



The Australian Archaeological  
Institute at Athens

# BULLETIN



Volume 11, 2015

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## Letter from the Director

Dear Colleagues, Members and Friends of the Institute,

I am writing this letter with some regret because it will be my last contribution to the *Bulletin*, a publication meant to inform the supporters about the Institute's activities.

As you know the official periodical of the AAIA is *Mediterranean Archaeology* which is mainly addressed to the international scholarly community. The *Bulletin* is mainly addressed to the larger enlightened and interested public. You will have noticed however that it always includes very interesting feature articles by distinguished scholars on their particular research like that about the Tower of the Winds in Athens by Hermann Kienast, in the previous volume, or the article in this volume by Angelos Chaniotis on the graffiti and social history of Aphrodisias.

I would especially like to thank in this letter Dr Jan Crowley to whom the Institute owes its first institutional member, the University of Tasmania, taking us back to 1981, and to Dr Wayne Mullen for contributing the article on the Nicholson Museum Chamber Music concerts held in the Great Hall between 1971 and 1999 when I was the Museum's curator.

Of course, the Institute did not appear suddenly without hard work done over long years which preceded its creation.

In the early 1960s a course was introduced at Pass and Honours level in the Department of Archaeology of the University of Sydney; two distinguished young scholars were appointed in the Department, Dr J.R. Green in 1964 and Dr J.-P. Descoeudres in 1973; in 1967 the first Australian archaeological expedition in Greece at Zagora, on the island of Andros was begun; in 1978 the Chair in Classical Archaeology was endowed and the Professor of Archaeology who occupied a University position became the Arthur and Renée George Professor of Classical Archaeology. The Nicholson Museum was renovated, its important collection was reorganized and the objects reclassified to serve the purpose for which it was donated by Nicholson, the teaching of the University's students.

These new activities and changes were made possible by the financial support of the Association (later Foundation) for Classical Archaeology which financed, partly, the expedition to Greece, and the Friends of the Nicholson Museum which was created by Professor A.D. Trendall before he left Sydney for Canberra in 1954.

Things are forgotten with the passing of time, so I would like to close this letter with thanks to the memory of the following former Vice Chancellors of the University of Sydney: Sir Stephen Roberts (1946–67), Sir Bruce Williams (1967–81), Professor John Ward (1981–90) and Professor Don McNicol (1990–96). For active support at Zagora I mention two names, Professor J.R. Green and Dr J.J. Coulton.

Finally I must thank the following members of the Institute, who have worked especially hard in more recent years: Dr Stavros Paspalas appointed in 1996; Dr Wayne Mullen appointed in 1997; Ms Beatrice McLoughlin appointed in 1993; and Dr Camilla Norman appointed in 2005.

With all best wishes,

*Alexander Cambitoglou*

Alexander Cambitoglou

## AAIA Tour 2015

### *Australian Archaeologists in Greece: Torone, Zagora and Beyond*

September 19 to October 3

In late 2015 the Institute will conduct an exclusive tour to Greece for its supporters and Friends. The 15 day expedition follows an itinerary designed to highlight the research and fieldwork undertaken by Australian archaeologists in Greece since ground was first broken at the site of Zagora on Andros in the 1960s. Why not take this unique opportunity to learn more about the Institute and its work?

The AAIA is uniquely placed through its expertise and experience to offer a tour that brings to participants insider knowledge of the archaeological sites of ancient Greece, its many museums and cultural centres, and the Foreign Archaeological Schools of Athens—plus our favourite lunch spots, tavernas and wineries! This is a boutique tour, with a maximum group size of 18, led by Australian archaeologists with years of experience in the field, in museums and in education.



#### *Tour highlights*

- Meet Australian team members working at **Zagora** on the island of Andros and hear about their important research
- Follow in the footsteps of the highly successful recent Athens Friends excursion to spectacular **Santorini**, home to the famous Bronze Age site of Akrotiri
- Spend time off the tourist trail on the Sithonia Peninsular and visit the seaside village of **Torone**, where Australian archaeologists have worked for 30 years
- Go “**behind the scenes**” at the AAIA’s sister organisations, with visits to the French, American and the British Schools in Athens, all founded in the 19th century
- Enjoy an evening drink with members of **Athens Friends** of the Institute
- Taste the best of local **cuisine**, visit Greek **wineries** and experience the vibrant culture of Greece today

*Led by two experienced Australian archaeologists, our tour leaders Ms Helen Nicholson and Dr Archondia Thanos will provide expert commentary and context about sites and museums along the way.*



#### Tour Leader: Helen Nicholson



*“Among the therapeutic agents not to be found bottled up and labelled on our shelves, is travelling; a means of prevention, of cure, and of restoration, which has been famous in all ages”*  
– Drake, Western Medical and Physical Journal, I (1827) 305

Helen’s first overseas dig was as an undergraduate at Torone where, under the tutelage of the legendary Olwen Tudor Jones, her love of archaeology became a passion.

After graduating, Helen headed overseas and spent 18 months excavating in Greece, Italy and Jordan and visiting the sites, monuments and museums of Europe and the Middle East. This fieldwork was punctuated with stays at the AAIA hostel, a home away from home, where she undertook research in the libraries and museums of Athens for her MPhil on Athenian black and red figured pottery.

Upon her return to Australia Helen was determined to share all she had discovered with a wider audience. She created and managed the education programs at the Nicholson Museum in the 1990s, wrote scripts and developed educational publications for Astarte Resources, delivered numerous courses, study days and lectures to professional, adult, museum and school audiences and, as a producer at the Powerhouse Museum, created over 200 public programs. Helen has also been as a casual lecturer and tutor for the Department of Archaeology and Centre for Continuing Education at the University of Sydney for the last twenty years.

Combined with Helen’s passion for archaeology is her love of travel. She continues to excavate widely and for the last twenty years has designed and lead over thirty overseas tours. All have had a focus on archaeology and cultural heritage. Helen is delighted to be leading the AAIA’s tour to Greece in 2015.

**Au\$7450 per person land-only (inclusive of domestic flights in Greece)**

For further information, and bookings, please contact  
**arts.aaia@sydney.edu.au or +61 (2) 9351 4759**

## NEWS IN BRIEF

New Staff Position:  
Executive Officer, Athens

Dr Lita Tzortzopoulou-Gregory has recently commenced work as the AAIA's newly appointed Executive Officer in Greece. Her responsibility will be to manage the Institute's Athens Office and Hostel and also to serve as Acting Deputy Director when Dr Paspalas' duties as Co-Director bring him to Australia for extended periods. She has been given the specific brief to increase use of our Hostel, especially for educational purposes, and in addition to look at the Institute's events and training programmes, in order to better integrate our offerings in Greece and in Australia.

Lita is no stranger to the Institute. She is a long term supporter, was part of the Australian Paliochora Kythera Archaeological Survey, which was supported by the Institute, and has more recently co-written, with Professor Timothy Gregory of Ohio State University, a monograph about the archaeology of Kythera, which will be published through *Meditarch* (p. 38). Through her efforts Ohio State University has become the Institute's first "International Institutional Member" (p.39).

Academically, she holds a BA (Hons in Anthropology) and MPhil (Archaeology)

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## Deputy Director's Report from Athens

by Stavros A. Paspalas

The course of last year, 2014, did not follow the usual pattern given that I was absent, on long service leave, from the Athens office for a significant part of the year. I would like to start this report by thanking Dr Lita Tzortzopoulou-Gregory for so effectively executing the duties of the Deputy-Director while I was away from the Athens desk. Her assistance over this period was appreciated by all the Institute's staff.

As has been the case in recent years the Athens staff of the Institute was more than happy to welcome back in early 2014 the "Athens Studio" organised by the Architecture School of the University of Western Australia, co-ordinated and taught by Professor Nigel Westbrook (UWA) and his Athens-based colleague Adjunct Professor Kalliope Kontozoglou. This programme introduces, on each occasion that it has been held, a group of approximately 25 students to the challenges and rewards of the modern Athenian urban environment. Moreover, it allows them the possibility to constructively suggest, from a particularly Australian vantage point, urban and architectural projects that could further enhance the city and the lives of its inhabitants. This is truly an educational programme to be applauded as it widens the horizons of the participating Australian students, it allows them to creatively apply their skills and imagination to a new and demanding environment as well as exposing them to the ways problems of urban design are handled in an environment very different to their own. I was very happy to be able, once again, to offer in a minor way some insights into the historical development of the city, particularly in Antiquity, to the group.

One of the pleasures of my position is that I have the opportunity to introduce groups of visiting supporters to Athens' many layers of history. One such occasion was the recent educational tour that brought a group of students and their teachers from Randwick Boys' High School to town in early April. I very much enjoyed spending a morning with them walking the parkland ridge to the west of the Acropolis that



Fig. 1: The Philopappos Hill viewed from the Acropolis

runs from Philopappos Hill (fig. 1) to the Pnyx (the meeting spot of the ancient democratic Assembly) and then on to the Barathron (according to some accounts the cliff from which offenders of particularly heinous crimes were pushed—and so executed—in some ancient periods). This luxuriantly green ridge is an ideal vantage point to take in so much of Athens' ancient, mediaeval and modern history, and to underline the importance of the port of the Peiraieus to the city's classical-period might. I believe we had a very rewarding morning underscored by the enthusiasm of the students themselves.

The Institute's Annual Report and Lecture were held in May; this is the primary occasion at which the Institute reports on its activities to the Greek archaeological fraternity as well as to the international archaeological community based at Athens. Of course, a detailed account was delivered of the Institute's 2013 achievements. The audience was then informed of the recent fieldwork undertaken by the Zagora Archaeological Project by Professor Margaret Miller (University of Sydney) in a lecture entitled "Expanding the Horizons of Geometric Zagora." As in past years the Australian Ambassador to Greece, H.E. Ms Jennifer Bloomfield, attended the evening and delivered a very supportive address. Indeed, the staff of the Institute is very grateful to Ms Bloomfield for all her help during her period in Athens, and we were sorry to see her return to Canberra in 2014. It is, though, with great appreciation that I can report that the current Australian ambassador, H.E. Mr John Griffin, has shown deep interest in the Institute and its activities, to the extent that he travelled, very early in his term, to Andros in order to visit the excavations at Zagora (fig. 2). The 2013 academic programme included a paper delivered by Associate Professor Louise Hitchcock (University of Melbourne) entitled "Philpocalypse Now: The University of Melbourne Excavations at the Philistine Site of Tell es-Safi/Gath," and one by a long-term supporter of the Institute, Dr Janice L. Crowley on Minoan art (with a special focus on gem carving) with the title of "The Eye, the Mind and the Hand. Seals, Signets and the Artistic Vision of the Minoans."

We were fortunate to have a number of supporters and well-wishers from Australia travel to Greece in 2014 so as to visit the Institute and its activities. Those that were able to make it to Andros during the period that the team was on the island had, like H.E. Mr Griffin, the opportunity to be guided over Zagora, and so gain first-hand insights into this very important Early Iron Age settlement site as well as into travails of the Australian team at this demanding, yet beautiful, site.

December 2014 saw the Institute host its first Artist-in-Residence, Mr Andrew Hazewinkel, for a period of one month. Mr Hazewinkel, an established Australian artist as well as a PhD candidate at the Sydney College of the Arts (University of Sydney), focused on photographing ancient sculptures in a number of Athenian museums from his particular

*cont' from previous page*

from the University of Sydney, and a PhD from La Trobe University (Australia). Her research has focused primarily on landscape and survey archaeology, mortuary studies, and the archaeology of post-mediaeval and Modern Greece. Lita has also worked for projects in Cyprus and Jordan, and for several years was involved in Cultural Resource Management and heritage conservation of Aboriginal sites in Australia, as well as running educational programmes for the Nicholson Museum at the University of Sydney. She has been teaching at Columbus State Community College and The Ohio State University since 2011.

Currently, Lita holds an honorary research position at the University of Sydney and is project co-ordinator of the Ohio State University Excavations at Isthmia, a position she will retain as Executive Officer of the AAIA in Athens.

In addition to her forthcoming co-authored book on Kythera, Lita has published several articles on the archaeology of modern Greece and has also co-authored an article published in *Hesperia* on the archaeology of Korfos, a Mycenaean harbour town. She is a contributor in the upcoming monograph on the same site.

The Institute is pleased to welcome Lita aboard and is confident in her abilities to consolidate and expand our activities in both Greece and Australia.



*Fig. 2: (left to right) Mr Pakapat Thipayaprapai, Dr Stefania Chouveraki (architectural conservator) and H.E. Mr John Griffin (Australian Ambassador) with Dr Stavros Paspalas at Zagora*



*Fig. 2: Andrew Hazewinkel  
With Hermes' shadow. 2014  
Digital C type photograph  
Shadow source: The Atalante Hermes  
2nd cent. AD copy of a 4th cent. BC statue  
Pentelic marble  
National Archaeological Museum, Athens*

vantage point (fig. 2). He thus offers new and often enlightening (re)interpretations of works that many of us may have previously thought that we knew well. The Artist-in-Residence programme is a welcome initiative that significantly widens the scope of the Institute's activities, and it is hoped that following its very successful inaugural term that it will continue well into the future, so allowing Australian artists to partake in (and contribute to) the lively Athenian art scene.

I can report that the past year was a very busy one for the Athens Friends with their schedule of site and museum tours as well as lectures. Under the presidency of Ms Elizabeth Gandley, and with the help of her able Committee, 2014 proved to be a very successful year. The Institute is very grateful to all, including the rank-and-file members, who made this possible, and it is particularly thankful for the financial help the Athens Friends extend to projects aimed at the maintenance of the Athens Hostel as well as to their hosting of the Annual Report reception.

Last year also saw a major change in the staffing of the Institute's Athens office.

As of November Ms Anthoulla Vassiliades, after a good number of years of valued service as our Athens-based Administrative Officer, is no longer with the Institute. I wish Anthoulla every success throughout the future years. In early January 2015 the Athens office acquired a new member of staff, Dr Lita Tzortzopoulou-Gregory who was appointed to the newly created position of Executive Officer, Athens (see side bar, p. 4).

2014 was a busy year with, I am pleased to report, a continuous stream of Australian academics, individual students (both graduate and undergraduate), organised student groups as well as the Zagora Archaeological Project team passing through Greece. The Athens office, as always, was happy to help all: with official paperwork; guiding advice; informal information; accommodation, and more. I am certain that this will also be the case for many years to come as we accomplish our goal of furthering Greek, and more widely Mediterranean studies in Australia.

## The AAIA Hostel

The Hostel of the Australian Archaeological Institute is a small jewel tucked in the very centre of Athens. It is located on the fourth story of a modern building on the southern slopes of the ancient Akropolis. The Hostel is in the vibrant neighborhood of Koukaki–Makriyianni, just a few steps away from all the modern transportation systems of the Greek capital. Koukaki itself is a short walk from the Plaka (the modern tourist centre of Athens) and from Syntagma (the main square of Athens and the site of Parliament), the central shopping district, the National Gardens, and many museums, such as the Benaki, the Cycladic Museum and the Byzantine Museum. It is a clean and youthful part of the city, with many small restaurants and cafes, and is home to a number of the foreign archaeological schools and institutes of Greece. Just a few blocks from the Hostel is the spectacular new Akropolis Museum, and the bustling pedestrian walkway, along the wide roadway of Dionysios the Areopagite that passes underneath the timeless monuments of the Akropolis itself.

The Hostel is a perfect centre from which to organise various activities in Greece. It is an ideal location from which you can reach most of the attractions of Athens by foot. These include not only the major tourist sites but also little-known places, such as the Hill of the Muses (Philopappos Hill; fig. 1 on p. 4) where you can stroll around the undisturbed remains of ancient houses and monuments and look down on the ancient (and modern) city, with vistas that stretch from the Peiraieus and the Saronic Gulf to the Lykavettos Hill and the three great mountains that surround Athens. The Hostel is located only a few blocks from the Metro Akropolis station, which provides easy access to the National Museum, Omonoia Square, the ancient sites of the Agora, the Hephaisteion and the cemetery of the Kerameikos. In addition, the Akropolis Metro station provides access to and from the Athens International Airport (Eleftherios Venizelos).

The Hostel itself is a quiet and peaceful refuge in the middle of the city. The spotless facilities are modern and efficient, the bathrooms and kitchen are kept in good repair, and the sitting room provides a quiet place for relaxation and recovery after a day of seeing the city and its many wonders. The views from the main rooms are spectacular and the small size of the Hostel assures



*The AAIA Hostel (level 4)*



*Images of the immediate environs of the Hostel, clockwise from top right: cafes along the pedestrian walkway as the base of the Acropolis; inside the local bakery; the Acropolis Museum; a Plaka streetscape*



*Inside the AAIA Hostel: a bedroom, the lounge and the library*



guests of their own privacy along with the opportunity to meet other discerning guests who have chosen the Hostel as a welcome alternative to the busy, impersonal character of most commercial hotels.

The small library of the Hostel is also available to its guests. The books naturally focus on the archaeology, history, and culture of Greece, in all its periods, and the desks in the library are available for guests who want to read and/or write while in residence. The Hostel, of course, also provides free Wi-Fi to its residents, and the staff of the Institute is always happy to provide assistance and advice about Athens and Greece in general.

These are simply a few of the advantages that can be found at the Hostel of the AAIA that cannot be found in either the large commercial hotels or the crowded “back-packer” hostels. Guests of the Hostel, in fact, become part of a small intellectual community associated with the Institute, and they are always welcomed to take advantage of the lectures, exhibits and social events connected with the archaeological community of Athens.

The northern Autumn and Spring are undoubtedly the best time of the year to visit Greece. Not only do you avoid the crush and heat of the high tourist season (in summer), but the winter rains turn the fields and most of the archaeological sites into lush expanses of green, setting off the multi-coloured stones of the ancient buildings and the reddish-orange of the ancient and modern roof-tiles. The prices in the restaurants and tourist attractions are also lower, and you will be able to merge with the residents of Athens (and outlying villages as well) at a time when life is less hectic and when they will have more time to talk with you and share with you their views of the world and of the city and country where they live. Athens has, in fact, often been described as an enormous village, in part because (at least until recently) by far the majority of Athenians had moved to the city from small, often very distant villages, and many of the neighborhoods of Athens still reflect their rural origins. In many ways the Hostel of the AAIA seeks to replicate that intimacy of former days in Athens, mixing traditional Greek hospitality with a focus on modern archaeology and, of course, Australian customs and informality.

Come and enjoy Athens and all it has to offer!

## Discounted Rates 2015

### Single room rates

non-student: AU \$68

student: AU \$34

### Bed in twin room rates

non-student: AU \$34

student: AU \$16

### Apartment rate

AU \$175 per night\* for reservation of the whole apartment (sleeping 5 persons), living areas and kitchen.

\*apartment rate is approximate only and subject to availability.

### Conference rate

AU \$175 per half day.

Inclusive of set-up time, projection facilities and lecture equipment as well as use of the public areas for seminars and/or reception.

*Visit the AAIA website for special offers and to reserve on-line, or contact the Athens Office*

<http://sydney.edu.au/arts/aaia/athens-hostel.shtml>

## Museums and Exhibitions in Greece

by Stavros A. Paspalas

There was a distinct El Greco flavour to 2014 as a number of exhibitions which were opened in Athens late in the year evince. The reason for this was the occasion of the 400th anniversary of the artist's death. El Greco was born on Crete in 1541 as Domenikos Theotokopoulos, and throughout his career in Italy and Spain he continued to sign his works with his Greek name, and in Greek. The Athenian exhibitions offered the visitor a panorama of El Greco's life and paintings, as well as detailed examinations of various aspects of the contexts in which he trained and worked.

The **Byzantine and Christian Museum** presented the viewer with a rich exhibition entitled **"Domenikos Theotokopoulos before El Greco"**. This museum focused on the artistic environment in which El Greco learnt the art of painting, the multi-faceted urban context of Venetian-ruled 16th-century Crete in which he was raised, and the known paintings he produced on his native island before leaving for the West. The thread was picked up at the **Benaki Museum (Odos Peiraieus Annexe)** by the show **"Domenikos Theotokopoulos between Venice and Rome"** which covered the painter's "Italian period". In the central building of the **Benaki Museum** the focus of attention moved to Spain via the exhibition **"Friends and Patrons of El Greco in Toledo"**. Although El Greco did not find great favour at the court of Philip II he still had his admirers, and this exhibition brought these individuals to life, mainly by the presentation of portrait paintings and archival material. Furthermore, it threw much light on their relationship with the painter as well as providing some information on other Greeks who had made the long journey to Spain. Finally, the **Goulandris Museum** of Cycladic Art housed the small exhibition **"The Depiction of Death in the Work of El Greco"** that concentrated on a subject evident in some of his greatest works.

This theme was mirrored in one of the two major exhibitions that opened also in the **Goulandris Museum of Cycladic Art** late in 2014. **"Beyond. Death and Afterlife in Ancient Greece"** presented the visitor with a detailed introduction, achieved through the presentation of numerous archaeological artefacts examined alongside the relevant documentary evidence, to the varied views held by Greeks in various periods of Antiquity about what happened to men and women once they passed on from this world. This fascinating exhibition was paralleled by another entitled **"Hygieia. Health, Illness, Treatment from Homer to Galen"** held at the same museum. Again, this show was a monumental and exceedingly well-researched undertaking. It collected archaeological evidence from numerous sources that highlighted the different approaches to "medical" treatment in the ancient world from deep antiquity until the 3rd century AD, and in so doing presented to the public often overlooked material. The variously shaped ceramic "hot water bottles" were a revelation in themselves.



*Portrait of Hortensio Paravicino by El Greco, Boston, Museum of Fine Arts*



*Hippocrates (c. 460–370 BC). Byzantine manuscript illustration, 1314–5. Cod grec.2144, Bibliothèque nationale de France, Paris*



*The Nicholson Museum's Lego Acropolis by Ryan McNaught, now in the Acropolis Museum, Athens*

The medical theme was apparent earlier in the year in the exhibition **“Hippocratic Medicine through the Centuries”** held at the Ioannina Castle (Its Kale), and organised by the local **Directorate of Byzantine Antiquities**, the **Museum of Medical History of the University of Ioannina**, the **International Hippocratic Foundation of Kos** and the **Archaeological Institute of Epirotic Studies**. The exhibition focused on the now most familiar strand of ancient medicine, that established by Hippocrates and examined its development into the mediaeval period.

In **Thessalonike** the **Archaeological Museum** presented to the public some of the holdings of the highly important numismatic collection of the Alpha Bank in the exhibition **“Greece’s Europe. Colonies and Coins from the Collection of the Alpha Bank”**. This exhibition very successfully married the theme of colonisation and the history of Greek communities throughout the Mediterranean with that of numismatics.

The **National Archaeological Museum** in Athens presented the exhibition **“Classicità ed Europa. Il destino della Grecia e dell’Italia”**. This exhibition was conceived to mark Italy’s and Greece’s consecutive presidencies of the European Union. First held in Rome, it brought together some of the masterpieces which highlight both countries’ classical past as well as showcasing the contribution this past has made to the forging of modern Europe. The classical past and its modern interpretation was also very much apparent in the exhibition **“Hellenic Renaissance: The Architecture of Theophil Hansen”**, held at the **B. and M. Theodorakis Foundation**. Hansen (1813–1891), a Danish-born architect, was responsible for some of the best-known neo-classical buildings in Athens (the Athens Academy, the Zappeion, the Observatory), and he designed more in Vienna. This exhibition brilliantly presented his work (not all of which was built), and the role that Greece played in its creation, as well as his great contribution to the development of 19th-century Athens.

The **Acropolis Museum** organised an exhibition **“Archaic Colours”**, which examined the use of colour pigments on, primarily, 6th-century sculptures in its collection; it very informatively brought to the visitors’ attention the role colour played in animating these statues and highlighting certain of their details. To close on an Australian note, the same museum presented to the public the **Lego Acropolis** (built by Ryan McNaught, Melbourne) which was donated to it by the **Nicholson Museum** of the University of Sydney, an attraction which has proved very popular.

The above is only a selection of the exhibitions that were mounted in Greece in 2014. They do, however, well illustrate the fact that visitors to Greece can readily inform themselves in an enjoyable and immediate fashion on a wide range of themes, not restricted to Greece or antiquity alone. Furthermore, the catalogues that accompanied some of the above exhibitions ensure that the research involved in their preparation will remain as a permanent contribution to scholarship.



## ATHENS CLASSICAL ARCHAEOLOGY SUMMER SCHOOL JANUARY 2-22, 2016

### ON-SITE TEACHING IN ATHENS, ATTIKA AND DELPHI

The Summer School is open to Australian and New Zealand University undergraduates and postgraduates for degree credit, and to high school teachers.

#### TUTORS

**Associate Professor Lesley Beaumont**

Department of Archaeology  
The University of Sydney

**Dr Stavros Paspalas**

Co-Director  
The Australian Archaeological Institute at Athens

#### ATHENS-BASED FEE

\$3000 (includes accommodation, transport within Greece, site and museum entrance and membership of AAIA)

#### PLUS SUMMER SCHOOL TUITION FEE

Approximately \$3500



The Australian Archaeological  
Institute at Athens

**Apply by 30 June 2015 to:**  
Associate Professor Lesley Beaumont  
Department of Archaeology,  
Faculty of Arts and Social Sciences  
Quadrangle A14,  
The University of Sydney 2006  
E [lesley.beaumont@sydney.edu.au](mailto:lesley.beaumont@sydney.edu.au)

For more information head to  
[sydney.edu.au/arts/archaeology](http://sydney.edu.au/arts/archaeology)

Image: The Parthenon (Wiki Commons)  
ABN: 15 211 513 464, CRICOS number: 00026A.

## Report from the 2014 Olwen Tudor Jones Scholarship recipient

by Hannah Morris



One of the fascinating aspects of Zagora is that, despite being settled almost three thousand years ago, the wealth of archaeological evidence from its occupation lies just inches below the surface. Moreover, Zagora rests largely undisturbed, unexcavated and undeveloped.

Today, instead of people, large mounds of *prinos* (a kind of prickly oak shrub) overrun the site. Every site has its own unique challenges and *prinos* proved to be one of ours. The spiked leaves and branches of the stubborn bushes presented a physical barrier to accessing the archaeological remains. In addition, the enormous root system had to be hacked away. These roots also caused a lot of bioturbation in the soils, churning the earth and disrupting the archaeological contexts.

*Prinos* plants have grown up through the numerous piles of stones located across the entire site. These stone heaps themselves suggest structures might be located beneath. The plants have turned the site into a maze, complete with dead-ends. Nevertheless, weaving around the *prinos* and stone mounds in order to travel between the trenches assisted in imagining the site's intricate spatial organisation during its Geometric occupation.

The trenches themselves were located strategically in an attempt to gain insight into different uses of space across the entire site. Trenches incorporated the inside of rooms or house complexes. They

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## Zagora Archaeological Project: 2014 Season

by Stavros A. Paspalas, Margaret C. Miller and Lesley A. Beaumont



*Figs. 1–2: Site map and photograph showing location of 2014 trenches*

From the outset, the third fieldwork season of the Zagora Archaeological Project (ZAP) promised to be very busy: our 50-person strong team had much digging to do, our many visiting international archaeological specialists had a myriad of analyses to conduct, and we also had an important first phase of ancient architectural conservation to pursue. By the end of the season, tired but happy, we had achieved all of this and more, thanks to the dedication and hard work of all our participants, to the support of the KA' Ephorate of the Greek Archaeological Service, and to the assistance and generosity of all our supporters in Greece and Australia.

Our work was conducted over a six week period from September 22 through November 1, 2014 as a collaborative undertaking of the Australian Archaeological Institute at Athens, the Athens Archaeological Society, the Dept. of Archaeology at the University of Sydney, and the Powerhouse Museum. It was funded by the Australian Research Council. In working at Zagora we are investigating a uniquely well preserved settlement of the Aegean Early Iron Age of the 9th and 8th centuries BC. Our aims are to recover information about the settlement's social structures, communal life, household organisation, inter-settlement relations, technological knowledge, and trading patterns during this formative period of Greek history. The success of the project, begun in 2012, is already apparent in the responses of our international colleagues to our findings, and a number of requests to study material from the site have been received.

The 2014 team was our largest yet, comprising researchers and students, both undergraduate and graduate (fig. 3). ZAP is a great avenue by which Australian students can learn firsthand the techniques of archaeological fieldwork and gain a real appreciation



Fig. 3: ZAP team 2, 2014

of the ancient artefacts and buildings, as well as the people who made and used them millennia ago, and which they would otherwise only study at a great distance. The team also included students from France, Germany, Italy and Turkey, as well as Greece. Thus for our Australian students ZAP is educational not only at a “formal” archaeological level but also at the personal, introducing them to their counterparts from other countries and allowing them to develop an appreciation of a Greek island community.

Seven trenches were opened at a number of points across the site according to a plan that aimed to examine both open, potentially “public”, spaces as well as private and architecturally defined areas (figs. 1–2). In digging Trench 9, we returned to the area approximately 20m southwest of the gate through the ancient fortification wall: here in 2012 and 2013 a deep deposit consisting of ceramics, bronze fragments, obsidian tools and animal bones was found within a large natural cavity in the bedrock. Within this area we were able to recognise successive exterior surfaces, suggestive of a pathway/road or wider open space. The earliest datable material from this trench extends back into the ninth century and possibly the tenth, and so provides us with some of the earliest finds made at the settlement.

Trench 11 was a new trench located about 50 m north of Trench 9, in a part of the site that had never been previously investigated. This “virgin territory” held unexpected, though very welcome, discoveries. These centred on road packing crossed by a constructed stone channel, along with a structure that included a clay-lined schist installation and thick layers of ash. The identity/function of this structure is not immediately apparent and it clearly calls for more research. However, this is the first construction that appears to be “industrial” in nature. That some “industrial” activities took place at Zagora had previously been suggested by the numerous fragments of metal slag—probably smithing detritus—noted throughout the settlement in past seasons; the finds now uncovered in Trench 11 may well broaden the scope of our knowledge of “industrial” processing beyond metal working.

In 2014 in the northernmost area of the site we continued the excavation of Trench 5. This focused on one of the largest enclosed

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also explored open areas, which could be referred to as courtyards, directly adjacent to these structures. Lastly, two trenches investigated open-air areas that were hypothetically communal or public spaces.

Regardless of which trench a ZAP team member worked in, every person excavating became equally acquainted with schist. Schist and marble are the two predominant stones used for building at Zagora. In conjunction with excavating benches, walls and foundations created from schist, it was valuable to witness how the knowledge and use of this material has continued over the centuries in the hills around the site. These include threshing floors, terrace and field walls, house equipment, shepherds' huts and even our own dig hut. The stability of these jigsaw constructions is remarkable.



View of Zagora with a threshing floor in the foreground

At the end of the season, we were able to experience building with schist and marble firsthand. When backfilling the trenches, retaining walls were constructed around the edges and alongside exposed structures. This conservation approach helps preserve the integrity and stability of the trench baulks and ancient constructions over the coming years. The tactic also verified the amount of time and skill required to create a robust wall, as a result of the thin nature of the pieces of schist. A pleasing thing about Zagora is the way an increased understanding of the site and its materials can be gained from items other than the archaeological finds under the earth.

It is similarly exciting that each year of the Project produces discoveries that provide insight into the landscape and

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people occupying it. At the end of the 2014 season, I was shown something particularly beautiful just off the path to Zagora that we had trekked every day to and from site for three years. Camouflaged against a low schist wall that divided two fields, a solid schist olive press stands below a solitary olive tree. The press consists of a large bin, sealed with a lining that rendered it watertight, and spout leading to a lower and smaller catchment basin.



*Olive press on the path to Zagora*

While the press is relatively modern, seeing it brought some new life back to the landscape dotted with deserted huts, and the occasional herd of sheep grazing on the dry grasses. It hints at the individual's decision to build the structure under the olive tree, and conjures images of the labour-intensive work of producing beautiful green viscous nectar in that press. Lastly, the press reminds of the habitability of Zagora, the abandoned Geometric site, engulfed by *prinos*.

I would like to sincerely thank those involved with the Olwen Tudor Jones Scholarship and the Zagora Archaeological Project for allowing me such a valuable and rewarding experience.

*The OTJ Scholarship is offered each year by the Sydney University Friends of the AAIA to assist a student of high academic achievement to participate in fieldwork in the Mediterranean region. Hannah Morris was the 15th recipient.*

units as yet recognised at Zagora. Measuring 11.5 x 9 m, and perhaps only partially roofed, this structure contained fine ware pottery, including well-preserved drinking vessels, as well as large storage containers. It also produced fragments of a most peculiar pithos with unique incised figured decoration, added before the vessel was fired in the potter's kiln, that features a goat (fig. 4), a stag and a roaring lion (fig. 5).

Closer to the centre of the site excavation of Trench 7 was continued. Here, in 2013 we had uncovered a room that had housed a pithos with truly amazing figured and linear decoration (*Bulletin* 10, 2014 p.14, figs. 7–8). Many worked schist discs, interpreted as vessel lids, were also found in this room.

While it is not totally unexpected to find such discs in close association with pithoi, their large number (more than 30 by the end of the 2014 season!) adds a remarkable note to the room and suggests its use as a storage space prior to its abandonment. Further examination here also determined that the room was built in the last occupation phase of the settlement, no more than a few decades before Zagora ceased to function as a settlement.

In Trench 4 work continued on a room equipped with benches built up against two of its walls and a central hearth surrounded by four stone post bases. The room offers us a clear picture of how domestic space at Zagora could be configured and what installations the settlement's inhabitants included within their homes. Our opening of Trench 10 immediately to the west of Trench 4 revealed that the doorway in the room's west wall led into an open yard, the western extent of which was delineated by a built terrace equipped with a stone step to accommodate the rise in natural ground level. Undoubtedly, much could be learnt by continued future work here about exterior domestic activities and neighbourhood dynamics.

At the very southern point of Zagora the excavation of a free-standing two-roomed structure was completed in Trench 6 (fig. 6). Its marble rubble masonry contrasts to the prevailing schist construction of buildings in the central and northern parts of the settlement. The more



*Figs. 4–5: Details of an incised pithos from Trench 5: a goat and lion*

southerly of the two rooms was roofed and was furnished with a central hearth and a schist-lined bin dug into the floor. The more northerly room appears to have only been partially roofed and was equipped with a bench. The distinction between the two architectural units, originally interconnected by a doorway which was later sealed, is further indicated by the different categories of finds found in each: more fine wares in the southern room, more storage and transport vessels in the northern. Interestingly, the latter space provided limited evidence of sporadic use of the site after it was abandoned about 700 BC. In a layer that was formed after the collapse of its roof but before its walls fell in some material, particularly a lamp datable to the Late Classical period, indicates that somebody found temporary shelter in the half ruined building a good 300 years after its last occupants had left.

Very significantly 2014 saw important steps being undertaken in the conservation of the architecture revealed in the campaigns of the 1960s and '70s. This is a long-term project that demands time, specialised knowledge and funds, and it is an undertaking to which the Australian team is committed. The conservation and preservation of this unique settlement site is an obligation not only to the Greek authorities who have allowed us to work at Zagora, but also to all those—worldwide—interested in mankind's cultural heritage. We are more than fortunate that the on-going site conservation project is in the hands of Dr Stefania Chlouveraki, Greece's leading specialist in the field. In 2014 she and her skilled technicians carried out conservation work on the important Archaic temple that was built at the heart of the site after the abandonment of the settlement (figs. 7–8). Future work will focus on the preserving many of the excavated Early Iron Age houses.

During the 2014 field season we had the pleasure of welcoming to Zagora, and guiding over the site, the recently arrived Australian ambassador to Greece, H.E. Mr John Griffin (fig. 2 on p. 5). We were also able to repay in some small measure the hospitality, support, generosity and interest of our many friends and well-wishers on Andros by delivering in Greek an illustrated public lecture on our excavations as well as by conducting two guided tours over the site. Happily, these were very popular events attended by many Andriots, including the island's mayor, and which underlined the ongoing Australian commitment to the archaeology of Andros.



*Fig. 6: Students at work in Trench 6*



*Fig. 7: The Archaic Temple prior to conservation*



*Fig. 8: The Archaic Temple after conservation*

## Nea Paphos Theatre Excavations 2014

by Craig Barker



*Fig. 1: Sunrise over Fabrika Hill*

The University of Sydney conducted its sixteenth season of excavations in the precinct of the Hellenistic-Roman theatre of Nea Paphos, between 16 August and 20 September 2014. Although smaller in scale than other recent field seasons, the work achieved during this year was significant. This was particularly pleasing given the hot and humid conditions the team worked under.

The fieldwork, conducted under the auspices of the Department of Antiquities of Cyprus, was directed by Dr Craig Barker. The project's season was again sponsored by the AAIA and the Nicholson Museum.



*Fig. 2: View to the orchestra down the theatre seating*

Nea Paphos served as the capital of Cyprus during the Ptolemaic and Roman occupation of the island. The theatre was one of the earliest and largest public buildings constructed in the town (fig. 2). Nea Paphos was founded in the late 4th century BC, and as the city grew and prospered, the theatre was expanded, enlarged and renovated several times over. For six centuries it was used as a venue for performance and spectacles, and each renovation kept up with contemporary theatrical design. At least five architectural phases of the theatre have been identified by the excavations, each demonstrating clear cultural and architectural links first with Alexandria and then with Rome. The monumental 2nd century AD stage building was façaded with marble blocks imported from across the Mediterranean and was marked by a twelve-metre long dedicatory inscription. The theatre could have seated over 8500 spectators at its maximum extent, before a slow decline and the eventual destruction of the theatre site following devastating earthquakes in the late 4th century AD. The destruction wrought on the town is referenced in St Jerome's account of the visit to Paphos by St Hilarion a mere decade after the theatre's end: "that city so celebrated by the poets, which, destroyed by frequent earthquakes, has now only its ruins to show what once it was". There is considerable archaeological evidence of stone robbing and then quarrying at the site of the former theatre, along with industrial production in the area. Eventually farmsteads and other mediaeval structures were built over the remains of the former theatre, as Paphos underwent an economic renaissance as a result of the Crusades. Domestic occupation in the area of the theatre, now known as Fabrika, continued until the 20th century. This rich post-antique history of the site has enabled the project to shed new light on the archaeology of mediaeval Cyprus.



*Fig. 3. Professor Green sorting finds with student volunteers*

As work on the publication of the theatre architecture and associated finds from the first decade of the project's work continues under the direction of Emeritus Professor J Richard Green AM (fig. 3), the excavations in more recent years have focused on the larger theatre precinct and questions of Hellenistic and Roman urbanism. The team has excavated a Roman paved road and a Roman nymphaeum, and is investigating the nature of colonnaded streets of the town.

The Australian expedition of 20 archaeologists, students and volunteers (including a number of students from the University of Jena in Germany) worked in two areas of the site in 2014, geographically separated and chronologically differing. One trench, directed by archaeologist Kerrie Grant, was located on the top of Fabrika to the rear of the theatre's seating (figs. 1–2, 4–5). This continued upon past excavations, where foundations of a 20 metre long building were revealed. The building with its well-constructed masonry is seemingly divided into three long rooms with the southern edge right over the ruins of the ancient theatre and had spectacular views over the town of Paphos. It seems to date to the 15–16th centuries, based upon preliminary ceramic analysis. The building will be excavated further in the future to determine its function—it may have been defensive or perhaps a storage facility.

A second team, led by Helen Nicholson, excavated to the south of the Roman road, where a number of stone-walled rooms were revealed (fig. 6). At this stage we speculate that they may have been small shops, but again further investigation is required. Some Roman ceramics were revealed in this area, including a number of coarseware objects that were intact or nearly intact.

Some interesting finds were recovered during the season that will undergo full study in future field seasons: a fragmentary large marble bowl was found, which may have been ecclesiastic; also a small Hellenistic terracotta head, plucked from the remains of a post-mediaeval fire pit (fig. 7).

The Australian team will continue excavations in 2016, but in the meantime work on publication of various aspects of the excavations continues. Recently the Leventis Foundation published a volume on material recovered from a mediaeval well excavated on the site titled, *Paphos 8 August 1303 Snapshot of a Destruction* by J.R. Green, R.S. Gabrieli, H.K.A. Cook, E.J. Stern, B. McCall and E. Lazer.



Fig. 4: Excavations above the theatre



Fig. 5: Plastered walls in the large building revealed in the trench above the cavea



Fig. 6: A series of small shops (?) along the Roman road



Fig. 7: Hellenistic terracotta head

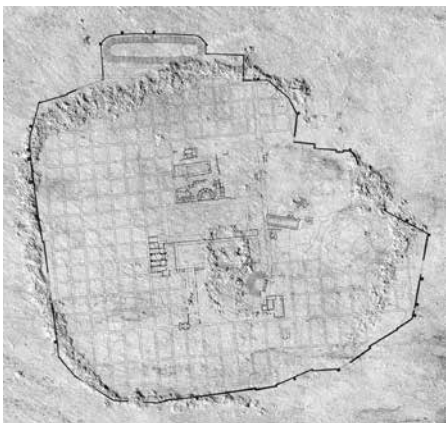
# Graffiti and Social History of Aphrodisias

by Angelos Chaniotis

Institute of Advanced Study, Princeton



*Fig. 1: The drawing of a fountain and next to it the name Patrikios engraved on the wall of a cistern in front of Hadrian's Baths (c. 4th century AD)*



*Figs. 2–3: The outline of the city wall (with city map superimposed) and nearby acclamation of ORTHON ('upright!') scratched on the south stretch of the wall (mid 4th cent. AD)*

Graffiti are very familiar to us: they are texts and images scratched or painted by ordinary people, meant for a contemporary audience, and not for the future historian. Such spontaneous expressions of thoughts and feelings are a valuable source when an historian can put them in historical contexts and correlate them with other sources of information. Ancient cities were inhabited by people who have lived and laughed, quarreled, hated, fallen in love, and filled the walls of the public and private buildings, the columns, the pavements, and the seats of theatres and stadia with drawings, with their names and with short texts. The makers of graffiti often used charcoal, but usually only texts incised, engraved, or painted have been preserved.

Aphrodisias has produced more graffiti than most ancient cities. Many of them could only be recorded after the surviving buildings had been cleaned (1995–2014); they date to Late Antiquity (c. 4th–7th century AD). The Aphrodisian graffiti range from obscene texts, prayers, religious symbols and names to acclamations for popular public figures and teams of charioteers, drawings of faces and representation of entertainers, gladiators, and wild animals. Some of the pictorial graffiti are of high quality and resemble images in contemporary metal objects and glass vases. I can find no other explanation for the great number, variety and sometimes quality of the Aphrodisian graffiti than the fact that a substantial part of the population was involved in the carving of stone, as sculptors and masons. I assume that graffiti were primarily made by artists and workers, who visited the theatre, the stadium, the markets with their implements. Graffiti, therefore, primarily reflect the thoughts and emotions of men. Exactly because of their non-monumental, private, and spontaneous nature, graffiti reflect in a more direct way than other categories of inscriptions the thoughts and feelings of simple people, about which other sources often are so silent. Their background is, however, difficult to reconstruct. Only graffiti which belong to large groups can meaningfully be exploited as a source of information for everyday life and society. The following examples demonstrate how graffiti can provide information for a variety of subjects relating to life in Aphrodisias.

A drawing on a cistern located in the Baths built during the reign of Hadrian represents a vase; next to it appears the name Patrikios in the genitive (fig. 1). The person who carved this image has preserved for us something that has been lost forever: a fountain, in the manner it is often represented in contemporary art (e.g. in mosaics). The fact that Patrikios is attested as a personal name only in Late Antiquity gives us a

clue for the date. The Aphrodisians were fond of representing in graffiti the buildings that surrounded them or the buildings for which they were working. Such graffiti include a rough outline of the pool in the middle of the South Agora and a quite accurate outline of the city wall (mid 4th century AD) scratched on the south wall (fig. 2). The graffito *ORTHON* ('upright!'), engraved close to it (fig. 3), preserves an acclamation of workers and spectators when the construction of the fortification wall was completed (c. 365-370): 'may the city wall remain upright'. This wish was indeed fulfilled. Such graffiti allow us to see the city with the eyes of its inhabitants, but they also show the significance of building projects for a large part of the population.

A large group of graffiti related to topography and society consists of 'place inscriptions', i.e. reservations of seats in the theatre, the town hall, and the stadium, and reservations of places for traders and other professionals in the squares and market places. If we can fill the ruined buildings in the heart of the city again with life and voices, it is thanks to such short texts—usually names or professional designations. They inform us who exercised his trade in the shady space provided between the columns of the halls. Barber-shops in modern Turkey are often located next to a hammam. Are we then surprised to find barber-shops in the hall opposite the theatre baths? 'Place of Alexander, the barber' is scratched on a bluish marble column, 'Place of Zenon, the barber' on another. Two crosses that flank the last text provide a date (c. 5th century AD). Moving from the theatre to the adjacent South Agora, we recognise on the wall at the south east corner nicely engraved lines above the acclamation 'The Fortune of the city prevails!' (fig. 4). Their length corresponds to one foot (30.5 cm) and two feet (62.5 cm). These lines are units of measurement, used for example for the measurement of textiles. We find similar units of measurement next to the prayer of the musician Asterios on the south wall of the temple of Aphrodite (fig. 5). On the same wall of the South Agora we read: 'Place of Zotikos, the trader. Good luck'. Zotikos possibly had a second booth at the northwest end of the South Agora, where we find another graffito: 'place of Zotikos'. On

Fig. 4 (left): Drawings of units of measurement (1 foot, 2 feet) on the south wall of the South Agora

Fig. 5 (right): The prayer of the Christian musician Asterios and units of measurement engraved on the south wall of the Temple-Church (c. 5th cent. AD)





Fig. 6: The word *SOPHISTOU* ('of the sophist') engraved on a column of the South Agora indicating the place where a teacher exercised his profession (c. 4th cent. AD)

a column of the north colonnade of the same South Agora we read the word *SOPHISTOU* ('the place of the sophist'; fig. 6). It is here that in Late Antiquity a teacher of language and oratory met his pupils.

As recent excavations by Andrew Wilson have shown, this South Agora, with its large pool, surrounded by porticos and a palm-grove, was one of the most lively parts of the city, suitable for shopping, relaxed walks, but also agitated discussions among the followers of different statesmen, different religions, and different teams of charioteers. 'The Fortune of the Red wins' is written by supporters of the red team on two slabs (fig. 7). Game-boards engraved on the plaques of the pool and the pavement of the porticos, religious symbols on columns and pavements (fig. 8), images connected with shows and competitions, and acclamations provide valuable clues as to what went on in this area. A graffito in a game board names a prominent figure: the provincial governor Dulcitus, who was involved in the restoration of the Agora Gate (late 5th century AD). The text is not well preserved but it seems to be a joke on him (fig. 9).



Fig. 7 (above): An acclamation for the charioteers' team of the Reds engraved on the pavement of the west portico of the South Agora (c. 5th/6th cent. AD)



Fig. 8 (below): A menorah engraved on a column of the west portico of the South Agora (c. 5th cent. AD)



Fig. 9 (above): A game board with a graffito mentioning a certain Eusebios and the governor Dulcitus (Doulkitin) on a plaque of the pool of the South Agora (late 5th cent. AD); possibly an obscene text insulting the governor



Fig. 10 (below): One of three galloping lions engraved on a column of the north portico of the South Agora

Pictorial graffiti in the northwest corner of the south agora seem to be connected with a brutal form of entertainment: the hunting and slaughtering of wild beasts (*venationes*). Three galloping lions are represented on a column (fig. 10), a wild dog hunting a deer or a stag on another, an ostrich on a third one. Wild animals, including ostriches, were imported from North Africa to be presented and hunted during the celebration of the festival of the Imperial cult, along with combats among gladiators.

Pictorial graffiti connected with gladiatorial combats are very numerous, leaving little doubt about the great popularity of the most brutal contribution of the Romans to the culture of the Greek East. Fights between three couples of gladiators, *retiarii*, equipped with trident and net, and *secutores*, equipped with shield, helmet and sword, are represented on a plaque, scratched by an anonymous spectator—or perhaps a gladiator or a trainer (fig. 11). In the middle level an umpire, recognisable from his raised sword oversees the undecided fight between a *secutor* and a *retiarius*. The fight in the upper level has already been decided. The *retiarius*, apparently holding the trident with his raised arms, has wounded the *secutor*, who seems to have dropped his shield. Finally, in the lower level the *retiarius* has turned—as we can infer from the fact that his trident faces right—and flees, followed by the *secutor*. Even such a primitive drawing gives us an impression of the dramatic scenes spectators experienced in the arena. Another pictorial graffito concerning entertainment is on the pavement of the stage of the theater: an acrobat, a so-called *kallobrates*, balances on a tight rope.

Graffiti such as these help us fill the public space of Aphrodisias with life and voices. *PHILO EPIKRATEN* ('I love Epikrates' or rather 'I am a friend of Epikrates'; fig. 12) is written on a column of the Sebasteion, a building dedicated to the cult of the emperor. Is this expression of genuine feelings or of flattery? Such graffiti often remain enigmatic, because their background is elusive. But sometimes we can be certain that they do not express affection between equals but devotion in hierarchical relations. 'I love Apollonios, the master' is written on a column (fig. 13), a declaration of a servant who wants his master to

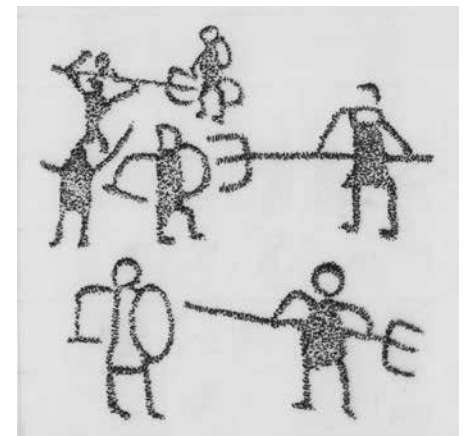


Fig. 11a–b: A plaque with a graffito representing three pairs of gladiators engaged in a fight. a) Photo, b) Drawing by Nicholas Quiring



Fig. 12 (above): The text 'I love Epikrates' (or 'I am a friend of Epikrates') written on a column of the north portico of the Sebasteion (c. 3rd cent. AD)

Fig. 13 (below): Reading a graffito with charcoal and water. The text, on a column of the Sebasteion, reads: 'I love Apollonios, my master' (ΦΙΛΩ ΑΠΟΛΛΩΝΙΟΝ, ΚΥΡΙΟΝ)

know about his devotion. And since the name Hypsikles was exclusively used by the members of an elite family, we may suspect that the graffito ‘Theodatos loves Hypsikles’ is a statement that refers to a follower of a statesman. Such declarations were public performances, texts meant to be read, possibly meant to be read aloud. They presuppose competition. The slave who declares his love to his master presupposes another slave who hates this (or a different) master. The friend of Hypsikles presupposes his enemy.

One particular form of competition and conflict was very prominent in Late Antiquity: the conflicts between religious groups. When the Emperor Galerius put an end to the prosecution of the Christians and (for a short period of time) to the discrimination of the Jews in 311 AD, an intense competition among religions emerged which ended with the final victory of Christianity. In Aphrodisias the resistance of the followers of the Hellenic religion lasted until the early 6th century.

Supported by the imperial administrations, the Christians engraved religious symbols (crosses, fish), prayers and acclamations on walls (fig. 14). One of such graffiti is worth a closer look (fig. 15). At first sight it looks like an abecedary, a list of letters of the Greek alphabet: alpha, beta, gamma, delta, epsilon. But zeta and eta do not appear in their proper place, before theta; instead, they are scratched above and below the other letters. The puzzle is solved, when we observe that the letters are arranged in the form of a cross. In this arrangement, zeta and eta, together with the cursive beta (which resembles an omega), produce the word ZOE, ‘Life’. This is not part of the alphabet, but a Christian declaration of faith



Fig. 14: Christian symbols engraved on a wall in the South Agora



Fig. 15: An abecedary arranged in the shape of a Christian cross. The letters zeta, beta, and eta form the horizontal bar of the cross and can be read as ZOE, a Christian acclamation ('Life')



Fig. 16: Images of double-axes (labrys), the symbol of the Carian Zeus, engraved next to a Christian cross on the pavement of the Tetrapylon, the monumental gate of the sanctuary of Aphrodite

and hope in eternal life. We cannot determine whether this symbol was engraved before or after the end of Christian prosecutions, but it was certainly engraved in a period of religious competition.

Also the opponents of Christianity have left their traces on the walls of the buildings. Numerous Jewish graffiti, usually *menoroth*, lamps with seven arms, can be seen in shops owned by Jews in the Sebasteion and the South Agora. As for the Pagans, they responded to the Christian cross by engraving their own symbol, the double axe (*labrys*), the symbol of the Carian Zeus (fig. 16). Such graffiti reveal the importance of religious identities for the inhabitants of Aphrodisias and the bitter competition among Jews, Christians and Pagans.

The graffiti of Aphrodisias show that the study of the social history of an ancient city needs to take into consideration all types of evidence: texts and images, works of literature and documents, the masterpiece of an inspired and inspiring mind, and the humble expressions of the thoughts and feelings of ordinary people. This approach can be rewarding. It enables us to have a better picture of the dreams and nightmares, the hopes and the fears of human beings in times past. The graffiti, which are related with religious conflicts, address a very familiar issue: how religion divides and splits communities. Such graffiti are still relevant.

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## Bronze Age Seals, Signets and Sealings

by Janice Crowley



Fig. 1: Reconstruction of the Cupbearer Fresco, Knossos, by M. Cameron. After L. Morgan (ed.), *Aegean Wall Painting: A Tribute to Mark Cameron*, BSA Studies 13 (London 2005), frontispiece

In the Bronze Age Aegean, seals were made and used from pre-palatial times in Crete (c. 2600 BC) to the fall of the Mycenaean palaces in mainland Greece (c. 1200 BC). The majority of seals are published in the standard publication of the CMS\* but there are some seals in private collections and some more recently discovered seals that remain unpublished or published without full detail. In round figures there are close to 11,000 extant seals giving approximately 12,500 seal faces with designs (since some seals have 2, 3 or 4 faces and a few have even more). Seals were meant to be worn and so have a jewellery as well as a sphragistic or sealing identity. Glimpses of seals being worn at the wrist are provided by the depictions of female or male figures in Aegean terracottas and frescoes, including the lentoid seal worn by a male in the Cupbearer Fresco at Knossos (fig. 1).

As elsewhere in the world at different times and in different places, from the earliest seals known from 7000 BC Syria to the Company Seals used in the corporate business world today, Aegean seals are small items shaped from some hard substance with at least one side either engraved or cut into (cut *intaglio*) so that, when pressed into a soft surface, an imprint of the recessed design is revealed as a tiny relief sculpture. In the ancient world the soft surface was not the red sealing wax familiar from official documents today and in the more recent past, but damp clay. The sealing traditions of Mesopotamia produced the cylinder seal where the design is cut around the surface of the cylinder and the seal rolled out to give a miniature relief frieze. The Egyptian scarabs and the Hittite seals are, by contrast, stamp seals where the design is cut on one flat face of the seal shape and this face is pressed down in the clay to give a relief design bounded by the shape of the seal face. Aegean seals are, with very few exceptions, stamp seals also, though often with curved

Fig. 2 (below): Red jasper lentoid seal from Vaphio, Greece, showing two hunters tying up their lion catch, c. 1450 BC, with impression and drawing of the impression (CMS I 224), diam. 1.75–1.95 cm





Fig. 3: Carnelian lentoid seal from 'Athens', showing an animal attack scene where a great lion crunches a terrified stag, c. 1450 BC, with impression and drawing of the impression (CMS XI 42), diam. 2.36–2.48 cm



Fig. 4: Deep red and white agate cushion seal from Pylos, Greece, showing a female griffin standing with wings elevated, c. 1450 BC, with impression and drawing of the impression (CMS I 271), w. 2.2 cm, h. 1.5 cm

stamping surfaces. When studying the seals an impression is made, usually with plasticine which takes sharp detail, and then a drawing is made of the impression. A seal design is discussed from the impression and the drawing is provided to help with the recognition of the detail. Note that the impression and the drawing of it show the design as the mirror reverse of the design on the original gem. In viewing the seals it is always important to remember the scale of the pieces: the red jasper lentoid has a diameter of 1.75-1.95 cm (CMS I 224; fig. 2), the carnelian lentoid a diameter of 2.36-2.48 cm (CMS XI 42; fig. 3) and the agate cushion a width of 2.20 cm (CMS I 271; fig. 4). To appreciate the work of the consummate artists who could create such scenes as these in such a small compass, imagine the designs worked on a smallish watch on your wrist or a signet ring on your finger.

Though generally referred to as “the seals” or “glyptic” the actual pieces are seals or signets or sealings. The seals and signets are the original gems, the seals being the shaped pieces meant to be worn, suspended at the neck or tied at the wrist, and the signets being the signet rings made to adorn the fingers. The sealings are the ancient pieces of clay, which carry the impression actually made in the palaces, villas or houses of the 3<sup>rd</sup> and 2<sup>nd</sup> millennium BC and preserved because the destruction of

## The Corpus of Minoan and Mycenaean Seals

by Janice Crowley

The Corpus of Minoan and Mycenaean Seals (CMS) was founded in 1958 with the aim of publishing every seal, signet and sealing from the Aegean Bronze Age. It was funded until 2011 by the Akademie der Wissenschaften und der Literatur Mainz and the Deutsche Forschungsgemeinschaft (DFG). The first Director was Professor Friedrich Matz of Marburg University (1958–1974) who established the Research Institute in Marburg and began the detailed recording of the seals through impressions and photographs.

Under the guidance of the second Director, Professor Ingo Pini (1975–2002), the Institute conducted annual expeditions to Greece to record the seals and sealings and also undertook visits to major museums where Bronze Age seals were held. The impressions of the seals, the photographs and the extensive documentation resulting from these expeditions and visits formed the basis for the publication of the CMS Volumes I to XIII including numerous Supplementary Volumes. These books remain the standard reference for Aegean Seals. The CMS Beiheft Series 1 to 9 was inaugurated to publish the CMS International Conferences as well as studies on specific aspects of the seals. A long-term project to enter the seal information in a database was also begun.

Dr Walter Müller, who had been researching at the CMS for many years, became the third Director (2003–2011) and continued with the publications and the database. With funding help from the Institute of Aegean Prehistory, Philadelphia (INSTAP), he organised the installation of the CMS Database on the website ARACHNE, the object database of the Deutsches Archäologisches Institut (DAI).

*cont' on following page*



Fig. 5: Sealing from Chania, Crete, front (left) showing a god standing atop a tiered city with the sea lapping the cliffs below, and back (right) showing the shape and ties of a small bundle, probably a document, that it sealed, c. 1500 BC (CMS V Sup 1A 142), w. 2.0 cm, h. 2.75 cm

these buildings by fire baked hard the clay with the imprint upon it (e.g. CMS V Sup 1A 142; fig. 5).

The seals were made from coloured stones, bone, ivory, metal and glass. The interest in colour gives us white ivory, greenish steatite and serpentine, red jasper and reddish-orange carnelian, yellowish agate, pale blue chalcedony, dark blue lapis lazuli, rich blue glass, purple amethyst, shiny dark grey haematite and clear rock crystal. Many of these materials can be found locally but others, such as hippopotamus ivory, amethyst and lapis lazuli, were imported.

The signets were made of gold and only rarely electrum or bronze or a single piece of stone. Most signets have an oval bezel set at right angles to the hoop of the ring and the bezel carries the seal design. With the metal signets the hoop may be plain or decorated, sometimes elaborately so, and the bezel designs are also recessed to produce a miniature relief on stamping but here various techniques of engraving and punching are used to produce the effect. The stone signets are, of course, cut *intaglio* as for the stone seals. The signets in general belong to the era of the New Palaces in Crete and the early Mycenaean period in Greece. A particularly beautiful signet is the one found at Isopata, Crete (CMS II.3 51; fig. 6).

The sealings are made of clay which, when sourced, can indicate if the sealing has been made locally or if it has been carried into its eventual find spot attached to some commodity or document. When the soft clay sealing is pressed down on the item to be sealed its lower surface takes the imprint of that item, be it a container (e.g. a basket) or a folded document.

For the people who owned a seal it is likely that most had only one, but some people had more than one. The women depicted in terracottas mentioned above had a seal on each wrist and some burials have several



Fig. 6: Gold signet ring from Isopata, Crete, showing women in a flower field greeting a small goddess figure appearing on high and with hovering symbols above, c. 1525 BC, with impression and drawing of the impression (CMS II.3 51), w. 2.25 cm, h. 1.6 cm

seals associated with them. We do not know whether an individual used different seals for different recording purposes. There may be many factors influencing an individual's choice of material, shape and subject for her or his seal. The seal may have been carved to represent clan identity or position in the power hierarchy of the state. It may have been produced to signify the role of the owner in society or to declare the right of the possessor to function in the palace administration. It may have been cut to make a religious declaration or to invoke the gods. We are extremely limited in our knowledge of the influences operating on the individual at the moment of commissioning the seal material and colour, shape and design from the glyptic artist. However, it is clear from the sustained output of glyptic over the full Aegean floruit that the wearing and use of seals was very deep in the Minoan psyche and that the Mycenaeans were heir to this legacy.

The seal material has an importance above many other artefacts because it is so precious to the people themselves. The seal is their identity for sealing and valuable as a beautiful jewel to wear. Accordingly the information provided by the seals is of particular import for the researcher into the life, society, and values of the Aegean Bronze Age. For iconographic studies the seals are crucial since this is the individual's choice of subject matter, their choice to wear in life and to be buried with in death.

*Dr Janice Crowley, a long-time supporter and Life Member of the AALA, has been studying the seal impressions, photographs and records of the CMS for over thirty years in the role of Invited Scholar. Her 2013 publication, The Iconography of Aegean Seals (Number 34 in the AEGAEUM Series), draws on the Marburg research years. Her seal research continues, now with CMS Heidelberg, finalising the two databases, IconAData and IconADict, which will provide easy access to the iconographic content of the seal designs.*

*Colour photographs of the seals in this article have been reproduced by permission of Ingo Pini and black and white illustrations by permission of CMS Heidelberg.*

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At the cessation of the Marburg Institute in 2011, the CMS Archive was transferred to the University of Heidelberg into the care of Professor Diamantis Panagiotopoulos and Dr Maria Anastasiadou. In its new home the CMS Archive is available to Bronze Age researchers and plans are under way to continue the collection and recording of newly excavated seals and the publication of further volumes in the CMS Series.



CMS Heidelberg



CMS Marburg

## The Nicholson Museum Concerts: An Enduring Legacy

by Wayne Mullen



Between 1971 and 1999 a series of extraordinary annual chamber music concerts held in the Great Hall of the University of Sydney was used to fundraise for the benefit of the Nicholson Museum and the Australian Archaeological Expedition to the site of Torone in Greece (fig. 1).

Many of the Institute's long-term supporters would fondly remember these "Nicholson Museum Concerts", which were attended by a veritable "Who's Who" of Sydney society of the day (figs. 7–8). These concerts were not just notable for their social context, but for their quality. Each year a performance was given by a top, internationally recognised chamber ensemble.

Sydney in the early 1970s was a different city to the metropolis we know today, particularly with regard to cultural performances such as classical music. It must be kept in mind that the musical ambitions of the city were only just being realised with the birth of the Australian Opera out of the



*Clockwise from top:*

*Fig. 1: The Škampa Quartet performing at the 29th and final Nicholson Museum Concert, held in the Great Hall of the University of Sydney (1999)*

*Fig. 2: The Pražak String Quartet (1997)*

*Fig. 3: The Shostakovich Quartet (1996)*

Elizabethan Theatre Trust in 1970 and the opening of the Sydney Opera House in 1973. However, the Sydney Symphony in its modern form had a longer history, being established formally in 1947. "Musica Viva" was a similar post-war musical organisation, having been established in 1945 as a performing ensemble but transforming over time into a company that brought quality Chamber Music ensembles out to perform for Australian audiences. It was this latter organisation, with the support of key people such as Mr Kenneth Tribe (Musica Viva's Artistic Director 1966–1973 and subsequent President) and noted cardiologist Dr Gaston Bauer, who



partnered with Professor Cambitoglou to provide the excellent chamber orchestras who performed in the Great Hall.

The list of performers at Nicholson Museum Concerts between 1971 and 1999 includes great names such as the Pražak String Quartet (fig. 2), the Shostakovich Quartet (fig. 3), the Borodin String Quartet (figs. 5–6), the Vienna Chamber Ensemble, the Tokyo Quartet and the Berlin Philharmonic Octet, just to mention a few. The Concerts themselves were formally run under the aegis of the Association for Classical Archaeology (later the Foundation for Classical Archaeology), which, at the inception of the project, was under the Chairmanship of Sir Arthur George. In practice, however, the day-to-day organisation and sale of tickets fell to the “Ladies Committee” of the Association (fig. 4), created in 1967 to support the first Australian archaeological expedition to Greece at Zagora on Andros.

Of course, the concept of having a “Ladies Committee” sounds anachronistic to contemporary ears, but at the time such committees played a prominent role in Sydney society. The Ladies Committee of the Association for Classical Archaeology was merely one of a number in the city that attracted socially prominent women—others included the Ladies Committee of the Red Cross and the “Black and White Committee” that organised the annual Black and White Balls. Lady Cassidy ably chaired the Association for Classical Archaeology’s Ladies Committee for much of the period, and other recognisable names from these early years include Lady George, Lady Plowman, Lady Black, Mrs Betty Stamell, Lady Abeles, Mrs Helen Findlater, Mrs Zoe Kominatos, Dr Val Rundle, Mrs Alice Morgan, Mrs Tasia Varvaressos and Mrs Gail Comino.

*Clockwise from top left:*

*Fig. 4: Lady Cassidy (left) and Mrs Mary Saywell (right) of the “Ladies Committee”*

*Fig. 5: Poster from the 7th Nicholson Museum Concert, performed by the Bartok Quartet (1977)*

*Fig. 6: Excerpt from the Sun Herald, Sydney, 17 April 1977*

*Fig. 7: Guests at the 21st Nicholson Museum supper (1991). Lady George, Mrs Helen Findlater, Dr James Findlater, Mrs Gaston Bauer and Sir James Rowland*

**PROFESSOR** Alexander Cambitoglou doesn't have to dig deep in search of cash to fill the archaeological coffers of the Nicholson Museum in Sydney.

Once a year the hard working Ladies Committee of the Association of Classical Archaeology, led by its indomitable president, Lady Cassidy, holds a musical soiree in the candlelit Great Hall of Sydney University.

Last night the hall echoed to the strains of the Australian Chamber Orchestra under the baton of Carl Pini.

Five hundred music lovers crowded into the hall for an evening of music followed by an excellent supper in the Nicholson Museum organised by Lady George.

Those indulging in this highbrow event included Dennis and Zoe Kominatis, Tony Micklen, Lady Gallagher, Charles and Robyn Berg, Vice Chancellor of Sydney University Professor John Ward and his wife Patricia, Jack and Betty Stammell, Ken Tribe and W.A. visitor Dame Rachel Cleland.

She arrived on Friday as Lady Cassidy's houseguest while she launches her memoirs of life in Papua New Guinea with her late husband Sir Donald Cleland, who was the island's administrator in the years leading up to and including World War II.

The first concert in 1971 was supported as an experiment by the University of Sydney's Vice Chancellor, Professor Bruce Williams, and his faith in the Association for Classical Archaeology was rewarded with a great success. Critic Ramola Constantino wrote in the press:

"Sometimes a concert may have a separate claim to be an occasion. This was the case at a special performance by the Zurich Chamber Orchestra...in Sydney University's Great Hall on Saturday.

As an occasion the evening was announced as the first Sydney University Nicholson Museum Concert, which augurs that this association may well be drawn into regular concert-giving activities. It also momentarily restored the University's Great Hall as a concert venue: and this was the circumstance which enabled the music rather than the occasion to take splendid pride of place".

By the third concert in 1973 VIPs included the Lord Mayor of Sydney, ex-Governor of the Reserve Bank and subsequent Whitlam advisor, H.C. "Nugget" Coombs and Chief Justice of Australia, Sir Garfield Barwick. At the sixth concert, in March 1976, we see NSW Leader of the Opposition, the Hon. Neville Wran in attendance, just weeks before he was elected Premier in May. The twenty-sixth concert, at which the Borodin String Quartet played, was particularly memorable. The Governor General of the Commonwealth, His Excellency Mr Bill Hayden was the premier guest, with the Concert scheduled for the night of a Federal election. Political necessity saw a marquee set up on the Quadrangle lawn so that guests could watch the battle between Keating and Hewson unfold during the interval. As it was, a more swift result than expected meant His Excellency had to depart for Canberra during the concert in case he was called upon to commission the new Prime Minister at Yarralumla.

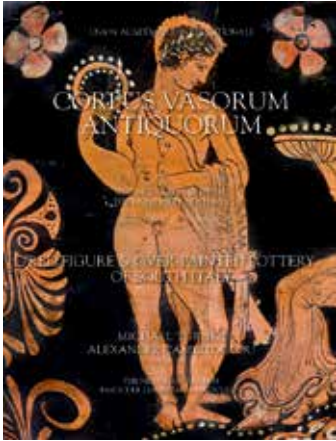
Times, however, moved on, and by 1999 people in Sydney had many more options for regular performances of quality classical music, including new venues such as the City Recital Hall, which opened in that year in Angel Place. With increasing costs the Nicholson Museum Concerts no longer could raise funds on the scale they once had, and the Committee decided to end the project, and indeed the Foundation for Classical Archaeology was disbanded soon after, its membership being split between the Australian Archaeological Institute at Athens and the Friends of the Nicholson Museum. The decision ended a long tradition, but left behind a legacy of significant fund-raising in support of archaeology in Australia, a record of which the ex-members of the Foundation remain rightly proud.

There are plans for the AAIA to host a small exhibition in the foyer of the Centre for Classical and Near Eastern Studies Centre at the University of Sydney (CCANESA) celebrating the Concerts and the work of the Association (later Foundation) for Classical Archaeology.

Fig. 8: Excerpt from the *Sunday Telegraph* social pages, Sydney, 29 April 1984

## Address by H.E. Ms Jennifer Bloomfield Australian Ambassador to Greece (2011–2014)

presented at the launch of the *Corpus Vasorum Antiquorum 2*  
Nicholson Museum, Sydney, 27 August 2014



Your Excellency the Governor of New South Wales, Professor The Honorable Dame Marie Bashir; Professor Cambitoglou, Director of the Australian Archaeological Institute at Athens; Mr Michael Turner, Senior Curator of the Nicholson Museum; Professor Stephen Garton, Provost and Deputy Vice Chancellor of The University of Sydney; ladies and gentlemen, dear friends: it is an honour and a pleasure for me to be here this evening for the launch of *Corpus Vasorum Antiquorum*, a volume of considerable significance and a major project of the Australian Archaeological Institute at Athens, and I would like to thank the Institute for the kind invitation.

As you may know, I have recently returned from Athens on completion of my term as Australia's Ambassador to Greece over the past three years. The Australian Embassy in Athens has had a longstanding connection with the Australian Archaeological Institute at Athens, a forum established to support Australian research in Greece, and promote Greek studies in Australia, in this way strengthening bilateral relations in the fields of archaeology and culture.

At a personal level, I am deeply grateful for the excellent collaboration which existed between the Institute and the Embassy during my term. The Institute made a significant contribution to the relationship, and to showcasing Greek civilisation and culture, at a time of particular challenge for Greece.

I would like to thank most sincerely Professor Cambitoglou and Institute colleagues for this cooperation and support. I am also delighted that Her Excellency the Governor of New South Wales, Professor The Honorable Dame Marie Bashir, is with us this evening. Her Excellency has been a strong supporter of the Institute as its Patron and President. She has also

*Left to right: the cover of the CVA II; Professor Alexander Cambitoglou with H.E. Ms Jennifer Bloomfield at the launch of the CVA II; Professor Cambitoglou addressing the audience at the launch*

been a good friend of Australia-Greece relations. We were delighted to welcome Her Excellency to Athens in May 2012 to launch the Institute's major international conference on Zagora. Her Excellency's extensive knowledge of classical Greece and her deep interest in, and love for, Greek civilisation and culture were especially appreciated by her hosts. I would like to take this opportunity to thank her most sincerely for all that she has done for the Institute, and for Australia-Greece relations.

For some 35 years, the Australian Archaeological Institute at Athens has helped forge strong connections between Australia and Greece in the field of archaeology, playing a key role in preserving and showcasing Greece's significant historical and cultural contributions in Australia and around the world: through the findings at Zagora on Andros and Torone in Chalkidiki; through its support of Australian researchers conducting fieldwork in Greece; through summer programs for Australian scholars, and cultural and educational events in Australia and Greece.

In February 2013, the Australian Embassy in Athens was proud to honour the work of the Institute and its contribution to Australia-Greece relations at our major Australia Day event at the Acropolis Museum, attended by over 500 guests including the President of the Hellenic Parliament, Greek Ministers, members of the Academy of Athens, foreign Ambassadors and other dignitaries. We also supported the Institute's international conference on the findings at Zagora, jointly hosted with the Athens Archaeological Society and launched by H.E. Governor Bashir, and partnered with the Institute to host a reception in honour of Athens' 16 Foreign Schools. And we were delighted to welcome to Athens several groups of students, researchers and professors from universities across Australia attending study programs organised by the Institute.

At the Institute's Annual General Meeting in Athens in May, I had the great honour of being made Honorary Life Member of the Institute and being awarded the Institute's Medal. It is an honour and a responsibility I take very seriously and I will continue to do all I can to support the objectives and the activities of the Institute. The Australian Archaeological Institute at Athens represents an important legacy for future generations of Australian and Greek researchers and for the Australia-Greece relationship.

This legacy has been made possible by the lifelong passion, the commitment, the dedication and hard work of one man. The Director of the Australian Archaeological Institute at Athens, Emeritus Professor Alexander Cambitoglou AO. Professor Cambitoglou was the first person of Greek descent to be appointed a university professor in Australia, being appointed Professor of Classical Archaeology at The University of Sydney, and Curator of the Nicholson Museum, in 1963. Since coming to Australia, Professor Cambitoglou has worked tirelessly, and from the heart, to promote Australian research in Greece: beginning in 1967,



with the establishment of the Australian excavations at the Geometric settlement at Zagora, a collaboration between the Athens Archaeological Society and the University of Sydney; in 1975, with the Australian Expedition to Torone, in Chalkidiki; and in 1980, with the establishment of the Australian Archaeological Institute at Athens.

Professor Cambitoglou's personal contribution in his field, but also to Australia-Greece relations, has been immeasurable. His commitment, his consistent effort, his passion and sheer hard work, inspire Australians and Greeks alike. And for this contribution, he has our deepest gratitude, admiration and respect.

Now we all know that Greece has faced some difficult times recently. But the Greek people have remained resolute, determined to confront their difficulties and to overcome them. Australia has stood by Greece as a friend during this period, sharing our own experience with difficult reforms that have made the Australian economy more resilient, and working to strengthen bilateral trade and investment links. Australia and Greece have a special relationship based on shared values, history and enduring community links. Our diaspora communities enrich our societies through enduring historical connections and tourism, educational and cultural links. Our longstanding shipping links help support both of our economies. Australians and Greeks fought together side by side in war to defend our shared ideals of democracy and freedom.

People all over the world recognise and respect Greece's outstanding contribution to world civilisation and all humanity. Australia, through our democracy, through our institutions, is an heir to this extraordinary legacy. We have built on that to achieve some extraordinary things. So once again, I would like to congratulate the authors on this remarkable publication, and to thank Professor Cambitoglou and the Australian Archaeological Institute at Athens for their work in showcasing Greek civilisation and further strengthening the existing close bonds between our two countries.

Thank you very much.

H.E. Ms Jennifer Bloomfield

*Left to right: Professor Alexander Cambitoglou at the Acropolis Museum, Australia Day 2013; Professor Stephen Garton and Professor The Honorable Dame Marie Bashir; Mr Michael Turner, Senior Curator of the Nicholson Museum and co-author of the CVA II*

## Secondary Schools' Lecture Series - Dr Estelle Lazer



A growing number of secondary schools have in recent years joined the AAIA as Institutional Members. The relationship forged between these schools and the AAIA allows for the fostering of students curious about the ancient world and Greek culture, and added support for teachers of Ancient History and the Classics. By introducing students to archaeology at a younger age, and exposing them to professionals who work in various capacities in this field, it is hoped that within them life-long interests will be forged, ensuring that the regard, study and preservation of our history continues down the generations.

Among the various opportunities we offer our Member High Schools has for many years been a talk by our annual Visiting Professor. With so many schools in Sydney now part of the AAIA, it has become impractical for any speaker engaged on a nation-wide tour to visit each one. In 2014 it was decided to instead ask Dr Estelle Lazer to deliver these talks.

Estelle Lazer, who completed her PhD at the University of Sydney, is an expert in forensic archaeology and has for over two decades had the great privilege of studying the human remains from Pompeii, a reflection of the esteem in which she is held in the archaeological community. She spoke about her research, inspiring students and teachers alike at Shore, Sydney Grammar, All Saints, St Spyridon, Trinity, IGS and Newington. With 'Vesuvian Cities' a core topic in the HSC, Dr Lazer's insights were particularly appreciated: she was talking to a knowledgeable and eager audience.

## The Visiting Fellowship 2014

Professor Irene S. Lemos  
Merton College, Oxford



Professor Irene Lemos visited Australia as our third Professorial Fellow in Sydney from July to September 2014. Professor Lemos is Reader in Classical Archaeology at the University of Oxford's Ioannou Centre for Classical and Byzantine Studies and a Fellow of Merton College. As a field archaeologist she is the Director of the important excavations at Lefkandi-Xeropolis on Euboea, which is a site that has important parallels with the Institute's own excavations at the site of Zagora. Professor Lemos' time in Sydney was, therefore, of great value to colleagues at the AAIA and in the Department of Archaeology at the University of Sydney who work on the Zagora Archaeological Project. To be able to easily consult with a world authority on Bronze Age and Iron Age Greece for an extended period was a great privilege.

Beyond undertaking her own research, Professor Lemos gave a public lecture at both the University of Sydney and Macquarie University, and also toured Australia as part of the Institute's Visiting Professorship Programme (see facing page) to give lectures in Canberra, Brisbane and Melbourne. She travelled to Australia with her partner, Dr James Forder of Balliol College Oxford, an economist who spent his time in Australia working on a forthcoming monograph.

The Institute has been very fortunate to have hosted over the last six years three popular Professorial Fellows, the first two being Professor Jacques Perreault from the University of Montreal, who has become a regular visitor to Sydney, and the second, Professor Hermann Kienast from Munich. Professor Kienast's masterly monograph on the Tower of the Winds in Athens, which he was completing while holding his AAIA Professorial Fellowship, has recently been published. *Der Turm der Winde in Athen*, Reicht Verlag, Wiesbaden, 2014, is held in the Institute's library.

## The Visiting Professorship 2014\*

Professor Alastair Blanshard, Dr Diana Burton,  
Professor Irene S. Lemos and Professor W. Jeffrey Tatum



In 2014 the Institute was pleased to have four Visiting Professors, all of whom stepped in at short notice after the unavoidable cancellation of our intended visitor: Professor Tatum and Dr Burton (pictured above) from Victoria University, NZ; Professor Lemos from Oxford, UK (facing page); and Professor Blanshard from the University of Queensland. The format proved to be a great success as we were able to match our guest scholars' areas of expertise with the specific strengths and interests of the various universities and groups involved in the programme. The diversity of these four Visiting Professors' research is reflected in the range of lectures and seminars they gave for the AAIA across Australia. It was a delight to host each one of them.

**Professor Blanshard** (Newcastle, Armidale)

- *Greek Beauty and its Legacy*
- *18th-century Travel and the formation of Classical Greece*
- *the Archaeology of the Athenian Law Courts*

**Dr Burton** (Hobart, Adelaide, Perth)

- *The Iconography and Cult of Pheidias' Zeus*
- *Cake or Death: the beneficence of Hades*

**Professor Lemos** (Sydney, Brisbane, Canberra, Melbourne)

- *Crafts and Arts of Early Greece*
- *Lefkandi in Euboea: past and recent archaeological research*
- *Greece in Transformation: from the collapse of the palatial period to the rise of early Greece*

**Professor Tatum** (Hobart, Adelaide, Perth)

- *Posters and other Propaganda: winning elections in ancient Rome*
- *Suetonius on what makes an Emperor good enough*
- *Concrete Power: the ideology of monumental public building in ancient Rome*

\*The 2014 Visiting Professorship program was sponsored by various Governors of the AAIA and the Thyne Reid Foundation

## 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 American School of Classical Studies, Athens, Greece
2001	Prof. Andrew Stewart University of California, Berkeley, USA
2002	Prof. Barbara Burrell University of Cincinnati, USA and Prof. Graeme Clarke Australian National University
2004	Prof. Marc Waelkens Catholic University of Leuven, Belgium
2005	Prof. Nota Kourou The University of Athens, Greece
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 American School of Classical Studies, Athens, Greece
2012	Prof. Catherine Morgan British School at Athens, Greece
2013	Prof. Angelos Chaniotis IAS, Princeton

## From the Archives: Torone Temple, Geison 2



During the 1992 Torone season, a large architectural block proving to be a geison block was recovered. Originally from the Doric Temple of Athena on the Lekythos, it had been found reused in a Byzantine semi-circular fortification tower. A mason's mark engraved on its surface alerted archaeologists to its importance. Although no foundations of the Temple were ever discovered its existence was known through Thucydides' account of Brasidas and Cleon's campaigns at Torone during the Peloponnesian War. A number of other such blocks scattered in the vicinity, all of an oolitic limestone foreign to Torone, confirm that the Temple was once a reality.

On the day of its extraction from the tower, a team was on hand to preserve and document the geison block, which would have served as part of the cornice above the metopes. Pictured from left to right are Josephine Atkinson (Conservator), Alexander Cambitoglou (Director), Anne Hooten (Illustrator) and Ellen Comiski (Photographer). The outer surface of the block, hidden within the Late Byzantine wall for so many centuries, still retained clear traces of a painted meander. Nicholas Rogers, who wrote his doctoral thesis on the Torone Temple, dated the structure to c. 540–520 BC.

## The Institutional Members, Corporate Members and Governors of the AAIA

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The University of Tasmania	Newington College, Sydney
The University of Queensland	The Classical Association of Victoria
The University of Western Australia	The University of Melbourne
The University of New England	Trinity Grammar School, Sydney
Macquarie University, Sydney	The Nicholson Museum, University of Sydney
The University of Adelaide	The Classical Association of NSW
The Australian National University, Canberra	St Spyridon College, Sydney
The Powerhouse Museum, Sydney	International Grammar School, Sydney
Sydney Grammar School	All Saints Grammar School, Sydney
La Trobe University, Melbourne	Ohio State University, USA
The University of Newcastle	

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St Andrew's Greek Orthodox Theological College, Sydney	The Order of AHEPA
The Classical Association of NSW	The Hellenic Lyceum
The Hellenic Club, Canberra	Cruise Traveller, Queensland
	Douglas Lamb Wines

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Professor David Cook	Anonymous
Professor Arthur Conigrave	Mr John Azarias
Mr Spiros Arvanitakis	Mr George Barbouttis, OAM
Mrs Pauline Harding	Mr Nicholas Andriotakis

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AUSTRALIAN ARCHAEOLOGICAL INSTITUTE AT ATHENS

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# MEDITERRANEAN ARCHAEOLOGY



AUSTRALIAN AND NEW ZEALAND JOURNAL FOR THE ARCHAEOLOGY OF THE MEDITERRANEAN WORLD  
OFFICIAL JOURNAL OF THE AUSTRALIAN ARCHAEOLOGICAL INSTITUTE AT ATHENS

*Was lange währt, wird endlich gut*, according to a German proverb, or as the English saying goes, ‘Good things come to those who wait.’ Just as it took more than a day to build Rome, it took well over two years to finalise *Meditarch*’s 25th volume. The reason for this extraordinarily long gestation period lies in the nature of its contents, for it publishes the Proceedings of the international conference held in Athens on 20–22 May, 2012, organised by the AAIA in collaboration with the Archaeological Society at Athens, on the subject: *Zagora in Context. Settlements and Intercommunal Links in the Geometric Period (900–700 BC)*. With 21 papers (all in English, with the exception of one in Italian and another in French) on 315 pages, illustrated with 120 line drawings and 38 colour plates, it exceeds by much the size of a normal annual volume. Yet it is, of course, not its size which makes it truly exceptional and worthy of marking *Meditarch*’s 25th anniversary. With contributions from virtually all internationally known experts on the Geometric period, *Zagora in Context*—edited by Jean-Paul Descœudres and Stavros Paspalas—has a good chance of becoming the handbook for the Early Iron Age in Greece for many years to come.



*The promontory of Zagora (photo A. Kotsonas)*



*Euboean LG krater, Eretria (photo A. Skiadaressis, ESAG)*

While the gathering, translating, and preparing of the conference papers were still going on, volume 26, 2013, was finalised. Not surprisingly, and in accordance with one of its main objectives, it contains several papers by Australian scholars working in the field of Classical and Near Eastern Archaeology: E. G. D. Robinson on ‘New Pixe-Pigme Analyses for South Italian Pottery’, M. Mottram on ‘Emerging Evidence for the Pre-Hellenistic Occupation of Jebel Khalid’, Margaret O’Hea on ‘A Lion-bowl and Other Worked Stone Objects from Jebel Khalid’, as well as the final report on the first two excavation campaigns at Orikos in Albania, directed since 2007 by the journal’s chief editor. *Meditarch*’s international standing, as well as the chronological range it covers, are reflected by L. Morandi’s and J. Ramsay’s and R. J. A. Wilson’s papers, the first dealing with ‘Early Iron Age Finds from the Villanovan Cemetery of Colle Baroncio’, the second examining ‘Funerary Dining in Early Byzantine Sicily’. The volume opens with Stephen Bourke’s obituary for J. Basil Hennessy (1925–2013), a staunch friend and supporter of *Meditarch* since its inception in 1988. Although volume 26 was printed in September 2014, its distribution has been withheld until now to allow vol. 25 to catch up, as it were!

The big (and those who have already seen and handled the volume know what I mean!) event of 2014 was the release of the fourth volume in the Jebel Khalid series, the ninth *Meditarch* supplementary volume: Heather Jackson FSA FAHA: *Jebel Khalid on the Euphrates, 4: The Housing Insula*. The volume presents, on 676 pages with almost 500 photographs and line drawings as well as 5 folding plans, the results of the excavation of a large residential insula. Seven complete Hellenistic houses are analysed, and the function of each room discussed, thus allowing the author to sketch a picture of the world in which the (anonymous) inhabitants lived. An accompanying DVD provides summary tables, additional drawings and photographs, as well as details of some 6,300 artefacts.

*All Meditarch volumes, regular and supplementary, including back copies, can be purchased on-line at:*  
***[sydney.edu.au/sup/archaeology](http://sydney.edu.au/sup/archaeology)***

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## BACK COVER

**The Ohio State University**

The Ohio State University (OSU) in 2014 became the first “International Institutional Member” of the AAIA, officially cementing the bond that exists between our two institutions and opening the prospect for furthering our collaboration.

OSU is located in Columbus, the capital city of Ohio, and was founded in 1870 as one of the Land-Grant Universities that were built to bring higher education to the citizens that lived far from the larger urban centres of the day. With an enrolment of nearly 60,000 students, Ohio State University is today one of the largest institutions of higher learning in the country and it offers courses and advanced post-graduate programmes in nearly every specialty. The Department of History is one of the larger departments in the University and, like most American schools, incorporates the discipline of Ancient History. There are, in fact, seven ancient historians in the Department. Among its projects are the OSU Museum of Classical Archaeology (<http://moca.osu.edu>) and the OSU Excavations at Isthmia (<http://isthmia.osu.edu>).

History Professor Timothy Gregory and Dr Lita Tzortzopoulou-Gregory (recently appointed to the position of AAIA Executive Officer, Athens) have long been integral members of the Australian Paliochora Kythera Archaeological Survey (APKAS), a University of Sydney project sponsored by the AAIA (<http://greekarchaeology.osu.edu/kythera-projects/apkas>). In addition, Professor Gregory directs the OSU excavations at Isthmia near Corinth, where he has been teaching students—including a number from Australia—for over 30 years.

With OSU now a member of the Institute, Professor Gregory comments that it allows for “the possibility of deepening of our relationship through reciprocal visits and new opportunities for students from both countries, especially in the area of Classical archaeology”.



*Clockwise from top left: University Hall, The Ohio State University; the Roman bath complex, Isthmia; student visit to Paliochora, Kythera; Dr Lita Tzortzopoulou-Gregory recording a threshing floor on Kythera for APKAS.*

## FRONT COVER

**Attic Black-Figure Neck Amphora**

Class of Perugia 124 painter

Athens, c. 530 BC

University of Melbourne Art Collection

Classics Collection

1982.0178

Representations of two frontal riders are not particularly rare, though amphorae with two riders (and no other figures) on both obverse and reverse are reasonably special. The identification of the two riders as the Dioskouroi, Kastor and Polydeukes, cannot be made with certainty. In a real-life context these young men with their spears are going hunting on their horses, the mounted hunt being the height of manly activity for the young Athenian ephebe. The vase is not attributed to any known painter. It may have been a grave offering, in which case the iron object welded to the handle, now unidentifiable, may have been another grave offering adjacent to it; it could be the head of a spear or javelin, which would accord with the vase scene of young men holding hunting spears, or the handle of a strigil. Either would be a suitable deposit in a male grave.

This vase is currently on display in an exhibition in the Ian Potter Museum of Art, “Between artefact and text”, which features selected objects from the University of Melbourne’s Classics and Archaeology collections situated against the backdrop of four great literary works from the ancient world: the Mesopotamian Epic of Gilgamesh, the Egyptian Tale of Sinuhe, Homer’s Iliad from ancient Greece and Virgil’s Aeneid from ancient Rome.

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## The Ohio State University Excavations at Isthmia

Conservation of the mosaic in the Roman Baths

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