Report to
Robert Berdahl, President
The University of Texas at Austin

The Chora of Chersonesos
on the
Black Sea
and
Metaponto
in
Southern Italy

1996 Campaigns
by
The Institute of Classical Archaeology
The University of Texas at Austin
and
The National Preserve of Tauric Chersonesos
Sevastopol, Crimea
The 1996 Campaigns at Chersonesos and Metaponto

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Dear President Berdahl,

It is an honor and a pleasure once again to report to you on the field activities of the Institute of Classical Archaeology. The practice of these annual reports began 23 years ago after our first three-week pilot project in the territory of the Greek colony of Metaponto in Southern Italy. Much water has passed under the bridge since then as the project has grown from the initial exploration in 1974 of a single rural site at Metaponto to an investigation of the entire agricultural territory of the colony—some 50,000 acres—over the whole extent of its occupation in ancient times. In 1983 the scope was significantly enlarged when a simultaneous project was undertaken at Croton, another major Greek colony on the southern coast of Italy. The object was to see if the intensive occupation of the countryside in Greek and Roman times that we discovered in Metaponto was an isolated phenomenon or had parallels elsewhere. The *chora* of Croton, indeed, proved to be equally rich in archaeological evidence for the civilization of the Greek countryside.

Our contribution to the understanding of the rural past in Greek southern Italy has long been known to archaeologists and historians working in the field, but this year it received extraordinary public recognition. The University’s work is featured in the blockbuster exhibition “The Greeks in the West” at Palazzo Grassi in Venice (March–December 1996), sponsored by the Fiat Corporation. We contributed a chapter to the spectacular exhibition catalogue and several outstanding objects from our excavations at the Pantanello and Saldone Necropoleis in the *chora* of Metaponto.

This year the Metaponto project quietly reached a major milestone: the completion of the first volume of the definitive account of the University’s twenty years of field work at Metaponto. The 900-page tome—which was laid out at the Institute using state-of-the-art computer equipment generously provided by the Dean of Liberal Arts—has been accepted for publication by the U.T. Press. It is entitled *The Chora of Metaponto: The Necropoleis*. Further volumes, dealing with the farmhouses, crops and animals, and rural sanctuaries of the Greek *chora*, as well as with the pre-Greek and Roman settlements, are already well under way.
This deep involvement with the Greeks in the West, which might have been enough for one Institute (and one lifetime), led, as you know, very directly to the Institute’s involvement in the investigation of the territory of a major Greek colony on the Black Sea—Tauric Chersonesos—at Sevastopol.

The first two years of a pilot project of excavation—the first by an American university at a major site on the north coast (or any coast) of the Black Sea in the area of the former Soviet Union—were extremely successful. In the course of organizing the third campaign and carrying out the project, I think we can say that our effort surpassed every expectation. The project is on a new and special level which has opened prospects for substantial achievement not only in research but also in the area of cultural exchange and cooperation.

A World Monument
In January of this year we nominated Chersonesos—the city, the Museum, and above all the territory—to the World Monument Fund’s first list of the 100 Most Endangered Monuments of World Cultural Significance. The nomination was successful. Chersonesos, in the company of better known sites such as Pompeii and the Taj Mahal, was the only one in Ukraine on the list.

The unique aspect of this major Greek Black Sea colony is its agricultural territory, or *chora*, and so it was appropriately represented in the World Monument Fund’s announcement (May 1996) with a photograph of a Greek farmhouse—the one excavated by the joint team of the Chersonesos Museum and the University of Texas.

*Figure 2. View of the University of Texas-Chersonesos Museum site, No. 151, in the chora. This is the view chosen for distribution by the World Monument Fund for their 1996 list of the 100 Most Endangered Monuments of world cultural importance.*
Museum Directors Visit the U. S. and the U.T. Campus

From our first meeting at Chersonesos in October, 1992, we had a cordial working relationship with the Director of the Chersonesos Museum, Leonid Marchenko, and the Deputy Director (in charge of the *chora*), Galina Nikolaenko. The Museum had been our gracious host for a subsequent visit in 1993 and for two extensive excavation seasons in the summers of 1994 and 1995. It was past time to return the hospitality. With the generous support of IREX in Washington, the Trust for Mutual Understanding in New York and the Ewing Halsell Foundation in San Antonio, a visit to the United States by Galina and Leonid was organized for late April and early May. It was the first trip outside the former Soviet Union for Leonid, and the first involving an air flight of over two hours for either of them. The visit to Austin was co-hosted by Professor Michael Katz, Director of the Center for Post Soviet Studies, who has played a major role in establishing the Chersonesos Project.

On the U.T. campus both gave lectures on their specialties, the archaeology of the *chora* and museum administration in Ukraine, which were simultaneously translated for sizable and enthusiastic audiences. In addition to the public performance, both conducted seminars for graduate students in Archaeology and Slavic Languages.

Back in Chersonesos, both recalled with pleasure their meeting with you and Dean Ekland-Olson. The Austin visit was for them a revelation, and a positive contribution to the evolution of a long-term working relationship. But that was not all.

Figure 3. Museum Director Leonid Marchenko and Deputy Director Galina Nikolaenko at an unexcavated farm site in the heart of the proposed archaeological park of the ancient territory of Chersonesos.
Scythian and Greek Art in Texas?
At the invitations of the Director, Richard Hyland, and the Curator for Ancient Art, Gerry Scott, a visit to San Antonio Museum of Art was organized to discuss a possible loan exhibition from the Museum of Treasures of Ukraine, Kiev (Scythian Gold), and the Chersonesos Museum (Scythian and Greek Art). It was suggested that the University might sponsor a scholarly symposium focusing on the historical and artistic interactions of Scythians and Greeks. Not coincidentally, this is an area in which the University’s project is beginning to make some important contributions. The chora of Chersonesos was the scene of intense Scythian-Greek interaction in the third century B.C., as the reinforced defensive walls of the farmhouse we have excavated and Scythian weaponry found on the site attest. The exhibit was tentatively scheduled for 1998 and I was asked to pursue discussions with the Ukrainian authorities in Kiev, which I did in May (see page 23).

New York and Washington
Professor Katz and I warned our guests that after a visit to Texas further stops might seem anticlimactic, but we also felt that a first visit to the United States ought to include the financial and political capitals of the country. These stops were also a recognition of the fact that a substantial portion of the funding of this University project has been provided by institutions in these cities. Professor Katz and I accompanied them.

Galina and Leonid’s schedule in New York included visits to the World Monument Fund on Park Avenue, where the Director John Stubbs graciously received us and enlightened us about the goals of the Fund and

Figure 4. The U.T. Classics Department hosts a lecture by Galina Nikolaenko and Joseph Carter on the joint project in the chora of Chersonesos, May 1, 1996
potentiality of their new status as one of the “Top 100” for 1996. This was followed by lunch at the Metropolitan Museum of Art as guests of the Curator of Greek and Roman Art and his staff, a visit to the soon-to-be inaugurated Archaic Greek gallery, and a meeting with the Museum Director.

In Washington we called on IREX program officer Lisa LeMair and reported on the progress of the project. The collaboration in Crimea was essentially launched by a grant from IREX in 1994 (which was renewed in 1995). This was an excellent opportunity to express our gratitude for two years of major support. (Galina in particular was grateful for an IREX scholars exchange grant which made her visit possible.) Visits to the charming Hillwood Museum of Russian Art in the company of Wendy Salmon, a U.T. Ph.D. and Professor of Russian Art, a dinner party with noted expatriate author Vassily Axionov (hosted by another U.T. Ph.D., in Comparative Literature, Ilya Levin, who would be our interpreter at Chersonesos in a month) helped to make our experience of the nation’s capital a warmly hospitable one.

Rome and Magna Grecia
Next on the agenda for our first-time visitors to the West was a visit to Rome and to the western Greek colonies of Southern Italy, where in a very real sense the inspiration for our collaborative project lay.

For almost a century western students of Greek colonization have been barred for political reasons from a large number of the important colonial sites on the Black Sea Coast. None was so absolutely closed to foreign visitors as Chersonesos (which lies within the

Figure 5. Leonid Marchenko and Galina Nikolaenko visit the Art Museum of San Antonio where they view the collection and exhibition halls for the proposed “Scythian and Greek Art from Ukraine.”
city limits of Sevastopol, headquarters of the Black Sea Fleet, and until several years ago a major nuclear submarine base). Photographs and maps of the site were unavailable; even scholarly publications were scarce and poorly illustrated. In 1992 all this began to change, and this year Sevastopol became an “open city” with the elaborate permissions a thing of the past, the familiar checkpoint, abandoned. This is enormous progress in just five years.

The colonies of the West, for different but related reasons, were off limits to scholars from the Black Sea regions. Archaeological publications from the West, if they arrived at all, were often years out of date. The result was that archaeologists with very similar interests and problems, concentrating on the same historical phenomenon—Greek colonization—were virtually ignorant of each other’s work.

One of the stated goals of the University’s Chersonesos project is to help “make the Greek world one again.” The opportunity to introduce two students of Eastern Greek Colonization to the West and, at the same time, return the hospitality was irresistible.

The first stop was Rome where, as guests of the Director of the American Academy, Caroline Bruselius, and Malcom Bell, Mellon Professor of Classical Studies, our colleagues had a chance to visit the museums and archaeological monuments of another, older capital. For our part, Galina and I delivered a joint lecture on our collaborative project to a distinguished audience of Italian scholars and dignitaries including the Ukrainian Ambassador in Italy and his charming wife. The aerial photographs of the *chora* of Chersonesos, in particular,

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*Figure 6. Leonid Marchenko, Galina Nikolaenko and Joseph Carter examine the stratigraphy in the excavation of the Casa dei Casti Amanti in Pompeii, May 1996.*
created an immediate sensation. And hardly less impressive were Galina’s slides of the excavation of ancient vineyards and planting walls. Our presentation concluded with my remarks on our first joint effort at Site 151. This was another version of our lecture in Austin, but this time in three languages (Russian, English, and Italian), a feat made possible with the assistance of Lito Porto, U.T. graduate student in Comparative Literature, whose fluency in these—and French as well—contributed much to the success of the Italian tour.

Our days together in Rome and Southern Italy combined site-seeing, fact-finding, and diplomacy. In Rome we met with the Director of ICCROM, Unesco’s center for conservation. While Ukraine is not a member, the Director made it clear how advantageous membership could be for Chersonesos and other Ukrainian sites and museums that desperately need international assistance.

The tour of Greek Southern Italy began with two days at Pompeii, where our guests were hospitably received by the Superintendent Dr. Piero Guzzo. They saw sites including several, like the House of the Casti Amanti, that are currently being excavated. Here as elsewhere all doors were open. Leonid and Galina were able to form an idea of the principal sites, the research and practical problems, the museum facilities and displays. Few Western scholars have such an opportunity. It was the personal contact with excavators and directors and the warmth of the reception that made our trip from beginning to end a complete success. Visits to the great villa at Torre Annunziata and the Naples Museum followed our day at the ruins of Pompeii. Professor Attilio Stazio, and his wife Sara, organizers of the Taranto Convegno, hosted a memorable dinner in Posillipo.

Then on to Poseidonia with its magnificent temples and city walls, and to Metaponto, our home base for the rest of the trip. Metaponto, in many ways the sister city of Chersonesos, was the major attraction of the Southern Italian tour. There was a meeting with Professor Dinu Adamesteau who instigated the research in the *chora* of Metaponto in 1964 that led me inevitably to Chersonesos. His pioneering work on the colonies in Sicily and in Southern Italy as the first Superintendent of Basilicata is exceptionally well-known by scholars of the colonies
of the Black Sea. (He himself is a product of the Black Sea—his earliest archaeological work was at Histria, in his native Romania). It is no exaggeration to call Leonid and Galina’s meetings with Dinu an historic encounter—just the beginning, we hope, of a series of exchanges of information and personnel between Greek colonial research projects, East and West.

From Metaponto short forays were made to the sites of Siris-Herakleia and the Policoro Museum and longer ones to the Soprintendenza in Potenza, the new Museum and city walls of Hipponion on the Tyrrenhian Sea, the Museum at Reggio Calabria (and the Riace Bronzes), Locri, Caulonia, and Croton, finally returning to Metaponto and back to Rome on May 25. Galina kept repeating, “This has been a dream.”

**Kiev**

The highlight of our five-day stay in Kiev—a fitting conclusion to this triumphal tour and an ideal inauguration of the 1996 excavation—was the reception held by U.S. Ambassador to Ukraine and Mrs. William Green Miller at their nearly completed official residence in the Podol district of the old city of Kiev. After a warm introduction by the ambassador, Galina and I presented our collaborative paper in a third version—this time translated from English and Russian into Ukrainian—to a distinguished audience of elected officials, academics, diplomats, and members of the international business community. The Ambassador recognized our joint archaeological project as a major contribution to good relations between the United States and Ukraine as we work together to preserve our common cultural heritage. His gracious recognition of our contribution served to inspire the team and has produced enthusiastic support for our efforts from the Ukrainian community. We were delighted that Ambassador and Mrs. Miller again visited the site at Chersonesos on the last day of excavation (see page 23), giving our efforts again a much-appreciated boost, and providing a nice symmetry to the campaign.

During the remaining days in Kiev I worked with Leonid and Galina to be sure that the significance of the World Monument Fund’s choice of Chersonesos for its first list of 100 Most Endangered Monuments was not lost on the Ukrainian authorities. Together, we visited the Ministry of Culture and on the last day found ourselves in the office of the President of Ukraine, where we briefed his chief
advisor for cultural matters. With the help of our colleagues, I pursued the goal of organizing an exhibit of Scythian and Greek art for Texas. The time seems right for it. There is interest in the United States—witness the recent article in *National Geographic*—and, as we found, considerable support for the idea in the Ukraine. The most recent exhibition of Scythian art here was at the Metropolitan Museum in New York in 1975. Since then, much new and exciting material has come to light that is unknown outside a restricted group of scholars in Ukraine. In late May I met with the Director of the Museum of Treasures of Ukraine in the Lavra Monastery, Kiev, and with the Vice-Director of the Archaeological Institute where I was able to see the new finds, some of which were in the process of being restored. I believe that an exhibition of extraordinary interest and beauty could be organized. The San Antonio Museum of Art has already expressed an interest in hosting it. A scholarly symposium, with the participation of scholars from Ukraine and Russia at the University, would highlight the University’s growing role in this research and this area of the world.

**The ’96 Campaign in the Chora of Chersonesos, Site 151**

All the varied objectives of the campaign were successfully met during the seven weeks of the field season, June 1–July 19, 1996. The excavation of the Hellenistic Greek farmhouse (late 4th–2nd century B.C.), known as Site 151, was completed.

Work had begun with a three-week trial season in 1994; by the end of the 1995 campaign of seven weeks, the plan of the structure—the tower, the courtyard, and various rooms—was clear. What remained for 1996 was the excavation of the whole of the west courtyard and the painstaking work of excavating floor surfaces and special features, such as hearths, storage bins, stair landings and remains of wooden structures, to determine accurately the phases of occupation of the structures.

The whole crew was occupied with this work during the first four weeks of the campaign. We can now say with certainty that there were two major phases of occupation of the site: an early one at the end of the 4th century–beginning of the 3rd century, and a 2nd in the
second half of the 3rd century–early 2nd century B.C. Both are well documented by ceramics, coins, stamped amphorae handles and pottery. The site was briefly reoccupied during the early Roman Empire (1st or 2nd century A.D.).

To the first phase belongs the tower and courtyard with the upper of its two pavements. The flagstone pavement in Room 1 covered an earlier drain that led beneath the bins against its north wall. The bins (whose precise function is yet to be determined) were lined with plaster and modified at least once in this phase. These bins and the pithoi in Room 2 of the tower attest generally to the agricultural occupations of the earliest inhabitant of the farmhouse.

Room 5 was added later as its walls were laid over the first plaster courtyard pavement. At various points in Room 1 and in the east courtyard in particular there were traces of burning which may tentatively be associated with an abandonment of the site at the end of the first phase. Charred remains of wooden supports for a second stair in Room 1 were found in situ in their postholes and the five pithoi in Room 2, the storage magazine of the tower, were carefully removed. A layer 20–30cm of dissolved mud-brick from the superstructure of the tower covered the flagstones of phase one in Room 1, and there was a corresponding accumulation of 20–30cm of decayed mud brick and cultural debris in the courtyard.

A new pavement on the courtyard separated from the first by the above-mentioned layer marked the beginning of the second major occupation of the site. It is dated to the later 3rd century B.C. by pottery imbedded in its surface. At this time, the entrance to the courtyard on the south was narrowed by a short buttress-like wall that was later extended to become the east wall of Room 6. Three successive pavements were discovered inside Room 6.

To this second phase also belong the walls of Room 4 in front of the tower, slightly predating the anti-battering ram buttress on the south face of the tower. In this phase, too, the walls of Room 3 on the north of the tower were constructed. But this may well have happened later than the other modifications, as the
walls of Room 3 overlie a thick midden of discarded pottery, at least some of which seems to belong to the late 3rd century B.C. phase. Definitive answers for this sequence, and other problems of chronology, must await the results of the ceramic analysis from the site (see page 15).

The obvious preoccupation with defense of the inhabitants of the site in this second phase is clear. Its other salient aspect is the obvious decline of the conditions of life in the tower. In Room 1, there was an occupation surface, but no prepared pavements, like earlier ones. The carefully built plaster-lined bins of the previous period were partially restored at this time. Room 1 was found, as noted above, filled with the remains of mud brick and little else. The occupants of the second period deposited large amounts of pottery and some coins in Room 2, whose floor level was raised above that of the pithoi pits of the first phase, by the deliberate addition of a sterile fill of earth from another source. There is a distinct possibility that the tower (of which Rooms 1 and 2 formed the lower story) was only partially roofed. Rooms 5 and 6 (outside the tower on the south) probably were covered, but Room 3 (adjacent to tower on the north) may well always have been open. Storage bins containing many restorable fragments of table ware and other vessels were found against the western wall of their enclosed area. The walls of Room 3, like those of Room 4, may have had a preliminary defensive purpose as a sort of outer wall or proteichisma screening the tower on the north and south.

The aedicular shrine to Herakles in the northeast wall of the tower was clearly a part of the first phase of occupation. (The blocks of the tower were deliberately placed so that the largest, containing the niche, was centered in the wall.) Worship continued at the shrine in the second phase. The altar stone, which preserved clear traces of the sacrificial fires, rested on the second and final courtyard floor. The objects that were discovered here during the 1995 campaign, the two clubs (one of terracotta, the other, stone) and the chalice were thus a part of the latest religious activity at the site and were still in situ as the mud brick superstructure of the tower began to dissolve around it. (Part of the stone club was found below the niche but above the courtyard floor, which indicates that it was still in the
niche even as the site became a ruin.) The large quantities of fragmentary pottery from the latest occupation levels in Room 2 in particular, are evidence of carelessness and disorder rather than violent destruction. It appears the tower, and the site as a whole, went out of use in the first half of the 2nd century B.C. At some point, perhaps not too much later, part of the northern wall of the tower was pushed into Room 3.

A few fragments of Roman amphora, possibly associated with a reuse of the site in the 1st or 2nd centuries A.D., was concentrated in the large, irregularly shaped structures excavated this year just to the south of the Hellenistic farmhouse (see Roman Structure, page 22).

Conservation of Site 151
A pilot project for the conservation of Site 151, generously funded by the Samuel Kress Foundation, was carried out during three weeks in June and July. The work was entrusted to Professor Norman Weiss of Columbia University and Graduate School of Architecture and his colleague at Columbia, Pamela Jerome, both experts in the field of historic preservation. They were assisted by Dr. Ilya Levin, of the United States Information Agency, who acted as interpreter and liaison with our Ukrainian and Russian colleagues. This project is part of a larger one that was proposed to the World Monument Fund—an initiative to preserve one of the last remaining examples of ancient landscape, some 2,000 hectares dotted with ancient farmhouses, country lanes, terrace and planting walls, still free of modern construction. This is far and away the richest and most evocative historical landscape from the Classical Greek and Roman World. It is endangered by rapid expansion of the city of Sevastopol.

Figure 11. View of the farmhouse Site 151, from 60 feet up, looking east, at the end of the 1996 campaign. The “Roman structure” is visible at top.
and above all by the construction of thousands of dachas (houses) in the period since the liberalization of 1991–1992. The preservation of this unique cultural monument can best be effected, in our view and that of the Ukrainian authorities, by the creation of the world’s first park of the ancient Greek chora. Plans for an archaeological itinerary were discussed and a number of sites were visited. Our experts assessed the problems and potential and offered a number of suggestions to the Museum Director and Deputy Director.

The first steps to the realization of the park were taken. It was clear from a visit to a number of the rural farm sites excavated five, ten, and up to forty years ago that something must be done to arrest the deterioration of the structures caused by the elements and by vandalism. Weiss and Jerome had come prepared to conserve part of our Site 151, currently under excavation, which is located in the heart of the proposed archaeological park.

The problems immediately affecting the conservation of the site were the quality and condition of the mud mortar, loose chinking stones, exposed wall tops, and site drain-age. Various solutions were proposed. The simplest and most effective—reburial—was precluded by the demands of a park that should have visible monuments.

An area for testing methods and materials for stabilizing the farm structure on Site 151 was chosen: the east and west faces of wall 17, separating room 5 and the courtyard and the north and south faces of wall 8, the perimeter wall on the south. A large number of mortar mixtures for pointing the walls to replace the crumbling or absent mud mortars were tried before a suitable and aesthetically pleasing solution was found. The superior mortar mixture proved to be very close to the type recommended by the Roman architect, Vitruvius. Likewise, the liquid grout that went between the stones to protect the tops of the walls was close to the Roman formula for cement. It made use, however, of modern technology as it was mixed with ceramic microballoons rather than sand because they remain in suspension longer and produce a more uniform grout throughout the upper part of the wall. The final result was not only quite sound but visually pleasing. Now it will be monitored through the Ukrainian winter. It is hoped that this pilot project will lead to a full campaign in 1997 that will conserve the whole of Site 151. Temporary measures were taken to protect the rest of
the structure against the winter weather: the tops of walls were covered with soil and stone, and the bases of the walls were bermed with the same. The slope to the east of the site was graded to deflect the runoff from the slope above the structure.

But weather is not the only threat. During the winter of 1995–1996 vandals toppled the southwest corner of the tower and the north door jamb of Room 4. We decided to restore it immediately to as near its original appearance as possible. Architectural engineer Carl Holiday collaborated with Pamela Jerome and Ukrainian technicians in the project, which involved moving several stones weighing over a ton each. The blocks were numbered and removed from the spot until a concrete pad founded on bedrock could be prepared. (Originally the wall at this point rested on soil, a fact that facilitated the work of the vandals.) Then the original stones were lowered into place following the detailed scale drawings of the wall faces that had been executed at the end of the 1995 campaign by our Moscow-based architects. The final position of the stones in the reconstructed wall varied only a few centimeters from the original.

Participating in the work with Weiss and Jerome were not only students from the U.T. team, but also restorer Vera Nikolaenko and workmen from the Museum. If the project is to be ultimately successful it will have to be adopted by the Ukrainian authorities. The project at Site 151 not only introduces them to the most up-to-date methods of site conservation and management that are being adopted worldwide, it has also made them aware of possibilities for education and assistance that the international conservation movement offers. (See page 7, visit to ICCROM.) It will also contribute to the development of cultural resources management programs.

**Graphic Reconstructions of the Hellenistic Farmhouse**

The generous grant of a scholarship from the Dean of the School of Architecture at U.T. made possible the participation of Carl Holiday, architect and architectural engineer, in the 1996 campaign. His major project was to render the appearance of the site in the various phases and sub-phases of its occupation. This required Holiday to work closely with the archaeologists who were simultaneously wrestling with the problems of determining
the temporal sequence of the parts of the structure (see page 9). He also had to coordinate his efforts with the architects from Moscow who were recording the site as it was being excavated. The result is an elegant series of drawings of the structure as we believe it evolved. Holiday participated in the solution of a number of architectural and archaeological problems, such as the most probable position of the stairs leading to the second floor of the tower. The drawings bring the site to life. The value of having a skilled architect on the site as it is being dug was clearly demonstrated.

Study of All Materials Excavated, 1994 to 1996
At conservative estimate, approximately 18,000 fragments of pottery and other finds were excavated at Site 151 during the successive campaigns. It had not been possible during the two preceding campaigns of intensive excavation to undertake a comprehensive study of this vast material; it was hoped that a summer with a relatively lesser amount of excavation might provide the necessary opportunity for this basic work. A considerable portion of the energies of the U.T. team were devoted to this study. Anthropology graduate student Rachel Feit had the responsibility of supervising this work both in 1995 and 1996.

The desire for two types of information—evidence for the chronology of the site and the function of the various rooms and spaces—motivated the study of finds. For the first, the most useful artifacts were relatively few. They included the dozen coins and the slightly more numerous stamped amphora handles and tiles. It has been possible to evaluate critically these finds as dating criteria thanks to extensive discussions with Ukrainian experts, who have been extremely cordial and collaborative.

A large proportion of the black gloss pottery was imported from Athens—a major trading partner of Chersonesos—and it is reasonably well dated. The historical and archaeological documentation for Athens is more complete than that for any other Greek city and the black gloss pottery is no exception. Much of the black gloss pottery from Site 151 could readily be compared with that from the Agora of Athens, and this provided reliable dates for the material of the late 4th century B.C.

By far the most common shape in black gloss was the
kantharos, a drinking cup with strong connections to the god of wine. These ubiquitous vessels probably had uses in a domestic cult of Dionysus, which was also evidenced by the large scale terracotta figure of a satyr (Figure 1) found during the 1995 excavation. Some of the kantharoi were decorated with patterns of tendrils and ivy leaves using incised lines and white paint. The closest parallels for these vessels are to be found at the Black Sea site of Olbia, but the decorative motifs are part of the artistic common vocabulary of the early Hellenistic period.

The fragment of a very large kantharos, with a raised decoration in the form of sheaves of wheat—certainly a product of Athens—can be dated securely to the middle of the 4th century B.C. The amphora handles and coins that have been more intensively studied in this part of the world are, however, more reliable guides to the chronology of the site. There are other types of fine pottery, probably imported from the islands of the Eastern Aegean and the West Coast of Asia Minor, but it has been less fully studied.

The fragments of terracotta figurines formed a surprisingly large and varied group at Site 151, where they probably had a function in the household cult (see below). The 1995 excavations produced an extraordinarily large, nearly complete figure of a hairy satyr. The figure was expertly reassembled during the winter of 1995-1996 by Museum Restorer Julia Rischova. Parts of two other figures—the hands of males holding weapons—also came to light in 1995. The fine terracotta club of Herakles from the shrine in the tower wall was not...
the weapon in either of the two preserved hands, but was probably alone where it was found in the shrine in 1995. A fourth figure of a heavily draped female was found in 1996, and it, like the satyr, preserved much of the original paint in shades of pink and blue.

Among the most interesting fragments from an iconographical point of view are those from a small terracotta molded altar (Figure 19), parts of which were found in 1995. The frieze, with a representation of Dionysus, Ariadne and Eros, came to light in the 1996 excavation. Similar altars have been found at other sites, both on farms in the territory, and within the city of Chersoneses. They are thought to reflect the cult of Delian Apollo who was particularly important at Chersonesos. This panel adds a new subject to the repertoire of the altars. It is an early version of the famous group of Dionysus and Ariadne, which appears in the Dionysiac frieze of the Villa of the Mysteries at Pompeii.

The second goal of identifying the types of activities in various parts of the site requires rather full statistics on the various wares: (1) fine wares and other wares associated with the table and with the cult practices of the inhabitants; (2) cooking wares; (3) storage wares, including pithoi and amphorae. An accurate impression of the distribution of these types of pottery over the site and their relative importance can only be gained if a large sample of the material is known. In fact, we decided to recover all of the ceramics. They were bagged according to context, and subdivided into batches. The stratigraphic relationship of the contexts are graphically embodied by the Harris Matrix. Over six hundred
batches of pottery were collected from the site in the three years of excavation, and all were processed by the end of the 1996 campaign.

The basic unit of analysis was the individual vessel. As batches were examined context by context and the material laid out on tables in the pottery laboratory, the sherds were grouped according to fabric and thickness. Sherds which could conceivably have come from a single vessel were recorded as one entry in our data base. The number of pieces recorded in a single entry might range from one to several dozen. This method of processing, with all the material from a single context or spatially contiguous context being examined at the same time, maximized the possibility of finding joins between pieces of the same vessel. Joins between vessels in different batches from one context or even different contexts were frequent and always noted. Occasionally, fragments from a single vessel or objects like the terracotta altar were found in quite widely separated parts of the site.

A number of vessels were restored during the campaign by restorers Rischova and Vera Nikolaenko, and they were drawn by Museum draftsmen and photographed by us. There were a surprisingly large number of ancient repairs using lead clamps. Sometimes all that was left were the holes in the ceramic fragments but in others the clamp was still in place, and we found a chunk of lead that must have furnished the material for the clamps.

**Site no. 151, the Farm Plot**
One of the major goals of the 1996 campaign was to go beyond the farmhouse and to begin exploration of the approximately 26 hectare (60 acre) ancient plot on which it is situated. Here should have been located the outbuildings and fields, terrace walls and planting walls for the extensive vineyards of the Greek territory. Beside the well-preserved farm dwellings these are the aspects of the *chora* of Chersonesos that make it unique evidence for the ancient agricultural economy. At Metaponto, we have excavated numerous examples of early Hellenistic farmhouses, but have only succeeded in getting an idea of the dimensions of an ancient farm plot by using a combination of evidence from aerial photography and pedestrian survey. Here in Chersonesos, the boundaries were marked by roads lined by stone walls which still exist. They appear clearest in aerial photographs, but
Fig. 23. Site 151, the Farm Plot
can also be traced accurately on the ground. There is no doubt about the size of Chersonesos farm plots (see Figure 23). They measure, in most cases, approximately 420 x 630 meters.

“Roman Structure”
The first move beyond the perimeter of the farm dwelling was to excavate the structure, just to the southeast, whose presence was suspected already in 1994. During the last three weeks of the 1996 campaign a part of the crew under the direction of Michail Kalashnikov uncovered the foundations of a building. Its plan, consisting of two rooms, is not rectangular. The quantity of pottery and other materials from this excavation was exiguous. It included an amphora handle of the early Empire (1st or 2nd century A.D.) of the same type found in Room 3 of the farmhouse. These facts suggest that the building may have been a stock pen or barn belonging to a brief and very modest re-occupation of the site in Roman times. The farmhouse by this time would already have been a complete ruin and whatever activity there was at the site would have been focused in the irregularly shaped structure. The exaggerated thickness of its walls leave questions about its original appearance (two stories?) and function (a very thick-walled pen or barn?).

Division Roads
The ancient roads flanking the plot on four sides could be traced for much of the length; three of the four corner intersections were preserved. These were part of the web which divided the Heraklean Peninsula into a checkerboard of 380 or more farms of very similar dimensions. We hoped to discover the exact dimensions of the plot and the length and construction of the roads. This goal, too, was reached in 1996.

Two soundings were made across the division road along the southwest side of the plot, at a point above the deep gully which cuts through this area of the chora. The depth of the soil here offered the prospect that preservation would be reasonably good. Not only were the tops of the walls that flanked the road visible, so too was a wide terrace wall which paralleled the gully and intersected the road. In the upper of the two surroundings, the wall along the side of the road touching plot no. 150 had been largely destroyed, but appeared further down the slope in the second sounding. At a third point, a previously exposed section through the road, was cleaned to reveal the road overlying a stone feature from a much earlier
prehistoric occupation of this area of the chora. Galina Nikolaenko believes that the road was narrowed to about three meters, presumably during the Roman occupation of the territory, and this seems to be confirmed by the configuration of stones in these soundings.

The intersection between the heavy terrace wall and the division road was cleaned and mapped. This is one of the first documented instances of an important wall of the Greek period whose orientation is oblique to the checkerboard grid of the roads, and whose function is clearly to deal with the problems of erosion along a large gully (Ukarina Balka).

**Geophysical Survey**

The area around Site 151 was a major battleground during the Crimean War (1854–1855) and in World War II (in 1941 and again in 1944), and had been a training ground for tank crews until recently. We hoped to find out something about the internal divisions and features of the plot, but expectations were not high at the beginning of this campaign. Bedrock was obviously exposed at many points, and hence there seemed to be little possibility that archaeological soils and buried features would be well preserved. Nonetheless, for the sake of thoroughness, we decided to survey the entire plot using two approaches: geophysical prospection, with a technique and apparatus whose effectiveness in locating ancient planting walls in the chora of Chersonesos had already been demonstrated, electrical resistivity. The investigation was carried out by Michail Nikolaenko, a graduate of the Department of Geophysics at the University of St. Petersburg, with experience in the technique, who led a crew of students from Moscow. Initial tests in the area of the farmhouse were not encouraging, but some positive results were

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Figure 26. Co-Field director Michael McGuirt, interpreter Paul Wintle, and Oleg and Dina Savelya examine an exposed section showing relation between Greek and Bronze Age levels at Site 151 in the chora.

Figure 27. Michail Nikolaenko and crew carrying out the geophysical survey of Site 151.
subsequently obtained where the soils were deeper and at least one buried wall was revealed.

Surface Survey
The other method, intensive inspection of the surface by a team of students walking in close formation over the terrain—a method employed with great success at Metaponto and Croton—revealed an unexpected wealth of visible surface features of the ancient *chora*, including terrace walls, “planting walls,” and the foundations of structures. These results were recorded and appear on the map of the plot, page 19. One of the very interesting results of this detailed examination of the surface was the discovery of traces of prehistoric sites. These could be seen in sections along the slopes of the Ukarina Balka. We are grateful for the expert advice of Dr. Oleg Savelya who identified the Bronze Age material from the site.

Measured Plan of Site 151
From the excavation’s first year, high on the list of research was an accurate, measured plan of the entire farm plot. Given the distances involved and the limited number of personnel, this had proved to be difficult with the equipment at our disposal. For the 1996 season we leased an electronic total station—a surveying instrument making use of a laser beam and recording data directly into a computer, eliminating much of the drudgery of conventional surveying. Our field director, Michael McGuirt, who has had many years experience in survey and expert knowledge of this state-of-the-art equipment, was able, with student assistance, to carry out the topographical survey in less than a week. The computer results were downloaded in Austin and converted into a series of maps by architect Carl Holiday. One of the principal results is that we have accurate di-

![Figure 28. Michael McGuirt readies the “total station” for the task of mapping the whole of Plot 151.](image-url)
mensions for Site 151. Interestingly, the shape of the plot is not strictly orthogonal with right angle intersecting boundary lines—there is a slight curvature. A system of impressive terrace walls that have been observed at few other sites in the territory was discovered in the survey and plotted on these maps.

Close of the 1996 Campaign
Though our initial goals for 1996 were all achieved, at the end new prospects opened up for further exploration of the chora. As is ever the case, every “close” of an archaeological investigation is really only a “suspension.” Site 151 has more secrets to reveal, but another site in the chora with enormous potential has been calling even from the time of my very first visit in 1992. The name of the site in Russian is Bezymyannyje, literally “without name.” It is located at a point on the furthest edge of the chora, commanding the whole of it down to the sea, overlooking to the south the valley of Balaklava, where the Light Brigade achieved instant immortality.

We were honored on July 19, the last day of excavation, by a visit from the Ambassador and Mrs. Miller, who first went to Site 151 in an early stage of excavation in June of 1995. We had a full story to tell about the farmhouse, its inhabitants, and the farm plot. The visit ended auspiciously with a late afternoon tour of the visible remains of the impressive towered Roman fortress at Bezymyannyje, the next future site of the joint Chersonesos Museum-University of Texas Archaeological Project.

After Work
There was still time for fun: a swim in the sea, the biweekly trip for hot-water shower and sauna at the local sports club, and meetings with our Russian and Ukrainian colleagues at both places. The fourth of July was celebrated with a feast for the joint team and our

Figure 29. U.S. Ambassador to Ukraine, William Green Miller (center), speaks to Leonid Marchenko (back to camera) on the future site of the joint U.T.-Chersonesos Museum project at Bisimene. On the left, political officer Erick Green; Mrs. Miller and Galina Nikolaenko (far right) in the near background. In the back is the valley of Balaklava of Crimean War fame.
colleagues and friends from the Museum. The main course was Elgin-style barbecue brisket cooked slowly in a custom-made pit by the ever-resourceful and multi-talented Carl Holiday. The occasion was enhanced with generous libations from the local vineyards, a reading from the poet Ossip Mandelstam, and a midnight swim.

On the free day, Sunday, we made excursions to sites of historical importance and natural beauty such as Eski Kerman, the Khazar rock city, Bakhchiserai, the Tatar royal residence and, of course, Yalta, the Romanov palace, resort town and world class botanical garden. We made a boat trip from Chersonesos harbor (Quarantine Bay) to Balaklava and its Genoese castle. Before the final week of work we took a three-day excursion in eastern Crimea, to the sites of the Mithridates capital Panticapaeion (Kertch), and Nymphaeum, spending the two nights in the base camp of Prof. Barannov and his team at the medieval walled city of Sudak. We all shared the excitement of visiting these sites in Crimea and one of the finest unspoiled coastlines left in Europe.

**Metaponto, 1996**

Our twenty-third annual campaign at Metaponto was devoted again, as for the past several years, to study of excavated materials in preparation for the scientific publication. The first of those definitive volumes was completed during the last year. (See page 1.) Over the last half dozen years, our students and colleagues have been hard at work on subsequent volumes, with studies of the whole range of pottery from the territory as well as of the organic remains—both plant and animal—from various sites in the chora. The latter tell the story of the development of a territory from a wholly new (to Classical Archaeology) perspective. The survey volume will benefit from the Institute’s investment in Geographical Information Systems (GIS) and hopefully find new evidence from space-based, remote sensing coverage of the chorai (not only of Metaponto, but also Croton and Chersonesos).

A number of the individual research projects which will go to make up these forthcoming volumes are also advancing our students in their academic degree work. This is not the place to describe each individually, but I want you to know who has been contributing during
the past year, as well as who will continue to do so during the years to come:

**Laboratory at Metaponto**
Gianna Ayala, University of Rome (Italy), Dipartimento di scienze preistoriche, candidate for laurea (doctorate), “L’insediamento preistorico nel territorio di Metaponto,” dissertation
Brice Erickson, M. A., University of Texas, Classics, Ph.D. candidate, “Black Gloss Pottery in Southern Italy in the Early Hellenistic Period,” dissertation
Smadar Gabrieli, University of Western Australia, M.A. candidate and restorer, “A Study of Roman Cooking Ware in Pantanello,” Master’s thesis
Mary Malone, M.A., University of Texas, Classics, Ph.D. candidate, “The Terracottas of the Archaic, Classical and Hellenistic Periods from the Territory of Metaponto,” dissertation

**Ongoing Research on the Territory of Metaponto on the U.T. Campus**
James Abbott, University of Texas, Ph.D. candidate in Geography, “Late Quaternary Alleviation and Soil Erosion in Southern Italy” (Metaponto and Croton), dissertation
Mariah Wade, M.A., and Don Wade, M.S., University of Texas, Typology and Chronology of the Cooking, Domestic and Storage Ware from Pantanello,” for the definitive publication and the site in *Chora of Metaponto II, the Sanctuaries*, Spring semester 1997

**Space-Based Archaeological Research, Chersonesos, Metaponto, Croton**
Prof. Melba Crawford, Space Research Center
Paul Lehman, Ph.D. candidate in Geography, GIS and

**Ongoing Research in the Chora of Croton**
Dr. Jon Morter, University of Charleston, Ph.D., University of Texas, “Neolithic Settlement at Capo Alfiere,” conversion of dissertation into book
space-based imagery of the chorai of Metaponto, Croton, and Chersonesos
Amy Neuenschwander, Engineer, Space Research Center

Fund-raising
The future of our projects both in Crimea and Italy seemed very problematic in the Fall of 1995. As I wrote in my report last year, the cancellation of the National Endowment for the Humanities program in Archaeology, as a result of Congressional budget-cutting, removed what had been a major source of support for our Institute’s archaeological projects over the last 20 years.

I faced the post-NEH world with some trepidation, but turning to old friends once again, found they did not let us down. I also made applications to sources which I had not approached before. During the spring of 1996 I wrote eight separate grant applications, each addressing aspects of the project that these sources might be inclined to support. Then began the waiting. It was not until April that I felt sure the project in Chersonesos could be realized in 1996. By May we had favorable responses from all eight foundations, and exceptionally generous contributions from our longtime friends.

Figure 32. An excursion from Chersonesos to Balaklava by boat takes in some of the most beautiful coast in Europe.

Figure 33. A feast on our last night in Chersonesos was offered by Director Leonid Marchenko under a vine-covered pergola near the museum.
The enviable predicament then was to carry out all the lines of research in activities such as the conservation of the site that had been proposed—in short, all that you have read about in the preceding pages.

This report comes to you, the foundations and donors with warmest thanks. Without their support and the firm backing of the University—in the person of the Dean of the College of Liberal Arts—this project could never have succeeded. The names of donors and sponsors have been recorded on the inside front cover.

Yours sincerely;

Joseph Coleman Carter
Centennial Professor in Classical Archaeology
Director, the Institute of Classical Archaeology

Austin
September 27, 1996

Figure 34. Lead token with boukranion, from Room 2 of the tower. Ca. 300 B.C.

Figure 35. The 1996 Chersonesos excavation team poses outside the pottery lab.
Farmhouse reconstruction drawings by Carl Holiday
Heraklea Peninsula
Farmhouse, Site 151
1996 Season
Copies to

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and

Mr. Bernard Rapoport, Chairman of the Board of Regents
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Academian Petro Tolochko, Director, Institute of Archaeology, Kiev.
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Anne Toxey, Publication Editor
Chris Williams, Photography and computer graphics
Nancy York, Administrative Assistant
Ruth Hargus, Research Assistant
Scott Siebel, Research Assistant

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Prof. Joseph C. Carter, Director, The University of Texas, Classics
Nicholas Dobson, The University of Texas, Classics
Rachel Feit, The University of Texas, Anthropology
Ruth Hargus, The University of Texas, Anthropology
Carl Holiday, The University of Texas, School of Architecture
Pamela Jerome, Faculty, Columbia University,
   Graduate School of Architecture
Dr. Ilya Levin, United States Information Agency
Michael McGuirt, MA., The University of Texas, Anthropology, Field Director
Lito Porto, The University of Texas, Comparative Literature
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Jessica Trelogan, The University of Texas, Classics
Prof. Norman Weiss, Faculty, Columbia University,
   Graduate School of Architecture
Bronwen Wickkiser, The University of Texas, Classics
Paul Wintle, The University of Texas, Slavic Languages

Metaponto, Team 1996

Gianna Ayala, University of Rome
Brice Erickson, MA., The University of Texas, Classics
Smadar Gabrieli, University of Western Australia
Mary Malone, MA., The University of Texas, Classics
Marsha Robbins, MA., The University of Texas, Anthropology