



The Australian Archaeological
Institute at Athens

BULLETIN



Volume 15, 2019

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Letter from the Acting Director

As regular readers of the AAIA Bulletin would have come to expect this issue contains a survey of some of the many activities which the AAIA, its institutional members, and Friends groups undertook in 2018. The year was as busy as it was rewarding. Numerous research projects (both individual and team-based) were conducted, public outreach programmes planned and executed, as well as seminars and lectures organized. All these accomplishments take time and organization, and I would like to thank the staff of the Institute, both in Sydney and Athens, along with our many colleagues and supporters throughout Australia and Greece for all their help.

Among the articles in this issue of the Bulletin you will read accounts of recent Australian fieldwork in Greece and Cyprus, reports from various scholarship holders, and two papers by academics from the United States who recently visited Australia. In his article Emeritus Professor James Wright (Bryn Mawr College), who was the AAIA Visiting Professor in 2017, brings to life the Mycenaean-period village which he excavated with his colleagues at Nemea. The second article is by Professor Christopher Faraone (University of Chicago). Professor Faraone was one of the keynote speakers at the annual conference of the Australasian Society for Classical Studies that was held in Brisbane in January 2018. While in Sydney Professor Faraone very kindly accepted an invitation to hold a workshop on ancient magical gems under the Institute's banner, and it is on this fascinating topic that his article focuses. I am certain that it will open new vistas for many readers.

It is with sadness that I note the loss of two key supporters of the Institute in 2018: Dr Alexis Pittas and Ms Jan Casson Medhurst. Two brief obituaries follow, but I would like to note here that both, in their own way, offered a great deal to the collective undertaking that is the AAIA; they will be greatly missed. I extend my sympathies to their families and friends.

As this issue of the Bulletin demonstrates the future for the AAIA is very promising. Interest in Greek and classical studies throughout Australia is strong, and the firm foundations laid promise advances in the years to come.

Stavros A. Paspalas



*Still images created by the 2018 AAIA Artists in Residence,
Kieran Boland and Brie Trencerry.*

Credits: KBT (Kieran Boland and Brie Trencerry)

Title : Jigsaw / λεπτό πριόνι

Medium: 4K video | colour | sound | Date: 2018-19

NEWS IN BRIEF

Athens Hostel 2018

by Lita Tzortzopoulou-Gregory

The Athens Hostel experienced record high activity during 2018, with a number of Australian and international scholars and students, as well as Friends of the AAIA, choosing to make it their temporary home. Amongst these, our two AAIA fellows, Professor Alastair Blanshard and Dr Estelle Strazzins were most delightful guests who added their wisdom, valuable expertise, and good humour. Aside from our fellows, the hostel also hosted Professor Louise Hitchcock (The University of Melbourne) and former resident artists, Dr Andrew Hazewinkel and Ms. Jena Woodhouse. It was also a pleasure to host the president of the South Australia Friends of the AAIA, Mr. Spiros Sarris, and his family who spent a few days at the Hostel between other stops during their travels in Greece. Australian students from the University of Sydney, including Olivia Casshmere, one of the two recipients of the Olwen Tudor Jones scholarships, who participated in the Thorikos Fieldwork Project in Attica, as well as students from the University of New England, The Australian National University, and The University of Tasmania also stayed with us. Our international guests included scholars from Spain, Norway, Sweden, and the USA, and students from the Netherlands, Italy, USA, UK, Sweden, Norway, and Finland.

One of the highlights of the past summer was hosting a welcome reception for a group of fourteen students of modern Greek from the Department of Classics at The Ohio State University in the USA, the AAIA's only international member institution, on June 5. The students, led by Dr Christopher Brown were in Athens to participate in the THYESPA programme (Summer Course in Modern Greek Studies) organized by the National and Kapodistrian University of Athens. Acting director of the AAIA, Dr Stavros Paspalas, took the students on a tour of Philopappou

Acting Director's Report from Athens

by Stavros A. Paspalas

The close of 2018 confirmed that, once more, the AAIA had a busy and productive period over the past twelve months. The core mission of the Institute is to advance Australian research in Greek studies and to disseminate the results of Australian academics and students to the wider public both in Australia and internationally. Throughout 2018 the Athens office actively pursued these goals, as it has done in the past. Here I would like to thank Dr Lita Tzortzopoulou-Gregory, the Institute's Administrative Officer, who oversaw the Athenian operations during those periods when I was in Australia, and to Dr Loula Strolonga who also helped in the office for part of the year.

The year began with the very welcome arrival of Dr Amelia Brown from the University of Queensland with a group of students for a study tour of some of Greece's major sites and museums. I had the pleasure of guiding these bright students in Athens, over the Philopappos and Pnyx hills. There is no doubt that study tours such as these are a great educational tool, and I was pleased to guide a similar group from the Institute's only international institutional member, Ohio State University, during its time in Athens as well.

While in Greece Dr Brown delivered a seminar at the AAIA's Hostel in January entitled "Like Frogs Around a Pond: Maritime Religion in Ancient Greek Culture". The audience was well rewarded with an exposé on how the sea and religious beliefs and practices intersected in the ancient Greek world—a particularly important area of research when one remembers that so much of that world was connected by mariners travelling along the sea lanes. The year also saw a number of other Australians present at the AAIA including in April Sanja Vucetic, currently a doctoral candidate at University College London, who delivered the paper "Sexualities in the Roman Provinces: Creating Identities through Sexual Representations in Colonial Settings."

The 2017-2018 AAIA Fellowship was awarded to two recipients, Professor Alastair Blanshard (University of Queensland) and Dr Estelle Strazzins (formerly at the University of Melbourne and currently a holder of a fellowship at the University of Cambridge). While in Athens, Dr Strazzins presented a paper entitled "Pausanias, the Cave of Pan, and the Construction of Authority in Anglophone Travellers" which closely examined the connections between the writings of early modern travellers to Greece and how these impacted on the way in which they viewed and recorded the country's antiquities. Professor Blanshard delivered the Annual Lecture which followed the Director's Report on May 23. His lecture addressed the question "Were the Ancient Athenians ever lonely?" and it was particularly well received by the very appreciative audience. I am pleased to report that on this occasion we also had the pleasure of Dr Paul Eliades' company. Dr Eliades has done a great deal to promote Greek studies in Brisbane and the Institute was very happy that he was able to attend its annual major event in Athens.

The Institute had a number of other visitors from Australia in 2018. It was a pleasure to welcome Professor Peter Anstey (Department of Philosophy, University of Sydney) to Athens and to introduce him to the AAIA's facilities

as well as to help in some small measure in the conference he organized with his colleagues from the University of Athens and Princeton University. The end of the year saw the arrival of the recipients of the 2018 Contemporary Creative Residency fellowship, Brie Trenerry and Kieran Boland. As you will read elsewhere in this volume Brie and Kieran busied themselves throughout December filming in Athens, and familiarizing themselves with the city. At the same time, Dr Terumi Narushima (Senior Lecturer in Music at the University of Wollongong) held the fourth University of Wollongong AAIA Artist-in-Residence award. Dr Narushima immersed herself in Athens, especially those activities connected to her musical interests. Her report also follows in this Bulletin.

The year saw a full programme of events organized by the Athens Friends of the AAIA. Archaeological sites, museums, wineries and such like drew the members' attention. Indeed, the Friends benefitted on their trip to Marathon in June from the insights that Alastair Blanshard and Estelle Strazdins offered them as both have undertaken extensive research involving that region of Attica. And here I may note that visitors from Australia are always very welcome to attend Athens Friends' events. The AAIA is very grateful to the Athens Friends for all their fund-raising activities, and as has been the case for many years it is very thankful for the Friends' generosity in hosting the reception which follows the Director's Report and Annual Lecture.

A good part of the Athens office work revolves around the submission to the various offices of the Greek Ministry of Culture of study and fieldwork permit requests on behalf of Australian academics and students. Last year was no different as a steady stream of such requests were processed. As regards field projects, you will be able to read about the work undertaken on Kythera in 2018 by an Australian team as well as that conducted at Plataia by Emeritus Professor David Kennedy (University of Western Australia) and Robert Jones (University of Newcastle) in collaboration with the local archaeological directorates in this issue of the Bulletin.

It is also a pleasure to note that the AAIA participated in a conference, and an accompanying photographic exhibition, organized by the Greek Ministry of Culture which focused on the activities of the foreign schools, of which there are now 17. The conference, "Philo-xeni Archaiologia. Foreign Archaeological Schools and Institutes in Greece", was held in October. I am particularly grateful to Lita Tzortzopoulou-Gregory for presenting my paper, "The Australian Archaeological Institute at Athens. The Research Programme and the Promotion of Cultural Links between Australia and Greece." in my absence, as well as presenting her own contribution, "Bringing Greek Archaeology and Culture to the Antipodes and Beyond. The Contribution of the Australian Archaeological Institute at Athens in Promoting the Work of Australian Scholars and Greek Studies within Australia and Greece".

I would like to close this report with a few words of welcome to the new Australian ambassador to Greece, Kate Logan, and her family. H.E. Ms Logan arrived in Athens early in 2018 and immediately made her support of the AAIA clear. We are particularly grateful for the Embassy's support in the organization of the Institute's Annual Report which guaranteed that it was a successful evening.

before they were entertained to a reception at the AAIA Hostel with short presentations given to them about archaeology in Greece, the role of the AAIA and its various archaeological projects and about life in Athens. Professor Mark Fullerton and Ms. Peggy Myrsiotou from College Year in Athens -CYA). Also present were OSU faculty members Gregory Jusdanis, Giorgos Anagnostou, Timothy Gregory and Monica Fullerton, and the students had an opportunity to interact and exchange their first impressions on being in Greece.

The Hostel has also benefited from two new purchases: a new fridge and two single beds and mattresses. We are most grateful to the Athens Friends of the AAIA for their continuing generosity and contribution.



Students of modern Greek, Department of Classics, Ohio State University.



Professor Mark Fullerton delivering his presentation at the AAIA Hostel.

*Visit the AAIA website for long/short-term Hostel rates & to reserve on-line:
<http://sydney.edu.au/arts/aaia/athens-hostel.shtml>
Or contact the Athens Office.*

Museums and Exhibitions in Greece

by Stavros A. Paspalas

Hadrian, National Archaeological Museum 3729 c. 130-140 AD.



Above: Countless Aspects of Beauty exhibition, National Archaeological Museum, Athens.

Below: Aptera, ruins of the Roman baths, third century AD.

As is the case every year it is simply impossible to cover all the new developments regarding museums and archaeological sites in Greece that occur over a calendar year in one brief article, but it is possible to refer to some highlights and to offer an indication of the range of exhibitions to which visitors will have access.

We can start with the **National Archaeological Museum in Athens** which late in 2017 inaugurated a temporary exhibition which is still on view: ***Hadrian and Athens. Conversing with an Ideal World***. This exhibition, and even more so the amazing publication that accompanies it, revealingly examines the relationship between Hadrian, the most philhellenic of the Roman emperors, and Athens, the city which had by the second century AD long represented the fountainhead of Greek culture. Hadrian's stamp on the city is still very evident as one walks its streets, and this exhibition truly captures the intense nature of the emperor's regard for Athens.

In 2018 the **National Archaeological Museum** opened a major temporary exhibition that will remain on view until well into 2019, entitled ***The Countless Aspects of Beauty***. This is the third in a trilogy of exhibitions curated over the past few years which have examined ancient Greek art and its drawing power. The present exhibition is a tour de force which presents the visitor with a large array of artefacts that may be viewed as distilling the concept of "beauty" over the millennia, from the Neolithic through to the Roman period, as it was understood on the Greek peninsula and islands. All the exhibits are from the museum's own collection, and the exhibition as a whole is a reminder of what a truly unique institution the National Archaeological Museum is.

Towards the end of the 2018 the **Museum of Cycladic Art** in Athens opened another major exhibition: ***Crete, Emerging Cities: Aptera-Eleutherna-Knossos***. This exhibition captures the essence of three of the most important of Crete's historical cities, and traces their history from prehistoric times through to the Late Roman empire. It is all too easy when we think of ancient Greek cities to focus on centres such as Athens, Sparta, and Thebes. Of course, there was so much more, and this exhibition reminds us of this very fundamental

fact in a most enlightening fashion. Late in the year the **Benaki Museum** opened a temporary exhibition entitled ***Healing the Body: Medical Instruments and Healing Practices from Late Antiquity to the Middle Ages***. Needless to say, health care has been a major consideration of humans throughout history, though approaches as to how it is best achieved have varied greatly through time and space. The exhibition organized by the Benaki throws the spotlight firmly on activities of



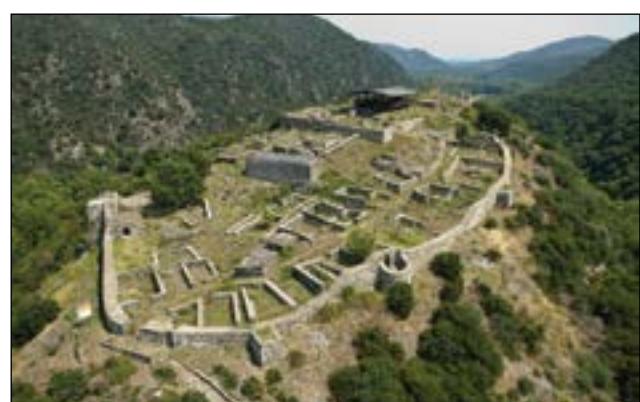
the Greek world through a large number of instruments that evince a wide range of practices.

To move northwards, **Thessalonike** was the centre of many developments with an archaeological and historical flavour. The site of the **Palace of Galerius**, the early fourth century AD emperor who chose Thessalonike as his seat of power, is now re-opened to visitors. The palace provides a very welcome open space within this fascinating, though densely built-up, city. In December the **Archaeological Museum of Thessalonike** opened the temporary exhibition *Copying (in) the Past: Imitation and Inspiration Stories*, a display which presents the story of how ancient craftsmen and artists (and, one would imagine on occasion, their commissioners) reacted to the works of their earlier counterparts, with the result that fascinating cultural threads are revealed. The inclusion of works by contemporary artists makes the exhibition even richer.



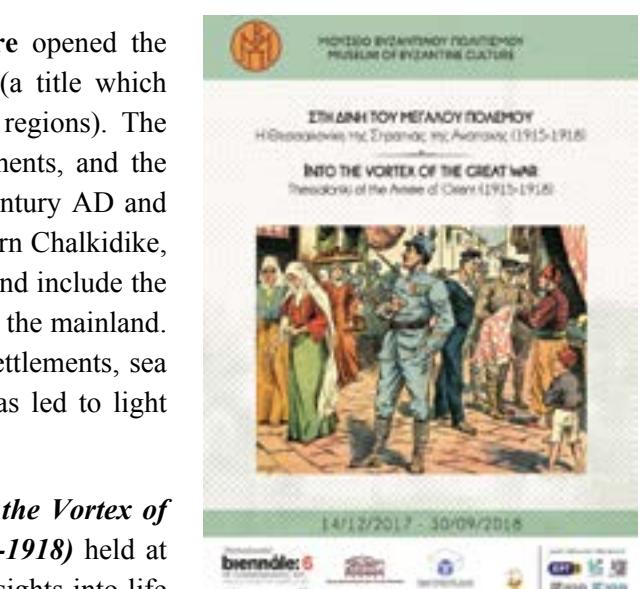
Aerial view of Galerius' Palace, Thessalonike, dated to the fourth century AD. Photo: Ephorate of Antiquities of Thessaloniki City

In late December **The Museum of the Ancient Agora of Thessalonike** opened its doors to the temporary exhibition *Villages and Towns at the Head of the Thermaic Gulf*, a show that takes the visitor back millennia to a time before Thessalonike existed. This great city was founded in 316/315 BC when Kassandros brought together the inhabitants of a number of neighbouring settlements into one centre. Prior to that there were numerous towns and villages at the head of the Thermaic Gulf and its immediate hinterland. The exhibition presents finds from four of these settlements which now lie below the ever-growing modern city, and so provides the visitor with a clear view of the earlier history and prehistory of an area that was fated to become pivotal in many later historical periods.



Aerial view of the circuit wall of Rentina Castle. Photo: Kostas Chiademenos.

Still within Thessalonike the **Museum of Byzantine Culture** opened the exhibition *From Macedonian Tempe to Thessalian Tempe* (a title which plays off the fact that the toponym “Tempe” occurs in both regions). The show focuses on five Byzantine fortresses or fortified settlements, and the fortified metropolis of Thessalonike as well, from the sixth century AD and later. The fortresses presented range from Rentina in the northern Chalkidike, east of Thessalonike, down to Velika on the Thessalian coast, and include the fortification wall that cut off the peninsula of Kassandreia from the mainland. These fortifications were major works undertaken to protect settlements, sea lanes as well as important land corridors. Their excavation has led to light being thrown on many phases of Greece’s mediaeval history.



More recent concerns were highlighted in the exhibition *Into the Vortex of the Great War: Thessalonike and the Armée d’Orient (1915-1918)* held at the **Museum of Byzantine Culture**. The exhibition offered insights into life in the city, both for its native inhabitants and the component sections of the French, and other, armies stationed at this, now often overlooked, front of the First World War. And we should not forget that both French and British

Poster for the Museum of Byzantine Culture exhibition ‘Into the Vortex of the Great War’.



German soldiers at the Athenian Acropolis, May 1941. German Federal Archive (Bild 101I-164-0368-14A).

archaeologists in uniform conducted ground-breaking investigations in the wider area of Macedonia during this very period.

An even more recent military-related theme was the focus of an exhibition held at the Fethiye Tzami, the Ottoman-period mosque located within the Roman Agora in Athens. The exhibition was entitled *The Occupier's Gaze. Athens of the German Occupation*. The show mainly consisted of photographs now in the Byron Metos Collection that were taken, for the most part, unofficially by German soldiers during the occupation of Athens from April 1941 until October 1944. It is fascinating to see the sanitized version of events that the soldiers chose to immortalize glorious summer days in the Mediterranean, including antiquities. There are no references to the starving population, to the executions, to the fate of the city's Jews, to the forced requisitioning, or to the resistance. The exhibition was a great reminder of how we must approach all our sources on the past (no matter the period) with great care.

Greece's museums, though, are not restricted to its major cities, and a visit to smaller cities and provincial centres is always rewarding. To continue the topic of Byzantine fortresses I would mention the exhibition on the *Castle of Velika, A Fortified Settlement of the Justinianic Period*, held at the Archaeological

Below: Exhibits on display as part of the Hope and Faith exhibition at the Diachronic Museum of Larisa. (Left) a gilt gospel cover; (centre) Embroidered epitaphios, Tirnavos, Church of St John Baptist, 1668; (right) Manuscript, Elasson, Holy monastery of Panagia Olympiotissa, 16th c.



Collection of Meliboa in Thessaly. This exhibition presented material from ten years of excavation at the site of one of the castles that the great emperor Justinian built (on the remains of the acropolis of ancient Meliboa) in the sixth century AD as the inhabitants of this region of the Eastern Roman Empire saw troubles gathering over the horizon. This fortified settlement was an important coastal centre, which helped maintain the smooth operations of the Aegean's sea lanes and offered security to the surrounding population.

The Diachronic Museum of Larisa, which opened a few years ago, has well and truly established itself as a leading cultural institution. Late in 2018 it opened the temporary exhibition ***Hope and Faith: Church and Art in Thessaly in the Sixteenth Century***. This fascinating exhibition focuses on the religious life and aspirations of the region's Christian inhabitants during one of the centuries that Thessaly was under Ottoman rule and examines the social role religion played in the development of local communities.

The island of Melos may be best known, archaeologically speaking, for the statue of *Venus de Melos*, which has resided for the past few centuries in the Louvre, but it has many more attractions, including the Mycenaean settlement of Phylakopi, an impressive theatre and Late Roman-period catacombs. There is also **The Archaeological Museum of Melos** which houses the local antiquities. In 2018 the museum housed the exhibition ***Cultural Memory: Ancient Memory in Contemporary Art*** in which ten contemporary artists presented works directly inspired by the history of Melos, and so continued a practice employed by other archaeological museums that highlights the relevance of the past for modern artists.

I shall close this account of the 2018 developments at Greek museums, exhibitions, and sites with the classical-period fortifications at ancient **Aigosthena**, modern Porto Germeno. At this beautifully forested site, at the eastern extremity of the Corinthian Gulf, west of Athens, there are preserved extensive fortifications of the second half of the fourth century BC. The south-eastern tower is the best preserved feature and until the earthquake of 1981 it stood to its full height. It was recently conserved and consolidated and now may be ascended (two days a week) to its top floor. Porto Germeno is not often on the itinerary of visitors to Greece even though it is a beautiful spot where the pine forests meet the sea. Hopefully the attraction of entering the very impressive tower will draw more people to the site and the surrounding area; it is definitely worth the effort.

The surviving south-eastern tower at Aigosthena, Porto Germeno.



**Report from the 2018
Olwen Tudor Jones Scholarship
recipient**

by Olivia Cashmere
The University of Sydney



Orchestral Performance at Thorikos ancient theatre, during a break in excavations. Photo: O. Cashmere.

In May 2018 I had the privilege of being selected to participate in an archaeological project, run by the Belgian School at Athens, at the ancient Greek site of Thorikos, by modern-day Lavrion south-east of Athens. Over four weeks, from September to August, I joined archaeology students from around the world as we surveyed and excavated from 6am to 2pm, six days a week. Thorikos at times played an important role in Greece's history. It is best known for its silver mines but the region also played a crucial role in maintaining mainland Greece's, particularly Attica's, trade and contact links with the wider Aegean world. The site itself extends over a two-peaked hill known as the Velatouri hill. Throughout the dig, I worked on a rotating roster between surveying the landscape, cleaning and excavating at the Stais settlement, and working at the local Lavrion Archaeological Museum, cleaning, sorting and processing finds. To say the work was exhausting is an understatement, but I loved every minute of it! I was working with a brilliant and amazing team, where everyone supported each other and were happy to share their knowledge and insights.

Thanks to the generosity of the Society of Mediterranean Archaeology (SoMA) I was lucky enough to be one of the recipients of the 2018 Olwen Tudor Jones Scholarship. Without their support, I would not have

APKAS 2018

by Lita Tzortzopoulou-Gregory

With a permit from the Hellenic Ministry of Culture and Sports and the Ephorate of Antiquities of Piraeus and Islands, the Australian Paliochora-Kythera Archaeological Survey (APKAS) of the Australian Archaeological Institute at Athens (AAIA), carried out a field season of archaeological exploration of specific areas in the northern part of the island of Kythera, beginning on June 18 and ending on July 28, 2018 (a total period of six weeks). Financial support for the project was provided by the Nicholas Anthony Aroney Trust (Sydney, Australia), the Ohio State University Excavations at Isthmia (USA), and the Amirialis Research Centre (USA). The team was comprised of the three co-directors: Dr Stavros Paspalas (AAIA-The University of Sydney), Dr Lita Tzortzopoulou-Gregory (AAIA-The University of Sydney), and Professor Timothy E. Gregory (The Ohio State University, USA), GIS and field supervisor: Assoc. Professor Jon Frey (Michigan State University, USA), GIS and data specialist: Matt Crum (University of California, San Diego, USA), two Australian postgraduate students: Nile De Jonge (University of Queensland), Genevieve Le Ban (Macquarie University), and one student from the UK.

The 2018 field season focused primarily on a pedestrian survey of areas in the northern part of the island of Kythera and included locations that were partially investigated in previous seasons, as well as areas that were previously archaeologically unexplored (mostly in the northernmost part of the island, in the vicinity of the Moudari Lighthouse). The project sought to increase the information available for the completion of a detailed, fully-diachronic publication on Northern Kythera, along with a series of individual, more detailed, articles dealing with the archaeology and history of this area. A total number of 73 Discovery Units, and 7 sites of varying periods (from prehistoric to Early Modern) were investigated during the field season.

Further pedestrian survey and a more detailed investigation of the quartz lithic scatters at the site of Koupharika-Krotiria by lithics specialist Professor P. Nick Kardulias (The College of Wooster, USA), is now closer to confirming our initial suspicions that the site is of deep prehistoric significance. Two identified stone tools from this site bear close resemblance to tools discovered at the site of Plakias on Crete, which have been dated to the Lower Palaeolithic. This is a major discovery making it the earliest evidence of human occupation on Kythera, and a report of this discovery has since been published in *Antiquity*.

The dominant material from this year's survey is that dating to the Bronze Age, especially from the Early and Middle Helladic and Minoan periods (Tholaria-Ayios Vlasios and Pyreatides and Moudari areas). A fortification



The fortification wall on Mt. Koutsokephalo.

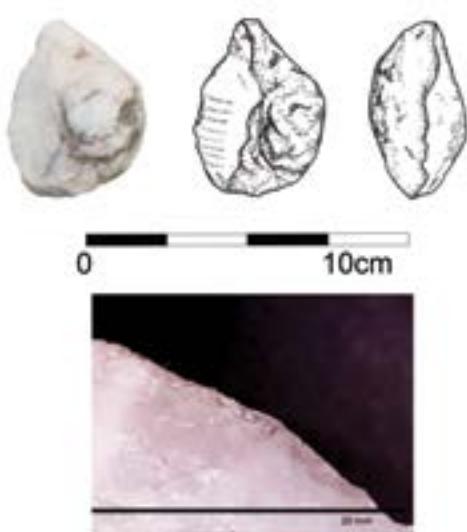


Survey in Ammoutses-Ayios Vlasios.

Modern settlements recorded, along with the two prominent “military” lookouts or viglas. A resurvey of the Sklere mountaintop and the site of Ayios Demetrios, initially investigated in 2002-2003, was also conducted. The area, which was densely overgrown with knee-high thorny bushes, was severely burnt in the 2017 wildfires, providing almost 100% ground visibility.

Finally, one of the most interesting finds found during survey was that of a medieval-period-cross pendant made of bronze. The object was handed over to the Ephorate of Antiquities of Piraeus and the Islands for conservation, and an initial assessment of it confirms it to be of the early post-Byzantine period.

The 2018 field season marks the conclusion of the fieldwork component of the APKAS survey project, which began in 1999.



Top: the quartz cleaver from Koupharika-Krotiria (photograph and drawing by K.P. Trimmis & V. Alexander); bottom: microphotography of the cleaver's cutting edge.

wall/enclosure of yet indeterminate date (possibly of Late Roman-Byzantine date in its earliest phase) was discovered on the top of mount Koutsokephalo and it was mapped and drawn using 3d photogrammetry. The area of Viglattoria at the south-easternmost part of the survey area was also investigated, and the Early

been able to participate in such an amazing opportunity. It is difficult to describe how valuable and influential this experience was for me. Nearing the completion of my Bachelor degree at the University of Sydney I realized I had spent the majority of my degree learning about the archaeology of Greece but had yet to really see it first-hand. Thanks to the scholarship I was able to fly over to Athens two weeks prior to the dig, and spent my time exploring Athens' amazing archaeological sites and museums. I continuously made friendships with people who felt just as passionately about history and archaeology as I did. Without sounding too sentimental, the entire experience was filled with stimulating discussions, laughter, tears and more than few wines and beers. I was also able to stay at the AAIA hostel right in the centre of Athens; nothing can really prepare you for the beauty of sitting on the hostel's balcony and watching the sunset over the Acropolis every night.

I would like to thank SoMA and the AAIA for this amazing opportunity, Kristen Mann for suggesting this project to me, Dr Camilla Norman, Dr James Flexner and Dr Catherine Frieman for being such wonderful mentors and referees. I need to give a huge thank you to the Belgian School at Athens, in particular, Dr Sylviane Déderix, Dr Margarita Nazou (my Greek Mum), Dr Nikos Papadimitriou and Prof Roald Docter. Not only did I learn a lot and improve my fieldwork skills, participating in the Thorikos project revolutionized my understanding of prehistory in the Greek world. For my fellow archaeology students, I encourage you to gain as much fieldwork experience as you can and to apply for and support the Olwen Tudor Jones Scholarship in the future.

The OTJ Scholarship is offered each year by SoMA (the Sydney University Friends of the AAIA) to assist an undergraduate student of high academic achievement to participate in fieldwork in the Mediterranean region.

**Report from the 2018
Olwen Tudor Jones Scholarship
recipient**

by Victoria Pham
The University of Sydney



Victoria Pham taking acoustic measurements, Cove de les Toixoneres.

On the first of October 2018, I landed in Barcelona foolishly clad in a thermal and jumper. Coming from the briskly cool air of Paris to the Mediterranean littoral of Northern Spain, I was ill prepared. I went straight onto an hourlong journey, across the mountains and close to site of Coves dell Toll. It was an eerie experience, confronted by the magnitude of the Catalonian Montserrat mountain range, headed towards the village of Collsuspina, where I would be based for the duration of my fieldwork.

My research was based on two caves: la Cova del Toll and la Cove de les Toixoneres both carry diverse geological morphology as well as significant evidence for hominid occupation. Cova del Toll has one of the richest assemblages of paleontological material in Europe as well as marks of occupation from the pre-pottery Neolithic to Early Bronze Age. Toixoneres has yielded Neanderthal remains. My research focussed on the acoustic layout of both caves and the potential for sound to unveil the significance of the sonic trends of the past. Does the possibility of identifying patterns of human responses to certain acoustic environments exist?

I worked in isolation at hours at a time, starting with a dawn cycle of 4.5 kilometres to reach the caves. It is tempting to romanticise the nature of fieldwork and to play into the collective imagination of the past. However, the reality is documentation heavy, involving the arduous task of amassing over a hundred

Paphos Theatre Archaeological Project: 2018 Activities

by Craig Barker

The University of Sydney's Paphos Theatre Archaeological Project, the largest Australian excavation project working in Cyprus, took a hiatus from fieldwork in 2018. Now into its 24th year, the project is supported by the Australian Archaeological Institute at Athens and the Nicholson Museum at the University of Sydney. Although the team did not excavate at the site of the Hellenistic-Roman theatre the project was not inactive. Indeed, far from it, as considerable work was completed for publication. Here is some of the work we completed.

The large format excavation report is well underway. Emeritus Director J. Richard Green and architect Geoff Stennett have been finalising chapters on architectural development of the theatre over six centuries, from its construction around 300 BC until its destruction by earthquake in the late fourth century AD. I have been engaged in research on the Severan era of Paphos' history. Chemical analysis of medieval glazed ware produced in the Middle Ages on the site of the former theatre will be published this year by Marie Curie Fellow Carmen Ting. Researcher Candace Richards is working on her PhD examining the practices of recycling architectural material at the theatre and elsewhere in Paphos from the Hellenistic to modern eras. Other team specialists have been completing their contributions to the excavation report, and a number of scholarly articles will be printed soon.

The Paphos project was also very active in the promotion of our work in 2018. In January, I presented a public lecture for the Nicholson Museum titled "Art and Performance: Two decades of archaeology at the ancient theatre of Paphos, Cyprus", which more than 150 people attended, including many former student and volunteer team members. It was the first public viewing of drone footage capturing the scale of the theatre. In October I spoke in Melbourne about the work at Paphos for the 2018 Petrie Oration for the Australian Institute of Archaeology. The project's volunteer programme was also featured in the University of Sydney's alumni magazine.

Image of the Paphos theatre from a drone, by Dr Rowan Conroy in September 2018.

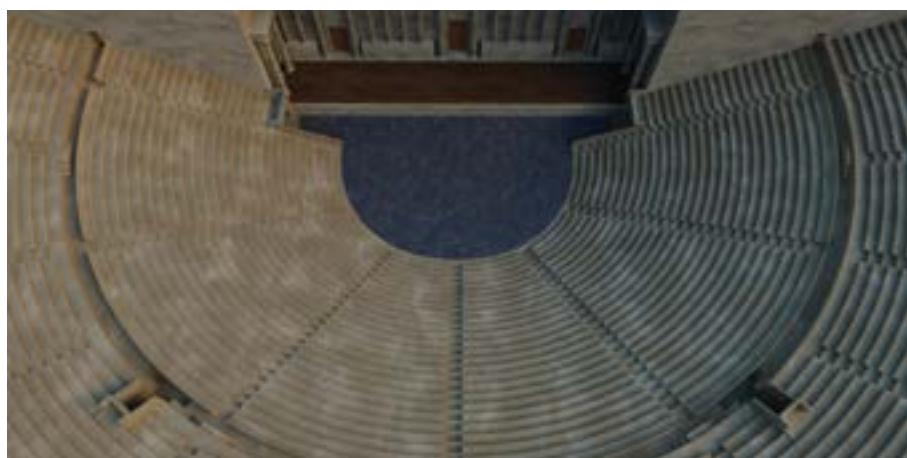


A 3D VR recreation of the theatre's mid-second century AD Antonine phase created by digital company LithodomosVR is available for download onto smartphones from both iTunes and GooglePlay. The tool has proved an invaluable aid in a variety of archaeological education programmes in both Australia and Cyprus. A two-dimensional fly-through version of the virtual reality model can be viewed in the Nicholson Museum; a rare chance to visualise what a Roman theatre would have looked like under the Antonine emperors.

The team will return to the field in late 2019 and open a series of new trenches with the permission of the Department of Antiquities of Cyprus. In 2019 excavation and research will focus on the area of the Roman road south of the theatre and on a large medieval building to the rear of the theatre. A new research project focusing on analysing material from the archaeological 'gap' of Late Antiquity will be launched, while the study of medieval glazed ceramics and evidence of sugar production will continue.

A limited number of positions are available to join the team in 2019, to find out more about applying visit the project's website: www.paphostheatre.org.

Reconstructed Antonine phase of the theatre from the Paphos Theatre virtual reality experience, created by LithodomosVR and the Paphos Theatre Archaeological Project.



A marble Corinthian capital being studied by Emeritus Professor Richard Green.

field recordings, samples, maps and photos.

The consistent temperatures of between 10 to 13 degrees centigrade within the karstic complex create a stable environment that has remained unchanged for millennia. Although dominated by loud silence and inconsistent lighting, it allowed me freedom to work on my acoustic mapping in the rhythmic geological forms of the cave and the company of one fluffy bat (who was partial to the high frequency sine tones that formed part of my methodology).

The research conducted on-site will form the foundation of my Honours Thesis, surveying the usage of acoustic mapping, and its correlation to ritual and/or cultural behaviour within the occupied cave sites. I am incredibly grateful and appreciative to everyone whom I met, particularly to the fantastic team from the Museu de Moià who not only gave me access to the site but access to the Museum's records, catalogue and rich collection of cultural and paleontological material.

Archaeology is fundamentally about being human. Fieldwork is a constant reminder to me that archaeology, though rooted in the past, is about the present. Through investigation and curiosity, archaeology can give voice to the cultures and people of the present.

Such fieldwork is impossible to achieve without the support of people I met on the ground and those who helped me organise such a venture many months in advance. I wish to thank the entire team at the Museu Arqueològic i Paleontològic de Moià (Museu de Moià), in particular Anna, Cristina and Marta. I also wish to thank Dr Andrea Picin from the Max Planck Institute for the Science of Human History for aiding greatly in helping me organise my contacts prior to my arrival onsite, and my Honours supervisor Dr Roland Fletcher. A special thank you to the residents of Collsuspina, in particular Eloi, for welcoming me into the community. To the Australian Archaeological Institute in Athens, I owe a great debt of gratitude. The Olwen Tudor Jones Scholar strengthened my resolve to embark on my solo fieldwork and allowed me to further my research interests in archaeo-acoustics.

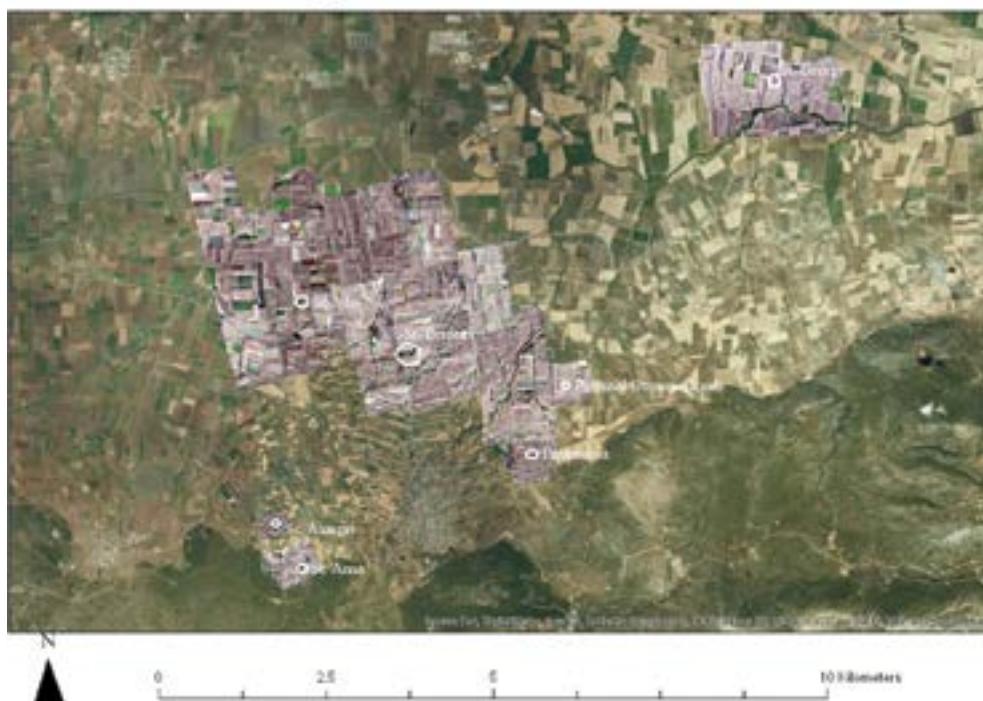
The Plataia Battlefield Survey

by Robert Jones

Historical archaeology can add proof or cast doubt over the events and locations presented in our preserved literary accounts. However, certain events, such as the Battle of Plataia, are shrouded by so many lost sites and uncertainty that an archaeologist would hardly know where to begin searching. The Battle of Plataia was the largest land battle of the Greco-Persian War of 480-479 BC, and the last battle of that war fought on Greek soil. The battle pitted the Persian Empire, with her many subjects, and a capable commander in Mardonios, against the allied Greek army under the command of the Spartan, Pausanias. Like so many grand victories that impact the path of human history, Plataia can stake a claim as one of the more significant ones. Although vital in its importance, very little is known or agreed upon in regard to the landscape surrounding the battle's lore.

In June of 2018, Emeritus Professor David Kennedy (University of Western Australia) and Robert Jones (University of Newcastle) along with the Archaeological Ephorates of West Attica and Boiotia, initiated the first steps in an exploratory methodology focusing on the Battle of Plataia and the extensive landscape north of Mount Kithaeron. The objective of the fieldwork was to use non-invasive technologies to identify potential areas of interest for future excavations, as well as add valuable data to the modern scholarship surrounding the battle.

The primary sites were selected based on ancient and modern literary records, the topography of the area, and the premise that modern religious structures, in this case churches, have been built over ancient locations such as temples or shrines. Herodotus (specifically book nine of his *Histories*) listed key markers as a means to help understand the events of the battle. Five of the markers were made a priority for the fieldwork of 2018:



1. Skolus as a means to identify the Persian encampment
2. Hysiae as a means to understand the troop movements of the Greek army
3. The Spring of Gargaphia and the Precinct of the Hero Androkrate for the final deployment of the Greek army
4. Argiopion where there was a Temple of Demeter for the location of the pivotal final clash

In addition to a surface survey performed by the Archaeological Ephorate of West Attica the Australian team used Unmanned

Aerial Vehicle (UAV) mapping and geophysics, including ground penetrating radar (GPR) and a magnetometer, as the primary means of research. Over 34,000 aerial photographs taken during the fieldwork at Plataia have been used to produce a combination of high resolution orthomosaic maps, digital elevation models, and 3D renderings. Due to time constraints, the focus of the fieldwork was to narrow down key areas in the field. The vast ridge system north of modern day Erythres, which is associated with the major movements of the Battle of Plataia, was the primary focus of the UAV mapping. Nine additional locations were mapped to complement the geophysical surveys which were conducted near most of the sites (7 out of 9 were subject to some sort of geophysical survey):

1. Church of St Demetrios to the north of modern Erythres (Magnetometer and GPR)
2. Church of St John to the north-west of St Demetrios (GPR)
3. Church of St George to the direct south of Neochoraki (Magnetometer and GPR)
4. Church of St Anargiri to the direct east of modern Plataia (Magnetometer)
5. Church of Pantanassa to the east of modern Erythres (no geophysics in 2018)
6. Church of St Anna to the southeast of St Anargiri (Magnetometer)
7. A cave system in close proximity to St Anna (no geophysics in 2018)
8. A tomb or cistern in close proximity to St Anna (Magnetometer)
9. Ruins of a suspected Ottoman Tomb north of Pantanassa Church (GPR)

Overall, 612 kilometers were flown by UAVs to map nearly 6,550 acres of land (more than 5,000 of which are represented in the mapped imagery of Figure 1). More than 10,000 square meters of geophysical scans were processed to add key subsurface data to the area. The results of the fieldwork have spawned an increased interest in the area that will be recognized with additional explorations and excavations beginning in 2019. The geophysics, particularly the GPR surveys made at the Church of St. Demetrios and the Church of St. John, produced significant results. Four anomalies (labelled 1-4 in Figure 2) at St. Demetrios likely indicate the presence of a buried wall or foundation around the modern church. An additional reflection at St. Demetrios (labelled 5 in Figure 2) produced what appears to be buried metal objects that were picked up on the GPR but not the magnetometer survey. This could be due to depth but could also be consistent with non-ferrous materials such as copper, brass, or bronze. At St. John, eight anomalies were detected in the GPR survey (see Figure 3). The anomalies displayed high conductivity and a mixed environment consistent with copper debris and organic remains. Impending excavations at both sites have proven the value of the exploratory methodology employed in the 2018 fieldwork at Plataia, and we look forward to discovering the many secrets beneath the battlefield.



Fig. 2 (left): Aerial imagery of the Church of St. Demetrios

Fig. 3 (right): the Church of St. John. Both images highlighting the Ground Penetrating Radar Results of 2018's Fieldwork (author's own images).



AAIA 2018 Contemporary Creative Residency

by Kieran Boland and Brie Trenerry

The point of engagement for our research was the repatriation of two small chips of stone taken from the ground surrounding the Parthenon during a visit to the Acropolis by Brie in her childhood. We were committed to returning the chips as a basis for the examination of how such an action could provide the foundation for a moving image project. Despite the diminutive scale of the stones, we envisaged this modest act of restitution as resonant with a jigsaw puzzle where every piece is ultimately of importance—as a call to other absent pieces across time which may never be located or resist interpretation when they are. Initially we visualized the return as a public performance rather than a surreptitious personal action, however this required prohibitively expensive film permits. Consequently, an idea of the Acropolis as a “forcefield” sparked our interest in creating a filmic ritual nearby in which we would “will” the stones back as an imaginative act that preceded the simple act of repatriation. An immersion in both ancient and contemporary culture informed that action during our time at the AAIA.

What retrospectively fuelled our creative production amongst our daily visits to the numerous collections and sites of Athens was the Mycenaean death masks in the National Archaeological Museum. Heinrich Schliemann’s biography may have had as much a role to play in our interest as the deceptively modern appearance of the masks themselves. In our own application of various effects in making illusory moving images, we have become accustomed to promoting a harmonious existence between the genuine and the fake. Our own “gold masks”, used in the film production, were in fact made from chocolate wrappers while our costume was purchased from a basement shop in Monastiraki devoted largely to heavy metal culture.

The ancient grave stelai we encountered in many collections provided further inspiration. In the Museum of Cycladic Art, a moving image component within an exhibit literally brought light into the darkness through an integration of historic narrative with a physical stele from the collection. Fayum portraits (as encaustic paintings aided by bees’ wax) which owe their existence to funerary rites were objects we also gravitated to in the Benaki, the Byzantine, and the National Archaeological Museums. Coincidentally, in the frosty evening air where we enacted our ritual of return near the Philopappos monument, we encountered dying bees that still held the power to sting before departing this world. With the process of filming over, the excavation of the media we produced while at the AAIA has slowly begun as a restructuring of blocks of time in which we immerse ourselves in Athens once more.

We would like to express our sincere thanks to the AAIA for providing this unique and exceptional experience. In particular the great support and advice from Stavros Paspalas in Athens, as well as Camilla Norman in Sydney. We are also extremely grateful to have forged new friendships with our fellow AAIA residents, Terumi Narushima and Kraig Grady as musicians and composers from the University of Wollongong. We also thank Andrew Hazewinkel for his encouragement in the pursuit of this project.

University of Wollongong AAIA 2018 Artist-in-Residence

by Terumi Narushima

The opportunity to spend the month of December in Athens as the University of Wollongong artist-in-residence with the AAIA was a privilege and a tremendously enriching experience. Each day I aimed to explore a different part of the city, and with so many museums and archaeological sites to visit, I walked everywhere until my muscles ached. As a musician, my eyes were constantly drawn to images of people and gods playing instruments like the kithara or aulos in the magnificent collections of the famous museums. I also enjoyed some of the smaller exhibits like the Museum of Greek Folk Musical Instruments where we could hear and watch recorded excerpts of music alongside fascinating displays of folk instruments from different regions of Greece. Another interesting place was the Museum of Ancient Greek Technology which included many carefully constructed replicas of ancient Greek instruments, some of which we could touch and play.

During the residency I was keen not only to learn about ancient Greek culture but also to get a sense of the contemporary artistic milieu of Athens. My first taste was the Athens Biennale where one of the more memorable works was a humorous shadow play in which a puppet of performance artist Marina Abramović managed to eliminate her opponents by simply staring them down. On another occasion, my husband and I visited the Haridimos Museum of Shadow Theatre, to be met by the puppeteer Mr Sotiris Haridimos himself. He showed us his collection of delightfully comical and colourful puppets which were of great interest to us because we had recently staged our own shadow play in Australia.

We went to as many concerts as possible, including a children's opera at the splendid Stavros Niarchos Foundation Cultural Center and a folk music concert with jazz influences. The lively interest and involvement of younger generations in traditional music left a very strong impression. We attended a memorial concert for the late Greek composer Michael Adamis. His son Yorgos suggested going to a church service to hear Byzantine chant. This was an unexpectedly transcendent and emotional experience.

One of the highlights of the residency was meeting two wonderful musicians, Giorgos Varoutas and Anna Linardou. Their warmth and kindness really helped us establish connections with local Athenian musicians and artists, and from these conversations we sensed a growing optimism and excitement about the cultural life of the city.

Since returning to Australia I have been studying the books and recordings we brought back from Greece which will no doubt inform my next composition reflecting on my experiences. I'd like to express my gratitude to the AAIA, Dr Stavros Paspalas and Emeritus Professor Diana Wood Conroy for their generous support and thoughtful advice, and to fellow artists Brie Trencerry and Kieran Boland for being the loveliest people with whom to share the residency. I hope our new friendships will lead to further exchanges and we wish to return to Greece with our instruments to perform there in the near future.



Dr Terumi Narushima and Mr Sotiris Haridimos at the Athens Biennale.



Dr Terumi Narushima at the Museum of Greek Folk Musical Instruments.

Tasmanian Friends of the AAIA 2018 Scholarship Report

by Megan Hancock



Ancient Site of Delphi - viewed from above. Photo: Megan Hancock.

From August to October of 2018, I was fortunate enough to be awarded a scholarship to study in Greece, courtesy of the Tasmanian Friends of the AAIA. With my PhD dissertation submitted prior to my trip, being able to experience the modern culture of Greece and consider it in the context of my studies of antiquity was a great means for me to develop and work on some future projects. First and foremost, I want to express my sincere gratitude to the Tasmanian Friends for the incredible opportunity the scholarship afforded me.

My time in Greece was mainly spent in Athens, where I was able to stay at the Institute's Hostel. I also wish to thank the Athens staff of the Institute for making my two-month stay overseas such an enjoyable and comfortable experience, and also the other residents with whom I had the pleasure of sharing the Hostel.

During my stay I was lucky enough to accompany the Institute's Athens Friends on their trip to Rhamnous, a Classical-period settlement north of Athens that is remarkably well preserved. It was great to wander around this site and get a real feel for the area, and I must thank the Athens Friends for being so kind and welcoming – it was really great to hear all of your stories about what brought you to Athens. It was during this trip that we also saw the sheer

2017-2018 AAIA Fellow in Athens: Report

by Alastair Blanshard

For the first half of 2018, it was my great pleasure to be resident in Athens as the AAIA Research Fellow. My work involved researching early travellers to Greece, especially the travellers Richard Chandler (1737-1810) and Richard Pococke (1704-65). Both of these English scholars made significant trips to the Mediterranean in the middle decades of the eighteenth-century. Between 1737-41, Pococke journey throughout Egypt, Palestine, Lebanon, Syria, Asia Minor, and Greece. While between 1764 and 1765, Chandler travelled down the coast of Asia Minor and through mainland Greece on an expedition sponsored by the Society of Dilettanti. The accounts of their journeys proved tremendously popular with the eighteenth-century reading public. These accounts came to function as guidebooks for later travellers, explorers, and archaeologists who relied very heavily upon their observations and interpretations.

Reading the travel-accounts of Pococke and Chandler today is a moving experience. The world they describe is one now lost due to the tremendous political upheavals that have shaken this area since the nineteenth century. The cosmopolitan world they describe of cohabiting Christian, Jewish, and Islamic faiths as well as numerous different cultural traditions is one sadly gone for good. The recent destructive turmoil in Syria has only compounded the loss. Almost none of the monuments that Pococke described in his journey around Syria have escaped unscathed. In sadly all too many cases, these buildings have been obliterated entirely by the fighting.

For archaeologists and ancient historians, these accounts are important because they often preserve information that scholars have forgotten or overlooked. I have a particular interest in ancient inscriptions. Many of these inscriptions were copied for the first time by Chandler and Pococke. Their records give us a better idea of the findspots of inscriptions as well as giving us information about an earlier state of preservation of the inscription. These accounts also allow us to discover which inscriptions were discovered together. All of this information helps us better understand the historical context of an inscription as well as sometimes allowing us to better read what has been preserved on the stone.



Jean-Étienne Liotard, Richard Pococke in Oriental Costume (1738).



Ruins of the Temple of Apollo Didymus. Watercolour by William Pars (who accompanied Richard Chandler on his expedition). British Museum.

In conducting my research, I made extensive use of the rare book collections at the British School at Athens and the Gennadius Library of the American School of Classical Studies at Athens. I am grateful to the librarians of both institutions for the tremendous amount of assistance that I received. I was also able to make use of the E. J. Finopoulos Collection at the Benaki Museum. This recently donated and catalogued collection deserves to be much better known. The collection holds around 20,000 volumes of books and 5,000 maps and prints relating to travel in ‘Hellenic lands’ from the fifteenth through to the nineteenth century. It adopts a broad definition of ‘Hellenism’ and includes works that discuss travel in areas such as the Balkans, European Turkey, Cyprus, Asia Minor, as well as visits to Greek communities such as those found in Egypt and Saint Catherine’s Monastery, Sinai. Assembled by the well-known book collector Efstatios Finopoulos, this important collection is an invaluable research tool for anybody interested in the history of Greece in the modern period. One of the great delights of my research trip was being able to study Lord Elgin’s copy of Chandler’s *Inscriptiones Antiquae* in the Finopoulos collection.

In addition to conducting my own research, I also took every opportunity to visit as many museums and attend as many lectures as possible. I very much enjoyed my time with the Athens Friends of the AAIA. Together with Dr Estelle Strazzins (the other AAIA Research Fellow for 2018), we had a lovely day travelling round the monuments on the plains of Marathon with the Friends and I very much enjoyed my trip with the Friends to Rhamnous when I returned in October. Finally, I would like to express my gratitude to all the staff of the AAIA for making my time in Athens so productive and enjoyable.



*Drawing of the Building Accounts of the Erechtheum ('The Chandler Stele') from *Inscriptiones Antiquae*. Inscription now held in the British Museum.*

devastation that was caused by the recent fires, which was really quite heart-breaking.

Given the short period of time in which I was in Greece I sadly only got the chance to make it out to one island, though I think I picked a very good one! I spent a couple of days in Mytilene on Lesvos (it took some time for the classicist in me to stop pronouncing a beta as a ‘b’!), which is without doubt one of the more gorgeous towns I’ve seen. The main motivation for visiting the island stems from my research on the local poetess Sappho, so it was very special for me! In addition to soaking up the culture and meeting some of the very friendly locals, I went to the Archaeological Museum there – which is an absolute treat if you ever get the chance. It houses a range of amazingly well-preserved third-century AD mosaics from the “House of Menander,” and they’re (unsurprisingly) very stunning.

I was also able to make it out to Delphi, which was again an absolutely wonderful experience. The way in which the site is surrounded by the mountains makes you really appreciate why this site was considered so sacred in antiquity (and today!) Enjoying a beer (Mythos, naturally) and a spanakopita looking over the valley was a real highlight, and a lifestyle I could definitely get used to.

Put simply, I can’t wait to go back and see more of what Greece has to offer. While it’s nice to be home in Tasmania (a Tasmanian in Athens becomes 90% sweat the moment you leave the house), I now consider the city my second home – in addition to its wealth of incredible sites and history, it’s also filled with some incredible people, who will always have a place to stay wherever I may be.



*Mytilene - from the remains of the Castle of Mytilene.
Photo: Megan Hancock.*

**University of Queensland Study
Tour of Greece**
by Shannon Coyle



Shannon Coyle at the Theatre of Dionysos, Athens.

In January 2018 I was fortunate enough, with the assistance of a scholarship from the Queensland Friends of the Australian Archaeological Institute at Athens, to accompany my classmates from the University of Queensland on a two-week trip to Greece, on which we would follow parts of Pausanias' *Guide to Greece*. We began our journey in Athens where we got a taste of modern Greek culture and had the opportunity to visit major archaeological sites such as the Acropolis, the Temple of Hephaistos and the Roman Agora. A personal highlight for me was visiting the Parthenon, where a classmate gave an enlightening speech on the diverse uses of the temple from its completion in 438 BC until the present day (and all the associated controversies). Dr Stavros Paspalas also joined us on this portion of our trip and gave an entertaining and informative tour of Philopappos Hill, the Hill of the Muses and the Pnyx.

From Athens we travelled to Eleusis, then to Corinth, where our group leader, Dr Amelia Brown, had done extensive archaeological research to explore, among other things, the repurposing of buildings in accordance with the restructuring of or changes in Corinthian society and identity. We were incredibly lucky to have such a knowledgeable guide at the various archaeological sites in Corinth, since, for me at least, it is not an easy task to discern the fascinating components of now-ruined buildings.

At the site of the Sanctuary of Poseidon at

2017-2018 AAIA Fellow in Athens: Report

by Estelle Strazdins

In 2018, I was lucky to hold the AAIA Fellowship for a second time and to return to the AAIA Hostel for a six-month residency in Athens. The fellowship enabled me to kickstart a new research project, 'The Creation of Classical Greece: From Pausanias to Modern Scholarship'. Time constraints meant that I needed to target a discrete region for investigation and I settled on Marathon and its vicinity because it was one of the places that featured in my doctoral research and I was therefore already familiar with the relevant sites. Consequently, my focus was on how early Anglophone travellers to Marathon, including Richard Chandler, Edward Dodwell, Martin William Leake, and James George Frazer, interpreted the landscape through Pausanias' second-century AD *Description of Greece*.

I have a particular interest in the Cave of Pan, a natural grotto-sanctuary dedicated to the half-goat, half-man god of wild places, shepherds, and flocks, primarily because Pausanias describes it as containing fantastically-shaped stalactites and stalagmites which resemble goats. The promise of such a visual treat also beguiled early Anglophone travellers and untangling their efforts to uncover this phenomenon in the Marathonian landscape provided a fascinating insight into the early practice of topography and archaeology, and its impact on later scholarship – the topic of my AAIA Athens seminar in June. I visited both the cave that is now accepted as the Cave of Pan (Oinoe II) and another cave (Oinoe IV) that travellers continued to misidentify as Pan's abode until 1958 with the director of their excavation, Dr Alexandra Mari. These caverns are closed to the public and I am especially grateful to Stavros Paspalas and Lita Tzortzopoulou-Gregory for arranging access. Dr Mari toured me through

Cave of Pan (Oinoe II). Photo: Estelle Stradzins.



the caves and provided copious unpublished detail that was invaluable to my research.

Along with my fellow Fellow, Professor Alastair Blanshard, I also had the opportunity to lead the Friends of the AAIA on a tour of Marathon, including visits to the tomb of the Athenians, the Marathon Museum, and the Sanctuary of the Egyptian Gods at Brexiza. I was very pleased to share this last site with the Friends because my doctoral research was largely concerned with its patron, the second-century AD Athenian magnate, Herodes Atticus. Since both Professor Blanshard and I are interested in early Western exploration of Greece, we chose to present the Marathonian landscape through the eyes of early travellers and to highlight the changing perceptions of the legend of the Battle of Marathon across the centuries.

My presence in Athens also enabled me to attend the Classical Association conference at the University of Leicester, the pre-eminent meeting of Classicists and Ancient Historians in the UK, and the Celtic Classical Conference at the University of St Andrews. Presenting my research at these gatherings as well as the informal chats I had with countless colleagues was invaluable.

The hostel was made particularly pleasant by the convivial company of Professor Blanshard and I miss our jointly hosted dinner parties that were attended by scholars and friends from Athens' foreign-school community.



Estelle Strazdins leading a tour for the Athens Friends of the AAIA at the Marathon Museum.

Isthmia I gave a presentation on the temple of Palaimon, first excavated and reported on by Oscar Broneer, and the variation in mythological tales and artistic depictions of Melikertes-Palaimon, the son of the tragic Ino-Leukothea. Of particular interest were the ways in which cultic practices, as recorded in the historical record, are reflected in the archaeological one, especially in terms of iconography and offerings, as well as how mythology serves as an insight into culturally determined anxieties.

After visiting Nauplion, Sparta, Kalamata, Olympia, ancient Elis, Preveza, Ambracia, Thessaly, and Delphi, and having heard many fantastic presentations from my classmates on the archaeological sites at each of these places, we arrived at Thebes where I presented on the myth of Oidipous. Again, my interest was in the textual and visual variations of the myth depending on the period and the geographical region in which the text was composed or the iconography produced. I delved into Freud's misanalysis of the story, which has led to its widespread characterization as a 'tragedy of fate'. I then explored the value of using a structuralist approach.

As someone who perhaps, prior to this trip, relied too heavily on historical sources alone, the sometimes understated importance of archaeology and the material record both in analysing historical texts and in their own right was firmly cemented in my mind. This trip was an invaluable experience for a young undergraduate student, and I would like to extend my most sincere thanks to the Queensland Friends of the Australian Archaeological Institute at Athens for their support.

Shannon Coyle with fellow student Laura Maher at Corinth.



Uncanny Stones as Amulets in the Ancient Greek World

by Christopher Athanasius Faraone*



Fig. 1: Fayyum portrait of woman with a gorgoneion medallion; F. G. Hilton Price, A Catalogue of the Egyptian Antiquities in the Possession of F. G. Hilton Price, Volume 2 (1908) no. 4748 (drawing by E.L.H. Cooper).



Fig. 2: Red-jasper gem engraved with a gorgoneion (BM 64); author's photograph used with the permission of the Trustees of the British Museum (not to scale).

Certain stones, because of their curious properties – they make a strange sound when shaken, emit an odour when rubbed, attract iron or straw or otherwise seem to straddle the boundary between the organic and the inorganic – were singled out by the ancient Greeks as powerful amulets. Red coral provides a good first example, because it is quite odd: it is a living animal underwater, it sometimes looks like a plant, and when washed up on a beach was hard enough to be carved into jewellery. It seems, in short, to cross the boundary between the organic and inorganic. It was also used widely as an amulet. The Hellenistic author “Ostanes”, for example, recommended binding it in a woollen cloth, together with peony and the root of *strychnos*, and tying it on epileptics, while Metrodorus of Scepsis apparently discussed claims that coral could repel lightning and ghosts, as well as encourage fertility (Bidez and Cumont 1938, “Ostanes” frag. 22 and “Zoroaster” frags. O59-60). The Greek lapidaries (texts on magical/healing stones) add that, as an amulet for sailors, coral prevented shipwreck, and if chopped up and sown with seed corn it protected crops against drought, hail and insects and did the same if placed in vineyards or among olive trees (*Kerygma* 20.19 and 23-24). Coral also protected men who carried it into battle and for travellers it was “a phylactery and an *apotropaion* for every danger” (*Kerygma* 20.11). Furthermore, the Roman author Pliny mentions that branches of coral were sometimes strung as protective amulets on children (*NH* 32.23).

The power of red coral could, moreover, be enhanced by adding an image, as we learn from a passage in a Greek lapidary:

This stone [i.e. red coral] is even called “gorgonios” by some and on account of this they engrave a Gorgon into it and set it in gold or silver. And if it is consecrated, it is for those on a journey the greatest phylactery against every fear, against the abuse of wicked persons, and most of all against the attacks of wicked people and all creeping things.... If an image of Hecate or the head of the Gorgon is carved into it, it is also the greatest phylactery against the anger of a master.... (Kerygma 20.12-14)

This account alludes to a much older Greek tradition that red coral grew from Medusa’s congealed blood (e.g. Euripides *Ion* 1000-9); thus to engrave red coral with her frightful face was to unite a powerful substance and powerful apotropaic image in a single amulet that could be worn on the neck, as we see in one of the mummy portraits from the Fayyum (Fig. 1). Although it is rare, in fact, to find a *gorgoneion* or a triple Hecate (the goddess of crossroads, sorcery and arcane practices) carved from red coral, we do find a number of examples on jasper gems of a similarly bright red or red-orange colour (Figs. 2-3). And because some of these gems add along the periphery or the reverse nonsense names or brief prayers for protection it is certain that they were used as protective amulets. Clearly, in practice red jasper was sometimes substituted for coral, perhaps because it was cheaper or more readily available. Another

popular design carved in red jasper was the scene of Heracles strangling the Nemean Lion (Figure 4), that according to later texts was used to cure colic.

Amber was another uncanny and popular medium for amulets, but for different reasons: it has electrostatic properties and it also gives off a distinctive smell if rubbed -- and in some cases can even be set on fire. It also seems to cross the boundary between plant and mineral: Pliny points out, for example, that amber smells like pine when rubbed and burns like a pine torch with the same strongly scented smoke (*NH* 37.43). It was recognized in antiquity for its protective and healing properties, especially for women and children. Pliny, for example, speaking of the women of the Po Valley says that (*NH* 37.44): “even today the peasant women ... wear pieces of amber as necklaces, chiefly as an ornament, but also as a medicine” because “amber is, indeed, believed to be a prophylactic good against tonsillitis and other affectations of the throat”. He goes on to say more generally that: “amber is found to have some use in pharmacy ... it is a benefit to babies when it is attached to them as an amulet” (*NH* 37.50). Callistratus, a Hellenistic scholar quoted by Pliny (*NH* 37.50-51), claimed that amber was also a remedy for people of all ages against attacks of “wild distraction”.

Magnetite or lodestone also attracted attention as a natural amulet because it uncannily collapses the distinction between the animate and inanimate, at least for the ancient Greeks, who beginning in the archaic period thought magnetic stones were “ensouled” or capable of “breathing”, because they could attract other stones like themselves as well as other forms of iron ore. Perhaps predictably it was used as an amulet to bring people together; for example, to heal the anger between brothers, grant attractiveness to orators and make the gods eager to please -- if worn on the chest it was useful for seduction (*Orphic* 325-333). Magnetite had all of these powers without any added image, but if a woman wanted to seduce a man, one needs, we are told, to engrave Aphrodite pulling the end of a man’s garment and holding an apple (S&D 10.6-10). Recipes from the magical papyri show, however, that other images could be added as well, for example, a recipe entitled “Sword of Dardanus” preserved in the famous Paris Codex (*PGM IV* 1716-1814) states: “Take a magnetic stone which is breathing and engrave Aphrodite sitting astride Psyche and with her left hand holding her hair bound in curls. And above her head: [magical words] and below Aphrodite and Psyche engrave Eros standing on the vault of heaven, holding a blazing torch and burning Psyche. And below Eros these names: [magical words]. On the other side of the stone engrave Psyche and Eros embracing one another and beneath Eros’ feet these letters: “ssssssss” and beneath Psyche’s feet: “êêêêêêêêê.” In this case we are fortunate that two magnetite amulets of this type have survived, one of which is a recently published gem from Perugia (Figs. 5-6).

Lodestones were also carried for protection and to cure diseases. The same magical handbook, for example, recommends inscribing magnetite with images of Hecate as a protective amulet to be used while performing a dangerous spell or placing a “lodestone heart” inside a wax statuette that will protect and bring prosperity to a



Fig. 3: Red-jasper gem engraved with triple-faced Hecate (BM 69); author's photograph used with the permission of the Trustees of the British Museum (not to scale).



Fig. 4: Red-jasper gem with Heracles and lion for colic; photograph by Paolo Vitellozzi and reproduced courtesy of the Museo Archeologico Nazionale dell’Umbria. (not to scale)



Figs. 5 (above) and 6 (below):

Magnetite gem in the Museum Nazionale dell'Umbria (SEG 2 PE 16), showing (above) Aphrodite astride a flying Psyche who is burnt with a torch from below by Eros, and (below) Eros and Psyche embracing; photograph by Paolo Vitellozzi (not to scale).



house or temple (*PGM* IV 2880-90, 3125-71). A magnetite gem once in the Montfaucon Collection points to medical use: it invokes a series of magical names to “stop the pain for me, the woman who wears this (i.e. amulet)!” (*SGG* I no. 401). The second-century AD gynaecologist Soranus of Ephesus reports the belief that magnetite could stop uterine bleeding, though the good doctor himself dismisses the idea. Nonetheless, he recommends that “one should not forbid their use, for even if an amulet has no effect, still through hope it will possibly make the patient more hopeful” (Soranus 3.42). At the end of antiquity Marcellus of Bordeaux (*De Medicamentis* 1.63) claims that a patient’s headache is cured by attaching to his neck or around his head a magnetic stone that emits blood and draws iron to itself. Here, then, the magnetic power of the stones was thought to control both pain and bleeding, but perhaps mainly in a female body.

The Greeks, finally, used other stones that seem to derive their power from their uncanny resemblance to human bodily fluids when ground up and mixed with water. According to the lapidaries, galactite (“milkstone”) was a milky white stone that “produces a milky smear and flavour” and was used as an amulet: nurses placed it on the neck of nursing children to get their saliva flowing or to ward off the evil eye (Pliny *NH* 37.162, *Orphic* 224-27), and others tied it to the left thigh as a “quick-birther” amulet (*Cyranides* 6.9). Modern scholars have, unfortunately, been unable to agree which stone the term galactite designates but we should note in passing, that neither Pliny nor the lapidaries recommend that images or texts be added to galactite – it was thought to be a cure in and of itself. There seems to be a similar connection between the colour of a gem and a liquid in the case of the amethyst, whose purple wine-like colour and whose name (lit. *a-methys* “without intoxication”) was proof somehow of its effectiveness as an amulet against inebriation, an idea that both Plutarch (*Mor* 156) and Pliny (*NH* 37.124) debunk. A verse in the *Palatine Anthology* (9.738) describes an amethyst amulet of this type engraved with Dionysus, and a handful of such stones have indeed survived (Fig. 7). We can follow this tradition, as is so often the case, into the Byzantine period in an amethyst cameo of the Virgin Mary set in a small reliquary and inscribed on the back with four verses that end by asking her “to snatch me away from the passions of inebriation” (D’Aiuto 2007). Pliny goes on to list other claims of the Magi about amethyst: (i) inscribed with the names of the moon and the sun and worn on the neck with baboon hairs and swallow feathers, it will protect against spells; (ii) it will assist people who approach kings as suppliants; and (iii) it will keep off hail and locusts, if used with an incantation.

A third stone of this type is haematite (“bloodstone”), perhaps the most popular healing stone in the Greek world (e.g. Theophrastus *On Stones* 19 and 37). It was thought to have natural blood-staunching powers presumably because when wet, the stone produces a blood-coloured liquid. The special power of haematite amulets is revealed by the wide range of images appearing on haematite gems in Roman times. In some cases this connection is obvious, for example, haematite spindles engraved with magical images and texts that were inserted into the nostrils to control nosebleeds (*LIM* nos. 187-92) or large hematite gems inscribed with the command “Thirsty Tantalus, drink the blood!” and are designed to control uterine bleeding (Fig. 8). Yet another type is also perhaps connected with blood; it depicts the god Ares fully armed and

surrounded by the inscription: “Ares cuts the pain of the liver” (Figure 9). In several other cases, however, this connection with blood is more difficult to assert. One lapidary tells us, for example, that a haematite stone without image or text when tied on to the navel or groin cures urinary problems and bladder stones in men (D&E 9.8-9). Other haematite gems show an old Egyptian image of felicity in the afterlife, a man bent over and reaping grain (Fig. 10); these gems were, however, used to cure sciatica (e.g.: Michel 2004, 329 no. 47.1a-c). We know this, because nearly all have their reverse inscribed with the words “for the hips”, and a few others have a short verse inscription (“I work and feel no pain”) or the label “therapy for the hips”. I suggest, in fact, that both the image of the reaper and these inscriptions may have been used as shorthand for persons buying and selling these charms, in order that they might quickly distinguish a sciatica charm from other haematite gems, which were in turn labelled for other problems, for example, those whose reverse is inscribed “therapy for the womb” (*LIM* no. 211) or “for the stomach”, the latter of which we often find on the reverse of gems with many different designs (e.g. *LIM* nos. 103-4, 183-84, 319). The label “for the stomach” even appears once on a haematite gem depicting Asclepius and Hygeia (*LIM* no. 363). Because these inscriptions specifying the bodily location of the disease appear almost exclusively on haematite gems, one wonders whether these inscriptions were perhaps necessary to disambiguate for the customer -- and perhaps the merchant as well -- the many curative uses to which this popular medium might be applied.

But by far the most popular haematite amulets in the Imperial period were those used to cure gynaecological or birthing problems, such as the gemstone shown in Fig. 11. The basic imagery at the centre of these amulets is entirely Greek. Already in classical times the upside-down jug or the medical cupping instrument was a common way to describe or represent a woman’s womb in Greek medical texts as we can see in an illustration from a late Latin translation of Soranus (Fig. 12). The linear device engraved below the womb on these gems is an ancient Greek key that in this scheme controls the opening and closing of the patient’s womb. These gems were thus primarily useful in holding back or releasing the flow of menstrual blood, but they also helped to prevent premature labour, to facilitate childbirth and to control the wandering womb. On the reverse of these gems, we often find the nonsense word “Orōriouth”, which either is related to the Egyptian word for “womb” or the name of a superhuman force that has control over it.

One final category of stone amulets are the jaspers which had little economic value and none of the uncanny characteristics we have seen in the stones discussed above. Nonetheless jasper was a wildly popular medium for amulets. Pliny (*NH* 37.118) says that “the whole Orient uses them as amulets” and Dioscorides, after identifying a variety of colours for jasper, describes their collective power: “All seem to be protective amulets, when tied on, and to be quick-birthers (*oxytokia*), when tied on to the thigh” (*MM* 5.142). Xenocrates give a similarly global description: jasper comes in



*Fig. 7: Amethyst amulet with Dionysus (*LIM* 373), photograph by A. Mastrocinque, used with permission (not to scale).*



*Fig. 8: Haematite gem with the command “Thirsty Tantalus, drink the blood!” (*BM* 385); author’s photograph used with the permission of the Trustees of the British Museum. (not to scale).*



Fig. 9: Haematite gem with Ares for liver disease (BM 383); author's photograph used with the permission of the Trustees of the British Museum (not to scale).

many colours, it increases sexual desire when carried, prevents nightmares when placed under the head, and makes birth easier when hung on a woman (see Ullmann 1973, no. 12.4-6). Other authors and archaeological evidence reveal, however, that the Greeks, as well as their eastern neighbours, did distinguish the powers of differently coloured jaspers (Faraone 2011, Mastrocinque 2011). Pliny reports that the Magi claimed that the sky-blue type was effective for public speakers and that Galen by experimentation concluded that green jasper was an effective cure for heartburn. Red jasper seems to have been especially effective against colic and, like haematite, it often carries other well-known amuletic designs, including, as we saw above, the gorgoneion and the triple-faced Hecate (Figs. 2 and 3). Yellow jasper gemstones engraved with an eight-legged scorpion seem to have been designed in the main to protect against similarly coloured scorpions. Here, again, the colour of the stone seems to have been important, as one lapidary makes clear, when explaining why agates “have the greatest power”:

The one [i.e. agate] that has a colour similar to the pelt of a lion is powerful, if set upon those who have been stung by a scorpion or if ground up and applied with water. For immediately it makes the victim painless. It is also suitable for those bitten by vipers, ground up and applied to the bite or even drunk with wine. (S&D 39.1-4)

Since Pliny found a similar claim in the “writings of the Magi”, we can suppose that the Greeks in the Hellenistic period, if not earlier, believed that this stone healed the sting. This idea has its parallel in popular medicine, where, as Celsus (*De Medicina* 5.27.5) reports, the body of the scorpion itself was ground up and drunk or applied as a cure or it was fumigated to drive away others of its kind.

Indeed, there is evidence that the Greeks in Roman times begin to shift away from less durable faunal amulets to harder stones, as they did from red coral to red jasper. The eyes of the green lizard, for example, were traditionally gouged out, wrapped in cloth and then used as curative amulets for eye-disease, in the belief that, like a lizard, people who carried these reptilian eyes would regenerate their own damaged eyes (e.g. Pliny *NH* 29.129-30; Marcellus *De Medicamentis* 8.50). Lizards cannot, of course, regenerate their eyes, but nonetheless this



Fig. 10: Haematite amulet with the reaper for hip pain (BM 425); author's photograph used with the permission of the Trustees of the British Museum. (not to scale).

simple folk recipe was apparently popular in the ancient world and probably pre-dates the arrival of the Romans, after which we can document a gradual shift from wearing the bloody eyes to wearing more permanent stones and rings that had been placed in contact with the unfortunate lizard as it was supposedly regenerating its eyes.

The amulets discussed above (which date to the Roman Imperial period), along with the magical papyri and other surviving written sources, offer invaluable insights into the beliefs of the ancients where the quest for good health, medical practices and ever-undiminished hope intersect.



Fig. 11 Haematite gem with the womb-and-key for gynaecological problems (BM 352); author's photograph used with the permission of the Trustees of the British Museum (not to scale).



Fig. 12 Womb as an inverted jug or cupping device, in an illustration from Muscio's Latin translation of Soranus (Brussels MS 3714); after B. H. Stricker, "Magische Gemmen" OMRO 24 (1943) fig. 12.

*This essay has been abridged from Faraone (2018) *The Transformation of Greek Amulets in Roman Imperial Times*, 89–100, Pennsylvania, University of Pennsylvania Press, which should be consulted for full references and bibliography, beyond the select bibliography presented here.

Abbreviations:

BM Michel, S., *Die magischen Gemmen im Britischen Museum*, 2 vols. (London 2001).

Cyranides Kaimakis, D., *Die Kyraniden* (Meisenheim am Glan 1976).

D&E "The Latin lapidary of Dameron & Evax" in Halleux and Schamp (2003).

Kerygma "The Greek lapidary Orpheōs Lithika Kerygma" in Halleux and Schamp (2003).

LIM Mastrocinque, A., (ed.), *Les intailles magiques du département des Monnaies, Médailles et Antiques* (Paris 2014).

Orphic "Orphic Lithica" in Halleux and Schamp (2003).

PGM Preisendanz, K. and A. Henrichs, *Papyri Graecae Magicae: Die Griechischen Zauberpapyri*, 2 vols. (Stuttgart 1973–74).

S&D "The Greek lapidary of Socrates and Dionysus" in Halleux and Schamp (2003).

SGG Mastrocinque, A. (ed.), *Sylloge gemmarum gnósticarum, Bollettino di Numismatica Monografia* 8.2.1 and 2 (Rome 2003 and 2008), 2 vols.

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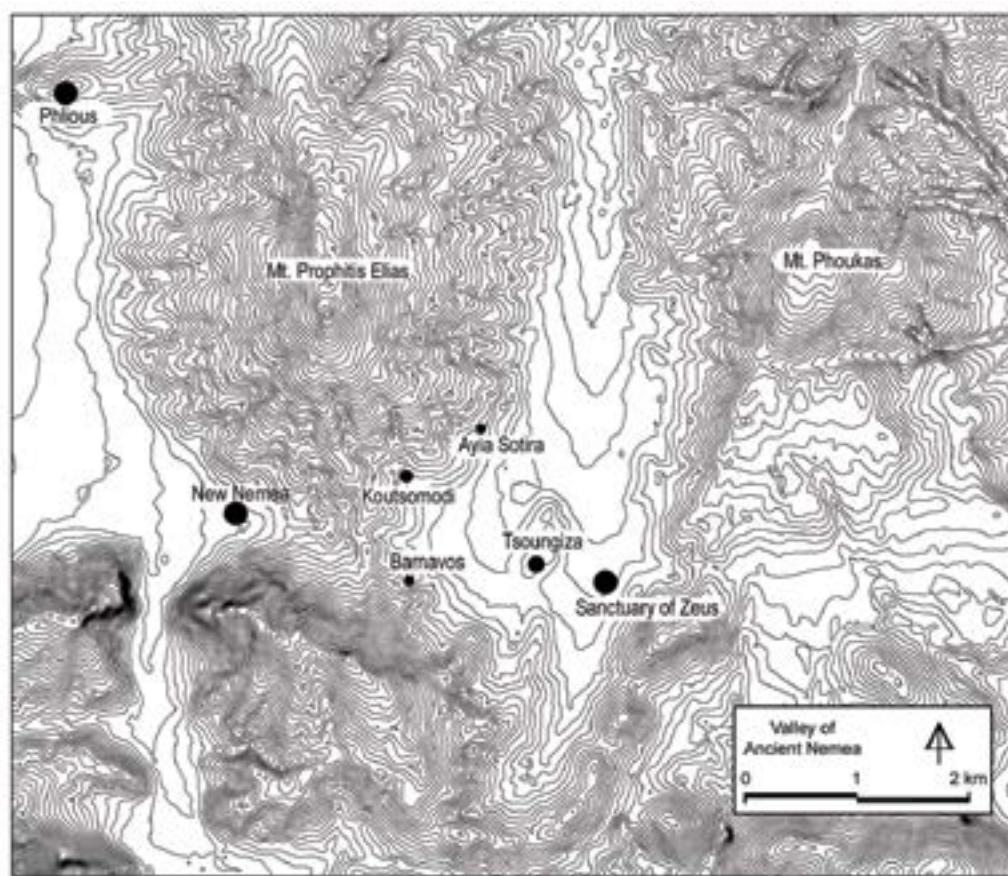
A Villager's Tale: The Mycenaean Settlement on Tsoungiza Hill at Ancient Nemea

by James C. Wright
AAIA 2017 Visiting Professor

On June 1, 1981, Mary Dabney, Frank DeMita, and I were excavating a 5 x 5 m test trench on the southern slope of the hill of Tsoungiza, about a kilometre west of the Sanctuary of Zeus at Nemea (Fig. 1). We had come at the request of the excavator of the sanctuary, Professor Stephen Miller of the University of California at Berkeley. He wanted me to undertake a reinvestigation and publication of the prehistoric settlement there, which Carl Blegen had begun in 1924. This test trench was to determine if there were still remains worth recovering after so many years. My interest was primarily in the Mycenaean period, especially its beginning in the seventeenth and sixteenth centuries BC.

Below the topsoil churned up by modern ploughing we found fallen burnt timbers lying amidst dark, ash-filled earth mixed with collapsed mudbrick. After exposing the mudbrick, we began to lift it. Underneath, carbonized cloves of what looked like garlic lay in clusters (Fig 2). It immediately became clear to us that the wall had collapsed over a string of garlic that probably had hung in a small room (Room 2) at the back of a building (Fig. 3). Further excavation turned up the remains of sheep or goat scattered across the cobble-strewn floor. In a corner, just inside a door leading into the room, a large conical jar of coarse, fired clay was propped up. As we cleaned the floor we found other items that helped explain its original purpose. A copper needle, bone pins, a boar's tusk, faience beads, and a spindle whorl all indicated that this was a private room where household activities took place. Further excavation exposed the main room from which one entered this back room. The main room (#1, Fig. 3) was furnished with a large central hearth filled with ash. Secondary cooking areas were defined by circles of stone to the side of the hearth. In front of the hearth was a rectangular slab of limestone set exactly on the axis of the room to support a wooden column to hold up the roof. In the right hand corner beyond the hearth scores of sherds were scattered about. After

Fig. 1: Map of the Nemea Valley showing chamber tomb cemeteries and the settlement at Tsoungiza, drawing by G. Compton and J. Wright.



cleaning them in the museum, we joined them together (Fig. 4). They showed themselves to be a set of cooking, serving, and drinking vessels that, most likely, had fallen from a shelf when the house burnt. The pottery dated to the sixteenth century BC and was clearly the same as the locally-made pottery found in the richly appointed shaft graves at nearby Mycenae.

After the excavation we decided to organize a major project to explore the settlement and also to study the surrounding valley in order to understand prehistoric occupation in the region. The resulting Nemea Valley Archaeological Project began in 1984 and carried out fieldwork through 1989. One of its goals was to gather information to understand the relationship between occupation of the Nemea Valley and the growth of the rising centre of power at nearby Mycenae. Nemea lies a four hour walk northwest of Mycenae (Fig. 5). Mycenae's position, nestled against the mountains at the northern end of the Plain of Argos, commanded the plain and controlled the main passages through the mountains from the region of Corinth to the north. Thus Mycenae held a key position for access into the Peloponnese. And the Nemea Valley lies just beyond the major pass known today as Dervenakia and in antiquity as Tretós ("the pierced-way").

We brought personal computers into the field, divided the hillside into a grid of 1 m² units, and enlisted geologists, palynologists (pollen experts), botanists, faunal analysts, and specialists in an array of artefacts to work with us. Our aim was to recover systematically all the evidence we could to reconstruct the agrarian basis of the economy of the settlement on Tsoungiza Hill. As the work proceeded, we gathered in our databases a rich record of the continuous habitation of the hillside for every phase of the Mycenaean era from the end of the Middle Bronze Age to the end of the Late Bronze Age—some 500 years (*c.*1700–*c.*1200 BC: in ceramic phase terms from Middle Helladic III early through to Late Helladic IIIB).

No other settlement excavated in Greece provides such a wealth of information over the full length of the Late Bronze Age. As a result we are able to observe in multiple categories of evidence how the occupants of Tsoungiza participated in the wider world and how their economic activities



Fig.2: Carbonized cloves of garlic from Tsoungiza, photo by Taylor Dabney.

Fig.3: Plan of the Late Helladic I East and West Buildings from Tsoungiza, drawing by J. Wright.



responded to the changes effected by the rise of the palace-controlled centre at Mycenae. The importance of these finds lies in their ability to offer us insight into the process by which Mycenae established control over surrounding territory – something that we otherwise understand only for the territory of Pylos in Messenia, where the nearly 1000 burnt clay documents in the Linear B script of its Greek-speaking rulers provide much economic, administrative, geographic, and religious evidence for the two provinces governed from the so-called Palace of Nestor at Pylos. Because we lack such documents from Mycenae, we are forced to look at the archaeological evidence. One challenge is to try to compare such evidence with the written record at Pylos. Of course we are not certain that the structure of the administration of the two provinces governed by Pylos was the same as it was for Mycenae. A further problem is that the records from Pylos all date to the very end of the Mycenaean period, just before the destruction of Pylos, sometime in the last decade of the thirteenth century BC (end of LH IIIB2 in ceramic terms). What follows is a brief narrative of the history of our small hamlet and its relations with Mycenae.

Sometime around c.1700 BC the dominant settlement in the northeastern Peloponnese at Argos began to fall into strife, perhaps because of factional tensions within the community. Over the course of the next several generations the community fell apart. It is probable that some families or even kin groups scattered to live elsewhere. At the beginning of this period a family or two made their way to the Nemea Valley and settled at Tsoungiza, where the ruins of an abandoned Early Bronze Age settlement attracted them. Within a short time they succeeded in cultivating sufficient grains (wheat and barley), legumes (lentils, bitter vetch, and grass pea) and fruits, especially grapes, along with sheep/goat, pigs, and even a few cattle to sustain themselves. They relied on locally produced pottery and probably collaborated with other nearby new settlements at Zygouries to the east and at Ayia Irini to the west. As the settlement prospered the occupants began to produce enough surplus to exchange their produce for durable goods. Our discovery of over 25,000 grape pips and grape pedicels indicates probable fermentation to make wine. The fame in antiquity and today of the Nemea region for wine production may owe its origin to this period.

Fig. 4: Late Helladic I Pottery from the floor of Room 1 of the West Building at Tsoungiza, photo by Taylor Dabney.



By c.1620 BC the settlement was flourishing. Pottery from the burnt house shows that it went through multiple phases during its occupation. After it burnt, it was reconstructed on the same plan directly to the northeast (Fig. 3: East Building) and continued to be used until about 1520 BC. Throughout this century the occupants began to acquire products from many different places: pottery from Mycenae, Corinth, Aigina,

the Cyclades, Boeotia, Lakonia-Kythera, and Crete; obsidian from Melos and chert from the local region for chipped stone tools; volcanic stone from the Saronic Gulf for millstones; lead for clamps to mend broken pottery; and some bronze implements, such as a chisel (Fig. 6).

A major catastrophe towards the end of this period, known as Late Helladic I, was the eruption of the volcano at Thera, probably about 1560 BC. We do not know if it affected our settlement but we do know, on the basis of the rich finds in the shaft graves of Circles A and B at Mycenae, that by this time several families had established themselves in control. A major basis for their power was their direct involvement with the rulers at the court at Knossos and perhaps other palace centres on Crete. During the phase Late Minoan IB (Late Helladic IIA on the mainland) (ca. 1520-1440 BC) a series of destructions across Crete was followed by the establishment in Late Minoan II (ca. 1440-1390 BC) of Greek-speaking administrators, who took over the administration of Knossos and wrote documents in the newly invented script for their language that we call Linear B.

At Tsoungiza the Late Helladic IIA (c.1520-1440 BC) settlement is a period of growth (Fig. 7) with as many as five buildings established on the north side of the hill. A chipped stone workshop and other evidence of manufacture may indicate an economy that supported local craft production. The focus was probably on local communities but also on nearby Mycenae. Indeed, instead of acquiring pottery from many different producers scattered around the mainland and the islands, now all the fine pottery came from a single producer, most certainly centred at or near Mycenae (Fig. 8). But an increase in local cooking ware emphasizes the continued autonomy of local agricultural production. The probable focus was on cultivation for domestic consumption, as we gather from the remains of barley and lentils, both of which tolerate arid cultivation. This economic activity continued in the succeeding phase (LH IIB, c.1440-1390 BC) when there is also evidence for a probable surplus production of piglets that might have been traded to Mycenae on a regular basis, probably also with sheep. During this and the previous periods scattered remains of human burials around the hillside evidence the high mortality rate for infants and children. Some adult remains also indicate that burial was customary within the settlement rather than in a cemetery. The settlement endured at a level just above what was necessary for subsistence.

Over some 180 years from ca. 1520-1350 mainland Greek administrators ruled at Knossos and they signalled through their rich graves and the iconography of their personal effects as well as the frescoes they had painted in their palaces,

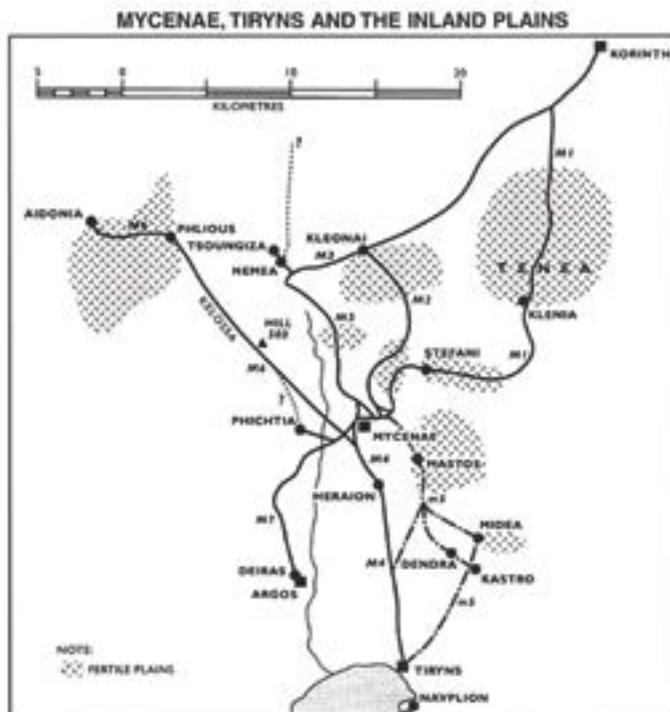


Fig.5: Map of the northeastern Peloponnesos showing road system around Mycenae, after J. Lavery 1995, Fig. 2.



Fig. 6: Bronze chisel from Room 1 of the West Building at Tsoungiza, photo by Taylor Dabney.

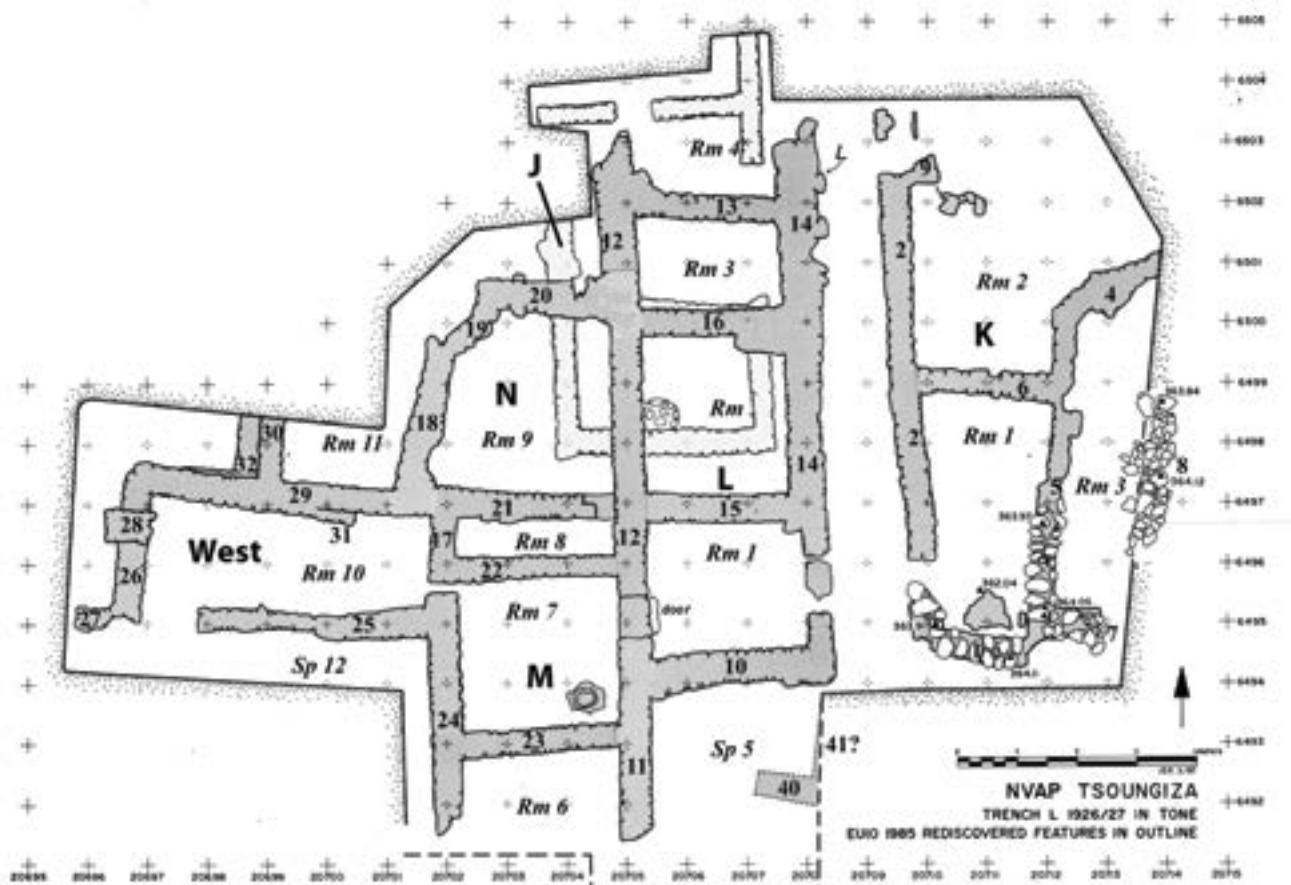


Fig. 7: Plan of the buildings of Late Helladic IIA date in Trench L at Tsoungiza, drawing by J. Wright and J. Pfaff.

that they were a warrior class. The rulers at Mycenae clearly had close relations with the Knossian ones, especially as they too displayed their status as warriors. Hence it is not surprising that internal strife led to a falling out. About 1350 BC Knossos was destroyed and immediately thereafter the major megaron-centred palaces were established on the mainland: at Pylos, probably at Ayios Vasileios south of Sparta, at Tiryns and Mycenae in the Argolid, possibly at Corinth, and certainly at Thebes and Orchomenos in Boeotia, as well as at Volos-Dimini in Thessaly.

In response to these developments Mycenae needed territory for agricultural production. Not least it was experiencing a significant population increase, so far as we can determine from the explosion in the number of chamber tomb cemeteries around Mycenae and throughout the Argolis. Immediately east of Mycenae the entire valley of Berbati fell under its control as we know from an intensive survey of this region led by a team from the Swedish Institute at Athens. Our work in the Nemea Valley also indicated that it contributed to the economy of Mycenae. Mary Dabney has been studying the evidence from our excavations and reports on a number of factors that changed for the settlement at Tsoungiza.

First is the evidence for direct interest by the palace in the inhabitants of the settlement. A pit excavated on the eastern slope of the hill contained hundreds of drinking, serving, and cooking vessels along with a sizable number of figurines, including a large figure (Fig. 9). Large figures are almost entirely known from central places, such as Mycenae and Tiryns, where they are found in shrine deposits. In the Tsoungiza deposit were also animal bones from cattle

(6), pigs (4), sheep and goat (5), with some dog, ass, and deer specimens. Altogether these indicate a ceremonial feast large enough to feed the entire populace. The cattle and sheep/goat bones were broken, probably for extraction of the marrow, and stewed in cooking pots, which increased dramatically in number at this time. Dabney and her colleagues interpret this activity as being sponsored from Mycenae, perhaps as a way of bringing the population into a closer political, economic, and religious association with Mycenae. The activity could have taken place to mark a moment when goods were exchanged, such as at harvest. This deposit belongs early in the ceramic phase LH IIIA2, sometime between c.1350 and c.1325. This is not the only such pit, however, as others scattered over the hamlet continued to be deposited into the phase LH IIIB1, that is down to about 1250 BC. Each might have fed scores to hundreds of people. They seem clear markers of social activities that served the interests of the palace centre in the economic production of the Nemea Valley.

Concomitant with this development, burial practices changed. No longer were the dead interred within the area of the settlement on the hillside. Instead the inhabitants adopted the now popular method of digging underground chamber tombs that were used by families as vaults that could be opened and closed to contain the bodies of successive generations. Our excavations of two cemeteries have opened up seven chamber tombs that date from the mid-fourteenth into the later thirteenth century BC (LH IIIA2-LH IIIB). The two cemeteries are located in the hills not quite a kilometre from the settlement (Fig. 1). This shift towards a burial form that had predominated at Mycenae and other major settlements since as early as the fifteenth tells us how the inhabitants were now orienting their cultural customs in line with those of the urban centre that was expanding at Mycenae. The location of the cemeteries may also be linked to land-holding by families and kin groups of the settlement on Tsoungiza. Hence the shift from burial within the settlement to burial outside it may indicate a change in orientation towards Mycenae with its wealth of opportunities.

Dabney's work coordinating the evidence from botanical and faunal analyses starting in LH IIIA2 period indicates palace interest in the agricultural exploitation of the valley. Halstead's study of the animal bones tell us that cattle were used for ploughing and probably for threshing of grains near the fields where they were harvested. Because the grain found in the excavations was not hulled, this may indicate that some grain was bagged at the threshing floor and sent on to Mycenae rather than stored at the settlement for future use. This hypothesis is confirmed

Fig. 8: Pottery of Late Helladic IIA date from Tsoungiza, photo by Taylor Dabney.





Fig. 9: Fragmentary figure from LH IIIA2 feasting deposit at Tsoungiza, photo by Taylor Dabney.

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by my study of the use of millstones, which shows that there was no increase in milling activity during this period. Jack Davis and John Cherry have examined evidence from the survey, which demonstrates increased distribution of Mycenaean pottery throughout the valley in areas of fertile soils identified by our geomorphologist, Anne Demitack. Likewise an expansion in the cultivation of grape and olive during the period of the palaces probably indicates that surplus was directed to the palace. Throughout the fourteenth and thirteenth centuries there was an increase in cattle (33% in LH IIIA2-B1 compared to 14% in late MH – LH II) and a decrease in pig (22% in LH III compared to 32% in late MH – LH II). Botanical evidence indicates harvesting to produce abundant straw for animal consumption. There are fewer remains of adult sheep/goat, which might mean that those animals were herded to Mycenae for consumption.

In sum the rise of the palace centre at Mycenae coincides with an increase in animal husbandry and diverse agricultural production throughout the valley. At the same time the size of the settlement increases at least to about ten residences. But the questions remain: Did Mycenae control Tsoungiza and the Nemea Valley? Or was there some other relationship that respected the prior inhabitation of the valley by the settlers on Tsoungiza Hill? Dabney observes that researchers of the land-holding documents in the Mycenaean archives at Pylos identify three kinds of land: land inhabited or cultivated (*kitimena* land), land available by allotment by palace officials (*kekemena* land), and land that is set aside by the ruler (*temeno* land). She argues that obligations were incurred by the inhabitants of land who cultivated their traditional lands. In the case of Tsoungiza, these obligations probably had to do with the provision by the palace of such things as cattle for traction, seed grain for increased cultivation, and commodities such as pottery, metal goods, and some craft products of low value. This balanced relationship brought the community into a reciprocal but not servile relationship to the palace's political economy that was celebrated through ideological expression as demonstrated by the religious symbolism of the main feasting deposit.

Dabney goes on to argue that the involvement of the community at Tsoungiza with Mycenae may have extended to such things as providing labour for infrastructural projects sponsored by the palace. The construction of the palace and its outlier buildings and great fortification projects at Mycenae and Tiryns required large labour forces. A corvée system of required labour may have been established by the palace officials for work demanding unskilled and massive labour, but other free labour, especially where some level of skill was necessary, must have been in constant demand. One example would have been the extension of the road system from Mycenae to its territories. As Lavery and Jensen have shown this road system extended in multiple directions. Traces are preserved eastwards across the northern plain of Argos to Prosymna-Argive Heraion and thence all the way to Kazarma, probably heading to the coast at ancient Epidauros. Another route went over the pass behind Mycenae through the Berbati Valley. Another led through the Dervenakia Pass to the north into the Longopotamos Valley and headed towards Corinth, thereby skirting the Nemea Valley. These roads provided security and transport for goods and services.

Sometime around 1250 BC the political economy of Mycenae began to go into recession. Pottery that dates to the period from c.1250-1200 BC is very scarce at Tsoungiza and the production centres around Mycenae began to cease operating. Evidence for feasting at Tsoungiza disappears entirely. Some of the chamber tombs in the cemetery of Ayia Sotira west of Tsoungiza were repaired but no new ones were opened up. Metal objects, always rare, cease except for one Peschiera-type dagger, which Dabney thinks might reflect an opening to new markets not controlled by the palace. There is increasingly less reason for the inhabitants to interact with Mycenae. As this contraction of the political economy of Mycenae worsens, the settlement at Tsoungiza also decreases. By the end of the period almost no one is still living on Tsoungiza Hill. Then the palaces at Mycenae and Tiryns, as well as those elsewhere in Central and throughout Southern Greece are destroyed and, in the instance of Pylos, abandoned. Within a decade or so of this event the settlement on Tsoungiza Hill was abandoned. There was no longer an economic basis for it and the remaining inhabitants may have retreated to the Argolis where the former palace centres continued to survive into the 11th century before they too were abandoned.

In conclusion, the excavations from Tsoungiza provide abundant and strong evidence that, due to its settlement during the late Middle Bronze Age before Mycenae rose to power, the occupants exercised a degree of autonomy in their relations with Mycenae as it grew in size and strength. There are three moments when we can see how their relationship with Mycenae changed. The first is during the ceramic phase LH II A around 1500 BC when they began to acquire all of their fine ware pottery from producers at or around Mycenae. This was a time of expansion of the settlement and the only time when it seems to have engaged in craft production (of chipped stone tools) for distribution beyond the settlement. The next moment is early in the ceramic phase LH IIIA2 when the feasting deposit was laid down. This is decisive evidence for demonstrating a direct economic, religious, and probably political link between the inhabitants of Tsoungiza and the overlords at Mycenae. It occurs at precisely the time that the megaron-centred palaces on the mainland of Greece begin to flourish, coincidentally just after the destruction of Knossos, which probably broke that centre's monopoly of power allowing for a shift to such citadels as Mycenae, Pylos, and Thebes on the mainland. As Dabney argues this event and the evidence from the subsequent phases of occupation at Tsoungiza suggest a mode of economic cooperation between the residents of the Nemea Valley and the palace, with both benefiting during the period of economic ascendancy during the fourteenth and early thirteenth century BC. The third moment marks the fracturing of this relationship during the last half of the thirteenth century when the palace was no longer able to provide meaningful economic incentives and political services for the inhabitants of Tsoungiza. The palace system was in crisis and the end of that crisis around 1200 BC coincided with turmoil throughout the Mediterranean and the ancient Near East and Egypt that is marked by the destruction of the Hittite empire and marauding by migratory groups throughout the Eastern Mediterranean and the Delta region of Egypt. For Tsoungiza and the Nemea Valley this led to abandonment until conditions improved. That did not happen until the founding of the Sanctuary of Zeus during the Archaic period.

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Celebrating the Cambitoglou Amphora: a new acquisition at the Nicholson Museum

by Jamie Fraser, Senior Curator, Nicholson Museum



AAIA Emeritus Director, Professor Alexander Cambitoglou, views the Attic black figure amphora named in his honour.



Above: The reverse of the Cambitoglou Amphora NM2018.136.

Below: Detail of the obverse of the Cambitoglou Amphora (see also the cover image of this Bulletin).



Last year the Nicholson Museum purchased a remarkable black-figure amphora from Sotheby's, depicting Ajax carrying the body of Achilles from the battlefield at Troy. The vase has been named the Cambitoglou Amphora in honour of Professor Alexander Cambitoglou and his long association with the Nicholson Museum.

History of acquisition Attributed to the Antimenes Painter, the Cambitoglou amphora was made in Athens towards the end of the 6th century BC and probably transported to Vulci in Italy. It was likely looted from a tomb before it appeared on the French antiquities market in the early-mid 20th century. The amphora was initially purchased by M. Bernard Bottet, a renowned collector who assembled a vast corpus of archaeological and ethnographic materials from across the world. Although we are unsure when precisely Bottet acquired the vase, it must have been in the 1950s or earlier, because his collection archives list its purchase price as 250 "old francs" rather than the "new francs" that were introduced to France in 1960.

The vase remained in the Bottet family until 1989, when the collection was split and sold in eight public auctions. The last of these sales was the 2012 auction Objets de Hasard at the Drouot auction house in Paris. It was here that the amphora appeared on the market once again, before its reappearance at Sotheby's in London six years later.

Few unprovenanced objects have the thorough documentation that Bernard Bottet provided through his extensive inventories. These records meant that we could consider the acquisition of the vase. I was keen to proceed: the Trojan Wars are a familiar topic, and I had no doubt the vase would quickly find its way into undergraduate tutorials. Additionally, the museum's collection of Attic black-figure vases is overshadowed by our more celebrated corpus of red-figure and south Italian wares.

Generous bequests Fortunately, the museum has received several generous bequests for the acquisition of objects. We combined two bequests to purchase the amphora. The first was made in 2010 by Ms Shirley Atkinson, who served as Professor Cambitoglou's secretary for several years. The second bequest –

and that which provided the lion's share of the purchasing fund – was donated by Ms Mary Tancred, who died in 2003. Ms Tancred supported both the Nicholson Museum and the AAIA over many years, having joined the Ladies Committee of the Association for Classical Archaeology in 1968. She served as the Association's Chair until it was replaced by the AAIA.

One of Ms Tancred's most significant legacies was the 1977 purchase and donation of a large black-figure amphora depicting one of the Twelve Labours of Herakles, also attributed to the Antimenes Painter. The newly-acquired Cambitoglou Amphora provides an extraordinary companion-

piece to this vase, linked not only by the same painter who created them, but by Mary Tancred who helped fund their acquisition.

Furthermore, Ms Tancred specified her bequest be used specifically for the acquisition of an object in honour of Professor Alexander Cambitoglou. In so doing, Ms Tancred has gifted us two opportunities: the acquisition of an object that enhances the collection, and the opportunity to use this acquisition to honour Professor Cambitoglou's long service to the Nicholson Museum.

Professor Cambitoglou and the Nicholson Museum Alexander Cambitoglou arrived in Sydney in early 1962 as senior lecturer in Classical Archaeology. Following the untimely death of Professor James Stewart, Cambitoglou became Acting then Honorary Curator of the Nicholson Museum, as well as Professor of Archaeology.

Cambitoglou found a museum with extraordinary depth but needing significant attention. Professor A.D. Trendall, as Honorary Curator from 1939 to 1954, had arranged the collection chronologically and geographically to accord with his seminal 1945 Handbook to the Nicholson Museum. However, the museum had not yet shaken off its Victorian dust. Cambitoglou shut the museum between 1962 and 1966 to reconfigure the galleries into contemporary exhibition spaces. The new and improved Nicholson Museum was opened on 23 September 1966 with speeches by Cambitoglou who overviewed the transformation, and Professor Trendall who was invited to declare the museum open. These transcripts are held by the museum archives and they illuminate the scale of this achievement – or, as Professor Trendall dubbed it, “Operation Phoenix”.

His 1966 speech attests Cambitoglou's ambition to realize a greater vision. Acknowledging the difficulties his team had faced, he remarked, “it is only because of our faith that we were contributing something important to our University, to the city of Sydney, and indeed to Australia that we had the strength to carry out our task”. He went on to say, “Since there is no other Museum of Antiquities of this magnitude in the country, the Nicholson Museum's importance extends beyond this University's grounds; it is the Australian National Museum of Antiquities”.

Over the next few years, Professor Cambitoglou augmented his updated displays with detailed handbooks for the collections, and formal publications followed. Moreover, he quickly revitalized the Society of the Friends of the Nicholson Museum, and founded the Association of Classical Archaeology. Both organizations helped support the museum by sponsoring events, such as the famous Nicholson Museum concerts held annually in the Great Hall, and contributing to the acquisition of key objects such as busts of Claudius and Germanicus, a fine portion of an Attic grave stele, and a celebrated Cycladic figurine.

The generous bequests by Shirley Atkinson and Mary Tancred that provide us with the Cambitoglou Amphora reflect the esteem in which the Nicholson Museum was held under Cambitoglou's curatorship; the stipulation by Ms Tancred for an acquisition in honour of Professor Cambitoglou makes this link explicit. By naming this vase the Cambitoglou Amphora, we not only honour the spirit of the Tancred bequest, but we celebrate one of the most influential figures to have shaped the Nicholson Museum in its 158 years.



Friends of the Nicholson Museum view the Cambitoglou Amphora at its public unveiling on the 17th of October, 2018.



Dr Jamie Fraser and Professor Cambitoglou at the Nicholson Museum for the unveiling of the Cambitoglou Amphora on the 17th of October, 2018.

Vale Dr Alexis Pittas

by Jan Crowley



Dr Alexis Pittas was a Founding Member of the Tasmanian Friends. He had watched with interest the establishment of the AAIA in Greece and was delighted to give support when moves came to inaugurate a Friends group in Hobart, the second to be formed in Australia after the Sydney Friends.

He always saw his involvement in the Tasmanian Friends as a beautiful melding of his academic interests, his Greek heritage, and his Australian identity.

Over more than thirty-five years his continuing commitment to the Tasmanian Friends has been of inestimable value to all who have been involved, working committees, fund-raising members and guests at the many public lectures. When the AAIA Visiting Professors came to Hobart and the University of Tasmania, Alexis and his wife Jill hosted many of them (Professors Hermann Kienast, John Papadopoulos, François Lissarrague, and Jack Davis, to name a few) at dinners in Hobart and often entertained them at their beautiful retreat at Verona Sands on the Dentrecasteau Channel, south of Hobart. Everyone who knew Alexis will have their own special memories of this great and generous man. The Tasmanian Friends, together with so many people from the other spheres of Alexis Pittas' life, mourn his passing.

Hellenistic Gold Jewellery in the Benaki Museum Athens: Three Cities – Three Conversations

by Monica M. Jackson

The golden rule with Hellenistic jewellery is always to expect the unexpected. So too could this describe Hellenistic jewellery celebrations, which took place during the year in three capital cities: Sydney, Melbourne, and Brisbane.

Celebrations had begun with two memorable book launches - the first in December 2017 at the Benaki Museum, Athens and the second in February 2018 in MacLaurin Hall at the University of Sydney. These events were followed in May by a totally unexpected cocktail party at the Australian Club Sydney, organized by Mr John Azarias, philanthropist and President of the Lysicrates Foundation. A copy of my Benaki publication was presented to the Education Minister the Hon. Bob Stokes, who made an inspirational speech on the future direction of education in NSW and the Graeco-Australian relationship. It was a great honour to attend this function.

There is no doubt that when two people engage in a Q&A conversation in the presence of an audience - the who, what, when, where and why of a book inevitably emerges. The skilled interviewer brings forth what's new, relevant or surprising about a book – sometimes from unexpected perspectives – not only about the text and plot, but also about its author.

Sydney: The first conversation took place at the Queen's Club in March. It was conducted by Mrs Sylvia Gzell, a former tutor in the Department of English at the University of Queensland, and an expert on the famous Australian author Patrick White. Sylvia's approach was both authoritative and accessible to the Club members and their guests. An important point to emerge as the discussion progressed, was that the book aims to change the way we think about Hellenistic jewellery, by focusing on the craftsmen as individuals who sought peer acknowledgement for their work.

Melbourne: The second Q&A conversation was initiated and organized by the privately funded Humanities Foundation at the University of Melbourne. The venue was the Hellenic Museum in William Street, which is currently hosting a permanent exhibition of antiquities from the Benaki Museum until 2024. The Humanities Board is chaired by the prominent barrister, philanthropist and Chancellor of The University of Melbourne, Mr Allan Myers AC QC. Board member and former Justice on the High Court of Australia - The Hon Susan Crennan AC QC was instrumental in initiating and



Hellenic Museum: L-R George Panagacos, Dr Archondia Thanos, Dr Monica Jackson and Mr Nicholas Thodos



*Melbourne Hellenic Museum (L-R):
Mrs Mandy Andrianakos, Dr Monica
Jackson and Mrs Valenti Stamoulis*

following through with this event.

Dr Archondia Thanos worked tirelessly to make the Q&A celebration a success. Together with Mr Nicholas Thodos they contacted prominent members of the Greek community in Melbourne to promote the event. The Q&A was conducted with great warmth and expertise by the Chair of Classics at The University of Melbourne - Professor

Tim Parkin. We discussed numerous aspects of the book moving from its beginnings in Alexandria on to wider issues regarding the Hellenistic world. Professor Parkin totally understood that the job of the interviewer is to ask the questions that the readers will ask: "What does that mean? Why does that matter? Why is this particular person writing this story?"

Brisbane: The third and final conversation took place on a perfect September day at the Moreton Club, looking out over the Brisbane river. Adjunct Professor Joan Sheldon AM, a former Treasurer of Queensland, demonstrated her finely honed public speaking and audience skills. Joan's approach was perfectly pitched to elicit a range of stories regarding personal motivations and aspirations – stories that resonated with the audience at the Moreton Club, many of whom were friends of long standing. Interaction with the audience was lively, continuing on through the afternoon accompanied by a superb luncheon.

In conclusion - I am deeply grateful to the AAIA, its Director Emeritus Professor Alexander Cambitoglou, and the Acting Director Dr Stavros Paspalas. It is true to say that one does not need to be an expert to appreciate the luminous beauty of Hellenistic gold jewellery. Every object has a story to tell – a story that never fails to set the emotions whirling and the mind ticking. The stories are windows into the mythology and religious beliefs of the ancient world – but also a means of communication with the goldsmith - a glimpse into his mind and imagination.



*Moreton Club (L-R): John Sheldon,
Mr David Jackson AM QC, Dr Monica
Jackson and Adjunct Professor Joan
Sheldon AM*

Vale Jan Casson-Medhurst by Stavros Paspalas



It is with sadness that we note the death, after a period of illness, in Sydney of Jan Casson-Medhurst.

Many of the readers of the AAIA's Bulletin will well remember Jan, who worked at the Athens office of the AAIA from 1990 to 2006.

Jan was so much more than our Institute's 'Administrative Assistant.' To a very great degree she kept the boat afloat, keeping a keen eye on the hostel as well as the workings of the office. She was also actively involved in guaranteeing the smooth operations of the Athens Friends, and welcomed—and introduced—scores of Australians to Athens.

Jan's love of Greece, particularly its people and its countryside, was contagious. She always shared her advice, based on her many experiences in Athens and beyond, with every visitor who asked, and they most definitely benefited from it. We are certain that all of you who knew Jan will join the AAIA in extending our sympathy to her family and other friends.

Previous AAIA Visiting Professors

- 1987 †Prof Sir John Boardman
Oxford, UK
- 1988 †Prof Lilly Kahil
Fribourg, Switzerland
- 1989 †Prof Nicolas Coldstream
London, UK
- 1990 Prof Christos Doumas
Athens, Greece
- 1992 Prof Brunilde Sismondo-Ridgway
Bryn Mawr, Pennsylvania, USA
- 1993 Prof Helmut Kyrieleis
Berlin, Germany
- 1994 †Prof John Barron
Oxford, UK
- 1995 †Prof Spyros Iakovidis
Athens, Greece
- 1996 Prof Erika Simon
Würzburg, Germany
- 1997 Dr Hermann Kienast
DAI, Athens, Greece
- 1998 Prof Sarah Morris
University of California, Los Angeles, USA
and Dr J. K. Papadopoulos
The J. Paul Getty Museum, Malibu, USA
- 1999 Prof H. Alan Shapiro
Baltimore, USA
- 2000 Prof John McKesson Camp II
ASCS, Athens, Greece
- 2001 Prof Andrew Stewart
University of California, Berkeley, USA
- 2002 Prof Barbara Burrell
University of Cincinnati, USA
- 2003 Prof Graeme Clarke
Australian National University
- 2004 Prof Marc Waelkens
Catholic University of Leuven, Belgium
- 2005 Prof Nota Kourou
The University of Athens, Greece

Visting Professorship 2018

Professor Antonis Kotsonas: The view from Adelaide

by Spiros Sarris



Professor Kotsonas with AAIA Emeritus Director, Professor Alexander Cambitoglou

As in previous years, the 2018 Visiting Professor programme for Adelaide was a resounding success.

Professor Kotsonas arrived in Adelaide Friday 7 September and departed the following Wednesday.

This enabled the SA Friends, in collaboration with Dr Margaret O’Hea, University of Adelaide, to prepare a rich programme of archaeological events and cultural activities for the duration of Professor Kotsonas’ visit to Adelaide.

The Formal Programme included a talk with the Classics Students, University of Adelaide, on Friday 7 September, where he also engaged with the students in discussion of “inscriptions”.

On Tuesday 11 September a Public Lecture hosted by the University of Adelaide and supported by the SA Friends was very well attended. Professor Kotsonas’ topic was “Greece and the Near East in the early 1st Millennium BCE”.

In a first for the SA Friends, Professor Kotsonas (being of Laconian heritage) agreed to give an informal presentation on the “Archaeology of Sparta and Laconia” to the members of the Laconian Society of South Australia at their clubrooms on Sunday 9 September. Attendance exceeded all expectations! Professor Kotsonas was well received and fielded many questions following his presentation.

In another first for the SA Friends Professor Kostonas gave a presentation to the Year 12 Ancient Studies class at St Aloysius College, on the topic: “The Cretan Labyrinth”. The students were highly engaged, asking many questions.

Professor Kotsonas met with Mr Andreas Konstandinos Gouras, the Consul-General, for a lively discussion on classical archaeology. It should be noted that the Consul-General has a strong interest in archaeology and is informed on the activities of AAIA in Greece. During his stay in Adelaide the Consul-General has supported both the Classics Museum of the University of Adelaide, and the activities of the SA Friends.

In addition to the formal programme there were many opportunities for Professor Kotsonas to have a cultural, and a food and wine experience whilst in Adelaide. Highlights included:

- A dinner evening at the Red Ochre Restaurant (by the banks of the River Torrens)
- A visit to the Barossa Valley with lunch at Fino (Seppeltsfied)
- A drive down the Fleurieu Peninsula with Lunch at the Victory Hotel (Sellicks Hill)
- A visit to the Adelaide Central Produce Market
- A visit to Adelaide's unique cultural boulevard (North Terrace) which includes historic public buildings, monument, and museums.

As always there are always impromptu events that occur with such Visiting Professor visits. This visit was no exception. Prior to departing Professor Kotsonas visited Kalymnos Patisserie where there was an opportunity to have a lively interview with freelance journalist and radio announcer Ms Theodora Maios. This was accompanied by some excellent mezedes, Greek coffee and of course sweets!

The visit by Professor Kotsonas this year was a resounding success. The variety of the speaking programme together with a rich social programme was well received by both the professor, members of the public and the representatives of the various organisations with which the SA Friends interacted. Thus making the entire event truly memorable.

2006	Prof Jacques Perreault The University of Montreal, Canada
2007	Prof Wolf-Dietrich Niemeier DAI, Athens, Greece
2008	Prof François Lissarrague Centre Louis Gernet, Paris, France
2010	Prof Robert Laffineur University of Liège, Belgium
2011	Prof Jack Davis ASCS, Athens, Greece
2012	Prof Catherine Morgan British School at Athens, Greece
2013	Prof Angelos Chaniotis IAS, Princeton, USA
2014	Prof W. Jeffrey Tatum and Dr Diana Burton Victoria University, New Zealand Prof Alastair Blanshard University of Queensland, Australia
2015	Prof John H. Oakley College of William & Mary, Virginia, USA
2016	Prof Katja Sporn DAI, Athens, Greece
2017	Prof James C. Wright Bryn Mawr College, ASCSA, Athens, Greece

*Left: Professor Kotsonas, with Theo Matsis and members of the Laconian Society of SA.
Right: Professor Kotsonas meeting with the Consul-General in Adelaide.*



From the Archives:
Sir John and Lady Beazley



The photograph above is held in Professor Alexander Cambitoglou's archive and shows Sir John and Lady Beazley. Sir John was Professor of Classical Archaeology and Art at Oxford from 1925 through to 1956, and supervised Professor Cambitoglou's DPhil thesis. He is best known for his life's work which focused on the study of Attic black- and red-figure vases which offer such a vibrant window on to the ancient world of the sixth through to the fourth centuries BC.

The study of Attic figured pottery has flourished since Sir John's groundbreaking research and has followed many different trajectories including that of attributing vessels to individual hands, the approach for which Sir John is now most widely known. Other researchers have focused their attention on various topics such as the contexts in which these vessels were used within Athens and beyond, how contemporaries may have understood the scenes represented, and the elucidation of social roles as illustrated in some of the scenes portrayed.

The black-figure amphora recently acquired by the Nicholson Museum which is illustrated on the cover of this issue of the Bulletin and introduced by Dr Jamie Fraser (pp.36-37) is a splendid example of the Attic vessels which have long fascinated archaeologists and the general public alike.

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- Newington College, Sydney
- The Classical Association of Victoria
- The University of Melbourne
- Trinity Grammar School, Sydney
- The Nicholson Museum, University of Sydney
- The Classical Association of NSW
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MEDITERRANEAN ARCHAEOLOGY

AUSTRALIAN AND NEW ZEALAND JOURNAL FOR THE ARCHAEOLOGY
 OF THE MEDITERRANEAN WORLD & OFFICIAL JOURNAL OF THE AAIA



The endeavours made by the Editorial Board last year, as reported in the Bulletin's 14th issue, have borne fruit even sooner than we had dared hope, with a letter arriving from the Scopus team in March of this year, announcing that Mediterranean Archaeology had been accepted on its platform. The decision is based on the report of the (anonymous) reviewer who comments as follows:

"This journal impresses from the editorial policy and the homepage to the production schedule and online access. Citations are high, underlining the importance of the journal in the research field.

- *The journal consistently includes articles that are scientifically sound and relevant to an international academic or professional audience in this field.*
- *The journal has scholarly relevance as evidenced by citations in other journals currently covered by Scopus.*
- *In general, the content of the articles is consistent with the scope and aims of the journal.*
- *This title addresses a subject area not properly covered by an existing journal.*
- *Peer review type is clearly stated and is supported by appropriate reviewer guidelines.*
- *The journal has clear aims and scope/journal policies that are consistent with the journal's content."*

Encouraged by these rather generous comments, the Editorial Board is happy to announce the imminent appearance of the 30th Meditarch volume, featuring a truly Mediterranean mix of Classical and Near Eastern archaeology, of studies of well-known material and presentations of hitherto unpublished artefacts. The volume has been laid out by Ana Silkatcheva who is succeeding Dr Camilla Norman. After joining the Meditarch team in 1996 and, from 1997 on, looking after the journal's administration almost single-handedly during the almost 20 years when the chief editor resided in Geneva, Camilla left for the U.K. in mid-2018 to take up a Research Fellowship at the Institute of Classical Studies at the University of London within its Sanctuary Project.

All relevant information about the journal and guidelines for authors can be found on our website: <http://sydney.edu.au/arts/publications/meditarch/>

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Title : Jigsaw / λεπτό πριόνι by Kieran Boland and Brie Trenerry
AAIA Artists-in-Residence 2018

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