



The Australian Archaeological
Institute at Athens

BULLETIN



Volume 5, 2007/2008

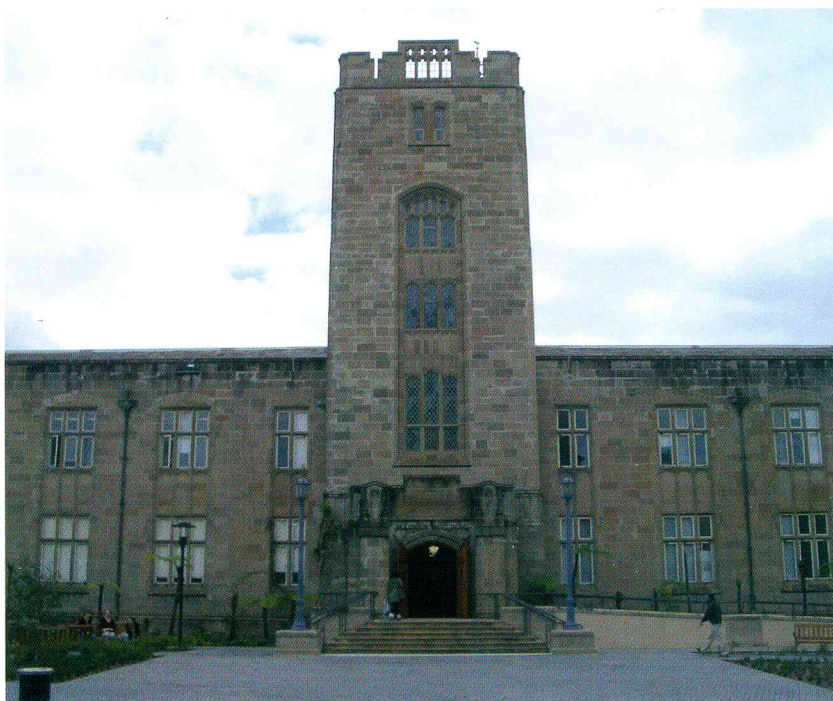
Table of Contents

Letter from the Director	2
ACTIVITIES IN GREECE	
Deputy Director's Report from Athens	4
Museums and Exhibitions in Greece	6
The Australian Paliokhori Kythera	
Archaeological Survey (APKAS) 2007	9
The Athens Academy	12
FEATURE ARTICLES	
The Acropolis of Karthaia on Keos. A Conservation and Restoration Project by Eva Simantoni-Bournia	14
Ashes to Ashes: the Riddle of Sigmund Freud's Death by Michael Turner	29
Excavations at the Site of the Hellenistic- Roman Theatre of Nea Paphos in Cyprus, 2007–2008 by Craig Barker	40
ACTIVITIES IN AUSTRALIA	
The John Atherton Young and Alexander Cambitoglou Fund	48
Centre for Classical and Near Eastern Studies of Australia	48
Significant Donations	49
The Institutional and Corporate Members, and Governors of the AAIA	50
The Visiting Professorship 2007	51
Conference Reports	52
REPORTS FROM THE "FRIENDS"	
The Sydney Friends	54
The Tasmanian Friends	55
The Queensland Friends	56
The ANU (Canberra) Friends	57
The West Australian Friends	59
The Athens Friends	60
The South Australian Friends	61
The Society of Mediterranean Archaeology (University of Sydney Friends)	62
OBITUARY	
Kim Santow AO	64
PUBLICATIONS	
Recent Publications	65
NEWS IN BRIEF	
2008 Hostel Report	4
Report of the 2007–8 AAIA Fellow	6
Constantine Svolopoulos	12
New Institutional Members	48
Previous AAIA Visiting Professors	51
Contact Information for Friends of the AAIA Societies	54
AAIA Scholarship Reports	56
The journal <i>Mediterranean Archaeology</i>	65
Front Cover notice	66
Back Cover notice	67
Editorial credits	67

Letter from the Director

The 2007/2008 Bulletin is a substantial fascicule which shows the progress made by the AAIA during the 29 years of its existence.

By early 2009 the headquarters of the Institute in the University of Sydney will have moved twice. Firstly from a modest but charming terrace house in Darlington Road to the grander building of the Old Teachers' College in Manning Road, and secondly, in the very near future, to the Madsen Building on Eastern Avenue where it will share space with the other members of the recently founded "Centre for Classical and Near Eastern Studies of Australia" (CCANESA).



The Madsen Building, University of Sydney.

The activities of the Institute in Australia have also multiplied with the passing of the years. In addition to the annual visiting professorship a new substantial fund was established recently which will bring to Sydney every second or third year a distinguished scholar to do his own research for a period of up to six months. Concurrently the activities of the Institute's Friends have increased.

Especially welcome as new Institutional members are the St. Spyridon College, the Wenona School, the Trinity Grammar School and the Classical Association of NSW.

In Greece progress has been equally satisfying. The Institute has a new office and the Hostel has been renovated; it provides simple but

civilised accommodation to Australian academics and students that visit Greece. At a scholarly level a series of lectures/seminars and other activities are methodically organised every year.

The Deputy Director in Athens, Dr. S. Paspalas, and the Research Officer of the Institute, Ms. Beatrice McLoughlin, work assiduously preparing the publication of *Torone 2* and *Zagora 3*; and it is hoped that the excavations at Zagora on the island of Andros, which were conducted under my directorship between the years 1967 and 1977, will be reopened in 2010 as a collaboration of the Athens Archaeological Society and our Institute with director Professor Margaret Miller of the University of Sydney. Finally I should mention that as from 2009 the Institute will become a co-sponsor of the excavations at Nea Paphos in Cyprus which were carried out successfully for long years under the Directorship of Professor J.R. Green and are now continued under the co-leadership of Dr. Craig Barker and Dr. Smadar Gabrieli.

There is a lot more to say about the work done by the Institute in recent years and especially during 2007 and 2008, but this is meant to be a short letter. Before closing I would like to thank the authors of the three feature articles for their interesting contributions to this fascicule and also the staff of the Institute without whose dedicated work it would not have appeared.



Alexander Cambitoglou

NEWS IN BRIEF

2008 Hostel Report

by Stavros A. Paspalas

In 2008 the number of people who chose to stay in the Hostel increased significantly when compared to previous years. This good result is a certain indication that the Institute's Hostel offers comfortable and very centrally situated accommodation at competitive rates. The extensive renovations which the Hostel underwent in the early part of 2008 meant that it was closed for a six-week period, but they resulted in an even better environment that offers its residents something of an oasis in central Athens. For the greater part of the year the Hostel reservations were managed by the Institute's Athens-based Administrative Officer, Ms. Anastasia Aligiannis who, however, returned to Australia in November.

*AAIA Hostel. Refitted bedroom.**AAIA Hostel. Refitted lounge area.*

Fifty-nine guests stayed in the Hostel in 2008. The majority of these were, of course, from Australia, though a number of students and academics associated

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Deputy Director's Report from Athens

by Stavros A. Paspalas

I am happy to report that 2007/08 was a good year for the Athenian operations of the AAIA as we welcomed many students, academics and visitors from Australia. Furthermore, the AAIA facilitated, as it has in past years, research projects as well as the presentation of the work conducted on Greek topics by Australians to the Greek and resident foreign research community in Athens. Importantly, too, major work was carried out on the Hostel.



Early in the year the Hostel was closed for a six week period, during which it underwent extensive renovations. In effect the three bedroom apartment, with spacious public areas, was practically entirely refitted. This work rendered the Hostel an even more attractive, comfortable and accommodating place to stay. Providing such a conducive facility to students, academics and visitors in the very centre of Athens is a priority of the AAIA, and it is a pleasure to be able to state that more than one resident has made the point that the word "Hostel" does not actually convey all that the apartment has to offer.

The past year also saw the conclusion of H.E. Mr. Paul Tighe's term as Australian Ambassador to Greece, and the arrival of our current Ambassador H.E. Mr. Jeremy Newman. The AAIA has been exceptionally fortunate since from its very establishment Australia's ambassadors to Greece, along with the staff of the Embassy, have been most supportive of its activities. Mr. Tighe was no exception, and Mr. Newman quickly, and effectively, declared his interest in the AAIA's activities. It was my great pleasure that I, along with my collaborators Professor Timothy E. Gregory and Dr. Lita Tzortzopoulos-Gregory, had the opportunity of guiding Mr. Newman over some of the most important archaeological sites on Kythera during his visit to the island in August.

A number of supporters and well-wishers from Australia visited Athens, and I was able to guide them through the AAIA's facilities and organize visits to some of the other foreign institutes, as well as to guide them over some of the antiquities and museums of Athens, and on occasion, further afield in Attica. In May the Deputy Vice Chancellor (International) of the University of Sydney, Professor John Hearn, was in Athens with his wife; in July Mr John and Ms Lynn Reid; and in June I had the pleasure of showing H.E. Dr. Ken

Michael, Governor of Western Australia, and his wife the Athenian Acropolis, as well as the Temple of Poseidon and the ancient settlement at Sounion.

Similarly, it is always an enjoyable experience to give some of my time to show visiting high school groups from Australia some of the Athenian antiquities. Indeed, it is a veritable encouragement to see how attentively many of these teenagers listen to what is being said and then confirm their interest by asking probing questions. Clearly, this is a primary means of reinforcing the point that studies of past cultures, their institutions, arts and crafts, people and history are relevant to the twenty-first century. In 2007 I conducted tours over some Athenian sites for high school students from two Sydney high schools: Newington College and Wenona School.

In addition to such groups it is always good, as indeed it has been in the past, to receive visits from high school teachers who are visiting Greece to deepen their knowledge of the topics they teach for their respective curricula, which are usually related to the ancient world. Such visits not only allow me to offer what advice I can, but provide me with an opportunity to learn about what is now being taught in Australian schools.

As in past years the AAIA was happy to welcome a number of Australian academics who delivered seminars and lectures under its auspices. Our first speaker for 2008 was Dr. David Pritchard (then University of Sydney, now University of Queensland) who delivered a paper entitled “War Minus the Shooting: Sport and Democracy in Classical Athens,” while Mr. Michael Turner (Senior Curator, The Nicholson Museum, University of Sydney) presented a paper titled “The Portland Vase Again: Death and Destruction in the Underworld.” We were also fortunate in being able to host a lecture by Professor Olga Palagia (University of Athens), who spoke on “The Date and Iconography of the Calendar Frieze on the Little Metropolis.”

The month of May is the accustomed period in which the AAIA holds its Annual Report in Athens. This is an established event which all foreign schools, on the invitation of the Greek Ministry of Culture, organize. Its purpose is for each school to present the work it carried out in the past year, and it also offers an occasion at which a major lecture can be delivered by a visiting speaker from the school’s home country. In 2008 the AAIA’s speaker was Mr. Michael Turner (see pp. 29–39) who delivered a lecture entitled “Sigmund Freud’s Antiquities: An Archaeology of the Mind.” As always the Athens Friends of the AAIA generously hosted the reception which followed this event, while the Embassy, as in years past, graciously contributed the Australian wine. The Athens Friends continued their busy programme of events throughout 2008, and sincere thanks must be extended to the outgoing president, Ms. Helen Tzortzopoulos, to her successor, Ms. Elizabeth Gandley, and their respective committees for all their efforts which ensure that the Friends continue to be an active and viable association. No small part of the AAIA’s activities, which focus on facilitating research opportunities for Australian students and academics in classical and, more broadly, Greek studies is dependant on the support received from well wishers and its Friends’ groups both in Australia and in Greece.

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AAIA Hostel. Refitted library.

with other foreign institutes also availed themselves of its facilities. Thirteen post-graduate students from various Australian universities were accommodated over the past year, and so the Hostel served as their base as they made use of Athens’ world-renowned research facilities and acquainted themselves with the city and its history. Academic residents from Australian universities included Professor Harold Tarrant (University of Newcastle), Dr. Nicholas Doumanis (University of New South Wales), Dr. Louise Hitchcock (University of Melbourne), Dr. David Pritchard (then University of Sydney, currently University of Queensland), Dr. Margaret Poulos (University of Sydney) and Dr. Craig Barker (Nicholson Museum, University of Sydney). Many Australian friends and supporters of the Institute also stayed, including Dr. Keith Walker and Mr. Geoff Cooke. The Hostel, of course, also served as the base for the Institute’s 2007/08 Fellow, Ms. Annette Kelaher.

In addition to offering accommodation the public areas of the Hostel provide the venue for the Institute’s academic programme of seminars and lectures, all of which were well attended, as well as a meeting place for the Committee of the Athens Friends of the Institute, and the Athens Friends’ Annual General Meeting and New Year Reception.

NEWS IN BRIEF

Report of the 2007–8
AAIA Fellow

Annette Kelaher

The University of Sydney

Since an interpretation of the iconography and symbolism of vegetation in Athenian vase painting (750–400 BC) is the topic for my PhD thesis, Athens proved the ideal place to carry out my work. During the period I spent researching as Fellow of the Australian Archaeological Institute at Athens, I concentrated on three major aspects of the topic: the development and extension of a corpus of vases depicting plant motifs; the identification of plants from the ancient Greek world in modern Greece; the literature involving these plants and their traditional uses.



Detail of an unusual plant motif on a lebes gamikos, Kerameikos Museum. Photo by Annette Kelaher.

Living in Athens for an extended period allowed me to pay frequent visits to the National Museum as well as the Agora, Kerameikos, Benaki and Cycladic Museums. This gave me a unique opportunity to study the vases at close proximity and draw or photograph plant motifs which often are difficult to see clearly from illustrations. A special viewing of two *lebetes gamikoi* at the Kerameikos Museum organised for me by Dr. Stavros Paspalas, Deputy Director of the Institute, was extremely useful in investigating unusual plant motifs at first hand.

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Museums and Exhibitions in Greece

by Stavros A. Paspalas

The various, and numerous, departments of the Greek Ministry of Culture and a number of other cultural bodies organized a number of exhibitions of archaeological interest over the last twelve-month period, while the Ministry continued its programme of restoring, consolidating and no less importantly maintaining a bewildering number of archaeological sites throughout the country. The final result of all this work is to present a more fulfilling and informative experience to the visitor which allows him/her to picture a rich range of aspects of life in the past. These projects range in scope and size, only a small number of which can be mentioned here.

The major undertaking in this sphere is, undoubtedly, the **New Acropolis Museum** at the foot of the Athenian Acropolis. Under construction for a good number of years this monumental building has now been completed, and the exhibits are being placed in the galleries. The sheer size and modern nature of the building will surely cast the ancient artworks in a different light to that in which they were displayed in the old museum. Although the final exhibition is not as yet ready, temporary exhibitions have been held in the museum. In 2008 a simply magnificent exhibition entitled *Nostoi*, co-organised by the Greek Ministry of Culture and its Italian counterpart, received wide-spread attention from the Athenian public and beyond. The title of the exhibition translates into English as “Returns,” a reference to the fact that all the objects on display had been looted, then illegally exported from Italy and Greece, and only recently were returned. Great interest resided in the red-figured Attic vase—an extraordinary example of the craft—which was sold in 1972 to the Metropolitan Museum in New York for US\$1,000,000. The vast majority of the artefacts included in the exhibition have now been repatriated to Italy where *clandestini* had “excavated” them; a smaller number to Greece. Although most of the pieces on display were ancient Athenian painted pots (thousands of which had been exported to Etruria, Campania and other Italian regions in antiquity) and similar vessels produced in the Greek cities of southern Italy, the range of objects included metal vessels, some splendid fourth-century painted marbles, a Boiotian funerary stele, a gold Macedonian funerary wreath and mediaeval icons. The exhibition succeeded in emphasizing the scale of the illicit trade in antiquities, and the efforts involved in their repatriation.



Caeretan hydria, c. 530–500 BC. From central Italy.



Marble table support with griffins, c. 325–300 BC. From Ascoli Satriano, Foggia (Italy).

In its continuing efforts to make its important collection accessible to the public the **National Archaeological Museum** in **Athens** inaugurated two recently re-organised galleries. The first of these displays a selection of the museum's ***Egyptian Collection***, a collection that rates along with the finest in Europe. Finds from pre-Pharaonic periods through to the Greco-Roman eras of Egyptian history are on view, and provide the visitor with insights into a range of topics dealing with Egyptian life and death. The second new permanent display highlights many of the objects in the museum's ***Stathatos Collection***. The collection was originally compiled by the late Helen Stathatos during the last century. Helen Stathatos was an avid collector, collecting pieces from prehistoric periods through to modern times, and the National Archaeological Museum now holds many of these artefacts. The exhibition is renowned, deservedly so, for its examples of ancient jewellery of various periods, though other categories of artefacts, such as small-scale sculptures, are also of note.

The **Archaeological Museum of Thessalonike** hosted two major temporary exhibitions over the past year. The first of these, ***Alexander the Great, Images of a Legend***, was another co-production between Italy and Greece. While, of course, placing the Macedonian king and world conqueror in his historical context the exhibit focused on the specific development of his image in Italy, and the use to which it was put by various figures in very different cultural milieux, in the centuries that followed his death. Both ancient and mediaeval examples of this phenomenon were examined, and one could only leave the exhibition with a deeper understanding of the fascination that Alexander held for many (though not necessarily all) succeeding generations, including our own, and how his image was molded and remolded through time.



Mosaic pavement, ascension of Alexander the Great. Otranto Cathedral. 12th century AD.

The second major exhibition held in Thessalonike was entitled ***Kalindoia. An Ancient City in Macedonia*** and was dedicated to a recently excavated site situated in the Chalkidike peninsula, 55 kilometers east of Thessalonike. Excavations have revealed remains that date back to the prehistoric period, but the most impressive are those of Roman date, a period during which Kalindoia was a flourishing provincial city. Various aspects of the lives of the inhabitants of Kalindoia are now open to examination owing to the results of the excavation. Numerous artefacts of many different categories have been found, along with the remains of buildings, most important of which are those of the civic centre. Arguably, the most arresting collection of finds are the inscriptions and statues which were erected in a shrine dedicated to Rome and the Imperial Family. The Emperor Cult was widely diffused throughout

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Athens formed a central point from which to investigate the distribution of Attic vases in the ancient world commencing with museums in Greece at Piraeus, Eleusis, Brauron, Marathon, Argos and Corfu. A visit to Sicily in January 2008 provided me with the opportunity to study and photograph many vases with plant motifs not already included in my catalogue. I was able to attend a conference in Munich in April where papers on various interpretations of iconography were presented by many experts in the field, including Professor François Lissarrague who visited Australia later in 2008 as the AAIA Visiting Professor. During this time in Germany I took the opportunity to visit the Kleinkunst Museum in Munich as well as other important collections of Attic vases in Berlin, Karlsruhe, Frankfurt, Tübingen, Würzburg and Kassel. In June and July, before returning home, I also visited museums in Italy, Switzerland, France and England to observe many vases already in my corpus. A study visit at the British Museum in order to photograph vases included in my catalogue which were not on public display also proved a very valuable experience.

At the Goulandris Museum of Natural History early in my stay in Athens I was shown plants frequently mentioned in ancient literature, which had been cultivated in the garden of the museum. Thanks to members of the Athens Friends of the AAIA, I was introduced to the Mediterranean Garden Society and have since been admitted as a member. An excursion with the society to explore the planting carried out by the American School over many years in the Athenian Agora gave me my first view of Laurel (*Lauris nobilis*) in full flower as well as Pomegranate (*Punica granatum*) and Myrtle (*Myrtus communis*), shrubs which were planted around the Hephaisteion

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in accordance with archaeological/horticultural findings in the area from the 3rd century BC. A three-day field trip in early April to view the wild flowers of the Peloponnese was led by an expert in Greek flora and provided another profitable experience.

In May, my husband and I were included in an excursion to Kythera, organised by the Athens Friends of the AAIA. As well as visiting the areas and sites included in the Australian Paliochora Kythera Archaeological Survey, there were ample opportunities to view the local flora and share the botanical knowledge of many of the Athens Friends and their families. One plant common both to ancient literature and the island was the Tamarisk tree (*Tamarix gallica*), growing close to the sea shore as in the *Iliad* (Book X, 468-470). Later in May, a member of the Athens Friends kindly took us on an excursion to the former Royal Estate at Tatoi. With an abundant understorey of flowering Myrtle and white Briar roses (*Rosa canina*) arching over the trees, one could easily imagine oneself in a scene from the world of the Meidias Painter, a 5th century Athenian vase painter.

The libraries of the British and the American Schools provided extensive facilities for research into the customs and traditions involving vegetation in the ancient Greek world. I particularly appreciated the librarians at the British School who ordered several newly published volumes of a botanical nature which were very useful for my topic. I also found much valuable material in the libraries at the AAIA hostel and the Dutch School, where I stayed during the renovations of the hostel.

I would like to express my deepest appreciation to Professor Alexander Cambitoglou and the Institute for giving

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the eastern half of the Roman Empire, and the new evidence provided by the excavations at Kalindoia will lead to a deeper understanding of this institution which helped integrate many Greek-speaking areas of the *imperium romanum* into the political and social world ruled from the imperial centre.

Towards the close of the year the **Goulandris Museum of Cycladic and Ancient Greek Art** in Athens opened its new permanent exhibition entitled *Scenes from Daily Life in Antiquity*. This museum is best known for its collection of marble Cycladic figurines of the third millennium BC. In the new exhibition attention is focused on its holdings of classical-period artefacts, and through an imaginative combination of the display of a selection of these pieces and audio-visual media the visitor is presented with the life-cycle (from birth to death, with intervening stages that cover issues such as education, warfare and marriage) of an “average” classical-period Athenian citizen. The exhibition offers a well-based and accessible introductory view into the classical Greek world.



Detail of “Venus with a Cupid, a Dog and a Partridge”. Titian.

However, antiquity does not monopolise the concerns of the authorities responsible for exhibitions and archaeological sites in Greece. The **Goulandris Museum** also hosted an exhibition titled *From Titian to Pietro da Cortona*, in which many Italian paintings of the sixteenth and first half of the seventeenth century were displayed. Here too the importance of classical themes to contemporary society was evident, as the subject matter of many of these paintings related to Venus, Bacchus and other figures of classical mythology.

With regard to later monuments mention can be made of the restoration of the **Rhion Castle**, on the southern tip of the narrow opening of the Gulf of Corinth (not far from **Patras**). This opening, in the west of Greece, separated the Peloponnese from the land mass to the north, and was of great strategic value in a number of periods. The present castle was built by the Ottomans at the very end of the fifteenth century, and thereafter withheld a number of attacks by western powers (Venice and the Knights of St. John), though it did change hands between Moslem and Christian masters a number of times. This important monument, clearly situated at what was once a geo-political and cultural interface, has now been sympathetically restored, and can be visited by the public.

Much has had to be omitted in this brief report. Mention, however, should be made also of the **Archaeological Museum of Herakleion**, particularly renowned for its Minoan antiquities. Although the museum is closed for a thorough refurbishment the authorities have thoughtfully made accessible to the public an exhibition of the museum’s highlights until such time as the museum itself is re-opened.

The Australian Paliochora Kythera Archaeological Survey (APKAS) 2007

by Timothy E. Gregory and Stavros A. Paspalas

The goal of the Australian Paliochora Archaeological Survey project is to investigate the history and archaeology of the northern part of Kythera from the earliest period of habitation until the present. The area under investigation lies between Aroniadika and the region immediately north of Potamos (figs.1–2). This area may be viewed as the wider region around the site of the major mediaeval settlement of Paliochora (Ayios Demetrios).

During August 2007 a three-week study season was conducted by the three core members of the Australian Paliochora Kythera Archaeological Survey project (T.E. Gregory, L. Tzortzopoulou-Gregory, and S.A. Paspalas) and two volunteer students. The main goal of the season was to continue the cataloguing of the pottery finds collected during the past field seasons which dated to the Roman through Modern periods. To this end 345 pieces were catalogued (described, measured and identified, where possible) and entered into the database.

As has been previously noted in reports on the Australian Kythera project, material from the Roman period is surprisingly sparse in the area surveyed, even though in most parts of the Greek world survey evidence from this period is especially widespread. The situation in Kythera is probably to be explained by the relatively high altitude of most of the survey area, since Roman-period



Figure 1: Map of Kythera with the survey area shaded.

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me the opportunity to undertake the Fellowship at this stage of my research.

Dr Paspalas provided me with unfailing assistance and advice for which I am very grateful. I would also like to thank Ms. Aligiannis for her help and companionship while I was settling into life in Greece. Finally, on behalf of all those of us who have used or will be using the AAIA hostel in the future, I would like to thank those concerned in the planning and implementation of the renovations. These changes make the hostel, already very congenial and conveniently positioned, an ideal location in Athens, conducive both to research and study.

Previous AAIA Fellows

1984–85	Kenneth Sheedy
1985–86	Annette Keenan
1986–87	Leah McKenzie Iain Spence
1987–88	Kenneth Sheedy Christine Windsor
1991–92	Nicholas Hardwick
1993–94	Judith Powell
1995–96	Stavros Paspalas
1997–98	Craig Barker
2000–01	Elizabeth Bollen
2003–04	Matthew McCallum
2005–06	Emma Strugnell

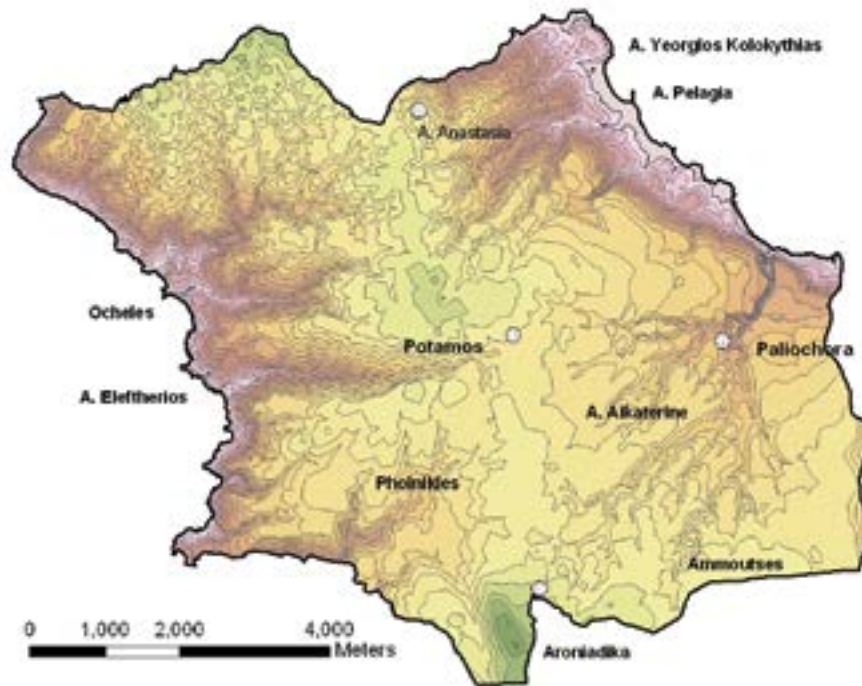


Figure 2: Map of the survey area.

occupation elsewhere in the Greek world seems to be concentrated in the low-lying coastal areas. Nonetheless, some Roman-period material was catalogued during 2007, and we note a few pieces here. In the area of Agia Aikaterine on the ridge west of Paliokhori, we noted several pieces of African Red Slip Ware, dating to the 5th–7th century AD. In the same area a fragment of a Late Roman Type 2 amphora was collected. This large, globular amphora type is one of the more commonly attested finds on most sites in the eastern Mediterranean, and it is surprising that only a single example has been found in our survey area. In addition, a piece of a ceramic beehive from approximately the same period was found in the area of Ammoutsas, in the southeastern part of the study area. While this specific find is unprepossessing, as is

the nature of much material collected in surface surveys, it nonetheless provides evidence on which reconstructions of past landscape use can be based.

Not unexpectedly, large numbers of finds from the mediaeval period were encountered in the study area. Among these were many fragments of early Byzantine amphorae, dated to the 11th century AD, especially in the area of the important fortified site of Ayios Yeoryios Kolokythias, which overlooks the straits towards the Peloponnese, north of Ayia Pelayia. Study of the collected material has now shown that the amount of pottery found in the survey area increases substantially in the 13th century and through to the 16th.

From the early modern period we naturally have large quantities of material, though we make specific mention of a well-preserved fragment of a Dutch gin bottle, presumably imported to meet the needs and tastes of the British garrisons that were based on the island between 1809 and 1864.

Parallel with this task of cataloguing the finds from previous field seasons, study was undertaken on an abandoned, though well-preserved, early modern isolated house complex in the area of Yeoradika, the existence of which, along with its church dedicated to the Ayia Triada (Holy Trinity), was already known from the 18th-century Venetian census records. The records also supply the names and details of the small number of families that lived in the settlement. We were successful in our attempt to discover the church which stands midway between Pitsinades and Perlegkianika (fig. 3). Slightly to the east of the church is a complex of three large houses and their outbuildings (fig. 4), along with terraces and roads.

We documented these abandoned buildings, which are unusual in that they can be connected (owing to the Venetian records) with individual families known to have been established in the area. In addition, we interviewed local residents



Figure 3: Church of Ayia Triada (Holy Trinity).



Figure 4: House complex to the east of Ayia Triada (Holy Trinity).

who provided us with significant oral information about the settlement and its abandonment.

It is hoped that a fuller picture of the more recent history of the survey area will be gained by the study of such remains and the subsequent integration of the results obtained with the information provided by the available Mediaeval and Early Modern archival material, a resource in which Kythera is particularly rich when compared to many other regions of the Greek world.

Constantine Svolopoulos

Vice-President of the Athens Academy



Professor Constantine Svolopoulos was born and educated in Athens, where he received his BA degree from its university in 1964. He did his postgraduate work in Political Science at the Universities of Strasbourg and Paris, and obtained doctorates in History at Strasbourg in 1967 and in Athens in 1974. He was elected Professor at the Faculty of Law of the University of Thessalonike in 1981 and Professor in the Department of History at the University of Athens in 1989. He was President of the Department of History and Archaeology of the University of Athens from 1995 to 1997 and again from 2001 to 2003. He was Director of the Institute of Balkan Studies in Thessalonike between the years 1981 and 1990 and is currently the Director General of the Constantinos G. Karamanlis Foundation and the Vice-President of the Hellenic Foundation for Culture. In 2003 he was elected a full Member of the Academy of Athens. He is the author of a number of articles and books on Greek history of the 19th and 20th centuries.

The Athens Academy

by Constantine Svolopoulos



The Athens Academy was created in 1926 as the highest institution in Greece whose object is the reward and promotion of research carried out in the Sciences and the Humanities. Its name reflects the long tradition started by Plato with the creation in Athens in 387 BC of his famous school that carried the same name. This school, which survived until AD 529, when it was closed by the Byzantine Emperor Justinian, became the model for the creation of corresponding cultural centres in various parts of the world, not only in Antiquity, but also during the Middle Ages and in modern times.

Although the creation of a corresponding institution in Greece was considered seriously already soon after the creation of the independent Hellenic Kingdom early in the 19th century, it was only realised some hundred years later as a result of a Constitutional Act dated March 18, 1926.

The Athens Academy has three sections: Section A supports the Sciences, including such subjects as Mathematics, Physics, Chemistry and Medicine; Section B supports the Humanities, including Literature, Music, the Visual Arts, Archaeology and History; and Section C supports the Social and Political Sciences, including subjects like Theology, Philosophy, Law and Government.

The achievements of the Athens Academy since its creation over eighty years ago are many and impressive. It organises conferences, lectures and publications, and encourages research by means of prizes and scholarships. Most importantly it has created a number of “Research Centres” and “Offices.”

The fulfilment of the Academy’s aspirations is achieved through the high quality and prestige of its members who are eminent scientists, scholars and artists. Since its establishment in 1926 some two hundred and thirty full members

(*ordinarii*) and a great number of fellows and corresponding members have contributed to its achievements. Their election is carried out by means of secret voting at plenary sessions of the full members (τακτικά μέλη).

In addition to the research carried out by individual members the Academy makes an important contribution to the Sciences and Humanities through systematic projects carried out in the twenty-five “Centres” and “Offices” that function under its aegis mentioned above. These are organised according to specialities and employ over seventy researchers (supervised by qualified full members).

In the Humanities there are “Centres” doing research in such topics as Ancient Greek and Latin literature, Mediaeval and Modern Greek history, Architecture and Archaeology. The scientific centres do research in topics like Astronomy, Applied Mathematics and Biochemistry, Information Technology and Electronics. The centres of the Social and Political Sciences carry out research in such topics as Education, Theology, Government and Philosophy.

The continuous effort of the Academy to secure able and efficient membership and staff able to represent it in projects and conferences both in Greece and abroad encourages original research.

In adverse times the Academy defends principles of everlasting value. Its quiet self-control is at times misunderstood by people that have adopted the frenetic style of modern life. Being conscious of its mission it gives its opinion as a group and expresses from time to time calmly but responsibly and authoritatively its views when they are required. Its intellectual range is broad and it is able to avoid sensationalism and fight for what is needed with moderation. The methods and the means it uses are always adjusted to the requirements of the work it is doing; and this work must be carried out for the sake of truth, which is often crudely falsified.

The construction of the building of the Academy of Athens, which was donated to the state by the Greek banker Simon Sinas, was completed in 1887. Theophil Hansen was the architect who designed the plan and Ernst Ziller the architect who supervised the construction.

Looking at this majestic building the passer-by should know that in it productive arduous work is done by its members and staff whose service is especially valuable in our troubled times.



Aula of the Athens Academy and detail of the Titanomachy fresco.

The Acropolis of Karthaia on Keos. A Conservation and Restoration Project

by Eva Simantoni-Bournia

“Karthaia indeed is but a narrow ridge of land,
yet I shall not exchange it for Babylon”.
Pindar (Paian, frg. 52d, 13–15)



Plan 1: The four ancient city-states of Keos.

The ruins of Karthaia, one of the four city-states of ancient Keos¹ (the other three were Ioulis, Koressos and Poieëssa) are located on the SE coast of the island (plan 1), on the south edge of the ridge *Aspri Vigla*, and overlook the bay of Poles. Two streams, the Kalamitsis and the Vathypotamos, border the ancient city on east and west. Because of the difficulty of access the ruins and the landscape have remained unspoiled by modern intervention (fig. 1).

The city's name is mentioned for the first time in a poem by Pindar (*Paian*, frg. 52d, 13–15): “*Karthaia indeed is but a narrow ridge of land, yet I shall not exchange it for Babylon.*”



Figure 1: General view of the archaeological site of Karthaia, from W.

1. Short history of Karthaia (and Keos)

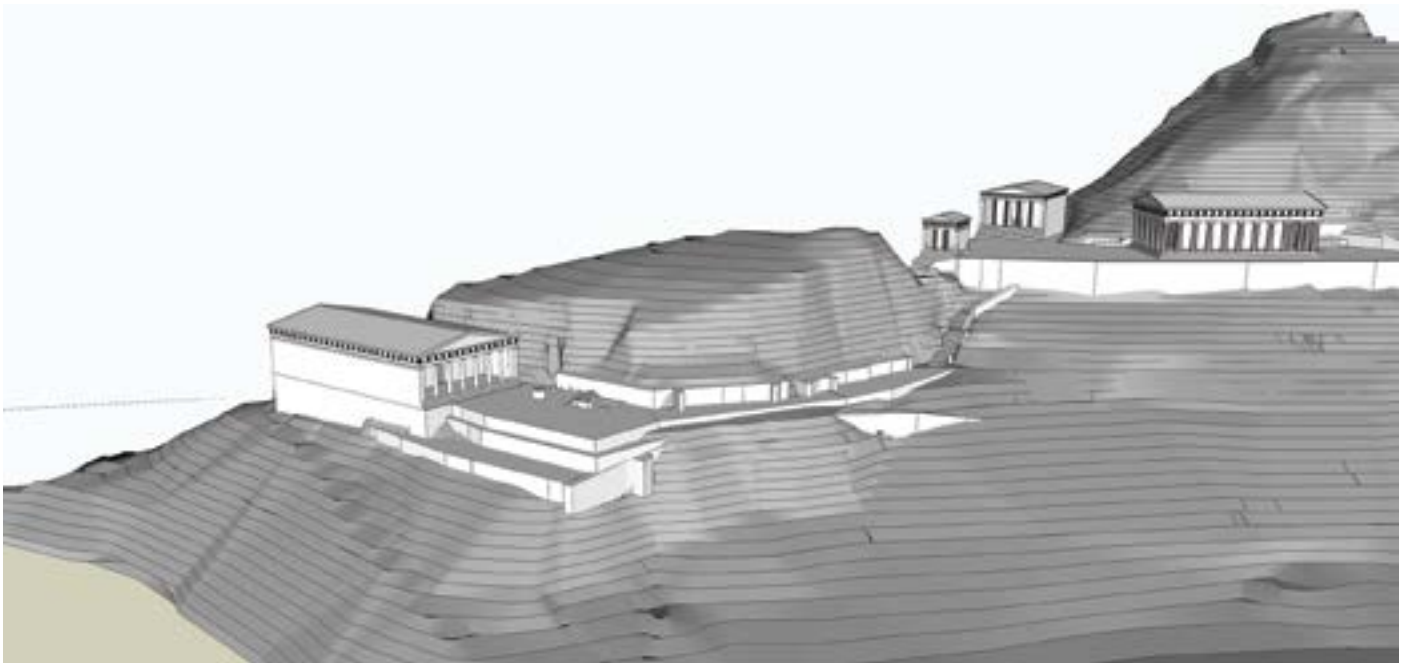
The few prehistoric finds in the area (dating from c. 3000 to c. 2000 BC) do not necessarily suggest an early human presence. The first settlement on the rocky outcrop known as Koulas (**plan 2.9; plan 3**) goes back to the 8th century BC. It developed gradually into a large and prosperous city-state and when it reached its apex, in the 6th and 5th cent. BC, it had almost 1500 inhabitants that issued their decrees and minted their own silver coins, featuring an amphora as emblem. The city was crowned by an acropolis surrounded by strong fortifications and graced with impressive buildings (**plans 2 and 3**).

The history of Karthaia was closely interwoven with that of Keos. In 490 BC, after the destruction of Eretria, the Persians imposed their rule on the central Aegean. After a short while an Athenian expedition liberated some of the

¹ More widely known in modern times as Kea or Tzia.



Plan 2: The acropolis of Karthaia: 1. Temple of Apollo; 2. Temple of "Athena"; 3. Propylon; 4. Building D; 5. Theatre; 6. "Processional" way; 7. Walls and towers of the acropolis: a. East retaining wall, b. West retaining wall; 8. Location of a Roman funerary monument; 9. The Koulas outcrop; 10. 18th c. constructions converted into storerooms; 11. Location of an Early Christian Basilica; 12. Cisterns; 13. Christian burials.



Plan 3: Three-dimensional reconstruction of the acropolis of Karthaia with the main buildings. View from SE.

islands, Keos among them. Herodotus informs us that the Keans participated in the wars of the Greeks against the Persians, namely in the naval battles of Artemision and Salamis, possibly also in the battle of Plataia and were mentioned on the common dedications celebrating the Greek victory erected in Delphi and Olympia. They were members of the first Athenian League by 478 BC and were included in the fiscal catalogues as early as 451 BC. They sided with the Athenians in the Peloponnesian war (431–404 BC) and, after their defeat, a Spartan commander and garrison were imposed on them. The Spartans ruled the island until 394 BC when, because of their defeat in the naval battle of Knidos, they lost their supremacy of the sea.

The classical period was one of prosperity for Keos and especially for Karthaia; the monumental propylon, the SW retaining wall of the upper plateau of the acropolis (**plan 2.3, 7b**) and most of the towers in the city's countryside were built at that time. Almost every inch of the available land was cultivated or served to raise cattle and keep bees. The mining of minerals (lead, miltos, probably also silver) proved very important for the local economy.

In the troubled years of the early fourth cent. BC the four city-states of Keos formed a *Koinon* (political union); nevertheless, they continued to issue their decrees and mint their coins separately. After many upheavals the Athenians became once again masters of the sea routes and in 377 BC they formed the Second Athenian League; the four cities of Keos were among its members, not as a *Koinon* but separately. The Kean decrees regulating the export of miltos (a mineral that secured the impermeability of ships' timbers and so an important resource for the Athenian war fleet) exclusively to Athens were issued during the period in which the second Athenian League was effective.

The *Koinon* of the city-states of Keos was re-established in 363/2 BC, when the citizens of Ioulis –prompted probably by the Thebans– killed the consul of Athens and exiled the members of the pro-Athenian party. In 362 BC the Athenians, under Chabrias, sailed against the island and after the suspension

of the *Koinon*, brought Keos once again under the rule of the Second Athenian League.

In the battle of Chaironeia (338 BC) the Keans sided again with the Athenians. We next hear of Keos as a participant in the *Koinon ton Nessioton* (League of the Islanders), created in 314 BC by Antigonos Monophthalmos; the island remained under the Macedonian rule until 288 BC. The Ptolemies of Egypt had by then gained power over the Aegean and Keos, serving as a naval base, remained under their control until the Chremonidan war (267/6 to 262/1 BC), after which the four cities, united again in a *Koinon*, came to terms with the Aetolian League.

By 200 BC the two weaker city-states of the island had merged with the two more powerful ones, i.e. Poieëssa with Karthaia and Koressos with Ioulis. From 200 to 168/7 BC Keos was under the rule of the Rhodians by then masters of the Aegean.

In the Roman imperial period the Keans maintained their close relationship with the Athenians, who supervised the island through an *epimeletes*. Gradually all political functions were gathered in Ioulis, while Karthaia remained as the religious centre of Keos.

In the dark centuries that followed the ancient religion, paganism, gave gradually way to Christianity; an Early Christian basilica was built near the ancient theatre of Karthaia (**plan 2.11**) and contemporary *graffiti* have been identified in a small cave nearby. The temples on the acropolis collapsed and tombs were dug in their place; nevertheless the city was not totally abandoned by its inhabitants until the late 7th cent. AD.

2. Karthaia and the early travellers

The SE region of Keos and the city of Karthaia remained deserted for centuries, yet the impressive ruins were visible and by the end of the 17th century (but mostly in the 18th and 19th centuries) they started luring European travellers into visiting this desolate part of the island.

As no serious research had been conducted in the area till 1811, travellers identified the ruins of Karthaia as those of Ioulis and situated Karthaia at modern Chora (now known to be ancient Ioulis), a frequent mistake marked also on maps of that period.

We owe the first description of Karthaia to the Frenchman J.P. de Tournefort, who visited the site in 1699 and was impressed by the acropolis' walls. He commented on the temples, the statues lying around and the inscriptions.

The year 1811 is a milestone for the investigation of Karthaia: it was then that the Danish scholar and archaeologist P.O. Brønsted, following the descriptions and directions of the Scottish merchant Walsingham, arrived on the site with the German painter M.J. Linckh. Guessing its importance and seeking out ancient Greek artefacts, he excavated for two or three weeks with thirty hired local workers. The ruins were for the first time correctly identified as Karthaia, because the city's name was mentioned in ancient inscriptions found *in situ*.

Brønsted prepared the first topographic drawing of the site, on which he marked many important monuments;² in 1825 he published the results of his excavation and a detailed description of the sculpture, inscriptions, coins and pottery he brought to light. All his finds were immediately loaded on to the *Bella Nina*, a merchant grain ship anchored in the small port of Koressos. The next port of call of the *Bella Nina* was Malta. After that we lose trace of the antiquities with the exception of two oinochoai that ended up in the National Museum of Copenhagen.

3. The modern Keans and Karthaia

In the 19th century a cultural revival became manifest on Keos. A thriving commercial environment and the presence of scholars and travellers on the island prompted the scientific interest in Kean antiquities, particularly in the impressive ruins of Karthaia.

In 1819 Iakovos Rotas, the renown friend and correspondent of Adamantios Koraës (one of the foremost Greek scholars of the period), published in the newspaper *Logios Hermes* the text of the inscriptions found by Brønsted in 1811. He noted that “in 1813 having a copy of the inscriptions, I went to my native island and verified the originals on the site named Poles.”

A little later, in 1830, John Varatsanos, representative of Kapodistrias’ government in Keos, wrote a letter to A. Moustoxydes, then Curator of the National Museum in Aegina,³ announcing his intention to “go to Karthaia and stay there for a week or so, bringing along hired people to dig. According to what is rumoured here, I hope to find many impressive items and have our Museum enriched with new and costly antiquities.” There is no information on the outcome of this campaign.

The local antiquarian and historian Constantine Manthos (1826–1890) has contributed more than anyone else in preserving the archaeological and epigraphical testimonia of Keos and particularly of Karthaia. The ancient city is meticulously described in Manthos’ manuscripts, written between 1855 and 1877. He collected important artefacts from the area, describing them with great care in his notebooks, sometimes also giving a rough sketch. It is certain that Manthos excavated on the site.⁴

4. Scientific archaeological research

Scientific archaeological research of the ancient city started practically in 1900 encouraged by the descriptions of the travellers, the book of Brønsted on Karthaia, the manuscripts of Manthos and the publication of many Karthaian inscriptions.

In 1898 the Italian archaeologist L. Savignoni offered the first strictly archaeological description of the architectural remains in a small article.

The Belgian archaeologist P. Graindor, member of the *École française d’Athènes*, excavated in and about the acropolis of Karthaia in 1903 for almost eight weeks. The results of his research, published in scientific periodicals, were very important. He unearthed a peripteral temple on the upper plateau of the

² The terrace and the temple of Apollo (B), the Propylon (C), Building D (D), the terrace and the temple of “Athena” (DD), the acropolis walls (E), the theatre (G); the storehouses (H), the church of the Virgin (I), and the Roman sepulchral monument (g).

³ At that time the provisional capital of the newly established Greek state.

⁴ In the summer of 1875, together with Gregory Ieromnemon, then Mayor of Keos, they investigated columns that had surfaced in the bed of the stream Vathypotamos; the columns probably belonged to the Early Christian Basilica. This information is contained in a letter by the Mayor to the General Ephor of Antiquities.

acropolis that he himself attributed to Athena on account of the statues of the goddess he found *in situ* (plan 2.2; fig. 13). He also excavated the Early Christian Basilica in the bed of the Vathypotamos (plan 2.11), built with material from an earlier temple in the area, which Graindor attributed to Demeter. Finally, he studied the acropolis' walls and made a sketch of the ruins. Many of his movable finds are displayed today in the Museum of Ioulis.

Half a century later, in 1951, Chr. Dunant and G. Roux visited the site and noted that the ruins of Karthaia were suffering from serious weathering and were severely threatened by local stone plunderers. Within the next decade the Greek Archaeological Service embarked on an extensive programme to excavate and subsequently protect the monuments. Between 1963 and 1965 the temples of Apollo (**plan 2.1**) and "Athena" (**plan 2.2**), the theatre (**plan 2.5**) and the Basilica in Vathypotamos (plan 2.11) were excavated. Many fragments of sculpture, architectural members and inscriptions were brought to light or collected and transported to the Museum of Ioulis.

By this time the impressive remains of Karthaia had caught the attention of many Greek and foreign scholars who studied different aspects of the ancient city.⁵

In 1987 and for nine consecutive campaigns until 1995, the SE hydrological basin of Keos, which coincides with the *chora* (countryside) of ancient Karthaia, became the field of an interdisciplinary research project directed by Dr. L. Mendoni. Extensive surveying and systematic cataloguing and drawing of the ancient remains (farmhouses, towers, retaining walls for cultivation) was undertaken; the town-plan, the acropolis walls, the necropolis, the port and the ancient pathways were studied, while small parts of Building D (**plan 2.4**) and of the theatre (**plan 2.5**) were excavated. Scattered architectural members and characteristic pottery were gathered. As a result of the survey a great number of new settlements or individual installations were identified and the base for a more detailed study of the monuments had been laid.⁶

5. Pathways to Karthaia

The acropolis of Karthaia overlooks a deserted double bay, Mikres and Magales Poles (**fig. 1**), in the SE part of Keos. The closest village is Kato Meria. The lack of a modern road has left the site practically without a link with the rest of the island. The easiest access is by sea. There is, however, the possibility to reach Karthaia through four different traditional stone-paved footpaths listed by the Tourist Department of the Prefecture of the Cyclades in the official catalogue of cultural walks. Most of them form part of an ancient road system that connected the main cities of the island and all four lead the visitor to Karthaia past many interesting ruins.

6. The project for the conservation and restoration of Karthaia

The opportunity to preserve and restore the monuments of Karthaia, especially those on the acropolis, and turn the area into an organized archaeological site was provided by the 3rd Community Support Fund through the project "Conservation and Restoration of ancient Karthaia on Keos." The budget amounted to €2,272,570.00 with a 25% contribution of the Greek government.

⁵ E.g. the Germans F.G. Maier, who wrote on the walls in 1958, H. Lauter, who wrote on the temple of Apollo in 1979, M. Schuller, who studied the temples of Apollo and "Athena" in 1985, A. Ohnesorg and E. Walter-Karydi, who wrote on the marble roofing and the akroteria of the temple of "Athena" in 1993-1994, the Swede E. Østby, who studied the temple of "Athena" in 1980 and the Greek E. Touloupa, who wrote on the pedimental sculpture of the same temple in 1998.

⁶ A significant number of important works based on the research of the interdisciplinary team were published, as, for example, a monograph on Kean (and Karthaian) epigraphy by L. Mendoni, another on Building D and the Propylon by Chr. Kanellopoulos, articles on the ancient port by N. Mourtzas and on the mining activity in the area by N. Belogiannis. Special mention should be made of the late A. Papanikolaou, the architect of the team, who worked at Karthaia from 1989 to 1993. He studied and wrote about the archaic and early classical monuments of the acropolis, especially about the most renowned temples of Apollo and of "Athena;" he has also left an important archive of drawings and plans.

A scientific Committee highly qualified for the task was in charge of the works, and the KA' Ephorate of Prehistoric and Classical Antiquities of the Ministry of Culture assumed responsibility for the site after completion of the project, in December 2008.

The aim of the *conservation* project of the monuments of Karthaia was to repair as far as possible the damage caused by the passing of the centuries and to prevent future deterioration. In so doing, an effort was also made to restore the monuments as far as their preserved material allowed, attempting to make their plan comprehensible to the visitor. The nature and extent of the restoration of each building was determined by its archaeological importance and its relationship with the physical environment.



Figure 2: Terraces with ancient architectural members arranged on them.



Figure 3: Cobbled pathway on the west slope of the acropolis.

The project, having three objectives, is briefly presented as follows:

The first objective was to conserve and restore the monuments on the acropolis. Work was carried out on the four main buildings, the temples of Apollo and “Athena,” the Propylon, and Building D, but also on their immediate surroundings and the retaining walls of the two plateaus. The successive terraces (see **plan 3**) on the slope down to the Vathypotamos valley were restored to accommodate scattered architectural members (**fig. 2**). Detailed reference to the monuments will be made below, in section 7.

The second objective focused on the contact of the visitor with the cultural and natural landscape of Karthaia. Thus, at Kato Meria, on the main road from Ioulis, a small parking area and a wooden pavilion displaying notice boards with information on the site welcome those who do not wish, or are unable, to walk along one of the footpaths that lead to Karthaia. A network of cobbled pathways throughout the acropolis has been constructed to lead visitors to the main monuments or to shaded resting places with vistas (**fig. 3**). Bilingual signage was designed to provide all the necessary information on the monuments and the history of Karthaia (**fig. 4**).

The third objective aimed at the protection of the archaeological remains and led to the construction of stone parapets to



Figure 4: Bilingual signage providing information on the monuments and the history of the site.



Figure 5: Modern country-house converted into a storeroom for the protection of weathered architectural members.

protect visitors and mark the boundaries of the archaeological site, of two guard houses on prominent places, and of a small storeroom for the protection of the most friable or badly weathered architectural members (**fig. 5**).

7. The monuments on the acropolis

The temple and terrace of Apollo Pythios (lower plateau, plans 2 and 3; figs. 6 and 7)

The temple of Apollo is situated on the very edge of the *Aspri Vigla* ridge, literally suspended over the sea. It was built cent. 530 BC and measures 16m by 31.13m, in other words 100 feet in length. This “hekatompedos” temple of Doric order was the most important sacred building of the city. It was initially excavated by Brønsted in 1811 and identified as the temple of Apollo Pythios on account of inscriptions found *in situ*.

The temple was built of local gray limestone; only the most prominent parts (architrave, triglyphs and metopes, pediment, door jambs and inscribed antae of the pronaos) were of local white limestone. It stands on a three-stepped krepis and has a pronaos with six columns “in antis,” of which only traces are visible on the stylobate. The excessively large cella has a second entrance facing north, near the back wall. Five supports (columns or pillars?), of which only four foundation stones survive, supported the roof along the central axis of the cella. Unfortunately, no column or capital has been found so far. In the pronaos, on either side of the door stand the bases of two votives, possibly two statues, offered by distinguished citizens of the city.

In an attempt to fit a building of this size in the narrow space available, the Karthaians leveled the bed-rock and with the extracted material built a huge retaining wall on the abrupt slope toward the sea. The space between was filled with earth. Sometime after the 7th cent. AD half the cella with part of the retaining wall collapsed into the sea.



Figure 6: The temple of Apollo before conservation and restoration (2003).



Figure 7: The temple of Apollo after completion of the conservation and restoration works (2008).

Christian cist-graves were dug inside the cella and in front of the pronaos after the building was abandoned (**plan 2.13**); some of them were constructed with ancient marbles in secondary use.

During the recent work of restoration the krepis and the cella walls were repaired with new local material (**fig. 8**). The original door-jambs, copies of the north anta of the pronaos and the bases of the dedications on either side of the door, were set in place. Original members of the temple's entablature have been displayed on the terrace, in front of the monument (**fig. 7**).

The space in front of the monument forms a terrace sustained by a system of exquisitely built retaining walls, some of which predate the construction of the temple itself (**fig. 9**). Before the pronaos, carved in the rock of the Koulas mound, is a niche in which, according to Brønsted, a statue of Apollo was found in 1811 (**plans 2 and 3**).

The terrace must have been the citizens' gathering place as it was here that the decrees of the Deme of Karthaia were displayed on about 29 inscribed stelai placed in a row of bases with slots to receive them. The replica of such a stele has been restored in its original slot;⁷ it bears a 3rd cent. BC decree mentioning the honours bestowed upon a certain Theokles for his important services to the

city. From the large number of dedications to Apollo –mainly statues– standing in this area, only a few bases are preserved, some bearing inscriptions (**fig. 10**).⁸ The terrace was, no doubt, used for festivities around an altar, which has not been located.

In an as yet unknown spot near the temple stood the “choregeion,” where, according to Athenaeus (*Deipnosoph.* X 456 e–f), the famous Kean lyric poet Simonides taught in the second half of the 6th cent. BC.

⁷ The original is in the Museum of Ioulis.

⁸ For example the 4th c. BC bases with dedications to Apollo by Nikeratos, son of Ktesias, and by Ktesias and Epameinon, sons of Euktemon.

A path leads from the north-east corner of the terrace to the upper plateau and the temple of “Athena” through an impressive flight of stairs recently excavated and restored (**plan 2.6**). The flight of stairs was partly cut in the bedrock, partly built with local material. Its original phase dates to the late 6th cent. BC and there is an extensive repair of it dating to the late Hellenistic period (**plan 2.6**;



Figure 8: Temple of Apollo. Restoration of the krepis and of the steps to the pronaos.



Figure 9: Walls retaining the terrace in front of the temple of Apollo.



Figure 10: Bases for dedications and architectural members displayed on the terrace, in front of the temple of Apollo.



Figure 11: The flight of stairs at the NW end of the "Processional" way.

fig. 11). Timber steps have been installed at the upper, completely destroyed part of the original stone stairs to facilitate the circulation of visitors (fig. 21, to the right).

The temple of "Athena" and its terrace (upper plateau, plan 2.2; plan 3; figs. 12–13)

Most impressive among the buildings on the upper plateau of the acropolis is the temple of "Athena," erected c. 500 BC. It is the oldest known Doric peripteral temple of the Cyclades. P. Graindor excavated it in 1902 and deduced by two statues of the goddess which he found (one of them probably belonging to the pediment) that the temple was dedicated to Athena. As the attribution is far from certain, we use the name always placed between inverted commas.

The temple has a pteron of 6 x 11 Doric columns of Corinthian poros limestone and measures on the stylobate 11.10m by 23.20m; it stands on a two-stepped krepis carved for the most part in the bedrock. It has a pronaos (porch) with two columns "in antis" and a cella. White local limestone in isodomic masonry was used for the outer side of the cella walls, whilst the inside was of local



Figure 12 : The temple of “Athena” before conservation and restoration (2002).



Figure 13: The temple of “Athena” after conservation and restoration (2008).

schist and limestone tightly packed in uneven rows. The pronaos floor was covered with a layer of yellowish stucco.

The marble pedimental sculptures and the akroteria (roof finials) represented scenes of an amazonomachy, scraps of which are kept in the Ioulis Museum. “Kalos” inscriptions of the 4th–3rd cent. BC are still discernible on the stylobate.

Between the temple of “Athena” and Building D there is a stepped construction (**fig. 14**) as well as a marble base of the 2nd cent. BC bearing an honorary inscription. This construction along with the stepped krepis of the temple, the Propylon and the flight of stairs in front of Building D (**fig. 18**) formed a makeshift “theatrical” *cavea*; it is highly probable that this arrangement made it easier for worshippers to follow the events taking place on the terrace, where the existence of an altar (not preserved) is almost certain.

Remains of quarrying activity (steps of c. 500 BC cut in the bed-rock) are visible north of the temple (**fig. 15**).

Engraved on the largest block (6.30 x 1.80m) of the upper terrace East retaining wall is a 5th cent. BC inscription with four male names: Oralios, Enkairos, Xeneretos and Eudemos.

During the conservation/restoration work exact replicas of the columns were set at the corners of the temple’s front side to allow the visitor to visualize the monument’s original height: three column shafts and a complete column with Doric capital were restored in the SE corner (**fig. 16**), a column shaft in the SW corner and another in the western pteron. They were made of stone brought from Kefhalonia, compatible with the original poros stone.

The cella walls were restored with ancient and new white limestone blocks to the necessary height, so that they could support their inner sides, which preserve some excellent ancient masonry. The original stuccoed floor of the pronaos was covered with ceramic material for protection and the now lost white limestone blocks of its stylobate have been indicated with white gravel.



Figure 14: A stepped construction between the temple of "Athena" and building D; a marble base with an honorary inscription and three graves of the Late Antiquity in the forefront.



Figure 15: Vestiges of quarrying activity north of the temple of "Athena".

The only surviving ancient column capital was put on view on a narrow and low terrace beside the temple, beneath a protective cover.

Recent excavation in the cella and the pteron confirmed the assumptions of the late A. Papanikolaou about the method of construction of the monument. The width of the terrace was originally much smaller. To make room for the late archaic temple of "Athena" the masons quarried large blocks from the eastern rocky slope of *Aspri Vigla* with which they started building the east retaining wall. When the megalithic *analemma* had reached a certain height and the enlarged terrace could securely bear the weight of the temple, they started setting up its foundations, thus constructing the architectural monument and the east terrace wall simultaneously.

The excavation demonstrated beyond any doubt that earlier cultic activity reaching back to at least the second quarter of the 6th cent. BC preceded on the same spot the Late Archaic cult.

Christian cist-graves, often lined with ancient blocks in secondary use, were dug in the pteron and in front of the pronaos after the building was abandoned in Late Antiquity (plan 2.13).

Building D (upper plateau, plan 2.4; plans 3; figs. 17–19)

The SW corner of the upper plateau of the acropolis is occupied by a monumental Doric building, fully excavated in 2005, whose present plan is dated to the late 4th/early 3rd cent. BC; it owes its name to the letter with which it was indicated on the plan of P. Brønsted (1811) and its function still remains uncertain.

A monumental flight of steps (**fig. 18**) led to a pronaos with four semi-fluted Doric columns "in antis;" the almost square cella was paved with a mosaic



Figure 16: A column (of new material) at the SE corner of the peristasis of the temple of "Athena" crowned by its Doric capital.



Figure 17: Building D before excavation and restoration (2005).



Figure 18: Building D after completion of the restoration works (2008).



Figure 19: Pushing back the wall of building D into its original, vertical position.

floor of white sea pebbles on the three sides of a central square with purple “opus segmentatum” and a limestone cubic base. In the NE corner, dug in the cella floor, there is a circular cavity (money box?). Christian cist graves were opened in the pronaos, after the collapse of the building. West of the monument a stone-built staircase provides access to the upper parts of the acropolis, while bordering the external side of the north wall there is a Late Archaic drain partly cut in the bed-rock.

A prerequisite to any effort for the conservation and restoration of Building D was its meticulous and thorough excavation, the next goal being to complete the monument’s ground plan and to protect its most weathered parts.

During recent work of restoration the cella walls were pushed back to their original vertical position (**fig. 19**) and new material was used to make the plan of the building clear. The ancient marble blocks of the stylobate, the base of one of the antae and two bases of columns were reset into place. The mosaic floor and the remains of the square base were covered for protection, while the scraps of frescoes on the walls were restored. The original flight of steps leading to the pronaos was indicated by a new timber one, which at the same time protects the remaining ancient vestiges.

The Propylon (upper plateau, plans 2.3 and 3; figs. 20–21)

The main entrance to the upper plateau of the acropolis of Karthaia was located on its SE corner. A sloping stone-paved path, dated to the first half of the fifth cent. BC, led to it from the Vathypotamos valley, while the already mentioned Late Archaic flight of stairs (**fig. 11**) connected the Propylon to the path that led to the lower plateau, following the east slope of the Koulas (**plan 2.6**).

Sometime around the mid-5th century the east retaining wall of the upper plateau (**plan 2.7a**) was extended to the south to accommodate the Propylon, the monumental entrance to the upper plateau, to match the magnificence of the other buildings on the acropolis. The Propylon was almost square, with two porches on either side of a gate, each with two Doric columns “in antis” and measured 5.30m x 5.30m at the level of the krepis (base). A large trapezoidal step (*anavathra*) bordered the SE side affording some

room to the visitors that crowded the narrow pace available. Local gray limestone and Parian marble were used in its construction.

The completely destroyed krepis, the steps and the trapezoidal large sloping step (*anavathra*) have been restored partly with new material to render the ground plan comprehensible to the visitor.

Beyond the four main acropolis buildings and their immediate surroundings, there are further ancient constructions on which preservation work has been carried out.

The Theatre (plan 2.5)

At the foot of the western slope of the acropolis lies the stone built theatre of the ancient city, dated to the Hellenistic period. A small part of it was excavated in 1991; part of the seating and two staircases have been uncovered. It accommodated c. 2000 people. It is almost at sea level and in close proximity to the Vathypotamos stream. For that reason it is imperative to consider the redirecting the stream's course before any restoration work can be done. As the budget for the project was limited work on the theatre was, for the time being, restricted to its detailed topographical planning.

The "processional" way (plan 2.6)

Restoration of the so-called "processional" way, *i.e.* of the path bordering the east slopes of the Koulas and connecting the lower to the upper plateau of the acropolis, was undertaken as part of the overall project.

Retaining walls, a cistern in the bed-rock (**plan 2.12**) and a Hellenistic building with a porch (not indicated on plan 2), were uncovered along this way; at its north end it reached the Propylon through the already mentioned monumental Archaic staircase (**fig. 11**).

The ancient stone-path from the Vathypotamos valley to the upper plateau of the acropolis ended in a stretch beneath the Propylon dating back to the first half of the 5th cent. BC which was excavated (**fig. 21**, left).

8. Working at the site

A feature peculiar to Karthaia are the stone heaps covering the slopes of *Aspri Vigla*. They are the result of the gradual collapse of ancient public and private buildings. Also much ancient material has been used in the construction of modern walls bordering fields and pasture land. It was felt by the members of the team that a prerequisite of the study and restoration of the monuments was to check these walls in the hope of finding ancient blocks and to dismantle as many



Figure 20: The Propylon before excavation and restoration (2004).



Figure 21: The Propylon after completion of restoration works (2008).



Figure 22: Preparing to unload heavy equipment from the ferry-boat "Eugenia" on the beach of Megales Poles.

of the stone heaps as possible to recover architectural members; it was also imperative to classify and arrange them in a way that will facilitate their examination and study in the future. To achieve this, some of the terraces that originally covered the slope to the Vathypotamos have been restored and the architectural members have been arranged on them in an orderly fashion (fig. 2).

The preparation of plans required small scale excavation. This was essential for the accurate dating of the buildings, the techniques used for their foundation and construction, the period of their use, and the date of their collapse. A number of architectural members of crucial importance were recovered during the excavation.

The difficulty of access made the construction of the necessary infrastructure for the work a very difficult task which required technical solutions that were at times simple, but often very complex and had to be based on traditional rather than modern work-practices.

Every possible means has been used to transport material and machinery: men and beasts of burden, boats and rafts. Whenever very heavy equipment or huge stones had to be brought to the site, the sea was deemed the fastest and safest way; a ferry-boat was hired that could be beached on the strand of Megales Poles so that its cargo could be unloaded (fig. 22).

Moving heavy stones or architectural members horizontally or vertically was achieved by the centuries-old method of levers and rolling logs as well as by makeshift cranes, pulleys or hand operated winches. To transport and hoist fragile or very heavy architectural members and all kinds of other heavy objects a lift was constructed on the abrupt slope of the Kalamitsis valley (≈ 70 m from sea level) which was electronically operated.

The acute problem of removing the excavation dirt and all sorts of debris was solved by constructing two scaffold ramps against the acropolis slopes.

After completion of the work the mechanical infrastructure was dismantled and removed so the view of the monuments and the landscape would not be spoiled.

For the last six years the personnel of the Karthaia project, both scientific and administrative, have toiled to meet all kinds of demands. If in retrospect one considers the difficulties that had to be overcome and the constant pressure placed on the team by a limited budget, one marvels at how the whole venture was finally brought to its happy conclusion! The successful completion of the project would have been impossible without the absolute commitment of the members of the staff to their duty and their decision to preserve by all means this site which is unique both for its ancient monuments and its natural beauty.

On behalf of the Scientific Committee of which I am the president I would like to thank warmly all those who have worked on the project.⁹

⁹ I would particularly like to thank the following: Mrs. Tania Panagou, Mrs. D. Mavrocordatou, Mr. Th. Billis, Mrs. M. Magnissali, Dr. G. Zachos, Mrs. A. Sphyroera, Mrs. Koutsoumbou, Mr. L. Bournias, Mr. K. Zapheiris, Mrs. Papandreou, Mrs. Dogani, Mrs. A. Galani, Mrs. E. Tsionga, Mr. L. Kitsos, and the Presidents, the Directors and the personnel of the Finance Management Fund for Archaeological Projects. The Members of the Scientific Committee were Prof. E. Mariolakos, geologist; Dr. M. Marthari, Director of the KA' Ephorate of Prehistoric and Classical Antiquities; N. Valakou, Director of the Γ' Ephorate of Prehistoric and Classical Antiquities; Dr. D. Schilardi, archaeologist of the ΚΣτ' Ephorate of Prehistoric and Classical Antiquities; Dr. I Demakopoulos, Director of Restoration in the Ministry of Culture; and A. Pachygianni, civil engineer.

Ashes to Ashes: the Riddle of Sigmund Freud's Death

by Michael Turner

They are still alive but in a world he changed
Simply by looking back with no false regrets;
All that he did was to remember
Like the old and be honest like children.
(W.H. Auden, *In Memory of Sigmund Freud*)¹

Introduction

It is not often either realized, or the fact appreciated, that Sigmund Freud's human remains — his ashes — now rest in a 2,400 year old South Italian funerary vessel in the Ernest George Columbarium at Golders Green Crematorium in North London (**fig. 1**). On one side of the vessel, a red figure Apulian bell krater of the 4th century BC, Dionysos, the god of *ecstasy* — the outer body experience implicit in wine, theatre, and death — sits holding a wine cup and his identifying pine-cone tipped staff (or *thyrsos*) (**fig. 2**). Opposite him, on the other side of a funerary column (or *stele*), stands a female figure holding a dish of offerings and a mirror. On the other side of the krater two young men also stand on either side of a funerary column (**fig. 3**).² The South Italians of the 4th century BC had a thing about the imagery of death, so it would seem did Freud.

Sigmund Freud died at 3am on 23rd September 1939 in the study of his house at 20 Maresfield Gardens in Hampstead, London, where he spent the last 18 months of his life, surrounded by the majority of his antiquities. He was eighty-three and had been euthanased. The cause of death was an overdose of morphine administered at Freud's insistence, and to fulfil a long-standing promise by his Viennese doctor Max Schur, to alleviate the suffering of his sixteen-year battle with cancer of the jaw.



Figure 1: Sigmund Freud's remains and memorial, Golders Green Crematorium.

This article is based on a talk given in Athens on 12 May 2008 as the Annual Lecture of the Australian Archaeological Institute at Athens. I would like to thank Professor Alexander Cambitoglou, Director of the Institute, for his invitation to speak. An earlier version of the article appeared as 'Nostalgia & Dionysos: The Mystery of Sigmund Freud's Final Resting Place' in *Sigmund Freud's Collection: An Archaeology of the Mind* (2007), the catalogue to accompany the exhibition of the same name that was held in the Nicholson Museum at the University of Sydney from January to March 2008. The exhibition, based on objects from the Freud Museum in London, was held in conjunction with the Monash University Museum of Art.

I should like to thank the following for inspiring an archaeologist to discover more about Freud: Michael Molnar, Janine Burke, Maurice Whelan, Lance Richardson and Bob Lippman.

¹ E. Mendelson, *W. H. Auden: Selected Poems* (London, 1979), p. 92.

² On the interpretation of similar imagery, see M. Turner, 'The Woman in White: Dionysos and the Dance of Death', *Meditarch* 16 (2003), pp. 142–48.



Figures 2–3: Sigmund Freud's burial urn, a red figure Apulian bell krater with Dionysiac imagery.

Three days later, on 26th September, his body was cremated at nearby Golders Green Crematorium. Harrods, on the instructions of his middle son Ernst, were the funeral directors. Ernest Jones and Stefan Zweig, in accordance with Freud's wishes, gave the eulogies.

His ashes were placed in the krater, which was then sealed. (In 1951, the ashes of his wife Martha were added.) The krater, given to Freud in 1931 by his former patient, later friend and patron, Princess Marie Bonaparte, now rests on a black granite plinth designed by his son Ernst (the father of Lucien and Clement). It is on open display in a bay window and may be viewed by any visitor to the Crematorium.

The Riddle

There were three and a half thousand books in Sigmund Freud's study; the typical library of a scholar. What comes as a surprise however is firstly that Freud professed to having read more archaeology than psychology³ and, secondly, that as well as the books there were two and a half thousand antiquities. These antiquities were in just two rooms in his Viennese apartment on Berggasse – in his study and in his consulting room. The antiquities were Greek, South Italian, Cypriot, Near Eastern, Roman, Etruscan, Egyptian, as well as a few of Chinese origin. Freud was absolutely specific in what he was collecting – it was small, tactile and almost exclusively three-dimensional. Intriguingly, there was no sign of any other form of collecting anywhere in the apartment, which, apart from the study and consulting room, was decorated throughout in the contemporary style of the day. The nature and extent of this collection of antiquities leads us to a puzzling dilemma.

It is not known why, when, and by whom (surely Freud?) the decision was taken to place the ashes in a South Italian funerary vessel (not Greek as is often suggested), with its explicit Dionysiac imagery.⁴ There is no mention

³ Sigmund Freud to Stefan Zweig, 7 February 1931, in E. & L. Freud (eds.), *Letters of Sigmund Freud 1873–1939* (trans. T. & J. Stein, London, 1992), pp. 420–21.

⁴ Although the shape and design of such South Italian red figure pottery can trace its origins to earlier Attic pottery of the 5th century BC, its imagery develops its own regional repertoire and meaning.

of such an intention in any of Freud's correspondence, in his will, or in any subsequent (publicly available) family correspondence, either written or oral. To an archaeologist interested in the iconology of such pottery, rather than a Freud scholar, this lack of knowledge is an ironic challenge given Freud's much quoted observation that 'the psychoanalyst, like the archaeologist in his excavations, must uncover layer after layer of the patient's psyche, before coming to the deepest, most valuable treasures'.⁵ To a museum curator interested in 'unearthed tales', this very modern mystery attached to an ancient artefact has proved most intriguing.

Many hundreds of similar pots have of course survived and are now in museums and private collections around the world. The majority have variations on exactly this same imagery. The pots have survived the ravages of time, often intact, having been recovered from graves (both inhumation and cremation). They were, in other words, grave goods, often part of an assemblage, to accompany the deceased in death. In a cremation context they often contained the ashes of the deceased. This funerary association would have been common knowledge to a collector and scholar of antiquity such as Freud.

Apart from Freud, the only other person that I am aware of in modern times to have used a Classical pot as a funerary ash container/monument is his contemporary, the Italian author and dramatist, Luigi Pirandello.⁶ In itself, this use of an antiquity in such a way is shocking in that it defies mortuary convention, especially in the United Kingdom of the 1930s. To stand in the columbarium at Golders Green and look around at the many thousands of other depositions, often in small marble containers, only reinforces this shock. What is meant? Who meant it? And most importantly, why?

I was somewhat bemused following my first visit to the crematorium and to the Freud Museum in 2007 at the lack of information on the pot and its contents, and then increasingly excited to realise that, despite the veritable mountain of Freud scholarship, no one had previously asked these questions. No attempt, as far as I am aware, has been made to understand why Freud's ashes are in an Apulian bell krater—a fact that would seem possibly important in fully understanding the man.⁷ This paper attempts to identify the influences and motives that might have led Freud, for surely it was his decision, to have his mortal remains placed in such an unusual and striking container.

Influences

Sigismund Schlomo Freud was born on 6 May 1856 in Freiberg in Moravia, then part of the Austro-Hungarian Empire - now Příbor in the Czech Republic. The house still stands. His family belonged to the despised Jewish minority, even though non-practicing.

Freud adored his mother, Amalia, and was adored by her in turn. All her life she called him her *goldener Sigi*. On the other hand, and over the years, he developed an increasing antipathy towards his father, Jacob, a somewhat unsuccessful textile trader. When Freud was about 10 years old, Jacob, as a moral lesson, told the young boy about an incident in his own youth. In 1900, four years after his father's death, Freud recounted the episode: "When I was a young man", said Jacob, 'I went for a walk one Saturday ... A Christian came

⁵ Quoted in M. Gardner (ed.), *The Wolf-Man and Sigmund Freud* (London, 1972), p. 139.

⁶ Pirandello's (1867–1936) remains are said to be in a 5th century BC Attic column krater now in Agrigento.

⁷ Mark Edmundson's recent 2007 book, for example, the tantalisingly titled *The Death of Sigmund Freud: The Legacy of his Last Days*, makes no mention of the krater.

up to me and with a single blow he knocked the new fur cap from my head and into the mud, shouting, 'Jew, get off the pavement!'. 'And what did you do?', I asked. 'I went into the roadway and picked up my cap', was his quiet reply. This struck me as unheroic conduct on the part of the big, strong man who was holding the little boy by his hand. I contrasted this situation with another, which fitted my feelings better: the scene in which Hannibal's father ... made his boy swear to take vengeance on the Romans. Ever since that time Hannibal has had a place in my fantasies'.⁸ Freud saw his father's behaviour as a sign of extreme moral weakness, certainly not what he would have expected from one of his childhood heroes, the Semitic warrior Hannibal, or Napoleon or indeed Oliver Cromwell after whom he later named one of his sons.

In 1860 the family moved to Vienna and young Sigmund left behind a supposedly magical early childhood with memories of the woods and countryside of Friborg and the surrounding Carpathian mountains. He was of course only four, and although these memories were to stay vividly with him for the rest of his life, their nature was clearly steeped in an idealistic and ever-increasing nostalgia. Each year he was to return to the mountains and the forests for his holidays and to instil in his city-living children this same love of Nature.

In 1873, aged 17, Freud was about to leave school to study law when he heard a lecture that was to change his life forever. It was the reading of an essay attributed to Goethe entitled *On Nature*. Goethe, who had died some 40 years earlier, was the great man of German literature, author of *Young Werther* and of *Faust*. *On Nature* was a short, effusively animistic essay written in the form of aphorisms, short one or two sentence paragraphs – almost Biblical in their intensity,

Nature! We are surrounded and embraced by her; powerless to separate ourselves from her, and powerless to penetrate beyond her.

Nature is a vanity of vanities; she makes every gift a benefit by causing us to want it. She delays that we may want her; she hastens, that we may not weary of her.

Without asking, or warning, she snatches us up into her circling dance, and whirls us on until we are tired and drop from her arms.⁹

The Dionysiac intensity of these passages and of the aphorisms as a whole is mirrored in Nietzsche's *The Birth of Tragedy* published in 1872, the year before Freud heard *On Nature*.

Goethe was to have a profound influence on Freud.¹⁰ Many of his primal assumptions are found in the works of Goethe – indeed Freud's theories have been described as 'a Goethean science of the mind'. In *The Interpretation of Dreams*, Freud wrote, 'the unconscious is the true psychical reality; *in its innermost nature it is as much unknown to us as the reality of the external world, and it is as incompletely presented by the data of consciousness as is the external world by the communications of our sense organs*'.¹¹ He goes on to contrast and compare Goethe's account of how *his* new creations came to him without premeditation and almost ready made.¹²

⁸ S. Freud, 'The Interpretation of Dreams' = J. Strachey (ed. & trans.), *The Standard Edition of the Complete Psychological Works of Sigmund Freud* [hereafter *SE*], iv, p. 197.

⁹ T. H. Huxley, 'Goethe: Aphorisms on Nature', *Nature* 1 (1869), pp. 9–10. Available at <http://www.nature.com/nature/about/first/aphorisms.html>

¹⁰ Another to be profoundly affected by Goethe and his views on nature was Freud's contemporary, the philosopher Rudolf Steiner.

¹¹ S. Freud, 'The Interpretation of Dreams', *SE* v, p. 613 (Freud's italics).

¹² S. Freud, 'The Interpretation of Dreams', *SE* v, p. 613.

After hearing *On Nature*, Freud decided to become a doctor rather than a lawyer. He subsequently studied medicine, graduating in 1881. In 1886, he married Martha Bernays, and five years later the growing family moved into apartments on the first floor at 19 Berggasse where they were to live until their exile in 1938. The apartment housed his extended family as well as his, and later his daughter Anna's, practice.

In 1896, Freud's father died, leading to a period of great introspection and self-analysis. His practice at the time was still small and many of his theories and methods were now being openly questioned or even rejected outright, often with great hostility, by his peers. Freud later wrote, 'It happened that in the years from 1895 onwards, I was subjected to two powerful impressions which combined to produce the same effect on me. On the one hand, I had gained my first insight into the depths of the life of the human instincts; I had seen some things that were sobering, and even, at first, frightening. On the other hand, the announcement of my unpleasing discoveries had as its result the severance of the greater part of my human contacts: I felt as though I were despised and universally shunned'.¹³ Very much alone, Freud now began the great creative period of his life, formulating his theories on infantile sexuality, the Oedipus complex and on his great analytical book, *The Interpretation of Dreams*.

It was also at this time (following the death of his father) that Freud bought his first item of antiquity. We don't know who from or indeed what it was. He was subsequently to buy from dealers in Vienna, such as Robert Lustig, or on his travels to Italy, Greece, France and England. Several artefacts he was given by friends, several by patients. Many he in turn gave away as gifts. Sometime between 1910 and 1920, Freud catalogued the collection but regrettably this was lost and he never repeated the exercise.

Increasingly, his companions as he thought and wrote about the workings of the human psyche, or psycho-analysis as he first called it in 1897, were this ever-growing collection of antiquities, several pieces of which sat before him on his desk: a bronze Osiris, the great god of death and rebirth (**fig. 4**); an alabaster Thoth, whose head he stroked every morning before sitting at his desk (the baboon god, the heart and tongue of Ra, through whom the words of the great god were made manifest, was also the god of equilibrium and significantly the Judge of the Dead) (**fig. 5**); a small bronze statuette of Athena, the female warrior goddess, of which he was later famously to say, 'this is my favourite ... she is perfect, only she has lost her spear' (**fig. 6**);¹⁴ and a two-sided Etruscan balsamarium with its Dionysiac duality of satyr and maenad (**fig. 7**).¹⁵

His working days were spent in complete isolation (**fig. 8**). He worked alone and rigorously. His work on *The Interpretation of Dreams* was utterly introspective and self-analytical. In this isolation, accompanied only by his ever-growing army of mute inspiration, Freud first analysed his own psyche. It is little wonder that so much of his theory is couched in terms of the myths of Classical and Egyptian antiquity. On the one hand, his antiquities were his consolation and comfort, 'his colleagues during his early years of professional isolation and his lifelong struggle for the acceptance of his theories'.¹⁶ On the other hand, they were his inspiration, they shaped and defined his writings.



Figure 4: Bronze head of Osiris.

¹³ S. Freud, 'Address to the Society of B'nai B'rith', *SE* xx, pp. 273–74.

¹⁴ The quote, made to his patient, the American poet, Hilda Doolittle, is from M. Molnar (trans.), *Diary of Sigmund Freud 1929–1939: A Record of the Final Decade* (New York, 1992), p. 237.

¹⁵ Photographs of artefacts from Freud's desk are all courtesy of the Freud Museum, London. Their inv. nos. respectively are LDFRD 3128; 3133; 3007; 3029.

¹⁶ L. Gamwell, 'A Collector Analyses Collecting: Sigmund Freud on the Passion to Possess', in S. Barker (ed.), *Excavations and Their Objects: Freud's Collection Of Antiquity* (Albany, 1996), p. 12.



Figure 5: Alabaster Thoth.



Figure 6: Bronze Athena.



Figure 7: Bronze Etruscan balsamarium.

John Anderson, in his recent book, *Love, Life, Goethe*, talks of the similar loneliness of creativity experienced by Goethe and of his subsequent imaginative friendships with, among others, Dürer, Palladio and Raphael's St Catherine. As Anderson puts it, 'Goethe is trying to lighten his burden by sharing it with some of the greatest figures in the history of civilization; he may be troubled by anxiety and loneliness, but they are precisely the ones who would most understand – and be closest to him. His sufferings gain in stature: it becomes understandable as part of the condition of high creative ambition'.¹⁷

In 1900, Freud published *The Interpretation of Dreams*, his favourite book, containing dozens of dream analyses, on the way, as he described it, 'to the Royal Road to the unconsciousness' (note the archaeological reference, missed by several Freud scholars, to the great Royal Road of the Persian Empire). Increasingly, and as reflected in his collecting, Freud was to turn to archaeology as an analogy for his methods. His heroes now included Heinrich Schliemann, Arthur Evans, and later Howard Carter. It is little wonder that he professed to having read more archaeology than psychology.¹⁸

In early September 1904, Freud visited Athens for the first time with his younger brother Alexander. 23 years later, in 1927, he wrote of the experience, 'I was already a man of mature years [forty-eight] when I stood for the first time on the hill of the Acropolis of Athens, between the temple ruins, looking out over the blue sea. A feeling of astonishment mingled with my joy'.¹⁹ Nine years later, in 1936, just three years before his death, Freud again, and famously, recalled the experience and further elucidated on that earlier 'feeling of astonishment' - 'when, finally, on the afternoon after our arrival, I stood on the Acropolis and cast my eyes around upon the landscape, a surprising thought suddenly entered

¹⁷ J. Armstrong, *Love, Life, Goethe* (London, 2006), p. 169.

¹⁸ Sigmund Freud to Stefan Zweig, 7 February 1931, in E & L Freud (eds.), *Briefe 1873–1939* (Frankfurt, 1968), pp. 420–21.

¹⁹ S. Freud, 'The Future of an Illusion', *SE* xxi, p. 25.

my mind: 'So all this really *does* exist, just as we learnt at school!'²⁰ This sense of 'derealization', as Freud called it, is reflected nicely in Thomas Hope's 1831 novel, *Anastasius: or Memoirs of a Greek*, where Hope recounts his hero's feelings on seeing Istanbul for the first time. 'I hardly retained power to breathe; and almost apprehended that in doing so, I might dispel the gorgeous vision, and find its whole vast fabric only a delusive dream'.²¹

Freud however was to read more into this feeling of derealization, of alienation, that he felt standing on the Acropolis:

I might that day on the Acropolis have said to my brother: 'Do you still remember how, when we were young, we used day after day to walk along the same streets on our way to school, and how every Sunday we used to go to the Prater or on some excursion we knew so well? And now, here we are in Athens, and standing on the Acropolis! We really *have* gone a long way! ... It must be that a sense of guilt was attached to the satisfaction in having gone such a long way: there was something about it that was wrong, that from our earliest times had been forbidden ... It seems as though the essence of success was to have got further than one's father, and as though to excel one's father was still something forbidden.'²²

In 1906, Freud met Jung. In 1909, the two of them were together in America. Freud was bemused by the country, calling it 'a mistake; a gigantic mistake, it is true, but none the less a mistake'.²³ Skyscrapers left him cold, 'beautiful they are not', they defied utterly his aesthetic concept of the rural idyll. America, and the American way of psychoanalysis though, were to have a profound effect on how Freud has been used and abused over the years. For Freud, psychoanalysis was, and always had been, 'in essence a cure through love'.²⁴ He encouraged lay practitioners. For the Americans though it was to become a cure through medical practice – a science rather than an art; Apolline rather than Dionysiac, as Nietzsche might have put it.

In 1923, *Das Ich und das Es* (literally *The I and the It*) was published. Confusingly, and in line with this increasingly American-influenced medical approach, the title was, I believe, mis-translated using exclusive medical jargon; *Das Ich und das Es* became *The Ego and the Id*. Freud had first put forward the concept of the ego, the id and the super-ego in the *Interpretation of Dreams*. It was his account of the structure of the mind. The 'id' or the 'it' as Freud called it is the child like, uncensorious, Dionysiac element in us all, increasingly suppressed as we grow and learn to live in a so-called civilized world. The 'super-ego' is then the Apolline, moralistic restraint that battles, and batters, the 'id'. The balance is our ego. For Nietzsche, this moralising Apolline super-ego was represented



Figure 8: Sigmund Freud at his desk.
Etching by Max Pollak. 1914.
Courtesy Freud Museum London.

²⁰ S. Freud, 'A Disturbance of Memory on the Acropolis', *SE* xxii, pp. 240–41.

²¹ T. Hope, *Anastasius: or Memoirs of a Greek* (London, 1836), p. 52.

²² S. Freud, 'A Disturbance of Memory on the Acropolis', *SE* xxii, 247.

²³ Freud to Ernest Jones, E. Jones, *Sigmund Freud: Life & Work* (London, 1953–57), vol. ii, p. 60.

²⁴ Freud to Carl Jung, Dec 6 1906, *ibid.*, vol. ii, p. 435.

by Judao-Christianity. Its ‘fundamentally opposite doctrine and valuation of life’, or ‘id’, he called the Dionysiac – the Antichrist.²⁵

This theme resonates powerfully in Freud’s final work, *Moses and Monotheism*. Freud argued that only through the overthrow of Christianity *and* of Judaism will anti-semitism cease. It is monotheism, the belief in one god, he argues, that is the fundamental problem of the world in which we live. Although not directly articulated, there is little doubt that it is the moralising nature of monotheistic, paternalistic religions in apposition to the Dionysiac *id*-like, child-like panthesim of the ancient world that is so problematic for Freud. It is only through the disavowal of the Moses figure, the patriarch, the father figure, that man will be free; thus perhaps the explanation for Freud’s moment of ‘derealisation’ on the Acropolis.²⁶

In the same year, 1923, Freud was diagnosed with cancer of the palate of the mouth. He was to undergo over 30 operations in the next 15 years, wearing a progressively larger and more uncomfortable prosthesis on the right side of his face. Every time he looked in the mirror he will have stood face to face with his own increasingly painful mortality.

Nostalgia & Ekstasis

Given the meticulous planning of his own death then, and his well-documented fear of it, it would seem implausible to suggest that Freud had not given thought to what was to happen to his ashes. The very fact of their shocking deposition and extraordinary public display should alert us to a well-planned and deeply considered intention on his part.

The fact, if not the full significance, of the Dionysiac imagery on Freud’s funerary krater has always been recognised.²⁷ Dionysos was the ecstatic god of wine, theatre, and death, all of which involved the process of *ekstasis*, ‘the standing outside’—the becoming, at least temporarily, somebody other than oneself. The wine drinker becomes, to a greater or lesser degree, drunk; the actor takes on a different persona by applying a mask; the dead soul leaves its body. Dionysos was understood to be the god who enabled both this ecstatic ‘standing outside’ and, most importantly, ‘the return to the body’—by sobering up, by removing the mask, by entering the afterlife. In each case, following a period of dislocation, of ‘derealisation’, one becomes oneself again. It is this utterly fundamental fact that made the god so important, in several different guises, throughout the polytheistic Mediterranean world. It was only by acceptance of the god through initiation into the Mysteries, and through correct procedure, that these benefits became possible. Euripides’ play, the *Bakchai* is a potent lesson in the dangers of denying the god.²⁸

The whole concept of a Mystery religion is that it was, and remains, just that, mysterious, unknowable, to all but the initiated. We can only recreate something of the concept of its afterlife from the imagery on what were supposed to be ‘private’ grave goods – they were buried, out of sight, certainly never meant for our uninitiated eyes, which is perhaps why we struggle to understand them. Scant written sources give a clue. In Aristophanes’ comedy *The Frogs*, with its typical role reversal, Herakles describes for Dionysos how on the way to the afterlife he will arrive at groves of myrtle bathed in the most beautiful

²⁵ F. Nietzsche, ‘Attempt at Self-Criticism’ in *The Birth of Tragedy* (trans. S. Whiteside, London/New York, 2003), p. 9.

²⁶ For the impact of Freud’s Acropolis ‘derealisation’ on *Moses and Monotheism*, see R. L. Lippman, ‘Freud’s ‘Disturbance of Memory on the Acropolis’ Revisited’, *The Psychoanalytic Review* 95–3 (2008), pp. 489–99.

²⁷ See recently for example, J. Burke, *The Gods of Freud* (Sydney, 2006), pp. 161–63.

²⁸ On Dionysos and *eksstasis*, see M. Turner, *art. cit.*, pp. 137–148.

light. And even before he sees it, he will hear the joyful clapping of many hands beating time to the pipes accompanying the dance. This, as Herakles, the supreme initiate, adds, was the afterlife for both male and female initiates of the Mysteries (154–61).

In the 2nd century AD, Plutarch, himself an initiate, describes how although the path to the Underworld will be dark and dangerous (*Fragment* 178), once there the initiate will be met by the bright light of day, soft breezes, and the sounds of voice and music (*Moralia* 1105b). The afterlife of the Mysteries in other words was a rural idyll. Earlier, Homer had described a similar dark and dangerous journey, in the company of Hermes, before arrival at ‘meadows of asphodel, the dwelling place of souls’ (*Odyssey* xxiv, 10–14).

In the *Birth of Tragedy*, Nietzsche articulated the power of the mental and physical abandonment of Dionysiac *ekstasis*, where Nature/Dionysos is the antithesis of Apolline reason and civilisation. How else to explain rationally the unexplainable – the *nature* of death for example?

Schopenhauer has described the tremendous *dread* that grips man when he suddenly loses his way amidst the cognitive forms of appearance, because the principle of sufficient reason, in one of its forms, seems suspended. If we add to this dread the blissful ecstasy which, prompted by the same fragmentation of the *principium individuationis*, rises up from man’s innermost core, indeed from Nature, we are vouchsafed a glimpse into the nature of the *Dionysiac*, most immediately understandable to us in the analogy of *intoxication*. Under the influence of the narcotic potion hymned by all primitive men and peoples, or in the powerful approach of spring, joyfully penetrating the whole of Nature, those Dionysiac urges are awakened, and as they grow more intense, subjectivity becomes a complete forgetting of the self.

The glowing life of Dionysiac revellers thunders past ... singing and dancing, man expresses himself as a member of a higher community; he has forgotten how to walk and talk, and is about to fly dancing into the heavens ... he feels like a god, he himself now walks about enraptured and elated as he saw the gods walk in dreams’.²⁹

Goethe portrays Nature as a maenad, mistress only to herself, ‘snatching us up, without warning, into her circling dance, and whirling us on until we are tired and drop from her arms’.³⁰ She is, as Janine Burke so well puts it, ‘an uninhibited, inspiring and shamelessly female force, enacting an eternal cycle of destruction and renewal’.³¹

In 1886, in ‘An Attempt at a Self Criticism’, Nietzsche qualified his earlier remarks in the *Birth of Tragedy*, by suggesting that ‘my instinct, an affirmative instinct for life, turned against morality and invented a fundamentally opposite doctrine and valuation of life, purely artistic and anti-Christ [he earlier qualifies the artistic as predominantly the musical as opposed to the plastic arts]. What should I call it? ... Who knows the name of the Antichrist? I called it the Dionysiac’.³²

²⁹ F. Nietzsche, *The Birth of Tragedy* (trans. S. Whiteside, Harmondsworth, 2003), pp. 16–18.

³⁰ See above n. 9.

³¹ J. Burke, *op. cit.*, p. 32.

³² F. Nietzsche, ‘Attempt at Self-Criticism’ in *op. cit.*, p. 9.

For Freud, this battle became that of the Apolline morality of the *super-ego*, of Moses and Judao-Christian belief, against the Dionysiac *id*, and its overthrow of the father figure, on the path to salvation. Certainly Freud's pot is Dionysiac – the vegetal staff or *thyrsos* and the wine cup or *kantharos* held by the naked young man, the hanging bunch of grapes, and the single suspended vine leaf are all recognisable iconographic identifiers of the world of the god.

As a collector, Freud will have been well aware of the absolute prevalence of Dionysiac imagery on South Italian pottery. He will have also recognised the rural and idyllic setting of this imagery – far removed from the *Bakchai*'s horrific imagery of disbelief. In essence this is the imagery of nostalgia. From the Greek words, *nostos* and *algos*, thus a 'painful/difficult homecoming', it is just that – a return in death to memories of an idyllic past. The figures in this imagery are always young – representing the idyll of youth and childhood. For Goethe, 'people's inclinations favour what is vitally alive. And youth again forms itself by youth'.³³ Freud himself wrote in *Civilization and Its Discontents*, 'what is more natural than that we should go on seeking happiness on the path where we first encountered it?'.³⁴

Freud's earliest childhood has been described as an 'undisturbed Golden Age'. Janine Burke, in her recent book, *The Gods of Freud*, describes the effect that these years had on the development of the man and his theories, concluding that, 'nostalgia saturated [his] memories'.³⁵ In 1873, Freud underwent his life changing moment when he heard the short essay attributed to Goethe, *On Nature*. The essay is in essence a pantheistic paean in praise of Nature. Goethe himself recognised in the piece 'its obvious inclination to a sort of Pantheism, to the conception of an unfathomable, unconditional, humorously self-contradictory Being, underlying the phenomena of Nature; and it may pass as a jest, with a bitter truth in it'.³⁶

The essay includes the powerfully animistic message, 'Nature! We are surrounded and embraced by her; powerless to separate ourselves from her, and powerless to penetrate beyond her ... she tosses her creatures out of nothingness, and tells them not whence they came, nor whither they go. It is their business to run, she knows the road'. Freud himself described Nature as 'rising up against us, majestic, cruel and inexorable; she brings to our mind once more our weakness and helplessness, which we thought to escape through the work of civilization'.³⁷ Is he suggesting that in the end there is no escaping the fundamental power of the Dionysiac, however much the Apolline (civilization) might seek to deny it?

Despite being proudly Jewish, Freud was devoutly irreligious – 'we leave Heaven to the angels and the sparrows'.³⁸ The year before his death he wrote to Charles Singer, 'neither in my private life nor in my writings have I ever made a secret of being an out-and-out unbeliever'³⁹ – an unbeliever of what though? From *Moses and Monotheism*, his final work before his death, it would seem monotheistic religion in general, including both Christianity and Judaism.

Animism however, the recognition of a governing force within nature – the natural world, he recognised as 'a *psychological* theory' giving 'a truly complete explanation of the Universe'. He praised it as 'civilization's mytho-

³³ J. W. von Goethe, *Maxims & Reflections* (trans. E. Stopp, London, 1998), p. 35, no. 290.

³⁴ S. Freud, 'Civilization and Its Discontents', *SE* xxi.

³⁵ J. Burke, *op. cit.*, p. 12.

³⁶ As quoted by T. H. Huxley, *art. cit.*, 10.

³⁷ S. Freud, 'The Future of an Illusion', *SE* xxi, p. 16

³⁸ Quoting Heine, 'a fellow unbeliever' in S. Freud, 'The Future of an Illusion', *SE* xxi, p. 50.

³⁹ E. & L. Freud, *op. cit.*, p. 453.

poetic foundation, the first of the three great pictures of the Universe, followed by religion and science'.⁴⁰

Freud's 'last lodging place' the Greek pot, it has been suggested to me, is womb-like.⁴¹ It recalls Freud's nostalgic reflection that, 'the dwelling house is a substitute for the mother's womb, the first lodging place, for which in all likelihood man still longs, and in which he was safe and felt at ease.'⁴² Freud was cocooned in the security of his own womb-like working space, his consulting room and study, a space that had continuously evolved since those early days of loneliness and insecurity when he started on his path of self analysis and enlightenment. It is surely significant that these were the only rooms in his apartment to contain his 2500 antiquities, and further that Freud went to such pains, even as death approached, to recreate this same womb-like space in London.

His friend Ernest Jones suggested that Freud saw death as 'a reunion with a loved mother'. Freud himself said that he had frequent attacks of *Todesangst*, and that he thought of death 'every day of his life'. His perpetual worry, especially following the diagnosis of his cancer, was that he would die before his mother, and indeed when Amalia died in 1930, he didn't mourn her, as 'he was now free to join her'.⁴³

In 1928, his doctor, Max Schur, promised Freud that 'when the time came' he would not let him 'suffer torture unnecessarily'.⁴⁴ The very real agony of his final words, 'now it is nothing but torture and *makes no sense anymore*',⁴⁵ should not obscure any earlier clarity of intention. Mark Edmundson suggests, incorrectly I believe, that Freud died 'without religious or metaphysical consolation'.⁴⁶ Yes, he did indeed die without the 'public' conventional, religious consolation of his Jewish heritage. But then was he ever looking for it? Could it be that instead there was an inner, 'private' metaphysical consolation. Freud was well aware that the legacy of his 'public thoughts' would be enduring. In the words of Nietzsche, 'the most fortunate author is one who is able to say as an old man that all he had of life-giving, invigorating, uplifting, enlightening thoughts and feelings still lives on in his writings'.⁴⁷ There is much however that he chose to keep private – his own sexuality and relations with Martha for example.

Could the krater then, with its eschatological symbolism (of a belief in an afterlife), be a final nostalgic statement of Freud's own private, final homecoming – his return into the womb/bosom of his deeply loved Mother/Nature, and into the world of his antiquities, a world, as exemplified by the pot, of a nostalgic and rural idyll – a world to which his wife would follow. If so, this is anything but the nihilism of the atheist, as has been suggested, but rather the nostalgic hope of the Goethean pantheist.

⁴⁰ S. Freud, 'Totem & Taboo', *SE* xiii, 77.

⁴¹ *Pers. comm.*, Eric Csapo (Professor of Classics at the University of Sydney and author of *Theories of Mythology* [Oxford, 2005]) 1 August 2007.

⁴² S. Freud, 'Civilization and its Discontents', *SE* xxi, 91.

⁴³ E. Jones, *op. cit.*, vol. iii, pp. 301–2.

⁴⁴ M. Schur, *Freud: Living and Dying* (New York, 1972), p. 408.

⁴⁵ My italics. The words were spoken to Schur, *ibid.*, p. 529.

⁴⁶ M. Edmundson, *The Death of Sigmund Freud: The Legacy of his Last Days* (London, 2007), p. 228.

⁴⁷ F. Nietzsche, *Human, All Too Human*, (trans. M. Faber, New York, 1984), p. 125, no. 208.

Excavations at the Site of the Hellenistic-Roman Theatre of Nea Paphos in Cyprus, 2007–2008

by Craig Barker



Figure 1: The excavated theatre of Nea Paphos, July 2007 (photograph by Bob Miller).

¹ The author wishes to acknowledge the support the project has received by successive Directors of the Department of Antiquities of Cyprus, including the incumbent Dr Pavlos Flourentzos and his staff; and also that of the Municipal Council of Paphos, especially its mayor, Savvas Vergas, and Town Clerk, Themis Phillipides.

² J.R. Green, Craig Barker and Smadar Gabrieli, *Fabrika: an ancient theatre of Nea Paphos* (Nicosia, 2004); J.R. Green and G.H. Stennett, "The Architecture of the Ancient Theatre at Nea Pafos", *Report of the Department of Antiquities, Cyprus* 2002, 155–188; C.D. Barker and G.H. Stennett, "The Architecture of the Ancient Theatre at Nea Paphos Revisited", *Meditarch* 17 (2004), pp. 253–274; J.R. Green, "Fabrika Ancient Theatre in Paphos: University of Sydney Excavations", *Cyprus Today* Volume XLV (2007), pp. 2–21.

³ For an overview of Paphian history see F. Maier and V. Karageorghis, *Paphos. History and Archaeology* (Nicosia, 1984).

The University of Sydney has been excavating in Paphos in Cyprus under the auspices of the Department of Antiquities of Cyprus since 1995.¹ The project was inaugurated by Emeritus Professor Richard Green, and was designed to excavate and study the area of the Hellenistic-Roman theatre and the surrounding area of the north eastern quarter of the ancient city of Nea Paphos. With the clearance of the remains of the theatre nearly finished (**fig. 1**), the project is currently focused on the completion of a major academic excavation report and architectural description under the direction of Professor Green. A smaller scale excavation continues at the site, under the co-leadership of the author and Dr Smadar Gabrieli, aimed at exploring the relationship between the theatre and the ancient city. The Australian Archaeological Institute at Athens is now a major sponsor of these excavations.

Information on the first decade of excavation at the site is recounted elsewhere, including in the 2002 *AAIA Newsletter*.²

The ancient city of Nea Paphos (today known as Kato Paphos) was founded, according to tradition, in the late 4th century BC by a local Cypriot king, named Nikokles.³ It was an area of Cyprus long associated with the worship of Aphrodite, but in the rapidly changing world of the eastern Mediterranean in the years following the conquests of Alexander the Great, the harbour of the new settlement played a larger role in the developing Hellenistic *koine*. When the Ptolemies seized Cyprus, Nea Paphos was made capital of the island and remained so for centuries. The city developed as a major trading emporium throughout the Hellenistic period and acted as a major port on the maritime routes to Alexandria, as evidenced by the large number of imported ceramics found across the city and the shipwrecks scattered along the coast. Alexandrian

cultural and architectural influence on Cyprus is seen in locations such as the necropolis known as the ‘Tombs of the Kings’ at Paphos, which directly imitates Alexandrian funeral architecture. Paphos continued to act as an important city well into the Roman domination of the island; later Roman pictorial mosaics from excavated domestic structures are amongst the best preserved in the eastern Mediterranean. Today the importance of the archaeology of Nea Paphos is recognised with an UNESCO World Heritage listing which includes the site of the ancient theatre.

Over the years, the Australian mission has excavated the majority of the surviving features of the ancient theatre including the *cavea* (semi-circular seating area), the *orchestra*, the traces of foundations for stage buildings, and the eastern and western *parodoi* (entranceways onto the orchestra) (fig. 2). The theatre is cut into the southern side of Fabrika hill, facing over the harbour of Paphos, and measures over 90 metres in diameter. At its maximum capacity the *cavea* appears to have been able to hold approximately 8000 spectators. Of architectural interest is the fact that the slope of Fabrika hill was not naturally large enough to accommodate the *cavea*, so seating was carved from the bedrock where it was naturally available, and on the western and eastern flanks where the bedrock did not exist, a slope was created by using earthen embankments held into place by massive retaining walls and the *analemmata*.⁴ Stone seats laid across the embankments to create the semi-circle have subsequently been robbed away, but a series of aerial photographs taken from a photography balloon in 2006 demonstrate the size of the *cavea*. It was divided into six equal segments created by seven radial stairways, with the outer two running along the side support walls and the middle stairway running up the centre line (fig. 3). Despite considerable damage to the site following the abandonment of the theatre in the late 4th century AD—much of the stone work was stripped and removed, and alterations to the bedrock were sustained during quarrying activity—it was possible to reconstruct the form of the seating

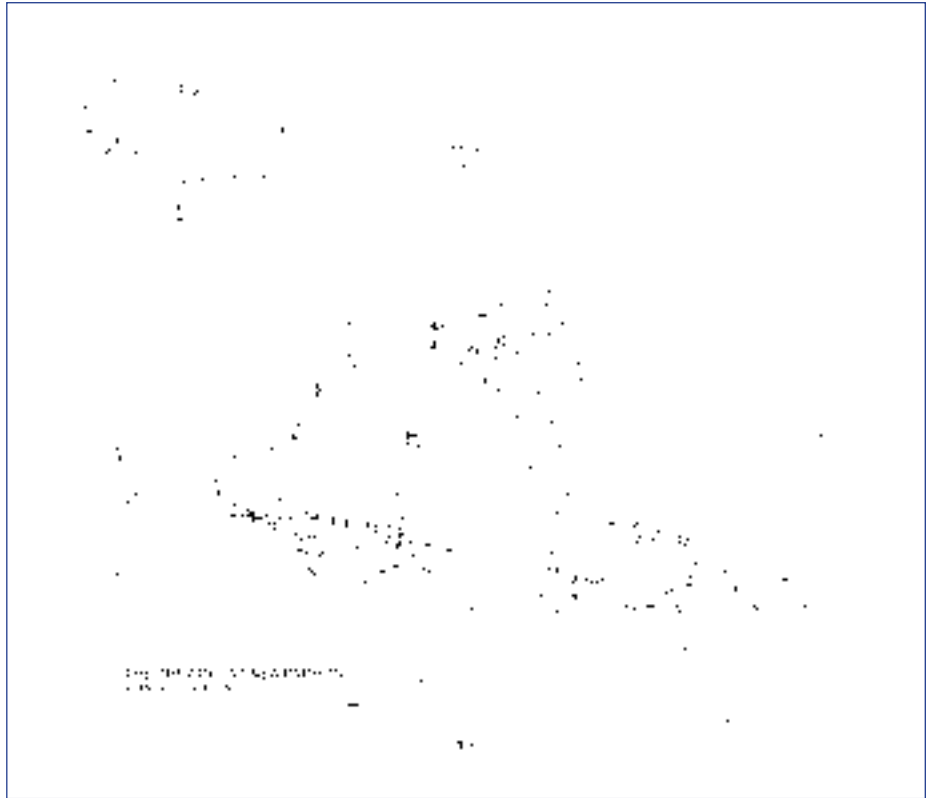


Figure 2: Plan of excavations of the theatre site (illustration by Geoff Stennett).



Figure 3: The cavea from above, image taken from an aerial balloon camera (photograph by Bob Miller).

⁴ For discussion on excavation of part of the western *cavea* where the outer support walls have been excavated see: J.R. Green and G.H. Stennett, *art. cit.*, pp. 167–169; C.D. Barker and G.H. Stennett, *art. cit.*, pp. 262–265.



Figure 4: inside the Hellenistic tunnel running underneath the stage and orchestra (photograph by Geoff Stennett).

with some accuracy. Each seat had a rise of about 36 cm, with a curved front edge, allowing the spectators to draw back their feet. There seems to have been an extension to the seating in the late 1st century BC and again in the mid 2nd century AD, doubtless reflecting the growth of the city itself.

As is typical for theatres across the Mediterranean world, most of the earlier architecture was obliterated by later construction on the site. This is certainly the case with the Nea Paphos theatre, where Roman works eliminated most traces of the earlier Hellenistic structure. Despite this, and a number of chronological difficulties, the team has been able to identify a number of distinctive architectural phases across the six and a half centuries the site was used as a performance space.⁵

1. Construction

Initial construction of the theatre probably took place in the late 4th or early 3rd century BC, soon after the establishment of the settlement of Nea Paphos. This is a clear sign of the significant role of theatre in the eastern Mediterranean in the early Hellenistic period, demonstrating its importance as a unifying element in the newly created Greek eastern world. Limited archaeological material survives for this period, but epigraphic evidence in the form of lettering carved into some of the seats of upper *cavea* provides a tantalising glimpse into this earliest phase of the theatre.

2. Refurbishment

A refurbishment took place in the mid 2nd century BC. A series of architectural elements from a more permanent stage building of the phase have been recovered which reflect Alexandrian influence.⁶ As mentioned earlier, the influence of Alexandrian architecture across Paphos is well-noted in this period.⁷ Also probably constructed around this time was the ‘Charonian’ tunnel running from the stage building under the *orchestra* along its central line. Measuring 180 x 72 cm in section, it would have allowed the movement of performers from the stage to the furthest part of the *orchestra* for surprise appearances (fig. 4).

3. Post-earthquake restoration

An earthquake is known to have struck Paphos in 15 BC. By this point Cyprus had been fully incorporated into the Roman Empire and, subsequently, there is evidence of Augustus’ personal interest in the restoration of the Paphos theatre.⁸ There is little archaeological evidence of this phase, although the restoration and realignment of the western *analemma* may have taken place in conjunction with the repairs made to the building after damaged incurred by the earthquake.⁹

4. Antonine reconstruction

The most radical and significant of the later reconstructions took place in the middle of the 2nd century AD, under the Antonine emperors. It is the phase of which we can say the most about the Nea Paphos theatre. In a broader context, this is an important period in the development of the Roman theatre.¹⁰ For the theatre at Nea Paphos it meant considerable architectural changes consistent with the broader changes across the empire, especially to the stage building.

⁵ For a recent, popularist overview of the work on the theatre site and its chronology see C.D. Barker, “Digging at Paphos: The University of Sydney excavates and ancient Greek theatre in Cyprus”, *Archaeological Diggings* 15.5 (2008), pp. 30–34 and id., *Archaeological Diggings* 15.6 (2009), pp. 52–55. An academic paper providing a more detailed overview the theatre’s chronology is currently in preparation by J.R. Green.

⁶ J.R. Green, “Paphos and the world of the Theatre”, in: P. Flourentzos (ed.), *Proceedings of the International Archaeological Conference “From Evagoras I to the Ptolemies”* (Nicosia, 2007), pp. 3–16.

⁷ Probably most notably with the funeral architecture of the so-called “Tombs of the Kings” at Nea Paphos: S. Hadjisavvas, “Excavations at the Tombs of the Kings”, in V. Karageorhis (ed.), *Archaeology in Cyprus, 1960–1985* (1985), pp. 262–268.

⁸ J.R. Green and G.H. Stennett, *art. cit.*, p. 177.

⁹ *Ibid*, pp. 178–179.

¹⁰ For a study of theatre design throughout the Roman Empire see: F. Sears, “Roman Theatres in a Greek World”, *AAIA Bulletin* 3 (2005), pp. 16–22.



The major changes were commemorated on a marble inscription, placed on the architrave of the stage building, which would have stretched to over 12 m. Two substantial fragments survive; one found in the early 20th century, the other by the University of Sydney team in 2002 (figs. 5–6).¹¹ The inscription thanks the emperors Antoninus Pius and Marcus Aurelius and mentions a number of features restored at this time, including a major remodelling of the stage building. The stage building was clad with a marble veneer (the marble architectural pieces were imported from all over the Mediterranean, giving some indication of Roman commercial trade and the ability to transport building materials on a large scale over long distances). The stage building was colonnaded with Corinthian capitals constructed from Prokonnesian marble imported from the entrance of the Black Sea. A series of spiral-fluted columns of a blue-grey marble known as *bigio antico* were possibly used as a decorative element on the upper storey (fig. 7). Excavation has revealed many architectural elements from this phase, including niches for the display of statues such as imperial portraiture of the emperors. Fragmentary sculptural elements recovered from the site give an idea of the quality of decorative elements of this period. The filling-in of the tunnel passageway appears to have occurred around this time also. The *parodoi* of the theatre were remodelled—they were vaulted, bringing them in line with standard contemporary Roman architectural styles—and the passages were given fresco decorations, fragments of which still survive on the wall of the western *parodos* (fig. 8).¹² Directly behind the foundations of the front of the stage building was laid a line of water-pipes with holes cut into the top. In some cases the remains of lead pipes are set into them (fig. 9). It is thought they were designed to feed sprinklers or water-fountains that sprayed water from the front of the stage onto the multi-coloured pavement laid out on top of the orchestra area.

5. Final refurbishment

The final major alteration occurred sometime in the middle of the 3rd century AD. This phase saw the conversion of the orchestra into an area used for animal combats, gladiatorial contests and water spectacles, all of which were hugely popular across the eastern Mediterranean at the time. The marble pavement of the orchestra was removed and resurfaced with a water-proof cement. Around



Figures 5–6: Fragments of the Antonine inscription from Paphos theatre.



Figure 7: Spiral fluted column fragment, probably from upper storey of Antonine phase theatre (photograph by Bob Miller).

¹¹ I. Nicolaou, “Inscriptiones Cypriae Alphabeticæ XLII, 2002”, *Report of the Department of Antiquities, Cyprus* (2003), pp. 305–308.

¹² D. Wood Conroy, “Roman Wall Painting in the Pafos Theatre”, *Report of the Department of Antiquities, Cyprus* (2003), pp. 275–300.



Figure 8: Fragment of a fresco from the western parados.

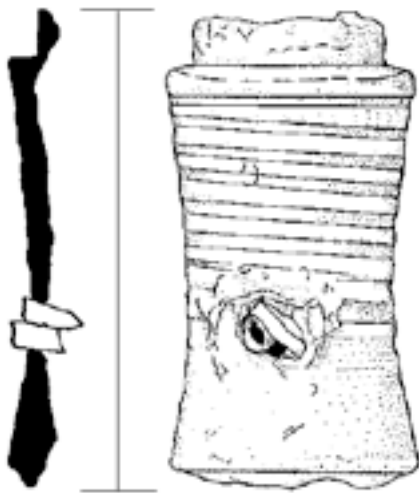


Figure 9: Lead pipe from the front of the stage.

the orchestra a barrier wall was built, approximately 1.1 m high, using recycled architectural materials. The entries from the side were partially blocked off. Paphos has an unexcavated amphitheatre just to the north-east of the harbour which presumably was also constructed around the same time. These architectural changes reflect a broader contextual change. The theatre started as a standard theatre emphasising its links with Alexandria in the Ptolemaic era to one that, under the Antonines, reflected the glory of centralised Roman control. By the 3rd century the concerns were more localised across the east, and the more non-intellectual forms of entertainment were reflective of wider economic, cultural and political changes.

6. Destruction and abandonment

The destruction and the abandonment of the theatre site took place in the late 4th century AD when a series of earthquakes devastated the southern coast of Cyprus, including the towns of Nea Paphos and Kourion. Paphos by this stage had become a significant seat of Christianity. The early church took a very negative view on performance, with many Christian writers condemning the theatre as a source of moral corruption. It is significant that there appears to be no attempt to rebuild the theatre following this final earthquake; indeed on the contrary there is evidence that much of the architectural remains of the theatre were carried off for the construction of the large Chrysopolitissa Basilica (Ayia Kyriaki) 300 m away. The remains of re-used marble blocks from architraves, sheets of veneer of marble from the stage building and columns and a series of Corinthian capitals all taken from the theatre can be found incorporated into the basilica. The appropriation of the more expensive material from the destroyed theatre lead eventually to a more wholesale exploitation of the site for building stone. Eventually most of the seats were ripped out. The seats that rested on the earthen embankments would have been easy to move, but eventually workmen came to carve out blocks from the bedrock-cut central area as well. Refuse deposits from this demolition and quarrying phase have been identified, as has evidence for the breaking up of marble pieces not suitable for architectural reuse to be used in lime kilns. Much of this quarrying work seems to have taken place in the 5th century AD, but there are signs of continued activity throughout the 6th and 7th centuries too.¹³ Fragments of an Egyptian Coptic style plate of the 6th century were found in 2001 and 2008, enabling a near complete reconstruction (**fig. 10**). The occasional Arab coin reminds us of the Arab raids on Cyprus through the late 7th century, after which the area of the theatre is seemingly abandoned for a number of centuries as the remaining settlement around Paphos harbour contracts to the edge of the water.

¹³ See for example R.S. Gabrieli, M.P.C. Jackson and A. Kaldelli, "Stumbling into the Darkness: Trade and Life in Post-Roman Cyprus", in M. Bonifay and J.-C. Tréglia (eds.), *LRCW2: Late Roman Coarse Wares, Cooking Wares and Amphorae in the Mediterranean* (Oxford, 2007), pp. 791–801.

The University of Sydney team is also exploring a further phase of the site, unconnected to the theatre: a complex of Medieval buildings of the 12th and 13th



Figure 10: Reconstructed Coptic style plate of the 6th century AD.

centuries constructed above the remains of the orchestra and stage area.¹⁴ The buildings are industrial, or semi-industrial, in character and are reflective of the economic revival of Paphos at the time of the Crusades. There is evidence for metal-working, for the manufacture of glass and for the large-scale commercial manufacture of glazed decorated pottery, the so-called sgraffito ware which was traded widely throughout the eastern Mediterranean. Although unexpected, the Medieval phase of the site is proving to be one of considerable importance and the study continues.

Now that an understanding of the chronology and development of the site has been established, the project has turned its attention to the completion of a report on the first 12 years of excavations at the site. Particular emphasis is being placed on a detailed description of the architectural developments of each phase of the theatre, especially the earlier Hellenistic levels.

Since 2007, excavation at the site has been mainly focussed on the area to the south east of the theatre. Two seasons have taken place, one in July of 2007 and the other in October of 2008, both with smaller teams concentrated on the area of the eastern *parodos* (fig. 11).¹⁵ The smaller scale of the excavations has also allowed for greater reflection on the position of the theatre within the urban landscape of ancient Nea Paphos. It has enabled us to consider issues including the flow of traffic into and out of the theatre complex; the relationship of the theatre to the nearby ancient city walls and North East city gate; and the connection of nearby structures to the theatre.



Figure 11: Plan of eastern *parodos* area showing the location of 2007 and 2008 trenches (illustration by Geoff Stennett).

Test trenches opened in the mid-1990s by the team had already revealed the presence of a street running east-west directly south of the theatre. The road was in alignment with the section of the city's grid plan that had previously been excavated in the south west of Nea Paphos.¹⁶ Interestingly, the alignment of the theatre and of the road are not the same, so the relationship between the two and the role the road played in traffic flow into the theatre had never been fully understood. Additionally, much of the eastern *parodos* was covered by modern structures and a modern road, obstructing excavation in the area. Although far more heavily damaged and quarried-out than the architectural remains of the western side of the theatre, the inability for the team to investigate the symmetry of the theatre had proved frustrating. The closure of the road and the demolition of the modern buildings prior to the 2007 season provided the perfect opportunity to explore this section of the site, and to attempt to understand the relationship of the theatre to the urban landscape of the city's north eastern quarters. Although it is early days, the work has revealed some startling information.

¹⁴ H.K. Cook and J.R. Green, "Medieval Glazed Wares from the Theatre Site at Nea Pafos, Cyprus: A Preliminary Report", *Report of the Department of Antiquities, Cyprus* 2002, 413–426; R.S. Gabrieli, B. McCall and J.R. Green (with an appendix by J. Shields), "Medieval Kitchen Ware from the Theatre Site at Nea Pafos", *Report of the Department of Antiquities, Cyprus* (2001), pp. 335–356.

¹⁵ A full report on both seasons will be forthcoming in a future volume of *Report of the Department of Antiquities, Cyprus*.

¹⁶ A. Rowe, "A Late Roman Streetscape in Nea Pafos", *Report of the Department of Antiquities, Cyprus* 1999, 269–178; A. Rowe, "A Late Roman Streetscape in Nea Paphos, Cyprus", *Near Eastern Archaeology* 61:3 (1998), p. 179.



Figure 12: A view of the eastern parodos area facing south from the theatre's cavea. The southern entrance to the parodos is marked by an arrow (photograph by Geoff Stennett).



Figure 13: Detail of two plaster-lined tanning pits excavated in 2007 (photograph by Kerrie Grant).



Figure 14: View of the surviving foundations of the Antonine extensions to the eastern parodos in the foreground, as excavations continue to the south (photograph by Geoff Stennett).

The eastern *parodos* parallels in many ways its better preserved western counterpart, but diverges in certain aspects. Both show evidence of a southward facing side entrance onto the *parodos* (fig. 12). However there is little evidence in the eastern *parodos* of the painted designs of the Antonine makeover seen in the west section of the theatre, nor of the faux marble patterned floor that is visible in the innermost section of the western *parodos*. Instead there is a plain black and white geometric mosaic. Of perhaps the most interest in this area is the excavation of a series of at least seven medieval or post-medieval plaster-lined pits of various sizes, with interconnecting water channels, indicative of tanning activity or other industrial production (fig. 13).

Excavations also revealed the foundation layers for the Antonine extensions to the *parodos* on the south. Photographs indicate the substantial size of this structure, which would have not only provided the support for the ceremonial entranceway but also for new seating high above built as the capacity for the theatre was expanded yet again. While all of the stone above ground level has been robbed away, one is still struck by the sheer scale of the Antonine modifications (fig. 14), and even the tanning pits and modern service trenches cutting through the stonework do not take away from the impressive nature of the architectural venture.

Of interest to the south of the Antonine foundations was the discovery of a substantial masonry wall running east-west, parallel to the known road surface (fig. 15). The wall is a metre thick, and constructed of large, even blocks. In 2007 the team cleared it for a length of 17 m. Fascinatingly, the Antonine foundations, which were aligned with the theatre and not the road, run right up to the edge of this wall, abutting it, and then bend to fit around the wall. It is obvious the wall is part of a structure that was significant, and one that predated the Roman expansion of the theatre (fig. 16). The team initially speculated that we had found a long, narrow stoa backing onto the site of the theatre and facing onto the road, so in the 2008 season two 5 x 5 m trenches were planned at either side of the exposed length of the wall.

The easternmost of the trenches revealed the continuation of the wall while the western trench

uncovered the end of the building. Unexpectedly, the southern side of the structure facing onto the road was walled, meaning that it could not have been a stoa. At the bottom of both trenches, excavators uncovered a plain-brown carpet mosaic covering the entire floor. The structure remains mysterious and requires additional investigation, especially on the eastern flank and in the central area, before its function and chronology can be understood. It is however an exciting project: both trenches revealed the entire structure to be filled with architectural remains from the theatre, including six Corinthian capitals from the Antonine stage building (**fig. 17**), more fragments of the spiral-fluted columns, architraves, statue niches and dumped quarried seats and dignitaries' chairs from the *cavea* (**fig. 18**). Regardless of the original purpose of the structure, it was clearly being used in the late 4th and 5th centuries as a storage area for architectural elements stripped from the theatre, ready for transportation to the Chrystopolitissa basilica or elsewhere in the city. The nature of this structure itself may still be problematic, but in the 2008 season the team were able to recover more architectural elements from the theatre than in most of the prior seasons combined.

Further investigation in the area and the eventual exposure of the entire road surface to the south of the theatre will give us a better indication of how the city looked in antiquity, and of how the audience may have approached the theatre for performances. It is an exciting phase of the project, when we can step back from the theatre and think about its architectural development in a broader urban context, and one in which the Paphos team looks forward to a close relationship with the Australian Archaeological Institute at Athens.



Figure 15: The substantial masonry wall revealed in 2007. This photograph, facing west, shows how the building was on a different alignment to the theatre. The Antonine modifications of the theatre's eastern parodos, visible at the right of the image, have been truncated to fit around the building (photograph by Mel Melynczek).



Figure 16: The western-most section of the long narrow building to the south during excavations in 2008, facing west (photograph by Mel Melynczek).



Figure 17: Excavation of a Corinthian capital from the Antonine stage building (photographs by Geoff Stennett).

NEWS IN BRIEF

New Institutional Members

In 2008 the AAIA was delighted to welcome three new Institutional Members. They are: Wenona Girls School, Trinity Grammar School and The Classical Association of NSW.

Wenona School

North Sydney, NSW

The Wenona School is a non-denominational day and boarding school for girls (kindergarten - year 12) with approximately 800 students. Out of these students there are roughly 50 boarders who mainly come from rural NSW and are housed on the school campus.



Wenona School. Miller Street Wing.

The school is committed to the advancement of education in Australia, and provides an environment with the highest possible academic, pastoral, sporting and cultural standards. An impressive average of 90% of final year 12 students were accepted into a tertiary institution over the past few years.

Wenona has a strong ancient history programme which was highlighted by the 2007 school trip to Greece and Italy where students could engage their accumulated theoretical knowledge with their immediate surroundings. The AAIA was happy to assist in the programme with the school and hopes to continue building on similar co-operative educational experiences.

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The John Atherton Young and Alexander Cambitoglou Fund

by Wayne Mullen

As most members of the Institute are aware, thanks to a major donation from an anonymous donor, the Athens office recently relocated to brand new premises. The new apartment housing the office is located, as the old office was, in the Athenian suburb of Koukaki and a report on our wonderful new facilities was included in the "Deputy Director's Report" of *Bulletin 4*, p.4.

Through negotiations with its Vice Chancellor, Professor Gavin Brown, and Mr Bob Kotic (Deputy Vice Chancellor and Chief Operating Officer), the Institute is pleased to announce that The University of Sydney has generously agreed to match the funds that were donated to the Institute to acquire the new office. This matched amount along with funds derived from the sale of the old Athens office (which together represents over half a million Australian dollars) has now been reserved by the Executive Committee of the AAIA to establish "The John Atherton Young and Alexander Cambitoglou Research Fund".

The income from this fund will be used to bring to Australia, on a semi annual basis, scholars of international reputation. The intention is that the visitors will spend six months in the country undertaking a major work of scholarship. It is also hoped that the Visiting Scholar will be available to give public lectures and seminars.

This exciting new programme is particularly appropriate given the Institute's forthcoming relocation in 2009 into the "Centre for Classical and Near Eastern Studies of Australia". The Visiting Scholar will occupy space in one of the four offices dedicated to visiting scholars that are that is adjacent to the library, close to many other visiting and postdoctoral scholars in related fields.

It is envisaged that the inaugural "John Atherton Young and Alexander Cambitoglou Scholar" will come to Australia in 2010.

Centre for Classical and Near Eastern Studies of Australia

by Wayne Mullen

The Institute is pleased to announce its forthcoming relocation in 2009 into the new Centre for Classical and Near Eastern Studies of Australia (CCANESA). The University of Sydney has committed development funding of over two million dollars to house the Centre in the old "Geosciences Library" which has vacated its premises in the Madsen Building—a prominent neo-Gothic property on the University's main campus.

CCANESA is an exciting venture designed to support collaborative research and will co-locate the AAIA, the Near Eastern Archaeology Foundation (NEAF), research interests and projects from both the Department of Classics

and Ancient History and the Department of Archaeology, as well as the office of the journal *Mediterranean Archaeology*. In addition to office space the Centre provides extensive shelving and a reading room for the significant library and archival holdings of all the collaborating parties and includes a large boardroom, a meeting room and an attractive foyer and function area.

Although the Institute remained only a brief time in its offices within the Old Teachers' College, it is hoped that moving into new headquarters will be of great benefit to its members and supporters. The AAIA will retain its independence while being situated in a more prominent location on campus, in proximity with academics from related disciplines and in a facility that can host seminars, small lectures and exhibitions.

The AAIA is grateful for the University of Sydney's support for this project, and is particularly thankful for the assistance of Mr Bob Kotic (Chief Operating Officer of the University) and Professor Stephen Garton (Dean of the Faculty of Arts). Thanks are also extended to all members of the working group who gave significant amounts of time and effort to make this proposal a reality. Working Group members included Professor Alexander Cambitoglou, Professor John Chalmers, Professor Margaret Miller, Dr Wayne Mullen, Professor Dan Potts, Dr John Tidmarsh and Professor Peter Wilson (who will become the inaugural Director of the Centre). The renovation itself has been designed by the Woods Bagot architectural practice. Architects Ms Tamasin Grey and Mr Peter Fleming deserve particular mention.

Significant Donations for 2007

General Donations:

Anonymous	\$30000
The Hon. Justice David Levine	\$5000
Dr. Valmae Rundle	\$5000
Mr Timothy and Mrs Pauline Harding	\$3000
Prof John Chalmers and Assoc Prof Alex Bune	\$2500
Mr Michael Diamond	\$2500
The Arthur T. George Foundation	\$1000
Mr Nicholas and Mrs Effie Carr	\$1000
Ms Gail Comino	\$1000
Mr Angelo Hatsatouris	\$1000
Mr James Tsiolis	\$1000

Donations received for the establishment of a research fund:

Anonymous	\$207606
Generous contribution from the University of Sydney	

Donations received for the Corpus Vasorum Antiquorum Project:

Anonymous	\$10000
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Donations received for fieldwork in Greece:

The Sydney Friends of the AAIA	\$5000
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Donations received for the Visiting Professorship fund:

Dr Monica Jackson	\$2000
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Trinity Grammar School

Summer Hill & Strathfield, Sydney, NSW

Established in 1913, Trinity Grammar School is built on an Anglican foundation. Trinity is governed by a Council (appointed by ordinance of the Diocese of Sydney) of which the Archbishop of Sydney is President. The School is one of the original members of the Combined Associated Schools in New South Wales.



Views of Trinity Grammer School.

Trinity has a complement of approximately 200 teachers and offers a wide and varied range of academic, vocational, sporting and co-curricular subjects and activities. Amongst the subjects taught are classical Greek, Latin and ancient history. The school also has an Archaeological Society for which the Master-in-Charge is currently Mr Julian St James. The Archaeological Society is open to senior school students with a particular interest in ancient history, classics and archaeological methods and practices. It undertakes several field trips to museums and sites throughout the year. The over-riding intention of the Society is to provide mental stimulation, physical activity and foster a deeper understanding and passion for the past.

Furthering achievements in ancient history and classics, Trinity also intends to award the inaugural AAIA prize during their speech day in September 2009. Mr Alan Harper, who is the Director of Studies, will be representing the school on the Institute's council.

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Classical Association of NSW

The chief object of the Classical Association New South Wales Inc. is to promote the development of classical studies in New South Wales. The Association was founded in 1909 and conducts a range of activities including lectures, social functions, workshops and a Latin and Greek reading competition for school students. It sponsors the annual Sydney Latin Summer School and is the co-sponsor of the journal *Classicum*. From time to time it provides financial and other assistance to various classical causes, activities and publications, such as the Todd lecture series. It is also related to several other institutional bodies such as the Classical Association of Victoria, The Macquarie Ancient History Association, Australasian Society for Classical Studies, The Institute of Classical Studies and The British School at Rome, as well as contributing to the publication of *Antichthon*, the Journal of the Australian Society for Classical Studies. The current president of the Association is Mr Rodger Pitcher, also the Classics Master at Sydney Grammar School.

The Institutional Members, Corporate Members and Governors of the AAIA

Institutional Members

The University of Sydney	The Australian Hellenic Educational
The University of Tasmania	Progressive Association
The University of Queensland	(AHEPA), NSW & NZ
The University of Western Australia	Newington College, Sydney
The University of New England	The Classical Association of
Macquarie University, Sydney	Victoria
The University of Adelaide	The University of Melbourne
The Australian National University	Cranbrook School, Sydney
The Powerhouse Museum (Sydney)	Ascham School, Sydney
Sydney Grammar School	St Spyridon College, Sydney
La Trobe University, Melbourne	Wenona School, Sydney
The University of Newcastle	Trinity Grammar School, Sydney
	The Classical Association of NSW

Corporate Members

The Castellorizian 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

Governors of the AAIA

Sir Arthur George, AO	Professor John Chalmers, AC
Lady George, AM	A. Professor Alexandra Bune
Mrs Tasia Varvaressos	Dr Robert Harper, SC
Mrs Zoe Kominatos	Professor D.I. Cook
Mrs Janet Gale	A. Professor A.D. Conigrave
Mr P.R. Everett	Mr Spiros Arvanitakis
Mr Costas Vrisakis	Mrs Pauline Harding
Dr J.C. Tidmarsh	Mr Nicholas Carr
Mr Michael Diamond, AM	Mrs Gale Comino
Mr Matthew Baird	Mr James Tsiolis
Dr Monica Jackson	Mr Harry Nicolson
Mr Peter Burrows, AO	Dr Val Rundle
Mr David Worland	Hon. Justice David Levine
Mr K.W. Tribe, AC	Mr Stan Halkeas
Dr Maryanne Menzies	Mr Angelo Hatsatouris, AM
Mr Timothy Harding	

The Visiting Professorship 2007*

Professor Wolf-Dietrich Niemeier,
German Archaeological Institute at Athens



The 2007 Visiting Professor of the AAIA was Professor Wolf-Dietrich Niemeier. Professor Niemeier is Director of the German Archaeological Institute at Athens, which is one of the most distinguished positions an archaeologist can hope to occupy.

Before settling in Athens in 2001 Professor Niemeier was Professor in the Universities of Freiburg (1986–1991) and Heidelberg (1991–2001), two of

the best universities in Germany. Professor Niemeier has received a number of honours, including a doctorate “honoris causa” from the University of Liège and is a member of the German and Austrian Archaeological Institutes. His publications are numerous. He has written and edited ten books and over eighty articles and chapters in books co-authored with other archaeologists. More publications are currently in the press.

Professor Niemeier is also a very distinguished field archaeologist. He has taken part in excavations in Austria, in Italy, in Israel and in Turkey, and is the Director of the German excavations at Kalapodi in Greece and at Miletus in west Asia Minor. He has read papers by invitation at many international conferences and *colloquia* and has lectured in some of the most distinguished universities of Greece, Israel, Switzerland, Austria, Russia, Sweden, Denmark, Belgium, France, Great Britain and the USA.

While in Australia in August and September 2007 he lectured and conducted seminars at the best universities of the country on the following topics:

- New Light on the Greek “Dark Ages”: Cult Continuity of Sanctuaries at Miletus and Kalapodi.
- The Most Recent Excavations at Miletus/Millawanda: History of Western Anatolia in the Late Bronze Age.
- The Kouros of the Sacred Gate: New Finds of Archaic Marble Sculpture in the Kerameikos of Athens.
- New excavations in the sanctuary of Kalapodi (Phokis): the oracle sanctuary of Apollo of Abai

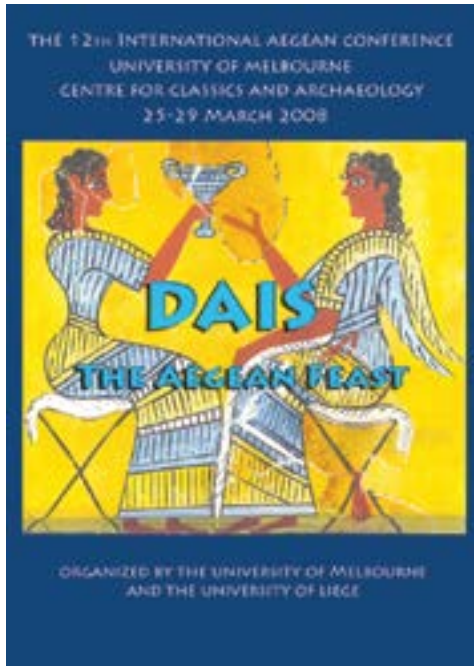
*The 2007 Visiting Professorship was sponsored by various Governors of the AAIA and the Thyne Reid Foundation

Previous AAIA Visiting Professors

- | | |
|------|---|
| 1987 | Prof. Sir John Boardman
(Oxford, UK) |
| 1988 | Prof. Lilly Kahil
(Fribourg, Switzerland) |
| 1989 | Prof. Nicolas Coldstream
(London, UK) |
| 1990 | Prof. Christos Doumas
(Athens, Greece) |
| 1992 | Prof. Brunilde Sismondo-Ridgway
(Bryn Mawr, Pennsylvania, USA) |
| 1993 | Prof. Helmut Kyrieleis
(Berlin, Germany) |
| 1994 | Prof. John Barron
(Oxford, UK) |
| 1995 | Prof. Spyros Iakovidis
(Athens, Greece) |
| 1996 | Prof. Erika Simon
(Würzburg, Germany) |
| 1997 | Dr. Hermann Kienast
(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, USA) |
| 2002 | Prof. Barbara Burrell
(University of Cincinnati, USA)
and Prof. Graeme Clarke
(Australian National University) |
| 2004 | Prof. Marc Waelkens
(Catholic University of Leuven, Belgium) |
| 2005 | Prof. Nota Kourou
(The University of Athens, Greece) |
| 2006 | Prof. Jacques Perreault
(The University of Montreal, Canada) |

Aegean Feasting in Melbourne

by Louise Hitchcock and Janice Crowley



The 12th International Aegean Conference DAIS: The Aegean Feast was held at the University of Melbourne from 25 to 29 March 2008. These conferences are organized by Professor Robert Laffineur (University of Liege, Belgium) and are held every two years. In Australia the co-organizers were Dr. Louise Hitchcock (University of Melbourne), who hosted the conference, and Dr. Janice Crowley (representing the AAIA), who had previously hosted the 4th International Aegean Conference, held in Hobart in 1992.

The Organizing Committee wishes to thank the speakers and attendees of DAIS. In all, 47 papers were presented and 14 countries were represented: Australia, Austria, Belgium, Cyprus, Germany, Greece, Israel, Italy, New Zealand, Norway, Poland, Sweden, the UK and the USA. Among the 11 Australians presenting papers were colleagues and postgraduate students from the University of Melbourne, La Trobe University, and the University of Nottingham.

We wish also to thank our academic and philanthropic sponsors. Bringing this important international conference back to Australia would not have been accomplished without their financial and in-kind support. Our major academic sponsors included the AAIA, the Australasian Society for Classical Studies (ASCS), the Classical Association of Victoria, the Institute for Aegean Prehistory Philadelphia (INSTAP), the Program in Aegean Scripts and Prehistory at the University of Texas in Austin, the University of Liège, the University of Melbourne and the Ian Potter Foundation. The Sheldermine Winery helped host the conference tour and dinner and DAIS received media coverage on SBS radio and in *Neos Kosmos*, the largest Greek newspaper in Australia.

In his keynote address, Dr. Hamilakis (University of Southampton) reviewed many of the developments in the field of Aegean Prehistory over the last fifteen years and proposed some interpretative avenues for its future. He began with the observation that it has only been in the last few years that archaeological research in this area has turned its attention to feasting. This echoes trends in archaeology overall, but also reflects a dramatic change from the situation leading up to the mid-1990's, when most research on food was either simply data-gathering or fell within the paradigms of "subsistence" and "survival", the discourse of animal and plant husbandry, and the logic of formalist economics. He posed the following questions: What are the main questions that Aegean pre-historians have posed in the archaeological study of feasting? What is the interpretative framework within which such research is currently taking place? What are the main methodologies deployed? Has the focus and emphasis on feasting meant that the phenomena of eating and drinking in non-feasting contexts are treated as mundane, uninteresting, of a purely biological nature rather than of social significance in their own right? Is the current emphasis on feasting another intellectual fad, which is destined to fade sooner or later? How can we move from the focus purely on feasting to a social archaeology of eating and drinking and of the consumption of substances in general?

AMPHORA 2007

Report from Rashna Taraporewalla

The inaugural Annual Meeting of the Postgraduates in Hellenic or Roman Antiquities (AMPHORA) was hosted at the University of Queensland on the 13th and 14th of July 2007. The conference was successful in achieving the aims of the conference committee, namely, to create an atmosphere in which postgraduate presenters would feel comfortable either presenting for the first time in an academic forum or presenting research which was still a work in progress. Important contacts between the various postgraduate communities from Australian and New Zealand universities represented at the conference were also established.

The conference was attended by 45 delegates, of whom 30 were postgraduate students and 3 were undergraduate students. Attendees represented a number of institutions: the University of Queensland, the University of Sydney, the University of Melbourne, the University of Tasmania, Victoria University of Wellington and the University of Otago.

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Dr. Hamilakis also touched upon the importance of studying the relationship between drinking and commensality. He suggested that we address the evidence of drug use in the Bronze Age, the role of sacrifice and the relationship between drinking and toasting in tombs, palaces, and post-palatial villages at the end of the Bronze Age. He observed also that, by looking at performance, access to public and private spaces, and the public demonstration of consumption, we can attempt to reconstruct the etiquette and protocol of consumption.

One of the main themes that emerged in this conference was the importance of anthropological and comparative studies newly placed by Aegeanists on the interpretation of archaeological remains. Feasting was discussed in relation to religion, libation practices, floral and faunal remains, the use of spices and the role of aromas. Other themes covered iconography, interconnections with Cyprus and the Levant, the reconstruction of experience and sensation through phenomenological approaches, the relationship between consumption habits and ethnic identity and status, and the role of architecture. Finally the Aegean scripts - Linear A and especially Linear B - were seen to contribute much to the understanding of feasting: vocabulary for food consumed and information about the role of the palaces in the provision of animals for large scale slaughter and sacrifice, as well as about the rationing of grain.

The conference also provided the occasion for the presentation of the 2008 INSTAP Gold Medal for service to the discipline of Aegean Bronze Age Studies. Professor Philip Betancourt (Temple University, Philadelphia) presented the Gold Medal to Professor Ingo Pini (the Akademie der Wissenschaften und der Literatur, Mainz) for his work on the Corpus of Minoan and Mycenaean Seals (CMS). Professor Betancourt spoke of the prodigious achievements of the CMS over fifty years and a resolution of support of their work was then unanimously adopted by the delegates.

There was great opportunity for scholarly interaction at the conference with time for delegates to renew friendships and to meet new colleagues. In keeping with the theme of feasting, conference events provided many opportunities for delegates to experience the unique flora and fauna of Australia, and to participate in a variety of different feasts. Our Welcome Reception was held at the Ian Potter Museum on the University of Melbourne campus. A winery tour treated the delegates to a travelling feast, which included a visit to the Healesville Wildlife Sanctuary, a glass of sparkling wine at Domain Chandon, and an extensive buffet luncheon at the Shelmerdine Vineyards. A sausage sizzle lunch organized by the Classics and Archaeology post-graduates afforded an opportunity for speakers, postgraduates and spectators from all over Australia to mingle in the informal atmosphere of a traditional Aussie barbecue. The final banquet for speakers was held at Ablas Lebanese Restaurant. Stephen and Kate Shelmerdine of the Shelmerdine Vineyards donated wine to the conference banquet in honour of the renowned classicist, Professor Cynthia Shelmerdine, who was one of our presenters.

The proceedings of the DAIS Conference were published in November 2008 as *Aegaeum* 29. Copies can be purchased at: www2.ulg.ac.be/archgrec/aegaeum29.html. The 13th International Aegean Conference will be held in Copenhagen in 2010 on the theme of KOSMOS: Adornment in the Aegean.

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19 papers were presented at the conference, covering a wide range of topics. Dr Tom Stevenson, the keynote speaker, spoke eloquently on the challenges which face Classicists and Ancient Historians in the current academic environment, and on the changes he has noted within the discipline. A lively discourse among the students followed.

Alongside the conference sessions, a number of social activities were organized. On the evening of the 12th an opening reception was held in the Mayne Centre which was well attended and provided an opportunity for the various students to form and foster social links. These friendships were further cemented the following night at the conference dinner. A number of students expressed an interest in meeting up again at the ASCS conference in Christchurch, after benefiting, thanks to AMPHORA, from both presenting their first paper in a wider forum and making contacts outside their immediate academic environs.

There is a strong level of interest in the future of AMPHORA, with 3 postgraduate communities already expressing a desire to host the next conference at their home universities. Cambridge Scholarly Publishing has also shown an interest in publishing the papers of the conference in a self-contained volume.

The AMPHORA 2007 committee would like to thank the Australian Archaeological Institute at Athens for their financial support of what was a stimulating and very successful event.

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Reports from the "Friends"

THE SYDNEY FRIENDS

A letter from Mr Angelo Hatsatouris, OAM, President

The Sydney Friends again hosted the first of the AAIA Visiting Professor Lectures held on 8 August 2007 by Professor Wolf-Dietrich Niemeier, the Director of the German Archaeological Institute at Athens.

Professor Niemeier's lecture, titled "New Light on the Greek 'Dark Age': Cult Continuity in Sanctuaries at Miletus and Kalapodi", took us through recently revealed evidence for continuous cult activity from at least the Mycenaean Age, through the 'Dark Age' to the Archaic period. His illustrated discussion examined recent discoveries at excavations in a probable sanctuary of Appollon at Abai (Ancient Phokis) and in the sanctuary of Athena at Miletus (Ionia), excavations which are both directed by him. He presented evidence that suggests the Mycenaean Age did not end completely and abruptly but that cult activity continued in a diminished form from that age, and that the Greek Renaissance was not a sudden cultural shift, but emerged gradually from the 'Dark Ages'.

The lecture was well received by all who were privileged to attend. A reception was held afterwards in the Nicholson Museum.

On 7th November we hosted a special viewing of the *Parthenon Restoration Exhibition* at the Nicholson Museum with a short talk titled "Cultural Heritage...an archaeologists' responsibility?" by Theodora Minas, a Heritage Conservation Lawyer, followed by discussion. Theodora was a driving force in the University of Sydney holding a series of public lectures and activities and events relating to the New Acropolis Museum called *The Parthenon Project – the University of Sydney 2007*. Theodora discussed the use of archaeology to legitimise cultural heritage, the international responsibility for preservation of Archaeological sites, and the meaning of the Parthenon marbles to the world.

Those attending were able to enjoy the *Parthenon Restoration Exhibition* as well as an informative discussion on a subject with which they readily identified in convivial circumstances and surroundings.

Consideration is now being given to plan a range of different activities to attract a wider audience and at the same time achieve our mission of not only supporting the activities of the Institute but to provide opportunities to the wider community to have the opportunity to be aware of the Hellenic culture and in particular Greece's archaeological heritage.

I am pleased to say that I am encouraged by the enthusiasm of a younger generation of members who have undertaken the planning of a number of events and activities for late 2008 which will achieve these goals, and at the same time restore our capital reserves which have depleted in recent years.

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THE TASMANIAN FRIENDS

A letter from Julia Bestwick for Dr Janice Crowley, President

This has been a very productive, lively and interesting period for the Tasmanian Friends.

An early highlight was the visit to Hobart from 9 to 12 September of Professor Wolf-Dietrich Niemeier, Director of the German Archaeological Institute at Athens, and 2007 AAIA Visiting Lecturer. Professor Niemeier had a busy schedule whilst in Hobart, beginning with an interview on ABC Radio's "Afternoon Drive" programme, following which he and his wife, Dr Barbara Niemeier, attended a Welcome Dinner hosted by the Executive Committee at the Henry Jones Art Hotel in Hobart's historic Sullivans Cove. The following day Professor Niemeier visited the University of Tasmania School of History and Classics where he lectured to 2nd and 3rd year Classics students on "The Most Recent Excavations at Miletus/Millawanda". That evening he delivered his public lecture, "The Kouros of the Sacred Gate: New finds of archaic marble sculptures in the Kerameikos of Athens". The lecture was attended by our Patron, the Hon. William J. E. Cox, AC, RFD, ED, and Mrs Cox, and the University of Tasmania Vice-Chancellor, Professor Daryl Le Grew, who introduced Professor Niemeier to the audience. This lecture was very well attended, held everyone in thrall to the last minute, and at supper all agreed the evening was a great success.

Tasmanian Friends enjoyed a wonderful evening of Greek food and dancing when they joined members of the local Greek community at a Taverna Night on Saturday, 1 November, to help raise funds in aid of the Greek Bushfires Appeal. The Tasmanian Friends have a strong and ongoing relationship with the local Greek community, and were very pleased to have the opportunity to support them in this humanitarian endeavour.

The Annual General Meeting and Members' Night was held in the John Elliott Classics Museum, University Centre, on 5 November 2007. The AGM was followed by a tour of the John Elliott Classics Museum, when Dr Janice Crowley, President of the TFAAIA, took members through the exhibits, explaining the important holdings and highlighting the most beautiful pieces. The tour was followed by supper.



Dr Graeme Miles, Ms Cliona Kennedy, Ms Claire Keating, Mrs Julia Bestwick, Dr. Geoffrey Adams.



Mr and Mrs Yannis Kateros, and Mr Kosta Astrinakis.

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The Society of Mediterranean Archaeology
(The University of Sydney Friends of the AAIA)

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NSW 2006

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NEWS IN BRIEF

SCHOLARSHIP REPORTS

Jay McAnally

The University of Western Australia

In June 2008, with the assistance of funding provided by the WA Friends of the AAIA, I travelled to Athens to conduct research connected with my doctoral thesis. In particular, my goal was to familiarise myself with the inscriptional evidence recording the extent of Athens' 5th century 'empire'. The subject of my thesis, *Aspects of Carian Identity*, is closely connected with the way that Athenians represented their views of non-Greeks and the lists of Carian communities recorded on the Athenian tribute stelae provide one source of evidence for the study of this aspect of Carian identity.



Detail of an Athenian tribute stela
Photo by Jay McAnally

This was a very productive research trip during which I achieved a number of goals through visits to the Athens Numismatic Museum, the Epigraphic Museum, the National Archaeological Museum and the Kerameikos Museum, in conjunction with trips to many of the archaeological sites within the modern city of Athens. The sites visited included not only the Acropolis, the Agora, the Pnyx and the Piraeus, but also the environs of that most wonderful of sites, Delphi. It must be said that, with the benefit of first-hand knowledge, my

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In March 2008, University of Tasmania Classics students attended a Welcome, where they were invited to join the Tasmanian Friends, and where the Institute Scholarship was announced, which will enable a Tasmanian student to travel to, and study in, Greece.

The Tasmanian Friends supported the annual ESTIA Festival of the Greek Community in Hobart by sponsoring the 2008 ESTIA Public Lecture, held on 4 March 2008. Our Visiting Lecturer was Professor Anthony Sagona, Chair of the Department of Classics and Archaeology at the University of Melbourne. Professor Sagona is a distinguished scholar and archaeologist who has excavated for some years in the Caucasus. His lecture was entitled "The Land of the Golden Fleece and Beyond", and was of great interest in linking the myth of the Golden Fleece and Jason and the Argonauts to present-day archaeology in Georgia.

Members of the Executive Committee also manned a stall during the ESTIA street festival held on the previous Sunday, 2 March, when they handed out information on the AAIA, flyers for the public lecture, and invited interested persons to join the TFAAIA.

THE QUEENSLAND FRIENDS

A letter from Emeritus Professor Bob Milns, President

It gives me great pleasure to present this President's report for the year 2007-2008, which can certainly be regarded as a successful one for the Friends.

The Annual General Meeting was held on 20 July 2007, at which the following office-holders were elected: Bob Milns, President; Chris Griffiths, Vice-President and Newsletter Editor; Carmel Trew, Secretary, and Scott McPherson, Treasurer. In addition there were elected seven Committee members. Pat McNamara and Tom Stevenson are ex-officio members as Previous Past President and Discipline Co-ordinator respectively. After the formalities, the meeting was entertained by a very witty and informative talk from former committee member, Marilyn Sonnenburg, on her recent travels in Egypt.

In August, the Friends and the Discipline welcomed the 2007 Visiting Professor of the AAIA. This was Professor W.-D. Niemeier, Director of the German Archaeological Institute at Athens and currently excavator of Miletus in Turkey. He was accompanied by his wife and colleague, Barbara. Both academically (Niemeier gave two excellent and well attended presentations) and socially, the visit was a great success.

The final event of 2007, held on 18 November, was also the final—for the time being, at least—Dramatic Performance of Jacquie Noyes and myself (also known as the Bob and Jacquie Show). The dauntless duo chose for their theme "Shakespeare's Debt to Greece and Rome" and before a large and enthusiastic audience read extracts from poems such as "Venus and Adonis" and acted scenes from plays such as "Romeo and Juliet", "Julius Caesar" and, as the grand finale, enacted the "Pyramus and Thisbe" scene from "A Midsummer

Night's Dream". As required by the text, both Pyramus (Bob) and Thisbe (Jacquie) made splendid exits, dying in grand style.

The year 2008 began on 24 February with a talk from Dr Dorothy Watts, who, in her usual enthusiastic and eloquent manner, enlightened us on "The Emergence of Writing".

The April meeting, on the 20th, was given over to a Trivia Day, held at the Greek Club, West End. More than 40 people attended, dividing themselves into teams of up to six persons, including a team of postgraduate students from Classics & Ancient History. The questions were devised and administered by Carmel Trew, Con O'Brien and myself. The competition was intense but good humoured, with the overall winning team being Adelphi. We are most grateful to the Greek Community of Brisbane for once again allowing us to use their facilities.

All our Sunday events, including the Trivia Day at the Greek Club, have a delicious lunch to follow the talk or presentation. The lunch is always prepared and provided by the willing and generous efforts of the Executive Committee.

This year the Friends have sent a total of \$3,000 to the Institute, which is several times our "contracted" annual amount and an indication of how successful our fund-raising functions have been. The Executive Committee also made a donation of \$500 to the recent highly successful international conference organised at the University by Dr Tom Stevenson and colleagues on the subject of the great statue of Zeus at Olympia, one of the wonders of the ancient world.

On a less pleasing note, I must report that there has been no further movement on the vexed question of the University's Institutional membership of the AAIA.

I would like to close this report by offering my sincere thanks on behalf of the Friends to Ms Lesley Burnett, from the School of History, Philosophy, Religion and Classics, for her constant, generous and most valuable help to the Friends. Thanks must go too to Dr Tom Stevenson, Discipline Co-ordinator of Classics and Ancient History. On a personal note, may I express my warm and sincere thanks to the members of the Executive Committee for their never failing enthusiasm and hard work on behalf of the Friends, with special thanks to the office-holders, Scott McPherson, our Treasurer, Chris Griffiths, our Vice-President and Newsletter Editor, and Carmel Trew, our untiring, always good humoured and most efficient Secretary.

THE ANU (CANBERRA) FRIENDS

A letter from Mr John Kalokerinos, President

The year 1 July 2007 to 30 June 2008 was another successful one for the ANU (Canberra) Friends. The program comprised a lecture series of four lectures and the annual November dinner for Friends and their guests.

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Jay McAnally on the Acropolis

understanding of the environs of Attica and beyond, and particularly those of Athens, has been greatly broadened. One can only gain a full appreciation, for example, of the distance from Athens to Acharnae, where the Spartan forces devastated Athenian lands in the opening year of the Peloponnesian War, by standing on the Acropolis and looking north across the modern city to the area where this occurred.

In terms of the research I set out to undertake in Athens, a primary aim was to gain an understanding of the physical relationship shared by the Acropolis and the location where the Athenian tribute lists were housed in the mid 5th century BC. Although fragments of the lists have been found in, for example, the area of the Athenian Agora, it is known that they were displayed hung on iron spikes in the Pinakothek of the Propylaea. It was important for my research into these lists to gain a clear understanding of what their placement on the Acropolis meant to the 'average' Athenian. Could they read them, and were they publicly accessible? These are the lists which form the basis of our modern perception of the extent of the Athenian Empire. Through viewing the ancient context in which they were located, I was able to better appreciate the relationship between the viewer of the lists and the lists themselves.

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By visiting the Epigraphic Museum, I was able to take photographs of the tribute stelae themselves, a truly remarkable set of evidence when viewed 'up close', and I now more fully understand how an ancient Athenian might have perceived these lists and gained or developed his own understanding of the empire. Certainly a discussion of this evidence will now form a central component of my doctoral thesis.

In other ways research conducted in Athens was exceptionally beneficial. Of course to visit the Numismatic Museum, previously the residence of Heinrich Schliemann, was a thrill. Even more thrilling, was the opportunity to access the numismatic library of the museum. This was achieved with the help of Dr Yannis Stoyas, who also facilitated my viewing of the only Carian inscription known to have been found in Athens (now housed in the Kerameikos Museum).



Numismatic Museum of Athens

I would like to give thanks to Anastasia Alijiannis at the AAIA, and to acknowledge the Deputy Director of the AAIA, Dr Stavros Paspalas, who greatly assisted my research during my stay. His advice was welcome in every respect. I could not have hoped for better 'hosts' at the hostel, the perfect base to conducted research in Athens. Finally, my deep gratitude goes to the WA Friends of the AAIA for making this trip possible and for their generous support of classical studies in Australian universities.

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The Friends were privileged to have a group of high-calibre speakers for the period. The lecture series commenced at the Hellenic Club on 28 August, 2007 where 75 members gathered to hear the 2007 AAIA Visiting Professor, Professor Wolf-Dietrich Niemeier, Director of the German Archaeological Institute at Athens, speak on "The Kouros of the Sacred Gate: New Finds of Archaic Marble Sculptures in the Kerameikos of Athens." On the following day Professor Niemeier delivered a seminar at the ANU on "The most recent excavations in Bronze Age Miletos / Millawanda and the history of western Asia Minor in the Late Bronze Age".

On 11 October 2007, Dr Julia Kindt of the University of Sydney delivered a public lecture to 70 Friends at the Hellenic Club titled "Socrates' Fame and Aphrodite's Frenzy: the Forgotten Oracles of Delphi". The timing of a lecture to a Canberra audience on divining the future was poetic given the federal election in the following month.

Following the AGM at the Hellenic Club on 28 February 2008, Adjunct Professor Graeme Clarke of the ANU's School of Social Sciences, and Honorary Secretary of the Australian Academy of the Humanities, delivered an illustrated lecture entitled "Excavating and interpreting the Temple at Jebel Khalid on the Euphrates, North Syria". Professor Clarke guided the audience of around 100 Friends, the Ambassador of the Syrian Arab Republic to Australia, His Excellency Mr Tammam Sulaiman, and other representatives of the Embassy through the process of excavating a Hellenistic temple and its precincts and interpreting the implications of what he has uncovered. The audience were particularly interested in hearing of the travails of archaeologists today.

On 16 April 2008, about 70 Friends gathered to hear Professor Harold Tarrant of the University of Newcastle deliver a lively lecture entitled "Ancient Justifications for a Life of Thought: Lessons for Today?". Professor Tarrant's lecture explored the phenomenon of anti-intellectualism in ancient Athens using evidence from Aristophanes' *Clouds*, Euripides' *Antiope*, Plato's *Gorgias* and Aristotle's *Protrepticus*.



The ANU (Canberra) Friends Annual Dinner.

The Hellenic Club was also the venue for the Friends' annual dinner, held on 9 November 2007. Over 100 Friends and their guests enjoyed traditional Greek fare and received a wonderfully illustrated after-dinner speech from Ms Sonia Dimitriadis on Aesop's life and fables, detailing her recent PhD research on Aesop in Greece. Ms Dimitriadis was the recipient of the scholarship of the Canberra Friends for 2006-2007, and she expressed her gratitude to the Friends and to the Hellenic Club for their support.

During the year, Dr Elizabeth Minchin, Reader in Classics at the ANU, was awarded an Australian Award for University Teaching by the Carrick Institute. The citation read "for implementation of teaching and assessment strategies that make Ancient Greek and Latin accessible to 'ab initio' (novice) students, building confidence and enthusiasm for further study." It is a recognition that the Canberra Friends were delighted to see conferred on Dr Minchin. Not only is Dr Minchin a fine teacher and scholar, but she is a long-serving Vice President of the Canberra Friends, and has devoted valuable support to it over many years.

The Hellenic Club of Canberra provided an excellent a venue for the Friends' lectures throughout the year and, through its financial support, enabled the Friends to continue to offer the scholarship. A debt of gratitude is also owed to the Friends Committee and other supporters, who worked very hard to deliver the program of events.

THE WEST AUSTRALIAN FRIENDS

A letter from Professor John Melville-Jones, President

In July 2007 the Friends participated in a conference on the theme of Alexander the Great which was held at the University of Western Australia in honour of professor Brian Bosworth, who has since retired. In September 2007 Professor Wolf-Dietrich Niemeier visited Perth. His public lecture "The Kouros of the Sacred Gate" was a great success, combining a high level of scholarship with the thrill for the audience of seeing an important discovery unveiled. In the following month Dr Ian Plant, of Macquarie University, gave an illustrated lecture on Cleopatra VII, concentrating particularly on the collection of cosmetic recipes to which her name has been attached.

In the early months of 2008 attention was drawn by a postgraduate student at UWA, Mr Kevin O'Toole, to the fact that in 1908 the Western Australian Museum had acquired a set of casts of the sculpture of the Ionic frieze of the Parthenon. After negotiations with the Museum, an event has been organised to mark this centenary, and will take place later this year. At the same time the Friends decided to recommend that funding be provided to support travel in Greece by Mr Jay McAnally, a postgraduate student who is studying the Carians in the 5th and 4th centuries BC. It was decided that visits to Athens, Crete and Rhodes were relevant to his project, and it was funded on this basis (see report pp. 56-58).

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Kristin Mann

The University of Sydney

In July 2007, after a brief but wonderful tour of Nicosia and North Cyprus, I participated in the University of Sydney excavations of the Hellenistic Theatre at Paphos, Cyprus. This was my first project overseas, and my first experience of significant archaeological fieldwork. This season, because it was a small team, students on the Paphos project were particularly fortunate to have extra, ongoing instruction from the more seasoned staff. For the first time I learnt basic field skills such as working as part of a team, how to excavate, how to sort and clean pottery, how to recognise and interpret deposit changes and that attention to detail is vital in all aspects of fieldwork.



Kristin Mann excavating in Paphos

As we were working during summer, the heat and physical conditions were intense. However, the discomforts of the climate were more than compensated for by the experiences and lessons learnt in the field, not to mention the gloriously refreshing Mediterranean Sea awaiting us every day after work! I was lucky indeed to have one of my very first archaeological experiences in such an environment. We were also fortunate in that the locals took a keen interest in our work: the local culture club made us feel more than welcome, and the Mayor of Paphos took us out to dinner on the last day of fieldwork. Another highlight was when a volunteer group of

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Turkish and Greek Cypriot students visited us for a day, helping with the excavation and pottery processing, while discussing "Neighbours".

After Cyprus (and a day trip to Athens) I raced off to the Greek island of Euboea to join the Southern Euboean Exploration Project (Canadian Institute in Greece), which aimed to intensively survey the Karystian Kampos.



Members of the SEEP team on the last day of fieldwork (Karystos, Euboea).

When I arrived, the project had been in full swing for a week, and I knew no one. Each day we would face the sun and wind, forming up in a line spaced five meters apart to trek the countryside. Compasses were used to arrange ourselves east to west, so we could walk north to south in a straight line counting pottery fragments, picking up artefacts and noting any structures or pottery concentrations. After the excitement of the Paphos excavations, where a trench poses new puzzles everyday, my first few days of an archaeological survey seemed dull. However, once I became used to the survey project and its daily challenges, the first impression of monotony faded away to be replaced by an appreciation of the modern landscape and the pattern of ancient sites within it. By the end of the project, apart from learning the principles and practicalities of survey work, I walked away with a new awareness of the importance of landscape and settlement patterns over time. It was fascinating to

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THE ATHENS FRIENDS

A letter from Mrs Elizabeth Gandley, President

The activities organized by the Athens Friends in 2007/8 were many and varied. During most of this period the efforts of our association were coordinated by my predecessor as President, Helen Tzortzopoulos, and her Committee. Helen very ably steered the Athens Friends towards new and more ambitious goals for which our members were most grateful. We were all sorry, though understanding, when she announced that she had decided to spend more time out of Athens and that she would not stand again for the position of President.

Towards the close of 2007 the Friends organized a tour of the Vase Galleries of the National Archaeological Museum at Athens, led by Stavros Paspalas. This collection is one of the museum's greatest treasures, and thanks to our guide the world of ancient figured pottery, including the identification of the scenes depicted and the meaning they would have held for the ancients, was explained to our members.

The new year began with a very enjoyable New Year Reception held at the Institute's Hostel. The popularity of the Friends was made all apparent by the attendance at the event, at which we cut a Vasilopitta in order to welcome in 2008. A continuous powerpoint slide show prepared by Nicholas Lalousis and S. Paspalas highlighting many of our past excursions provided an interest-generating backdrop and conversation piece during the whole evening.

The first tour of 2008 was conducted by S. Paspalas on the South Slope of the Acropolis, an area that was an important focus in the lives of the ancient Athenians as it was here that were located the Theatre of Dionysos (arguably the critical institution that led to the development of modern western drama as we now know it) and important sanctuaries such as that of the healing-god Asklepeios. Our next tour, again led by S. Paspalas, was of the relatively little visited Archaeological Museum of the Piraeus, which houses important sculptures and other finds from Piraeus itself as well as rural regions of Attica. A month later S. Paspalas took us on a walking tour of the Piraeus, and so introduced us to the antiquities, which are still there to be hunted out, that offer insights into the military and commercial port of ancient Athens.

In May the Friends very happily hosted the Reception which followed the Director's Report and the Annual Lecture, delivered in 2008 by Mr. Michael Turner, Senior Curator of the Nicholson Museum, Sydney. The Friends have hosted this reception for a substantial number of years, and it is one small way in which we can show our appreciation towards the Institute and its activities.

May also saw the Friends' first ever three-day excursion. Our destination was the island of Kythera, situated between the southern Peloponnese and Crete; an island rich in history and archaeological remains, as well as one of distinct beauty. The carefully organized programme arranged by Helen Tzortzopoulos resulted in a seamless three-day outing, while our three

specialist guides, Professor Timothy E. Gregory (Ohio State University), Dr. L. Tzortzopoulos-Gregory (La Trobe University) and S. Paspalas, along with the local representative of the Directorate of prehistoric and Classical Antiquities, Mr. Aris Tsaravopoulos, initiated the participants into all periods of Kythera's past. This was truly a trip to remember.

Our Annual General Meeting took place in May, and elections were held. The strictly business side of the event was alleviated by a very interesting talk delivered by Annette Kelaher, the Institute's 2007–8 Fellow, on plants and the role they played in the lives of the ancient Greeks.

The Friends aim to support the Institute by organizing fund-raising activities. Tangible results of our activities include the Annual Report Reception, and other donations we have made to the Institute over the years. In 2008 we were happy to cover the cost of acquiring new cutlery, crockery and glassware for the Hostel.

2007/8 was a very successful year for the Athens Friends and saw an unprecedented increase in the number of loyal members and guests who support our every activity. With the continued expert guidance by Stavros Paspalas on our various excursions, together with the ongoing efforts and dedication of the Committee, I have every expectation that the coming year will be equally, if not even more, successful.

THE SOUTH AUSTRALIAN FRIENDS

A letter from Mr Spiros Sarris, President

The Quiz Night, held in July 2007, was a great success, thanks to Quiz Master Aris Moustakas, with over 100 participants attending. Members of the Committee assisted in the conduct of the evening and I wish to acknowledge their contributions. Thank you also to the SA Friends who organised and hosted tables on the night. This year's event was dedicated to the memory of the late Ilias Arhondoulis, whose untimely passing saddened us all. Ilias was a very enthusiastic supporter and participant at our quiz nights.

In the last week of August we were delighted to host the AAIA 2007 Visiting Professor, the eminent archaeologist Wolf-Dietrich Niemeier (German Archaeological Institute, Athens) who was accompanied by his wife and colleague, Barbara. While in Adelaide Professor Niemeier gave an excellent presentation on "The Kouros of the Sacred Gate: New finds of archaic marble sculptures in the Kerameikos of Athens" which was thoroughly enjoyed by all who attended. He and Barbara also took the opportunity to visit the picturesque Adelaide Hills (including Heysen House at Hahndorf) and the Barossa Valley.

Unfortunately the extremely hot conditions kept many people away from the 2008 Adelaide Glendi and Festival Hellenika, where the SA Friends once again had a presence, although the evenings were more pleasant and better attended. A very special thank you to Danny Warren, Lamba Angelakos, Anastasia

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see how sites from different periods were arranged, and my experiences on this project provided much food for thought when I was developing my 2008 honours topic. I now have a healthy respect for the value of surveys to archaeological research.

The staff of the project were fantastic and it was amazing to work on a team comprised of Canadians, Serbians, Americans, Norwegians, Greeks and one Aussie! Our spare time was spent exploring the laid-back culture of Karystos on Southern Euboea, learning Greek from the staff at our favourite restaurant, and visiting the beaches, the surrounding islands and nearby ancient sites.

Thanks to these two very different projects, I have developed a range of archaeological skills and experiences, gained important insights and made new friends. I am particularly grateful to SoMA and the Olwen Tudor Jones Scholarship for giving me this unique opportunity as without the scholarship my participation in these projects would not have been possible. I would also like to thank Dr Craig Barker, Dr Smadar Gabrieli and the staff of the Paphos Theatre excavations, along with Dr Donald Keller, Zarko Tankosic and the staff of the Southern Euboean Exploration Project, for their patience and dedication, and for making my learning experiences so memorable and enjoyable.



Barbara and Professor Wolf-Dietrich Niemeier at Heysen House, Hahndorf, SA.



Spiros Sarris and Margaret O'Hea with Barbara and Professor Wolf-Dietrich Niemeier at Kafe Eros.

Potiris, Nick Galatis and newly arrived Jasmine Kailis, who volunteered to 'fly the flag' under the heat wave!

This year the Friends participated in a collaborative cultural event with Festival Hellenika. The project was to photograph classical Greek columns (Doric, Ionic and Corinthian) on various buildings in Adelaide. Ten students and their minders participated, viewing and photographing columns on the facades of buildings on North Terrace as well as the Masonic Building, which features all the three of the orders and also a fine meander pattern in the foyer. With additional publicity a similar event could be held on a regular basis for young (and not so young) people, combining modern digital photography with classical content.

Looking to the future, February 2009 marks the 10th anniversary of the existence of the SA Friends as a formal entity. To celebrate the occasion the Executive Committee is planning a series of events to actively promote the Friends and thus support the activities of the AAIA.

THE SOCIETY OF MEDITERRANEAN ARCHAEOLOGY (UNIVERSITY OF SYDNEY FRIENDS)

A letter from Dr Craig Barker, President

SoMA has had an extraordinarily successful period over the last twelve months. The society has two main objectives. The first is to promote Mediterranean Archaeology generally, and the work of the AAIA more specifically, across the campus population. The second is to raise funds for our annual scholarship, the Olwen Tudor Jones Scholarship, which is designed to contribute towards the financial costs of an undergraduate student participating in their first archaeological excavation in the Mediterranean region. The scholarship, named in honour of Olwen Tudor Jones (1916-2001) to mark her life-long support for younger students, has now been running successfully since 2001. Funds raised by SoMA events contribute towards this award, as does the ongoing generous support of Olwen's family and friends.

In 2007 the Olwen Tudor Jones was generously supported by Professor Cambitoglou, enabling us for the first time to award a scholarship to the value of \$1500 to each of the two outstanding applicants who could not be split by the judging panel. As a result SoMA was able to assist the travels of Louisa di Bartolomeo who joined the Porta Stabia Project at Pompeii (Stanford University/University of Cincinnati) and of Kristen Mann who participated in the excavations at Paphos in Cyprus (University of Sydney) and the Southern Euboea Exploration Project (Canadian Archaeological Institute in Athens) (see report p. 59–61). In 2008 the scholarship was awarded to Miriyan Kidson who worked on the University of Sydney's Borders of Arabia & Palestine project in Jordan.

One of the most pleasing aspects of SoMA's operations in recent times has been the opportunity to develop close working relationships with other bodies. These arrangements have seen us working alongside Sydney University Museums and with the Sydney Friends of the AAIA, as well as collaborating with the Near Eastern Archaeology Foundation. It is an exciting way to attract people and has also meant that we can link some of our talks with the Sydney Greek Festival and National Archaeology Week.

The annual Alexander Cambitoglou Lecture was presented in 2008 by Dr Monica Jackson, Fellow of the Society of Antiquaries, and a Governor of the AAIA. Monica spoke on "The Castellani Genius: The Lost Art of Italian Archaeological Jewellery". The event both honours Professor Cambitoglou and allows SoMA to host a talk focussing on areas of Classical art and archaeology. It is held in the Nicholson Museum, in conjunction with their academic public lecture programme.

The years as always ended and began with our traditional functions: our famous Christmas party to celebrate the completion of another academic year, and a wine & cheese evening under the Jacaranda tree in the Quadrangle to welcome in the new one. At both events the wine flowed freely, raffle prizes were awarded, and everyone had an enjoyable time.

Finally, mention must be made of the Centre for Continuing Education tours led by Helen Nicholson, that are co-sponsored by SoMA. The first of these tours took place in 2007, and visited Greece and Italy. Helen has subsequently led further tours under our banner. It is an exciting way for SoMA to be involved in teaching the general public about the wonders of the Mediterranean region, and for additional funds to be directed back to the Olwen Tudor Jones Scholarship. To mark her role in these tours, a sole initiative, and her long-term support of our activities, Helen was awarded lifetime honorary membership of SoMA at our 2007 Christmas Party in a lovely ceremony.

SoMA could not continue to operate as actively and as energetically were it not for the hard work and dedication shown by our committee members. Their collective enthusiasm requires acknowledgment.



*Portrait of Olwen Tudor Jones
and (above) at Balbaak.*

THE HON GFK SANTOW AO

1941 – 2008

Geza Francis Kim Santow was educated at the Friends' School, Tasmania, Sydney Grammar and the University of Sydney, where he took an arts degree, a master of laws with first-class honours and a blue in rowing. After university he joined the firm then known as Freehill Hollingdale & Page, was admitted as a solicitor in 1964 and became a senior partner, then the firm's youngest, in 1965. His work centred on commercial and international law. From this position, in 1993, he was appointed directly to the Supreme Court, a route which remains highly unusual. He went on to sit as Judge in the Supreme Court of the NSW Court of Appeals from 2002 to 2007.

Kim Santow had immense practical experience in business, serving as a director of a number of companies, public and private. He was also a member of various State and Federal Government committees, including those advising the Commonwealth Attorney-General on Company Law and Securities and the NSW Government Task Force formed to promote Sydney as an international financial centre.

In 1990, Santow was awarded the Medal of the Order of Australia for his tireless community work, which included service as director or trustee of a number of community organisations, such as the Malcolm Sargent Cancer Fund for Children (Chair), the council of the Asia-Australia Institute of the University of NSW, The Sydney Opera House, the Art Gallery of NSW, VisAsia, St Vincent's Hospital and Sydney Grammar School (Chair).

Throughout his legal career, Kim Santow maintained strong links with the University of Sydney, lecturing in the Faculty of Law's Master of Laws program. He remained an energetic and enthusiastic supporter of many University sport and co-curricular activities, including rowing, drama, music, debating and archaeology. He became Chancellor of the University of Sydney on 2 October 2001, a role he held until 31 May 2007. During this period he also served as President of the Australian Archaeological Institute at Athens. In this capacity he took the time, among many deeds for our Institute, to travel to Athens in October 2005 to attend the 25th Anniversary Symposium as a member of the Official Party.

As Chancellor, Santow was decisive in dealing with issues of governance, accountability and the proper division of roles between Senate and executive management. He worked closely with the Vice-Chancellor, Professor Gavin Brown, in drawing highly talented people to the University and laying the groundwork for the Graduate School of Government. He forged many important international relationships, reflecting his vision for the University and its place within the greater university community. Towards the end of his tenure, Santow was a prime mover in developing the successful bid to establish at the University of Sydney the important and prestigious United States Study Centre, initiated by former Prime Minister, John Howard.

In the June 2007 Queen's Birthday Honours, Kim Santow was made an Officer of the Order of Australia for service to the judiciary and the law, to education governance and to the arts. In March 2008, Her Excellency Professor Marie Bashir, who succeeded him as Chancellor, conferred the honorary degree of Doctor of Laws upon him.

After a short illness, Kim Santow died of a brain tumour, aged 67. Described by Jim Spigelman, the Chief Justice of NSW, as an intellectual omnivore, he was a man of exceptional intelligence, wisdom, integrity and humility. He is survived by his wife, formerly Lee Frankel, their sons, Simon, William and Edward, and their families.



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- Chong-Gossard, K.O., *Gender and communication in Euripides' plays. Between song and silence*, *Mnemosyne Supplements* 296 (2008).
- Csapo, E.G., "The Iconography of the Exarchon", *Meditarch* 19/20 (2006/7), pp. 55–65.
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NEWS IN BRIEF

The journal
Mediterranean Archaeology

Report from the Production Manager,
Camilla Norman



Meditarch 19/20, which carries the Proceedings of the 25th Anniversary Symposium of the AAIA held in Athens in October 2005, was released in mid-2008 after much anticipation.

Work continues on the 3rd instalment of the *Jebel Khalid* series, which will see the publication of the pottery by John Tidmarsh and Heather Jackson. Also due for release in mid-2009 is *Meditarch* 21, containing contributions from various Australian and international scholars.

The continued output of *Meditarch* would not be possible without the support of the AAIA, who has been its official sponsor since 2005. The relationship has proved to be extremely beneficial to both parties.

Meditarch 21 (2008)

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Richard Fletcher
Fragments of Levantine Iron Age Pottery in Chalcidice

Camilla Norman
Hip Pendants and Cardiophylax Ribbons: towards a better understanding of Daunian Stelae

Éléonore Maystre
Leto in Labour? A Study of Five Attic Red-figured Fragments

Nicholas L. Wright
A Note on Cleopatra Thea, Antiochus Grypus, and Athens

Tom Stevenson
On Dating the Frieze of Trajan's Column

Recent Australian and New Zealand Field Work in the Mediterranean Region

Addenda to Jebel Khalid I

FRONT COVER

Bronze Helmet

South Italy, 3rd century BC
height: 165 mm, length: 230 mm,
width: 194 mm, plume-holder: 97 mm
The RD Milns Antiquities Museum,
The University of Queensland
Inv. No. 77.001
Gift of the Alumni Association

The RD Milns Antiquities Museum at the University of Queensland began in 1963 with the purchase of a Late Archaic red-figure Greek amphora. Originally in fragments, it is now reconstructed and part of a collection which has expanded considerably over the years with support from the University, the Alumni Association, staff and students, and from the wider community, particularly the Friends of Antiquity. The collection now covers a period from 2046BC (a small cuneiform tax receipt) to the 10th century AD (a bronze lock in the shape of a horse).

The Museum was established as a tool within the discipline of Classics and Ancient History and has proved invaluable in enabling students to obtain a better understanding of the ancient world. It is used extensively for teaching and also runs a thriving School Education Program. During the semester it is a hub of activity where students gather to research artefacts, to volunteer or to guide school groups through. A popular and successful semester-long internship has now been running for 6 years. So essential to our discipline is the Museum, that a group of volunteers and postgraduate students have even formed their own society, the Antiquarian Guard, which fiercely protects and advances the collection

The bronze helmet from South Italy was purchased in 1977 with the help of the Alumni Association and is a favourite with school students, especially the boys. It is derived from the Corinthian type helmet and would have been part of the armour of a Greek hoplite. It was hammered from a single piece of bronze, although there is evidence of some small patches of repair

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work. Above the 'eyes' is a long, elegantly curving eyebrow and nose ridge which is replicated in the shape of the moulding above it. The two enigmatic prongs on the crown form part of the plume holder. The plume gave beauty to the helmet but also increased the perceived height of the soldier to further intimidate his enemy. Although it was a practical item, the helmet has an aesthetically pleasing shape and is decorated with the simple profile of an incised boar on either side. The two boars face each other and appear ferocious, with tusks and a line of bristles along the ridge of their spines. It is thought, through sympathetic magic, the boars imparted some of their strength to the wearer of the helmet.

Sonia Puttock

BACK COVER

St Spyridon's College

Architect's drawing of the future Senior School Building, Maroubra campus.

St. Spyridon College is a co-educational school providing education to about 700 students from Kindergarten to year 12. It was established in 1983 by the St. Spyridon Parish of South East Sydney, under the auspices of the Greek Orthodox Archdiocese of Australia. St. Spyridon students come from 20 different cultural backgrounds. They all share a caring environment that promotes educational excellence, where young people are prepared to take their place in a rapidly changing world with confidence and success.

St Spyridon College has been an Institutional Member of the AAIA since 2006. It includes both Modern and Classical Greek on its curriculum.

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