



The Australian Archaeological
Institute at Athens

BULLETIN



Volume 3, 2005

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Letter from the Director

Dear Members and Friends of the Institute,

I am very glad that I can report in this issue of the Bulletin on two important occurrences during the past few months that have affected the AAIA very favourably.

As it was announced in the 2004 AAIA Bulletin the symposium to celebrate the 25th anniversary of the establishment of the Institute took place in Athens between October 10 and 13 2005. It was launched by the Governor of New South Wales, her Excellency Professor Marie Bashir, AC, and the key-note lecture was given in the "Aula" of the Athens Archaeological Society by the Arthur and Renée George Professor of Classical Archaeology of the University of Sydney, Professor Margaret Miller.

On the Australian side the opening session was attended by the Ambassador, H.E. Mr. Paul Tighe, by the president of the Institute and Chancellor of the University of Sydney, the Hon. Justice Kim Santow, and the Humanities Pro-Vice Chancellor, Professor June Sinclair. On the Greek side the opening session was attended by various Greek dignitaries, including representatives of the President of the Hellenic Republic and the Greek Minister for Culture. I should add here that the Rector of the University of Athens was also present at the opening session of the symposium as one of the introductory speakers, as well as most of the directors of the Foreign Schools in Athens.



The Old Teachers' College, University of Sydney

The other important occurrence that affected the Institute very favourably was the relocation of the headquarters and library to the Old Teachers' College in Manning Road, right in the centre of the grounds of the University of Sydney. Our new premises, on level three of the building, are spacious and the library now has its own stack.

The Institute is very grateful to the administration of the University of Sydney which approved the expense of the renovation of the premises in the Old Teachers' College.

A handwritten signature in cursive script, reading "Alexander Cambitoglou". The ink is dark and the handwriting is fluid, with a prominent loop at the end of the last name.

Alexander Cambitoglou

NEWS IN BRIEF

2005 Hostel Report

by Jan Medhurst

The hostel, purchased with the help of funds raised by the Sydney Friends, continues to be one of the Institute's most important assets. Over the years it has provided accommodation to Australian students and scholars from all member institutions and to individuals associated with the Institute and other educational bodies. Bright, spacious and affordable, the AAIA hostel provides a haven for those carrying out long and short term research in and around Athens, as well as for those who are just passing through.

The premises are located in a quiet street close to the centre of Athens, with a view of the Acropolis. Access to the libraries of the other Foreign Schools nearby and the many museums and archaeological sites of Athens is of appeal to many. Our supporters return again and again knowing that they will find comfortable living quarters, access to a small general library on site and contact with others fluent in the English language and at home with the Australian culture.



The library and dining area of the hostel.

Constant attention to maintenance tasks has kept the interior of the hostel in excellent condition. During 2005 two bathrooms of the Institute were completely overhauled, a small bench top oven and dishwasher were installed in the kitchen,

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Deputy Director's Report from Athens

by Stavros A. Paspalas

The past year was marked, first and foremost, by the activities involved in the organization of the 25th Anniversary Symposium of the Institute, and then the Symposium itself from 10–13 October 2005. Of course, the usual activities of the Institute also continued apace.

The Anniversary Symposium brought to Athens 21 Australia-based leading scholars of Greek and wider classical studies. In organizing the Symposium the Institute wanted to celebrate the milestone of 25 years since its foundation, and believed that there was no better way of doing this than by promoting, in Greece, the range and variety of research conducted in Australia on classical topics.

It is a pleasure to report that the Institute's invitation to Australian scholars to attend was well received, and the Symposium was deemed to be a success by the Athenian scholarly community (both Greek and foreign) as well as by the participants from Australia. The importance of the event was marked by the presence of H.E. Professor Marie Bashir, Governor of New South Wales. The Institute owes special thanks to the Australian Ambassador to Greece, H.E. Mr Paul Tighe, for all the support the Embassy kindly gave, which in turn greatly helped to make the Symposium a success. Thanks must also be offered to the Athens Friends of the Institute who have proved loyal supporters of its activities over the years. Once again, in 2005, the Friends provided financial help that led to the smooth running of Institute activities, including aspects of the Symposium.

In 2005 the Symposium comprised the greater part of the academic programme of the Institute. Nonetheless, it is important to note that following the Director's Annual Report Professor Frank Sear (The University of Melbourne) delivered a lecture entitled "Roman Theatres in a Greek World" (see pp 16–22 for the published version). Furthermore, a seminar on "Problems Relating to Notions of Myth Archetypes" was presented at the Institute by Dr Suzanne MacAlister (The University of Sydney). Late in the year Dr Alexandra Villing (The British Museum) delivered a paper with the title "No escape from the Daily Grind: The use and Trade of Mortaria Across the Archaic and Classical Mediterranean" under the auspices of the Institute.

The Institute was also very happy to participate in a landmark event organized by the Greek Ministry of Culture towards the latter part of the year. Specifically, in November the Institute took part, as did the other sixteen Foreign Schools established in Athens, in the exhibition held at the Megaron Mousikes entitled "Foreign Archaeological Institutions in Greece –160 Years of Cultural Co-



Dr Stavros Paspalas

operation". The aim of the exhibition was to document the work that foreign archaeologists have conducted, and still are conducting, in Greece and how it, along with the work of Greek archaeologists, has contributed to the current state of knowledge.

The "160 Years" in the title of the exhibition refers to the length of time since the first Foreign School was founded, the French School at Athens in 1846. Clearly, the Australian Institute does not have such a lengthy past. Formal Australian involvement dates back to the excavations of Zagora on Andros which started in the sixties, and then with the foundation of the Institute continued at Torone in the Chalkidike and on the island of Kythera. Through a display of selected artefacts excavated at Torone, as well as photographs, plans and poster texts referring to the excavations at that site and to the archaeological survey on Kythera, the Institute impressively marked its presence among that of the other Foreign Schools. The Australian Institute is grateful to the Greek Ministry of Culture for organising the exhibition and so providing a forum at which the Institute could bring its work to the attention of a wider audience.

As an integral part of the exhibition the Ministry organised a one-day conference at which the Director of each of the sixteen Foreign Schools presented a paper on his/her institution. To mark the special nature of the whole enterprise the Ministry published a commemorative volume, in both Greek and English, under the title of *Foreign Archaeological Schools in Greece. 160 Years* which, of course, includes an introductory account of the work of our Institute.

Museums and Exhibitions in Greece

by Stavros A. Paspalas

In 2005 many of the major exhibitions that were presented to the public in 2004, the year of the Olympics which saw a great number of exhibition and museum openings, continued to be open to the public and draw visitors.

One of the most important developments in 2005 regarding the exhibition of antiquities was the re-opening of three of the main collections of the **National Archaeological Museum** at Athens. In June the **Collection of Bronzes**, the **Pottery Collection** and the **Thera Gallery** were opened. The first collection displays an array of finds found in cultic, funerary and domestic contexts from throughout Greece which date from the tenth century BC through to the Roman period. Items such as bronze statues, weaponry, medical instruments, mirrors and horse trappings allow us to greatly increase the range of evidence on which we base our view of the lives of the ancients. The Pottery Collection of the National Museum is truly one of the great collections of ancient Greek ceramics in the world. The number and range of exhibits on display in the galleries dedicated to this collection is magisterial. Given the fundamental role that ceramics play in our knowledge of ancient Greek art this collection is a "must see". The gallery also houses exhibits showing the contexts in which many of the pottery vessels were found, such as sanctuary sites and

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as well as a microwave oven kindly donated by the Athens Friends. Woven wool wall hangings were fitted to bedroom walls and a table in the kitchen was also replaced.

Twenty-six senior residents and twenty one student residents stayed in the hostel during the year, thirty-six of whom were Australians. Amongst the foreign visitors who came to the hostel in 2005 were a few staunch supporters who continue to register year after year and thus keep up the traditional patronage by non-Australians.

In May the Institute hostel hosted Professor Frank Sear of the University of Melbourne, the speaker for the 2005 Annual Lecture. A number of Institute and Institutional staff members attending the AAIA 25th Anniversary Symposium in October were also able to take advantage of the hostel, namely Professor Stephen Garton and family, Dr Gocha Tsetskhladze, Dr Kathryn Welsh, Professor Graeme Clarke and Dr Wayne Mullen. Emma Strugnell from the University of Melbourne began her residency in October 2005 as the Institute's Fellow.

As usual, the hostel was also used throughout the year for lectures associated with the Athens academic programme and continued to be the venue for the monthly meetings of the Athens Friends of the AAIA.

For information about making bookings at the hostel please visit the AAIA website or contact the Athens office.

NEWS IN BRIEF

The Australian Paliochora Kythera Archaeological Survey (APKAS) The 2005 Season

by Timothy Gregory and
Stavros A. Paspalas

A brief two week study season was conducted at the Archaeological Museum of Kythera at Chora between July 3 and July 18, 2005, with Dr. S.A. Paspalas as Director and Professor Timothy Gregory as Deputy Director. The time was spent primarily on the study of categories of material collected during the field campaigns conducted in past years. In 2005 a great deal of the pottery sherds which have been identified as Archaic to Hellenistic in date were drawn and fully documented.

In addition to these activities progress was made with the application of the Geographical Positioning System (GPS) programme to our archaeological data. Furthermore, a number of more accurate readings of geographical co-ordinates were taken of archaeological features and points of interest in the field which will allow the production of more accurate maps as well as lead to more precise analysis of the collected material.

cemeteries, and thus offers the visitor an explanation of how and where the ancient Greeks actually used their ceramics.

The new Thera Gallery has been designed to provide the visitor with a detailed introduction to the unique Bronze Age site of Akrotiri on Thera (Santorini). While a museum was opened a few years ago on Thera itself dedicated to comprehensive display of the prehistoric antiquities of the island, the new Gallery in Athens also offers insights—through the exhibition of wall paintings, pottery, stone vessels and bronze tools and weapons—into the settlement destroyed by the eruption of the volcano of Thera in the second millennium BC.

The Byzantine Museum in Athens held an important exhibition of objects which date to the other end of the chronological spectrum; the mediaeval and early modern. Specifically, over the summer a number of pieces of a major private collection were made accessible to the public in the exhibition entitled “**The George Tsolozides Collection. Byzantine and Post-Byzantine Art**”. The Tsolozides Collection includes important pieces that date from the prehistoric period until modern times. Whilst a selection of the antiquities was exhibited in Thessalonike a number of years ago, the 2005 exhibition in Athens included 220 objects of Early Christian, Byzantine and Post-Byzantine date. On display were items of personal jewellery, liturgical instruments, administrative sealings, coins, icons and pottery. In short, a panorama of the material culture of these periods was offered to all who saw the exhibition.

The Museum of Cycladic Art celebrated the twentieth anniversary of its foundation with an exhibition entitled “**With the Camera Lens turned Towards the Cyclades**”. The exhibition offered a view through the work of twenty photographers of the history, culture and archaeology of this island group which occupies a central position in the Aegean Sea.

The 25th Anniversary Symposium

by Alexander Cambitoglou

Between October 10th and 13th 2005 the Australian Archaeological Institute at Athens celebrated the 25th anniversary of its foundation with a scholarly symposium in the Greek capital.

The purpose of the symposium was to present to the international community of Classical scholars in Athens research carried out mainly by Australian scholars. In the list of contributors, however, were added several scholars who although not currently working in Australia are closely connected with it; Professors Jean-Paul Descœudres and Marc Waelkens and two Greek Ephors that are directly connected with the fieldwork carried out by Australian teams in Greece.

The areas of interest in the programme included archaeology, philology and epigraphy-history. Altogether 21 scholars read papers during the symposium which will be shortly published in a volume by *Mediterranean Archaeology* edited by Professor Jean-Paul Descœudres, the editor of the periodical which is now the official journal of the Institute, and Dr Stavros Paspalas who is the Deputy Director of the AAIA in Athens.



The Official Party outside the Gennadeios Bibliothekē of the American School of Classical Studies at Athens.

The Symposium was launched on Monday 10th by Her Excellency Professor Marie Bashir, AC, Governor of NSW and attended by His Excellency Mr Paul Tighe, the Australian Ambassador, Mr Justice Kim Santow, President of the Institute and Chancellor of the University of Sydney, Professor June Sinclair, Pro-Vice Chancellor for the Humanities of the University of Sydney and Professor Stephen Garton, Dean of the Faculty of Arts.

The Greek dignitaries that attended the opening session included a representative of the Greek Republic, a representative of the

MONDAY, OCTOBER 10

ATHENS ARCHAEOLOGICAL SOCIETY LECTURE
THEATRE, 22 PANEPISTEMIOU STREET

19:00 Official Opening

In the presence of Her Excellency Professor
Marie Bashir, AC, Governor of NSW

19:30 Keynote Lecture

Professor Margaret Miller (University of Sydney)
"Persians in the Greek Imagination"

20:30 Reception

ATHENIAN CLUB, 11 PANEPISTEMIOU STREET

TUESDAY, OCTOBER 11

READING OF THE PAPERS IN THE LECTURE
THEATRE OF THE ITALIAN SCHOOL OF
ARCHAEOLOGY AT ATHENS, PARTHENONOS 14-16,
MAKRIYIANNI

First Session

- 9:00 Dr. I. McPhee (La Trobe University, Melbourne)
"Red-figure Pottery from Torone: Some General Observations"
- 9:30 Dr. S.A. Paspalas (Australian Archaeological Institute at Athens)
"A Group of Late Geometric Pottery from Torone and its Wider Aegean Context"
- 10:00 Professor J.-P. Descœudres (Editor Mediterranean Archaeology, University of Sydney)
"Eretrian Pottery and Vase-painting of the Archaic Period—A preliminary Sketch"
- 10:30 Discussion

Second Session

- 11:15 Dr. E. Trakosopoulou (16th Directorate of Prehistoric and Classical Antiquities, Thessalonike)
"Aspects of the Excavations of Akanthos"
- 11:45 Dr. K. Sheedy (Australian Centre for Ancient Numismatic Studies, Macquarie University, Sydney)
"The Poros Temple on Delos and the Marble Walls of Siphnos: Notes on Archaic Cycladic Architecture"
- 12:15 Dr. G. Steinhauer (26th Directorate of Prehistoric and Classical Studies, Peiraieus; retired)
"The Euryclids and Kythera"
- 12:45 Discussion

Third Session

- 15:00 Dr. G. Tsetskhladze (University of Melbourne)
"Ancient West and East: Mtskheta, Capital of Caucasian Iberia"
- 15:30 Professor G. Clarke (Australian National University, Canberra)
"The Hellenistic Temple at Jebel Khalid on the Euphrates, North Syria"

- 16:00 Dr. M. O'Hea (University of Adelaide)
"Greeks and Glass: the Role of Hellenistic
Greek Settlements in the Eastern Mediterranean
in Glass Production and Consumption"
- 16:30 Discussion

Guest Lecturer

- 17:15 Professor M. Waelkens (Katholieke Universiteit
Leuven, 2004 AAIA Visiting Professor)
"The Sagalassos Project (Pisidia). A Dialogue
Between Classical Archaeology and
Archaeometrical and Environmental Sciences"

WEDNESDAY, OCTOBER 12

Fourth Session

- 9:00 Professor P. Wilson (University of Sydney)
"Tragic Lyric: Thamyris, The Archetype of the
Wandering Poet?"
- 9:30 Professor E. Csapo (University of Sydney)
"The Iconography of the Exarchon"
- 10:00 Discussion

Fifth Session

- 10:45 Professor H. Tarrant (University of Newcastle,
NSW)
"Piecing Together Polemo: A Chapter in the
History of the Academy"
- 11:15 Dr. E. Minchin (Australian National University,
Canberra)
"Men's Talk and Women's Talk in Homer"
- 11:45 Discussion

Sixth Session

- 14:00 Professor M. Osborne (La Trobe University,
Melbourne)
"Athens in the Third Century BC: the
Epigraphical Contribution"
- 14:30 Mr. S. Byrne (La Trobe University, Melbourne)
"Inscriptions Honouring Athenian Councillors of
the Third Century BC"
- 15:00 Associate Professor J. Melville-Jones (University
of Western Australia)
"The Dating of *Inscriptiones Creticae* 2,V,35"
- 15:15 Discussion

Seventh Session

- 16:00 Dr. T. Hillard (Macquarie University, Sydney)
"Thucydides and the Athenian Plague"
- 16:30 Dr. K. Welch (University of Sydney)
"*Maestas Regia* and the Donations of
Alexandria in 34 BC"
- 17:00 Discussion
- 17:45 Professor R. Milns (University of Queensland)
"Callisthenes on Alexander"
- 18:15 Professor T. Parkin (University of Queensland)
"The Graeco-Roman Family in the 21st Century:
An Antipodean Perspective"
- 18:45 Discussion
- 19:00 Closing Remarks
Professor Alexander Cambitoglou



H.E. Prof Marie Bashir, Professor Alexander Cambitoglou and the Hon. Justice Kim Santow at the opening of the AAIA 25th Anniversary Symposium.

Minister of Culture, the President of the Athens Academy and other members of the Academy, as well as the Rector of the University of Athens.

The key-note lecture was given by Professor Margaret Miller, the Arthur and Renée George Professor of Archaeology of the University of Sydney.

The Institute is most grateful to the Athens Archaeological Society for providing free its prestigious "aula" for the opening session of the symposium and to the Italian School of Archaeology at Athens for providing its own lecture theatre for the papers read on October 11th and 12th.

The social events related to the Symposium included a reception in the Athenian Club on October 10th, a reception at the Australian Embassy on October 11th and the Director's dinner again in the Athenian Club on October 12th. The Symposium ended with a very pleasant excursion to Delphi on October 13th.

The Earlier Byzantine Castle at Torone*

by Pamela Armstrong

Ancient Torone is of course well known, mainly from Thucydides, and the publications of the Australian excavations there. But Torone's Byzantine history is in the process of being unveiled and promises to be as interesting as its earlier history. The promontory of the Lekythos at Torone is known to have been occupied from some unspecified date in the late Byzantine period until the 18th century. Excavations by the Athens Archaeological Society and the Australian Archaeological Institute at Athens have brought to light large quantities of pottery spanning these centuries. The pottery consists of glazed and plain table wares, and large numbers of domestic ceramics involved in food preparation. The more recent of the medieval pottery is well-preserved and many whole vessels or whole profiles have been recorded which will provide an important chronological sequence for ceramics through these centuries. Given the small area of the Lekythos and the fact that it was subjected to continuous intensive occupation the earlier medieval pottery, that is to say Byzantine, is more fragmentary. It forms the main topic of this paper.

In the course of its medieval history there were two fortifications built on the Lekythos, remnants of both being visible above ground when excavations to investigate one of them were undertaken in 1978.¹ The better preserved of the fortifications consists of a massive wall, over three metres wide, largely built of reused ancient blocks, which encircle the promontory (**Fig. 1**). Although conspicuous and obvious, this castle is rarely referred to in modern literature. While its foundation date is unknown, it did operate in the Ottoman period until it was spectacularly destroyed in 1659 (described below). But it is the other, earlier, less-well-preserved castle to which attention is drawn here. Its existence is neither obvious nor known, and such an important Byzantine monument ought to be brought into the public domain.



Figure 1: Aerial view of the Lekythos at Torone from the north-west.

* Abbreviations:

- | | |
|-------------------|---|
| Megaw 1968 | A.H.S. Megaw, "Zeuxippus Ware," <i>BSA</i> 63 (1968), 67–88. |
| Megaw 1975 | <i>idem.</i> , "An Early Thirteenth-Century Aegean Glazed Ware," in G. Robertson and G. Henderson (eds), <i>Studies in Memory of David Talbot Rice</i> (Edinburgh 1975), 34–45. |
| Megaw 1984 | <i>idem.</i> , "Saranda Kolones: Ceramic Evidence for the Construction Date," <i>RDAC</i> 1984, 333–341. |
| Megaw 1989 | <i>idem.</i> , "Zeuxippus ware again," in V. Déroche and J.-M. Spieser (eds.), <i>Recherches sur la céramique Byzantine, Actes du colloque EFA-Université de Strasbourg, Athènes 8–10 avril 1987</i> (<i>BCH Suppl.</i> XVIII; Paris 1989), 259–266. |
| Torone I | A. Cambitoglou, J. K. Papadopoulos and O. Tudor Jones, (eds.), <i>Torone I: The Excavations of 1975, 1976, and 1978</i> (Athens 2001). |
| "Torone 1986" | A. Cambitoglou and J.K. Papadopoulos, "Excavations at Torone, 1986: A Preliminary Report," <i>Meditarch</i> 1 (1988), 180–217. |
| "Torone 1988" | A. Cambitoglou and J.K. Papadopoulos, "Excavations at Torone, 1988," <i>Meditarch</i> 3 (1990), 93–142. |
| Torone Testimonia | A.S. Henry, <i>Torone: The Literary, Documentary and Epigraphical Testimonia</i> (Archaeological Society of Athens Library no. 230; Athens 2004). |

¹ *Torone I*, p. 254, figs. 1–2, 44.

² "Torone 1986", pp. 192–194, ill. 7–10, 13–14; "Torone 1988", pp. 102–109, figs. 4, 9–10, pls. 30.7, 31.1–4.

³ P. Gautier Dalché, *Carte marine et portulan au XIIe siècle: le 'Liber de existencia riveriarum et forma maris nostri Mediterranei'* (Pise, circa 1200) (Rome 1995), p. 143, l. 1069.

⁴ As a *portum*. Porto Koupho, the *κωφὸς λιμὴν* of the ancients (Torone I, p. 37 and n. 1), is noted separately, so we can be sure the two harbours are not being confused.

⁵ P. Karlin-Hayter, "Les Catalans et les villages de la Chalcidique," *Byzantion* 52 (1982), pp. 244–263, evaluates the primary sources which refer to these events.

⁶ P. Lemerle (ed.), *Actes de Lavra II: De 1204 à 1328* (*Archives de L'Athos* VIII; Paris 1977), p. 97; *Torone Testimonia*, T 63, p. 44.

⁷ J. Lefort, (ed.), *Actes d'Esphigmenou* (*Archives de L'Athos* VI, Paris 1973), p. 22; *Torone Testimonia*, T 65, pp. 45–46.

⁸ V. Coronelli, *Arcipelago* (Venice ca. 1707), illustration 48: "Fortezza di Toron"; cf. *idem.*, *Città, fortezze e porti principali dell'Europa in pianta, in profilo ed in elevatione, descritte e pubblicate ad uso dell'Accademia Cosmografica degli Argonauti. Parte I* (Venice 1696), pl. 189. On the historical context of the engraving see E. Armao, *In giro per il mare egeo con Vincenzo Coronelli. Note di topologia, toponomastica e storia medievale, dinasti e famiglie in Levante* (Florence 1951), pp. 38–39.

In the SE sector of the Lekythos, just within the corner of the large fortification wall, are the remnants of a building represented by a semi-circular wall (Fig. 3). Initially it was thought that the semi-circular construction was the apse of a church, but excavation revealed that the fragment of straight wall which cut the extension of the SW section of the semi-circular wall at a right-angle continued, and was in fact a curtain wall.² This demonstrated that the semi-circular formation had once been the tower of what must have been an imposing castle.

Before presenting what has been revealed about this castle by the excavations, it is helpful to assemble the small amount of information available about it in the written sources. An important piece of evidence *ab silentio* that helps to narrow down the earliest possible date of construction of a castle at Torone is contained in a shipping guide commissioned by the Italian city of Pisa in ca. 1200 as an aid to its merchants.³ In it Torone is recorded as a harbour, with no mention of a castle.⁴ Given that other topographical references in the same work regularly note the presence of fortifications and castles, it is reasonable to assume that there was no fortification on the Lekythos in AD 1200. There are two further pieces of written evidence referring to Torone from which it might be inferred that there was no fortification on the Lekythos when they were written. The first concerns the excesses of the Catalans who had originally come to the eastern Mediterranean as mercenaries employed by the Byzantine emperor Andronikos II Palaiologos to fight the Turks in Asia Minor in 1303. By 1304 they had become a freeloading band of adventurers, and in 1305 established a base at Kassandra from where for two years they pillaged Chalkidike of its produce, and killed many of its inhabitants. Villages in the vicinity of Torone are mentioned as victims of Catalan attacks, but not Torone.⁵ This may support an argument for the lack of a castle at Torone, indeed it might be taken as indicating the contrary, that is, that they avoided Torone because it was not a soft target. There is further information in a deed of the properties belonging to the Athos monastery of Lavra, dated to 1304.⁶ This document records that '.... (the property) extends to the meadow of Torone and to the great rock there... and it goes as far as the harbour called Kophos'. If there had been a fortification

at Torone at this time, it might have been thought that it would have featured as a topographical reference in this text.

But by 1346 another Athos monastery, Esphigmenou, had acquired estates in the district of Torone.⁷ The document recording this acquisition carefully distinguishes the *district* of Torone from the *kastra*. We have therefore to assume that by that date, a fortification had been constructed at Torone.

The demise of the castle was not only recorded historically; it is fortunately also the subject of an engraving by Vincenzo Coronelli.⁸ He produced this representation of the fort as it was just before being destroyed by Francesco Morosini in 1659 (Fig. 2), who later went on to bombard and seriously damage the Parthenon in 1687. Coronelli made the plan some

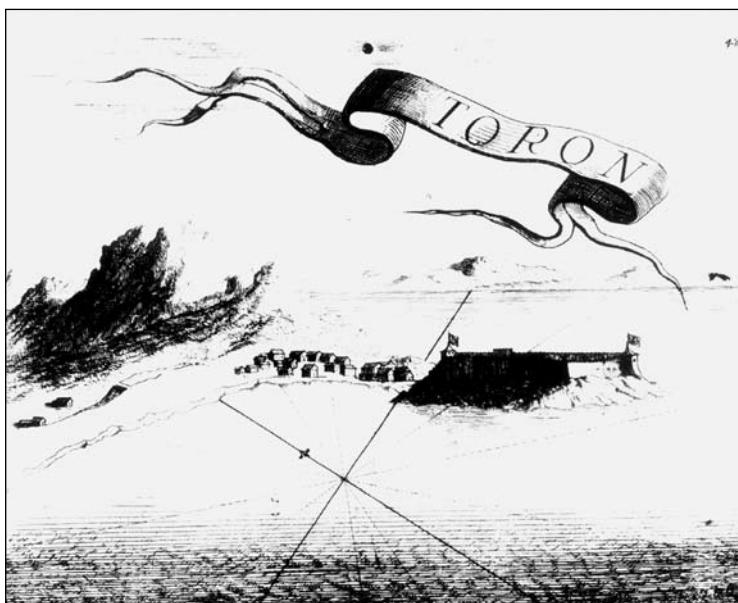


Figure 2: 17th century engraving of Torone by Vincenzo Coronelli.

time after the event, based on drawings of army engineers who had worked under Morosini. The incident at Torone formed part of the war between the Venetians and the Ottomans that was centred on the Siege of Candia (modern Herakleion) which began in 1645 and lasted 24 years. The Turkish soldiers besieging Candia were being sustained by the garrison at Torone, which also functioned as a rehabilitation station, with troops withdrawing there for rest and refurbishment of their stores, and repairs to their ships. Morosini's response to this was to lay siege to the fort on the Lekythos both by land and sea. On land he cut off access to the castle from the neck of the Lekythos. When the fortress did fall, and was utterly laid waste, Morosini carried off 38 bronze cannon as booty, the large number of which indicates Torone's importance as a garrison.⁹ But this was just one victory in a long war, and Venice finally surrendered Crete to the Ottomans in 1669.

From written texts the evidence for the castle on the Lekythos at Torone can be summarized as:

ca. 1200	no mention of fortification in Italian sea guide
1304	no mention of fortification in Athos text
1305	no mention of fortification or Torone in activities of Catalans
1346	<i>kastra</i> of Torone referred to in Athos text
1659	destruction of <i>fortezza</i> of Torone

While neither the date or foundation circumstances of either castle are known, excavation has helped to elucidate the chronology, at least of their instigation, especially of the earlier castle. The excavations on the Lekythos which investigated the semi-circular tower were initiated in 1978. Five units of pottery were collected from a trial trench on the tower's external face, on its NE side. The material in this trench was considered to be later than the construction of the semi-circular wall, that is, the castle itself.¹⁰ When excavations were resumed in 1986 the interior of the semi-circular wall was explored and the true nature of the building was revealed. Only a few remnants of the walls of this castle have survived on the Lekythos. The visible exterior face of the tower was constructed almost exclusively of large granodiorite blocks of classical date, in secondary use.¹¹ Associated with the functioning of the earlier castle was a large double cistern, and a series of pipes which fed into the cistern from higher ground on the promontory (**Fig. 3**).¹² The first floor of the tower had been replaced not long after its creation, and some sherds were found on the second floor.¹³ Thus the date of foundation of this previously unknown castle has a number of positive archaeological indications: the pottery from foundation deposits on the external face and from below one floor;¹⁴ the pottery from the second floor, and the pottery associated with the construction of the pipework to feed the cistern, all of which provide a *terminus ante quem*.

⁹ *Torone Testimonia*, T 77 and commentary, pp. 49–51.

¹⁰ *Torone I*, pp. 256–262.

¹¹ "Torone 1988", p. 105.

¹² "Torone 1988", p. 119, fig. 3 The double cistern was excavated by the Byzantine Ephoreia in the early 1970s; for details and references see "Torone 1986", p. 181 and n. 10.

¹³ "Torone 1986", p. 193.

¹⁴ For a general discussion of the deposits relating to the foundation trenches of the semi-circular tower see "Torone 1988", pp. 102–105; cf. "Torone 1986", pp. 193–194; and *Torone I*, Lekythos Trench 1 unit 4, pp. 260, 261–262.

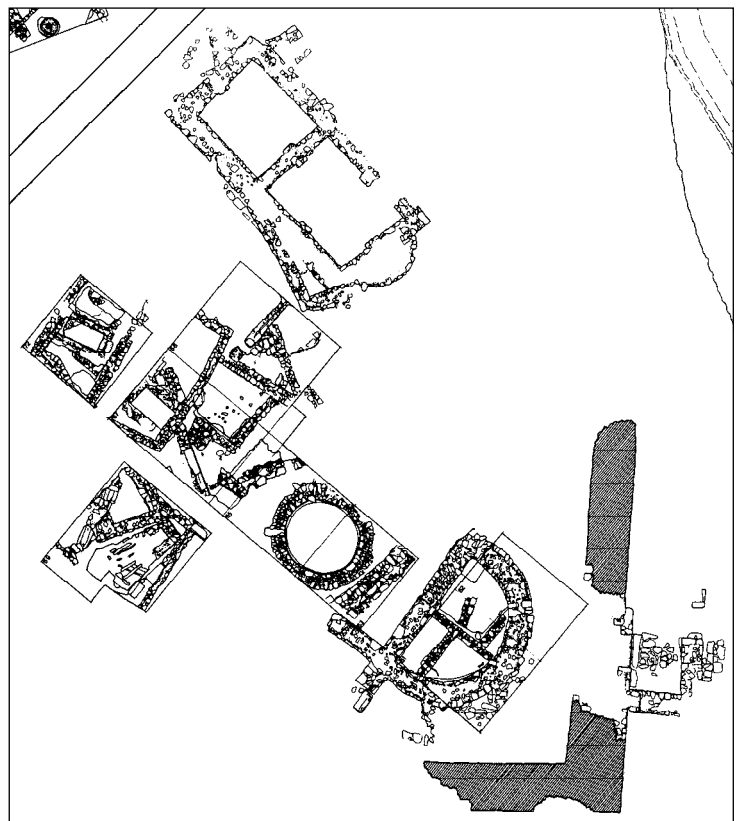


Figure 3: Plan of the Lekythos excavations showing trenches excavated 1986–1990, with the semi-circular tower and its curtain wall within a corner of the massive walls of the later fortification. Towards the top is the double cistern, which serviced the earlier castle. 1:400.



Figure 4: Glazed dish with fantastic bird. Torone inv. no. 86.158.

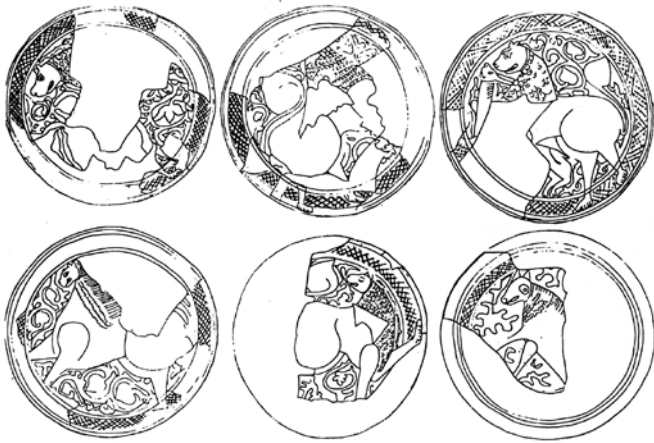


Figure 5: Glazed bowls from the kastron of Skopje.

The pottery from the floor provides the earliest date of occupation of the castle. The original tower floor had been cleaned at the time of the laying of the second floor and provided no dating material, but from the second floor came a small number of sherds, amongst which was a fragment of a large dish decorated with incision (inv. no. 86.158, **Fig. 4**). It has a fantastic bird at the centre, set against a background of stylised foliage. The flat rim is cross-hatched with incision. Excavation at the *kastron* of Veria, at Nea Syllata, also in the Chalkidike, in 1990 produced two large dishes which appear to be closely related to the Torone fantastic bird plate.¹⁵ One has the same stylised background of foliage and the other a flat rim with cross-hatched incision. Apart from these decorative designs, they share with the Torone bowl their unusually large size, indicating that they were intended for communal dining, and a deep, yellow glaze with an exceptionally glossy surface. It is likely that all of these bowls were produced in the same, unknown, location. A similarly decorated group of six bowls was found in the *kastron* of Skopje (**Fig. 5**), but they have different glazes from the Chalkidike bowls.¹⁶ The excavators have dated the Veria bowls to the second half of the 12th century, partly by style and partly by coin association. The *kastron* of Skopje, built in 1190, was destroyed in 1204 when the group of bowls was in use.

The excavations at Torone suggest a use date for this pottery type in the first half of the 13th century, based on its association with Zeuxippus ware, and the coin evidence as set out below. Ceramics like these may have continued to be made for some considerable time, so their chronology cannot be assigned more closely than from the late 12th to early 13th centuries.



Figure 6: Map showing location of Torone and sites referred to in the text.

In addition to pottery, the excavations on the Lekythos also produced a significant quantity of coins which serve as chronological indicators of the earliest phases of the first castle. At least 23 coins were recovered dated to between 1200 and 1222, some minted in Thessalonike and some in Constantinople. They are considered to be local imitative coinages of the period of the Latin emperors of Constantinople and the kings of Thessalonike.¹⁷ None of the coins are from single chronological deposits, so that they act in chronological terms as a *terminus post quem*. The date of their deposition is likely to have been during the first half of the 13th century.

From the fill of the trial trenches outside the tower came numerous fragments of, amongst others, two well-known types of late-Byzantine glazed ceramic: Zeuxippus and Aegean Wares. Their identification and classification are based on the excavations of the castle of Saranda Kolonnes, at Paphos in Cyprus, a Crusader construction of 1192–4 which was destroyed in 1222.¹⁸ From the castle at Torone came examples of Zeuxippus ware of class IA type, both the plain and the less common rouletted variety, and class II, highlighted with colour. A rare find was a fragment of a Zeuxippus flask (**Fig. 7**), this closed shape only otherwise known from Chersonesos in the Crimea, and from Saranda Kolones.¹⁹ Although the general form and decoration of Aegean ware is widespread in the eastern Mediterranean in the 13th century, a particular subgroup is distinguished from the main body of Aegean Ware by the shape of its ring foot, which Megaw called ‘Low Ring Base Ware’.²⁰ What is interesting, and perhaps significant, about the Aegean Ware found at Torone is that it belongs to this category: it has the same pronounced low ring foot as those found at Paphos. It is significant because the ceramics in use at both castles were not just similar, but identical.

Zeuxippus Ware bowls are common and had a dispersed trade network, having been found at many sites from the Black Sea to Marseilles.²¹ Low Ring Base Ware however is not common. It has been found in small quantities at Chersonesos in the Crimea, the Hippodrome in Constantinople, Anemurium on the southernmost point of Asia Minor opposite Cyprus, Kyrenia castle on the north coast of Cyprus, and Corinth.²² It is the commonest of all the glazed wares excavated at Saranda Kolones. There is no discernible pattern in its dispersal, beyond the coastal locations of all the findspots. Chersonesos, unlike other towns in the Crimea, operated within a distinctly Byzantine milieu, trading with cities on the Anatolian coast, and Constantinople until 1204, after which it developed strong links with Trebizond, one of the rival Byzantine powerbases while Constantinople was occupied by the Crusaders.²³ Anemurium was reinhabited some time in the 12th century after a period of desertion. It has extensive unstudied fortifications, partly constructed in the late Byzantine period. Kyrenia castle was Byzantine in origin, but underwent comprehensive renovation at the hands of the Lusignans between 1208 and 1211.²⁴

Zeuxippus and Low Ring Base wares were products of the early 13th century, based on acceptance of the destruction of Saranda Kolones by an earthquake in 1222, at which point in time both types of ceramic were in use. The authority



Figure 7: Zeuxippus ware flask. Torone inv. no. 88.551.

¹⁵ Th. Pazaras and A. Tsanana, “Ανασκαφικές έρευνες στη Βεργία Ν. Συλλάτων,” *AEMTh* 4 (1990 [1993]), p. 368, pls. 11β–γ.

¹⁶ B. Babič, “Trouvaille scellée de poterie de table byzantine à Skopsko Kale,” *Archaeologia Jugoslavica* 12 (1971), cat. nos. 1–6, p. 50, fig. 2, pls. I–III.

¹⁷ Nicholas Hardwick, unpublished preliminary reports on the “Coins found at Torone” 1986, 1988, 1989 and 1990.

¹⁸ Megaw 1968; Megaw 1975; Megaw 1984; Megaw 1989.

¹⁹ Megaw 1989, pp. 264–265, fig. 5 b, c and e; A.L. Yakobson, *Srednevekoviyi Khersones = Materialy i issled. Po arch. SSSR* 17 (1950), pl. II.

²⁰ For Low Ring Base ware see Megaw 1975; for general consideration of Aegean ware see: P. Armstrong, “A Group of Byzantine Bowls from Skopelos,” *Oxford Journal of Archaeology* 10 (1991), pp. 335–347.

²¹ Megaw 1968, *passim*.

²² Megaw 1975, pp. 38, 40–41.

²³ See J. Smedley, “Archaeology and the History of Cherson,” *Αρχαίον Πόντου* 35 (1978), pp. 185–186.

²⁴ Carried out under the instructions of John d’Ibelin, they are recorded in: C. A. Kohler (ed.), *Philippe de Novare. Mémoires 1218–1243* (Paris 1913).



Figure 8: Serres ware bird bowl. Torone inv. no. 88.46.

of this chronology has recently been challenged, and the case put for a re-examination of when the final destruction of Saranda Kolones actually occurred, with a view to it having been significantly later than the accepted 1222 date.²⁵ Very large quantities of Zeuxippus and Aegean Wares have been recovered from a destruction horizon during recent excavations in the port area of the city of Chersonesos which, from coin evidence, point to a chronology in the first half of the 13th century.²⁶ It must then be concluded that Zeuxippus and Low Ring Base wares were current in the first half of the 13th century, while there is a possibility that they continued in use for some considerable time.

It is not known where either Zeuxippus or Low Ring Base ware were manufactured, despite the considerable body of secondary literature devoted to this question. But the Torone excavations have produced notable quantities of two other late Byzantine wares whose origins are known, both associated with the construction of the double cistern that serviced the earlier castle (**Fig. 3**). One group was produced at Serres in the second half of the 13th and early in the 14th centuries.²⁷ The other was from a rurally based glazed pottery production centre at Mikro Pisto, in the area of Sapes in Thrace.²⁸ These two production centres have only recently been identified.

Serres ware is a type of coloured sgraffito. It is characterized by incised lines of medium thickness, embellished with yellow-brown and green colours. The shapes are open; either hemispherical with plain rims, or shallow with horizontal rims. Although the designs are usually abstract a considerable number depict birds, such as the Serres bird bowl found at Torone (**Fig. 8**). Examples of every style of Serres ware have been found at Torone. No kilns producing Serres ware have yet been located, but so much material associated with pottery production has been found in the vicinity of the Old Metropolis of Agioi Theodoroi, that it has been reasonably assumed that the potters worked there. The dating of Serres ware, in the second half of the 13th and early in the 14th centuries, is based on the style of the pots. Its distribution is gradually being expanded, and to date they have been found in the Strymon valley, in excavations at Meleniko in modern Bulgaria, at Philippi, at Maroneia and at Mosynopolis in Thrace, in the area of modern Skopje, at Prilep, and at Corinth.²⁹ Sherds of Serres ware have even been dredged up from the lagoon at Venice. Apart from Corinth and Venice, Serres ware is concentrated in and widely distributed across Macedonia and Thrace.

The kilns at Mikro Pisto were discovered as recently as 1998 when the river Xirorema flooded and the subsequent erosion exposed the workshops. The pottery manufactured there utilized wheel-made firing stilt, of which hundreds were found. The ceramics themselves were cups and bowls with elaborate incised decoration, similar to the decoration found on Zeuxippus ware. Apart from a very small number of sherds, all the sgraffito ware from this production centre is characterised by vegetal and geometric decoration, such as on inv. no. 88.440 from Torone (**Fig. 9**). The excavator has so far identified over a hundred different types of incised ware, based on their decorative motifs, produced at Mikro Pisto. Coin evidence indicates that the workshops were operating in the second half of the 13th century. It is thought that they did not continue into the 14th. Given how recently it has been identified, Mikro Pisto ware has only been recovered so far at Paterma in Rhodope and Paliochora near Maroneia.

²⁵ M.-L. von Wartburg, "Earthquakes and Archaeology: Paphos after 1222," in I.K. Ioannides, S.A. Chatzestyles, A. Papageorgiou and I. Theodorides (eds.), *Πρακτικά του Τρίτου Διεθνούς Κυπριολογικού Συνεδρίου* (Λευκωσία, 16–20 Απριλίου 1996). Τόμος Β'. Μεσαιωνικό Τμήμα, pp. 127–145.

²⁶ Just under 30% of these glazed ceramics were Zeuxippus ware: personal communication from Dr. Larisa Golofast.

²⁷ D. Papanikola-Bakirtzis, E. Dauterman Maguire and Henry Maguire, *Ceramic Art from Byzantine Serres* (Urbana and Chicago 1992).

²⁸ N. Zekos, "A Pottery Workshop at Mikro Pisto in Thrace," in D. Papanikola-Bakirtzis, (ed.), *Byzantine Glazed Ceramics: The Art of Sgraffito* (Athens 1999), pp. 243–248; *idem.*, "A Glazed Pottery Workshop in Thrace," in Ch. Bakirtzis (ed.), *7ο Διεθνές Συνέδριο Μεσαιωνικής Κεραμικής της Μεσογείου: Θεσσαλονίκη, 11–16 Οκτωβρίου 1999/VIIe Congrès International sur la Céramique médiévale en Méditerranée, Thessaloniki, 11–16 Octobre 1999: actes* (Athens 2003), pp. 455–466.

²⁹ *Ibid.* *Byzantine Glazed Ceramics: The Art of Sgraffito* (Athens 1999).

Therefore its identification at Torone adds significantly to our knowledge of its dissemination.

The 13th century in Macedonia was characterized by turbulence and uncertainty. With the fall of Constantinople to the Latins in 1204, the territories of the Byzantine Empire were dismembered, and Macedonia and Thessaly together came under the power of Boniface of Montferrat, who established himself as King of Thessalonike. After 1215 the Greek Despot of Epiros, Theodore I Angelos Doukas Komnenos, began to advance slowly eastwards, taking territory from the Latins, and by 1224 he was master of Thessalonike, with aspirations to ascend the Byzantine throne. Meanwhile, John III Doukas Vatatzes, with similar aspirations but based in Nicaea, was in control of all the islands in the eastern Aegean. After the battle of Klokotnica in 1230, the city of Thessalonike remained in Byzantine hands, while most of Macedonia and Thrace was in Bulgarian hands under John II Asen. But in 1245, the region around Serres fell to John Vatatzes; he gradually recovered all of Macedonia and Thrace, before eventually taking Thessalonike in 1246.

In the midst of all this instability, Vatatzes attempted to consolidate his, or Byzantine, power by restoring the Byzantine system of defensive fortifications and restricting the activities of western merchants in Byzantine territories. Nevertheless, Macedonia was again the setting for a major confrontation, this time between the Byzantines led by John Palaiologos and Theodore Doukas against an alliance of Manfred of Sicily, the Despotate of Epiros and King Uros of Serbia, led by William II Villerhardouin, who ruled the principality of Achaia. At Pelagonia in 1259 the Byzantines scored a decisive victory, which heralded the retaking of Constantinople and the end of the Latin empire based there, and marked the beginning of the Byzantine recovery of Greece. When Michael VIII Palaiologos recaptured Constantinople in 1261 Serres was not only returned to the Byzantine fold, but was also restored to its former position of authority as capital of the administrative unit of Serres and Strymon. It was during the period of prosperity that followed that glazed pottery from Serres and Mikro Pisto was produced and exported, and against this general background of the 13th century that the first castle at Torone came into being.

The question is: when was the castle built? The fantastic bird bowl on the floor of the tower suggests a date early in the 13th century. Zeuxippus and Aegean wares may have a longer life span, but they were certainly current in the first quarter of the 13th century, and so fit happily with such a chronology. The excavations also produced 23 coins of similar date, ranging the first quarter of the 13th century, though they too may have been in use for some time. It seems therefore that the Byzantine castle at Torone came into being early in the 13th century.

The significance of the presence of Serres and Mikro Pisto wares is that they reached Torone after 1261, after the liberation of Thrace. The castle continued to function then throughout the 13th century and into the 14th, when it was part of a Byzantine network connected with its hinterland in Macedonia. The castle was probably there in 1304/5, when it might have been inferred from the Catalan documents and the Athos text that it was not, and was still there in 1346 when Moni Esphigmenou acquired property in the region.



Figure 9: Mikro Pisto ware plate. Torone inv. no. 88.440.

Roman Theatres in a Greek World*

by Frank Sear

A study of theatre design throughout the Roman Empire reveals how differently theatres in the eastern provinces were designed compared with those in the west, although practically every theatre, eastern or western, is composed of the same three basic elements: *cavea* (where the audience sat), orchestra and scene building. There have been many studies of theatre design and numerous attempts have been made to categorize theatres by their shape and layout.¹ However cataloguing theatres by shape alone is not in itself very illuminating. What is revealing is how design is affected by where the theatre is located, what was performed there, and how the building was used. The differences in design between theatres of the eastern and the western Empire are examined here. It is also proposed that in addition to the broad division between east and west there are two further geographical areas where theatres do not fit either of the two major groups: theatres of the Levantine region, and theatres of central and northern Gaul, Britain and Germany.²

Theatres of the eastern and western type

The early development of the theatre took place in Greece and by the middle of the 4th century BC the curved auditorium had been introduced. By the early 3rd century the high stage had appeared and during the Hellenistic period the scene building underwent considerable development. The Hellenistic theatres of Sicily and South Italy seem to have been the model for the 2nd century BC theatres of Campania and central Italy. However these theatres were already showing characteristics which differentiated them from the Hellenistic theatres of Sicily and the rest of the Greek world. These differences were to grow until, by the Augustan period, a characteristically Roman type of theatre had developed. This type is here termed the 'western type' and a classic example is the theatre at Arausio (Orange, in France) (**Fig. 1**).

* Abbreviation:

Frézouls 1982 E. Frézouls, "Aspects de l'histoire architecturale du théâtre romain," *Aufstieg und Niedergang der römischen Welt* II.12.1 (Berlin 1982), pp. 343–441.

¹ A. Neppi Modona, *Gli edifici teatrali greci e romani: teatri, odei, anfiteatri, circhi* (Florence 1961); Frézouls 1982; P. Ciancio Rossetto and G. Pisani Sartorio (eds.), *Teatri greci e romani I–III* (Rome 1994–1996).

² These categories exclude concert halls and other buildings of theatrical type, like council chambers and lecture theatres.

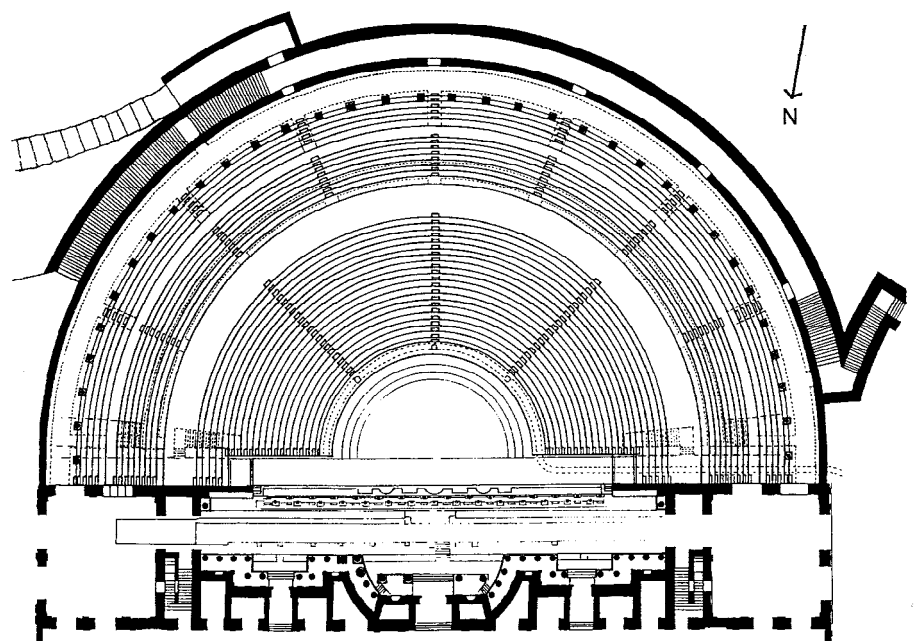


Figure 1: Plan of the theatre at Arausio (Orange), France. 1:1000.

Meanwhile in the eastern provinces of the Roman Empire theatres developed along somewhat different lines. The orchestra continued to be an important element, as it had been in the 4th century theatre at Epidauros (Fig. 2). It was circular and the focus of the whole auditorium. In theatres of the western type, on the other hand, the orchestra had declined in size and importance to become little more than a semicircle, its size further reduced by the presence of three rows of broad shallow steps on which were placed the *bisellia* or thrones of magistrates, who viewed the performance from this privileged position.

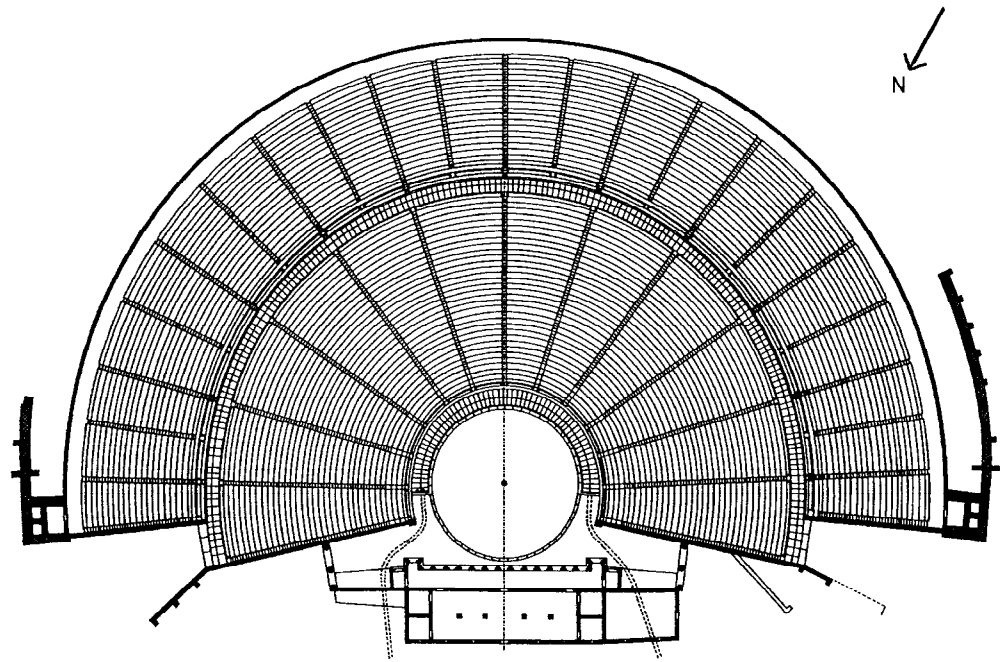


Figure 2: Plan of the theatre at Epidauros, Greece. 1:1000.

In theatres of the 'eastern type' the seating was frequently, but not always, divided into two zones: *theatron* and *epitheatron*, divided by a curved passageway (*diazoma*). It was also divided into wedges of seats (*kerkides*), usually 7, 9 or 11 in number, with double that number in the *epitheatron*. In the western type of theatre the seating was usually divided into three zones by passageways (*praecinctiones*): *ima cavea*, *media cavea* and *summa cavea*. The most common number of wedges (*cunei*) in the *ima cavea* was 4, 5 or 6. In several theatres a colonnaded *porticus* ran around the top of the *cavea*, its roof being the crowning feature of the *cavea* wall. It ran at approximately the same height as the roof of the scene building.

In theatres of the eastern type, not only did the curve of the *theatron* exceed a semicircle, but the end walls (*analemmata*) were angled towards the centre of the orchestra. In theatres of the western type variations in design decided whether the *cavea* was to be greater or less than a semicircle, but the *analemmata* (or sustaining walls) at the ends of the *cavea* were always parallel to the stage building. Furthermore the *cavea* usually joined the edges of the scene building and consequently the lateral entrances into the orchestra were passageways running under the seating, their vaults supporting the *tribunalia* (or boxes for magistrates). In eastern theatres open *parodoi* (or lateral passages) divided the *theatron* from the *skene*.

The western stage (*pulpitum*) was low, between 1–1.5 metres—Vitruvius says no more than five feet.³ This was presumably because the magistrates, seated around the orchestra, would not be able to see the performance if the stage was any higher. The eastern theatre had a stage (*logeion*) usually between 2–3 metres high and the scene building (*skene*) in the Hellenistic period was a single-storey building whose front consisted of large openings (*thyromata*) for the scenery. In the Roman period the columnar *scaenae frons* began to be adopted in the east but the converging *analemmata* and the open *parodoi* meant

³ Vitruvius, *De architectura* V.6.2.

that the building could never attain the same essential unity achieved in the western theatre.

The tall *scaenae frons* had been a feature of the Roman theatre since the late Republic and it gained in height and richness of decoration in the Augustan period. It contained three doorways with the central one, the *valvae regiae* or royal doorway, often set within a deep curved niche. As well as having pairs of columns in front of each of the three doorways, a screen of columns (*columnatio*) usually ran the whole width of the *scaenae frons* following the



indentations in the façade and turning to run along the sides of the stage which were flanked by the basilicas (or foyers). This screen of columns was usually on two or three storeys. The theatre at Aspendos in Lycia had a two-storey *columnatio* (Fig. 3). Above the columns was a sloping roof which covered only the stage and was angled to deflect the sound down to the audience. Behind the *scaenae frons* there was a row of rooms or a single long room (the *postscaenium*), used by the actors and for props. Several theatres have a row of brackets running along the top of the *postscaenium* and the *cavea* wall for the masts which carried the awnings (*vela*) to protect the spectators from the sun.

Figure 3: Theatre at Aspendos, Turkey, looking east.

These then are the main differences between theatres of the western and the eastern type. The eastern type of theatre tended to focus upon the orchestra and the seating often ran around more than 180 degrees of the arc of the orchestra. The scene building was separated from the seating by open passages (*parodoi*) and the scene building did not completely obstruct the view to the landscape beyond. In the western type the stage building totally shut off any glimpse of the world outside the auditorium, with its back wall (*scaenae frons*) reaching, in the case of the theatre at Orange, a height of 36.82 metres. In western theatres the constituent parts of the building formed more of an organic unity than in the Greek, because the large rooms at the sides of the stage (*versurae* or basilicas) consolidated *cavea* and scene building. This sense of unity was made more emphatic by the fact that the building was often shaded by *vela* (awnings). It may be said that the Roman theatre lacked any sense of place, in that the landscape was totally hidden from the audience, even in such a spectacular location as Tauromenium (Taormina, in Sicily). Instead there was a strong focus upon the stage, which took on the appearance of a framed picture, enclosed on all four sides by the stage, the *versurae* and the roof, with an imposing double or triple colonnade as backdrop.

The western type of theatre is found throughout the western parts of North Africa, Spain, Dalmatia and the southern parts of Lugdunensis, particularly Lugdunum (Lyon, in France) itself and in the province of Narbonensis (Fig. 4). Theatres of the eastern type are found in the provinces of Achaea, Macedonia, Epirus and Thrace, in southern Italy in the regions of Calabria, Basilicata and Apulia and in the province of Sicily. Theatres of this type are also found in Cyrenaica and throughout most of Asia Minor. There is not enough information to be sure what types of theatre were built in Dacia or Egypt.

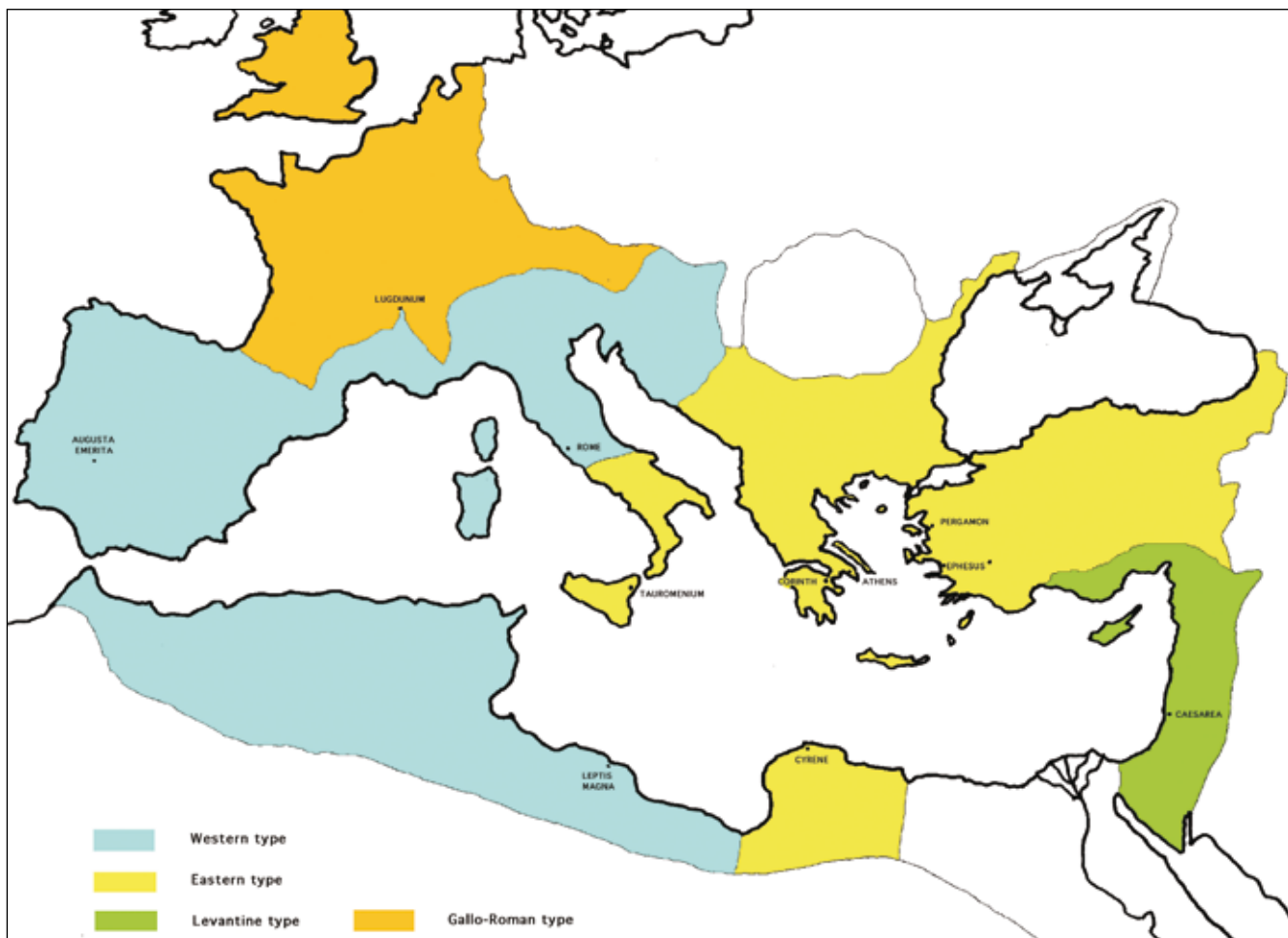


Figure 4: Plan of the Roman Empire showing the four main types of theatre.

Theatres of the Gallo-Roman type

Although the western type of theatre is found in southern Gaul, in the province of Narbonensis and the southern parts of Lugdunensis, theatres of the Gallo-Roman type are the norm in most of Lugdunensis, Aquitania, Belgica and Britain, as well as the province of Germania Superior. Gallo-Roman theatres are so different from other theatres in the western Roman world and from each other that they must be considered as forming a separate category of building. There have been numerous attempts to classify Gallo-Roman theatres in terms of their shape and architectural features.⁴ Unfortunately such classifications have not brought us any closer to understanding why such features were chosen or whether the different shapes had some local, stylistic or ritual meaning.⁵ Clearly the use to which these Gallo-Roman theatres were put is the reason for their distinctive design. The same can be said of the other smaller groups of cult theatres, such as those in North Africa and those in Syria. Indeed it can be argued that in the case of cult theatres the curved auditorium was adopted because it was a very serviceable shape for use in rituals which predated the introduction of the theatre.

Theatres of the Levantine type

The eastern type of theatre is found throughout most of the eastern Empire. However the theatres found along the Levantine coast in the provinces of Palestine and Syria, as well as inland in the province of Arabia, do not conform fully to either the western or the eastern pattern. They seem to draw as much

⁴ For example A. Grenier, *Manuel d'Archéologie gallo-romaine* III, *L'architecture 2: Ludi et Circenses, Théâtres, Amphithéâtres, Cirques* (Paris 1958), pp. 715–975, proposes two types of Gallo-Roman theatre: theatre-amphitheatres derived from amphitheatres and theatre-amphitheatres derived from theatres. U. Niffeler, *Römisches Lenzburg: Vicus und Theater* (Veröffentlichungen der Gesellschaft Pro Vindonissa 8; Brugg 1988), pp. 167–177, proposes four groups based upon shape and a number of sub-groups.

⁵ F. Dumasy, "Les Édifices Théâtraux de type gallo-romain: Essai d'une définition", *Latomus* 34 (1975), pp. 1010–1011, pointed out that Grenier's expression 'theatre-amphitheatre' prejudices the function of the building and it is better to use the more neutral term 'theatres of Gallo-Roman type', originally coined by Jocelyn Toynbee in "The Roman theatre at Verulamium, St. Albans", *Archaeologia* 84 (1935) pp. 242–247.

influence from the western type of theatre as they do from the eastern. This type is also found in Cyprus (for example at Curium and Soloi) and parts of southern Asia Minor, particularly in Cilicia and in Lycia as far west as Aspendos. One reason for this western influence may be the fact that the earliest theatres in the region were built by King Herod at the time of Augustus and seem to have been based upon western types. For example the theatre at Caesarea (built *ca.* 19 BC) is remarkably similar in its design to contemporary Augustan theatres built in central Italy.

Theatres in these areas are generally not, in plan at least, related to the theatres of Asia Minor. In the Levantine type of theatre, for example the South Theatre

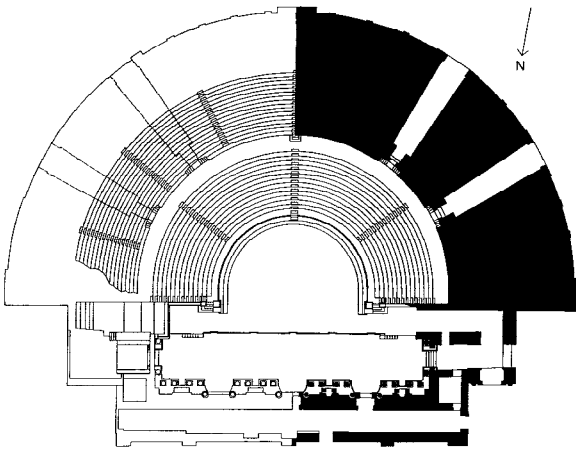


Figure 5: Plan of the South Theatre at Jerash, Jordan. 1:1000.

at Jerash in Jordan (**Fig. 5**), if the *cavea* exceeds a semicircle, as it often did, the *analemmata* are always parallel to the stage building, which is contiguous with the ends of the *cavea*. Often the orchestra exceeds a semicircle by a considerable amount, so as to become almost horseshoe-shaped. The *aditus maximi* are never uncovered as they so frequently were in Asia Minor and there are occasionally basilicas at the sides of the stage building. The stage is fairly low and the *proscenium* wall usually has the alternation of curved and rectangular niches common in the west. However Levantine theatres had some eastern features, such as the fact that the seats were usually profiled. Sometimes there were only 2 *maeniana* and these were often linked by pairs of lateral diverging staircases usually hidden behind the podium wall. As in Asia Minor there was a preference for cut stone in vaulting.

The four categories of theatre

Having posited four categories of theatres some explanation is necessary as to why these designs were adopted.

1. Theatres of Gallo-Roman type. The myriad of different designs and shapes of this category of theatre can best be explained in terms of ritual and spectacle. What exactly went on in a Gaulish theatre is not known with any certainty, but what can be said is that the rituals almost certainly went back to a period before the coming of the Romans. Therefore it seems likely that the Gauls adopted the theatre auditorium because it could usefully accommodate a large audience and provide good sight lines to the spectacle. There were probably several reasons why there was no established design for the auditorium. Perhaps there was no set type of spectacle which had particular requirements in terms of layout as there was in the Greek and the Roman theatre. Or perhaps there was such a variety of spectacles that a single building had to cater for them all. Also it must be remembered that local materials and local resources must have dictated the design of the building to a considerable extent. It may be said that buildings of broadly theatrical type were built all over Gaul, but each was a local adaptation designed to suit particular requirements.
2. Theatres of the western type have a much reduced orchestra and very wide and deep stage (the stage of the theatre at Orange measures 61.20 x 7, 9.5 metres), required for the elaborate staging of mime and pantomime.

For this type of spectacle the orchestra was not used. The western type, having achieved its fully orthodox form at the time of Augustus, was common throughout northern and central Italy, as well as in parts of nearby Dalmatia (modern Croatia). It also influenced contemporary trends in the western provinces. Roman influence was particularly strong in the provinces nearest to Italy: Gallia Narbonensis and the three Spanish provinces. In southern Gaul the layout of the towns, particularly their monumental centres, was in the hands of the highest officials and sometimes Augustus himself. The theatre at Arles, started about 30 BC, may have been the catalyst for the building of the great western style theatres at Orange, Vienne and Vaison. This type was also chosen for the theatre at Lyon, capital of the Three Gauls. The western type is also found throughout Spain, where high imperial officials, such as Agrippa, controlled the planning of important towns such as Augusta Emerita (modern Mérida), the capital of the province of Lusitania. The type also spread throughout the western part of North Africa from Mauretania Tingitana (Morocco) in the west to the province of Africa Proconsularis, which comprised most of modern Tunisia and the western half of Libya. That was partly because the purely Roman type of theatre was introduced to North Africa by Juba II, who built a theatre at Iol-Caesarea (Cherchel, in Algeria), between 25 and 15 BC.⁶ Also the wealthy benefactor, Annobal Rufus, built a large theatre of western type at Leptis Magna in the mid Augustan period. Subsequently these provinces tended to follow western Roman trends in theatre building.

3. Theatres of the eastern type for a long time continued to reflect their Hellenistic origins. The *cavea* tended to exceed a semicircle, the *analemmata* frequently converged and the seats were almost invariably profiled. The orchestra was almost circular; the stage was anywhere between 2–3 metres high. In addition there were numerous other design features which differentiated them from theatres of the western type. Many theatres of the eastern type were Hellenistic in origin and designed for the performance of plays. During the Roman Empire some older theatres were enlarged but the basic design, with converging *analemmata*, was unchanged, as can be seen in the theatre at Ephesos. The scene building was the part of the theatre most commonly rebuilt during the Imperial period. New types of spectacle required a wider and deeper stage and a high columnar *scaenae frons*. However the new scene building tended to be constricted by the enclosing wings of the *cavea* and was still usually separated from it by open *parodoi*. Theatres of this type are found in the four provinces of Greece, Thrace, Epirus, Macedonia and Achaëa; and in some of the provinces of Asia Minor, Asia, Bithynia, Lycia and Pamphylia, and Galatia. Examples are also found in parts of Sicily and South Italy, and in Cyrenaica.
4. In the provinces of the Levant and further inland: Palestine, Syria and Arabia, theatre design seems to have incorporated features of both the eastern and the western types. The explanation for this hybrid form of theatre is perhaps to be sought in the fact that there is little archaeological evidence for a strong theatrical tradition in the Levant before the coming of the Romans.⁷ Frézouls suggests that one reason for this is the fact that

⁶ G. Picard, "La date du théâtre de Cherchel et les débuts de l'architecture théâtrale dans les provinces romaines d'Occident," *CRAI* (1975), pp. 386–97.

⁷ Frézouls 1982, pp. 409–420.

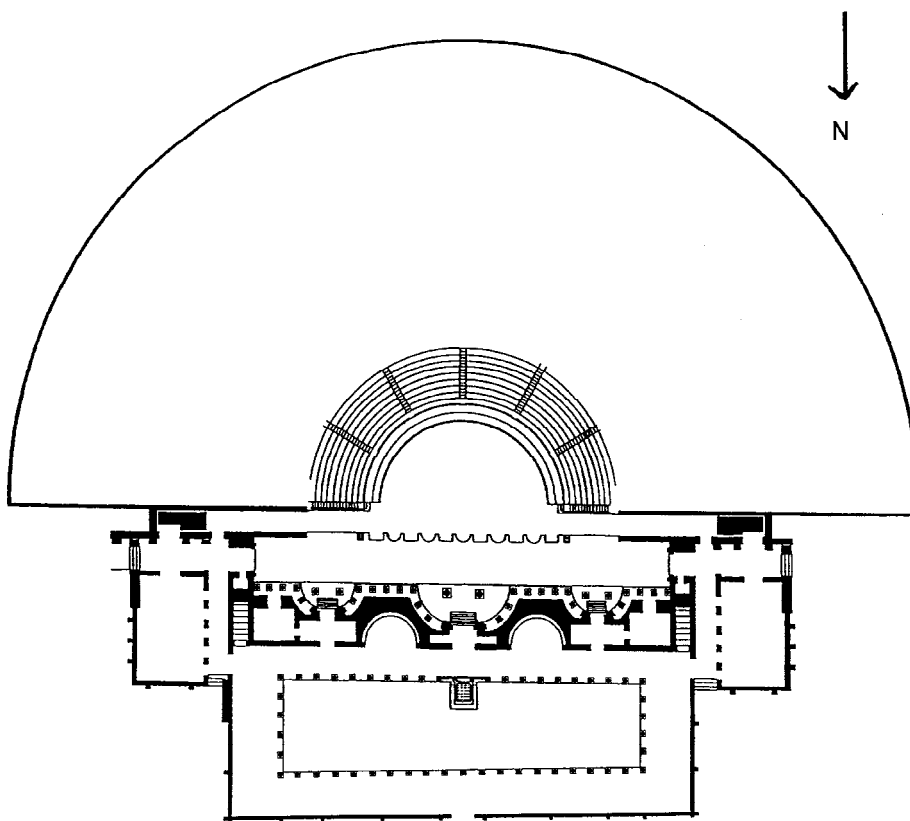


Figure 6: Plan of the theatre at Corinth. 1:1000.



Figure 7: Odeum of Herodes Atticus, Athens.

theatre was foreign to the indigenous Semitic population of the region.⁸ It was not until the time of Herod the Great that we hear of theatres being built in large numbers. Even then the local population opposed them.⁹ The type of theatre he introduced is known from the theatre at Caesarea, which seems to have been strongly influenced by the type of theatre being built in Italy at the time of Augustus. After Herod there was a tendency for theatres in this region to adopt certain western design features, such as the shape of the *cavea* and orchestra, and the design of the stage and the scene building. However this was an area of strong Greek influence and this is reflected particularly in details, such as the design of the seats, the layout of the seating and of the access staircases.

Conclusion

These categories have the potential to open up several avenues of research. Not only can further questions be raised about why these designs were used in terms of the performances that took place, but the exceptions to the rule are also of interest. Why, for example, was an imposing new scene building with the most up-to-date features built in the 2nd century AD for the theatre at Corinth (**Fig. 6**)? It was built right up to the edges of the *cavea* so as to form the kind of unified structure much favoured by the Romans. Was it because Corinth was a Roman colony? Corinth was not the only major centre with close Roman connections to have had a theatre with fashionable Roman features. The odeum at Athens built in the later 2nd

century AD by Herodes Atticus, an extremely wealthy man and a great admirer of the Romans, was very western in terms of design (**Fig. 7**). It is also interesting to speculate whether the western type of theatre was the preferred type for an important provincial capital. This certainly seems to have been the case in Lyon which is situated in a province where the Gallo-Roman type of theatre was generally preferred. It seems too that the theatre at Moguntiacum, the capital of the province of Germania Inferior, also had features of the western type. Can it be that the high columnar *scaenae frons*, which was in many ways the hall-mark of the western type of theatre, was adopted for reasons of prestige in important centres like Ephesos, the metropolis of Asia? Did the adoption of the western type of scene building signify a change in the kind of spectacles offered? The proposed categories may be a starting point for assessing the changing uses to which theatres were put and the particular esteem in which the western type of theatre was held.

⁸ Frézouls 1982, p. 419.

⁹ Josephus, *Antiquitates Judaicae*, 15.8.1 (Jerusalem); *De Bello Judaico*, 1.21.8 (Caesarea); 1.21.11 (Sidon and Damascus).

Ten Years of Archaeological Research at Xobourgo (Island of Tenos in the Cyclades)

by Nota Kourou

Systematic excavations at the site of Xobourgo on the island of Tenos in the Cyclades were first conducted during 1949–1958 (**Figs. 1–2**). Until then the site was known mainly from chance finds, the knowledge of which led to a brief trial excavation in 1939. The excavations were directed by the late Professor N.M. Kontoleon representing the Archaeological Society of Athens. The most important result of those excavations, which brought to light an entire corpus of decorated relief pithoi, was the identification of an extensive and fortified Archaic settlement along the south slope of the abrupt granite rocks of the hill of Xobourgo (**Fig. 3**). Discoveries included the cemetery of the Classical period and a building complex that was immediately identified as a Demeter sanctuary and more specifically as a Thesmophorion. The significance of the site was obvious from the beginning and the excavator started his study with the most impressive of the finds: the relief pithoi (e.g. **Fig. 4**) that remained a focal point of his research till the end of his rather short life.

The second excavation period at Xobourgo was initiated by the University of Athens under my direction in 1995. Following a surface survey of the hill and the identification of the old trial trenches, a topographical map was prepared for the first time (**Fig. 5**). Concurrently a rescue project to repair dismantled walls was undertaken and measures were taken to protect the site including securing its official classification as an archaeological area. The project has been co-funded by the European Social Fund and National Resources, the Hellenic Ministry of National Education and Religious Affairs (EPEAEK II research programme Pythagoras), the Ministry of the Aegean, the Ministry of Culture and the Institute of Aegean Prehistory (INSTAP).

Xobourgo is a naturally defensive site located at the centre of the southern part of the island of Tenos in the Cyclades. The hill is an impressive granite mount, which rises to an altitude of 557m and overlooks important routes across the island, while from its summit most of the coastline can be observed. The site has also adequate fertile terraces down its south-eastern slope and a good water supply. Understandably, therefore, the summit of the hill was chosen as the site of the medieval castle during the Venetian occupation of the island, and the most important settlement



Figure 1: Map of the Aegean.



Figure 2: Relief map of Tenos.



Figure 3: The hill of Xobourgo from the south-west.



Figure 4: Relief pithos. Tenos Museum.

in antiquity during the difficult years of the Early Iron Age (1050–700 BC) was built on its slopes. The excavations of the last ten years aimed primarily at defining the date of establishment of the fortified ancient settlement and its main architectural phases. Digging focused on one of the highest parts of the southern slope of the hill, where the Archaic fortification wall seemed to join an earlier circuit in cyclopean masonry. The excavation yielded significant evidence for the early years of the settlement, but also for cult practices of the Early Iron Age previously unknown.

According to the evidence obtained by the excavation the site seems to have been first inhabited just after the end of the Bronze Age, when the inhabitants of coastal settlements threatened by pirates moved inland to defended locations. Evidence for this early use of the site is offered by the still standing parts of a huge cyclopean wall (**Figs. 5–6**) that encircled a small area extending over two terraces at the south slope of the hill of Xobourgo. Similar walls exist from the last phases of the Mycenaean world on mainland Greece and at some short-lived Dark Age settlements in Crete, better known as refuge sites. At Xobourgo the cyclopean wall extends over two terraces on the highest accessible slope south of the hill. Parts of this wall, mostly preserved under modern piles of dry-built rubble, survive along the western edge of the two terraces it encircled, but after intensive surface surveying of the area it has been possible to identify the continuation of the circuit along the southern and eastern edges of the terraces. The existing steep cliffs at the foothill to the north of the wall increased the terrain's natural defensive features creating a strongly fortified area.

The choice of a remote and not easily accessible site, often surrounded by a massive fortification wall, is the most typical feature of refuge settlements established in the declining Minoan-Mycenaean world during the troubled years that followed the destruction of the palaces. Xobourgo provides important evidence for their understanding as it is one of the few such sites identified outside Crete.

Of particular interest is also the quarry, identified by the traces of tool marks on the granite rocks, bordering the northern part of the area fortified by the cyclopean wall (**Fig. 5**). Granite quarries are extremely rare in the Aegean and the example at Xobourgo offers a great deal of information about tools and techniques of granite quarrying in the Early Iron Age.

The cyclopean wall has not been excavated yet and its dating is based on surface finds and comparable constructions on mainland Greece and Crete. Yet, it is more precisely defined by the finds recovered from the terrace below its preserved southern section. On this terrace the recent excavations have revealed part of the Archaic fortification wall, which overlies a number of pyre pits, a cist grave, an *eschara* and other constructions dating to the Early Iron Age (**Fig. 5**).

These constructions (**Figs. 7–8**) are apparently contemporary with the unexcavated part of the settlement to the north-east of the cyclopean wall and provide valuable evidence for the existence of an important cultic complex that was in use from the beginning of the Dark Ages down to the middle of the 7th century.

The characteristic feature of this cult was the use of fire in smaller or larger pits into which offerings were thrown during a ritual that was completed by casting into the pits a heap of stones to extinguish the fire. An interesting peculiarity of this ritual was the consistent use of a large, coloured pebble at the end of the ceremony, which was the final stone added to the small stone tumulus built over the fire thus terminating the ritual in the pyre pit. Smaller pebbles were also used in each pyre pit apparently as a substitute for sea water and its purifying character. Pyre pits in groups of about ten were set inside an enclosure wall. More than four such enclosures have been exposed so far, most of them lying stratigraphically below the level of the Archaic circuit (**Fig. 7**). This impressive cultic complex was created by the people that relied on the cyclopean wall for protection and represents one of the most vivid aspects of Dark Age religious activities preserved in the Cyclades and perhaps in the entire Aegean area. All the constructions in this cultic area, including the pyre pits, their small tumuli and their enclosures, are very well preserved. The pyre pits were cut into the bedrock and the small stone tumuli were covered by earth to create a flat surface for the later use of the area. Thus today the exposed part of the cultic area and its function in antiquity are clear to the visitor.

The earliest pyre pits can be dated by the presence of Attic sherds among the finds discovered within them to the Protogeometric period (10th century BC). The pits are set inside a well-built stone enclosure immediately to the south of the point where it is thought that the main gate to the cyclopean wall stood. Today the modern path to the site from the west runs through this point.

A little to the east (southwest of Building E on **Fig. 5**) another enclosure was found which contains a number of large pits dating to the Geometric period. Occasionally two or three pits are joined to one another by narrow channels, and so form distinct units. The enclosure walls and the composite pits indicate

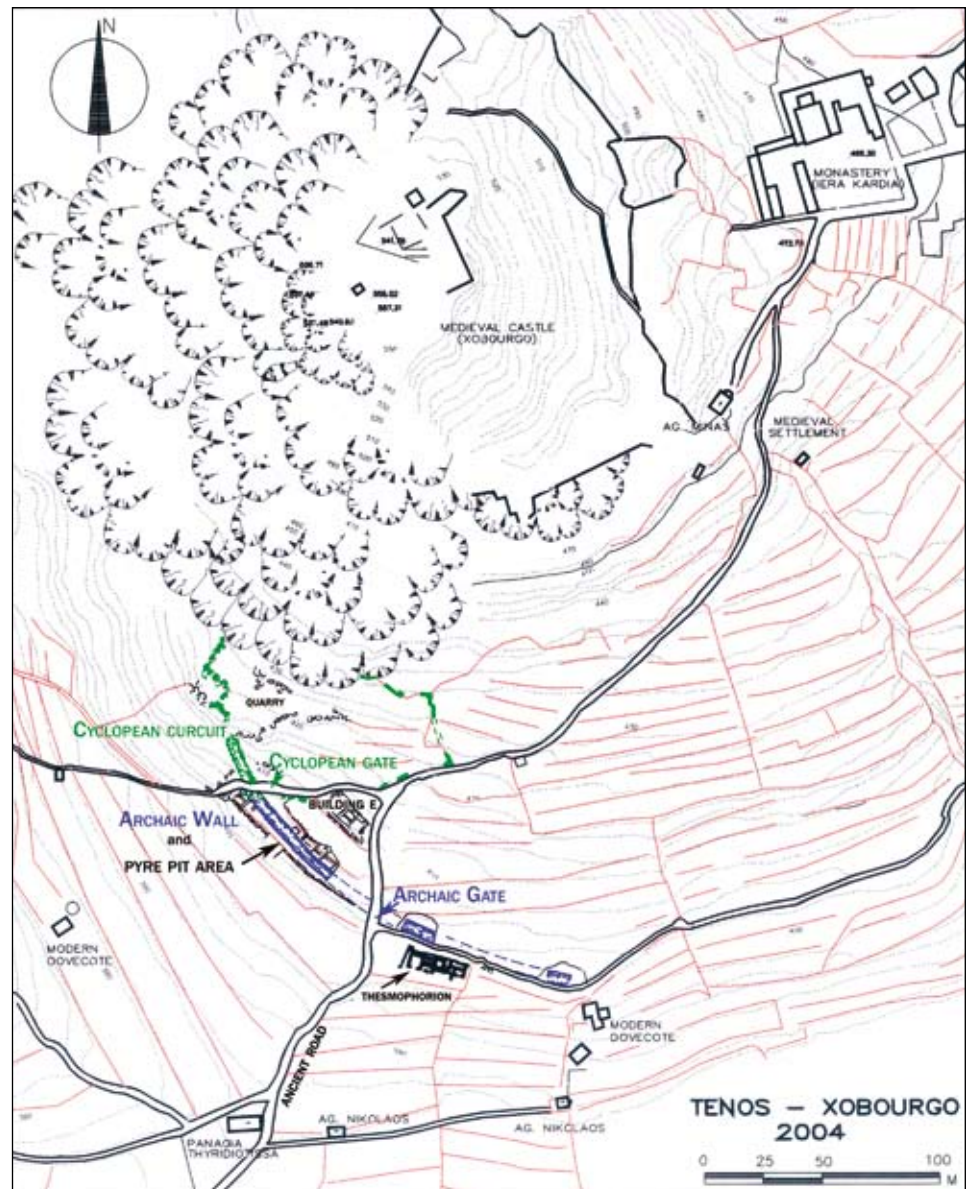


Figure 5: Topographical map of the excavated area.



Figure 6: The cyclopean wall from the north.

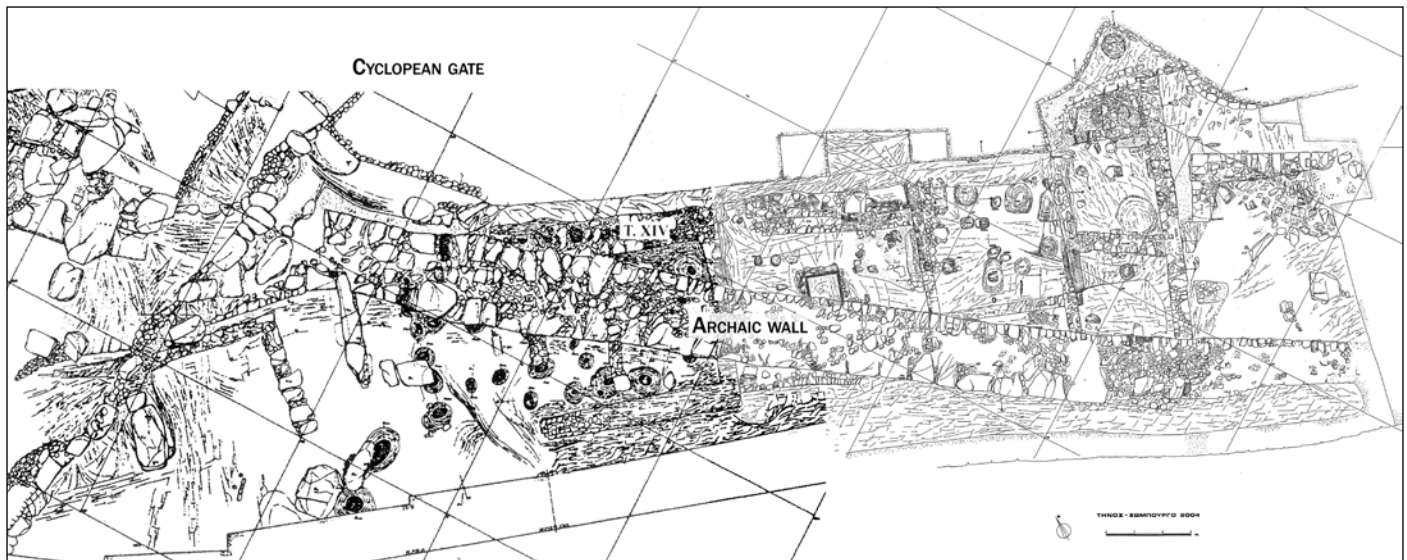


Figure 7: Plan of the sacred area underneath the Archaic wall.



Figure 8: The area of the eschara from the west.

that cultic activities were conducted here that reflect the complex, possibly tribal, structure of the society at Xobourgo during the Geometric period. Among the pyre pits there was also a small cist grave which indicated that the cultic activity in this area was directly related to the world of the dead and that it possibly had a funereal character. Animal bones found in the pyre pits suggest that ritual meals were consumed as part of the cultic activities. Offerings in the pyre pits include pottery sherds, loom-weights and a number of metal objects, such as bronze knives or daggers, iron swords and other objects indicating male activity, but also jewellery, like pins or fibulae, suggesting female presence in this sacred area.

The pyre pits were marked in antiquity either by a large boulder or by a small, frequently rounded stone that was used as an offering table (Figs. 7–8).

The focal point of the cultic activity in the area was a large rectangular hearth of the type better known as *eschara* (Figs. 7–8). Animal bones and sherds of cooking pots found in the *eschara* indicate that an important part of the ritual was the consumption of a meal. The *eschara*, which was defined by schist slabs on all four sides, contained at its centre a pyre pit full of white ash. A huge ash deposit full of burnt bones and pottery sherds was found near the *eschara* demonstrating its continuous use throughout the Geometric period. Opposite the *eschara* was a large bench. Some smaller pyre pits around the *eschara* underline the importance of fire in the activities of this sacred place. Late Geometric pottery found at a level above the *eschara* provides a *terminus ante quem* for its construction before the late 8th century.

Excavation in the adjacent area (Figs. 7–8), east of the ash deposit, brought to light another group of pyre pits bounded by a well-built rectangular enclosure consisting of walls on three sides, and the high rock supporting the higher terrace on its fourth, north, side. Entrance to this enclosure was from the east side, where a passageway led to a well-built door as suggested by the surviving threshold. In the middle of the passageway a pyre pit crowned by a circular

stone used as an offering table was exposed (**Fig. 7**). More pyre pits were found inside this enclosure. They were cut deeply into the bedrock, except for one that was set on the bedrock without cutting but by simply defining its circular shape by a series of small stones. At the centre of the enclosure there was a shallow pit filled with white ash and a column-like stone at its centre that gave the impression of a *baetyl*, but served more probably as an offering table. Close to the back wall of the enclosure a deposit of vases was found containing barley seeds. The enclosure is dated by pottery of the very end of the Geometric period and the beginning of the 7th century. Whether the enclosure was roofed or not it is not easy to say. The pyre pits suggest an open-air area. But the well-built entrance and part of a clay metope or frieze found in it suggest the existence of a roof. It is apparent, therefore, that the use of the area with the pyre pits preceded a small, temple-like building that followed in the 7th century.

A little further eastwards, by the retaining wall of the higher terrace, another interesting construction with a pair of pyre pits that had two distinct stages of use was discovered (**Figs. 5, 7 and 9**). The two pits were originally cut into the rock next to the retaining wall, while the area in front of them was paved with schist slabs to create a kind of passageway to them. A cutting at the centre of this paved area contained a large circular stone, which must have been used as an offering table to judge from the remnants of a heap of broken shells of the *murex truncullus* type that were found near it. Pottery from the twin pyres and from this level in general dates to the Late Geometric period. Finds include rings made of animal bone, terracotta loom-weights, metal objects and lots of local handmade pots, as well as fine ware vases mostly imported from the neighbouring island of Paros. A few Attic Late Geometric sherds recovered from the ashes prove the importance of this double pyre pit and its sacred character. It is interesting to note that each pyre pit was covered by a small stone tumulus which contained a large pebble, white for one pit, black for the other.



Figure 9: The double pyre pit from the south-west.

The twin pyres apparently went out of use for some time since over them there was a layer of earth about 40cm deep (**Fig. 9**). Then the area was reused for another pair of pyres, again set side by side, which were treated as monuments as shown by a surrounding wall around each of them. One of the enclosures had an offering table set in front of it, the other a strange stele. The ritual revealed here was exactly the same as in every other pyre pit of the area: the lighting of a fire, the deposition of offerings into it, and then the consumption of a sacrificial meal evidenced by the excavated animal bones. Most of the bones belong to sheep and goats, but birds and cattle are also represented. These pyre pits show that a very characteristic ritual based on the use of fire was performed at Xobourgo during the Early Iron Age. Some similar sacrificial pyre pits are known from a few other islands like Naxos and Amorgos. However, at no other site in the Cyclades or elsewhere has such a complex of well preserved pyre pits within enclosures containing an *eschara*, later replaced by a temple-like building (as evidenced by the clay metope or frieze fragment mentioned above), been found.

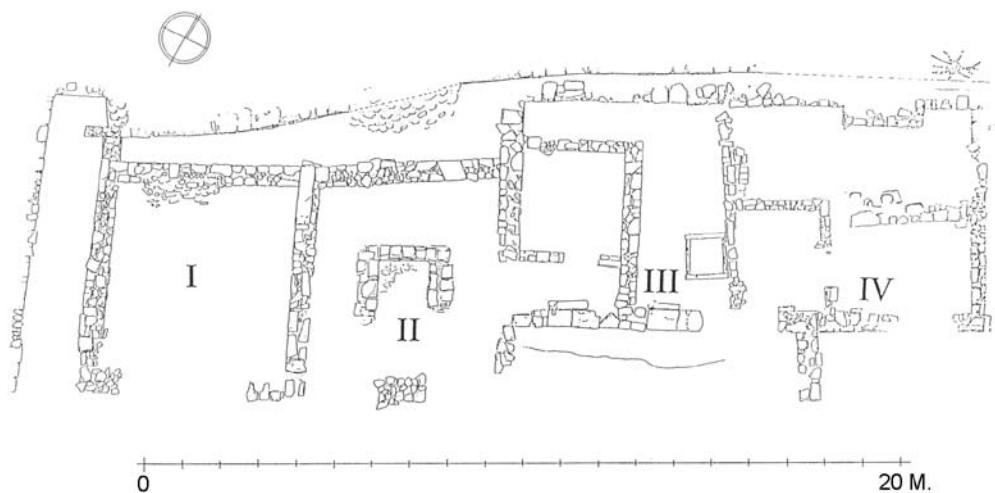


Figure 10: Plan of the Thesmophorion.



Figure 11: The Thesmophorion from the north-west.

It is for the moment difficult to say who were the intended recipients of this cult. It is interesting to note, however, that another *eschara* of more or less the same type as that found in this area had been discovered in the Thesmophorion, a sanctuary lying a few yards eastwards and just outside the main gate to the Archaic settlement of Xobourgo (Figs. 5, 10–11). This sanctuary, which, as mentioned above, was excavated in the fifties by Kontoleon, who first identified it as a Themsophorion, was found in a very poor state of preservation in 1995, when our own Xobourgo project started. Following a detailed study of the remains by the architects Themis Billis and Maria Magnisali, their restoration was undertaken by an interdisciplinary team consisting of the civil engineer Thanassis Kouros, the

archaeologists Christina Mitsopoulou and Leonidas Bournias, Professor Eva Simantoni Bournia and the writer. The walls of the architectural complex were repaired and restored where necessary and the entire complex was cleaned and brought back to its original state of preservation. The excavated part consists of four units in a row, but the complex was apparently originally much larger extending further east and west of the excavated area. The central part of this sanctuary consists of a small, temple-like building paved with a pebble mosaic. At a distance of only a few meters to the west of the temple there is an altar, while an imposing *eschara* lies only two meters away from its east side. This apparently sacred complex is surrounded by a number of rooms on both sides. A number of lamps and some clay plaques with female protomes in relief found inside the cella of the temple-like building, along with some sherds of Attic black-glazed vases with the graffito ΔΗ (no doubt for DEMETER), suggest a cult of the goddess of agriculture and protector of women and the family.

The masonry of the Thesmophorion walls indicates that it was built in the Classical period. Yet, the old finds from it include a large number of relief pithoi that date to the Late Geometric and Orientalizing periods. Most of them are decorated with mythological subjects and other topics and offer a rich *corpus* of some of the earliest figurative scenes of Greek art (Fig. 4). Analytical study of the finds and the preserved buildings and structures suggest more

than one phase of building activity in the sanctuary's history. The earliest is related to the *eschara* and the early relief pithoi, when it must have been simply an open-air sanctuary with a cult centred on the *eschara*. Since all the finds from this sanctuary point to a female deity, who in its subsequent version is identified with the goddess Demeter, it is easy to assume that the first occupant of the sanctuary was the old "Great Goddess of Nature". The adoption of the Olympian deities in the Aegean was gradual and some of them, including Demeter, were not finally and officially installed in the new religious Pantheon before the late 7th or even the 6th century BC. By that time the roles and attributes of the "Great Goddess" had also been appropriated by goddesses such as Artemis or Athena. In the Early Iron Age all these female deities that replace the old "Nature Goddess" are depicted in a similar way, i.e. as "Potniai" ("Mistresses"), frequently as winged goddesses flanked by animals that symbolize nature and the cycles of life. Most of the earliest relief pithoi from Xobourgo have representations related one way or another with a "Potnia," which makes the attribution of the first open-air sanctuary with the *eschara* to her highly possible.

In the Archaic and Classical periods the settlement at Xobourgo, which had started as a refuge site, grew larger and habitation expanded outside the cyclopean walls. Trial trenches have revealed the remains of houses all along the south-eastern hill slope, while a grave plot of the Classical period was exposed at the south-eastern foot of the hill. Among the excavated buildings of importance is a large one, "Building E" (**Fig. 5**), overlooking the junction of the cyclopean and the Archaic walls, where a gate and a tower existed. "Building E" was constructed in the Archaic period and radically repaired in the 5th century BC. Finds from this area include some bronze plaques that would have been employed in the process used to fill public offices. The discovery of these objects suggests that the edifice might have been a public building.

By the 6th century BC the settlement at Xobourgo, named "Polis" in inscriptions, was the main centre of the island and was able to build a new fortification wall, referred to above as the "Archaic wall," to face the oncoming threat of a Persian invasion in the Aegean. The construction of the Archaic wall apparently started at the south-eastern foot of the hill, where the new quarters of the enlarged settlement had spread. Strictly adhering to the edge of the terrace the new wall was directed towards the north-west to join the cyclopean wall, so that the fortification finally encircled both the old and the new settlement. Thus the sacred area to the south-west of the cyclopean wall had to be given up because of the construction of the new circuit joining it. At that time pyre pits, *eschara* and every other construction of the sacred area were buried so that the new wall could be built. Although the trench for the foundation of the Archaic wall destroyed part of the sacred area, the rest was nicely preserved under the layer of earth that covered it until recently.

NEWS IN BRIEF

New Appointments

Mr Michael Turner

Senior Curator, The Nicholson Museum,
The University of Sydney



In November 2005, Mr Michael Turner was appointed to the newly created position of Senior Curator of the Nicholson Museum.

Mr Turner joined the University of Sydney as a mature age student in 1995 following a career in fashion retailing in London. He graduated with first class Honours and the University Medal for Classical Archaeology in 1999. Following a year's research in England for his PhD, he returned to Australia in 2002, since which time he has been working with Professor Alexander Cambitoglou on the publication of the first Australian fascicle of the *Corpus Vasorum Antiquorum* (CVA). Mr Turner's main area of interest is the meaning and significance of painted imagery, especially in relation to the gods Dionysos and Aphrodite. He has published extensively on these topics.

As Acting Assistant Curator in 2004, he was responsible for the redecoration of the Museum as well as for the exhibitions *Troy: Age of Heroes* and *Unearthed Tales*. The latter has proved so successful that *Unearthed Tales 2: A Fascination with Death* will be opening in May 2006. Together with familiar objects such as the Dipylon krater and the Jericho skull, it will include eclectic oddities such as a revolver used in the Second Opium War of the 1850s and skeletal remains of Jean Sans Peur, a Medieval Duke of Burgundy. Mr Turner is very keen to demonstrate the diversity of the Nicholson's collection.

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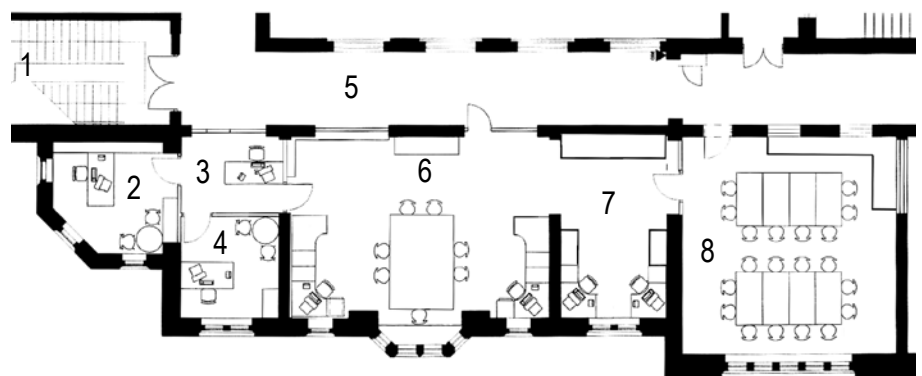
Relocation of the Institute's Headquarters

As members are aware, since 1989 the AAIA's Sydney office had been based in a terrace house at the edge of the University's Darlingtong campus. Although it had proven a pleasant home it had recently become clear that the library and archives would very soon outgrow the available space.

With the strong support of Professor June Sinclair, who was Pro-Vice-Chancellor of the University's College of Humanities and Social Sciences (CHASS), the Institute has secured a fine substitute in the Old Teachers College on the main campus. These new offices comprise a replacement administration area, a library and an archives room, and expand the AAIA through the inclusion of a large seminar room and four stories of book-storage space.

There are many benefits to the new arrangement. The storage stack will reduce pressure on the ever expanding library, the seminar room will allow the Institute to hold conferences and seminars in it and the greatly expanded reading room will be welcomed by the researchers who use the library. The new office also has the advantage of relocating the Institute to the heart of the campus, bringing it closer to the Nicholson Museum, the Fisher Library and the Department of Archaeology.

The relocation occurred in February 2006 and photographs of the new premises will be included in the next issue of the Bulletin.



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|-------------------------------|---|
| 1. Library stack | 5. Corridor |
| 2. Director's office | 6. Library |
| 3. Reception | 7. Research Officer's office and archives |
| 4. Executive Officer's office | 8. Seminar room |

Plan of the new offices of the AAIA, Old Teachers' College, Level 3.

Significant Donations

General Donations:

Estate of the late Professor J.A. Young	\$240, 000
Anonymous	\$12,500
Mr Harry Nicolson	\$5,000
Mr Peter Mountford	\$1,100
Mr Nicholas and Mrs Effie Carr	\$1,000
The Arthur T. George Foundation	\$1,000
Professor Michael Field	\$1,000
Mr Timothy and Mrs Pauline Harding	\$1,000
Professor Stephen Garton and Dr Julia Horne	\$650

Donations received for the *Corpus Vasorum Antiquorum* Project:

Mrs Zoe Kominatos	\$10,000
Barbottis Tyler	\$10,000
Mr Spiros Arvanitakis	\$8,000
Mr Harry Patsalides	\$2,000

Donations received for the Visiting Professorship fund:

The Thyne Reid Educational Trust	
Mr Peter Burrows	\$5,000
Dr Monica Jackson	\$2,000

Donations received for fieldwork in Greece:

The Sydney Friends	\$5,000
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Donations received for the 25th Anniversary Symposium:

Sponsorship from Governors and Supporters

Mr Nick Belagiannis	\$5,000
Mr George Thomas	\$5,000
Anonymous	\$1,500
Mr Charles Vaughan Smith	\$1,500
Dr Keith Walker and Mr Geoffrey Cooke	\$1,500
Professor John Chalmers, AC	\$1,000
Mr Timothy and Mrs Pauline Harding	\$1,000
Mr Angelo Hatsatouris, OAM	\$1,000
Dr Val Rundle	\$1,000
Mr David Worland	\$1,000

Institutional Sponsorship

Faculty of Arts (The University of Sydney)	\$10,000
College of Humanities and Social Sciences (The University of Sydney)	\$10,000
World Council of Hellenes Abroad	\$5,000
La Trobe University	\$3,000

Sponsorship from Friends of the AAIA

The Athens Friends	\$3,174
The Sydney Friends	\$1,000
The Queensland Friends	\$1,000

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Dr Paul Roche

Lecturer in Latin and Greek,
The University of New England



Dr Paul Roche graduated with first class honours in Ancient History (1997) and Latin (2002) from the University of Queensland, where he also went on to obtain an MA (2000). In 2005 he was awarded a PhD from the University of Otago in New Zealand. His doctoral thesis was a commentary on book one of Lucan's 'De bello Ciuiili', which he is currently preparing for publication. Dr Roche has published a number of articles in international academic journals on politics and propaganda in the Flavian and early-Antonine period of Rome, as well as on Latin epic and panegyric.

Dr Craig Barker

Manager of Education & Public Programs,
University of Sydney Museums



Dr Craig Barker's areas of academic interests are the archaeology of Cyprus, and Hellenistic wine trade and funerary practices. He was awarded first class honours in Classical Archaeology from the University of Sydney in 1996 and went on to become the 1998 AAIA fellow. The AAIA fellowship allowed him to spend a year based in Athens carrying out research towards his PhD, awarded in 2005 for his doctoral thesis on the amphorae from the 'Tombs of the Kings' necropolis at Paphos in Cyprus. Dr Barker is Associate Director of the Sydney University excavations at the Hellenistic-Roman theatre site at Paphos, and co-director of the 'Tombs of the Kings' recording project. He has published a number of papers on stamped amphora handles, Cypriot burials and theatre architecture.

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Dr Barker has been involved in the Nicholson Museum's Education Program for ten years, a period of growth which prompted the creation of a full-time position to oversee its expansion to the University's other collections, and to manage public programs as University Museums reach out to the wider community. Dr Barker was officially appointed to this position in September 2005. For bookings or more information on school or adult tours of the University Museums please contact (02) 9351 2812 or visit www.usyd.edu.au/museums.

New Governor

Mr Harry Nicolson



Mr Harry D. Nicolson graduated from Sydney University, BA(hons) in Philosophy with a credit in Ancient History, in 1945, and in 1946 joined the staff of Cranbrook School teaching Ancient History and English, where he soon became Head of Ancient History and Master in charge of the library. In late 1954 he went to the Department of Technical Education in Ultimo where he spent two years as the Deputy Head of the School of External Studies and a further two years as Chief Examiner of Ancient History, under the auspices of the Teacher Training Extension Board of Sydney University. Then followed four years at the East Sydney Technical College where he introduced a course entitled "Time and Forms" concerning the history of art from Ancient Egypt to Modern times. This period gave him the opportunity to develop his interest in archaeology. Returning to Cranbrook in 1966, he remained on the staff until 1983.

Harry Nicolson's abiding interest in archaeology has taken him to Greece five times and he is presently planning another trip to visit the recently discovered Macedonian tombs in Thrace.

The Institutional and Corporate Members, and Governors of the AAIA

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The University of Tasmania
The University of Queensland
The University of Western Australia
The University of New England
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The University of Adelaide
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Sydney Grammar School
La Trobe University, Melbourne

The University of Newcastle
The Australian Hellenic Educational
Progressive Association
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Melbourne Grammar School
Newington College, Sydney
The Classical Association of
Victoria
The University of Melbourne
Cranbrook School, Sydney
Ascham School, Sydney

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The Castellarizian Club (Sydney)
The Pan-Arcadian Association of NSW
The Kytherian Association of Australia
The World Council of Hellenes Abroad (SAE Oceania)
The Laiki Bank, Sydney

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Dr Robert Harper, SC
Professor D.I. Cook
A. Professor A.D. Conigrave
Mr Spiros Arvanitakis
Mrs Pauline Harding
Mr Nicholas Carr
Mrs Gale Comino
Mr James Tsiolis
Mr Harry Nicolson

The Visiting Professorship 2005*

Professor Nota Kourou, the University of Athens



The 2005 Visiting Professor of the AAIA was Professor Nota Kourou of the University of Athens, whose special research interests concentrate on the “Dark Ages”, the Geometric and the Early Archaic Period in the Aegean, Cyprus and the Mediterranean in general.

Professor Kourou is a distinguished field archaeologist and is director of the excavations of the University of Athens at Xobourgo on the island of Tenos. She is an exciting lecturer and has presented by invitation papers in many international conferences. She is also a popular lecturer and has given lectures and conducted seminars in many universities throughout Europe and America. She is a prolific writer and has authored and co-authored many books and articles.

Whilst in Australia, Professor Kourou spoke on the following topics:

From a refuge site to a fortified City-State: New Discoveries at Xobourgo on the island of Tenos

The Bull and the Mistress: Continuity and Changes in Greek Religious Practices
Cypriots and Phoenicians in the Aegean in the Early Iron Age

The Sacred Tree and its Symbolism in Ancient Greek Art

The Cesnola Style East and West: A travelling potter or an influential workshop of the 8th century BC?

Early Iron Age open-air sanctuaries in the Aegean: Continuity and Break

The artist and the donor: Limestone statuettes of Cypriot type found in the Aegean

NEWS IN BRIEF

Previous AAIA Visiting Professors

- 1987 Prof. Sir John Boardman
(Oxford, U.K.)
- 1988 Prof. Lilly Kahil
(Fribourg, Switzerland)
- 1989 Prof. Nicolas Coldstream
(London, U.K.)
- 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, U.K.)
- 1995 Prof. Spyros Iakovidis
(Athens, Greece)
- 1996 Prof. Erika Simon
(Würzburg, Germany)
- 1997 Dr. Hermann Kienast
(German Archaeological Institute,
Athens, Greece)
- 1998 Prof. Sarah Morris
(University of California, Los Angeles USA)
and Dr. J. K. Papadopoulos
(The J. Paul Getty Museum, Malibu, USA)
- 1999 Prof. H. Alan Shapiro
(Baltimore, USA)
- 2000 Prof. John McKesson Camp II
(American School of Classical Studies,
Athens, Greece)
- 2001 Prof. Andrew Stewart
(University of California, Berkeley)
- 2002 Prof. Barbara Burrell
(University of Cincinnati)
and Prof. Graeme Clarke
(Australian National University)
- 2004 Prof. Marc Waelkens
(Catholic University of Leuven)

*The 2005 Visiting Professorship was sponsored by various Governors of the AAIA

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Melbourne Friends of the AAIA (Victoria)

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Queensland Friends of the AAIA

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Kenmore QLD 4069

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The Society of Mediterranean Archaeology

(The University of Sydney Friends of the AAIA)

President: Dr Craig Barker

c/ Nicholson Museum

The University of Sydney NSW 2006

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President: Mr Spiros Sarris

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Reports from the "Friends"

THE SYDNEY FRIENDS

A letter from Mr Angelo Hatsatouris, President

The Sydney Friends were privileged to host in February 2005 the launching of *Volume III Australians and Greeks – The Later Years*, the final volume of Hugh Gilchrist's award winning history. The book was launched in the presence of the author by the Minister for Justice and Citizenship, The Honourable John Hatzistergos, MLC, at Women's College, The University of Sydney. Covering an age of war and migration when world crisis brought Greeks and Australians into intimate contact, it records thousands of Australian Greeks who fought for their adopted country in World War II, describes Cretan and mainland Greeks who looked after Australians and follows issues of immigration, post war settlement and economic relationships to the establishment of Greece's permanent diplomatic mission in Australia in the 1950's. The Sydney Friends had been privileged to organise the launches of *Volumes I* and *II* on earlier occasions. The launch was well attended and the opportunity was available for purchase of books which were signed by the author.



Milton Lalas, Professor Cambitoglou, author Hugh Gilchrist, Angelo Notaras, The Honourable John Hatzistergos and Angelo Hatsatouris at the launch of Volume III Australians and Greeks – The Later Years.

The Sydney Friends were also pleased to be able to offer their members the opportunity to attend a private viewing of the exhibition "Greek Treasures from the Benaki Museum in Athens", held at the Powerhouse Museum on Saturday May 21. The viewing was followed by a lecture about the collection given by Paul Donnelly, the curator of international arts and design. The exhibition, which included nearly 170 objects illustrating the vibrancy of Greek domestic, political, spiritual and artistic life over a period of eight thousand years, provided an unrivalled opportunity for Australian audiences to view a range of Greek material never before seen in a single exhibition in Australia.

On 27 July the Sydney Friends hosted the first lecture given in Australia by the 2005 AAIA Visiting Professor, Professor Nota Kourou, Professor of Archaeology at the University of Athens. The lecture "Cypriots and Phoenicians in the Aegean in the Early Iron Age" discussed recent archaeological evidence on Phoenician and Cypriot presence in the Aegean during the Early Iron Age. Phoenician, Cypriot and Near Eastern objects found in Greek contexts of the Geometric period were presented and discussed in the light of recent archaeological research. A fascinating analysis of factors relating to the emergence of the Phoenician States and their first colonial movements to Central and Western Mediterranean in the early first millennium BC illustrated possible pre-colonial commercial networks active in the Mediterranean during that period. The lecture was well attended and a reception was held afterwards in the Nicholson Museum.

The Sydney Friends contributed \$5,000.00 for the Torone Study Season at Polygyros conducted in May–June 2005. This funding allowed the team to extend the season to a period of five weeks rather than the usual three, and to include on the team a conservator, so that the conservation and reconstruction of vessels recovered from the classical period houses could proceed.

The Sydney Friends were also proud to support by a donation of \$1,000.00 the AAIA's three day Symposium held in Athens in October 2005 to mark the 25th anniversary of the Foundation of the AAIA.

THE TASMANIAN FRIENDS

A letter from Dr Jan Crowley, President

In 2005 the Tasmanian Friends were once again involved in the ESTIA Festival of the Greek Community in Hobart held in March. At the Street Festival we were represented at a display in the Hellenic Hall manned by members of the committee.

In November we held a Celebration Lunch at the Mezethes Restaurant in Hobart to mark 25 years of work by our Institute. It was a particularly happy occasion since there was much to celebrate and many of the Members and Friends attending were there in the early days when the Institute was just beginning its endeavors.

Our 2005 Annual Meeting saw the election of a new President, Dr Janice Crowley, and Vice-President, Mr Robert Clark, and we are looking forward to a busy 2006.

On 5 April 2006 the Executive of the Tasmanian Friends of the AAIA hosted a "Welcome to Students" in the John Elliott Classics Museum at the University of Tasmania.



At the Celebration Lunch: The Vice-President, Mr Robert Clark, and his guests enjoy the music of Jimmy Roussos.

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SCHOLARSHIP REPORTS

Rashna Taraporewalla,
The University of Queensland

*"The altar is an unbreakable shield,
stronger than a fortification tower."*

Aeschylus, Suppliant Women 190

It was the belief that the altar—or rather the sanctuary in which it was situated—often functioned as a fortification that led me to participate in the Fifth British School at Athens Postgraduate Course. It was held from January to March earlier this year, and focused upon the history, archaeology and epigraphy of the Greek sanctuary. A PhD student based at the University of Queensland, I am currently investigating the role played by the extra-urban sanctuaries of Attica in the Athenian strategy of defence of the chora. Many of the polis-level sanctuaries of Attica are

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situated in positions of great strategic importance and were, at some stage in the history of their development, equipped with defensive architecture, whether fortification walls, ship-sheds, accommodation for a garrison or a combination of the three. It became apparent at an early stage in the course of my research that my dissertation would greatly benefit from an autopsic review of the peripheral cult sites of Attica. The strategic positioning of many of the Athenian sanctuaries, their situation in relation to outlying settlements and neighbouring territories and the form and function of the military appurtenances constructed at many of these sites is best appreciated first-hand.

It was somewhat felicitous, then, that the BSA offered a course which situated Greek religious cult activity in the physical context, involving field-trips to the Amphiareion, Brauron, Eleusis, Peiraeus, Rhamnous, Sounion, Thorikos and Vouliagmeni (Cape Zoster), as well as non-Athenian cult-sites at the Argive Heraion, Epidauros, Corinth, Isthmia, Perachora, Eretria, Lefkandi, Delphi and Kalapodi. With the kind and very welcome support of the AAIA, I was able to take part in this course. Time was also spent at the National Museum and Epigraphic Museum in Athens, as well as the archaeological museums associated with the sites visited.



Rashna Taraporewalla (second from left) with BSA postgraduate course participants at Delphi.

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The President, Dr Crowley, spoke of the work of the Institute in Greece and in Australia and invited students to join the Tasmanian Friends. The Vice-Chancellor, Professor Daryl Le Grew, spoke of the strong links between the University and the AAIA and announced the Institute Scholarship for 2007 for Study in Greece. Following the formalities refreshments were served.

THE QUEENSLAND FRIENDS

A letter from Emeritus Professor Bob Milns, President

2005 was another active and successful year for the Queensland Friends, beginning in February with an excellent lecture on John Turtle Wood's excavations at Ephesus by the recently appointed Professor of Classics and Ancient History, Tim Parkin.

The Annual General Meeting, held in March, was very well attended. There were some changes in the office-bearers: Mrs Pat McNamara stepped down after serving as President for three years and Mrs Bev Biggs retired after a long term of office-holding, firstly as Treasurer and then as Secretary. The Friends owes a great debt of gratitude to Pat and Bev for their long and dedicated service. They were replaced as President and Secretary by Professor Bob Milns and Mrs Carmel Trew respectively. Mrs Jacque Noyes was a popular choice for Vice-President. The meeting was followed by supper and an illustrated talk by the new President on his recent travels in Egypt, Libya and Tunisia.

In May we were happy to welcome Emeritus Professor Richard Green, together with Professor Margaret Clunies Ross, as visiting lecturers. Professor Green's lecture on the excavations of the theatre at Paphos was very well received by a large audience.

The highlight of our year's activities was, without a doubt, the function held on June 26th to celebrate the 25th anniversary of our parent body. We were delighted that Professor Cambitoglou was able to accept our invitation to be our guest of honour for the occasion; his speech was a mixture of moving personal recollections and inspiring hopes for the future. Two former members of the excavating team at Torone also contributed to the formal part of the occasion: Scott McPherson, now our Treasurer, recalled with humour and affection his two seasons at Torone; and Mila Zincone mounted an excellent display of her Torone photographs. The celebration lunch was even more sumptuous than usual.

We had been looking forward with great expectations to the visit of the 2005 Visiting Professor, Nota Kourou, from the University of Athens. Unfortunately, Professor Kourou arrived in Brisbane in a wheelchair, having broken her foot as she was leaving her hotel in Newcastle to catch the airplane to Brisbane. Despite great pain, she delivered her scheduled lecture on "The Sacred Tree and its Symbolism in Ancient Greek Art" on her first day, but then had to cut short her visit and return to Athens. Her lecture, attended by well over a 100 people, was highly praised and left us regretting that we could not hear more from her.



Mr Scott McPherson, Professor Alexander Cambitoglou, Professor Bob Milns and Ms Mila Zincone at the QFAAIA 25th anniversary lunch.

The Queensland Friends were delighted to make a financial contribution to the highly successful 25th anniversary Symposium held in Athens in October.

The annual dramatic presentation staged by Mrs Jacque Noyes and Professor Bob Milns, known popularly as “the Bob and Jacque Show”, took place in November. Its title, taken from the well known poem of Cavafy, was “Ithaca gave you the marvellous journey” and its theme, illustrated with texts from ancient and modern Greek and non-Greek authors and with a variety of pictures, the age-old wanderings and migrations of Greeks from the homeland and of non-Greeks to Greece itself.

Our first meeting of 2006 was held on the 19th February, when Dr Tom Stevenson, from Classics and Ancient History, gave a witty, informative and well argued lecture, accompanied by copious visual material, on “The Parthenon Frieze as an Idealised Contemporary Panathenaic Festival”. His audience was most appreciative of the talk.

In March the Annual General Meeting took place, after which Mrs Pat McNamara presented a talk on her recent visit to Georgia. In May the well known Brisbane raconteur, Mr Con O’Brien, will be giving us a talk on “Art and Eroticism in Greek Mythology”.

On a more mundane level, the Queensland Friends have also become incorporated as a protection against costly litigation.

We look forward to another successful and enjoyable year of activities to support the work of the Institute.

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Professor J. K. Davies and Dr J. Whitley, along with a host of eminent speakers, imparted a wealth of knowledge, fostering a greater appreciation of the structures and artifacts associated with these Greek sanctuaries. I was also able to attend a number of seminars and lectures hosted at various foreign institutes in Athens. I have taken from the course many treasured memories of unique experiences, from walking inside the Parthenon to seeing the Agora covered in a thin blanket of snow.

I have greatly benefited from my participation in this course, and my stay in Athens has generated a great amount of material which will contribute significantly towards my research. I thank the AAIA for making this endeavour possible.

Mary Galvin,

The University of Newcastle, NSW

Recently the AAIA provided me with a much-appreciated grant towards the cost of travel to Greece in order to undertake research for my doctoral thesis on the cult of Artemis. During September and October 2005, I was able to visit many sites of worship of Artemis as well as the museums in which artefacts discovered at these sites are held. It was obviously not possible to visit all the relevant places as, to quote the Greeks themselves, ‘there were more sites of Artemis in the ancient world than of any other deity, save Apollo’.

Artemis’ sites are usually in places of great natural beauty, full of peace and serenity. One such site, Lousoi, lies nestled against a mountain in Achaia, near the borderland areas which have alternately been part of Achaia and Arkadia over the centuries. From this sheltered position it has stunning panoramic views of the valley below as well as the hills opposite. Lousoi was first

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excavated by the Austrians over a hundred years ago, with further excavation works being carried out in recent years. The archaeological record shows continuous use of both the sanctuary and settlement from the 8th century BC through to Roman times. Judging by the homes and the finds, the settlement appears to have been fairly well-off. This wealth apparently came from horses, for which Arkadia was renowned, and extended to the sanctuary, leading it to become a target for looters. Lousoi, like many other sites of Artemis, was also a place of asylum.



View from Artemis' Temple at Lousoi.

Lousoi was the seat of the games of the Hemerasia, held in honour of Artemis, with foot races, weapon races and chariot events conducted for both boys and men. There is ample dedicatory evidence for this event, dating from the 3rd century BC to the 1st century AD. These dedications have been found as far afield as Olympia, Aigion, Thuria and Perge in Asia Minor, indicating an occasion of international importance. The stadium and its environs have been located but have not yet been excavated.

Despite the earlier importance of Lousoi, by the time that Pausanias was there in the 2nd century AD, he could find no trace of it (Paus. VIII 18:8).

The aetiological Myth for the temple at Lousoi runs thus: Proitos, King of Tiryns in the Argolid had three daughters, Iphianassa, Iphinoe and Lysippé. These

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THE CANBERRA FRIENDS

A letter from Mr John Kalokerinos, President

I am pleased to report that 2005 was another successful year for the ANU (Canberra) Friends. Our programme for the year comprised the annual lecture series of five lectures and a dinner late in the year for Friends and their guests.

The first of the lectures in the series was given in February, immediately after the AGM. Dr Jenny Webb, of La Trobe University, presented a beautifully illustrated talk about her excavations at the archaeological site at Marti, in Cyprus. Her lecture was very warmly received by a large audience of almost 100.

The second and third lectures were complementary. Dr Elizabeth Pemberton (now retired from Melbourne University) and Dr Ian McPhee (Director of the A. D. Trendall Research Centre for Ancient Mediterranean Studies at La Trobe University) spoke about their particular interests in the excavations at Ancient Corinth: Dr Pemberton spoke on cooking and cuisine and Dr McPhee spoke about drinking and drinking vessels.

The fourth lecture, programmed for August, was unfortunately cancelled. Our lecturer was to be the AAIA Visiting Professor for 2005, Professor Nota Kourou of Athens. She was to speak on 'The Bull and the Mistress: Continuity and Change in Greek Religious Practices'. Before she reached Canberra Professor Kourou injured her foot in a fall and was unable to continue her tour. We were very sorry that she was unable to give her talk and hope that she has made a complete recovery.

Our final lecture for the year was that of Professor Peter Wilson, Professor of Classics at Sydney University, who has a particular interest in the sociology of music. It was on this that he spoke, in an absorbing lecture entitled "Musical Politics, Political Music: The Power of Music in Early Greece".

These four talks were all held at the Hellenic Club, which has proved to be a superb venue for our events. It was also the venue for our annual dinner, held in November. We were delighted with the response to this dinner, with over 100 Friends and their guests in attendance. The after-dinner speaker, Dr John Yiannakis (of The Curtin University of Technology), delivered a magnificent presentation on patterns of migration from Greece to Western Australia and on the experience of migrants in the West. There are many people to thank for making this such a happy and successful event: Mrs Helen Stramarcos, Dr Ann Moffatt, Mrs Elizabeth Gilchrist, the committee of the Friends and the Friends themselves who supported it.

In 2006 we will be advertising again the biennial scholarship for travel to Greece for study purposes. This will be the 8th such scholarship that we have been able to offer, thanks to the interest and the generous support of the Friends.

In closing I would like to thank the members of the committee: Dr Elizabeth Minchin, Dr Leon Barbopoulos, Mr Chris Elliott, Ms Colleen Chaston, Dr Parissa Poulis, Dr Christine O'Hare and Mr Savvas Pertsinidis. Last but not least I thank the Hellenic Club, which has generously supported our lecture programme in recent years, helping us to bring interstate speakers to Canberra.

THE UNIVERSITY OF MELBOURNE FRIENDS

2005 Lecture Series with the Classical Association of Victoria

Tuesday, 22 March

Gender and Rationality in the Great Age of Archaeological Decipherment

Dr Selina Stewart (The University of Alberta, Canada)

Tuesday, 12 April

The Terracotta People of Jebel Khalid in Syria: the Evidence of the Figurines

Dr Heather Jackson (ARC Postdoctoral Fellow, The University of Melbourne)

Wednesday, 25 May

Gold-Rich Colchis: Myth and Reality

Dr Gocha Tsetsikhladze (Lecturer in Archaeology, The University of Melbourne)

Wednesday, 14 September

The Great Petra Temple: Thirteen Years of Brown University Excavations

Prof. Martha Joukowsky (Professor of Archaeology, Brown University)

THE WEST AUSTRALIAN FRIENDS

A letter from Associate Professor John Melville-Jones, President

The year began with a theme dinner, 'Off-Road with Alexander the Great', which was attended by nearly 60 people. In April we heard from Professor Walther Ludwig (Hamburg), who lectured on "Astrology in Antiquity, the Renaissance and Today". He was followed by Dr Blanche Menadier who spoke on "Troy, Not the Movie. A Report on results of the recent excavations (1988–2001)" and Dr Kenneth Sheedy (Macquarie University, Sydney) who gave a lecture entitled "A Portrait for the King: Images of Alexander the Great and Ptolemy I". Later in the year we received a visit from Dr Patrick O'Sullivan (The University of Canterbury, NZ) who spoke on "Images and Emotions: the Rhetoric of Greek Art" and from Professor Martha Joukowsky (Brown University) who reported on her excavation of the so-called 'Great Temple' at Petra.

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young girls foolishly disparaged the unforgiving Hera, goddess of marriage. Hera was angered and in revenge induced madness in the girls, causing them to abandon their father's home for thirteen months. They fled west, into the rugged hills, to a cave with running water in the Aroanian Mountains near the well-known town of Kleitor. The distraught Proitos appealed to Artemis to intervene with Hera, and bring sense to his girls. Melampous, son of King Amythaon and his wife Abas (a seer reputed to be the first to devise cures by means of drugs and purifications), volunteered to find and cure the girls in return for half of Proitos' kingdom. After some negotiation he embarked upon his search. They were found and brought down to Lousoi but unfortunately Iphinoe died along the way. The other two were healed of their madness using spells and herbs, and had their wild spirits tamed by Artemis. There the thankful Proitos established the sanctuary and instituted an annual festival with sacrifices and female dances in celebration of the cure. The girls were reconciled with Hera, Melampous then married Iphianassa and became King of Argos and his brother Bias married Lysippé.

Following in the footsteps of Proitos' daughters is not easy in this incredibly rugged and mountainous part of Greece. Although tourist information suggests the Cave of Hermes at Kyllene as the place to which the young girls retreated, local folk-lore provides a more probable contender, the nearby Limnon Cave at Kastria. I headed over there to take a look. Speleologists have thus far explored the cave system for 2km underground. Running through it is a series of lakes which even in the dry season are full of crystal clear water. After the snows, when the thaw begins, the system becomes a river of flowing water and cascading waterfalls.

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The unusual 'curtain' like stalactites which resemble the folds of flowing robes make it is easy to understand how someone exploring by torchlight could imagine they had seen one of Proitos' daughters flitting through the darkness.

The cult image found at Lousoi, Artemis Hemera or Hemerasia, holds a torch in one hand and a poppy in the other. The torch is an attribute of Artemis in many places and has the obvious connotations of lighting the way, or for Proitos' daughters it could be the torch which Artemis held in the wedding procession. The ultimate aim of curing Proitos' daughters was to propel them into marriage (reconciliation with Hera). The poppy represents healing. From folk-lore to modern research, tales of the therapeutic use of the poppy and its look-alikes abound. Whether for use as poultices, for digestive disorders, to make a cow desire a bull or for use in diabetic drugs, the reputation of this group of plants has stood the test of time. Theophrastus was certainly aware of them and later Hippocrates prescribed various parts of the poppy for healing and women's ailments, especially the wandering womb.

The trip led to some thought provoking questions. Was Melampous, whose name means 'dark-foot', in the original tale really a reflection of a variety of poppy with a dark foot (possibly the dark leafed horned poppy mentioned by Theophrastus) that was used to treat the girls, and subsequently conflated with tales of a king's son from the Argolid? Are the "lotus leaves" on the Lousoi krateriskoi fragments, with their unusual string of pearl-shaped objects running down the central membrane, in fact a reference to the unique seed pod of this poppy? I went overseas to answer one set of questions and have returned with so many more. I would like to thank the AAIA for facilitating such an inspiring and thought provoking trip.

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THE ATHENS FRIENDS

A letter from Mrs Maria Barboutis, President

The Athens Friends of the Institute had a busy year in 2005, filled with various activities, primarily excursions to various archaeological sites and museums. Our programme consisted of the following events:

January 26	Eleutherna: Polis, Acropolis, Necropolis Exhibition. Museum Cycladic Art (Dr S.A. Paspalas, AAIA)
February 27	The Philopappos Monument, the Pnyx, and the Walls of Athens (Dr S.A. Paspalas, AAIA)
April 3	The Sanctuary of Zeus, Nemea (Professor Stephen Miller, University of California, Berkeley)
May 15	The Hexamilion, Corinthia (Professor Timothy E. Gregory, Ohio State University)
June 26	The Ancient Fortress at Porto Germeno (Dr S.A. Paspalas, AAIA)
October 2	Ancient Larymna and Halai (Theologos) (Dr S.A. Paspalas, AAIA)
December 4	The Antiquities of the Peiraeus, the Commercial and Military Port of Ancient Athens) (Dr S.A. Paspalas, AAIA)

As in past years the activities of the Athens Friends allowed our members both to visit interesting sites and exhibitions as well as raising funds for the Institute. In 2005 we were in the happy position of being able to cover the costs of the Reception after the Annual Director's Report in May, as well as making a considerable contribution towards the covering of the costs involved in the 25th Anniversary Symposium of the Institute. The latter event was definitely the highlight of the Institute in 2005, and I am sure that all our Friends' members were grateful that our organization could contribute as it did. We wish the Institute every success over the coming decades.

THE SOUTH AUSTRALIAN FRIENDS

A letter from Mr Spiros Sarris, President

In February 2005 the AGM of the South Australian Friends was held at which Mr Spiros Sarris was re-elected President. The Committee also includes: Mr Danny Warren, Ms Anastasia Potiris, Ms Aphrodite Rose (Vlavogelakis), Ms Anna Sykes, Ms Hilary Rumpff, Mr George Skordas, Mr Dylan Walker, Ms Julia Psorakis and Ms Lambia Angelakos. Dr Margaret O'Hea from the University of Adelaide is the Ex Officio member of The SA Friends.

As in previous years the SA Friends were allocated a booth and display partitions within the Cultural Marquee at the 2005 Glendi Festival. The booth was staffed by volunteer Members of the Executive Committee on a rotating

roster. Our booth was well attended and we had an opportunity to promote the AAIA and its activities.

This year we were particularly fortunate in having with us in the Cultural Marquee a migration archive display together with representatives from the National Archives of Australia (Adelaide Office). Whilst the focus was on migration records it nevertheless enabled the people to make enquiries about their Hellenic heritage contained within the National Archives. The display attracted some 2000 visitors and there were over two hundred specific enquiries recorded.

Due to unfortunate circumstances, the 2005 AAIA Visiting Professor, Nota Kourou, was unable to come to Adelaide. The cancellation was even more unfortunate since earlier in the year, whilst visiting Athens, I had the pleasure of meeting Professor Kourou and discussing with her the Adelaide aspect of her visit.

The SA Friends were represented at the 25th Anniversary Symposium held in Athens. Ms Julia Psorakis, an Honours Student (in Classical Studies) at Adelaide University and a Student Member of the South Australian Friends attended the Symposium.

The 2006 AGM of the SA Friends is scheduled for 9 May 2006. The AGM was deferred to early May this year because of the congested cultural program during February, March and April.

THE SOCIETY OF MEDITERRANEAN ARCHAEOLOGY (UNIVERSITY OF SYDNEY FRIENDS)

A letter from Dr Craig Barker, President

SoMA had a relatively quiet 2005, due largely to outside academic and work related pressure on many members of the committee. Our first event, on March 15, was a "Wine and Cheese" under the jacaranda tree in the Main Quadrangle to welcome students and staff to the new academic year. On August 3rd SoMA hosted a well-attended supper in the Nicholson Museum for Professor Nota Kourou, the 2005 AAIA Visiting Professor, following her public lecture on "The Sacred Tree and its Symbolism in Ancient Greek Art".

In November the Annual Christmas Party proved once again to be a popular event with students, staff and friends celebrating the close of a busy year. Keen interest in the raffle ensured the Christmas Party raised substantial additional funds for the Olwen Tudor Jones Scholarship.

The Olwen Tudor Jones Scholarship was in 2005 awarded to Ms Lily Withycombe-Taperell who travelled



Tanya Douvaleras, Amanda Reynolds, Amanda Dusting, Sanja Vucetic and Dr Ted Robinson at the SoMA Christmas Party.

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Lily Withycombe-Taperell,
The University of Sydney

In July– August 2005, I was one amongst the twenty students accepted into the Pompeii Archaeological Research Project at the Porta Stabia (PARP:PS), jointly directed by Dr Gary Devore of Stanford University and Dr Steven Ellis, a Sydney University graduate and current Michigan University lecturer. The goal of the project is to uncover the structural and occupational history of the south-east corner of Insula VIII.7 from its earliest origins through to 79 AD, the time of Vesuvius' explosion. 2005 saw PARP:PS' first season.



Lily Withycombe-Taperell (far right) at the Porta Stabia excavation in Pompeii, operating the GIS station.

Insula VIII.7 is located in the southern half of ancient Pompeii, close to the city's entertainment and theatre district alongside the main commercial entrance, the Porta Stabia gate. Three areas in particular were chosen for excavation, all of which had served various functions in the ancient city. We uncovered an industrial quarter, a dining space and a retail area. I was working in the southern extreme of the excavation, on the north side of the first wall within the city's fortification wall. A number of discoveries indicated that it had once been a small industrial area, in use from the Archaic period to the destruction of the city. Our season aims were to date and phase the south wall and the industrial

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tanks which marked the extremities of our trench, reconcile existing maps and plans with the different layout we were uncovering, and ultimately to examine the use and organization of space within our area.



Lily Withycombe-Taperel sorting finds.

The Pompeii Archaeological Research Project was run as a field school, the students divided into groups of seven in three separate trenches, with each trench assigned a supervisor. We were trained in all of the essential archaeological practices including excavation methods, planning and recording. We were also given the opportunity to learn about ceramic cataloguing and GIS planning. Part of the assessment included maintaining a detailed excavation journal throughout the entire season which was assessed each week. For three of the five weeks, one day was devoted to a specific field trip; to preserved outlying villa and rural areas, to the National Museum in Naples and to nearby Herculaneum. Our team was international, consisting of students and archaeologists from Australia, England, America, Canada and Sri Lanka. It was a brilliant and unforgettable experience, made possible thanks to the generous support of the Olwen Tudor Jones scholarship.

For more details on PARP: PS visit: <http://www.stanford.edu/group/pompeii/index>

to Italy to participate in the Pompeii Archaeological Research Programme: Porta Stabia, co-directed by former SoMA committee member Dr Steven Ellis. An account of her experiences appears alongside this report.

Ms Helen Nicholson, a founding member of SoMA and experienced archaeologist who has excavated extensively at sites throughout Italy, Greece and Jordan, will lead a tour for the Sydney University Centre for Continuing Education in association with SoMA. The tour, "Highlights of Antiquity: Greece & Italy", will take place from April 12 to May 5 in 2007.

The 24-day exploration begins in Athens, with visits to the Acropolis, Agora and Kerameikos, as well as archaeological sites in the surrounding area. Helen will then lead the participants through the spectacular countryside of the Peloponnese, visiting the Bronze Age palaces at Tiryns, Mycenae and Pylos, what remains of ancient Sparta, and later sites such as Corinth, Olympia, Delphi and Epidauros. In Italy the focus is on Republican and Imperial Rome and includes visits to the Forum, the Imperial Fora, the Colosseum, the Pantheon, the ancient Roman port at Ostia and Hadrian's Villa at Tivoli, with a day-trip to the Etruscan tombs at Cerveteri. The tour then wanders south to the Amalfi Coast, taking in, Sorrento, Pompeii, Herculaneum, the National Archaeological Museum in Naples and Paestum.

A small percentage of each participant's fee will be donated to the Olwen Tudor Jones Scholarship Trust. For further details please ring 02 9036 4765 or visit the Continuing Education website at www.cce.usyd.edu.au/0760412.



Lita Diacapoulos and Prof Tim Gregory at the SoMA Christmas Party.



Helen Nicholson

DR CHARLES ANTONY TESORIERO

02/07/1973 – 21/08/2005

Charles Tesoriero, who was born on 2nd July 1973 and committed suicide on 21st August 2005, was one of the brightest young stars in the Australian Classical firmament. A hugely engaging character, with a larger than life personality, he attracted a wide range of persons to the study of Latin, which was both his career and his passion. Many will remember him from past Latin Summer Schools, at which he had been a towering presence for a number of years, having first become involved at the instigation of its founder, the late Professor Kevin Lee, another individual whose death is still keenly felt in the Australian Classics community.

Charles's dedication to the language and literature of Rome began at Sydney Grammar School, where initial thoughts of a career in medicine were abandoned after the loss of both his parents to cancer within six weeks of each other. This was a defining event in the life of



the sixteen year old Charles, even if he appeared to address it with astonishing fortitude, going so far as to suppress mention of it to his teachers at University, lest he seemed to be entering a plea for sympathy. Charles enjoyed a successful undergraduate career at Sydney University, and I use the term 'enjoyed' advisedly. Living in St Paul's College, where he relished to the full the (inter)collegiate pleasures on offer, Charles combined the study of Latin with an aficionado's investigation of the pleasures of good red wine: though sometimes the two interests conflicted, as when the effects of the latter were visible at 9 o'clock lectures on the former. Unlike many a Latinist, who will privately confess a preference for Greek literature over Roman, Charles never really took to the study of Greek, regarding it as an adjunct to Latin literature, which remained his lodestar and, in the best sense, obsession, throughout his all too short career.

After graduating with Honours in Latin, having written a first-rate 4th year thesis on 'horrific violence in Virgil's Aeneid', Charles embarked upon his PhD at Sydney. This was a commentary on the Erichtho episode of the first century AD epic poet Lucan, the most extended, repulsive and fascinating account of witchcraft and necromancy in all Latin Literature. But the broader historical canvas against which the poem is set also resonated with Charles's lifelong interest in the subject of political tyranny. Five years of work on his Sydney doctorate were punctuated by a good deal of teaching, particularly of the 1st year course, that is to say the elementary Latin course for those who have not studied the language at school. This is a popular unit, which generally attracts about 60 or so enrolments, but in at least one year when Charles was teaching it numbers edged up towards three figures—probably because word had got around among the student body of the endless informal tutorials which Charles staged in the Main Quadrangle over equally endless cigarettes. I believe too that his tutorial on Latin four letter words was also a roaring success: the evidence was hastily erased from the blackboard by the colleague who used the room directly afterwards. I mention here Charles's unscheduled tutorials because more than anything else this gives one the measure of the man: he was unshakeably and unselfishly committed to the teaching of Latin and to communicating to others the intense pleasure which he took in its language and literature. Indeed, as Charles's doctoral supervisor, I eventually was forced to put it to him that he needed to think of his own interests just a little, and to get on with his thesis.

He duly did so, and after receiving his doctorate with enthusiastic plaudits from his very distinguished examiners, Charles was appointed as a lecturer in Classics and Ancient History at UNE, where he remained until his death. For personal and patriotic reasons he could not be lured away to a young and go-ahead Department in an Irish University, where an offer was tentatively put in his way by a Professor from Yale who had examined his doctorate and clearly saw his promise. During his years in Armidale he kept in regular contact with his countless friends in Sydney, either in person or by mobile phone, to which he was compulsively addicted. And of course there were visits to Sydney every January to teach in the Latin Summer School along with his partner, and, latterly, Armidale colleague Tamara Neal. At UNE Charles effectively taught all the Latin on offer, as well as Roman history. His expertise, immense charisma and bonhomie caused students to flock to him, and at the time of his death he was supervising no less than five Latin Honours theses; one of them, intriguingly, on volcanoes in Roman literature, an idea surely suggested to Charles by his paternal family's origins in the volcanic Aeolian Islands, a mere 40 km from Sicily, home to Mt. Etna. And although his easygoing and open personality naturally drew young people into his ambit, it was interesting to note how many mature students spoke of him in the warmest terms at his memorial service in Armidale. Part of the appeal may have been that, sartorially, Charles never stood on his dignity: while his dress sense, once impeccably bad, had undergone some amelioration over the years, he never mastered the trick of keeping his shirt tucked into his trousers. All in all, he made an immense impression at UNE; one of his more memorable achievements there was to organise in 2001 an international conference on Ancient Magic entitled 'Hecate at the Crossroads', the success of which was scarcely compromised by its coinciding with September 11 and the understandable withdrawal of one or two speakers from the US.

Charles was an inveterate attendee at conferences both in Australasia and Italy, which gave him a chance to air sometimes zany ideas and to indulge his boundless sociability. But to speak now in all seriousness, he was just beginning to reach his full maturity as a scholar. He had already published extensively on Lucan, was editing the Oxford Studies on Lucan and had papers in press on Catullus and the Laus Pisonis, as well as work in hand on Cicero's panegyric Pro Marcello and the 330 lines of Lucan book 6 which he had not covered in his doctoral thesis. Some of this research reflects Charles's fascination with the byways rather than the highways of Latin literature, which so piqued the interest of his students. He leaves a substantial body of unfinished work and it is good to know that efforts are under way in various quarters to ensure that it will see the light of day.

It would be inappropriate not to conclude this notice of my pupil and friend on a Classical note, or rather two. The Romans, particularly those of the Stoic persuasion, deplored, as is well known, any indulgence in excess of emotion, not least outpourings of grief for the dead. But in the case of Charles, one might rather say, with Horace,

*'Quis desiderio sit pudor aut modus
tam cari capitis? Praecepte lugubris
cantus, Melpomene, cui liquidam pater
vocem cum cithara dedit.*

*Ergo Quintilium perpetuus sopor
urget...*

'What sense of restraint, what limit need there be in expressing our regret for one loved so dearly? Teach me mournful strains, Melpomene, to whom your father has given clear-voiced utterance, along with the lyre. And so unbroken sleep lies heavy on the dead....Hor. Carm. 1. 34. 1–6.

A second, and concluding, remark is prompted by Roman funerary inscriptions, in which we often meet the idea that for parents to bury their children is a profound and bitter perversion of nature's laws. The related thought is that it is also a perversion of the natural order of things that a teacher should be pronouncing a memorial over his pupil. For in common with Charles' myriad friends and colleagues, I find it hard to believe that we shall never hear again the booming laugh of one so well placed to advance the cause of Latin in such a profoundly hostile intellectual climate as the present.

Lindsay Watson

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NEWS IN BRIEF

The journal *Mediterranean Archaeology*

Report from the Production Manager,
Camilla Norman

In 2005 *Mediterranean Archaeology* became the official journal of the AAIA. Henceforth, the regular volumes will carry an additional subtitle to this effect.

Meditarch 19 (2006), edited by Professor Jean-Paul Descœudres and Dr Stavros Paspalas, will publish the papers presented at the 25th Anniversary Symposium of the AAIA held in Athens, October 10–12, 2005.

Throughout 2005 work continued on two new volumes; *Egyptian Art in the Nicholson Museum* and the *Festschrift in Honour of J. Richard Green*.

Egyptian Art in the Nicholson Museum, edited by Dr Karin Sowada and Dr Boyo Ockinga, presents 25 essays written by leading scholars from around the world on objects from the Egyptian Collection of the Nicholson Museum, many of which have never been published before. It forms a companion volume to *Classical Art in the Nicholson Museum* (1995), edited by Professor Alexander Cambitoglou and Dr Ted Robinson, and retains the high publication quality set by that volume.



Detail from the coffin of Padiashaikhet,
NM Inv. R28, "Goddess of the West".

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Professor Green retired from the Arthur and Renée George Chair of Classical Archaeology at the University of Sydney at the end of 2003. In appreciation of his contribution to the development of Classical Archaeology in Australia and of his work in the field of Greek and South Italian vase-painting, ancient theatre and performance, and as excavator in Paphos on Cyprus, it was decided to mark the occasion with a *Festschrift* in his honour. The result is the handsome *Mediterranean Archaeology* Volume 17 (2004), *Festschrift in Honour of J. Richard Green*, edited by Dr Lesley Beaumont, Dr Craig Barker and Dr Elizabeth Bollen. It contains 36 papers written by friends, former colleagues and pupils of Professor Green, all eminent or up-coming scholars in their field, and is divided into four sections that reflect the progression of his career: Early Iron Age; Ceramics and Iconography; Theatre and Performance; and Cypriot Studies. For a full contents listing please visit <http://www.arts.usyd.edu.au/publications/meditarch/>



Professor J. Richard Green

Mediterranean Archaeology 17 (2004), *Festschrift in honour of J. Richard Green* will be formally launched by Professor Eric Csapo, in association with the School of Philosophical and Historical Inquiry (Faculty of Arts, The University of Sydney), who contributed a generous subsidy towards its publication, at a function in the Nicholson Museum in 2006 to coincide with Professor Green's 70th birthday.

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CLASSICAL ARCHAEOLOGY INTENSIVE SUMMER SCHOOL IN ATHENS

JANUARY 7-27, 2007

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Course Tutors:

Dr Lesley Beaumont
Lecturer in Classical Archaeology,
The University of Sydney

Dr Stavros Paspalas
Deputy Director, The Australian
Archaeological Institute at Athens

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FRONT COVER

Red-figure bell-krater

Scene of a ritual at an altar

ca. 380 BC

John Elliott Classics Museum, University
of Tasmania

Inv. no. VG100

The Museum's 100th vase was acquired
to commemorate the Centenary of the
University of Tasmania in 1990.

A bearded man pours a libation from a cup
while two youths prepare the ritual meal
by roasting over the flaming altar spitted
meat from a sacrificial animal. The figure
of Victory flying with a garland towards the
man suggests that the ritual is to celebrate
his success in some contest.

BACK COVER

Sydney Grammar School

The Big School Portico on College St,
constructed in 2002, completes the
original 1830's vision of colonial architect
Edward Hallen. Built of Piles Creek stone
by Tanner & Associates, the classical
portico faces Hyde Park, reopening
Sydney Grammar School to the city.

Although able to trace its roots back to
1825, Sydney Grammar School was
founded by an Act of Parliament in 1854
and officially opened in 1857. It has a long
tradition of teaching in Classics and has
been a member of the AAIA since 1993.

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