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The Older Terrace at the Argive Heraeum and Early Cults in the Argolid

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ancient iconography, even though by now some types for sculpture and coins have been established by W.G. Gross and others. Little attention has been given to semiprecious stones, causing a great number of false attributions among them. A sound methodology is obviously lacking. H. Jucker and H. Kyrieleis have recently interpreted the Grand Camée and the Cameo Gonzaga in a manner that has some general bearing on interpretations of Early Imperial cameos. The Marlborough Cameo in the Museum of Fine Arts in Boston, appears, according to the iconographic and historical evidence, to depict Livia holding the bust of Augustus. It is not the portrait of Tiberius, as many believe, even though the deified Augustus has here certain traits familiar to us from the portraits of his adoptive son. The cameo was carved during the reign of Tiberius and shows Livia as priestess of Augustus. It can be compared with a number of other portraits, which all belong to the same type. We may call this type the *sacerdos*-type. A corpus of the portraits of Livia, Octavia and Julia will be published by the author within the series *Das römische Herrscherbild*.

TOWARD A CHRONOLOGY OF THE LATER ARTEMISION
AT EPHESES: *F.E. Winter*, University of Toronto

All studies of the last Artemision, including Bammer's recent monograph, have dealt primarily with details of the plan and elevation, rather than with the stylistic differences evident in the sculptured columns and capitals. Yet the famous "Alkestis" drum cannot be by the same artist, or even contemporary with all the other "drum" and "pedestal" fragments. At least 4 or 5 hands are involved, and perhaps differences in date of over 50 years. The find-spots further suggest that the main western facade may have been built in stages, some before, the remainder after, the eastern or back end.

The capitals BM 1223 and 1228 are clearly earlier than BM 1224. The lower border of the echinus forms a continuous sweeping curve; in 1224 the canalis border and volute meet in a distinct angle. Furthermore, the echinus is relatively lower, and the canalis higher than in 1224; and the block of 1224 includes the crowning astragal and the top of the flutes, whereas 1223 and 1228 stop at the bottom of the echinus. 1223 and 1228 obviously belong to the period ca. 340-300 (at the latest), whereas 1224 resembles middle and late Hellenistic examples from Didyma, Sardis and Magnesia. 1223 and 1228 were apparently found at the west end of the temple; Wood thought that 1224 went with the base in situ near the middle of the south outer row.

According to the best MSS. of Pliny's *NatHist*, work on the last Artemision continued for at least 120 years, i.e. from about 350-345 until at least the late third century. Analysis of capitals and sculpture supports Pliny's statement. At Ephesus, as at Didyma,

sekos walls, pronaos and inner front peristasis were probably built first, followed by the sculptured columns at the eastern end, the remaining elements of the west front and, finally, the plain columns of the flanks (and rear, if any).

EXCAVATIONS AT STOBI, YUGOSLAVIA, 1978-1979:
James R. Wiseman, Boston University

Excavation at Stobi in Yugoslavian Macedonia during the past two years has been concentrated in the area of the Episcopal Basilica and in the Synagogue/Basilica complex. Our principal aims in digging during this time have been to refine the chronology of the structural changes in the areas concerned; to relate those changes to the sequences of streets and alterations in the urban plan; and to explore the earliest levels of occupation. New and helpful information was recovered in all areas.

The most significant result of the 1978-79 excavation was the identification of the large building below the Episcopal Basilica as a 4th century church. More of the well-preserved frescoed walls and mosaic floor of the building were uncovered. Other continuing activities of the Project include an expanded radiocarbon-dating program for lime mortar and cement, and a computer program for sampling the pottery. The 1979 season was highlighted by significant results in the cleaning and mending of frescoes recovered earlier from the 5th century baptistery; important new figural compositions in the frescoes are now visible.

The joint American-Yugoslavian staff has now completed 10 seasons of research and excavation at Stobi. During the next two years the staff will devote much of its time to analysis and the preparation of the final publications.

THE OLDER TERRACE AT THE ARGIVE HERAEUM AND
EARLY CULTS IN THE ARGOLID: *James Wright*,
Bryn Mawr College

The older terrace at the Argive Heraeum has found no satisfactory niche in the history of that sanctuary nor in that of the early architecture of the Argolid. It has been variously dated from Mycenaean times to the seventh century B.C. with the weight of evidence indicating a date in the eighth century.

In 1977 and 1979 I had the opportunity to re-examine the architecture of the terrace and archaic temple. This re-examination shows that the terrace was built in Late Geometric times and supplements Blegen's discovery of sherds of that date from soundings behind the facade. It can also be shown, contrary to Drerup's thesis, that the terrace was not built for the seventh century temple. A close reading of the excavator Tilton's description of the stratigraphy over the terrace platform allows correlation with the preserved temple stylobate and firmly fixes the date of the terrace

in the second half of the eighth century. How do we, then, explain the massive Cyclopean character of the terrace at this early date?

Coldstream has recently argued that the frequent appearance of Late Geometric deposits in Mycenaean contexts, especially tombs, is evidence of a recognition and reverence by the early Greeks for their heroic ancestors. One focal point of this activity was the Argive Heraeum/Prosymna. Could the great Cyclopean-like terrace have been a Geometric imitation of the Cyclopean monuments at Mycenae and Tiryns? A consideration of such monuments likely to have been visible in Geometric times elicits a positive response. Furthermore, most of these monuments were built in a special Cyclopean style distinguished by the use of conglomerate. This style was originally developed at Mycenae for monumental constructions, such as the facades of tholoi and of the gates, and was exported to Tiryns and Argos. Thus, when selecting a monumental form of masonry in the eighth century, the local people would naturally have turned to this conglomerate style. It remains to ask why the Argive Heraeum terrace was built.

Evidence at Mycenae and at Tiryns attests to cult activity at the top of the citadels in the eighth century. Wace remarked that there were traces of a Geometric structure under the Hellenistic temple at Mycenae. A much disputed building over the megaron at Tiryns has recently been associated with an eighth century votive deposit from the citadel, probably offerings to Hera. One other citadel site with traces of a probable Geometric temple is the Acropolis of Athens. If we visualize these cult centers, they would all have appeared at the top of the citadels resting on the remains of high Mycenaean palatial terraces and ringed around by Cyclopean circuit walls. At the Argive Heraeum, however, no such architectural remains exist; nevertheless, the importance of the site to the Geometric people of the area is well documented by the numerous votive deposits in Mycenaean tombs and in the sanctuary. Perhaps, then, the founders of the cult were vying with the neighboring city-cults of Athena (?) at Mycenae and Hera at Tiryns. The construction of an imitation Cyclopean terrace provided an architectural pedigree for the cult. The worship of Hera may have some relation to that at Tiryns, since we hear later that the *xoanon* at Tiryns was removed to the Heraeum.

In conclusion, it will be argued that the recognition of the Age of Heroes by the inhabitants of the central Argolid in Geometric times may have been a much more fundamental phenomenon in the origins of local religious centers than previously recognized. The foundation of cults of "city-goddesses," as Persson

called them (or perhaps better, citadel goddesses), may have drawn inspiration from the architectural remains and lingering folklore of the ruined Mycenaean citadels.

THE SUMMER BATHS IN THUBURBO MAJUS: *Fikret Yegul*, University of California, Santa Barbara

Of the five or six public baths excavated by the French in Thuburbo Majus earlier in the century, the "Summer Baths" are the most important because of their large size and elaborate plan, and because of the interesting modifications they underwent. Although hardly any records of the original excavations are now available, a plan and a short description of the building have been provided in A. Lezine's guide to the city. More recently a careful study and re-evaluation of the Summer Baths have been made possible as a result of the scholarly activities of the American-Tunisian team currently preparing the Corpus of Tunisian Mosaics under the directorship of Margaret Alexander and Dr. Beschouch. On the basis of considerations of general planning, construction techniques and mosaic sequence, the structure has been placed within a particular and recognizable tradition of North African bath planning and its major building phases can be formulated with reasonable clarity.

The Summer Baths in Thuburbo Majus display a "half-imperial" scheme with a "ring-type" circulation. The *frigidarium* and *caldarium* constitute a strong axis with three heated, rectangular halls on the west side. The direction of approach and entrance must always have been from the north, where a generous palaestra of square proportions was added on as a part of a first rebuilding which formally linked the existing bathing complex with the streets and adjoining civic monuments of the city. The palaestra itself is clearly datable to the time of the Severans by an inscription carved on the architrave, which is carried by tall and handsome Corinthian capitals. With their deeply recessed, iron-vaulted *frigidarium*, insular swimming pools, semicircular latrines and somewhat detached palaestra, the Summer Baths exhibit many of the family characteristics of North African baths, but are most similar to those in Bulla Regia.

Three major periods of construction have been tentatively identified: the first and original stage might have had a rectangular *caldarium* divided into three bays by large piers; later the east bay was converted into a semicircular apse. In the final stage the *caldarium* was reorganized as a trifoliated unit, a Late Antique spatial favorite well represented by a number of 4th and 5th century buildings on the site.