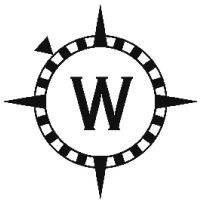
CENTER FOR ANCIENT STUDIES AND ARCHAEOLOGY

at Willamette University



2007-2008

NOTES FROM CENTER DIRECTOR LANE MCGAUGHY

Much of spring and summer of 2007 was spent in organizing the Centers for Academic Excellence and setting up the offices in Lee House. In September Andea Foust Carlson assumed the position of Coordinator for all five of the Centers.

During this first year (2007-08) the Center for Ancient Studies and Archaeology inaugurated an annual ancient studies lectureship, supported nine archaeological lectures in conjuction with the AIA, and funded six faculty research projects, one student internship in the Hallie Ford Museum of Art, one student archaeological field school experience in Belize, and the cost of an exhibition of ancient and medieval oil lamps in the Hallia Ford Museum of Art (further details are included in this booklet). Monthly meetings of the CASA steering committee (Professors Mary Bachvarova, Catherine Collins, Ortwin Knorr, David McCreery, Lane McGaughy, Ann Nicgorski, and Scott Pike) were held to work on a five-year plan and review all the funding requests.

Ancient studies is one of the fastest growing areas of the humanities because of the flood of archaeological discoveries that has pushed our knowledge of the origins of civilization back two thousand years (from c. 1,000 BCE to 3,200 BCE) during the past century. Ancient studies also is one of the areas of faculty and curricular strength in the College of Liberal Arts with well-published teacher-scholars in the fields of classics, religious studies, art history, rhetoric, ancient history, and archaeology. One of the most active local societies of the Archaeological Institute of America is also located at Willamette University. CASA seeks to support cutting-edge research in the rapidly-growing field of ancient studies and to enhance both professional development and student opportunities for in-depth study through its programs and projects. In my judgment, CASA has made huge strides during its first year and is off to a very strong start.

EVENTS

2007-2008

El Niño, Upwelling, Anchovies, and the Foundation of Andean Civilization

Professor C. Fred T. Andrus
Assistant Professor of Geology, University of Alabama

Thursday, October 25, 2007
7:30pm

The relationship of climate change to culture is often depicted as destructive. This bias conceals how economic opportunities presented by climate variability may have contributed to key periods of innovation in human history. In the case of coastal Peru, it has been argued that maritime resources provided the foundation of Andean civilization, thus suggesting a link between culture and coastal climate. An intriguing contemporaneity exists between significant changes in the Peruvian archaeological and paleoclimate records just after the middle Holocene/Late Preceramic (about 5000 years ago). Around that time, El Niño frequency begins to increase coincident to periods of rapid expansions of economic complexity. This creates a paradox in that El Niño's most devastating economic impacts in this region are to fishing and irrigation agriculture, yet as El Niño begins to recur more frequently, people choose to become more dependent on anchovy fishing and irrigated crops. This talk will explore a possible link between climate and human economics in which Peruvian coastal upwelling leads to increased marine productivity. Human exploitation of this productivity in turn may have required technological and agricultural innovation leading to the apparent economic complexity seen in sites such as Caral, Banduria, and El Paraiso.

Co-sponsored with Salem Chapter of Archaeological Institute of America and the Center for Sustainable Communities

Building for Eternity: Investigating the Secrets of Roman Hydraulic Concrete

Professor John Peter Oleson
Department of Greek and Roman Studies
University of Victoria, British Columbia

Thursday, November 8, 2007
7:30pm

All long-distance trade in the Roman world went by sea, and harbor installations built of hydraulic concrete were a crucial part of the imperial infrastructure. The fact that many of these concrete structures have been able to withstand the force of the sea for 2000 years has long excited comment and speculation. Although the modern world produces five billion cubic metres of sophisticated concrete every year, the material most commonly used by humans after air and water, the secrets of Roman concrete have remained shrouded in mystery. The speaker has 30 years of experience with harbor excavation, and with research on Roman harbor design, analysis of the components of the hydraulic concrete, and the design of the wooden forms in which the concrete was placed. Since 2001 he has been part of a project that has collected large cores of concrete from Roman maritime structures above and below water by a revolutionary new method. These cores have for the first time allowed accurate laboratory analysis of the engineering characteristics of Roman hydraulic concrete, with very surprising results. In addition, the samples have for the first time allowed proper analysis of the materials used and the method of placement. The results have documented a Mediterranean-wide trade in the volcanic ash from Baiae, on the Bay of Naples, which was the crucial component of Roman hydraulic concrete. In 2004, the team also replicated full-scale, Roman style form work in the harbour of Brindisi, and constructed a harbor pier with carefully reproduced Roman style hydraulic concrete. The resulting data have provided striking new information on the process by which the Roman engineers planned and executed their harbor installations and other structures. Discussion of the project results is set in the context of a historical introduction to the procedures and accomplishments of Roman concrete technology in general.

Co-sponsored with the Salem Chapter of the Archaeological Institute of America

The Trireme: Ancient and Modern

Professor Gordon Kelly
Department of Classical Studies
Lewis and Clark College, Portland, Oregon

Thursday, January 24, 2008
7:30pm

Powered by 170 rowers, triremes were the premier warships of the ancient Mediterranean. Although these ships helped to shape the history of the Greco-Roman world, modern scholars knew little about their design or operation until recently. In 1987, the Olympias, a modern replica of a 5th century BC Athenian trireme was launched. Based on the sea trials of the Olympias, this presentation will examine what daily crews of these ancient vessels did.

Co-sponsored with the Salem Chapter of the Archaeological Institute of America

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Yoruba Sculpture

Pam McClusky
Curator of African and Oceanic Art at the Seattle Art Museum

Thursday, January 31, 2008
7:00 pm

According to Pamela McClusky, one of the foremost African art historians in the United States, Yoruba art is filled with ashe, or "the power to make things happen." In performances, masqueraders called Egungun or "beings from beyond" enact movements that no one can explain. Gelede masks are worn to enact parodies of different personalities. In sculpture, the Yoruba depict a wide array of deities that are akin to those of the ancient Greeks. In McClusky's lecture, you'll meet Shango, a tempestuous god who commands thunder and lightning to strike at deceitful people. You'll see how small twin figures called Ibeji help the families who own them learn to cope with the loss of a sibling by caring for the twin sculptures. Finally, you'll discover how

Yoruba aesthetics and ritual still thrive in Western Nigeria as well as Brazil, the Caribbean, London, and even New York. After spending her teenage years in Liberia, Pamela McClusky returned to the United States and began looking for places that recognized African art. She attended Mills College in California and the University of Washington in Seattle. While a graduate student at the University of Washington, she discovered African art in the basement of the Seattle Art Museum and convinced the director to place the African collection on view. In 1980, she helped establish the Department of African and Oceanic Art at the Seattle Art Museum and has served as its curator since 1996. Over the years, McClusky has published extensively in the field of African art and has organized numerous exhibitions dealing with the topic. A national traveling exhibition, *Art from Africa: Long Steps Never Broke a Back*, took the Seattle Art Museum's collection around the United States for three years. Most recently, she established a series of permanent galleries to house their splendid collection of African art, created a permanent gallery devoted to Australian Aboriginal art, and developed a new gallery space devoted to textile arts. Pamela McClusky's lecture is presented in conjunction with *Yoruba Sculpture: Selections from the Mary Johnston Collection*, which continues through March 16, 2008 at the Hallie Ford Museum of Art. Included in the exhibition are masks worn in various festivals and rituals, cult figures made of bronze and wood, drums used in different ceremonies, and an elaborately carved 8' tall house post. In addition, the exhibition includes a king's beaded crown and an Egungun masquerade costume. Yoruba Sculpture: Selections from the Mary Johnston Collection has been supported in part by grants from the City of Salem's Transient Occupancy Tax funds and the Oregon Arts Commission.

Co-sponsored with the Salem Chapter of the Archaeological Institute of America and The Hallie Ford Museum of Art at Willamette University

The Creation of Imperial Communities in the Ancient World: The Neo-Assyrian Empire in the First Millennium B.C.

Professor Steven J. Garfinkle
Department of History, Western Washington University

Thursday, February 7, 2008
7:30pm

"The Assyrian Came Down Like the Wolf on the Fold." With this line, Lord Byron captured the enduring image of the Assyrians for the West. Both modern studies and biblical lore have tended to regard the warlike Assyrians with a wary eye. Fortunately, recent scholarship on the Assyrians is allowing us to produce a more complete picture of these ancient inhabitants of northern Mesopotamia. In particular, recent efforts to document the reliefs and monuments of the Assyrians and to publish their royal inscriptions provide modern scholars with the opportunity to examine in detail the growth of Assyria into a large territorial empire in the first millennium BC, and the institutions of imperialism that accompanied that growth. Imperialism is a topic of recent historical interest, and the Assyrians created one of the first world empires. In many respects, the practices and institutions developed by the Assyrians served as a model not only for later imperial societies of the Near East, such as the Babylonians and Persians, but also for the imperial societies of the Classical World. This lecture examines the Assyrian empire on the basis of the tremendous archaeological evidence that survives from their lavish palaces, as well as the textual record from their archives and monumental inscriptions.

Co-sponsored with the Salem Chapter of the Archaeological Institute of America

Icons in Antiquity: The Symphony of the Gods

Dr. Thomas F. Mathews
John Langeloth Loeb Professor of the History of Art Emeritus
Institute of Fine Arts, New York University

The Lane C. McGaughy Lectureship in Ancient Studies
Thursday, February 28, 2008
7:30pm

Icons, that is panel paintings of sacred subjects intended for cult, are the most characteristic genre of art of Orthodox Christianity. The earliest surviving examples belong to the sixth century. Currently accepted theories trace the origin of the Christian practice of icon cult to the Roman cult of the imperial image, or to the use of funeral portraits. No one ever suspected that a fully developed religious cult of icons already existed in Antiquity. A new interdisciplinary project headed by Mathews has uncovered fresh evidence of the icon phenomenon from Egypt in Roman times that may upset previous hypotheses. The project team consists of Egyptologist Vincent Rondot (Director, Section Française des Antiquités du Soudan), paintings conservator Norman Muller (Princeton University), and Mathews, an historian of early Christian art. Some sixty panel paintings of the 1st-3rd centuries are under study, which in their construction, composition, iconography, and use bear strong resemblances to the Christian icons that followed them. The paintings constitute an important bridge between "pagan" Antiquity and Christianity, of interest to historians of religion as well as historians of art.

Co-sponsored with the Salem Chapter of the Archaeological Institute of America, the Mark and Janeth Hogue Sponenburgh Lectureship Fund, the Hallie Ford Museum of Art, and the Department of Art and Art History, Willamette University

Vikings and Death: Concepts of the Afterlife and Burial Monuments in Late Iron Age Scandinavia

Dr. Eva Thäte
University of Reading, United Kingdom

Thursday, March 6, 2008
7:30pm

Viking Age burials: Almost instantly there is this picture in our mind of a Viking dragon boat that sails slowly down the river, all enwrapped in blazing flames, and carries the deceased to the sea... However, Viking Age burial rites are very diverse (a Danish archaeologist called them 'kaleidoscopic') as were people's choices of places for burial grounds. In the Late Iron Age which is the period between AD 500 and 1000, people in Denmark, Sweden and Norway buried their deceased on high ground, in ancient burial mounds, in houses, close to water sites (e.g., rivers or coastal areas) and near roads or boundaries. The diversity of the evidence poses the question of why the ancient Scandinavians chose a particular place for burial or if the burial sites were just randomly selected. While the custom of re-using ancient monuments for the dead may have had to do with hereditary rights to property in the first place, the historical sources show that the placing of cemeteries elsewhere in the landscape matches ideas of the afterlife. Were some features more important than others? Do we deal with some kind of 'competitive topographies'? A comparison with modern studies on near-death-experiences demonstrates that the aforementioned landscape features match archetypes with a liminal meaning. The theory is put forward that people chose sites that covered as many of these topographical features as possible in order to be prepared for the transition to the otherworld.

Co-sponsored with the Salem Chapter of the Archaeological Institute of America

The Legacy of Biblical Archaeology: Looking for Jesus in All the Wrong Places

Dr. Jonathan Reed
Religion Department, University of La Verne

Tuesday, March 18, 2008
7:30pm

The Tomb of Jesus, the James Ossuary, and the Shroud of Turin—the troubled legacy of biblical archaeology has been revived in recent years as pseudo-archaeologists and forgeries resurrect the notion that archaeology is an arbiter of faith. While sensational claims about the New Testament have filled headlines of late, less spectacular but more serious and interesting archaeological work in Galilee has significantly advanced our understanding of Jesus' first century Jewish and peasant world. This slide-illustrated lecture will look at homes excavated across Galilee—especially those found at Sepphoris and Capernaum—to sketch the extent of the region's Romanization and urbanization, as well as examine evidence for the Jewish identity of its inhabitants. And while the lecture will not look at any single artifact connected to Jesus or even only those sites mentioned in the New Testament, it will provide important evidence for the broader social, religious, economic, and political context in which Jesus and his first followers must be understood.

Co-sponsored with the Salem Chapter of the Archaeological Institute of America and the Department of Religious Studies

Speaking Ruins: Piranesi and the Legacy of Ancient Rome

Ms. Marnie P. Stark
Assistant Curator of Prints and Drawings, Portland Art Museum

Thursday, April 3, 2008
7:00pm

In this talk, Ms. Stark, curator of a 2005 Piranesi exhibition at the Portland Art Museum, will explore Piranesi and his set of prints known as the Views of Rome within the context of the so-called Greco-Roman controversy. Piranesi became steeped in this heated debate over which classical culture provided the fundamental paradigm for contemporary art and architecture. With predominately French and German scholars, led by Johann Winckelmann, dismissing early Roman design as derivative of the superior Greek, Piranesi mounted a defense of Roman artistic and engineering genius with an arsenal of images of such visionary power and poetic truth that he would revolutionize the art of print making. Etchings in his Views of Rome suite reflect this defense.

Co-sponsored with the Salem Chapter of the Archaeological Institute of America and The Hallie Ford Museum of Art, Salem, Oregon

Early Human Populations in the New World: A Biased Perspective

Professor James Adovasio
Department of Anthropology and Archaeology, Mercyhurst College

Thursday, April 10, 2008
7:30pm

On October 11, 1492, the soon-to-be-styled Admiral of the Ocean Sea, Cristoforo Colon, landed on San Salvador and almost immediately encountered its aboriginal inhabitants, the soon-to-be-extirpated Taino. He, either directly or more likely through the medium of his crew, posed a series of questions which in one way or another have been asked ever since: Who are these people; Where did they come from; How did they get here; and perhaps most vexatiously, When did they arrive? Discoveries at Folsom, New Mexico in 1926 indicated that the First Americans were contemporaries with now extinct Ice Age fauna and subsequent discoveries at Black Water Draw demonstrated a human presence at least 11,500 radiocarbon years ago. Since that time, more than 500 archaeological sites have been claimed to be older than the widespread Clovis horizon, though very few of them have stood up to scientific scrutiny. A review of the handful of sites which have withstood the criticism, including Meadowcroft Rockshelter in Pennsylvania and MonteVerde in Chile, indicates that not only have humans been in the New World considerably earlier than the 11,500 year-old Clovis horizon but that they were leading life ways radically different than those posited for the so-called Clovis hunters. Current answers to Columbus' questions are assessed and evaluated, and a very different picture is presented about the initial occupation of the New World than that favored in the Clovis-first scenario.

Co-sponsored with the Salem Chapter of the Archaeological Institute of America

Oregon Undergraduate Conference in Classics

Professor Mary Bachvarova, Organizer

Saturday, April 12, 2008

Ten students from five colleges in Oregon and Washington present papers.

FELLOWSHIPS, INTERNSHIPS, GRANTS & AWARDS

Faculty Fellowship Opportunities

Exhibition Fund for Ancient & Medieval Art at the Hallie Ford Museum of Art

Student Internship in Museology at the Hallie Ford Museum of Art

Field School Grants

Carl S. Knopf Best Student Paper Award

Faculty Fellowships

Professor Xijuan Zhou, Department of Religious Studies &
Professor David McCreery, Department of Religious Studies
Project: Excavation at the Xiaohe burial site in Xinjiang, China

Professor Sammy Basu, Department of Politics
Project: The preparation of an article on the significance of humor in Plato's Republic.

Professor Scott Pike, Department of Environmental and Earth Sciences
Project: Work on the Sangro Valley Project in Italy.

Professor Ann M. Nicgorski, Department of Art and Art History
Project: Research on the Bogue Collection of ancient and medieval lamps at Portland State University.

Professor Mary Bachvarova, Classical Studies Program
Project: Course release for the completion of a book on the Hittite background of ancient Greek epic and prayer.

Exhibition Fund for Ancient & Medieval Art at the Hallie Ford Museum of Art

Professor Ann M. Nicgorski, Department of Art and Art History &
Dr. John Olbrantz, Director of the Hallie Ford Museum of Art
Project: Mounting the proposed exhibit of ancient and medieval oil lamps from the Bogue Collection of Portland State University.

Student Internship in Museology at the Hallie Ford Museum of Art

Lauren Saxton (Student)
Project: Ancient Greek Coins
Sponsor: Professor Ortwin Knorr, Department of Classical Studies

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Field School Grants

Amy Hagelin (Student)
Project: Summer excavation in Central America.

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Carl S. Knopf Best Student Paper Award

An award honoring Willamette University President Carl S. Knopf, an eminent biblical scholar and Assyriologist

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PEOPLE

Center Staff

Core Faculty

Center Staff

Lane McGaughy
Director of the Center for Ancient Studies and Archaeology

Ortwin Knorr
Associate Director of the Center for Ancient Studies and Archaeology

Ann Nicgorski
Associate Director of the Center for Ancient Studies and Archaeology

Andrea Carlson
Coordinator for the Center for Ancient Studies and Archaeology

Core Faculty

Ortwin Knorr
Classics; Interim Director 2006-07
(Greek & Roman literature, esp. Roman comedy and satire)

Mary Bachvarova
Classics
(Greek and Latin literature and linguistics; ancient Anatolia)

Sammy Basu
Politics
(ancient political theory, Platonic humor)

Jeanne Clark
Rhetoric and Media Studies
(classical rhetoric; Near Eastern archaeology)

Jonathan Cole
Theatre
(history of theatre)

Catherine Collins
Rhetoric and Media Studies
(classical rhetoric)

Lou Goble
Philosophy
(ancient philosophy; philosophical logic)

David McCreery
Religious Studies
(Syro-Palestinian archaeology; ancient Hebrew; winner of the Archaeological Institute of America's national Award for Excellency in Undergraduate Teaching [2002])

James Nafziger
Law School
(cultural heritage law, ancient sports law)

Ann Nicgorski
Art History
(Greek and Roman art history)

John Olbrantz
Director of the Hallie Ford Museum of Art
(Roman Britain)

Scott Pike
Environmental and Earth Sciences
(Mediterranean geoarchaeology)

Stasinos Stavrianeas
Exercise Science
(ancient athletics)

Xijuan Zhou
Religious Studies
(ancient China, archaeology of the Silk Road)