

HERMES DENDRITIS IN CHICAGO AND A REAPPRAISAL OF THE OWL-PILLAR GROUP: *Theodora Hadzisteliou Price*, University of Chicago

The R. F. Nolan Amphora at Chicago University with "Youth in tree-trunk" which Beazley attributed to the O.P. Group, has not been noticed otherwise. This representation of a Dendritis is unique in surviving Attic and provincial iconography, quite different from those of Dionysos Dendritis on Attic and S. Italian vases. It is extremely interesting as a possible echo of the cult-statue of the Athenian Hermes Dendritis, housed in the Temple of Athena Polias; according to Pausanias (1.27.1), this statue was not wholly visible because of myrtle branches. The uniqueness of the vase and lack of specific information on its provenance led to inquiry and subsequent establishment of its authenticity by technical methods. It also led to a reexamination of the long disputed O.P. Group, regarded lately as Etruscan. Technical, stylistic, and recent archaeological evidence point against the supported Etruscan provenance, and toward connections with 5th century Campanian bf., and possibly Lucanian rf. workshops. The group should be viewed as the tail of the 5th century Campanian bf. which imitates closely Attic rf. but also has some Etruscan influence. In this way the peculiarity of the O.P. Group and lack of direct connection with the 4th century rf. can be understood. The Master of the Dendritis vase was apparently trained in a bf. workshop, near the "Lion-cock" and "Country Feast" groups, as iconography and line indicate.

THE LATE-ROMAN PORT AT SAREPTA (LEBANON): *James B. Pritchard*, University of Pennsylvania

In June and July of 1969 the first soundings were made at Sarafand (Zarephath, Sarepta) on the Lebanese coast between Sidon and Tyre by the University Museum of the University of Pennsylvania. The quay of the Late-Roman port was uncovered for a distance of 59 m. Its principal features were a stone mooring-ring for ships, a series of filtering basins by which fresh water was made available at the dock, and public buildings in the harbor area. The discovery of 222 coins and some well-stratified pottery contributes to the history of shipping and trade for this part of the Phoenician coast.

THE ARCHAISTIC DIANA OF POMPEII: *Lawrence Richardson, Jr.*, Duke University

The statue has been a subject of debate from the time of its discovery in July 1760. It was almost immediately confused with another, despite the careful description made when it was unearthed, and by the time the confusion was straightened out, the excavation in which it was found had been filled in and for-

gotten. When this was reexcavated in the first half of 1910 the statue's place was not recognized, and the insula was given relatively perfunctory publication. Later, in 1943, this insula was the most heavily damaged in the bombing of Pompeii. Since then no attempt has been made to put it back in shape, and it has been used as a dump for the restaurant now installed on the Strada del Foro. I have only lately been able to establish the statue's provenience with certainty.

The Diana belongs in VII vi 3 at the nw corner of its insula, an old house, extensively remodeled, but still of the plan canonical in the last period of Pompeii. The statue occupied an elegant shrine of the last period of Pompeian construction and decoration, in the peristyle of the house. This is rather larger than the average lararium and provided with a separate altar of good size. Quite obviously it was an image of considerable reverence, and as it was the only statue in the shrine and is at best very large scale for a lararium, we ought probably to think of a cult of more than household importance. Archaistic statues of the period are usually presumed to have been essentially decorative; the evidence gradually accumulating from Pompeii suggests they may have been manifestations of a particular sort of piety.

WHO CARVED THE CHARITES BY SOKRATES? *Brunilde Sismondo Ridgway*, Bryn Mawr College

A relief in the Vatican Museum, known also through several other replicas, has usually been considered a reproduction of a monument to the Three Graces seen by Pausanias in the Athenian Propylaea. The Periegetes believed it had been carved by the famous Sokrates the philosopher, but modern scholarship has tended to attribute it to another Sokrates, a Boeotian sculptor of the early 5th century b.c.

A reconsideration of the Vatican relief and its replicas suggests that the prototype was indeed located in Athens, but may have been carved later than the Severe Period, in a "Severizing" style. The questions of location and authorship are reopened, and the problem of stylistic modifications and preferences in Neo-Attic ateliers will be mentioned.

THE AMBONES OF THE SPARTAN KOTHON: *Robert C. Ross*, University of Wisconsin at Milwaukee

Plutarch in his account of the reforms of Lykurgos mentions the requirement that the Spartan hoplite use the kothon (*Lykurgos* 9.5 Bekker). The reasons for its especial effectiveness as described by Kritias (Diels-Kranz. *F.V.S*⁵ 88.34) and noted by Plutarch and Athenaeus (11.483B) was a peculiar feature: *ambones* which effectively prevented mud and other impurities from being drunk. While the *ambones*' function seems clear, modern scholars have not reached agreement concerning the shape; *ambones* have been thought to be the lip or, as suggested by *LSJ*⁹, a raised bottom as in a modern wine bottle. I argue