



Aphrodisias: New display of mask-and-garland frieze from South Agora

## In This Issue

### 2 | Abydos, Egypt

Matthew Adams, Senior Research Scholar;  
Field Director, Institute of Fine Arts, NYU  
Excavations at Abydos

### 3 | Aphrodisias, Turkey

Roland R.R. Smith, Lincoln Professor of  
Classical Archaeology and Art, University of  
Oxford; Director of NYU Excavations  
at Aphrodisias

Katherine Welch, Associate Professor  
of Fine Arts, Institute of Fine Arts, NYU;  
Deputy Director at Aphrodisias

### 4 | Samothrace, Greece

Bonna D. Wescoat, Samuel Candler Dobbs  
Professor of Art History, Emory University;  
Director of Emory University and NYU  
Excavations, Sanctuary of the Great Gods,  
Samothrace

### 5 | Selinunte, Sicily

Clemente Marconi, James R. McCredie  
Professor in the History of Greek Art and  
Archaeology, Institute of Fine Arts, NYU;  
Project Director of Excavations at Selinunte

Rosalia Pumo, Field Director of Excavations  
at Selinunte, Institute of Fine Arts, NYU

### 6 | Sanam, Sudan

Kathryn Howley, Lila Acheson Wallace  
Assistant Professor of Ancient Egyptian  
Art, Institute of Fine Arts

### 7 | The Institute's Archaeology Program Donors

### 8 | In Memoriam: James Robert McCredie

### 11 | Spotlight

## Message from the Director

Welcome to the seventh edition of the Institute's *Archaeology Journal*. This year's journal is dedicated to the life and great work of beloved teacher and archaeologist, James Robert McCredie, Sherman Fairchild Professor of Greek Archaeology and Architecture, who passed away earlier this year.

I'm honored to share with you a report detailing the achievements of this year's 2018 excavation season. The Institute now sponsors five excavations that provide our students with diverse training while adding to scholarship in archaeology. With the new appointment of Dr. Kathryn Howley as the Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art, we add an excavation at Sanam in Sudan to our other excavations: Abydos in Egypt, Selinunte in Sicily, The Sanctuary of the Gods in Samothrace, and Aphrodisias in Turkey.

This season in Abydos, site director Matthew Adams and his team found a new sarcophagus from the southeast necropolis. In Aphrodisias, under the direction of Ronald R.R. Smith, a new project was undertaken to conserve the facade of the Civil Basilica. Through excavations led by Bonna Wescoat, the team in Samothrace relocated key features of the famous Winged Victory: the Stoa, Nike Precinct, and Theater. Owing to a new collaboration with the University of Milan, Clemente Marconi and his team greatly expanded operations in Selinunte, leading to further discoveries in the excavation of their three trenches.

I hope you will join me in celebrating these exciting new discoveries and the scholarship of our esteemed faculty, students, and supporters.

Christine Poggi  
Judy and Michael Steinhardt Director  
Institute of Fine Arts



# Abydos, Egypt



Fig. 1

The 2018 field season of the Abydos project saw the commencement of exciting new directions in the work at the site.

Intensive exploration began at the northern edge of the expansive desert terrace known today as the Abydos North Cemetery, which overlooks Abydos’ ancient urban center and the alluvial plain of the Nile beyond. Excavations focused on a known but poorly understood group of tombs, dating to the early Old Kingdom, ca. 2650–2575 BCE, Egypt’s great age of pyramid building. Each consisted of a rectangular mud brick superstructure that stood over one or more subterranean burial chambers. In addition to the detailed study of the known tombs, we began a testing program aimed at determining the full extent of the tombs of this period, which remains unknown. In the history of Abydos, this area is highly significant in a number of ways. This was a cemetery for the local ancient community, and the spatial relationships and size distribution seen in the tombs reflect the dynamics of that community, the earliest such evidence we have. In addition, the tombs represent the first known “intrusion” of non-royal activity onto any part of the North Cemetery terrace, which had previously, during Dynasties 1 and 2, ca. 3000–2750 BCE, been exclusively royal space, the area where Egypt’s first kings built monumental ritual structures known as “cultic enclosures.”

This year’s excavations also shed considerable new light on the earlier history of the site’s northern margins. The Old Kingdom tombs had been built directly over a huge complex of pyrotechnic features, which have proved to comprise a vast industrial-scale beer production facility. A series of long, narrow, semi-subterranean structures each contained as many as 40 large ceramic vats that were used for the mashing (cooking) stage of beer production. The scale of production represented by these features is wholly unprecedented in early Egypt. They appear to be roughly contemporary with the nearby early royal monuments, and it seems likely that they represent institutionally organized

production in support of the ritual activity that took place in these monuments and elsewhere at the site. In other words, these features were royal breweries dating to the beginning of Egyptian history. Exploration of the brewery features is just at a preliminary stage, and much more is sure to be revealed in future seasons.

Working with local antiquities authorities, the project also began an outreach initiative aimed at building bridges between the archaeological site (and the foreign and Egyptian scholars working there) and surrounding communities. Students, teachers, and administrators from a local elementary school visited the excavations, and project staff also paid a visit to the school and developed dual-language (Arabic and English) brochures to be distributed to students. We look forward to building on this auspicious beginning in future seasons.

The Institute, primary sponsor of the Abydos project since 1995, has now been joined by Princeton University’s Department of Art and Archaeology through the involvement of Professor Deborah Vischak, who now serves as co-director with the Institute’s Dr. Matthew Adams.

Figure 1: Students, teachers, and administrators from the Beni Mansur Co-educational Primary School visiting the 2018 excavations. Photo by Ayman Damarany

Figure 2: Tomb superstructures of the early Old Kingdom excavated in 2018. Photo by Ayman Damarany

Figure 3: Qufti (excavation specialist) Ashraf Zeydan Mahmoud cleaning the façade of one of the smaller tombs excavated in 2018. Photo by Matthew Adams

Figure 4: Project co-directors Matthew Adams and Deborah Vischak consulting with archaeologist Kay Barnett about the remains of the beer vats. Photo by Ayman Damarany

Figure 5: A portion of one of the early royal brewery structures partially excavated in 2018. Each circular feature is a ceramic vat in which beer mash was heated. The mudbrick tomb at upper right was built over the earlier structure. Photo by Ayman Damarany



Fig. 2



Fig. 3



Fig. 4



Fig. 5



# Aphrodisias, Turkey

**The Aphrodisias team carried out several major projects** in July and August – in the Tetrapylon Street, South Agora, and Civil Basilica – and we had some great results.

**STREET.** A new stretch of the late antique Tetrapylon Street was uncovered. The columns, capitals, and brick arches of its colonnade were found as they fell in a dramatic earthquake collapse across the full width of the paved avenue. Several columns carried painted late antique inscriptions, praising both the Christian God and the Emperor, ‘lord of the inhabited world’. Unusual finds here included a marble frog, a fragment of a beautifully worked alabaster face, and a complete green-glazed classical Ottoman bowl.

Excavation directly in front of the entrance to the Sebasteion explored successive levels of the street paving and uncovered a well-built sixth-century street drain whose walls had made liberal use of Roman-period spolia – statue parts of various scales broken up for use as building stone.

The most remarkable of these pieces was from a colossal portrait statue, probably of an emperor. Its plinth was carved with a large support in the form of an archaic Corinthian helmet with rams’ heads carved on the cheek pieces. Conservation work on the street paving also produced a striking find from the street drain: a small, finely worked, grey-marble head of an African boy.

**SOUTH AGORA.** The excavation of the South Agora pool was completed in 2017, and this season was devoted to conservation and to collaborative publication work. The bones, coins, pottery, small finds, and carved marbles were studied and written up by a team of specialists. Surprises among the animal remains included the ankle bone of a camel. The long series of mask and garland friezes from the South Agora colonnades, returned to Aphrodisias from Izmir in 2009, were displayed in a magnificent new ‘frieze wall’ outside the museum.

**CIVIL BASILICA.** A major new project to conserve and present the façade of the Basilica was begun: columns and capitals were moved to our workshop for repair, and tile floors and a polychrome mosaic were excavated inside the building. The mosaic contained an unusual eye motif in its border and was carefully conserved.

Much other study and publication work was undertaken – on the Sebasteion, Stadium, and Temple of Aphrodite, and on graffiti, marble sculpture, and Byzantine burials. There were other important finds, including a new sarcophagus from the southeast necropolis that combines the nine Muses and five figures from the realm of Dionysos, as well as an inscribed altar dedicated ‘To Hadrian the Saviour’ – it suggests the much-travelled emperor may well have visited Aphrodisias.

Figure 1: Statue support in form of Corinthian helmet built into drain wall

Figure 2: Painted late antique inscription on street colonnade

Figure 3: Small black marble head of African boy

Figure 4: Arcaded sarcophagus with figures of Dionysos and followers

Figure 5: Conservation of marble tile floor in Basilica

All Aphrodisias images © The Institute - NYU



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



# Samothrace, Greece



Fig. 1



Fig. 2



Fig. 3



Fig. 4

## The 2017-2018 year was challenging for the Samothrace team.

We mourn the passing of James R. McCredie, who served as director of excavations in the Sanctuary of the Great Gods for 50 years (Figure 1). He leaves a deep legacy of discovery and expert analysis as well as a strong tradition of fostering student involvement in all aspects of field research. We will miss him dearly. Our work builds on his fundamental achievements and, we hope, serves to celebrate his contribution to the island.

Nature struck a blow to the island as well. The severe storm we reported in last year's Journal was followed by an even more catastrophic deluge in September 2017. The traditional village of Chora and the medieval Phonias Tower were badly destroyed. The sanctuary suffered significant damage in the areas of the torrent beds, but fortunately the monuments survived (Figure 2). American team members made an emergency trip to the island in October to work with our Greek colleagues to assess the damage and plan remediations.

On a happier note, this summer we initiated a new program of excavation in the sanctuary. Through targeted interventions over five years, we aim to explore key spaces, passages, and natural features that shaped the experience of initiates in this celebrated Hellenistic mystery cult.

This year, excavation and research centered on the monuments in the western region of the sanctuary anchored around the famous Winged Victory: the Stoa, Nike Precinct, and Theater. Although partially exposed in the 19th and early 20th centuries, the theater had virtually disappeared by the time Karl Lehmann visited in 1937. Through excavations led by Andrew Ward, we relocated the key features of the theater, including the foundations defining the orchestra and staircases, fragments of the brightly colored red rhyolite and white limestone seats, and remains of a large terracotta pipe that originally ran beneath the floor of the diazoma (intermediate passageway separating lower and upper seating) (Figure 3). The theater played a critical role connecting the central sanctuary to the Stoa plateau; we now have the key evidence to reconstruct the complex relationship of monuments in the region, from the Altar Court to the Nike Monument.

We continued work for the publication of the Stoa and the monuments adorning its terrace. The building is well represented by over 1700 limestone blocks, 1000 terracotta fragments of the roof system, and 1000 lots of plaster that once decorated the interior walls, even though not a block above the krepis remains *in situ*. Careful surveying indicates that the entire building sloped at a continuous rate of 1:100 from south to north. Earlier, this phenomenon was dismissed as natural settlement, but we have now determined that the slope was intentional, with modifications made in the colonnade and in the north entablature to adjust for the inclination (Figure 4).

The terrace surrounding the Stoa was a magnificent place of display. In addition to the Nike Monument and Doric column monument of Philip V, the terrace also accommodated an Ionic column monument, several orthostate monuments, possibly a pillar monument, and many smaller dedications in several different types of marble.

Additional projects centered on the further development of a 3D digital model of the sanctuary, the metrology of Samothracian architecture, the petrographic analysis of local architectural stones, and the finds recovered from the excavation of the Stoa in the 1960s. Our conservators worked on the Stoa pottery, finds recovered during excavation, site management, and photogrammetric models of the plaster lion locks from the Nike Monument (Figure 5).

Figure 1: Jim McCredie, giving a site tour

Figure 2: Flooding of the Aghia Paraskevi stream and bridge leading to the sanctuary, following torrential storms

Figure 3: Theater excavation team Leah Neiman, Andrew Ward, Amanda Ball, Ellen Archie

Figure 4: Measuring the correction for slope on a column drum of the Stoa (Amie Goblirsch, Nicole Feldman, Emma Kimmel, and Zachary Forstrom)

Figure 5: Team on the 4th of July, 2018

All photos by American Excavations Samothrace.



Fig. 5



# Selinunte, Sicily

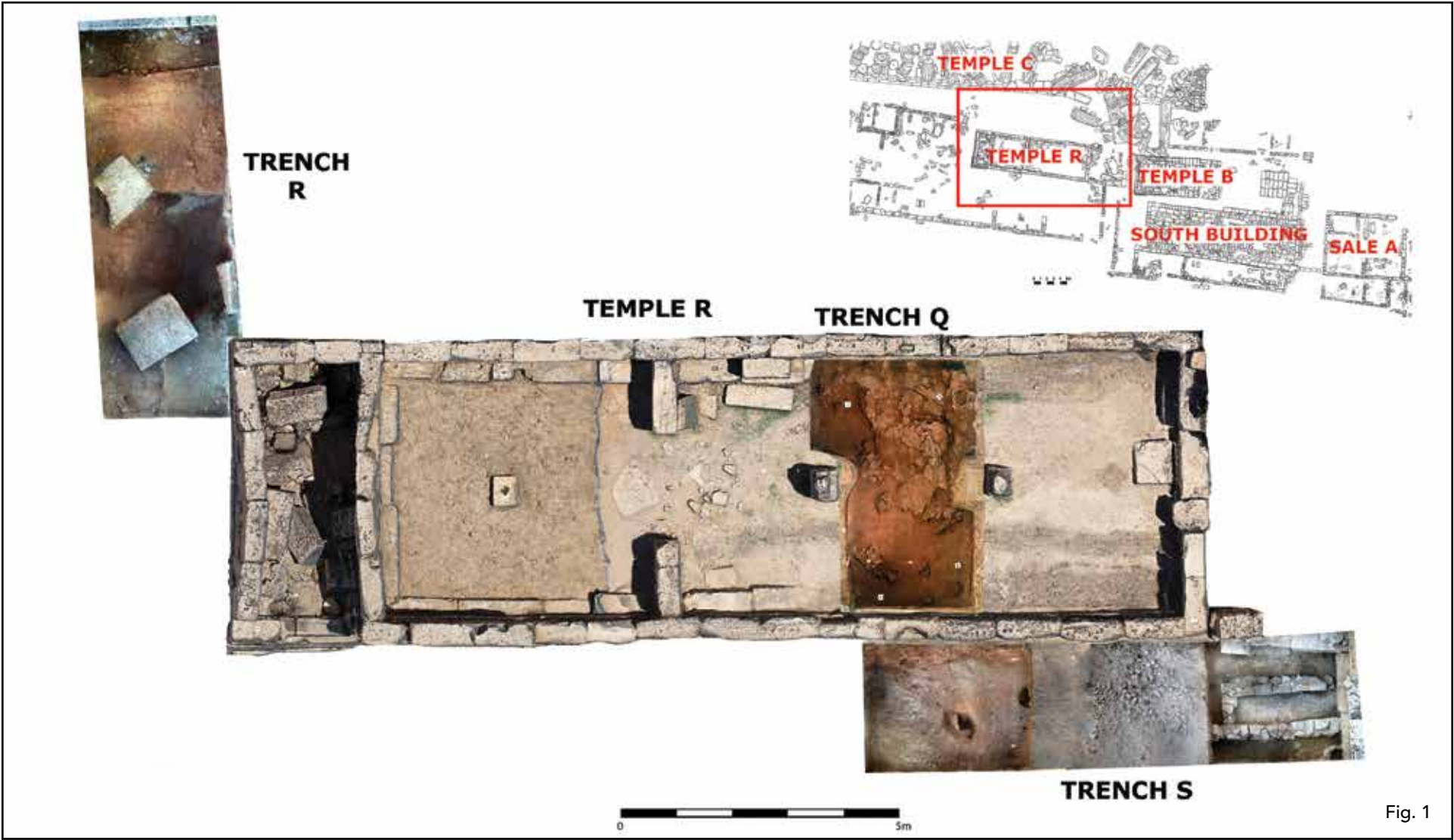


Fig. 1

In June 2018, we carried out our eleventh excavation campaign in the main urban sanctuary. This season saw the beginning of the collaboration of the University of Milan with the Institute of Fine Arts, NYU mission on the acropolis of Selinunte. The collaboration between the two institutions has significantly contributed to expanding our operation, including the excavation of three trenches (Figure 1).

Our first area of operation was the center of the cella of Temple R, where we completed digging Trench Q—opened last year—down to the bedrock (Figure 2). This excavation led to the identification of four levels. The one at the top, partially excavated last year, was a gray layer rich in burnt animal bones, which marked the earliest Greek presence in our area. The level underneath was found to contain Late Bronze Age local pottery. The absence of an Early Iron Age level between this layer from the end of the second millennium BCE and the gray seventh-century BCE layer strongly suggests that the site had been long abandoned during the foundation of the Greek colony. The third level produced fragments of small lithic tools characteristic of the Mesolithic period, which mark the earliest documented human presence in our area of operation. The fourth and last level, against the bedrock, was a natural formation, of the same kind found in all our trenches.

The second area of excavation consisted of a large trench opened between the south flank of Temple C and the northwest corner of Temple R (Figure 3). The main purpose of Trench R was to explore the relationship between the stratigraphic sequence identified in and around Temple R and the rest of the main urban sanctuary. In this trench, we have so far identified two main levels. The uppermost level consisted of the Hellenistic fill of ca. 300 BCE identified all over the southern sector of the main urban sanctuary, which in this area to the west of Temple R served as the basis for the construction of a Punic house. Immediately under this level, we found a series of layers associated with the construction

of Temple C. These layers, which contained discarded blocks, contributed to raising the ground around the building and its strong foundations, and are a precious source of information about the construction of Temple C.

We began excavating the last trench after completing our dig at the center of the cella. Earlier excavations during the Nineteenth-century had removed the Hellenistic and Classical levels, and in our dig, we very quickly reached the original levels. Besides new discoveries on the construction of this building (including a posthole comparable to those found in previous seasons inside the cella), the most notable find included two structures, one rounded and the other rectangular, placed immediately to the east of the southeast corner of Temple R and clearly built in association with it (Figure 4). The two structures will be excavated next year. A preliminary analysis of the better-preserved rectangular structure suggests its identification with a *bothros*. It is hoped that the excavation next year will help to clarify this potentially major find.

Once again, we would like to express our deepest gratitude to our sponsors, to the Regione Siciliana and the Assessorato dei Beni Culturali e dell'Identità siciliana, and to the director of the Parco Archeologico di Selinunte e Cave di Cusa, Arch. Enrico Caruso. We are also very grateful to all the students and experts who contributed to the success of this year's season.

Figure 1: The Institute of Fine Arts, NYU and University of Milan excavations on the acropolis of Selinunte. Area of 2018 operations. Massimo Limoncelli and Filippo Pisciotta

Figure 2: Trench Q: west section at the end of excavation. Massimo Limoncelli and Filippo Pisciotta

Figure 3: Trench R: east section with indication of stratigraphic units. Massimo Limoncelli and Filippo Pisciotta

Figure 4: Trench S: view of rectangular structure at southeastern corner of Temple R. Andrew Ward

All Selinunte images © The Institute of Fine Arts, NYU.

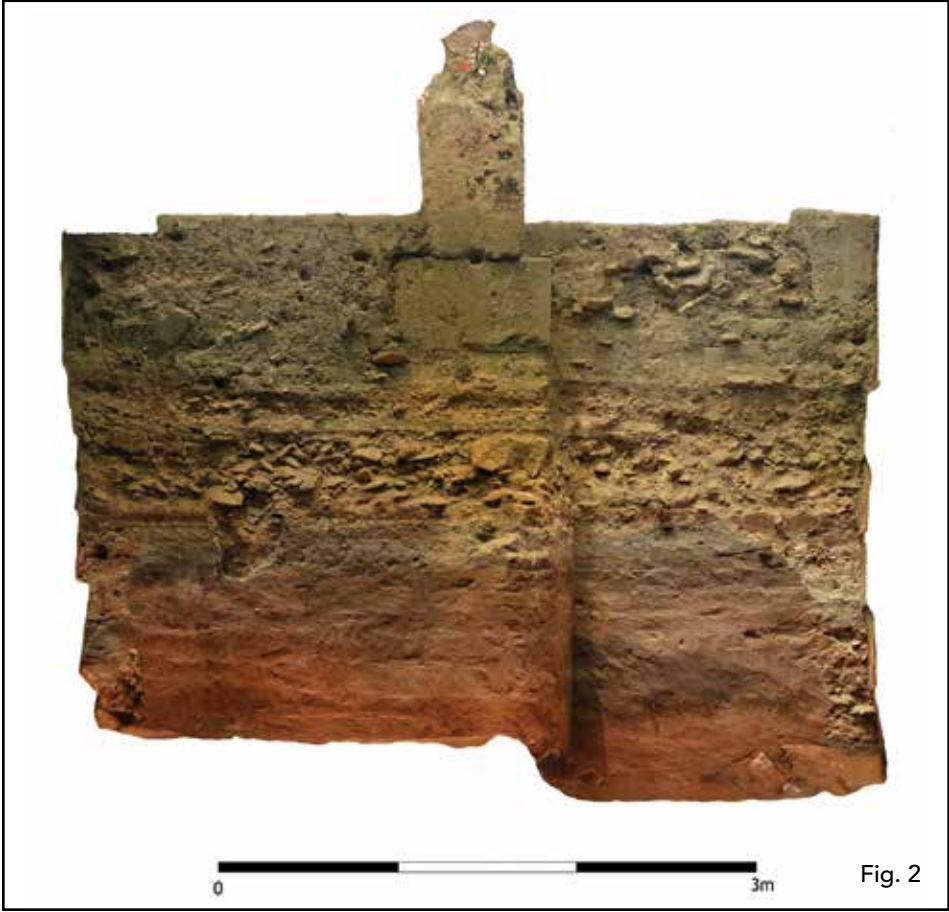


Fig. 2



Fig. 3



Fig. 4



# Sanam, Sudan

January 2018 marked the inaugural season of the Sanam Temple Project, which will investigate the Amun temple of King Taharqa near the fourth cataract of the Nile in northern Sudan. King Taharqa, as one of the famed “Black Pharaohs” of the early First Millennium BC, ruled over an empire that encompassed both Nubia and Egypt; while the Nubian kings worshipped Egyptian gods and used Egyptian styles of art and architecture, Nubia had a distinct indigenous culture that can also be traced in the archaeological record. The temple at Sanam demonstrates Egyptian architectural styles and building techniques and was dedicated to the Egyptian god Amun, yet is located deep within Nubia with a likely overwhelmingly Nubian audience. It is therefore a fascinating place in which to study intercultural interaction between Nubia and Egypt, and how this was mediated through visual culture.

Despite the temple’s importance, January’s work represented the first excavation at the site for more than a century. The famed Egyptologist F. Ll. Griffith’s single season of clearance in 1912 hinted at the possibilities the site might offer, but in the early days of “scientific” archaeology he was more concerned with discovering museum-quality artefacts than in the ways in which the temple functioned in the indigenous, non-Egyptian community.

The priorities for the first, short season were to assess the degree of preservation at the site, given the previous excavation activity and the challenging environmental conditions—the friable sandstone walls of the temple having been exposed to wind-blown sand for the last 2700 years. We also hoped to explore the areas outside the walls of the temple, where archival research suggested Griffith had not previously excavated, to investigate the traces of local life around the temple.

The preliminary results were extremely promising. An area to the front of the temple pylon demonstrated at least two metres of archaeological deposits, some of which may well predate the foundation of the temple. To the rear of the temple, we found large quantities of charcoal, shell, grinders and grindstones, and faience fragments and wasters, suggesting the presence of a faience workshop (Figures 1-3). This is an extremely exciting find: not only will it give us information about the craftsmen living and working around the temple, but it provides an excellent example of how Egyptian and Nubian elements interacted at Sanam. Shells were not used in Egyptian faience pastes, and nor was faience made at temples in Egypt, workshops rather being located in domestic settings. Craftsmen were therefore producing Egyptian-style objects at Sanam in a way that was adapted to the local, Nubian setting. In front of the temple an extensive bread mold dump was uncovered, again revealing traces of how the temple would have been used in daily life. We were also able to topographically map the area around the temple for the first time, revealing the location of Griffith’s spoil heaps (Figure 4), and conduct aerial photography (Figure 5). I am extremely excited to bring this project to the Institute, and look forward to investigating these finds further this coming January.

Figure 1: Small Nile mollusk shells from possible faience production area. Photo by Kathryn Howley

Figure 2: Faience beads, fragments and wasters from possible faience production area. Photo by Kathryn Howley

Figure 3: Stone grinders and grindstones from possible faience production area. Photo by Kathryn Howley

Figure 4: Topographical plan of Sanam Temple. Prepared by Martin Uildriks

Figure 5: Kite aerial photograph of Sanam Temple, January 2018. Photo by Kathryn Howley



Fig. 1



Fig. 2



Fig. 3

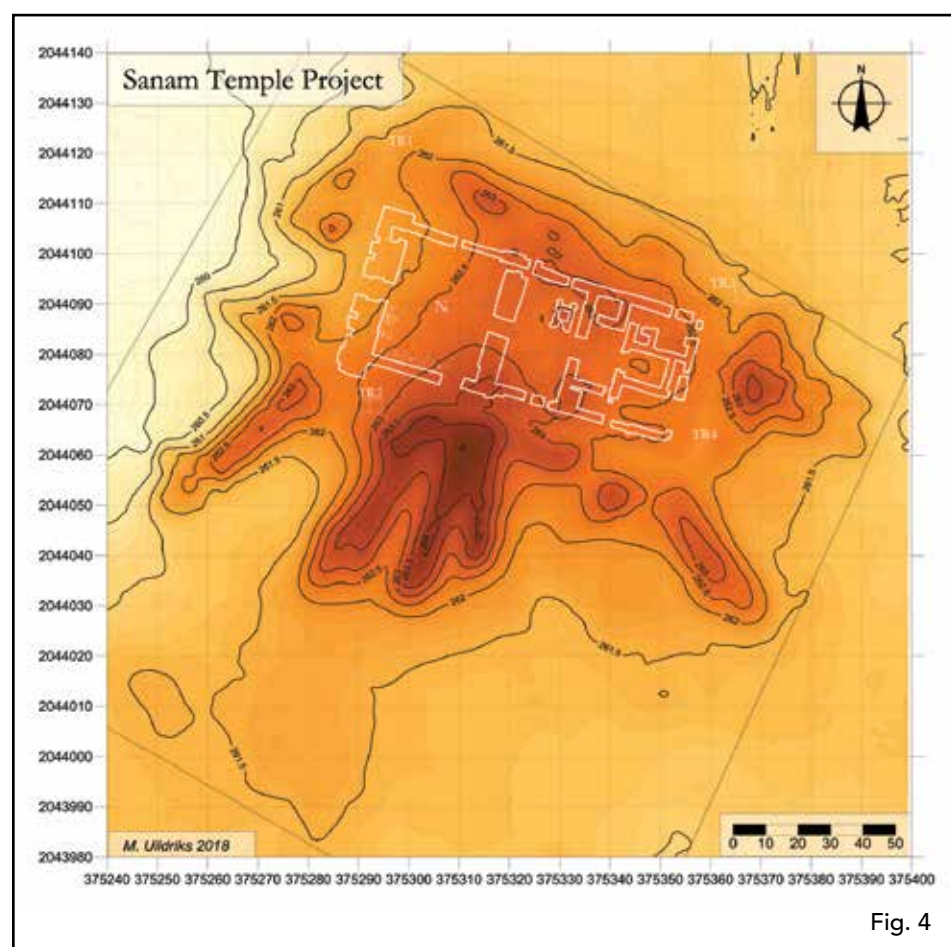


Fig. 4



Fig. 5



# The Institute's Archaeology Program Donors

## APHRODISIAS, TURKEY

1984 Foundation  
Anne Hrychuk Kontokosta and Constantine Kontokosta  
Samuel H. Kress Foundation  
Peter Ian Kuniholm  
Lys A. McLaughlin Pike  
Janko Rasic Architects PLLC  
Malcolm Hewitt Wiener Foundation, Inc.  
Charles Williams, II

## SAMOTHRACE, GREECE

Mary Lee Baranger  
Andria Derstine  
Exxon-Mobil Foundation  
Partner University Fund, FACE Foundation

National Endowment for the Humanities  
Vicki S. Hertzberg  
Nicholas Pizaris  
James L. Wescoat  
Anonymous

## SELINUNTE, ITALY

Mary Lee Baranger  
Joseph C. Cuttone  
Julie E. Herzig and Robert J. Desnick  
Margaret M. Miles  
Samuel H. Kress Foundation  
Victoria Newhouse  
Samuel I. Newhouse Foundation, Inc.  
Alicia and Norman Volk  
Malcolm Hewitt Wiener Foundation, Inc.  
Anonymous

## INSTITUTE OF FINE ARTS ARCHAEOLOGY FUND

Laura M. Gadbery  
Ariel H. Herrmann  
Sharon R. Herson and Daniel Fleckles  
Rodica Krauss  
Marsa Laird  
Jaime L. Neary  
Elizabeth A. Oustinoff  
Maggie L. Popkin  
Laurie-Ann J. Porstner

*This list includes contributions to the projects received from September 1, 2017 – October 31, 2018.*

Contribute to New Discoveries from Archaeological Sites

Since 1938 the Institute has had an active archaeology program. Contribute to research, excavation discoveries, and conservation work at one of our current sites by visiting <https://www.nyu.edu/gsas/dept/fineart/support/>.



Leah Nieman and Amanda Ball finding the pipe beneath the diazoma of the Theater. Photo by American Excavations Samothrace.

For information on how you can support the Institute's Archaeology Program, please contact the Development Office by calling 212 992 5804.



# James Robert McCredie



The Institute of Fine Arts mourns the passing of James R. McCredie, mentor, colleague, friend, director of the Institute and director of excavations in the Sanctuary of the Great Gods for 50 years. He was a giant of his generation. His wit and humor were legendary and those who knew him benefitted from his sharp intelligence and keen intuition.

McCredie began his tenure at the Institute in 1963 as an instructor, rose to professor in 1978, and eventually became acting director (1982) and then director (1983), a position he held until his retirement in 2002. In 1988, he was named Sherman Fairchild Professor of Fine Arts, becoming emeritus in 2002.

McCredie inherited a world-renowned institution, then successfully maintained its stature in research and in the training of art historians, archaeologists, and art conservationists.

He was one of those fortunate people whose talents, interests and career were beautifully aligned. In an interview, McCredie once shared the following interpretation of his path into archaeology: "The Greek historian [at Harvard, Sterling Dow] said, 'Do something useful,' so he sent me out to Gordian in Turkey to dig, and I thought that was fun..." And, while his seriousness as a classical

archaeologist, as a gifted teacher, and as a generous mentor were never in doubt, fun was always integral to his success.

After serving as the Institute's deputy director for two years (1967-69), McCredie left to become director of the American School of Classical Studies at Athens, just six years after finishing his dissertation. McCredie guided the School through unsettling times under the Junta in Greece, putting it at the epicenter of classical studies in Greece. After returning to the United States in 1977, he chaired the school's managing committee from 1980-1990 and served as president of the board of trustees from 2001-2010. McCredie returned to the Institute in 1978 and continued to serve on the Institute's Board of Trustees until this past year.

In 1962, McCredie began an association with the island of Samothrace in the northern Aegean that would last the rest of his life. He joined the small team of archaeologists excavating and researching the Sanctuary of the Great Gods there and assumed the role of director in 1966. The Samothracian Great Gods were the center of one of the most famous mystery cults of Greek antiquity, dating to the fourth century BC. Over the subsequent 50 years of excavation and research, he transformed scholars' understanding of Hellenistic architecture. McCredie eventually became an honorary citizen of Samothrace and his time as a field archaeologist was generously shared with hundreds of students who thrived under his patient direction and mentoring.



# December 31, 1935 - July 15, 2018



From the year he became field director of excavations until his retirement as director in 2012, McCredie more than doubled the number of known structures within the Sanctuary, elucidated the design of some of the most innovative buildings in Hellenistic architecture, and dramatically realigned our understanding of the history and significance of this famous Hellenistic site. Each decade of McCredie's leadership was marked by extraordinary discoveries, from the splendid marble building dedicated by the successors of Alexander the Great and the column monument of Philip V in the 1960s, the complex of dining rooms and Doric Round Building in the 1970s, the Neorion in the 1980s, and the magnificent Hall of Choral Dancers in the 1990s.

Although these discoveries made McCredie justly famous within the archaeological world, he was especially proud of the many students who trained under his leadership. He valued the expertise of specialists as well as the strength of young and "fresh eyes." He encouraged students in all periods in the history of art, archaeology, and conservation to participate in the field research, expanding the impact of archaeological research and training across the disciplines. He leaves behind three generations of students and scholars who learned and worked under his guidance and mentorship. Many of us owe our careers to his support and encouragement.

In 2012, McCredie received the Archaeological Institute of America's Conservation and Heritage Management Award in

recognition of his lifetime support of conservation in the field as well as his ongoing commitment to conservation training and education. He was also elected a member of the American Philosophical Society.

His many publications include *Fortified Military Camps in Attica* (American School of Classical Studies at Athens, 1966), and the two-volume *Samothrace 7, The Rotunda of Arsinoe* (Princeton, 1992). In 2010, Bonna Daix Wescoat and Olga Palagia edited a festschrift as a tribute to his work at Samothrace: *Samothracian Connections: Essays in Honor of James R. McCredie* (Oxbow Books, 2010).

McCredie graduated, *summa cum laude*, with a Bachelor of Arts in History and Literature from Harvard University in 1958, and received his Ph.D. from Harvard University in 1963 with a dissertation titled, "Fortified Military Camps in Attica."

McCredie is survived by his wife of 58 years, Marian Lucille Miles McCredie of Princeton, New Jersey; their son, Miles William McCredie of Akron, Ohio; and their daughter, Meredeth McCredie Winter; son-in-law, Mark Jay Winter; and two grandchildren of South Freeport, Maine and countless students and colleagues whose lives he influenced.

All photos by American Excavations Samothrace





Classical Ottoman green-glazed bowl, from Street excavation at Aphrodisias



Project director Matthew Adams and excavation Reis (foreman) Ibrahim Mohamed Ali with students from the Beni Mansur Co-educational Primary School during their visit to the excavations. Photo by Ayman Damarany



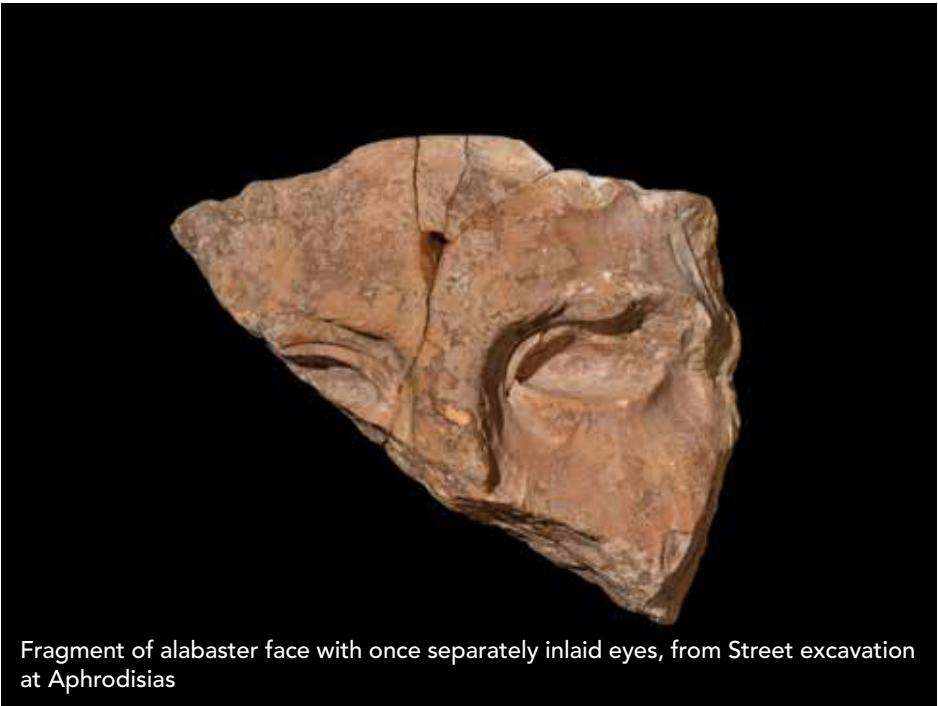
Theater Excavation team: Madeleine Glennon, Andrew Ward, Amanda Ball, Leah Nieman, Ellen Archie, and Alice Ognier



Team at the weekly diary meeting at the Theater



A portion of one of the early royal brewery structures, unexcavated. It was overbuilt by at least two Old Kingdom tombs. Photo by Ayman Damarany



Fragment of alabaster face with once separately inlaid eyes, from Street excavation at Aphrodisias



## Donor Spotlight: Jack Josephson



Jack Josephson and a Middle Kingdom female head of a sphinx, Brooklyn Museum 56.85.

My fascination with ancient Egypt began in 1951 when I was working in North Africa as a young civil engineer. I remember my astonishment when I looked up at the great pyramids of Giza and wondered how those early people moved millions of tons of stone blocks into such amazing structures. I returned to the United States and abandoned engineering to start up a business which became successful and permitted me to begin collecting Egyptian antiquities.

Realizing that I had little knowledge, I sought out the curator of Egyptian art at the Brooklyn Museum and adjunct professor at the IFA, Bernard Bothmer. We became good friends and I began sitting in on his courses and trying to play catch up with his regular students. I felt comfortable with them and many remain my colleagues and collaborators. Bernard and I spent numerous hours in his office discussing the art historical aspects of Egyptology and I became aware that I might be able to enter into it from a scholarly viewpoint. Under his tutelage I began to publish articles in journals, several books, and gradually was accepted by those in the field.

In the late 1970s I worked at the excavations at Mendes in the Nile Delta where my surveying skills were helpful and where I learned a bit of the technique necessary for this discipline. Four years later, Bernard retired from Brooklyn and remained only at the IFA. I decided to attempt to establish a chair for him at the Institute and managed to finance it—mostly with assistance from a very generous Lila Acheson Wallace. I am proud of my contributions to the Institute and the science of Egyptology.

## Student Spotlight



### A. Leonardo Amiri

Thanks to the generous opportunity provided by the Institute of Fine Arts, this season I was fortunate enough to participate in the archaeological excavation at Aphrodisias in Turkey. As a second-year MA student I was delighted to gain experience working in a remarkably unique and fascinating ancient site that represents such an historically important crossroads of civilizations. One of the many rewarding aspects was working alongside a diverse and exceptionally talented international group of people from various fields of study, collaborating in order to maintain and advance a complex and meaningful cultural endeavor. Aphrodisias was the perfect environment to apply my digital media skills in photography and 3D imaging combined with my academic interests in the history of ancient art and architecture. What I once thought were two opposing career paths I would have to choose between, managed to dovetail perfectly in this wonderful archaeological setting. My experience further confirmed the increasingly crucial role that digital media will continue to play in the fields of art history and archaeology, as well as the importance of responsible and appropriate application of these newer technologies. The contrasting nature of using modern technology to further the study of the ancient world is an exciting prospect, and I would like to express my gratitude to all those who made this very special opportunity possible.



### Tara Trahey

This past summer I was fortunate to be a part of the excavation team at Selinunte. For me, the most salient moments of working as an archaeologist are those when you are able to hold the material in your hands and imagine an individual, thousands of years ago, doing the same. As a student of art history and archaeology during my undergraduate and master's careers, I spent much of my time looking closely at figured pottery in vitrines and on pedestals. While this has been a valuable practice in itself, my experience in the field at Selinunte enabled me to fully conceptualize the life and history of these objects. At Selinunte, I also had the great privilege to work with Dr. Cornelius Neeft, a renowned scholar of Corinthian pottery. During my week of study, I learned how to identify pieces through their fabric, style, and iconography by meticulously studying and drawing fragments in the collection. I was amazed by Dr. Neeft's ability to attribute fragments to painters and workshops, and benefited enormously from the opportunity to study his process. The practice of archaeology influences you to work collaboratively and to view art historical material from a number of angles that you may not otherwise consider. Working alongside conservators, architects, archaeozoologists, and digital specialists—to name a few— informs a more comprehensive and nuanced methodology. As I move forward in my research, I am grateful for the field opportunities afforded by the Institute that critically inform my understanding of material culture.



# The Institute's Archaeology Excavation Sites



Archaeology  
JOURNAL



the Institute

1 East 78th Street  
New York, NY 10075

