



AMERICAN RESEARCH CENTER IN SOFIA

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The American Research Center in Sofia (ARCS, www.einaudi.cornell.edu/arcs), established in 2004, is dedicated to research in the humanities and social sciences and represents a consortium of educational institutions registered in North America. ARCS is a Developing Member of the Council of American Overseas Research Centers and an Educational Member of the American Chamber of Commerce in Bulgaria. Thanks to a generous donation by the Packard Humanities Institute, ARCS acquired in early 2008 its permanent home in Sofia, consisting of a four-level building on property of over 16,000 sq. ft.

NEWS IN BRIEF

We are pleased to announce that ARCS was awarded a grant of \$100,000 by the Getty Foundation, for library acquisitions in art history.

The Lucius N. Littauer Foundation has donated \$3,000 to ARCS, to be used towards the publication of over 5,000 Jewish epitaphs from Bulgaria by Professor Minna Rozen of Haifa University and Dr. Zvi Keren of Tel Aviv University. These inscriptions contain valuable information about the history of the Jewish community in Bulgaria.

We extend a warm welcome to the newest ARCS members, which increased the number of participating institutions to 72: the University of Iowa, represented by Roumyana Slabakova (Center for Russian, East European and Eurasian Studies); Utah State University: Dwight Israelsen (Jon M. Huntsman School of Business); Christopher Newport University (in process): John Hyland (History); George Mason University (in process): Sara Cobb (Institute for Conflict Analysis and Resolution); North Dakota State University: John K. Cox (History, Philosophy and Religious Studies); Georgia College and State University: Kalina Manoylov (Biological and Environmental Sciences); Ohio State University (in process): Yana Hashamova (Center for Slavic and East-European Studies).

June 17, 2008. ARCS Associate Academic Director Dr. Nikola Theodossiev attended the

opening of the exhibition “Digital Imaging: Experimental Textile and Graphic Design on Paper and Cloth” at the American Corner in Sofia City Library. The exhibition displayed works by students from the Textile Department of the Bulgarian National Academy of Art and by Michelle Hill, Visiting Fulbright Scholar from Parsons School of Design in New York. The event was sponsored by the Embassy of the United States, the Bulgarian-American Fulbright Commission, Force Delta Ltd., and the National Academy of Art. On July 3, Michelle Hill opened her exhibition “Orpheus Dreaming” in the Arosita Gallery in Sofia and presented exciting artistic interpretations of the mythical Thracian Orpheus.

July 5, 2008. Dr. Nikola Theodossiev and Library Assistant Hristo Alexiev attended the Independence Day Celebration in the Lozenets Residence organized by the American Chamber of Commerce in Bulgaria. The ideas of the American Revolution inspired many people worldwide in their struggle for freedom. During the 19th century, the famous quotation attributed to Patrick Henry “Give me Liberty, or give me Death!” became the motto of the Bulgarian revolutionary movement as “Свобода или Смърт!” Nowadays, some 20 years after the collapse of the totalitarian communist regimes in Central and Eastern Europe, Bulgaria is already a member of NATO and the EU and belongs to the free democratic world.

August 5, 2008. Professor Mark Kramer, Program Director of the Project on Cold War Studies at the Davis Center for Russian and Eurasian Studies at Harvard University, visited ARCS and discussed issues of common interest with Dr. Nikola Theodossiev.

September 22, 2008. Merrick Posnansky, Professor Emeritus at UCLA, visited ARCS and met with students and staff members. Professor Posnansky also visited the National Archaeological Institute and Museum in Sofia and met with the administrative staff.

September 26, 2008. Former Prime Minister of Bulgaria and Ambassador of Bulgaria to the United States Philip Dimitrov, currently visiting

professor in the Government Department at Christopher Newport University, gave a guest lecture at Cornell University, entitled “Is the Communist Threat Dead: Legacy and Evolution of Communism.” The lecture, sponsored by ARCS, the Departments of History and Classics, and the Program for Freedom and Free Societies at Cornell University, was highly illuminated and very well attended. Professor Dimitrov discussed, from a historical and theoretical perspective, the similarities and differences between communism and other totalitarian regimes, and pointed out the danger of the “red-brown phenomenon,” a recent metamorphosis of communism that embraces elements of nazi ideology. The lecture was followed by the showing of an important historical documentary about communist labor camps entitled “The Survivors. Camp Tales,” by the internationally acclaimed director Atanas Kiriakov. Both the lecture and the film received much interest in local media: the *Cornell Daily Sun* printed a detailed coverage of the lecture, and an Ithaca non-profit TV channel for public education broadcast both the lecture and the film several times. The film was also shown to professors and students at Christopher Newport University and stirred great interest.

November 5, 2008. Dr. Nikola Theodossiev attended a business breakfast with the U.S. Ambassador H.E. Nancy McEldowney organized by the American Chamber of Commerce in

Bulgaria. Ambassador McEldowney shared her views with the AmCham representatives and the media on the results of the United States Presidential Elections: “I am particularly proud to welcome you to what is a new day, a new day for the United States, a new day for friends and partners around the world.”

November 5-7, 2008. ARCS Chair of the Managing Committee Professor Kevin Clinton and Dr. Nora Dimitrova, Director of the U.S. office of ARCS, enjoyed the hospitality of Christopher Newport University (CNU), on the initiative of Professor Philip Dimitrov, and met with Professor Mark Padilla, Provost of the University, and Professors Philip Hamilton, John Hyland, Tina Kempin and other members of the faculty, administration, and student communities. Professor Clinton talked about ARCS and its mission, and welcomed CNU among our institutional members.

November 28, 2008. Ms. Katherine Ingmanson, Public Affairs Officer at the Embassy of the U.S., visited ARCS and met the Fellows and the staff. The Center was also visited by Ms. Maria Grazia Amore, Ms. Iris Pojani and Mr. Lorenc Bejko from the International Centre for Albanian Archaeology, who discussed possibilities for maintaining relations between both institutions. In addition, the Albanian colleagues visited the National Archaeological Museum in Sofia.

ANNUAL ACADEMIC PROGRAM

Our Fall term program was very successful and enjoyable thanks to fascinating lectures by our guest speakers and the inspired participation of our students Adela Sobotkova, Aneliya Dimitrova, Yuliana Gencheva and Matthew Thompson, and staff members Dr. Nikola Theodossiev, Anton Kazakov, Hristo Alexiev, and Zhivka Kazakova. The lectures included the following topics:

1. Professor Peter Dimitrov, New Bulgarian University, “The Thracian Language: Epigraphy and Linguistics.”
2. Dr. Maya Vassileva, Center of Thracian Studies, “On the Fringes of the Greek World: The Case of the Thracian Culture.”
3. Professor Peter Delev, Sofia University St. Kliment Ohridski, “History of Ancient Thrace.”
4. Professor Lyudmil Vagalinski, National Archaeological Institute, “Light Industry in Roman Thrace: The Case of Lime Production.”
5. Professor Liliana Simeonova, Institute of Balkan Studies, “The Synodus Horrenda of 897: on the

Posthumous Trial of Pope Formosus (891–896) and Its Consequences.”

6. Professor Alexander Nikolov, Sofia University St. Kliment Ohridski, “The Cumans and Vlachs in Mediaeval Bulgaria.”
7. Professor Ekaterina Nikova, Institute of Balkan Studies, “Bulgaria Old and Young.”
8. Professor Kostadin Grozev, Sofia University St. Kliment Ohridski, “Bulgaria and the USA during the Cold War.”
9. Professor Valeri Kolev, Sofia University St. Kliment Ohridski, “The Road to Bulgarian Independence, 1878-1908.”
10. Professor Evelina Kelbecheva, American University in Bulgaria, “Communist and Post-Communist Monuments in Bulgaria.”
11. Dr. Maria Manolova, Varna Free University, “The Bulgarian Mediaeval Town.”

FALL TERM TRIP (October 13–18)

Our trip, attended by Adela Sobotkova, Aneliya Dimitrova, Yuliana Gencheva and Matt Thompson, had two parts. Part 1, led by Dr. Maria Manolova from the Varna Free University, focused on some fascinating Mediaeval sites: the Bulgarian capitals of Pliska, Preslav and Veliko Tarnovo, the fortress in Shumen, the Madara Horseman, and a visit to local archaeological museums. Part 2, led by Dr. Nikola Theodossiev, started with the Museum of History in Kazanlak, the famous Kazanlak tomb (the group visited the exact replica of the tomb since the original is kept under special conditions and is rarely open to the public), the Golyamata Kosmatka tomb near Shipka, where the bronze head, possibly representing king Seuthes III, was found. The visit to Plovdiv included the picturesque Old Town as well as the remains of the

Roman, Late Antique and Early Byzantine Philippopolis (bouleuterion, mosaics, stadium, theater, fortification walls and gate). The next stop was the town of Hisar, a famous spa resort since ancient times, where the group saw the Archaeological Museum; the remains of Late Antique Diocletianopolis (fortification walls, baths, amphitheater, imperial residency); and the nearby village of Starosel, known for the spectacular Thracian tombs in Chetinyova Mogila and in the Horizon Tumulus. We are grateful to our Building Manager Anton Kazakov for his competent, skillful and safe guidance.

In early November Dr. Nikola Theodossiev gave a guided tour of the National Archaeological Museum for the fellows of ARCS. The fellows are now engaged in independent research, trips, and language training.

REPORTS

DISSERTATION RESEARCH CONDUCTED AT ARCS

Vessela Anguelova, Pennsylvania State University

My dissertation, “Place and Spiritual Experience in Middle and Late Byzantine Art, Tenth to the Eighteenth Centuries,” examines the sacralization of places in devotional images. I propose that two places – the wilderness and religious foundations – became increasingly prominent in the Eastern Orthodox devotional art of the Mediaeval and the Ottoman periods. I see this iconographic innovation as a response to broader religious, political, and economic factors. The wilderness appeared as a subject matter in devotional art for the first time in the Middle Byzantine period (843–1204). It was shown in two types of subjects: funerals of ascetic saints and the prophet Elijah fed by a raven. Both of these subjects were new and unusual to devotional art. I propose that the setting they represented played a key role in justifying their efficacy as icons. The elaborate picture of the wilderness stood for the trying environment in which the ascetics and Elijah, as the ascetic prototype, accessed the divine. Through the trial of a devout life in seclusion, and in a harsh environment, the hermits and Elijah were rewarded with divine grace that enabled them to perform miracles and intercede for humanity. Thus the desert legitimated ordinary hermits as subjects of devotional images.

The second type of images glorified places of non-biblical miracles. I have identified two such images. The first one was used in icons in the twelfth century. It illustrated the legend of the miracle of Archangel Michael at Chonae. It

features St. Michael’s church, which a monk’s prayer saved from the waters of a run-away stream. I interpret the iconography of the miracle at Chonae as affirming the ideals of asceticism. Much like the wilderness in ascetics’ funerals, the church reinforces the idea that regular monks could provoke theophanies.

The other image showing a place of non-biblical miracles was introduced in the fourteenth century. It shows the spring where the Virgin Mary enacted miracles. The icon features the Virgin in a font that carries the name of a monastery in Constantinople, the Zōodochos Pēgē (Life-receiving spring). The image of the Virgin Zōodochos Pēgē also brought to the fore the idea of theophanies. However, in this case the theophanies were connected not to individual monks but to a Constantinopolitan monastery. This monastery was an imperial foundation and well-known for its healing of many members of the imperial family.

I argue that the theophanic and imperial associations of the Zōodochos Pēgē Virgin were exploited by the Serbian aristocratic elite to promote the legitimacy of the Serbian Patriarchal Church. The Virgin of this type was strategically included in the decoration program at the church of St. Michael, Lesnovo. This program emphasized theophanies as well as biblical defenders of faith thereby suggesting God’s omnipresence and the righteousness of everyone who promotes Christianity. In this way the Serbians justified their

claim to an independent Church, which ultimately elevated the status of the Serbian rulers. The theological implications of an image of a place in this case thus served political objectives.

The third type of icon of places appeared in post-Byzantine times, during Ottoman rule. This new type introduced also a new medium, the print. Prints from the seventeenth century onwards show different monasteries in the place of the traditional intercessors for humanity. Instead of the Virgin and saints, the paper icons feature the dwellings of devout practitioners of Christian faith. The prints therefore synthesize the meanings invested in icons of ascetics and icons of miracle-working places. The monastery, which by definition houses holy men, becomes a place perpetually graced with divine presence.

My objective as a fellow at the American Research Center in Sofia was to research the paper icons of Ottoman Bulgaria, which in contrast to monasteries on Athos, Greece, and Serbia, have not been published in a catalogue raisonné. With the help of the scholars at ARCS I have been able to contact museum directors, curators, photographers, and librarians in Samokov, Kyustendil, and Vratsa museums, the National Library “St. Cyril and St. Methodius”, and the National Gallery of Art in Sofia. The generosity of individuals in these collections helped me to examine numerous unpublished paper icons. I researched paper icons of the big and renowned monasteries, such as Troyan, Bachkovo, and Rila,

as well as, smaller foundations of local importance, such as of St. Ivan Monastery in Vratsa, the church of St. Dimiter in Plovdiv, the nunnery in Samokov, the Beliova Church in Samokov, the monastery St. Ivan in German, St. Nedelya (Sunday) foundation in Arapovo, and a monastery of St. Mina in Kyustendil.

In my analysis of this material I have concluded that the monastery prints appeared in response to the trying circumstances of Ottoman dominion. The waning of centralized Church power, as well as the disappearance of royal and aristocratic donations, put a considerable strain on Orthodox monastic foundations. The prints addressed these problems popularizing individual foundations and bringing sponsorship. For example, nineteenth-century prints presented Rila monastery as a thriving religious center, where the faithful could have access to the grace of its patron St. Ivan. The images meticulously reflected the renovations of the monastery and recorded its dependent churches and sanctuaries. These were sanctified with scenes from St. Ivan’s life. The very topography of Rila was thus made holy with the emphasis of its relation to the saint. This claim was vital to the monastery, which was struggling against poverty and ruin in recurrent financial crises and conflicts with greedy local officials. The prints were indispensable in retaining the monastery’s tax-exempt status, which was contingent on its sacredness. The icons also brought funding from near and far.

DEMOCRACY WITHOUT CIVIL SOCIETY? POPFOLK MUSIC AND THE AMBIVALENT ACCESSION OF BULGARIA TO THE EUROPEAN UNION

Eran Livni, Indiana University

The preliminary stage of my research was funded by the American Research Center in Sofia (Fall 2007); the dissertation research is funded by Wenner-Gren Foundation and supported academically by ARCS and the Institute of Art Studies at the Bulgarian Academy of Sciences.

The commercial genre of popfolk music (called also “chalga”) has emerged in the last 3 decades as a debated emblem of Bulgaria’s historical transformation from centralized etatism (specifically, totalitarian socialism) to market capitalism and democracy. A few books and articles (mainly in Bulgarian and English) were published on this topic during the 1990s and the early 2000s. Scholars tried to capture through popfolk the fundamental break in the national paradigm of modernity in which previously solidified norms and values of center and

periphery, elite and domineered, and We and Other have been challenged and refashioned. Analyses usually referred to the local discourse over the problematical relationship of Bulgaria with the Orient and, more acutely, with the West. During my year of dissertation research I revisited this discourse and its analyses through an ethnographic examination. The question I intended to answer was why and how people in Bulgaria turn to popfolk music, especially when contesting EU democracy and civil society. During fall 2007 Bulgaria held local elections and I had the chance to begin addressing this question by joining the singer Nelina in her performances in several campaign gatherings in villages and small towns. The issue that attracted my attention was that although popfolk is publicly classified as anti-culture of crudeness and vulgarity (in Bulgarian,

“prostotiya”), the elections period was a very busy time, both for Nelina and her other colleagues. When I asked people why popfolk singers were invited to sing in election meetings, I was told that although this music indeed demonstrates Bulgaria’s “backwardness” vis-à-vis Western Europe, nothing like a popfolk star could mobilize a large public to take part in the democratic process. For popfolk singers, though, there was no political identification with the candidates for whom they sang. As I heard, giving musical endorsement was a purely professional matter, just as singing in weddings, restaurants, casinos, and public celebrations.

Traveling with the singers Milko Kalaidzhiev and Habibi during the spring to several public celebrations gave me a first-hand experience of what kind of political engagement popfolk stimulates. I particularly was interested in observing the ways in which Bulgarians utilized popfolk to express conflicting attitudes toward their own sense of locality. On one hand, people with whom I spoke admitted that this music caused them embarrassment because of the stigma of crudeness it carries. Agreeing or disagreeing with the stigma, my interlocutors kept safe distance from popfolk by identifying his or her musical roots in more “authentic” or “civil” genres (such as folklore, pop, jazz, rock, and even classical music and church choir). On the other hand, I could not ignore how effective this music was in stimulating people to speak about the political reality in which they live. Popfolk reaffirmed for my Bulgarian interlocutors that even after transforming into democratic state they were still the “black sheep” at the margins of European civilization (known also as the “Bay Ganio complex,” named after Aleko Konstantinov’s literary hero, whose fictitious adventures took place during the transition period from Ottoman imperial to Bulgarian national rule). Interestingly, “black sheep” was used both in positive and negative ways; it was an expression of pride no less than of shame. This metaphor signaled that throughout a century and a half Bulgarians have managed to maintain their national integration vis-à-vis European empires through failure to fully integrate in European modernity.

To understand how Bulgarians negotiate with the positive and negative resonances of their own sense of marginality I narrowed down my ethnographic focus to two specific realms of Bulgaria’s social life: 1) musical textbooks for the national education system; and 2) popfolk

electronic media (radio, TV, music firms, and websites). In early February I was introduced to a public debate over a series of musical textbooks written by a team of pedagogues, headed by Prof. Gencho Gaitandzhiev. The major agenda of the writing team was to counter the longstanding tradition of generic ideology that dictates hierarchy of musical taste. Instead the authors aimed to encourage students, from pre-school to high school levels, to experience music as grassroots culture that emerges through open inter-generic circulation and free personal interpretation. Despite the success of the textbooks among students and teachers alike, this pedagogic project was a target of several public attacks that were covered by the national media. At the center of the attack was the decision of the writing team to include presumably “chalga” texts in the teaching curriculum. This decision was criticized as a lack of professionalism or, even more severely, anti-educational act. Criticizers pointed especially to the “too close” generic ties the authors drew between “authentic folklore” and “crude chalga.” In one case a few years ago, the critique was formulated with more explicit ethnic rhetoric when a group of parents from the city of Stara Zagora accused the authoring team that under the rhetoric of pluralism they exposed young children to “Gypsy derogation.” My impression of the scandals over these music textbooks was that many people in Bulgaria are able to normalize the duality of pride and shame which popfolk provokes, as long as this music remains confined to public ghettos, to which access is done with conscious acceptance of popfolk’s stigma. And so, what the authoring team intended as an anti-authoritarian act in favor of democratic thinking was received in the public discourse as an indication that in Bulgaria there is still no law and order to the extent that parents cannot be sure whether their children would be raised with “real” esthetical values or be bombarded with “pseudo music,” “garbage,” or “kitsch” (terms that many times also hides anti-Roma racism).

Examining popfolk music in electronic media sites complicated the notion of normality confined to public ghettos, above all because TV, radio, Internet, and music firms are all geared to mass consumption. During the winter I observed the daily interview show “Otkrit Mikrofon” (“Open Microphone”) in “Signal +,” the first popfolk radio station in Bulgaria. Additionally, I worked as a photographer for the popfolk music firm “Diapason Records,” for the Roma music and



Dr. Maria Manolova leads the group through the ruins of Preslav, the second Bulgarian capital



ARCS fellows visit Golyamata Kosmatka tomb near Shipka



ARCS fellows visit Veliko Tarnovo, the capital of the Second Bulgarian Kingdom



Dr. Ivo Topalilov shows a Greek inscription from the Roman period in Plovdiv



Dr. Topalilov gives a talk in the Plovdiv boulevard

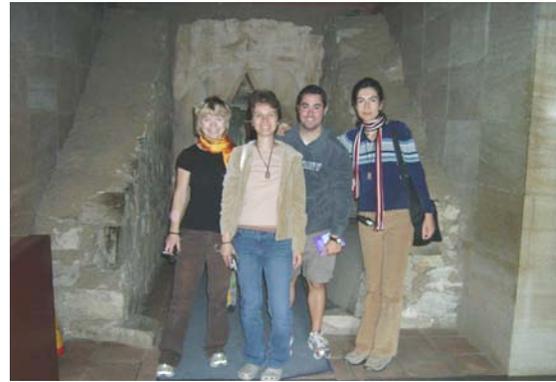


The Roman Fort in Hisar (Diocletianopolis)



Downtown Plovdiv, near the Roman stadium

dance festival “Romfest,” as well as for several popfolk singers. This experience allowed me to see in practice how popfolk media emerge in close interaction with other media realms both in Bulgaria and abroad, while maintaining loose borders of the “popfolk ghetto.” For instance, popfolk songs are still rarely played outside the defined radio and TV stations, while popfolk stars have become popular celebrities both in the large printed and electronic media. Another issue I examined throughout my fieldwork in media sites was the illicit image of popfolk as an emblem of Bulgaria’s failure to meet European standards of civil order. Popfolk music is blamed for consisting of mere translations of foreign hits (especially Greek and Serbian). The common term for describing this practice is “stealing of songs” and it serves as evidence that in Bulgaria illegal behavior is normal. Throughout my research I was told many times that the main reason for importing songs is that the development of popfolk music depends totally on its mass consumption, and in Bulgaria there are not enough composers who can satisfy the audience’s demand for new hits. However, in contrast to the common notion of “stealing,” the vast majority of imported songs are



In front of the famous Kazanlak tomb (replica)



A 19th century house in Plovdiv

legally bought or even donated by their authors. The main reason why “song stealing” is rarer is because in order to survive in the very competitive music market, popfolk firms need to maintain an image of reliable businesses; otherwise no one would be ready to work with them. Also, there are functioning mechanisms of cooperation between Bulgarian music firms and similar firms in Greece, Serbia, and Turkey. People admitted to me, though, that importing songs without copyright exists mainly because of the lack of business relationships with music producers beyond the immediate Balkan neighbors.

Finally, I realized both in my media and non-media encounters that terminological distinctions between “chalga” and popfolk helped people to subdue their ambivalent sense of locality. While “chalga” is a Turkish word that resonates the stigma of oriental “backwardness,” popfolk is a sort of euphemism that denies orientality and claims affiliation with “authentic” Bulgarian folklore, on one hand, and “civilized” Western popular music, on the other. My research indicates that the underlying narrative of this distinction brings back the “black sheep” stigma through the backdoor. “Chalga” was characterized to me as a

regressive reaction to the post-socialist crisis, in which people looked for confidence in their traditional pre-modern or pre-urban realities (such as, village life, extended family network, “oriental backwardness,” and banditry); popfolk, on the other hand, was characterized as a progressive tendency toward the development of Bulgarian pop music according to Western standards. Nonetheless, a recent trend of “retro chalga” – the

growing popularity of hits from the transition period – sabotage the attempt in this distinction to move this music beyond its discourse of stigma, complex, and ambivalence. This trend, I think, reminds Bulgarians that more than a way to describe Bulgaria’s inferiority vis-à-vis the West, “chalga shame” is a vibrant expression of Bulgarian cultural intimacy.

CORNELL HALAI AND EAST LOKRIS PROJECT (CHELP) 2008

Kaloyan Pramatarov, Sofia University “St. Kliment Ohridski”

The site of Halai is situated in Central Greece, on the eastern bay of Atalanti, bordering the modern village of Agios Ioannis Theologos. The history of the site falls into five main periods: Neolithic, Archaic, Classical, Hellenistic, Roman, and Byzantine.

Two hundred and eighty tombs of the Archaic, Classical and Hellenistic periods were excavated near the outer boundaries of the town to the north and east of the acropolis. The acropolis has a length (NW–SE) of ca. 160 m and a width of ca. 70 m. Furthermore, it is almost completely accessible, and the earlier excavations have already revealed a large number of architectural elements. In Archaic and Classical times, Halai was a member of the East Lokrian League, but for most of the Hellenistic period it belonged to the Boeotian League. Destroyed by Sulla in 85 B.C., it was quickly resettled and continued to exist as a town throughout the Roman and Early Byzantine periods. In its later years, it was Christianized and after the abandonment of the town, a small chapel replaced the early Byzantine basilica in the 12th or 13th century. A fragmentary inscription of the late 3rd century B.C., found by Goldman and Walker in a well near the temple area, gives a complete roster of the titles and names of the 29 local officials of the town.

The first excavations were carried out intermittently between 1911 and 1935, under the guidance of Hetty Goldman and Alice Walker-Kosmopoulos. In 1988 and 1989, the Greek Archaeological Service excavated additional tombs, situated to the east of the acropolis. The surface survey conducted by CHELP in 1988–1989 has shown that an additional outer ring of fortifications delimited the boundaries of a lower town during the 4th century B.C.

CHELP renewed excavations on the acropolis, and the Greek Archaeological Service continued the excavations in 1990, 1991 and 1996. The excavation campaigns brought to light evidence

from the earliest and latest occupations of the site, the Neolithic and the Late Roman/Early Byzantine; the remains of the Archaic; and the Hellenistic periods.

The period from 1997 until the present time has been devoted to the study of the finds from the excavations conducted by CHELP. In the course of 2000, under the guidance of Professor J.E. Coleman, conservation works were carried out, and the site was adapted for visitors. These activities and the renewed excavations at Halai, are part of an interdisciplinary project of survey and excavation in East Lokris (the Cornell Halai and East Lokris Project) directed by J. E. Coleman.

The 2008 participants focused on Neolithic and Hellenistic finds and work on the site, in preparation for further conservation. The crew including old timers Emil Nankov, PhD Candidate at Cornell University (CU), Valeria Bineva (CU graduate student; Neolithic figurines), Daisuke Yamaguchi, Beth Ann Judas (registrar), Christopher Andronicos (CU geologist), Visnja Krasulja (Neolithic pottery) and volunteers: Benedicte Khan, Nate Catbree, Tina Peterson, Win Wharton, Lisa Corkum, Ray Diciaccio, Beth Ann Judas, Christine Kim, Elina Salminien. Funds came from the Institute for Aegean Prehistory (INSTAP) and the Townsend Fund of the Department of Classics. My participation became possible with the inestimable assistance of the American Research Center in Sofia and Emil Nankov, Assistant Director of the United States office of ARCS.

Study continued on the architecture and finds of the Neolithic and Hellenistic periods. The stratigraphic observations confirmed the existence of Archaic, Hellenistic and late Roman pottery, even at the lowest stratigraphic layer, so the doubts concerning a late-Roman date of the deposit increased. The cleaning next to the outer face of the North Gate wall, revealed fragments of Archaic and Hellenistic pottery which furnished

inconclusive evidence for the date of the wall, traditionally assigned to the late Archaic period, but ongoing study on the associated pottery will bring further clarity on the important question of chronology. In area F the remains of Neolithic buildings were cleaned. The stratigraphy in that area was disturbed by two pits from the Byzantine period.

Processing of pottery from areas C and H consisted of drawing and photo documentation. Many parallels were found with the pottery from Corinth and the Athenian agora, which were of great help in determining the chronology of the Halai assemblage. The examination (graphic documentation and statistic analysis) of kitchen utensils (pots, baking dishes) and tableware (bowls, dishes) is forthcoming. The efforts were focused on the fine-ware, on account of its chronological value. The recording focused on drinking vessels (kantharoi, skyphoi, "Megarian" cups, oinochoai), bowls and pots. The documentation of a substantial number of Hellenistic lamps, most of which belong to type XV after Brooner, was of great significance. In addition, numerous fragments of Koan amphorae, including a stamp, with a partially preserved name of a fabricant, were recorded. A substantial number of Hellenistic loom-weights were also documented. The study on the Hellenistic pottery is ongoing and further work is planned for the future.

The computer documentation of archeological finds was carried out by Lisa Corcum. She used AutoCad to enter measured drawings on the site, Adobe Illustrator to make drawings, and the program Rhinoceros to reconstruct the site in 3-D. The work focused primarily on the Neolithic remains, specifically the new walls, which were cleaned. The drawings of these walls were done with the intention of understanding how the topography of the site may have changed during the time of construction (because the wall seemed to be located on an incline) or if the site had been

altered during its lifetime due to larger geological activity. In the future Lisa will try to reconstruct the different phases of Neolithic construction as well as prepare the documentation for an upcoming publication.

Geological observations by Christopher Andronikos brought new insights about the geological history of the site. For instance, measurements of the angles at which the Neolithic walls are now tilted suggest that the acropolis suffered damage between Neolithic and Archaic times as the result of slippage along a nearby fault.

I will conclude with my personal impression of the project. The site of Halai has a modern archeological base. The good conditions and close proximity of the seashore made the work a real pleasure. Availability of a research library, private working rooms and international collaboration between participants have contributed to the exchange and accumulation of great amount of knowledge and my personal improvement (as a student of archaeology). My task included graphic and photo documentation of archeological finds, which considerably improved my drawing skills. I can definitely say that processing of multiform Neolithic, Hellenistic and Roman pottery, statues and ceramic lamps, was an experience of inestimable value. Of great importance were the educational travels to Olympia, Delphi, Athens, and Eretria. Informal walks helped me to become familiar with the archeology and the topography of East Lokris and Boeotia. The combination of good working conditions, wonderful nature, multinational team and the exceptional hospitality of Professor John E. Coleman and Laura Purdy, greatly contributed to an unforgettable archeological season. Of course, the interesting material with which I had the pleasure to work and the educational tours, which without a doubt are priceless for the young archaeologist, need to be mentioned as well. I hope that the tradition of Bulgarian participation in CHELP through ARCS will continue in the future.

ANNOUNCEMENTS

ARCS is accepting applications for its 2009/10 annual academic program. For more information, visit our website, under Programs: www.einaudi.cornell.edu/ares.

FOURTH INTERNATIONAL CONGRESS ON BLACK SEA ANTIQUITIES

The Bosphorus: Gateway between the Ancient West and East (1st Millennium BC – 5th Century AD), Istanbul University, Faculty of Letters, Eurasia Institute, 14-18 September 2009. The International

and National Committees for the Congress on Black Sea Antiquities announce the Fourth Congress. The planned sessions are:

Opening Session and Opening Lecture

1. Nomads and semi-nomads of the Black Sea steppes and Anatolia
2. Greeks around the Hellespont, the Sea of Marmara, the Bosphorus, and the western, northern and eastern Black Sea, and relations with the Mediterranean world
3. Romans around the Hellespont, the Sea of Marmara, the Bosphorus, and the western, northern and eastern Black Sea, and relations with the Mediterranean world
4. From Byzantium to Trapezus: the southern Black Sea and its hinterland in the 1st millennium BC-5th century AD
5. Achaemenids and the Black Sea
6. The Black Sea and surrounding regions in late antiquity and the early Byzantine period
7. New excavations and projects

Closing Session and Closing Lecture.

Official languages: English, French and German.

There is a full-day mid-congress excursion around Istanbul. A choice of four post-congress excursions, lasting between two and four days, will be available: (1) Antalya, Perge, Aspendos, Side and Termessos; (2) Ankara and Cappadocia; (3) Troy, Assos, Pergamum and Ephesus; (4) Teios, Heracleia Pontica, etc.

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