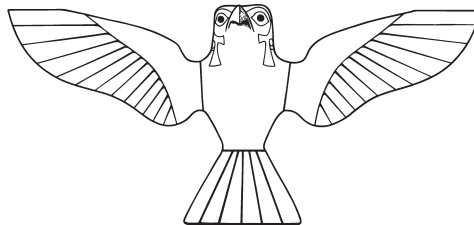


AMILLA
The Quest for Excellence

Studies Presented to Guenter Kopcke in
Celebration of His 75th Birthday





Guenter Kopcke in his office at the Institute of Fine Arts, New York University, June 2010.

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edited by

Robert B. Koehl



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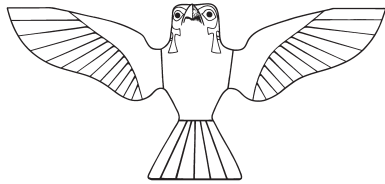


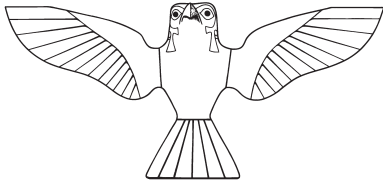
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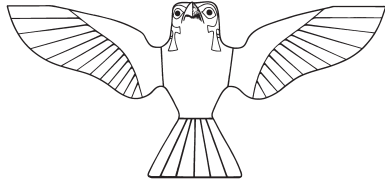


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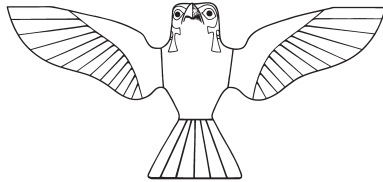
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Preface and Acknowledgments

I first encountered Guenter Kopcke when I was invited in 1978 to address the New York Aegean Bronze Age Colloquium, which he co-founded in 1974 with Ellen Davis and Malcolm Wiener (inspired by Edith Porada's Near Eastern Seminar at Columbia University), and which continues to thrive in no small measure due to Guenter's enthusiastic support and participation. But it was in the following years when, as a member of the American School of Classical Studies in Athens from 1979–1981, I became acquainted with his students that I began to gain a deeper understanding of the man whom they revered with an almost hushed awe: an awe of his brilliance and an awe of the extraordinary level of intellectual rigor that he brought to the field of ancient art and archaeology. It is this rigor and an especially probing desire to understand the ancient world—an *ἀμιλλὰ* (“a striving for superiority”) of the mind and spirit—that informs the thoughts and words of our honoree.

Guenter Kopcke was born in Wiesbaden, Germany, in 1935 and grew up in Hamburg, handsome and athletic. Knowing that he was planning to enter the University of Tübingen, his teacher of ancient Greek at Gymnasium asked Guenter to send his regards to Bernhard Schweitzer, Professor of Classical Archaeology there, with whom he had studied. Schweitzer invited the newly arrived undergraduate to attend his lectures on the art and archaeology of Bronze Age Crete and Greece and to enroll in his seminar on Roman baths. Schweitzer's lectures and seminar kindled in Guenter a lifelong passion for ancient art, history, and archaeology, especially for the world of the Aegean Bronze Age.

Following the peripatetic system of a German university education, Guenter went on to the University of Basel to study with Karl Schefold, and then to the Ludwig-Maximilians University of Munich for additional study with Ernst Buschor and Ernst Homann-Wedeking. Under Homann-Wedeking's guidance, he wrote a dissertation on fourth-century B.C.E. Athenian gilded Black Glaze Ware (published as Kopcke 1964). After receiving his doctorate in 1962, Guenter served for three years as an assistant curator in the Glyptothek of the Staatliche Antikensammlungen in Munich under Dieter Ohly, supervising the workshop created for the installation of the new exhibition of the pedimental sculptures from the Temple of Athena Aphaia on Aegina. Working with the sculptors engaged in their restoration and display taught him volumes about the practical and theoretical issues that confront artists, and it provided him with unique insights into the processes of artistic creation. During those years, Guenter also participated in the excavations of the Heraion at Samos and, thanks to his intervention, saw to it that the extraordinary series of Iron Age and Early Archaic wooden votive objects discovered there were carefully conserved, inviting science into the world of archaeology at a time when, unimaginable today, they would have otherwise been left to decay.

Upon leaving the Staatliche Antikensammlungen, Guenter taught for two years as "wissenschaftlicher Assistant" in the Archaeological Institute of the University of Zurich under Professor Hansjörg Bloesch, the noted authority on Greek vases. When James McCredie left New York University's Institute of Fine Arts (IFA) for the directorship of the American School of Classical Studies in Athens in 1969, Guenter was offered a three-year stint as his replacement at the IFA, and he eventually accepted a permanent position there as the Avalon Foundation Professor.

Teaching at the IFA offered Guenter the freedom to explore a broad range of interests within the field of classical archaeology. Since his earliest years of study, he has been deeply interested in examining the Greeks in their varying artistic incarnations, in how they expressed themselves to one another and to the outside world. He has been concerned particularly with questions of cultural and artistic continuity, specifically how to bridge the "divide" from the Bronze to the Iron Ages. He has sought to trace the origins of the Classical Greeks back to the Bronze Age through seminars, at a major conference that he organized in 1990 at the IFA ("Greece between East and West: 10th–8th Centuries B.C."), and in many of his publications.

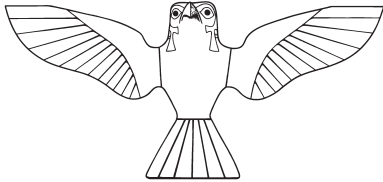
Indeed, Guenter has written masterfully and with credible insights on Aegean Bronze Age society, trade, and commerce; the art of the Shaft Graves; Mycenaean ivories and ceramics; Greek Geometric art and architecture; the wooden votives from Samos; Phoenician-Greek interactions; and Classical and Hellenistic ceramics and sculpture. Reading Guenter is an intellectual adventure: he constantly teases, provokes, and challenges assumptions (his own and those of his readers), not to play the role of provocateur, but to support—as he modestly likes to say—the case of the plausible. His writings are often peppered with personal reactions to the views of his colleagues and friends. And while he may describe his impressions and emotional responses to artifacts and cultural processes, these are based on a profound body of knowledge rooted in years of study and contemplation. Still, no one is quicker to express self-doubts, to admit the limitations of the available evidence, or, in its absence, to own up frankly to speculation. For Guenter, the questions are always at least as important as the answers, which, as he well knows, in the field of archaeology, can change instantly with the scraping of a trowel. The depth of his understanding of the possibilities and limitations that archaeology can bring to the study of cultural history, which I believe he regards as his overarching intellectual pursuit,

derives from extensive and broad field experience. Besides work on Samos (1961–1966), Guenter has participated in excavations in Greece at Olympia (1958–1959), on Aegina (1964), on Samothrace (1972–1987), in the Kerameikos (1993), and in Israel at Tel Hadar (1992).

When I began to consider how to organize this volume, it became clear that if it were to reflect the fields upon which Guenter has made an impact, it could not be organized around a single theme, region, or time period. Rather, I invited articles from scholars whose lives Guenter has touched along the various stages of his own, and I also received many requests to contribute as rumors of the preparation of this *Festschrift* began to spread. I know that I speak on behalf of everyone whose thoughts and words appear here—that we wish Guenter many more years of teaching, thinking, and writing, inspiring us, his students, colleagues, and friends, to follow his example in the pursuit of scholarly excellence.

I would like to thank the students in my seminar in Greek archaeology at Hunter College during the spring semester of 2008—Justine Ahlstrom, Dennis Ambrose, Danica Killalea, Kathleen Maloney, Michele Mitrovich, Harold Ohayon, and Elizabeth Shiverdecker—for the preliminary editing of many of the articles included in this volume and for the lively discussions stimulated by their presentations. I owe a special debt of thanks to Michele Mitrovich for her continued help in the preparation of this volume at many stages, and for the handsome photograph of Guenter Kopcke that serves as the frontispiece. I am also grateful to Irit Ziffer for invaluable advice and information, and to Irene and the late Ioannis Manolakakis (d. 2010) for their hospitality during the summer of 2009, when I was able to complete the editing of most of these articles at their home in Kalessa, Crete. Finally, I wish to thank my partner, Stylianos Manolakakis, for providing me with the Greek title of this volume.

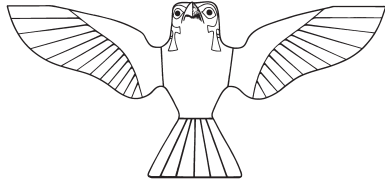
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October 2010



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List of Abbreviations

Abbreviations for periodicals in the bibliographies of individual articles follow the conventions of the *American Journal of Archaeology* 111.1 (2007), pp. 14–34.

aux.	auxiliary	LH	Late Helladic
BB	Burned Building	LM	Late Minoan
BR	Base Ring	m	meter
ca.	about	max.	maximum
cm	centimeter	MBA	Middle Bronze Age
dia.	diameter	MC	Middle Cycladic
EBA	Early Bronze Age	MH	Middle Helladic
EC	Early Cycladic	mm	millimeter
EM	Early Minoan	MM	Middle Minoan
FN	Final Neolithic	pers. comm.	personal communication
g	gram	pers. obv.	personal observation
h.	height	RLWM	Red Lustrous Wheelmade Ware
in.	inches	th.	thickness
L.	length	w.	width
LBA	Late Bronze Age	wt.	weight
LC	Late Cycladic		

