
EMILY DICKINSON
TOWNSEND VERMEULE



HARVARD UNIVERSITY

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EMILY TOWNSEND VERMEULE, classical scholar and archaeologist, in numerous scholarly works, penetrating reviews, and popular lectures brought to both Greek literature and the art of Bronze Age Greece not only wide knowledge but also a subtlety of understanding and wit. Born Emily Dickinson Townsend 11 August 1928 in New York City to Clinton Blake Townsend and Eleanor Mary Meneely, she attended the Brearley School in New York from 1934 to 1946. It was there that she started the study of Greek, which she continued at Bryn Mawr College (1946–50) while beginning to explore the riches of classical archaeology, graduating summa cum laude in Greek and philosophy. There I had the privilege, along with Richmond Lattimore, of introducing her to many of the ancient Greek writers whose both matter and manner so influenced her thought and style in later years.

In 1950 Emily went on a Fulbright Fellowship to the American School of Classical Studies at Athens where, in addition to coming to know Greece present and past, she took part, under the direction of Homer A. Thompson, in the excavation of a Mycenaean tomb, which she later published in *Hesperia*, the American School of Classical Studies journal, in 1955, having meanwhile continued her studies at both St. Anne's College, Oxford University (1953–54) and Radcliffe College (M.A. 1954). She returned to Bryn Mawr College in 1955 and, working particularly with Richmond Lattimore, received the Ph.D. in 1956 with a dissertation entitled "Bacchylides and Lyric Style."

Emily's marriage to Cornelius Clarkson Vermeule in 1957 marked both a continuation and a new beginning of scholarly combination and cooperation, as beneficial to the classical world at large as it was satisfying and compelling to both, as were also their two children, Blakey and Adrian.

Emily's early teaching career, begun at Bryn Mawr College (instructor of Greek, 1956–57) and continued at both Wellesley College (instructor of Greek, 1957–58; professor of art and Greek, 1965–70) and Boston University (assistant professor of classics, 1958–61; associate professor of classics, 1961–64), mirrored her continuously expanding interest in and control over many aspects of the ancient Greek world. Just as Emily's teachers once enjoyed her quick appreciation of their particular views or interpretations, so her students both at the beginning and in more recent years delighted in her uniquely palatable combination of learning, wit, and logic.

In her publications during these early years, as attested by a variety of reviews and articles, she ranged widely over the language and literature of early Greece (from Linear B to Pindar and Euripides) as well as concentrating on the art and archaeology of the Mycenaean and Minoan worlds. A culmination in 1964 was her monumental *Greece in the*

Bronze Age, published by the University of Chicago Press and widely reviewed as a work of truly impressive stature. For so comparatively young a scholar to have amassed and ordered so vast a collection of disparate, complex, and wide-ranging material was indeed unusual, and the work was hailed with enthusiasm. As one reviewer wrote, “Emphatically the right book at the right time by the right author” (Wallace McLeod in *Phoenix* 1965). As such it gave new impetus to Mycenaean and Minoan studies, with a second revised edition and sixth printing in 1974 and a translation into Greek in 1983.

After acting as James Loeb Visiting Professor of Classical Philology at Harvard University in 1969, Emily was appointed Samuel E. Zemurray, Jr. and Doris Zemurray Stone-Radcliffe Professor of Harvard University in 1970, a position she held until her retirement in 1995. In the later 1960s, in various articles and reviews on both Greek literature and archaeology, Emily continued both to broaden our understanding of early Greek poetry and to interpret artifacts ranging from Mycenaean coffins to a jeweler’s mold of the same period.

Of the several excavations in which Emily took part from the mid-1950s through the early 1970s, I have personal knowledge only of her two seasons (1953–54) at Gordion in Turkey, directed by Rodney S. Young for the University Museum of the University of Pennsylvania. There she was a quick learner of Turkish slang, no mean artist with the trowel, and a useful fellow-speculator on the use and meaning of various newly excavated objects and designs. I can only assume that she proved herself equally invaluable to fellow excavators at Kephallenia and Messenia (Archaeological Society of Athens, 1960–61), Coastal East Libya (University Museum, 1962), Halicarnassos, Turkey (University Museum, 1963), Thera-Santorini (Archaeological Society of Athens, 1967–68), and Toumba tou Skourou, Cyprus (Republic of Cyprus, Harvard University, and the Boston Museum of Fine Arts, 1971–73). Certainly she found the “hands on” experience of levels, layout, and objects important in understanding various aspects of the individual cultures and their interrelations.

Of particular note in the 1970s, in addition to various critical reviews of new and important work on the Santorini destruction, the frescoes in Nestor’s palace at Pylos, and the Neolithic and Bronze Ages in the Athenian Agora, are two lecture series. In 1975 appeared *The Art of the Shaft Graves of Mycenae*, Lectures in Memory of Louise Taft Semple, which were delivered at the University of Cincinnati in 1973. This series emphasizes the difficulty of understanding pre-literate art, if and how it may relate to life and death (practice or belief), and the extent to which different foreign influences may play a role. Very different were the 1975 Sather Classical Lectures given at the University

of California at Berkeley: *Aspects of Death in Early Greek Art and Poetry*, 1979. Combining her encyclopedic knowledge of Greek burial customs through the ages with illustrations from vase painting and sculpture and with their sentiments about death in prose and poetry both literary and epigraphical, Emily delighted her Berkeley audience (and present readers) both with the range of her commentary and with modern parallels both visual and verbal.

First in the 1980s was *Mycenaean Pictorial Vase Painting*, with co-author V. Karageorghis, cataloging more than eight hundred complete vessels and shards arranged chronologically within the main areas of Cyprus and the Near East, the Greek mainland, the Dodecanese, etc. In 1984, Emily's part in a Bryn Mawr College Symposium on Troy and the Trojans was "Priam's Castle Blazing: A Thousand Years of Trojan Memories," in which she explored the various ways in which the tale made it through the Dark Ages. Similarly exciting was the Corbett Lecture at Cambridge in May 1987 (*Proceedings of the Cambridge Philological Society* 33); in this "Baby Aegisthus and the Bronze Age," Emily shows the way in which later Greeks' treatment in poetry and on pottery may echo and preserve as apparent myth the very facts about their ancestral past only recently laid bare and confirmed by Bronze Age archaeology

All in all, Emily Vermeule's sensitivity to poetry, keen eye for style, and appreciation of technique in painting and sculpture were allied to a talent for vivid description to make her treatments of Greek life and letters both attractive and compelling. She was much in demand as a lecturer and as an honorary degree candidate, and she was recognized variously for her work illuminating different aspects of the ancient Greek world: the Radcliffe Graduate Society Gold Medal, 1968; the American Philological Association's Charles J. Goodwin Award of Merit, 1980; the National Endowment for the Humanities' Jefferson Lectureship in the Humanities, 1982. It was partly as a result of this last that Emily joined the Society's celebration of its 250th anniversary with an illustrated talk, "Jefferson and Homer," that showed how the statesman's knowledge and appreciation of Homer informed his belief in the power of language to make history. Then, too, when elected to the presidency of the American Philological Association she paid eloquent tribute to the work of both societies at its joint meeting with the Archaeological Institute of America: "The Dirt and the Word," seeing antiquity as a house of many mansions in which archaeologists and philologists productively coexist.

In the 1990s, two of Emily's former Harvard students undertook to produce a Festschrift in her honor that would truly reflect the breadth, depth, and significance of her work. The result, *The Ages of Homer*

(University of Texas, 1995, edited by Jane B. Carter and Sarah P. Morris), includes contributions from thirty-one scholars on a variety of subjects related to Homer, in addition to an introduction with biography and bibliography amounting to 542 pages. By pairing her with Homer, it pays a very proper tribute of creative scholarship to one who was a past mistress of the art.

Emily Vermeule's untimely death on 6 February 2001 came as a great shock to all who admired and loved her, whether for her vast knowledge, perfect pitch in scholarship, loyalty to the Red Sox, or just being Emily. She is sorely missed.

Elected 1972; Vice President 1978–82

MABEL L. LANG
Paul Shorey Professor
of Greek, Emeritus
Bryn Mawr College

