

CONICAL GLASS VESSELS FROM KARANIS: FORM, FUNCTION, AND MEANING: *Elizabeth L. Higashi*, University of Michigan, Dearborn

This paper focuses on the over 600 conical glass vessels and fragments excavated at the Graeco-Roman site of Karanis, Egypt. It examines these vessels from an archaeological, textual, and art historical perspective. It studies their chronological limits, functions, and sites of production as well as their practical and symbolic importance in the Mediterranean milieu. Light emission studies compare the brightness of lighted conical glass vessels to that of terracotta lamps and explore possible economic factors related to their production.

Physical characteristics, dated coins, *ostraka*, papyri, pottery, and other objects found with each conical vessel, collated using computer data base systems, indicate that conical glass vessels appeared no earlier than the late third century at Karanis and were found into the mid- to late fifth century. Most of these vessels were probably produced locally. Neutron activation studies on the chemical composition of Karanis glass suggest that the composition differs from that of conical vessels found in Roman Syria.

Artistic representations, textual allusions to conical vessels, and archaeological contexts of similar vessels excavated at sites other than Karanis suggest that they served as oil lamps and as drinking beakers. The specific context of the finds at Karanis suggests the commingling of domestic life and religious ritual during the gradual shift from pagan to Christian beliefs.

AN INLAID FULCRUM PANEL FROM ROMAN CORINTH: *Carol C. Mattusch*, George Mason University

The bronze panel from a fulcrum was excavated in 1976 at Corinth in the so-called Roman Cellar Building, which was damaged by an earthquake in A.D. 22/23. The elaborate decoration on the panel consists of pairs of silver acanthus buds, each with a silver calyx and silver tendrils swirling outward to form volutes, which in turn encircle flowers made of silver, copper, and niello.

The acanthus, tendril, and flower motif is a popular decorative device from the fifth century B.C. onward, and this is by no means the only fulcrum panel so ornamented. The importance of this piece lies in the fact that it was found at Corinth, and was no doubt locally produced. The inlaid panel attests to the high degree of technical competence enjoyed by the craftsmen employed in Corinth's most renowned industry. It also provides a starting point for our consideration of the Corinthian alloys so greatly admired by ancient authors.

SESSION II C: GREEK SCULPTURE

EVIDENCE FOR PLANNING THE PARTHENON FRIEZE: *John G. Younger*, Duke University

The cavalcade of the Parthenon frieze exhibits a number of repeating patterns, either exactly or with minor variations.

A horse appears to nuzzle the ear of the rider in the next plane (N 32.99, 35.109; cf. the horse head at 38.118), bring his jaw parallel to the rider's shoulder (34.105, 37.114, 39.121; cf. N 31.95 and 35.108), or tuck his head down to block out a torso (N 39.120; S 11.31, 13.36). Horse forelegs usually are both lifted and separated in almost dance patterns; a few repeat exactly (e.g., the horses of riders N 29.88 and 38.118). Horse hindlegs also repeat: the rampant horses of riders N 37.115 and 39.121 and the balancing horses of W 2.2 and 4.8 and of 5.10 and 9.16.

These patterns emphasize the division of much of the west and north cavalcade into three horizontal registers. Few figures cut vertically across these registers and repeat in their entirety: the lower bodies of the men W 3.4 and 12.22 and the horses of riders N 34.106 and 39.122.

The south cavalcade emphasizes horse over rider and employs a clearer set of repeated patterns (cf. the heads of horses ridden by S 9.24, 10.27, and 11.29, or by 9.25, 11.29, and 12.32). This subtlety in variation gives a feeling of mass and order to the south cavalcade that is enhanced by the repetition of whole groups (S slabs 9, 11, and 12-13; partially repeated in slab 17).

The existence of these patterns indicates that when planning a length of frieze the designer(s) of the cavalcade used small cartoons for the placement of specific heads and legs and occasionally larger cartoons for entire figures; the assistants who cut the stone seem not to have been the ones responsible for the concept or organization of the figures.

WISE SILENOS: *Aileen Ajootian*, McMaster University

The sculptural type of a sleeping silen, bearded, balding, and paunchy, is known through at least 12 Roman replicas that are generally thought to have been inspired by a late Hellenistic original. The sleeper's head and left arm are supported by an amphora or a wineskin, and these containers frequently were pierced for use as fountains. Replicas and variants of the type have been found in Italy and France, and at least four examples have Greek findspots.

The sleeping silen has been interpreted by modern commentators as a generic, drunken member of Dionysos's retinue, and has not been assigned a more specific mythological identity. But these sculpted silenoi, like several other Hellenistic "genre" types, may actually have had a more precise meaning and function in antiquity. The story of King Midas's capture of Silenos, considered in antiquity to be a wise and prophetic figure, is first told by Herodotus (8.138) and may provide some clues to the ancient identity of these sleeping figures.

According to Herodotus and later authorities, Midas trapped Silenos by filling with wine the spring from which he was accustomed to drink. Once drunk, Silenos was led by Midas's soldiers to the king. Representations of this episode begin in mid-sixth century Attic vase painting, and also occur on non-Attic wares. Most frequently, Silenos is shown being captured by soldiers, or in chains as he approaches Midas. Such scenes continue in the fifth century on Attic vases, and the episode was also depicted on fourth-century South Italian vases. But there are few later representations of this scene in Greek art, and the Roman evidence is similarly scarce.