



The Australian Archaeological
Institute at Athens

BULLETIN



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Letter from the Acting Director

It is with an acute sense of responsibility and honour that I write this Letter, for it is the first that has not been penned by the Founding Director of the Institute, Professor Alexander Cambitoglou. There is no doubt that the major event in 2016 was Professor Cambitoglou's retirement in March. After steering its path for over 25 years, Professor Cambitoglou informed the Executive Board of his decision to retire on March 8, whereupon I was appointed as Acting Director. I am very pleased to write that Professor Cambitoglou is still to be seen at the Institute and we continue to benefit from his great experience and insight.

The year has been a busy one, as you will appreciate by reading this issue's contents. Undoubtedly, the highlight in Australia was Professor Katja Sporn's lecture tour. Professor Sporn, Director of the German Archaeological Institute at Athens, travelled throughout the country in August-September as the 2016 Visiting Professor and was received enthusiastically at all the cities she visited.

In Greece a steady flow of Australian academics and students came through the Institute and used its facilities, and it is always a particular pleasure to welcome Australian student groups touring various areas of Greece with their lecturers. Similarly, it is rewarding to see Australian teams undertaking field projects in Greece and so reinforcing Australia's role in the advancement of Greek, and more broadly classical, studies. You will also read in this issue of the Institute's relatively new, but thriving, contemporary creative arts residency programmes; programmes which have opened new vistas for the Institute.

The past year saw the departure of Dr Wayne Mullen and Ms Theodora Yianniotis from the Institute. We thank them both for all they have offered over the years and wish them the very best for the future.

With many thanks for your interest and support,



Stavros A. Paspalas



Shedding light over Athens

Shelley Webster, University of Wollongong AAIA 2016 Artist-in-Residence



Motif 1

Louis Porter, AAIA Contemporary Creative Resident 2016

NEWS IN BRIEF

Athens Hostel

by Lita Tzortzopoulou-Gregory

This year has seen quite a flurry of activity in the Hostel. In May, the AAIA held its inaugural “Art and Archaeology Tour of Athens”, led by me and assisted by Professors Timothy Gregory and Robert Davis of The Ohio State University, and art instructor, Cindy Davis of Santa Cruz, CA. The programme was predominantly a sketching opportunity at some of the main archaeological sites and museum collections in Athens, with an introduction to more modern aspects of Athenian culture, architecture and art. Side trips to Sounion, Aegina, Isthmia and Ancient Corinth were highlights, as was a special wine tasting held at the Hostel.

The hostel has operated at high capacity throughout the year hosting students from Australia, the USA, Norway, Sweden, Italy, Canada, and Poland, and a number of other noteworthy visitors and researchers including the Director and Assistant Director of the Swedish Institute of Classical Studies in Rome, Assoc. Professor Louise Hitchcock (University of Melbourne), Dr Ted Robinson and Dr Camilla Norman (University of Sydney), Dr Chris Hale (University of Melbourne), Dr Amelia Brown (University of Queensland), and Dr Wendy Reade (University of Sydney).

Finally, we were delighted to have our first library volunteer join us during November and December. Ms Elina Krithari is a recent graduate of Deree – The American College of Athens, with a Bachelor’s degree in Business Administration and is fully bilingual. Elina helped organise our book shelves in the office and created a catalogue in Endnote of all the Greek-titled books and journals to be sent to the Sydney library. We are very grateful for her time and hard work, and we wish her the very best in pursuing her career. If you are interested in volunteering for us in Athens, please contact the office.

Acting Director’s Report from Athens

by Stavros A. Paspalas

Owing to my increased Australia-based duties I was in Athens only for approximately half of 2016. During my absences Dr Lita Tzortzopoulou-Gregory saw most admirably to the running of the Athens office and the associated AAIA activities, and this was no pedestrian task as the year was a full one.

A good number of Australian academics delivered seminars or lectures (on a wide range of topics) at the AAIA, and so highlighted Australian research among the international archaeological and historical community of scholars which makes Athens a vibrant centre for such studies. The past year saw Associate Professor Ken Sheedy (Australian Centre for Ancient Numismatic Studies, Macquarie University – see p. 39) deliver a paper entitled “The Coinage of the Chersonians—without Miltiades”; Dr Chris Hale (AAIA Research Affiliate) spoke on “Middle Helladic Minyan Mischief at Mirtou”, an in-depth study on prehistoric ceramics excavated at this important Middle Bronze Age settlement on the Euboian Gulf. Associate Professor Louise Hitchcock (University of Melbourne) opened new horizons with her lecture “Yo Ho, Yo Ho, A Pirate’s Life for Me: the Maritime Culture of the Sea Peoples,” while Dr Wendy Reade (Honorary Associate, Department of Archaeology, University of Sydney) transported her audience far from the Mediterranean with her presentation “All that Glisters on the Silk Road: Lapis, Glass and Syria.” Towards the very end of the year Associate Professor Lesley Beaumont (Department of Archaeology, University of Sydney) brought the focus firmly back to Greece when she delivered her paper “Defining Childhood and Youth at Athens and Sparta: A Regional Approach.” The Annual Lecture, that follows the Director’s Report, in 2016 was delivered by Dr Ted Robinson (Department of Archaeology, University of Sydney) and was entitled “Myth, History and Identity in South Italian Red-Figure.” The AAIA was also fortunate to host Dr Alexandra Villing (British Museum) who focussed on an early phase Greek-Egyptian interactions in her lecture “Naukratis: New Research on the Greeks in Egypt.”

The year began with another highly successful three-week Athens “Summer School” organised by the AAIA and the Department of Archaeology, University of Sydney, and taught by Associate Professor Lesley Beaumont and me. As in past years there was a great deal of interest in this *in situ* educational programme from university students and secondary school teachers (see AAIA *Newsletter* no. 9). The success of this year’s programme, as of those in the past, was evident both in the participants’ receptivity to the class room lectures as well as to the on-site and in-museum lectures, but also in the students’ results. It was a pleasure to aid in the organisation of, and participate in, the University

of Western Australia's School of Architecture's Athens Architectural Studio led, once again, by Associate Professor Nigel Westbrook. The Institute was also very happy to welcome to Athens the study tour group from the Australian National University led by Dr Peter Londey and Dr Christopher Bishop and another from the University of Queensland led by Dr Amelia Brown (pp. 8–9).

Dr Lita Tzortzopoulou-Gregory was instrumental in organising the “Art and Archaeology” Tour, the first collaborative project between the AAIA and its first International Institutional Member, Ohio State University. I was very pleased to be able to participate in a small way in this most successful of tours which brought together the antiquities of Attica and neighbouring regions and the participants' drawing skills.

It is a particular delight to report that the AAIA was able to help a steady stream of Australian students and academics with their research projects, either by liaising with various offices of the Greek Ministry of Culture so as to facilitate their access to actual research material or by securing permission to republish images etc. This is a basic service but one which eases the demands made on the researchers themselves. The AAIA, of course, plays a similar role, though on a larger scale, with the aid it gives in preparing and submitting fieldwork requests. In 2016 three Australian field projects took place in Greece, the first led by Associate Professor Tom Hillard (Macquarie University) which focussed on questions related to the ancient harbour of Torone (pp. 10–11); the second headed by Associate Professor Louise Hitchcock (University of Melbourne) that conducted a survey in the area of Vapheio, south of Sparta which was an important centre in many periods but is, arguably, best known for its Mycenaean tholos tomb (pp. 16–17); and the third the Kythera Survey (pp. 12–13) led by Professor Timothy Gregory (Ohio State University), Dr Lita Tzortzopoulou-Gregory and me (AAIA). As always, the AAIA is grateful to all the offices of the Ministry of Culture which enable these various research and field projects to take place.

Early 2016 saw the first award of the University of Wollongong's Artist-in-Residence. It was a pleasure for the AAIA to welcome a recent graduate, Hannah Gee, from its newest Institutional Member. The latter part of the year saw the second awardee, Shelley Webster who is a doctoral candidate at the University of Wollongong. Joining her were the Institute's 2016 Contemporary Creative Residents, Dr Charles Anderson from RMIT and London-based photographer Louis Porter. All three artists spent a very full December in Athens (pp. 18–20).

I would like to thank the Athens Friends of the AAIA for all their support through 2016. The Friends had a very busy schedule that included tours and excursions in and beyond Athens, the most memorable of which may have been that to Olympia where the director of excavations, Dr Reinhard Senff, guided us through the museum and over the site—a memorable experience indeed.



AAIA Artists-in-Residence Louis Porter, Shelley Webster and Charles Anderson on the Hostel's 'Parthenon Balcony'.

Hostel Rates 2017

per night, based on 3-night stay

Single room rates

non-student: AU \$78

student: AU \$62

Bed in twin room rates

non-student: AU \$42

student: AU \$30

Apartment rate

AU \$180* for reservation of the whole apartment (sleeping 5–6 persons), living areas and kitchen

*subject to availability; rate negotiable

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 long/short-term rates and to reserve on-line:

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

Or contact the Athens Office

Museums and Exhibitions in Greece

by Stavros A. Paspalas

Late 2015 saw the opening of the much-awaited **Diachronic Museum of Larisa**, a monumental new archaeological museum which displays the history of Thessaly from deep prehistory until the 19th century AD. This agriculturally rich area of central Greece has supported human societies for millennia and the new museum traces the development of the region, and human involvement in it over a very impressive period of time. Highlights include displays on the vibrant cultures that thrived in Thessaly during the Neolithic period, evocative expositions on the local archaic cemeteries, the region's impressive classical funerary stelae, and a wealth of artefacts from the Byzantine and Ottoman periods. Larisa, it must be said, has not to date been a town often visited by tourists. Its new museum, however, provides all those with an interest in the past a very good reason to visit the major centre of Thessaly.

Greece's long-established commitment to presenting its history and archaeology to the public in an accessible fashion—one which is readily comprehensible, educational and entertaining—is well represented by Larisa's new museum. This is clearly evident in another major museum opening, that of the **Archaeological Museum of Thebes** early in 2016. The museum had been closed for a number of years as it was enlarged and updated and then a new exhibition was installed. It was well worth the wait. On display are a wide array of antiquities that, once again, cover millennia of history of Thebes itself and the wider region of Boiotia. Thebes was a first-order centre in various periods, particularly the Mycenaean, Archaic and Classical, and the exhibition most clearly reflects this. The museum is also important as it brings to the fore the story of other, smaller, Boiotian centres, and so successfully enriches our understanding of this area just north of Attica which was all too often (and not totally accurately) derided by the classical Athenians. This dazzling museum, too, is a must visit and as a bonus one can now enter the mediaeval tower that still stands in the museum grounds. All of this only an hour or so away from central Athens!



Museum (above) and necropolis (below) of ancient Elevation.

The Larisa and Thebes museums must rate as the major recent museum openings on the mainland; on Crete the **Archaeological Museum of Ancient Elevation** stands out. Here, once more, there is a large new institution in which the most up-to-date museological practices have been employed for the visitors' benefit. Situated slightly inland from the northern coast of central Crete, Elevation was an important ancient city which saw a number of peak periods throughout its history. The museum, set in a beautiful rural setting, presents many finds, both from an extensive, and rich, cemetery of the late eighth and into the seventh century BC as well as sections of the town itself which date into the Roman period. As a result of this opening Crete can now boast another

“must see” museum that rates alongside those of Herakleion, Chania and Rethymnon, just to name a few.

Other important additions were made in 2016 to the regional network of museums throughout Greece. One of these is the new **Archaeological Museum of Thermon** in western Greece north of the Corinthian Gulf. Of particular interest in this museum are the displays that relate to the temple of Apollo Thermios which offer a unique insight into the religious architecture of ancient Greece, especially as regards the rich terracotta and sculptural ornamentation that many temples carried. Of course, there is a great deal more on display, given that 2,500 years of local history is covered in the exhibition.

A regional museum of particular interest to the AAIA given our fieldwork project on that island is that of **Kythera**. This local museum too had been closed for a good number of years as the actual building was enlarged so as to house more exhibits, and then the display had to be organised. The result is a small gem. The history of the island, and that of **Antikythera**, is clearly presented to the visitor through the archaeological finds. The museum is all the more important given that much of Kythera’s ancient history is not immediately apparent as one drives over the island.

Very importantly the holdings of the **Archaeological Museum of Corinth** were enriched in 2016 when two sixth-century kouroi (marble statues of naked youths) were placed on display. These impressive statues, each slightly less than 2 m in height and of Parian marble, were confiscated by the authorities from antiquities dealers in 2010—reportedly just before they were to be sold overseas for 10,000,000 euros. It transpired that they had been illegally excavated in a cemetery of the ancient city of Tenea, not far from Corinth. At the time of their retrieval they were slightly worse for wear but now they stand proudly in the museum as examples of the great sculptural traditions of archaic Greece.

For those with interests in later periods it would have been difficult to pass by an exhibition held at the Byzantine Museum in Athens entitled “**Icons from the Tretyakov Gallery’s Collection. Russian Icon Painting after the Fall of Constantinople**”. The exhibition was centred on Andrei Rublev’s masterpiece, “The Ascension” and offered a wonderful introduction to the religious painting of Russia in the 15th and 16th centuries and its links with the Greek world. The newly opened **Museum of Silverworking** takes us to even later periods, from the 15th to the 20th centuries. Established by the Piraeus Bank’s Cultural Foundation, this addition to Greece’s museums is housed in the Ottoman **Its Kale fortress in Ioannina** and focuses on what was an important industry in north-western Greece in the early modern period and more recently as well. Its rich display very much brings that world to life.

Two archaeological sites that re-opened to the public in 2016 are worthy of note. The first of these is the “**Palace of Nestor**” at Pylos in the



One of the recovered kouroi from Tenea, before restoration.



*The Ascension.
Andrei Rublev, 1408.
Tempera on panel. 92 x 125 cm.
Tretyakov Gallery, Moscow, Russia.*



The Roman Theatre of Melos, recently restored.

western Peloponnese, a major Mycenaean centre which produced highly important archaeological finds beyond the monumental building itself: Linear B tablets, wall paintings, and the like. Set amongst beautiful groves the palace may once again be visited. The same holds for the **Roman-period theatre on the island of Melos** with its impressive views down to the sea.

Mention must be made of two other temporary exhibitions. Firstly, **“Dodona, the Oracle of Sounds”** held at the Acropolis Museum. This exhibition brought to Athens select finds excavated at the Sanctuary of Zeus at Dodona, Epiros (NW Greece) which housed an oracle focused on a prophetic oak tree. The sanctuary retained its importance for centuries and was renowned throughout the ancient world. The second exhibition, **“Odysseys”**, is a major undertaking of the National Archaeological Museum and high-lights some of the masterpieces in its collection to mark the museum’s 150th anniversary. This anniversary is a great milestone, and one that well illustrates the commitment of the Greek Ministry of Culture to the preservation and promotion of Greece’s past.

UQ Ancient World Study Tour of Greece

by Amelia Brown

In the summer of 2016, 15 undergraduate students from the University of Queensland joined me on the 4th Ancient World Study Tour of Greece.* Classics PhD student Annabel Florence provided welcome assistance as tutor for the course as we travelled around sites and museums central to the study of ancient Greek history.

We started in Athens, with visits to the Theatre of Dionysos, Acropolis and New Acropolis Museum, as well as the Classical and Roman Agoras, Kerameikos, Olympieion and National Museum. A highlight was a tour of the Royal Stoa and the current Painted Stoa excavations by Dr John McK. Camp, director of excavations in the Athenian Agora for the American School of Classical Studies at Athens (and the 2000 AAIA Visiting Professor). Some students attended optional evening lectures: Dr Adamantia Vasilogamvrou of the Greek Archaeological Service spoke at the British School at Athens on her excavations in the newly-uncovered Bronze Age Mycenaean Palace at Sparta (Agios Vasileios), and at the Australian Archaeological Institute at Athens, British Museum curator Dr Alexandra Villing revealed new work sponsored by the BM on the Greek port of Naukratis in the Nile Delta of Egypt, previewing *Sunken Cities: Egypt’s Lost Worlds* exhibit opening at the BM in May.

We then moved into the Peloponnese, in the footsteps of our 2nd-century AD guidebook, Pausanias’ *Guide to Greece*. At Corinth we visited the

Agora, the summit of Acrocorinth and the Sanctuary of Poseidon at Isthmia. At Corinth's western port of Lechaion, we had a tour of the largest Early Christian basilica church in Greece and the newly surveyed harbor from Dr Guy Sanders, director of excavations at Corinth for the American School of Classical Studies at Athens. We then visited the Sanctuary of Asclepius (and Theatre) at Epidaurus, along with the ancient cities of Argos and Mycenae, and the Sanctuary of Zeus at Nemea, the latter with the Architecture summer course of students from UWA. In Sparta we climbed to the sanctuary of Helen and Menelaus, toured the Theatre and (low) Acropolis, and crossed over Mt Taygetus, seeing our first snow. In Messenia, we stayed at the harbour of Kalamata (not just an olive!), and toured the new Messenian Museum, and the extensive civic ruins of Hellenistic and Roman Messene below Mt Ithome.



After a whole day at the site of the ancient Olympic games—the sanctuary of Zeus with its extensive Museum at Olympia—including an obligatory foot race in the *stadion*, it was time to leave the Peloponnese and Pausanias' track behind. We crossed over the Gulf of Corinth on the new Rio bridge, dodging the tractors of protesting farmers at Messolonghi. Over three days in Aetolia, Acarnania and Epirus, we visited Augustus' Nikopolis and Victory Monument at the site of the battle of Actium, the spectacular Classical ruins of Cassope (depopulated to settle Nikopolis), and the oracle of Zeus at wintry Dodona. After crossing the snowy Pindus mountains into Macedonia, we spent two days in the ancient and modern capital of Thessalonica, climbing to the Heptapyrgion castle, and touring the ancient Agora, Christian Basilica of St Demetrius, and Palace of Tetrarch Galerius, as well as the Archaeological and Byzantine Museums. Emeritus Ephor of Byzantine Antiquities Dr Charalambos Bakirtzis discussed the healing cult in St Demetrius, and the spectacular 4th-century mosaics in the Rotunda of Galerius (Church of St George) were clear of scaffolding for the first time in over 30 years.

Sadly more farmers on tractors were moving to block the Vale of Tempe, so we missed Pella, but we did visit the rebuilt royal Tumulus at Vergina, and gazed upon the golden treasures and painted facades of the tombs which (probably) once housed King Philip II and his family. In Thessaly we went to the Volos Museum and climbed the hill of the last stand of Leonidas and his 300 Spartans at Thermopylae. The end of the tour took us at last to the majestic oracle of Apollo at Delphi, then back to Athens via Chalcis, Eretria, Marathon and the temple of Poseidon at Sounion. There was time in Athens for visiting new excavations at the Library of Hadrian, before we headed home to Brisbane with much heavier bags and bid 'Yeia sas' to our dear bus driver Michalis, and to Greece.

Ancient World Study Tour students (above) on the Athenian Acropolis, with Dr Amelia Brown at far left and (below) at the Menelaion of Sparta.

* My warmest thanks for supporting this tour go to the staff of the UQ School of Historical & Philosophical Inquiry, and to our tutor Annabel Florence, as well as the Friends of Antiquity and the Australian Archaeological Institute at Athens.

The Search for Torone's Harbour

by Tom Hillard and J. Lea Beness



Fig. 1: Porto Koupho as seen from the Vigla, the natural citadel towering above Torone.



Fig. 2: A sketch map of Torone's environs.



Fig. 3: View across the Asimanis floodplain, 2016.

The search for Torone's harbour continues. With Torone being an *emporium* that was a part of a broad trading network as early as the Bronze Age, it is hardly surprising that the harbour was the city's hub. This is true, of course, of so many Greek seaports, a phenomenon inviting cultural promiscuity and mercantile opportunism of which the Romans speciously professed to be deeply suspicious (Appian, *Punic Wars* 87). For Torone, its port was its *raison d'être*, and varying mythological aetiologies associated the place with Poseidon himself or with Proteus, Homer's Old

Man of the Sea. When the Romans conquered Macedonia in 168 BC and divided the kingdom into four separate republics, a list of the Chalkidike's chief assets included Torone's *portus*. It is not possible to tell whether that fourth declension Latin noun refers to one or multiple harbour(s). But Torone, in fact, enjoyed a *number* of roadsteads, and, indeed, a natural resource of which the Toronaeon community must certainly have taken advantage: Porto Koupho immediately to the south (figs. 1–2). It remained into modern times a celebrated and capacious refuge in all weathers with its oblique entrance, high rocky cliffs falling precipitously to the sea on both sides and graced on its sheltered eastern shores by sandy beaches.

Surely, this harbour served the people of Torone in all periods. Its tranquillity was celebrated in a punning ancient proverb: "Quieter than the harbour of the Toronaeans" (*kophoteros tou Toronaiou limenos*). Yet this anchorage was specifically differentiated by the 5th-century Thucydides from the harbour of Torone. An attacking force put into Koupho "in the territory of the Athenians" and then sailed around to "the harbour of Torone." Where was the latter? An obvious location was the shoreline to the northeast, and in the lee of the site's most distinctive

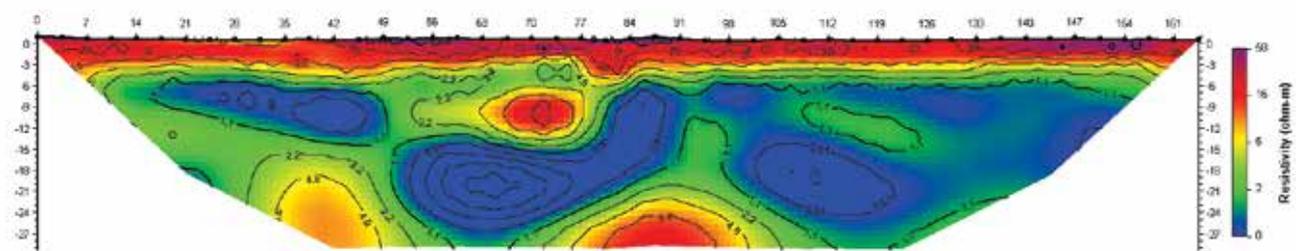
promontory, the so-called Lekythos (fig. 2). Our earlier underwater work on the site has revealed what are most probably stone quays along the shoreline (now 40 m off the present shore and lying in more than a metre of water, the result almost certainly of seismic disturbances). That same investigation

also indicated that the area for anchorage here was significantly reduced in antiquity. Our attention, as a result, shifted to the large floodplain, locally called Asimanis, behind the current beach-line (**fig. 3**).

Geophysical investigations were undertaken in October 2015, under the direction of Associate Professor Tom Hillard (Macquarie University, Australia) and Dr Richard Jones (University of Glasgow), in collaboration with Professor Grigorios Tsokas (Dean of the School of Geology, Aristotle University of Thessalonike and Director of the Laboratory of Exploration Geophysics) and Professor Panagiotis Tsourlos (Applied Geophysics, AUTH). In Asimanis, the wet conditions in the marsh, exacerbated by a short but violent storm that had struck Torone on October 20th (such that locals claimed they had never seen the like), meant that the three planned traverses (along one north-south corridor and two survey lines running on east-west axes) could not be conducted.



Fig. 4: The 2016 team (from left to right): Professor Panagiotis Tsourlos; Professor George Syrides; Professor Konstantinos Vouvalides; Dr Lea Beness; Mr Nikolaos Kordatos; Professor Grigorios Tsokas; and Mr Aristeides Nivorlis.



Using Electrical Resistivity Tomography (ERT), a 164-metre traverse was, however, carried out on a north-south axis across the driest part of the marsh, employing the dipole-dipole and the Wenner-Schlumberger arrays, with 48 electrodes spaced at 3.5 m intervals. The preliminary results showed a clear profile of the subsurface geological context of the floodplain at this point to a depth of 29 m (**fig. 5**). The initial indication is that this area was, at some stage (and at least in some places), a basin of great depth. This revelation satisfied one of the principal motives for this survey in the floodplain.

In September, 2016, the team (**fig. 4**) took advantage of drier conditions and conduct four long tomographies in the same area, both on north-south and east-west axes (**fig. 6**). This allowed a three-dimensional perspective, confirming and contextualizing the insights gained from the two-dimensional section (effected in 2015) seen in **fig. 5**. The one-time depth of the marine basin on its western side was confirmed and an indication of the basin's shallowing towards the east was apparent. These results will be presented in full in *Meditarch*.

At the same time, topographical inspection of the site with Professors George Syrides and Konstantinos Vouvalides suggested that earlier hypotheses describing how this marshy area became an alluvial plain will need to be significantly revised. Coring, proposed for 2017, will—funding permitting—seek to reveal the chronology and the nature of the plain's infill. Who can predict the discoveries to follow from the definition of Torone's principal classical anchorage?

Fig. 5: The long tomography effected in the Asimanis floodplain in October 2015, illustrating a north-south section. The warm colours represent high resistivity; the cooler colours, low.



Fig. 6: The tomographic array (and muddy conditions) in the Asimanis floodplain, 2016.

Karavas Community & Garden

by Richard MacNeill
La Trobe University, Melbourne



The Karavas stream in northern Kythera flows between verdant groves and steep terraced hillsides before reaching the sea. Its constant waters are fringed by garden terraces watered by spring-fed channels, many passing through abandoned water mills before rejoining the stream.

My interest was sparked as I reviewed abandoned landscapes containing similar features and structures. I considered using this living cultural, historical and physical landscape as an analogue, and was successful in seeking the assistance of the AAIA to travel and work there.

Once on Kythera I had three objectives. I needed to talk to members of the Karavas community about their gardens, the infrastructure they used to water them and the neighbours with whom they shared garden and water. I needed to engage the help of “the drone guru” John Fardoulis to record aerially the dense complex of terraces, paths and structures on the steep south-facing slope above the Karavas stream. Finally, I was looking forward to providing GIS support for the 2016 APKAS season.

Help towards meeting my first goal emerged in the form of a group of people who were able to help me meet those locals with “the knowledge”. Jill and Malcolm Hornsby, long-standing members of the Karavas community, and Konstantinos Trimmis of Potamos all came to the fore, and Lita Tzortzopoulou-Gregory generously donated her time.

APKAS 2016

by Lita Tzortzopoulou-Gregory and Timothy E. Gregory

A revival of the Australian Paliochora Kythera Archaeological Survey (APKAS) began in the late summer of 2016 (22 August–27 September) with a field season that focused on exploration of various places of archaeological interest in the northern part of the island of Kythera. The project was made possible with a permit from the Ministry of Culture and Sports and the Ephoreia of Antiquities of West Attica and Islands, and with financial support from the Nicholas Anthony Aroney Trust of Sydney. The Co-Directors of the project are Dr Stavros Paspalas (AAIA), Dr Lita Tzortzopoulou-Gregory (AAIA) and Professor Timothy E. Gregory (The Ohio State University, USA). The team was comprised of a number of specialists including John Fardoulis (remote sensing/drone photography) from the University of Bristol, Richard MacNeill (GIS specialist) from La Trobe University, Konstantinos Trimmis (prehistoric specialist) from the University of Cardiff, and veteran APKAS archaeologists Bernadette McCall and Anthoulla Vassiliades from the University of Sydney. Student participants were Alice Fraser and Gemma Courtney Smith from the University of Cardiff, and Annette Dukes from the University of New England.

The main goals of this 3-year-long field project include a re-investigation of areas of great archaeological interest identified during the earlier APKAS seasons (1999–2003) and the exploration of some new areas beyond the original boundaries of the survey area to the north with a strong focus on prehistoric sites. The knowledge gained from these investigations will contribute to a detailed, fully-diachronic publication of northern Kythera, along with a series of individual, more detailed, articles dealing with the archaeology and history of this area.

During the 2016 field season, a combination of pedestrian survey and full drone-based aerial photography was used to record areas identified to have significant architectural remains and/or the presence of ceramic or other types of archaeological artefacts on the ground surface. Pedestrian survey involved “field-walking” over a selected area for investigation where team members systematically recorded and photographed archaeological artefacts and features observed on the surface of the ground. All objects were left in the field where they were found. We used drones to provide aerial photographic coverage of the area surveyed using a series of “targets” placed on the ground to allow the photographs to be registered according to the official Greek system, developed by the Greek Military Topographic Service. This low-level photographic record provides a permanent and accurate record of where each survey area is located, along with physical and human-made elements, for later analysis and presentations.

The areas investigated in the 2016 season included:

- a re-investigation of the medieval fortified site of Ayios Georgios Kolokythias (9th–11th centuries AD), and the recording of a contemporary tower (**fig. 1**) and associated building(s) on the north-western side of the island at Yerakari-Pyrgos;
- a re-investigation of the site of Vythoulas with significant prehistoric (**fig. 2**), classical and medieval remains;
- the discovery of important prehistoric concentrations at Keramari/Kambi (mostly Minoan) and Koupharika-Kroteria (possible Paleolithic tools and Neolithic, Helladic and Minoan ceramics) and prehistoric hilltop sites at Ammoutsas-Tholaria/Korones (Helladic, Minoan) and Theodorakia (Neolithic tools and pottery, grinding installations carved into the bedrock (**fig. 3**), Early–Late Helladic pottery, a possible mine);
- a re-investigation of the 16th-18th century church complex of Ayios Ioannis-Ammoutsas with a possibly earlier Byzantine phase (**fig. 4**);
- a survey of the area around the Byzantine(?) / post-Byzantine cave church of Ayios Artemios-Koupharika.

The team hopes to return for a second field season during June–July 2017.



Fig. 1: Yerakari, Tower, north wall, facing south.



Fig. 2: Wall at Vythoulas (presumably part of the Mycenaean fortifications).



Fig. 3: One of the many grinding installations at Theodorakia.



Fig. 4: Church of Ayios Ioannis-Ammoutsas, showing northern (on left) and southern aisle.

Fig. 1.

The anticipated peace and quiet of afternoon and evening was soon interrupted by conversations, anecdotes, memories and considerable amounts of cake and coffee on vine covered veranda and kafenion table as participants spoke of youth, war, garden and field, migration and return.

My second objective was attained when I stood under the hot sun watching the distant shape of the drone trace a series of transects across the sky above the steeply stacked terraces. By the end of the following day John had provided a three-dimensional model of the hillside that I could transport wholesale back to Australia, where I could analyse it for patterns of access and production at greater leisure.

Working with the APKAS 2016 crew, I alternated between drawing churches, walls and terraces in strong winds under the hot sun and walking transects, my eyes open for occasional scattered sherds. My afternoons were spent retrieving co-ordinates from GPS, delineating survey transects and compiling field notes and hand-drawn diagrams into digital maps and plans.

By the end of the four weeks I had come to feel that my three objectives came down to the same thing. The conversations, technology and field-work, the field notes and plans all contributed to knowledge of a succession of local communities spanning the millennia to the present day who used and are still using the generous resources of the valley.

With no small thanks to Tim Gregory, whose valuable advice helped me bridge the gap between my immediate goals and the broader scope of my research, and to Lita, who donated her valuable time to my own fieldwork, my activities on Kythera will contribute to my research and fieldwork here in Australia. I am grateful to La Trobe and the AAIA, without whose assistance I would not have enjoyed this opportunity.

The island of Kythera lies in the romantic tradition as a place desired but never reached—journey's end perpetually beyond the horizon. I doubt that the Kythera I found will ever disappear from view.

The use of Picrolite in Chalcolithic Cyprus

by Sam Crooks
La Trobe University, Melbourne

The generous support I received through the AAIA La Trobe Research Scholarship in 2016 enabled me to travel to Cyprus as part of my doctoral research.

My doctoral research develops archaeological approaches to the construction of value in prehistory through analysis of the use of picrolite in Chalcolithic Cyprus.

The construction of value in prehistory has received only limited treatment in archaeological theory. Often invoked uncritically in narratives of emerging social complexity, rank and prestige, value is typically an implied assumption of innate worth mediated through scarcity, production, consumption or exchange. Anthropological, philosophical and sociological discourses, however, reveal value to be a powerful lens through which to apprehend meaning in prehistory, functioning in both the material expression and (re) production of identities.

During the Early to Middle Chalcolithic in Cyprus, picrolite, a soft blue-green stone, was used to fashion anthropomorphic cruciform figurines and pendants, objects of personal adornment often thought to

function as fertility charms. During the Late Chalcolithic, picrolite ceased to



Yialia picrolite cruciform figurine, CM 1934 III-2/2.



Prospecting for waterworn picrolite pebbles in the Kouris riverbed.

Nea Paphos Theatre: 2016 Season

by Craig Barker



In late 2016, the University of Sydney conducted its 17th season of excavations at the World Heritage listed site of the ancient theatre of Nea Paphos, the oldest theatre in Cyprus. The Paphos Theatre Archaeological Project, directed by Dr Craig Barker, works at the site under the auspices of the Department of Antiquities of the Republic of Cyprus and is supported by the AAIA and the Nicholson Museum at the University of Sydney as well as a number of private donors.

The project has been able to reconstruct the history of the theatre precinct from its construction until the modern era. The theatre was a venue for performance and spectacle for over 650 years from its construction in *c.* 300 BC until its final destruction by earthquake in the late 4th century AD. Despite much of the stone of the ancient theatre being reused in Late Antiquity to construct a nearby basilica, there is considerable architectural evidence for a stage building showing firstly Alexandrian influence during the Hellenistic period and then Roman Imperial tastes with marble façades, Imperial sculptures and imported columns. At its largest extent, during the Antonine phase of the 2nd century AD, the theatre was over 90 m wide and had could seat over 8500 spectators.

In recent seasons the project has focused its attention on the urban layout of the entire theatrical precinct of the NE section of the ancient walled city. This work has seen the excavation of a Roman nymphaeum, and a paved, possibly colonnaded road to the south of the theatre over 8.4 m wide and dating to the 2nd century AD. This major thoroughfare was probably associated with access to the north-east city gate.

In 2016 the team opened five trenches, designed to illuminate our knowledge of activities taking place in the extremities of the theatre itself. Trenches 16A and 16B were both located on the very top of the *cavea* (theatre seating), continuing work begun in 2012 and 2014, where a significant medieval or post-medieval structure of a probable industrial nature has been found built over the theatre remains. We found considerable evidence of funnel-shaped sugar moulds and sugar jars associated with this building, suggesting it may have been a sugar warehouse. Cyprus was the major source of sugar production, or ‘sweet

salt' as the Crusaders described it, from the Middle Ages until the rise of Caribbean production in the 16th century, and although Paphos harbour had lost its significance by this point, perhaps there was still trade on a smaller scale.

Trench 16C was located in the very SW corner of the site, under the remains of a demolished building once used by the team as a dig house. It was hoped that this trench would locate the road further to the west and potentially an entrance from the road to the western *parodos*, replicating the layout of the eastern *parodos*. Unfortunately wall and floor surfaces from an Ottoman building restricted the working space. Even so, over 2.3 m beneath the surface level, a number of stone pavers clearly show the road continues on a straight east-west alignment for the entire length of the theatre.

Trench 16D was also designed to expose more of the road. Located closer to the nymphaeum the trench cleared the foundations of an Ottoman-period house. A significant number of ancient theatrical architectural elements were incorporated into the lowest courses of the wall (pictured). Underneath, more of the stone pavers of the road were revealed.

Trench 16E on the eastern side of the nymphaeum was a continuation of an area of excavation begun in 2010. A stone wall indicates medieval activity but continued excavation is required to understand the relationship of this section of the site with the theatre during the Roman era and earlier.

We discovered a number of significant architectural finds this season, including limestone architrave blocks of the Hellenistic period and a Roman marble Corinthian capital (pictured). A fragmentary Roman marble hand was also uncovered. Ceramic and other finds were consistent with finds in previous seasons, including a significant number of Roman and medieval ceramic sherds, among them lead glazed sgraffito pottery of the Crusader period.

Major conservation work was conducted by the Department of Antiquities on the remains of painted plaster fragments from the area of the western *parodos* that were part of the major Antonine phase of the theatre, clarifying of some the original colours and designs.

The Australian team will continue its research in 2017, when Paphos celebrates its prestigious position as European Capital of Culture.



be used in this way, apparently having lost its esteem as a pre-eminent material fabric.

The primary objective of my trip was to spend a period of four weeks in residence at the Cyprus American Archaeological Research Institute (CAARI) in Nicosia, Cyprus, and a further three weeks in the Paphos District in the southwest of the island. In Cyprus I was able to study first hand materials held in the collections of the Department of Antiquities of Cyprus. These consist of the picrolite cruciform anthropomorphic figurines and pendants from the collections of the Cyprus Museum in Nicosia, and in the Limassol and Paphos District Museums.

I was able to visit key archaeological sites of significance to my research, enabling me to better understand and document contexts of deposition, relationships within and between sites, and between sites and the landscape. Key sites visited include the Chalcolithic sites of Kissonerga, Lemba and Souskiou in southwest Cyprus, the centre of Chalcolithic picrolite production, as well as the primary picrolite deposits of the Troodos massif and the secondary picrolite deposits of the Kouris and Karyotis River systems.

The AAIA La Trobe Research Scholarship has provided invaluable support, expanding the quality and scope of my doctoral research.



Seam of serpentinite, primary picrolite deposit, Troodos massif.



Recording artefacts, Kouklia District Museum.

Report from the 2016
Olwen Tudor Jones Scholarship
recipient

by Ellen Campbell
The University of Sydney



Your alarm sounds. It's 5:15am; wearily you pull on dirt-caked boots and a 'clean' t-shirt washed by hand in your last afternoon off, and begin the ritual of checking and re-checking your backpack is filled with the essentials—your trusty trowel (a strange sentimental attachment to it has since grown), litres of water, sunscreen, the usual tasteless tomato and cheese sandwich you've had every day on site. Then slowly walking down at dusk to the small local harbour you board a tiny boat that takes you to a tiny island in the Aegean—Dhaskalio.

In September 2016 I participated in the Keros-Dhaskalio field school, a Cambridge excavation project in the Cyclades directed by Dr Michael Boyd and Professor Colin Renfrew which investigates the important Early Bronze Age sanctuary on Keros, the surrounding settlements and the wider maritime networks within which Keros was situated. After spending much of my undergraduate degree citing Renfrew in essays and studying his various works, I was beyond excited to work in a project run by such an influential archaeologist.

On the first day of excavation on Dhaskalio, I volunteered to join Trench L, a large trench sloping down the very steep slope of the island. The project incorporated many new forms of technology, such as the

Vapheio-Palaiopyrgi Survey Project 2016

by Louise Hitchcock

The Vapheio-Palaiopyrgi area, Laconia, is best known for its tholos (or 'beehive') tomb excavated by Tsountas in 1888, one of the earliest tholoi known and the only one thoroughly excavated so far in Laconia. The tomb lies about 350 m north of the hill of Palaiopyrgi, with which it is reasonably associated. Although Palaiopyrgi was only partially excavated by Spyropoulos, early surveys by Waterhouse and Hope-Simpson, Coulson and Banou indicate the existence of an important Early and Late Bronze Age centre of power here, surrounded by an extensive habitation area during Early Helladic and Mycenaean times.

In collaboration with the Ephorate of Antiquities of Laconia (headed by Evangelia Pantou), in agreement with the AAIA and sponsored by INSTAP, a team of collaborating institutions (The University of Melbourne, Louise Hitchcock; The University of the Peloponnese, Emilia Banou; Brevard College, USA, Anne Chapin) in October 2016 surveyed the area extending from the Vapheio tholos and encompassing the conglomerate quarry (published in *Hesperia* 2016) and the site of Palaiopyrgi. Six Greek archaeology students from the University of the Peloponnese assisted us.

Methods and Techniques

The survey grid was laid out using GPS, covering a total area of 320 x 360 m². On average between three and five 40 x 40 m transects were completed each day by a team of 9 field walkers spaced 5 m apart (pictured at right).



Allowing for problems with visibility, our goal was to collect and document all surface artefacts. Preliminary photography and drawing was done in the field and entering the GIS data was undertaken in the Ephorate storeroom in Sparta each evening.

Results

Altogether we collected 10,097 sherds from different periods. This is *c.* 9,800 more than are currently to be found in existing study collections. Black glaze painted sherds and yellow glazed Byzantine sherds demonstrated Classical and Byzantine period activity on the far SE of the grid. This area was also carpeted with a dense quantity of tiles, probably Byzantine. Pottery finds indicate that the Early, Middle and Late Helladic periods are well represented. Several diagnostic (two lugs and an incised rim) Final Neolithic sherds were found to the SW of

Palaiopyrgi. The NW slope also contained significant quantities of EH sherds including a fine bowl fragment, a piece of a baking tray and the large ring base of a lekane. The MH period is attested by several sherds, among which was a fragment of a Dark Minyan ware kantharos and a Minyan ware goblet found on the west slope. The LH presence on the west and south slopes is considerable, with fragments of kylikes (cups), decorated deep bowl fragments and decorated krater sherds found. Shell fragments and an intact murex shell found on the west slope connect Palaiopyrgi with the sea. A wide variety of lithics including pieces of obsidian and chipped stone flakes have been collected for further analysis. We also found a stone weight and a pyramidal clay weight.

Through our geological survey carried out by Prof. Jim Reynolds of Brevard College, we have located other possible sources of building material in the area, where several conglomerate outcrops are visible. Geologic mapping, outcrop analysis, stratigraphic section measurement, and a basic soil survey suggest that the quarrying operation in the immediate area was much more extensive than first described in *Hesperia*. In addition to the Vapheio conglomerate quarry, evidence of quarrying in at least three strata of conglomerates was identified on the adjacent hill, Palaiopyrgi, with one extending for at least 40 m from west to east along the NW side of Palaiopyrgi. All in all, some 35 surface features were documented and described.

Conclusions and Further Work

Though still incomplete our survey adds to our knowledge of the site in several important ways and we are well on the way to realizing our aims to improve understanding of settlement use in the area. We knew of the importance of the Vapheio-Palaiopyrgi region in the Late Helladic period based on the famous gold cups and finds in the Vapheio tholos and in the Early Helladic period based on the extensive collection of EH II sherds in the British School at Athens archives; we have learned that the site was also important in the Final Neolithic, Classical and Byzantine periods. Specifically, the finding of diagnostic Neolithic sherds adds to the single unpublished Final Neolithic sherd collected by Waterhouse and Hope-Simpson and our discovery of a variety of Byzantine and Classical remains documents periods previously unknown or very poorly known at the site. In addition, we have supplemented our knowledge about the distribution of Middle Helladic material.

Completion of the survey and the drawing of new features discovered will help us to enhance the picture of how the site was used. We hope to be able to compare our results to those of other investigations in the Eurotas Valley and provide a valuable framework for further investigations in the region. We plan to undertake a second season in June 2017 to finish the field walking of the survey grid.

Please contact Louise Hitchcock at lahi@unimelb.edu.au if you would like to volunteer or support this research.

digital notebook 'iDig' system for recording and communicating between trenches, and 3D photogrammetry taken by a drone (from small objects to individual trenches and spits, to the entire island). Everyone seemed thankful for the paperless notebook system on days of severe winds, particularly fierce in our trench, where you could lean back into it and let it hold your weight up! Sieving with snorkelling goggles and coming away head to toe in dirt that I could still find in my ears a week after coming home are I'll oddly cherish.

Friends and teachers had told me that fieldwork was unlike any other experience, an eccentric bond built between strangers sharing the same passion for spending hours digging in the dirt and on our one day off a week, dancing until 4am at the local "club", or unwinding over a cold beer and gelato. I understand this connection now. My comprehension of field methods and excavating techniques has improved in a way no class could teach, and I now appreciate the hard work that goes into excavating a challenging site. Most importantly my love and passion for archaeology has been cemented. The experience of the Keros-Dhaskalio field school was one that surpassed my imagination, and one I won't soon forget.



The OTJ Scholarship is offered each year by the Sydney University Friends of the AAIA to assist an undergraduate student of high academic achievement to participate in fieldwork in the Mediterranean region. Ellen Campbell was the 17th recipient.

AAIA 2016 Contemporary Creative Resident

by Charles Anderson



Charles Anderson
Athens 2016–17

Above: Athens series 07, no. 4
Below: Athens series 02, no. 12
148 x 210mm, mixed media on Dessin 220
drawing paper

Back cover: A House for Hermes 08
(Fragments 16–40)

The AAIA residency in Athens was a wonderful experience—immensely rewarding professionally, personally, intellectually and emotionally. As planned, during my stay I was able to work on the next iteration of my ongoing *A House for Hermes* project. Being embedded in the city of Athens, in direct contact with its people and streets, its landscapes and public spaces, its numerous cultural institutions, archaeological sites, historical museums and galleries, enabled me to undertake extensive research in relation to the iconographic, mythological, philosophical and cultural traditions of Hermes and to muse upon and to think across the ancient and contemporary spatial and formal expression of this tradition. Accordingly I was able to develop my understanding of the principal of movement which Hermes can be said to embody, and to explore the notions and practices of wandering, travelling and journeying in both ancient and contemporary Greece. Significantly this work has enabled me to better understand the histories of movement, exile and displacement that have had such a constitutive role in making ‘Greece’ from antiquity to current times and which is of such great urgency again today.

Living in Athens, I divided my time between exploring the city purposefully on foot, working in the British and American libraries, exploring the numerous archaeological sites and historical museums, visiting contemporary art galleries and, in-between, rereading with new eyes Plutarch, Pausanias, Herodotus and although not Greek, Ovid’s *Metamorphosis*—the quintessential poetic text on transformation and change.

Through my city walks I produced a series of photographs of the grounds of Athens and an accompanying set of memory drawings of the routes of each daily excursion. Throughout the residency I also continued work on an ongoing series of ‘procedural drawings’ which developed in surprising and unforeseen ways in relation to my experiences and thoughts while in Athens. Importantly, while in Athens, I was also able to establish a network of new friendships that allowed me a glimpse into contemporary lived experience in Greece as well fostering a rich, robust and hopefully ongoing set of conversations. Indeed, I am now in discussion with an Athenian filmmaker and novelist regarding a possible *A House for Hermes* film collaboration.

Combined, these drawings, photographs, readings, notations, conversations and experiences form the material for a new work or indeed a suite of related works—the form of which is currently taking shape. This material and time in Athens will definitely influence and contribute to the development of my practice for many years to come. I would like to express my sincere thanks to the AAIA for the wonderful opportunity that the residency provides. I hope that it continues well into the future!

AAIA 2016 Contemporary Creative Resident

by Louis Porter

*Louis Porter, Athens 2016. Motif 2**Page 3: Motif 1*

Given that even the most cursory analysis of anything to do with archaeology requires a generous investment of time, I decided to devote my efforts toward gathering as much imagery and information as possible. As a result, I filled my computer's hard-drive and several portable storage devices with thousands of images and dozens of sound recordings and am now engaged in a process of digital excavation.

The framework for my residency was an examination of the ways in which the medium of photography, through disseminating the cultural artefacts of archaeology, has left its distinct mark on how we read the past. As an entry-point, I decided to try to trace the story of the Athenian photographer Panagos Zaphyropoulos who was commissioned to produce the photographs for Heinrich Schliemann's 1874 *Atlas Trojanischer Alterthümer*. 100,000 photographs were produced by hand, but so poor was their quality that Schliemann immediately rejected 25,000 and the eventual volume was resoundingly criticised for its poor quality. Despite this, no considered work on the history of archaeological photography would omit Zaphyropoulos' work, yet virtually nothing is known of him. Through research at the Gennadius library I was able to find and copy five letters in Zaphyropoulos' hand (which remain to be fully

translated) but point toward the possibility that he was a friend of Sophia Schliemann's family.

After my initial research, I was fortunate enough to spend a day with the photographer at the Stoa of Attalos (Ancient Agora), Craig Munzy—who demonstrated many of his techniques and showed me the photographic methodologies of earlier field archaeologists of this American excavation. I also studied photographically illustrated works at the British and American libraries.

Amalgamating this research I then established a series of motifs through which to photographically encounter the city of Athens. Using a map, I visited on foot each grid and produced photographs of any of the motifs I encountered. A number of sound recordings were also produced as were several photogrammetric scans of carved stone surfaces, which I hope will inform the architecture of a future exhibition of the work.

Much remains to be done, but I feel my time in Athens was well spent, not least because of the camaraderie of my fellow residents Charles Anderson and Shelley Webster, and Stavros Paspalas' invaluable support. I wish also to thank the AAIA for their generosity.

University of Wollongong AAIA 2016 Artist-in-Residence

by Shelley Webster



*Shelley Webster
Athens 2016–17*

Above: Musing on the Hill of the Muses

*Below: View Over the Ancient Agora to the
Temple of Hephaestus*

Page 3: Shedding light over Athens

I had the honour of being the 2016 recipient of the Artist-in-Residence programme at the AAIA provided in conjunction with the University of Wollongong. As a PhD candidate in Creative Arts at the University of Wollongong, the residency provided me with the time and space to focus on developing the theoretical approach of my doctoral studies. My research involves encouraging audiences to engage with art, and facilitating interaction and communication between audience members. More specifically, I'm interested in ways audiences can creatively search for democratic ideals together within the context of an art space. This includes considering the ways that art, architecture and social dynamics interrelate.

My interest in going to Athens was to study the establishment and development of a democratic approach in early Athenian society. Naturally, given Athens' rich history, this city afforded me with abundant material for studying how art, architecture, social spaces and other cultural factors impacted the development of democratic processes and collective ideals. During my stay, I spent a considerable amount of time visiting the ancient city

sites, such as the Ancient Agora and the Acropolis, as well as the plethora of museums to enrich my understanding of Athenian society. The month allowed me to discover the dynamic modern city amongst the ancient ruins. I attended several Documenta 14 events, lectures and discussions, as well as a range of other artistic events in Athens. These all provided ample material to complement my research, allowing me to gain insight into how various artists, activists and academics are engaging with current ideas, topics and concerns affecting Athenians and wider global communities today.

As part of my longer-term doctoral studies, I will be continuing to incorporate the material I learnt in Athens into my theoretical work as well as my studio practice. As an artist, I photographed and documented during the month to help process the insights I gained of ancient and modern Athens. I have included a few of the photographs I captured which reflect my changing perceptions of Athens. The residency was an enriching experience, and I am greatly indebted to Diana Wood Conroy, the University of Wollongong and the AAIA for their generous support in undertaking my research through the Athens Artist-in-Residence programme.

Hellenistic Gold Jewellery in the Benaki Museum Collections: A Vignette*

by Monica M. Jackson

The Levantine Trading Cities

The rise in the importance of the eastern Mediterranean in global trade was clearly evident during the 18th century when two of the great multilingual Levantine trading cities, Smyrna in Asia Minor and Salonika in Northern Greece, developed as the leading exporting ports. These two cities shared the advantage of being integrated into the economic systems of Europe and Asia, but by the end of the 18th century the infrastructure of Salonika was deteriorating and trade stagnating. From 1869–1889 a radical modernization began with the demolition of the city's defensive walls and the construction of a new port. Trade increased with the Balkans and Germany in a range of commodities, including tobacco and leather. Further to that, Greek trading families such as the Tossizza from Kavala in northern Greece exported to Egypt, Malta and Italy, with agents in Marseille and Livorno. Once again, Salonika was a city with a thriving economy and a polyglot population: Jewish, German, French, Greek, Italian and Serbian. Meanwhile Beirut, described as the 'republic of merchants' and Alexandria in Egypt were rapidly developing close commercial and political ties with European imperial powers, particularly France. European interests in Lebanese silk and Egyptian cotton transformed these two cities into major ports and commercial centres.

The Cosmopolitan Diaspora in Alexandria

Historically Egypt was administered under a succession of legal regimes, first as part of the Ottoman Empire and then as a formal British protectorate, until it was granted self-government in 1922. The first period of migration occurred in the early 18th century when a small number of Greeks, 2,000–3,000, arrived in Egypt to settle mainly in the major cities of Alexandria and Cairo. The second period of migration and the formation of the expatriate communities occurred from 1805 to 1841, after Greece became independent in 1832 and Egypt gained semi-independence from the Ottoman Empire. The Greek Community of Alexandria was officially founded in 1843.

One of the key players in the transformation of Alexandria into a multicultural city was Muhammad Ali (**fig. 1**), a tobacco merchant from Kavala who had emigrated from the port city to Alexandria in 1801. This was the year the Anglo-Ottoman invasion force finally ended the three-year French occupation of Egypt under Napoleon (1798–1801). By 1815 the Pasha had successfully converted most of the agricultural land into state land. He encouraged European immigration by granting land for

* This paper provides a brief description of my research in the Benaki Museum from 2014–2016 to compile a catalogue of the Hellenistic gold jewellery collection, to be published in 2017. It begins with an overview of the early mercantile trading communities in the Mediterranean. These expatriate communities provide a lens through which to view the world of Antonis Benakis, scion of one of the leading Greek cotton exporting families who emigrated to Alexandria in the late 19th century. Antonis began collecting as a small boy and eventually brought his diverse collections from Alexandria to Athens, where in 1931 he founded the eponymous Benaki Museum. The Museum's collections encompass 8,000 years of Greek history, and include gold objects and jewellery dating from the Mycenaean through to the Roman and Byzantine periods.



Fig. 1: Muhammad Ali Pasha (1769–1849).

settlement in the centre of the city and in the hinterland to Greek, English, French, Armenian and other immigrant communities. This special relationship with foreign immigrants institutionalized Alexandria's cosmopolitanism, while a series of historical events including the American Civil War (1861–1865) enabled the Greek merchants to acquire a world monopoly on the cotton trade. By 1870 Alexandria had become the fourth most important port in the Mediterranean in terms of tonnage and the number of ships using the harbour. By the end of the 19th century it was the third port of the Mediterranean after Genoa and Marseille. From the beginning of the 20th century cotton represented 80% of Egypt's total exports. In this thriving multicultural environment, one of the most successful of the Greek expatriate merchant families was that of the Benakis. The patriarch of the family, Emmanouil, a patriot and philanthropist had emigrated from the island of Syros in 1863.



Fig. 2: Antonis Benakis (1873–1954).
Manolis Benakis Archive 623/331.

Antonis Benakis

Antonis Benakis (fig. 2) followed in his father's footsteps to become a successful businessman in the family cotton exporting company of Choremis-Benachi & Co. As a member of the Greek *haute bourgeoisie* in Alexandria, Antonis' interests as a collector were shaped by European aristocratic traditions. This ethos in combination with a romantic love of the ancient Greek world were the starting points for the formation of his collections. His earliest acquisitions began with Roman-period Fayum portraits, oriental armour and handguns. Antonis' approach as a collector was exceptional, at a time when antiquities were generally regarded as *objets d'art* and acquired with little regard to provenance. He endeavored to gain knowledge by meeting or corresponding with experts including university academics, and directors of museums, libraries and archives. As a result, he became extremely well-informed and was widely respected as an astute collector and connoisseur, both in Greece and internationally. The bohemian poet Napoleon Lapathiotis (1888–1944), on a visit to Alexandria in 1917, described the Benakis residence in the Quartier Grec, with its huge library, filled with rare books and first editions.

In 1929 after settling permanently in Athens, Antonis and his siblings decided to donate the family mansion on the corner of Vassilissis Sophias Avenue and Koumbari Street to the Greek State. The opening of the Benaki Museum took place on April 22, 1931. At this time, the major part of the collections consisted of ancient Greek, Byzantine and Medieval art, especially folk art from the era of the Greek War of Independence. There was also art from the Mediterranean and Far East, which included Arab, Islamic, Persian, Chinese and Turkish pieces. The collections included archival material, folk costumes, woven goods and wood carvings.

Antonis Benakis devoted his life to his Museum, which he constantly enriched with new acquisitions. Following the 1922 "Catastrophe"

in Asia Minor when refugees flooded into Greece from Smyrna and beyond, Antonis acquired numerous items, thus preserving objects that were important to the history of the Greek people. Throughout the elegant rooms of the mansion the display cases were arranged to create an air of warm intimacy. Antonis' philosophy was that visual admiration alone was insufficient. If there was no danger to the objects on display he would remove the "do not touch" label, encouraging visitors to make contact with the objects. Antonis spent long hours at work, but this cultured gentleman of the fine moustaches (*als gernons*) was unfailingly the very image of the well-groomed Greek male.

Grooming and Adornment: the Greek Male

In the ancient Greek world, beards were the rule for the mature male; shaving did not become widespread until the Roman era. One of the first exceptions to this tradition was the young Alexander III of Macedon. Unlike his father Phillip II, Alexander was clean-shaven. It seems that the ideal of masculinity in the Greek world was the fit, naked and unadorned body. However, Greek men used a range of different perfumes on their bodies. Almond oil was used for the hands and feet, mint for the arms, thyme for the knees, rose, cinnamon or palm oil for the jaws and chest, and marjoram for the hair and eyebrows. In 400 BC, some Greek citizens found the use of these fragrances to be so obsessive that they suggested passing laws to ban them. Many Greek heroes such as Achilles, Menelaus and Paris were said to have had light hair, but not Alexander III the Great. We know from his ancient biographers as well as from the famous Alexander mosaic in Naples, that Alexander of Macedon was of average height with a mass of dark, curly hair and a fair complexion. With the exception of the signet ring Greek males did not normally wear jewellery. However, wreaths were worn in the symposium and on ceremonial occasions.

The ivy leaf wreath (**fig. 3a**) was sacred to Dionysus, the god of wine, theatre and revelry, and was worn by both male and female followers of the god. It is made up of two tubular branches bent to form an open-ended hoop, soldered together at one end. The leaves are cut from thinly beaten sheet gold, which brilliantly reflect the light. Each has a chased network of veins naturalistically branching out from a central one. They grow on separate thin wire stems from the tubular circlet.

The ends of the wreath are fitted into collars decorated with filigree wire and triangles of granulation. The collars terminate in two interlocking loops masked by a garnet, set in a granulated bezel (**fig. 3b**). The embossed berries are in clusters of three, each with a granule soldered on top. The join is covered by a unique radiate or star-shaped ornament, attached to the front of the branch with a wire. It consists of a central granulated rosette surrounded by two concentric circles—one of granulation, the other of plain wire. Eight triangular leaves filled with granulation surround the circular central element.



Fig. 3: a) Ivy leaf wreath; b) detail of the bezel-set garnet clasp. 1st century BC. Said to be from Macedonia. Benaki Museum inv. 2061.



Fig. 4: 'Aphrodite' wearing diadem and necklace. 2nd century BC. Terracotta from Myrina. Louvre Museum, Paris, Myrina661.

Grooming and Adornment: the Greek Female

Much of what we know about women in the ancient world concerns their bodies and appearance, since it was predominantly by these attributes, rather than for their emotional and intellectual qualities, that society judged them. Aristotle once said “beauty is a far greater recommendation than any letter of introduction”. For all Greek women from *hetairai* (courtesans) to women of high status, Aphrodite was the embodiment of female beauty. Long blonde hair and fair skin were greatly esteemed. The pale complexion was seen as a sign of virtue and beauty, while blond hair was equated with desirability and innocence. Women whitened their faces with lead powder or white chalk and courtesans often dyed their hair blonde with a concoction made from apple-scented yellow flowers, pollen and potassium salts. One of the most popular forms of make-up to add colour to the cheeks was made from plant substances such as seaweed, carmine or mulberry mixed with highly toxic cinnabar. For the body, perfumed oils based on Egyptian recipes using tangerine, orange and lemon were extremely popular.

To enhance her sexuality and physical appeal, personal adornment (*kosmesis*) in the form of jewellery was mandatory. Hair ornaments were extremely popular, the diadem being one of the most sought-after embellishments for the high-status Greek female. Such diadems were worn over a high coiffure with the chain-pendants falling over the forehead and temples (fig. 4).



Fig. 5: Diadem centrepiece from the Thessaly Treasure. Early 2nd century BC. Benaki Museum inv. 1549.

The “Herakles knot” was always connected with marriage and inseparability in addition to its ascribed apotropaic and healing powers—but its use in art and jewellery increased significantly during the period of the Macedonian monarchy, which claimed descent from Herakles.

The “Herakles knot” diadem centrepiece (fig. 5) is part of the Thessaly Treasure. Preserved sections are the knot and side pieces with two bull-head clasps. Two architecturally inspired sections flank the knot. The sheet gold trapezoidal side elements are attached to the central element by toggle pin hinges. The “Herakles knot” is embellished with garnet cabochons. The stones alternate with gold mouldings set in channels, which create the illusion that the knot is composed of a continuous red rope held in place by gold straps. Ivy and acanthus leaves together with an oval garnet decorate the centre, while rosettes adorn the knot itself and spirals fill the outer corners.



Fig. 6: Disc and pendant grape cluster earring. Late 4th century BC. Benaki Museum inv. 1574.

The superb disc and pendant earring (fig. 6) is in the form of a three-dimensional conical grape cluster complete with leaves and a twisted stem connecting the pendant to the disc. Multiple granules are bonded over the entire surface of the pendant, not only to the substrate but also to each other—a technique known as cluster granulation.

The fruiting grape vine was sacred to Dionysus, who spread the art of viticulture. The god possessed a dual nature: on one hand, he brought joy

and divine ecstasy; on the other he could bring brutal and blinding rage. The earring was no doubt worn by a female devotee and went with her to the grave.

The small necklace (**fig. 7**) consists of a finely braided (but damaged) strap formed from two doubled loop-in-loop chains interlinked side by side. Attached to the lower edge of the strap by triple rings are thirteen preserved rosettes with slightly concave petals bordered with spiral-beaded wire. Originally the petals were probably enamelled. From each rosette hangs a three-lobed beech-nut pendant ending in a small circle of plain wire and two granules. Only four of the original fourteen pendants are preserved—two of which are damaged. The ends of the strap are affixed to leaf-shaped terminals to which attachment rings have been soldered. The terminals are edged with twisted filigree wire. Each terminal is decorated with a single twisted filigree wire palmette, in the centre of which is a six-petalled rosette with a central granulation pearl. This type of necklace is mentioned in the inscribed inventories of the votive offerings that belonged to the temple of Artemis on Delos, from the year 279 BC onwards.

The Benaki has twenty-three inventoried single/pairs of Eros earrings in its collection. The pair of mirror image earrings is fully cast and realistically modelled both front and back (**fig. 8**). The Erotes each held a ritual object in their raised right/left hand—probably a *phiale* (libation dish). The opposite arms are lowered to their sides. The long enfolding wings are cut from sheet gold and soldered on separately, with the feathers rendered as a series of punched dots. The facial features are mask-like with full lips and heavy lidded Ptolemaic-style eyes. The hair on each figure resembles a wig with parallel rolls that cover and extend to just below the ears. A long *chlamys* (cloak) hangs over the left/right shoulder. The disc has a rim of plain wire edged on the outside with a concentric circle of twisted filigree wire. A filigree rosette with a central granulation pearl decorates the disc. The hook is soldered to the back of the disc terminating in a sharp hammered point. Below is a small ring to which the Eros figure is attached, via a loop soldered over the back of the wings.

This small selection of Hellenistic jewellery gives us a glimpse into the techniques, knowledge and esthetics of men and women in the ancient world. Much happened in Greece from the end of the Classical era in 323 BC down to the early 19th century, when the modern Greek nation was founded. A brief look into the cosmopolitan world of the Alexandrian Greeks, the society that shaped Antonis Benakis, tells us that he was unique—a true original imbued with a strong sense of his Greek identity or *hellenismos*. With his discerning eye, he acquired one of the most highly regarded and eclectic private collections ever to be gifted to the Greek state.



Figure 7. Child's strap necklace with beech-nut pendants. Late 4th century BC. Benaki Museum inv. 35050.



Fig. 8: Pair of disc and pendant Eros earrings (front & rear). Second half 3rd century BC. Benaki Museum inv. 21503.

Pictures on Athenian White Lekythoi

by John H. Oakley

The College of William and Mary, Virginia, USA



Fig. 1: Attic white-ground lekythos attributed to Near the Timokrates Painter. Chazen Museum of Art 70.2, c. 460 BC. Two women setting out to visit a grave. Photo: after Oakley 2004, Colour pl. 1 A.

White-ground polychrome lekythoi are a special class of Athenian funerary vase made in the Kerameikos during the Classical period between c. 470 and 400 BC. Oil and oil-based perfume containers, they were placed in, on and by classical Athenian graves, and were also used at the *prothesis*, that is the lying in state in the home of the deceased on the day before the corpse was brought to the graveyard. Not surprisingly, therefore, the lekythoi are often decorated with scenes connected with graves and funerary rites, making them very important documents for our understanding of ancient Greek funerals.

These vessels have been found primarily in Athens/Attica, as well as at nearby Eretria on the island of Euboea, and more recently at a number of northern sites such as Pydna, Vergina and Amphipolis, where they clearly were considered as imported luxury items. Nor did every burial in Athens/Attica contain white-ground lekythoi, for only about 12% do, thereby reflecting their worth. Today, they are found in nearly every museum whose holdings include Greek art, since they are often considered the most beautiful of all Greek vases, and several recent studies have focused on these vessels, including my own monograph on them, published in 2004, and most recently Elvia Giudice's book of 2015. These and other studies have changed our understanding of the pictures on these vessels.

The most common scenes on the early lekythoi are those with one or two women, many of which show moments connected with preparations for visiting the grave. An earlier attempt to see all these scenes as part of the preparations for a wedding overlooks the fact that baskets outfitted in this manner, such as those on a lekythos in Madison, Wisconsin of 460 BC (**fig. 1**), are found only in scenes of visits to the grave, not wedding scenes. The colours on this vessel are superbly preserved, and the two women shown are about to set out for the graveyard, each holding a basket with a black lekythos and coloured ribbons. Often the colours on these white lekythoi have disappeared and only the outlines of the figures remain. Other lekythoi show scenes connected with the household, including childcare, preparations for arming, play, dressing, music-making and a mistress and maid. Previously all the scenes of two women were identified as a mistress and maid, but we now know that is not often the case. The lekythos in Wisconsin is a case in point for neither of the women is clearly servile to the other.

A smaller group of lekythoi also having domestic scenes involve a man and woman. The most frequent subject on these is either an arming or a departure, although both are sometimes combined into the same picture as on the Achilles Painter's masterpiece in Athens of 440–435 BC



Figs. 2–3: Attic white-ground lekythos attributed to the Achilles Painter. Athens, National Archaeological Museum 1818, c. 440–435 BC. Seated woman and man departing. Photos: after M. Robertson, *Greek Painting* (Geneva 1959), pp. 144–45.

(figs. 2–3). On the left sits a richly dressed woman—*chiton*, mantle, earring, necklace and sandals—in a very relaxed pose, her right arm resting on the top of her backed chair, her feet dangling below. The interior setting is indicated by the *sakkos* (soft headcovering), mirror and jug above her meant to be perceived as hanging on an interior wall. A young man with spear stands before her, holding out a Corinthian helmet in his right hand and having a shield on his left arm whose device is an ornate open eye in profile. A feature virtually never noted and very difficult to see are the small lines on his forehead indicating his concern over the current situation, for the implication is that he will not return.

Some other early white lekythoi show a mythological figure or two, an Amazon(s) or Nike being the most common. A good, well-preserved example of the former is a lekythos of 460 BC by the Karlsruhe Painter with a flying Nike holding out a ribbon (fig. 4). She has bright white for her skin, ribbon and diadem; purple for her *chiton*; and orange for her mantle. Only very, very rarely is an actual mythological story shown. One of the finest of these rare examples is a lekythos in Gela (fig. 5) showing Aeneas leading his father Anchises by the wrist to the right, ostensibly from the sacked city of Troy. He looks back at the old man who carries a walking staff up in his left hand, while the other has fingers spread wide, suggesting uncertainty on the old man's part. The *salpinx* (war trumpet) played by the black figure on Aeneas' shield echoes the theme of war.

Normally on the white lekythoi, however, we find the so-called mythological ministers of death: Hermes, in his role as *psychopompos* (leader of the souls), Charon the old ferryman who took the dead across the Styx to the underworld, and Hypnos and Thanatos, the brothers Sleep



Fig. 4: Attic white-ground lekythos attributed to the Karlsruhe Painter. New York, Metropolitan Museum of Art 06.1021.129, c. 460 BC. Nike flying holding out a ribbon. Photo: after Oakley 2004, *Colour pl. III A*.



Fig. 5: Attic white-ground lekythos attributed to the Brygos Painter. Gela, Museo Archeologico Regionale di Gela CN 61, c. 480–470 BC. Aeneas guiding Anchises. Photo: after Oakley 2004, Colour pl. VI A.



Figs. 6–7: Attic white-ground lekythos attributed to the Sabouroff Painter. Athens, National Archaeological Museum 1926, c. 440 BC. Hermes leading a woman to Charon in his boat. Photos: after Γ. Γ. Καββαδίας, Ο Ζωγράφος του Sabouroff (Athens 2000), pl. 3.

and Death, who are usually shown depositing the body at the grave. Charon was the most popular of these, and the Sabouroff Painter was the early champion of the scene. One lekythos in Athens (figs. 6–7) shows Charon on the left standing in his boat making ready to use his pole. He has on his typical dress, the rustic *pilos* on his head and an *exomis*, a workman's garment that is characterized by a bare shoulder, on his body. A host of silhouette winged figures, some of whom mourn with hand to head, fill the air mainly behind him. Hermes wears a *petasos* (sun hat) and *chlamys* (cloak) and prepares to lead the woman on the far right by hand to Charon. Helping to identify Hermes is the *kerykeion* (traveller's wand) that he has in his right hand. It is one of the attributes by which we often can recognize the god. Only rarely is Charon depicted on a vase

that is not a white lekythos. Nor does he appear elsewhere than on pottery. Hypnos and Thanatos, meanwhile, are rendered only sporadically on white-ground lekythoi and serve to equate the dead with heroes of the past.

The Sabouoff Painter is also the first white-ground vase painter to render the *prothesis*. This is an old subject that appears already in the Late Bronze Age on Mycenaean larnakes from Tanagra, an area in southern Boeotia just to the north of Attica. In Athens, it is a popular subject on Late Geometric vessels, and later on black-figure loutrophoroi and funerary plaques. Only relatively rarely is it found on Attic red-figure vases contemporary with the white lekythoi. Perhaps the finest *prothesis* scene on white-ground is one in Vienna by the Woman Painter of 430–420 BC (**fig. 8**). Lying on the bier is the richly decorated corpse of a young woman who is attended by three other women whose tattered hair helps to indicate that they are actively mourning. The one at the head of the bed holds a funerary basket with her left hand, the type to be brought later to the grave, and a fan with the other, while the other two women mourn, one with one hand to the head, and the other with both. Three very small, silhouette, winged stick figures called *eidola* (souls or spirits of the dead) fly around the figures. Funerals in the summer were sometimes smelly affairs replete with flying insects and one might mistake these *eidola* at first as being bugs rather than flying spirits.

These stick figures are also sometimes shown on scenes of a visit to the grave, by far the most popular subject on white lekythoi and the dominant one on the later lekythoi from 450 BC to the end of the century. One of the main problems in interpreting the figures in these scenes is to identify who, if any, of the figures represents the deceased making an epiphany at his/her tomb—a ghost of sorts. In some instances it is clear that none of the visitors represent the deceased. This is the case on a well-preserved lekythos by the Vouni Painter in New York (**figs. 10–11**). The figures represent a woman and a youth placing offerings at two grave stelai before a white grave mound in the middle of the scene. The dead do not normally make offerings at their own grave. Besides multiple ribbons, on the base of the right hand stele are hung a wreath and a strigil (oil scraper) in red, and an aryballos (oil container) and jumping weights (the Greeks used these in the long jump) in white. These indicate that the deceased was an athlete.

On other white lekythoi the deceased are shown making an epiphany at their grave while often a visitor or two are also represented. This visible presence of the dead underscores their actual absence from the world of the living. A spectacular piece by the Phiale Painter in Athens (**fig. 9**)



Fig. 8: Attic white-ground lekythos attributed to the Woman Painter. Vienna, Kunsthistorisches Museum 3748, c. 430–420 BC. Prothesis with dead woman on bier. Photo: after Oakley 2004, p. 82, fig. 50.



Fig. 9: Attic white-ground lekythos attributed to the Phiale Painter. Athens, National Museum 19355, c. 435–450 BC. Old Thracian nurse kneeling and mourning at a grave mound (tymbos) near which stands the image of a deceased young woman holding and playing with a hare. Photo: Athens, National Museum.



Figs. 10–11: Attic white-ground lekythos attributed to the Vouni Painter. New York, Metropolitan Museum of Art 35.11.5, c. 460 BC. Youth and woman in the graveyard making offerings. Photos: after Oakley 2004, Colour pl. VII A–B.

shows a vociferously mourning old Thracian nurse posed on her knees by a grave mound on top of which rests a loutrophoros, a vessel used to mark the tombs of the unmarried. One hand is raised high, while with the other she grabs her head in one of the standard mourning gestures. Her ethnicity is indicated by the tattoos on her arms, neck and face, for Thracians were noted for their tattoos, Greeks not. Her dead mistress stands across from her gently playing with the hare that she holds at her waist.

A second major, long-standing problem with the white lekythoi is identifying the visual source for the grave monuments shown on the pre-440–430 BC lekythoi, as the Vouni Painter's lekythos (figs. 10–11), because around 500–480 BC large scale gravestones no longer are found on Athenian private graves, due most likely to a sumptuary law mentioned in Cicero's *De Legibus* (2.26 and 64–65). Possible explanations are that the depictions are based on: 1) wooden gravestones that have not survived; 2) gravestones used in the nearby islands; 3) earlier Archaic gravestones; and 4) public

tombstones, such as those in the Demosion Sema, the state burial ground. The last in my opinion is the most likely, but not certain by any means.

One very interesting feature which is not uncommon on the lekythoi after 450 BC is what I call conflation. This is when elements of scenes of the visit to the grave are combined with some other activity, often one taking place in the deceased's earlier life. Arming scenes at the tomb are a good example, as is the hare hunt on a lekythos in the British Museum by the Thanatos Painter (figs. 12–13). Here the youth on the right with his hunting dog and *lagobolon* (a special club for hunting hare) is in hot pursuit of a hare bounding up a rocky slope by a gravestone decorated with ribbons. His comrade on the left is about to let fly the rock he holds up in his right hand. A hare, as here, normally runs up hill to escape since it then can use its strong back legs fully.

In general, then, the imagery on the lekythoi is consistent, although there is great variety of detail within the limitations, and there is much conflation between scenes and motifs therefrom, indicating that these various levels of imagery had a meaning and a purpose. How best, then, do we interpret these scenes, when we have no literary sources referencing the meaning of the drawing on them? Anthropological theory, specifically the 'rites of passage', offers a solution, for these rites are thought to produce a successful transition between states of being, and the four major groups of



Figs. 12–13: Attic white-ground lekythos attributed to the Thanatos Painter. London, British Museum D 60, c. 440 BC. Youths hunting a hare by a tomb. Photos: after Oakley 2004, pp. 178–79, figs. 136–137.

subjects on the lekythoi correspond with the three states: 1) the domestic scenes at home reflect the initial phase with its rites of separation; 2) the scenes with the mythological ministers of death along with the *prothesis* scenes reflect the liminal stage with their rites of transition; and 3) the scenes of a visit to the grave reflect the final stage with its rites of incorporation. That the visit to the grave was so popular was because it showed that the deceased had made a successful transition, thereby reassuring the family that all would be right.

The scenes on the lekythoi reflect the emotions involved with death as expressed in Greek literature, mainly in laments for the dead and grave epigrams. Both genres are normally antiphonal and antithetical, and often contrast the past and present and the mourner and the deceased. These same contrasts are those which we noted in the scenes of a visit to the grave. The grave is the new home of the deceased and will remain as a place of contact between the living and the dead, so an image that reassures the living that, despite their loss, life will go on in a positive fashion and the dead will not be forgotten. The scenes on the white lekythoi serve as exemplars for how people should react to death, particularly women, under whose domain the funeral was. Women were responsible for washing the corpse and placing and adorning it on the funerary bier and they led the mourning, both at home as well as during the procession to the graveyard (the *ekphora*) and at the grave, just as we have observed on the white lekythoi.

Major Recent Studies of White-ground Lekythoi:

Arrington, N.T. *Ashes, Images, and Memories. The Presence of the War Dead in Fifth-Century Athens* (Oxford 2015), pp. 239–74.

Giudice, E., *Il tymbos, la stele, la barca di Caronte. L'immaginario della morte sulle lekythoi funerary a fondo bianco* (Rome 2015).

Oakley, J.H., *Picturing Death in Classical Athens. The Evidence of the White Lekythoi* (Cambridge 2004).

Schmidt, S., *Rhetorische Bilder auf attischen Vasen. Visuelle Kommunikation im 5. Jahrhundert v. Chr.* (Berlin 2005), pp. 29–85.

Walter-Karydi, E., *Die Athener und ihre Gräber (1000–300 v. Chr.)* (Munich 2015), pp. 139–59.

In addition, several recent volumes of the *Corpus Vasorum Antiquorum* have been fully or partially devoted to white-ground lekythoi, many now with excellent colour plates, e.g. N. Zimmermann-Elseify, *CVA Berlin, Antikensammlung 12 Germany 89* (Munich 2011); E. Trinkl, *CVA Vienna, Kunsthistorisches Museum 5 Austria 5* (Vienna 2011); W. van de Put, *CVA Amsterdam 4 The Netherlands 10* (Amsterdam 2006).

‘Every Little Bit Would Count’

A Brief History of the Queensland Friends of the Australian Archaeological Institute at Athens Inc.

By Christopher Griffiths



Above: Joanna Savage-Slater at right, with Alexander Cambitoglou and Olwen Tudor Jones, Torone 1992.

Below: the 1990 Torone team, including four Queenslanders: Andrew Sneddon (back row, 5th from left), Joanna Savage-Slater (back row, 3rd from right), Pat McNamara (front row, 4th from left) and Mila Zincone (front row, 4th from right).

Professor Cambitoglou, at the 1986 Torone dig, reportedly spoke these words to Joanna Savage-Slater at the birth of the Queensland Friends.

In 2016, our 30th anniversary, the ‘little bits’ have added up to many thousands of dollars and countless hours of work by dedicated volunteers and students supporting the Institute’s work in Greece and Australia.

Joanna was an archivist at the Torone dig in 1986. She had recently completed her honours degree in Greek and was enjoying the thrill of working on a dig, seeing the beauty of the Toronean landscape and being part of a team of like-minded people discovering an ancient civilization for the first time. Upon her return to Brisbane, Joanna set about approaching people with an interest in archaeology. She soon found them. Many of these people became the core of the Friends throughout its first decade. Dr Sam Mellick was the foundation chairman and first president. Professor Bob Milns, Pat McNamara and Marina Girdis were amongst the foundation members.

The Queensland Friends have had strong links with Brisbane’s Greek community. One of the first contribu-

tions was the Greek Community of Brisbane Archaeological Scholarship for Torone. The first successful student was Mila Zincone in 1987. Mila returned to Torone three more times. Amongst those student pioneers were Vicki Buchbach, Andrew ‘Megalos’ Sneddon, Scott McPherson, Ross Eddington, Ms Terri Ellis and Jacqueline Howgego.

When work at Torone ceased, the Greek Community Scholarship, combined with the AAIA scholarship provided through the University of Queensland Department of Classics and Ancient History, continued to support outstanding UQ students. Fiona Sutton and Susan Philips were recipients who later contributed to the Friends. Daniel Priest was an AAIA scholarship winner and outstanding UQ Classics student.

The Friends also had a role in supporting Greek language students with an annual bursary. Over the years, this money had been used for the purchase of vital books, attendance at language courses at Macquarie University and other travel arrangements. Past winners include Peter Osborne, Kat White, Nicola Linton, Yannick Grams, Annabel Florence, Nile De Jong and, in 2016, Derek Scott.

Over the years, many individuals have made major contributions to the Queensland Friends. Amongst them are Dr Alex Kondos (1929–2001), committee member and Greek Community representative, Mr Alex Freeleagus (1928–2005), foundation vice-patron, Mr Con Carides, long serving newsletter contributor, Jena Woodhouse, poet and committee member, Dr Paul Eliades, life member and UQ Classics/Ancient History benefactor and Prof. Bob Milns, foundation member and current committee member. Dr Nic Girdis, Dr Sam Mellick, Pat McNamara and Professor Milns have contributed as presidents. The work of our secretaries Mila Zincone, Bev Biggs and Carmel Trew is vital to our success.



Four past presidents together at the 20th anniversary of the Queensland Friends: Nic Girdis, Pat McNamara, Bob Milns and Sam Mellick.

The activities organised have been varied. There have been exhibition visits: ‘The Gold of the Pharaohs’, ‘Ancient Macedonia’, ‘Secret Treasures of Russia’ and ‘Mary Rose’. Other popular events were the archaeological bush picnic dig, trivia nights, video brunches and the Christmas party. The mainstay of the program has been the lectures and lunches held on Sundays. The AAIA Visiting Professor lectures are another well-supported event and an opportunity to socialise with our guests at a dinner after the lecture. Not all are fundraising functions but all have been stimulating and provide an opportunity to get together.

As a voluntary group, we have had to respond to many social changes. The biggest was the process of incorporation, which was completed in 2004. At that time, we also had to select new patrons. The Queensland Governor ceased patronage and so Dr Nicholas Girdis and Alex Freeleagus were invited to fill the roles. 2004 saw Sir James Foots (1916–2010) retire as vice-patron.

Today we face challenges such as an aging membership and greater financial demands with insurances and auditing. We use email for our communications and newsletter distribution. What the next decade has in store is impossible to say but the Queensland Friends will continue for as long as there are enthusiastic people to carry on. Every little bit has amounted to a good deal and what we have built should see us into the future.



Emeritus Professor Bob Milns playing the part of Dionysos in the annual “Bob and Jacquie” show, now the “Bob and Con” show, an afternoon of story-telling from Greek mythology and theatre.



AAIA Friends and staff gathered at the Brisbane Hellenic Club in September 2016 to celebrate the 30th Anniversary of the Queensland Friends.

AMPHORAE 2016 The University of Tasmania



With support from the AAIA, the University of Tasmania hosted the tenth annual AMPHORAE Conference (July 29th–June 1st). For members of the Australasian postgraduate community studying aspects of Hellenic, Roman or Egyptian antiquity, the conference offers a chance to present current research to their peers, and engage with those undertaking similar research. The theme for this year's instalment, 'Old is New? Circling to the World's End,' saw delegates from Australasia and Europe convene in Hobart and hear a myriad of topics, including papers on Egyptian Archaeology, Early Christian Philosophy, and Classical Reception Studies. AMPHORAE 2016 was also fortunate enough to host a keynote lecture from Dr Rhiannon Evans of La Trobe University, entitled 'Lust, Luxury and Landscape on the Bay of Naples' (pictured above). Following her lecture, Dr Evans hosted a workshop on 'Productivity vs. Procrastination in Thesis Writing,' geared towards the effective employment of research during candidature. Presently, plans are underway for the University of Sydney to host AMPHORAE in 2017.

In addition to the sponsorship from the AAIA, funding was also provided from the Tasmanian Friends of the AAIA and the Australasian Women in Ancient World Studies. The convenors would like to express their sincerest gratitude to all the sponsors for their contributions allowing us to make AMPHORAE 2016 a success.

Evan Pitt

AAIA Apollo Fellowship 2016

Dr Ilaria Orsi
Neuchâtel University

The Apollo Fellowship is an award granted on a rotating basis by the collaborating parties of the Centre for Classical and Near Eastern Studies and is funded by them and the Alumni of the Faculty of Arts and Social Sciences of the University of Sydney. Its purpose is to bring to Sydney a recent post-doctoral researcher from overseas for a month who will contribute to the research interests of CCANESA's members. In 2016 it was the AAIA's turn to make the award, and the successful applicant was Dr Ilaria Orsi from the University of Neuchâtel, Switzerland.

Dr Orsi's research interests focus on ancient Greek religion during that critical period which spanned the transition from the Late Bronze Age to the Early Iron Age. While in Sydney she delivered a very well-attended seminar entitled "Worship Space in Late Bronze Age and Early Iron Age Greece." Needless to say given the AAIA's field project, undertaken in collaboration with members of the University of Sydney's Department of Archaeology and the Archaeological Society at Athens, at the Early Iron Age settlement of Zagora on the island of Andros there were many researchers in Sydney very interested to learn of the results of Dr Orsi's research. Indeed, on a more informal level Dr Orsi benefited and contributed to the wider academic community through her discussions with researchers who focus on ancient Greece and, in particular, ancient Greek religion.



Ilaria Orsi and Stavros Paspalas in CCANESA

The Visiting Professorship 2016

Professor Katja Sporn

German Archaeological Institute, Athens

The AAIA's Visiting Professor programme in 2016 brought to Australia Professor Katja Sporn, the Director of the German Archaeological Institute at Athens, one of the oldest and most active institutions of its kind in Greece. Professor Sporn is a scholar of international standing with extensive teaching and fieldwork experience, and an even more impressive publication record. She is a recognised authority on post-Minoan Crete, those many millennia of antiquity that followed on from the Bronze Age, specifically the Classical and Hellenistic periods. Professor Sporn's research has focused on the religious practices of the ancient Cretans, their sanctuaries and the material that provides evidence for their beliefs. Her interests, as was clear from the lectures and seminars which she delivered throughout the country, are not restricted to that great island. Professor Sporn presented to her Australian audiences the results of her major research project on the Classical-period grave monuments of Greece beyond Athens and Attica, and so offered a counterbalance to our image of Classical Greece which is so often Athenocentric. Her audiences were also introduced to the role that landscape and natural features, caves, fissures and the like played in Greek religion and how the ancients could conceive of the very earth and its distinctive features as having a numinous quality. And finally Professor Sporn presented the most recent work on two field projects she has recently been involved in at Kolonna on Aigina and at the important sanctuary located at Kalapodi in the central mainland region of Phokis.

Professor Sporn's presentations were much appreciated at all the universities she visited, and her warm and engaging manner won many new friends and fans. She most definitely imparted new information of, and enthusiasm for, the ancient Greek world.

PUBLIC LECTURES

- *Natural Features in Greek Cult Places. The Case of Athens*
- *Ancient Phokis. Settlements, Fortifications, and Sanctuaries*
- *Greek Classical Grave Reliefs beyond Attica. Mirrors of ancient societies*



Previous AAIA Visiting Professors

- | | |
|------|---|
| 1987 | Prof. Sir John Boardman Oxford, UK |
| 1988 | †Prof. Lilly Kahil Fribourg, Switzerland |
| 1989 | †Prof. Nicolas Coldstream London, UK |
| 1990 | Prof. Christos Doumas Athens, Greece |
| 1992 | Prof. Brunilde Sismondo-Ridgway Bryn Mawr, Pennsylvania, USA |
| 1993 | Prof. Helmut Kyrieleis Berlin, Germany |
| 1994 | †Prof. John Barron Oxford, UK |
| 1995 | †Prof. Spyros Iakovidis Athens, Greece |
| 1996 | Prof. Erika Simon Würzburg, Germany |
| 1997 | Dr. Hermann Kienast DAI, Athens, Greece |
| 1998 | Prof. Sarah Morris University of California, Los Angeles, USA and Dr. J. K. Papadopoulos The J. Paul Getty Museum, Malibu, USA |
| 1999 | Prof. H. Alan Shapiro Baltimore, USA |
| 2000 | Prof. John McKesson Camp II ASCS, Athens, Greece |
| 2001 | Prof. Andrew Stewart University of California, Berkeley, USA |
| 2002 | Prof. Barbara Burrell University of Cincinnati, USA 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 ASCS, Athens, Greece |
| 2012 | Prof. Catherine Morgan British School at Athens, Greece |
| 2013 | Prof. Angelos Chaniotis IAS, Princeton |
| 2014 | Prof. W. Jeffrey Tatum and Dr Diana Burton Victoria University, New Zealand Prof. Alastair Blanshard University of Queensland, Australia |
| 2015 | Prof. John H. Oakley College of William and Mary, Virginia, USA |

From the Archives:
Excavation photographer,
Raymond de Berquelle



ZAGORA 1971

The step ladders were already on Zagora site when I arrived, having been brought from Sydney in a van in 1968. For most important 'aerial' photography I needed the assistance of a few workers to hold the ladder against constant strong wind. Observing it now, there was no way anyone could have caught me should I have toppled. My stability depended on a strong 'metrio' or two.



TORONE 1975

The little hut (3 x 3.5 m) I was allocated for my studio was, in the past, used by farmers as a shelter in case of bad weather, as the village was quite a distance. Since I was there from the very beginning, I could construct my own studio in it from the ground up. I used offcuts from the shelving that a local man was constructing in the storeroom to house the finds brought in from the site. Eiffel came to mind instantly. It is all still there.

The Institutional Members, Corporate Members and Governors of the AAIA

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MEDITERRANEAN ARCHAEOLOGY



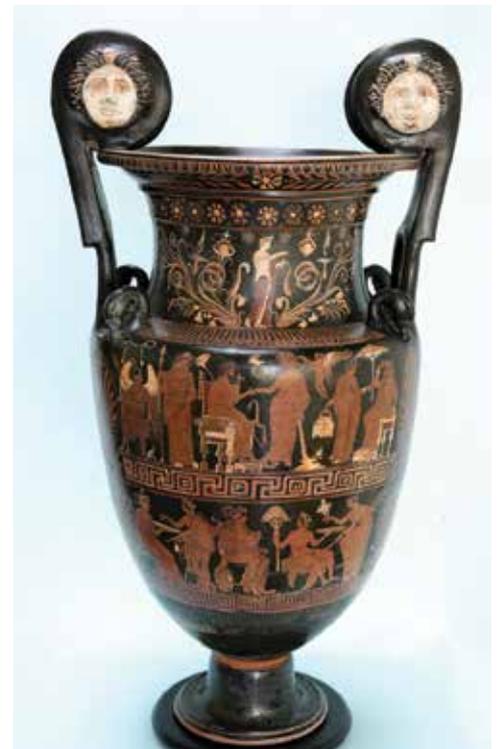
AUSTRALIAN AND NEW ZEALAND JOURNAL FOR THE ARCHAEOLOGY OF THE MEDITERRANEAN WORLD
OFFICIAL JOURNAL OF THE AUSTRALIAN ARCHAEOLOGICAL INSTITUTE AT ATHENS

After a very busy 2015, with the release of *Meditarch* 25 and 26, *The Archaeology of Kythera* (by Timothy E. Gregory and Lita Tzortzopoulou-Gregory) and *Jebel Khalid on the Euphrates, Volume 5: Report on excavations 2000–2010* (by Graeme Clarke *et al.*), 2016 was a quieter year for the *Meditarch* team. With the editor planning his return to Sydney and the production manager in Italy for 7 months, only a single volume of our regular journal was published. It is, however, a rather special issue, celebrating the career of our founder and editor-in-chief.

Meditarch 27 presents the proceedings of ‘There and Back Again’, a colloquium held in Geneva in honour of Jean-Paul Descoedres, who after leaving Sydney in 1995 held the chair of Classical Archaeology at the University of Geneva for almost 20 years. With an introduction by long-time friend and colleague Jacques Chamay, the papers are authored by Jean-Paul’s former students, who came together to acknowledge his contribution to their own learning and careers. The range of topics reflect their teacher’s broad and rich interests:

- J. McKenzie, *From Basel to Alexandria via Sydney*
- P. Birchler Emery, *Du vieillard au satyre: une histoire tirée par les cheveux*
- F. Curti, *La céramique apulienne à figures rouges du point de vue du décor accessoire*
- C. Norman, *Workshops and Regional Variation of Daunian Stelai: Observations Based on Two Stelai in Geneva*
- E. Paillard, *The Structural Evolution of Fifth-century Athenian Society: Archaeological Evidence and Literary Sources*
- V. Pratolongo, *Greco et indigènes à l’époque classique en Sicile orientale*
- M. Vinci, *Origini e sviluppo dell’iconografia dei Lari: Lari domestici e Lari compitali*
- A. de Weck, *Un ex-voto à Mercure en remploi dans une tombe mérovingienne à St-Antoine/GE*

The volume also carries reports from recent campaigns at both Zagora and Torone and an article co-authored by Emeritus Director of the AAIA, Alexander Cambitoglou, and Jacques Chamay that publishes for the first time an Apulian red-figure krater (pictured) in Belgium showing the apotheosis of Heracles and the *anodos* of Adonis.



Apulian volute krater by the Gioia del Colle Painter, c. 340–350 BC. Ht. 88 cm. Moonen-Gijs Collection, inv. 17-b-29. Cambitoglou–Chamay, *Meditarch* 27, pl. 23.

Jean-Paul Descoedres is back on campus at the University of Sydney for good. He looks very much forward to resuming his activity as editorial advisor, especially to young scholars who are about to finalize their first scholarly paper(s) or are planning to publish their thesis. Jean-Paul can be contacted at

Jean-Paul.Descoedres@unige.ch

All *Meditarch* volumes, regular and supplementary, including back copies, can be purchased on-line at:
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FRONT COVER

Coin

Lucania. Heraclea. c.281–278 BC.

Obv. Head of Athena, facing and turned slightly to r., wearing triple crested Attic helmet decorated with Scylla (pictured on cover).

Rev. Heracles standing, facing; lion's skin over l. arm, bow in l. hand and club in r. (pictured right).

AR. Stater. 7.59g.

Australian Centre for Ancient Numismatic Studies
inv. 07GS490. Collection of W. L. Gale.

Sylloge Graecorum Nummorum, Australia 1 (The Gale Collection), cat. 490.

The Australian Centre for Ancient Numismatic Studies, Macquarie University, Sydney

The Australian Centre for Ancient Numismatic Studies (ACANS) was established in 1999 following a bequest from Dr W. L. Gale and Mrs J. Gale. It is a Faculty of Arts Research Centre at Macquarie University which is attached to the Department of Ancient History.

The mission of ACANS is to promote the study of ancient numismatics through initiatives in teaching and research and to provide support for these activities through the development of a library and numismatic collection. The director is Associate Professor Kenneth Sheedy. The annual staff include the senior visiting fellow and the Gale visiting lecturer. ACANS annually offers two junior fellowships for students enrolled in post-graduate studies (see website for details).

The ACANS is an internationally recognized leader in the study of ancient numismatics. It is one of the few university-based institutions in the world which offers facilities and financial support for the study of this discipline. Among its resources are a dedicated numismatic library with extensive journal holdings (in addition to the resources of the university library for the teaching of ancient history). Its numismatic collections, numbering over 5,000 coins, are of world class standing in the areas of the Greek cities in South Italy, the Roman Republic, and the coinages of the Emperor Hadrian.

The Gale Collection of South Italian coins has been published as *Sylloge Nummorum Graecorum Australia 1* (2008). ACANS publishes the series *Ancient Coins in Australian Collections*: Vol. I: *Alexander and the Hellenistic Kingdoms. The Westmoreland Collection* (2007); Vol. II: *Coins from Asia Minor and the East: Selections from the Colin E. Pitchfork Collection* (2011). Its website hosts two exhibitions drawn from the ACANS collection: the coinage of Ephesus and the Coinage of Julius Caesar.

<http://www.mq.edu.au/research/research-centres-groups-and-facilities/resilient-societies/centres/australian-centre-for-ancient-numismatic-studies>



BACK COVER

A House for Hermes 08 (Fragments 16–40) 2016–17

Digital photographs, various dimensions.
Courtesy the artist, Charles Anderson.

'This work comprises a selection of 25 images from a collection of 220 photographs taken during walking explorations throughout Athens. These photos were made to document the conditions underfoot and consequently to articulate an understanding of the city as being grounded by our experience of the terrain we encounter on our way.'

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