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Anthropology 101
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The publication of Carolyn Walker's paper unleashed a series of positive events. When the director of the Honor's Department at St. Louis Community College at Florissant Valley heard of the publication of her paper Carolyn received an "Honor's Contract" for her Cultural Anthropology course. The Honor's director heard the news from Carolyn's professor, Michael Fuller, whom himself received the "Innovator of the Year Award" for his use of CD-ROM technology and *Perseus* in his curriculum. Carolyn will take further advantage of her honor's status when she returns to school as a sophomore, following a twenty-three year sabbatical. Her time was well spent working with her husband to raise and support their family. In regards to the publishing of her paper she says, "It's gratifying to know that my brain hasn't atrophied."

Carolyn's report, written for an introductory anthropology course, is an exceptional example of a general research paper. Her paper was joined with papers written by other students in her group to create a source book on an important ancient Greek site. Each student chose a subtopic on which to report from the following list: Architecture, Sculpture, and Site History, Ancient History, Specifics of the Religious Beliefs, or Coinage and Pottery. Prof. Fuller required the students to use *Perseus* and other source materials to complete their assignment. The complete assignment with directions and a topic list appears at the end of Carolyn's paper. Through the use of *Perseus*, Carolyn learned about Corinthian artifacts and had the experience of seeing them up close and in detail. This experience rounded out her introduction to Corinthian art and enabled her to write with confidence and skill on a newly explored subject.

Since we all do not follow the same train of thought each individual will use *Perseus* differently. This can lead to interesting results and discoveries. It can also lead to some students becoming bogged down by the tremendous amount of information available in the database. Solve this problem by having the students work in groups or pairs initially since two heads may be better than one. Prevent tension within these groups or pairs by having them evaluate each other and themselves regarding how much work each person did on the project. Base the overall grade on the final product, the rating of a group's members by other members, and the individual's perception of their own work. Once the students have completed a few simple *Perseus* exercises and a group project, they will be more comfortable using the program on their own for research.

Collaborative learning increases the participation of all students. Egos at work are good things as this gives rise to aggressive and creative thinking. Students are less likely to ask for help when working in a group situation and are more inclined to work things out for themselves. Be careful not to ask too much of first time users as the combination of an unfamiliar subject, new technology and the stress of group dynamics can thwart an educator's best efforts to provide students with a fulfilling learning experience. Student projects, individual and group, may result in a classroom presentation. The organization of a presentation takes the learning process one step further as the most important

facts must be determined and presented in a concise form. Any presentations resulting from a *Perseus* assignment can be video taped to show the next year's class what other classes have done in previous years. Just as the teacher offers examples, insight and information so students offer each other examples of what can be done with a project.

The group assignment created by Prof. Fuller for his introductory anthropology class is a sound example of what it takes to make use of *Perseus* in the classroom. Prof. Fuller's efforts, his substantial investment of time in setting up *Perseus*, learning how to use the program, designing instructions, assignments and lectures and acting as the support person provided Carolyn with the proper start, middle and finish to her first *Perseus* experience. Prof. Fuller deserves to be commended as do all the others who have made such efforts on their students' behalves. Despite all the help and support an instructor can offer, students still must face the use of *Perseus* on their own. Provide students with a sound introduction during their first *Perseus* experience.

"Exploring *Perseus* is akin to being on the starship Enterprise; the user needs to be willing to bravely set foot into uncharted territories. A serious student will find *Perseus* to be an exciting and enjoyable tool to use. . . I've heard of schools having *Perseus* and never using it. I suspect it's because the teachers have not learned how valuable this tool will be to them. They may also be nervous around computers, but I feel they need to make the effort to learn the program. It will open up a whole new world of research possibilities for them and their students." These are Carolyn's thoughts on the use of *Perseus* in the classroom. Carolyn looks forward to graduating with a degree in anthropology with an emphasis in archaeology.

Corinthian Pottery and Coinage

Carolyn Walker

A sixth century BC hymn honoring ancient Greek potters is indicative of how very important pottery was to the Greek community.

*"If you give me a reward, I will sing your praises, potters. Come, Athena, and extend your hand over the kiln, and may the cups darken well, and may the vases be well baked, may they obtain a fair price, since many are sold at the market, many others on the streets, and may the profit be great . . ."*¹

Areas of Greece that had the most malleable clay became the most famous centers for ceramics. The source of the paler Corinthian clay was from the plain of Corinth. Corinth's importance was inevitable. Since the city controlled the isthmus, the narrow piece of rock that connected the mainland of Greece to the Peloponnese, it was in a powerful position to control trade and communications between northern Greece and the rest of the Peloponnese, and between the Saronic and Corinthian Gulfs. Because of Corinth's unique land position, in the Classical Period the city was a commercial giant, known for its fine pottery and bronzes. As early as the eighth century BC, while Athenian potters were making ceramics for mainly their own people, the Corinthians were busy marketing their ware in countries throughout the Mediterranean.²

There are a couple of factors which contributed to the Oriental style of vase painting for which Corinth became so famous: trading with the Phoenicians, who brought Oriental bronzes and ivories, and colonization of the Anatolian coast, which helped to establish a chain of contacts and cultural exchanges throughout the area. The Oriental influence began to be felt when the Corinthians started including floral and animal (both real and mythological) figures upon their ware.³

Plain or patterned bands of geometric designs or flowers split the background of the pot into zones in which mythological creatures and animals familiar to the Greeks were drawn. Rosettes and other flora were added, sometimes nearly overwhelming the eye of the beholder. An excellent example of this is contained in Harvard 1925.30.12.⁴ This pot, a *lekanis* dated about 580 BC, has animal friezes on the inside and outside, as well as on the lid. Besides the real animals which include panthers, geese, lions, and ibex, sirens and sphinx are included as mythological beings. There is a broken meander at the base of the foot and around the midsection of the pot. There are also rings around the foot. The inside of the *lekanis* has a swirl pattern as well as animals. There are so many floral motifs they detract from the beauty of the animal figures, though nothing can mar the elegant shape of the vase.

By about 700 BC some Corinthian potters showed a flash of genius when they invented the "black figure" technique of vase painting. This was a radical departure from anything that had ever been done because the figures were in black silhouette on the clay background. Other details might be done with white and/or purplish-red paint

¹ *Ceramics of the World*. Ed. by Lorenzo Camusso and Sandro Bartone. (New York, 1991), p.47.

² *Perseus 2.0*. ed. by Greg Crane. (New Haven, 1996), *Perseus Encyclopedia*.

³ Camusso, p. 39.

⁴ *Perseus 2.0*. Pottery Catalog, Harvard 1925.30.12.

added to the larger areas of clothing and flesh. The details were cut, or incised, into the wet clay with a sharp tool.

The ability to make details in this manner enabled the potters to work in miniature, and the artists were particularly successful in working beautiful designs on the small *aryballos*, which would have been used for perfume, or oil by an athlete to oil his body. The bottles were tiny, making them perfect to export in large quantities. The huge amount of exports unfortunately led to a decline in their decorative quality by the end of the century, with the animal friezes becoming cluttered up with dots, leaves, and other incised details, often right up to the painting of the figures. With clutter abounding, the clarity of the figures, whether they were animal, human or god seemed overwhelmed. However, not all Corinthian pottery was mediocre or cluttered. There are even some wonderful small perfume vases that are modeled after parts of the human body, animals, and even pomegranates.⁵ Larger pieces such as the water jar, or *hydria*, fared better because there was less busy decoration and more emphasis on the actual figures.⁶

By about 550 BC for reasons that are still not clear, the production of pots with figure decoration stopped in Corinth. By then Athens was producing the most notable black figure ceramics, and since it is known that there had been for a time a steady stream of craftsmen from Corinth to Athens, it is possible the best potters had been induced to relocate to Athens.⁷ Corinth continued to export pottery, but it's standing as the city with the highest quality of ceramics was taken over by Athens, and it was never to be retrieved.

One cannot leave the subject of Corinthian pottery without touching on the theft of 271 objects from the Archaeological Museum of Ancient Corinth on April 12, 1990. Many of the stolen items included various pieces of pottery ranging from a "plastic" vase in the form of a woman from the waist up, to a somewhat crude clay baby feeder, as well as more typical Greek vases. Not all of the stolen items were from Corinth, but they had been excavated from the Corinthian site. This attests to the amount of trade going on between Corinth and other parts of the known world. Though purists may regard the objects stolen as mediocre in artistic quality, the scholarly and archaeological value of the pieces makes them irreplaceable.⁸

The beauty and harmony of ancient Greek pottery extended into other areas of Greek life, including their coinage. Recognizable coinage was first introduced by Lydia, a small but very wealthy state in Asia Minor. The country had vast amounts of electrum, a natural alloy of silver and gold. Lydia's last king, Croesus (561-546 BC), introduced coinage of gold and silver *staters*, with twenty silver *staters* equaling one gold *stater*.⁹

A Greek mint was probably a small, unpretentious affair similar to a cottage industry. Equipment was minimal: an anvil, leather bellows, tongs, dies, a punch, hammer and a fire. The artisans, who were most likely gem cutters, carved the obverse

⁵ Mingazzini, Paulino. *Greek Pottery Painting*. (London, 1969), p. 33.

⁶ Camusso, p. 56.

⁷ *Ibid.*, pp. 39-40.

⁸ *Perseus 2.0*. Corinth Theft.

⁹ Doty, Richard G., *Money of the World*. (New York, 1978), p. 14.

impression on a die that was probably made of bronze or soft iron. At first the coins only had an obverse side with the reverse being the impression of the simple hand-held stamp. An obverse die would be firmly attached to the anvil, after which the softened blank, also called a “flan,” would be placed on the die. The hand-held punch would then be struck with a blow or blows of a hammer, creating a coin. When reverse dies were made they were attached to the punch and struck the same way.¹⁰

Because Corinth was such a powerful and wealthy city it had its own mint. It monopolized the western seas, and imparted the use of the Corinthian standard of weight to its colonies. The weight of Corinthian coins was divisible by three and six, which probably dates back to pre-coinage money of the Peloponnese where six iron rods (*obols*) three feet long equaled a handful, or *drachma*, a term later used to define the weight of silver fixed as the equal of the value of six *obols*.¹¹

The coins of Corinth are generally silver. The silver mines at Laurium were the only source of precious metal in Greece, and they were under the control of Athens. An interesting note is that the actual silver was stored at the temples and the coinage was supervised by the priests.¹²

Because states such as Corinth were prominent in commerce, their coinage remained the same for long periods of time. The wide distribution demanded that metal remain pure, the coinage uniform and of a constant weight. This was very important since there was weight changing and counterfeiting going on by less than honest persons.¹³

The Corinthian colts (so called because of Pegasus being on the obverse) in the Dewing Collection in *Perseus 2.0* are quite remarkable. Apart from their beauty, they have other interesting qualities. The *staters* have a mean weight of 8.38 grams, and the oldest coin has only an incuse mark (a recessed mark such as a square or swastika) on the reverse side, the rest have the goddess Athena as shown in the singularly fine example of Dewing 1724. The *staters* are all silver and dates range from about 550 to 306 BC. Dewing 1724's¹⁴ obverse is a flying Pegasus with gently curled wings which are particularly beautiful. Beneath Pegasus is the mark of Corinth which is something like the letter Q. The reverse side is a very fine head of Athena wearing a Corinthian helmet with a trident hanging from it. Her hair and jewelry are clearly defined as is her profile.

The *drachms* in the Dewing Collection are worth about one third the value of the *stater*. The mean weight of these coins is 2.45 grams and like the *staters* they are all silver. The oldest coin is from 550 to 515 BC and has an incuse on the reverse. The rest, dating from about 515 to 300 BC have Aphrodite on the reverse, and all have Pegasus on the obverse. Dewing 1778's flying Pegasus¹⁵ has pointed wings and is fairly worn. The head of Aphrodite is in better shape, with even the curls and ornaments in her hair showing well.

¹⁰ Davis, Norman. *Greek Coins and Cities*. (London, 1967), p. 25.

¹¹ *Ibid.*, p. 23.

¹² Schwarz, Ted. *Coins as Living History*. (New York, 1976), p. 13.

¹³ Davis, p. 27.

¹⁴ *Perseus 2.0*. Dewing 1724.

¹⁵ *Perseus 2.0*. Dewing 1778.



Illustration of a Corinthian Coin, Dewing 1724.

The *hemidrachm* is worth about half of a *drachm*. It too, is silver, and dated about 515 BC with an incuse on the reverse and Pegasus on the obverse. The mean weight is 1.23 grams, see Dewing 1711.¹⁶

The *obol* is worth about one sixth the value of the *drachm*. It is also silver, and is dated about 550 to 515 BC. The mean weight is 0.35 grams and Pegasus is predictably on the obverse with an incuse on the reverse.¹⁷

Dewing 1731¹⁸ is a *triehemiobol*. It is worth about double an *obol* and one third of a *drachm*. Dewing 1731 is silver, and is dated about 515 to 400 BC. The obverse is Pegasus with the reverse being a Gorgoneion head inside a round incuse. Neither side is in great shape, with both showing wear.

All of the oldest Corinthian colts in the Dewing Collection have an incuse on the reverse rather than a picture. It is also interesting to note that all of the *staters* with pictures on the reverse have Athena and all of the *drachm* have Aphrodite.

Since most cities that struck coins started with *staters* it seems only fitting that Pegasus and Athena would be on these coins. The role that Athena played in helping a young Corinthian man, named Bellerophon, capture Pegasus so the winged horse could fly him above the Chimaera (a monster that was half lion, half goat, and had the tail of a viper) was crucial to getting rid of the monster. Pegasus is also credited with creating fountains and streams of fresh water in Corinth by striking his hoof on rocks. Aphrodite, however, was the chief goddess of the city, and it is her head that is on most of the *drachms*.¹⁹

There was also a large class of *staters*, *drachms*, etc. that had magistrate's letters or monograms and symbols such as shells, dolphins, flowers and other animals in the field of the reverse. This series also has the Q-like mark on the obverse to signify the Corinthian authority. The dates assigned to these coins are very approximate, running from the fourth century BC to about 243 BC. There are also some bronze coins listed in a series ranging from 350 to 243 BC.²⁰

The most beautiful coins of Greece coincide with the flowering of the rest of Greek culture: pottery, architecture, statuary, philosophy, etc. As the fortunes of Greece fell through invasion and internal contention, the quality of coins also declined. The most amazing thing about the artists who worked on the dies was the quality of their work on such a minuscule area.²¹ The designs they created were truly remarkable for their detail and beauty.

¹⁶ *Perseus 2.0*. Dewing 1711.

¹⁷ *Perseus 2.0*. Dewing 1708.

¹⁸ *Perseus 2.0*. Dewing 1731.

¹⁹ Head, Barclay V. *Historia Numorum A Manual of Greek Numismatics*. (London, 1911), p. 399.

²⁰ Head, pp. 402-403.

²¹ Schwarz, p. 14.

Bibliography

Ceramics of the World From 4000 B.C. to the Present. ed. by Lorenzo Camusso and Sandro Bortone. Harry N. Abrams Inc.: New York, 1991.

Davis, Norman. *Greek Coins and Cities.* Spink & Son Ltd.: London, 1967.

Doty, Richard G. *Money of the World.* Grosset & Dunlap: New York, 1978.

Head, Barclay V. *Historia Numorum A Manual of Greek Numismaticss.* Clarendon Press: Oxford, 1911.

Mingazzini, Paolino. *Greek Pottery Painting.* Paul Hamlyn: London, 1969.

Perseus 2.0. ed. by Greg Crane. Yale University Press: New Haven, 1996.

Schwarz, Ted. *Coins as Living History.* Arco Publishing Co., Inc.: New York, 1976.

ANT 101 - 1994
Perseus' Great Adventure
Prepared by Prof. Michael Fuller, SLCC - Florissant Valley

Aegina

- Architecture, Sculpture, & Site History
- Ancient History
- Specifics of the Religious Beliefs

Athens

- Architecture & Site History
- Ancient History
- Specifics of the Religious Beliefs
- Coinage and Pottery
- Sculpture

Delos

- Architecture, Sculpture, & Site History
- Ancient History
- Specifics of the Religious Beliefs

Delphi

- Architecture, Sculpture, & Site History
- Ancient History
- Specifics of Religious Beliefs

Eleusis

- Architecture, Sculpture, & Site History
- Ancient History
- Specifics of Religious Beliefs

Epidauros

- Architecture, Sculpture, & Site History
- Ancient History
- Specifics of the Religious Beliefs

Olympia

- Architecture, Sculpture, & Site History
- Ancient History (including the Games)
- Specifics of the Religious Beliefs

Corinth

- Architecture, Sculpture, & Site History
- Ancient History (Relations to other Cities)
- Specifics of the Religious Beliefs
- Coinage and Pottery

Syracuse

- Architecture, Sculpture, & Site History
- Ancient History
- Specifics of the Religious Beliefs
- Coinage and Pottery

Thasos

- Architecture, Sculpture, & Site History
- Ancient History
- Specifics of the Religious Beliefs
- Coinage and Pottery

Perseus' Great Adventure Directions:

1. Your all knowing and wise teacher has randomly assigned you to work in a group of other students on a specific archaeological site. Each group will consist of either 3, 4, or 5 students. Each student must select one of the subtopics to research concerning their site.
2. If your group can not agree on a division of subtopics, then the all knowing and wise teacher will randomly assign the subtopics. [Don't make me do that!!!]
3. Should members of the group work together and talk about their research? Absolutely!!! But, it is not required. If one member is shy and decides to go it alone, then that is fine. Can one person's research help another? Absolutely.
4. Will each member be graded separately? Yes.
5. What will our final product look like? Each member of your team will research their subtopic. They will produce a typewritten report of 5 to 7 pages in length. Yes, each individual subreport can be longer than 7 pages. I would suggest that you use the MLA writing style; the paper must have a bibliography and some form of footnotes.
6. Each team will purchase a single 3 hole folder that will accept all the reports. When the folder is turned in it will have a cover sheet giving the name of the site and the students' names (and their associated subtopics).
7. Should each student keep a spare copy? Yes.
8. Should each student give a copy to the other students in their group? Yes, on the day that you turn it into Mr. Mike.
9. What if the sentences in one student's report are identical to another student's report? That is unacceptable and the grade will reflect that fact. What if both students simply copied that words directly from *Perseus*? That is unacceptable. You must rewrite, reword, reinterpret the information that you get form *Perseus*.
10. Can we use other sources than just *Perseus*? Yes.

Levi, Peter.

Atlas of the Greek World. Facts on File. 1993.

[ON RESERVE: 938 L664a]

Kerenyi, C.

Eleusis: archetypal image of mother and daughter.

[ON RESERVE: 292.211 Fuller's Copy]

Stillwell, Richard.

The Princeton Encyclopedia of Classical Sites. Princeton University Press, 1976.
[Reference Section: 938.003 P957]

Heyden, A. A. M. van der (Editor).

Atlas of the Classical World. 1959.
[Reference Section: 911.38 H615]

Cambridge Ancient History, Vol. V. Cambridge University Press.
[Reference Section: 930 C178]

The Prager Encyclopedia of Ancient Civilization.
[Reference Section: 913.38]

The New Century Classical Handbook.
[Reference Section: 913.38]

The Oxford Classical Dictionary.
[Reference Section: 913.38]

11. Are their other books or magazines in the library that would be useful? Yes! Be sure to look at the back issues of *Archaeology* magazine. Are their good books? Sure you might want to check:

Rasmussen, Tom.

Looking at Greek Vases. [738.382L863]

12. Should I use other libraries? You are welcome to research at any library in the country, use the Internet, travel to Greece, etc. Useful books will not be at the Florissant Municipal Library. Useful books might be found at the St. Louis Art Museum library, Washington University library, UMSL library, Concordia Seminary library, St. Louis University library, or the St. Louis city library (downtown).
13. Are there teachers that I could talk to about my project? Yes, Dr. Carol Berger and Prof. Larry Grable are philosophers with some expertise in ancient Greek history and teaching. Of course, you could always ask your teacher.
14. Is there someone who will do my project for me? No.
15. Is this what a real archaeologist does? Yes, we conduct this exact form of analysis before starting to re-excavate or re-interpret a previously excavated site.
16. Is there a secret *Perseus* file that will give me everything I need to know? Basically, Yes.

Secret *Perseus* File

1. Go to the *Perseus* Gateway and click on the three books stacked in the upper right corner [Tools & Reference icon].
2. In the Tools & References menu is a Link called English Index.

Click English Index.

3. Move the mouse so you can type the name of your site on the line that says Look for:
_____.

For Example: Look for: Delphi

Now click on the command to search for this word.

The *Perseus* program will tell you that this will take a little while because it is going to list every coin, pottery artifact, map, and picture in its memory that relates to Delphi. It will also check every ancient writer in its memory as well as Martin's *History of Ancient Greece*.

4. Highlight one of the citations that appears on the list, then click "Go There" and *Perseus* will retrieve that information for you. Always look in the upper right corner of any coin, pottery or sculpture image. If there is a box that says "Description," then there will probably be additional information about the artifact.
5. Be sure to always close any pictures of architectural plans after you look at them, because leaving them open will drain the memory and slow the *Perseus*' ability to serve you.
6. If you want to go back to your English Index list then you will need to click on the Navigator - specifically the image of the bent arrow.

Can you find the Bent Arrow?

Sometime *Perseus* will give you a couple of other screens before you get back to your English Index. Just be patient and keep clicking.

7. Should I try to hand copy some other the architectural plans, maps, coins, decorated pottery, etc., to put in my report? Absolutely!!!!
8. Can I take my research to the Writing Lab [in the Communications Building] and get help? Absolutely. Will they write my report for me? No. Does it have to be typewritten? Yes. Can I write it on the Macintosh in the Social Science laboratory? I would prefer not because you will tie up the computer when other students will be needing to use it for their research. We don't want to create a logjam.
9. Is there another copy of *Perseus* in St. Louis? Yes.
10. And there other handouts coming to help me with the assignment? Yes, there will be one more handout. It will be called *Perseus* Expert Handout. It will tell you how to:
 - Print Architectural Plans, Print Photographs, Locate Kodak CD-images of your site and research special coins.