNIVERSITY

IFA Archaeology JOURNAL

2012-2013 | Issue 1



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Message from the Director

Welcome to the first issue of IFA Archaeology Journal. This publication not only serves to highlight the extraordinary discoveries from all four of our excavation sites, but also contributes to our mission of creating a cohesive archaeology program at the IFA. As you will see, it has been a very exciting season filled with many notable finds and projects!

Under the guidance of our new Field Director, Alexander Sokolicek, the Aphrodisias team unearthed two life-sized marble statues, which had originally served as foundations of a post-antique building. In Sicily, excavations revealed an ancient vase wrapped in an exquisite animal frieze, which, along with other discoveries, have established the temple at Selinunte as one of the earliest Greek temples in the West. Across the Mediterranean, several important artifacts were uncovered in Abydos along the southern exterior of the massive funerary cult enclosure of King Khasekhemwy, one of Egypt's oldest surviving royal monuments. Meanwhile, research and conservation efforts continue at Samothrace, Greece, as the team embarks on a new, five-year program of architectural research on the site's monuments and prepares for upcoming publications.

Our archaeology program offers important opportunities for faculty and student research, while also providing in-field training and experience for Conservation Center students. The impact of our work extends far beyond the IFA community to the host countries of each site, especially in terms of the preservation and presentation of their respective cultural heritages. We are very proud of the continued success of our program, and we realize that our achievements would not be possible without the support of our donors. Your generosity plays an integral role in our work and we are profoundly grateful for your contributions.

Patricia Rubin

Patricia Rubin
Judy and Michael Steinhardt Director
Institute of Fine Arts

Abydos, Egypt



Fig. 1



Fig. 3

The Abydos project¹ of the Institute of Fine Arts is engaged in the systematic investigation of one of Egypt's most important ancient sites. Situated on the western edge of the Nile Valley in southern Egypt, Abydos was the burial place of Egypt's first kings and the primary cult place of the god Osiris, ruler of the land of the dead. The project's research area is comprised of the core of ancient Abydos, including the town, temple of Osiris, and adjacent vast desert cemetery fields, as well as much of the ancient ritual landscape in which Osiris' myth was celebrated.²

Abydos' later history and religious importance were both closely related to its association with Egypt's early kings. A major focus of the project is the exploration of this association through the investigation of a series of mysterious royal monuments on the edge of the desert overlooking the ancient town. Each consisted of a massive enclosure wall defining an interior ritual space. The enclosures may represent the primary monumental statement of presence and power for each king, just as later rulers established themselves physically in the Egyptian landscape through their pyramid complexes. Project discoveries include previously unknown enclosures, new evidence for human sacrifice connected with them, and important new details about the already known enclosures and the fleet of 14 wooden boats that accompanied one of them. An unexpected discovery has been evidence that all but one of the enclosures were deliberately demolished after only a short period of use, probably at the end of each king's reign.

The single exception was the last and grandest, built by King Khasekhemwy (ca. 2700 BCE). The sole surviving example of Egypt's earliest royal monumental tradition, Khasekhemwy's enclosure has a unique significance in Egypt's cultural heritage. It is an important focus of the project's archaeological research and is also the object of a pioneering conservation initiative. After nearly 5000 years, it has suffered extensive damage from natural forces and human agency, and a detailed condition assessment demonstrated that, without intervention on a large scale, much of what has survived would soon be lost. In response, the project developed a major initiative to conserve the monument using traditional materials and building methods.

The Abydos project has annual winter field seasons and routinely involves IFA students, from both the Art History and Archaeology and Conservation programs. 2012 saw continued excavations at Khasekhemwy's enclosure, which resulted in dramatic new discoveries, as well as major progress in its conservation.

Buried under a great sand dune at the south end of the enclosure, the 2012 team discovered an enormous deposit of pottery vessels, bucrania, charcoal, and ash, which appears to be a product of rituals conducted during Khasekhemwy's reign. Most of the other excavated enclosures had been anciently cleaned of such remains, and this deposit represents the most definitive evidence to date for their ritual functioning.

Higher in the dune were burials of the Middle Kingdom (ca. 2000-1800 BCE), when the area of the enclosures, long off-limits, became the main cemetery for Abydos. Two were very unusual. Each had been loosely wrapped in cloth and placed inside a wooden coffin. While the cloth was poorly preserved, the shapes of the wrappings, draped over the still-fleshed bodies, were preserved as remarkable sand casts. Both had elaborate braided wigs, and one, that of a teenage girl, wore a beaded diadem. She was also provided with a fine set of grave goods. These unique burials were block-lifted, a considerable conservation and logistical challenge, for detailed study at the project's field house.

At one corner of the enclosure were found a number of painted stone stelae depicting individuals making offerings to Osiris or associated deities, pottery offering trays, the remains of wooden cult statuary, as well as burials of infants, all of the first millennium BCE. The rich assemblage of objects, discarded by nineteenth-century excavators, is evidence of private votive activity and demonstrates the continued ritual importance of



Fig. 2



Fig. 4

Khasekhemwy's monument in later times. The enigmatic infant burials were likely made at the enclosure so as to be under the protection of Osiris.

In addition to the archaeological results, 2012 also saw an important milestone attained in the conservation of Khasekhemwy's enclosure. The east wall, badly undermined by nineteenth-century excavations and further damaged by extensive animal burrowing, was in danger of catastrophic collapse. Basic stabilization of the most at-risk sections began in 2009 and was completed in 2012. To date, more than 500,000 new mud bricks have been used in the conservation program, which is approximately 2/3 complete.

¹ Professor David O'Connor, Director, Dr. Matthew Adams, Associate Director/Field Director.

² The history and archaeology of the site are presented comprehensively in Professor O'Connor's book *Abydos: Egypt's First Pharaohs and the Cult of Osiris* (2009).

³ Major support provided by the American Research Center in Egypt, with funds from the United States Agency for International Development, as well as by the World Monuments Fund and Egypt's Supreme Council of Antiquities.

Figure 1: General view of the ritual enclosure of King Khasekhemwy at Abydos.

Figure 2: One of the painted votive stelae of the first millennium BCE found in 2012.

Figure 3: IFA Ph.D. candidate Patrick Salland and chief of the work force Reis Ibrahim Mohammed Ali excavating stone stelae found at Khasekhemwy's enclosure.

Figure 4: One of the remarkable "sand-cast" burials found in 2012. The shape of the fleshed body inside its cloth wrapping, as it would have been shortly after burial, is preserved as a thin crust of sand.

Aphrodisias, Turkey

The Aphrodisias team had a very rewarding season, with major new projects and outstanding finds. Highlights include archaeo-botanical discoveries in the South Agora and the excavation of two marble statues on the Tetrapylon Street. Much was also done in the Sebasteion, Theater, and Hadrianic Baths, and in research and graduate archaeological training.

The Mica and Ahmet Ertegün South Agora project is a major new undertaking. Its goals are to excavate the unique 170m-long pool, to open up the space for tourists, and to test the theory that the South Agora was not a conventional agora but a public park that contained a palm grove – one is mentioned in an inscription at the east end of the complex. This exciting excavation is generously funded by Mica and Ahmet Ertegün. Associated research is funded by the Headley Trust, Baron Lorne von Thyssen, and the Malcolm Hewitt Wiener Foundation. The work was supervised by Andrew Wilson with archaeo-botanist Mark Robinson and students Hazal Avcı, Valeria Riedemann, and Andrew Ward.

One trench investigated the environmental archaeology inside the pool, and a second trench, outside the pool, revealed two long, narrow beds dug into the Roman levels, detected by their different fill and soil color. They were probably beds for planting trees. In a deposit of silt over the base of the pool, a leaf fragment with the cellular characteristics of a palm leaf was also found. Together with the planting beds, the botanical remains support the idea that there were palm trees in the vicinity. The South Agora may then have been ‘the place of palms’ mentioned in the inscription. Further work will test this idea.

Great results came from continued excavations on the Tetrapylon Street, directed by our new Field Director, Alexander Sokolicek, designed to illuminate life in the late antique and post-antique city. Three trenches were supervised by IFA students Austen-Leigh De Pinto, Shannon Ness, and Lillian Stoner. The work on the Tetrapylon Street is generously sponsored by the Malcom Hewitt Wiener Foundation.

The well-preserved collapse of a late antique colonnade was found over the street, caused by a major conflagration at the end of antiquity. Immediately above the destruction layer, two high-quality marble statues were revealed, placed at right angles to each other, used as the foundations of a post-antique building. One is a figure in Greek civilian dress of ca. 200 AD. The other is of ca. 450 AD and wears a late Roman ceremonial toga. It represents a governor with a remarkable pot-belly.

Major conservation was undertaken in the Theater and Sebasteion by Gerhard Paul and Thomas Kaefer. The anastylosis of the monumental gate or Propylon to the Sebasteion is sponsored by the J.M. Kaplan Foundation. The podia, stylobate blocks, and columns of the gate were repaired and the entire architrave and frieze course was organized in its correct sequence.

In the Theater, work was undertaken on the *diazoma* (upper walkway), and on the Doric *logeion* or raised stage, funded this year by the English Friends of Aphrodisias Trust. The southern part of the stage colonnade was dismantled, repaired, and replaced in its correct configuration. Its re-anastylosis is now complete.

The Hadrianic Bath complex saw the third year of a major conservation project sponsored by the World Monuments Fund® Robert W. Wilson Challenge to Conserve Our Heritage. The aim is to make the building accessible to visitors as an open-air museum of the art and culture of ancient bathing. The shattered cut-marble floors and surviving hypocausts and wall revetment in Rooms 5, 6, and 13 were conserved by Kent Severson, Trevor Proudfoot, and their team. A program of integrated archaeological documentation was also pursued – by Arzu Öztürk, by IFA student, Allyson McDavid, who is writing her dissertation on this building, and by a team of student architects from Penn, directed by Harry Mark.

Research and publication projects were pursued on a variety of monuments and material: Civil Basilica (Phil Stinson), Stadium (Katherine Welch, Andy Leung), Gaudin’s Fountain (Esen Ögüş), Bouleuterion (Ursula Quatember, Chris Hallett), Byzantine graves and grave goods (Stephanie Caruso), quarries (Ben Russell), pottery (Ulrike Outschar), and geophysical survey (Christian Hübner).

Education and sharing results are essential parts of the student experience at Aphrodisias. Weekly seminars led by specialists and trench tours led by student excavators brought the team together for presentations on major aspects of the season’s work. The program of graduate student education at Aphrodisias is generously supported by the Leon Levy Foundation.

Our team consisted of forty-six students, archaeologists, and other professionals, as well as ninety local workers. As always, we are grateful for the invaluable assistance of the staff of the Aphrodisias Museum, and the fundamental permissions of the Ministry of Culture and Tourism of the Republic of Turkey.

The project is made possible by the generosity of our supporters, and it is a pleasure to acknowledge the extraordinary commitment of our Friends groups and our many donors who have contributed so magnificently to the project over the past year.

Figure 1: South Agora, pool, and Hadrianic Baths at Aphrodisias.

Figure 2: Two statues in find position on the Tetrapylon Street.

Figure 3: Moving a Sebasteion relief.



Fig. 1



Fig. 2



Fig. 3

Samothrace, Greece



Fig. 1



Fig. 2a



Fig. 2b



Fig. 3

2012 marked the 76th field season for the Institute of Fine Arts in the Sanctuary of the Great Gods on Samothrace. Karl Lehmann led the first American team to the island in 1938, and with only a hiatus during World War II, the IFA has worked in the Sanctuary ever since. It has been a year of celebration, with James R. McCredie completing his 50th year as director of excavations. Under his leadership, the number of known buildings in the sanctuary nearly doubled. In recognition of his many achievements, Jim received the Aristeia Award from the American School of Classical Studies at Athens, and the Conservation and Heritage Management Award from the Archaeological Institute of America. The 2012 season also marked a new partnership with Emory University, and new leadership under Bonna D. Wescoat, veteran Samothracian of many years. While much of the Sanctuary has been excavated, our work is far from finished. This year, we embarked on a five-year program of architectural research centered on the monuments on the western side of the Sanctuary, as well as a comprehensive investigation of the many small finds discovered over decades of excavation. Graduate students gained hands on experience working with a wide range of archaeological materials and techniques of reconstruction.

We are pleased to announce that our work on the architectural complex at the entrance to the Sanctuary is now in press with the American School of Classical Studies at Athens (*Samothrace* vol. 9, *Monuments of the Eastern Hill*). No other sanctuary in the Greek world has such an extraordinary gathering place. Designed both to shape the first experiences of pilgrims undergoing the rites of initiation and to complete their passage as they emerged from the Sanctuary, this complex on the Eastern Hill takes a central place in the history of ancient Greek sacred space. Several IFA alumni contributed to the volume, including Sheila Dillon, Laura Gadbery, Jasper Gaunt, and Maggie L. Popkin.

While even today the Sanctuary has the unmistakable aura of sacred ground, the steep torrents that frame the Sanctuary have taken their toll, eroding the landscape and

obscuring the ancient buildings. It is difficult for the visitor and the scholar to visualize the rich interaction of architecture and topography that originally shaped the pilgrim's passage during initiation. To explore the deft manner in which buildings were placed to screen or reveal areas of the Sanctuary as the pilgrim descended into the heart of the sacred space, we have built a 3-D digital model of the Sanctuary. Using a camera set at eye-height, we can trace the path of the initiate. Several of these video clips can be seen on YouTube or at www.samothrace.emory.edu.

This summer we focused on the western side of the Sanctuary, a region rich in dedications and dining facilities. Our work centered on an elegant banquet hall, with dining chambers to either side of a central pavilion bearing an Ionic temple-front façade. Thanks to an inscription seen in the nineteenth century (now lost), we know a woman from the city of Miletos dedicated the building, but who she was remains a mystery. In 2000, a torrential downpour ripped through the sanctuary, scouring debris from the central ravine and revealing some 200 marble blocks, several belonging to the banquet hall. Like the famous Propylon of Ptolemy II and Rotunda of Arsinoe, the banquet hall also employed the Corinthian order, likely as part of the windows. We are currently testing possible arrangements.

One of Karl Lehmann's first discoveries was a building he named the Anaktoron. Today, the function of this building is a subject of intense debate, and its reconstruction has not yet been fully explored. This summer, Professor Clemente Marconi and graduate student Marya Fisher embarked on a full investigation of the building.

Training conservation students is a key component of the program on Samothrace. Under the direction of Stephen Koob, students this summer worked on a wide variety of objects in advance of the planned renovation of the archaeological museum. We also work with our Greek colleagues to maintain and conserve the site. In late July, we investigated the area south of the Sacred Way, in advance of setting out new tourist paths. Having successfully won an EU grant for conservation in the eastern region of the Sanctuary, we are now jointly preparing a proposal for the western region.

This summer we launched a networked database, which will aid in analyzing and managing our finds across regions. We plan comprehensive investigations of the pottery, sculpture, and metals found within the Sanctuary, with an eye to light they shed on the history of the Sanctuary and its cult.

Finally, we spent some time during the 2012 season getting ready for 2013, when we will conduct a comprehensive study of the precinct that was home to Winged Victory. Our efforts will coincide with the Louvre's plans to clean and restore the famous statue, and we look forward to working together.

Figure 1: Sanctuary of the Great Gods, Samothrace. View of the Hieron from the south.

Figure 2a: The actual state of remains of the Eastern Hill and central valley, from the Propylon Hill.

Figure 2b: Three-dimensional modeling of the Sanctuary.

Figure 3: Nike precinct.

Selinunte, Sicily

The season of 2012 has marked a major step in our work on the Akropolis of Selinunte, with major discoveries that contribute significantly not only to our understanding of the development of our area of investigation—the southern sector of the main urban sanctuary of the Greek colony—but also to the architecture and cult of one of the earliest cult buildings at the site, Temple R. Our results will have a significant impact on future discussions of the early stages of Greek colonization in the West, particularly with regard to the significance of temple-building in relation to the moment of the colonial foundation.

Our deepest gratitude goes to the Director of the Archaeological Park, Dr. Caterina Greco and to the Sicilian Ministry of Culture, in particular the Director Arch. Gesualdo Campo, and to all those students, experts and colleagues who have contributed to the success of this year's season: our students Lillian Cecilia Bartlett Stoner, Marya Fisher, Andrew Ward, Amy Miranda, Austen-Leigh De Pinto, Megan Randall, Kari Rayner, and Julie Herzig Desnick; for the excavation, Dr. Roberto Miccichè, Debora Messina, and our workman Nino Vultaggio; for the study of architecture, Dr. David Scahill and Dr. Massimo Limoncelli; for conservation, Professor Michele Marincola and Dr. Anna Serotta; for the study of our finds Prof. Suzanne Frey-Kupper, Prof. Tania Valamoti, Dr. Massimo Cultraro, Dr. Valeria Tardo, Dr. Babette Bechtold, Dr. Caterina Trombi; for the drawings, Dr. Filippo Pisciotta and Dr. Maria Carmela Spagnolo; for the photographs, Raffaele Franco.

This summer our work was concentrated on the interior of Temple R, with the excavation of a large trench in correspondence with the southeast corner of the cella. This research has shown that, in the Hellenistic period, the floor inside Temple R was raised by more than one meter above its original position. This large layer of Hellenistic fill inside the cella contained a number of important finds, such as a fragment of an Attic white ground lekythos whose style is close to the vases of Douris and depicting Eros offering a wreath to a youth. More importantly, this large fill sealed the Classical and Archaic levels inside Temple R, miraculously untouched two hundred years after the beginning of archaeological investigations at Selinunte. Our first significant find within this level was the discovery of the floor of the Classical period, burned and bearing clear signs of violent destruction, including a bronze sheet smashed on the ground and over twenty arrowheads. This destruction may well be associated with the Carthaginian sack of Selinus in 409 BCE.

Beneath the Classical level was the well-preserved original Archaic floor of Temple R. Embedded in this floor, we found a terracotta figurine of a veiled goddess, inspired by the Daedalic style: wearing a mantle and a low polos, this figurine can be regarded as an image of the divinity of Temple R. This divinity was most likely Demeter, based on the discovery of a polychrome terracotta bust of a goddess wearing a polos, a type often associated with Demeter and Kore, in front of the temple last year. Also at the level of the Archaic floor, against the east and south walls of our building, we found a significant number of votive depositions, which included vessels for libations, weapons, terracotta figurines, a fayence amulet of a bull, and a bone flute, almost completely preserved.

The flute dates to before the middle of the sixth century, based on its association with a Corinthian amphoriskos interred next to it, and it represents a very significant discovery, particularly with regard to the performance of music and ritual dancing associated with the cult activity of our building. Interestingly, one of the most evocative celebrations of the flute in ancient literature happens to be by a poet from Selinus, Telestes, who was active toward the end of the fifth century.

The most significant finds this year, however, came from the layer beneath the 570 building: here we found two large postholes with a precise east-west orientation, which can be best understood as the central supports of an early temple, whose floor and walls were uncovered in previous campaigns to the east of Temple R. This building is firmly dated to the second half of the seventh century by pottery found in the floor. At the level of the floor of this early temple, we found a large conical oinochoe from Corinth (close in style to vases of the early Transitional phase), depicting an exquisite animal frieze; datable to ca. 630 BCE, this vase represents an exceptional dedication, which is best understood in association with the construction of our temple. This building

not only represents the earliest temple found at Selinunte, but one of the earliest Greek temples excavated in the West. Our discoveries show that at Selinus the definition of the sacred area and the construction of a temple dated to the time of the foundation of the colony. This discovery, therefore, will have an impact on future discussions about the early stages of colonial foundations in the West.

Figure 1: The Selinunte team for the 2012 excavation season.

Figure 2: View of the trench inside Temple R with the two large postholes from the earliest temple at the site.

Figure 3: The terracotta figurine of the veiled goddess from the floor of Temple R.

Figure 4: Aerial photograph of Temple R.

Figure 5: The bone flute.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

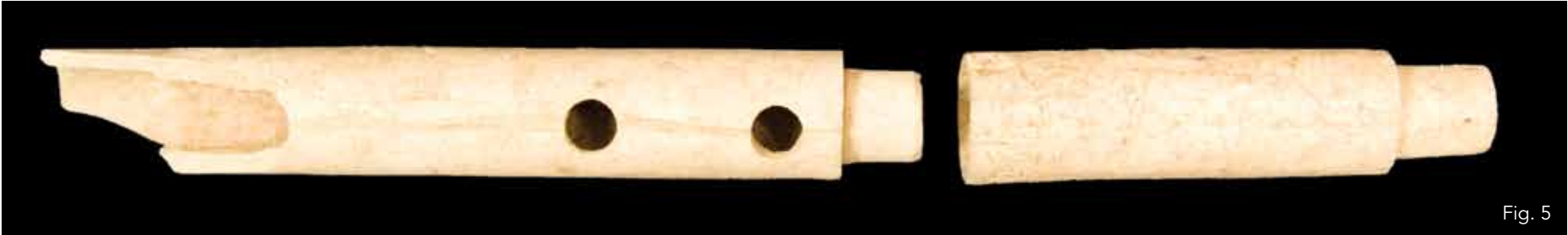


Fig. 5

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This list includes contributions to the IFA received from September 1, 2011 to October 1, 2012.

The 2012 excavations at the southern end of the Khasekhemwy enclosure at Abydos, Egypt. Virtually the entire excavated area was found to contain debris generated by the rituals performed at the enclosure during Khasekhemwy's reign.



Kari Rayner (left), Desi Peters (center), and Samantha Owens (right) reconstructing a ceramic vessel (nick-named Clifford).



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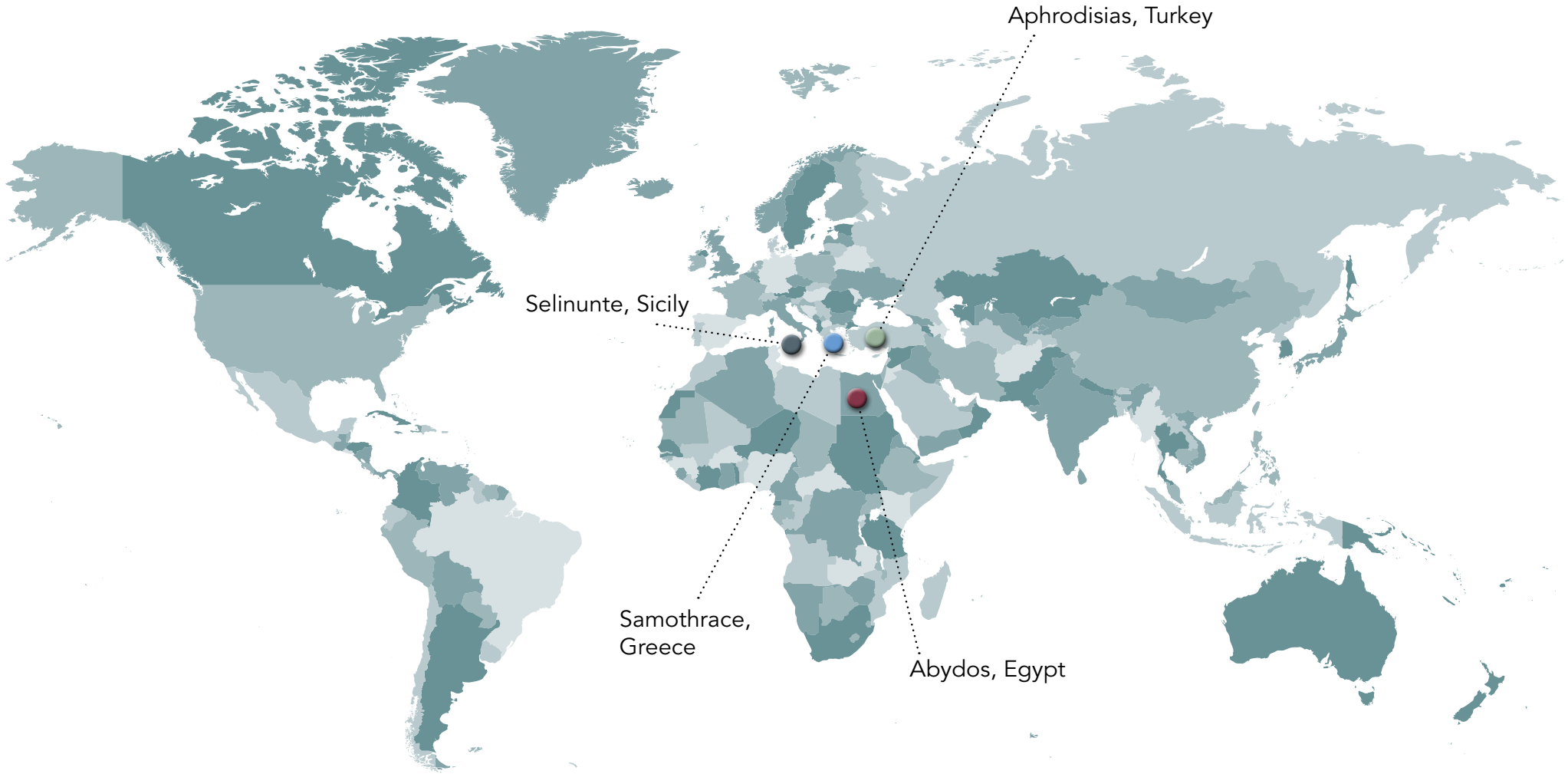


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