



The Australian Archaeological  
Institute at Athens

# BULLETIN



Volume 7, 2009/2010

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## Letter from the Director

I am writing this letter to inform the members of the Institute, its "Friends" and those that will be receiving this *Bulletin* of the latest developments and activities of the AAIA.

Before I do so I would like to pay tribute to four persons that supported us for many years and who passed away during 2010: Sir Bruce Williams, Hugh Gilchrist, Beryl Rawson and Lady George. Without their active support the Institute would not have been as successful as it is now.

I would also like to remind our supporters that the Institute celebrated its 30th anniversary in 2010 with successful functions both in Sydney and in Greece, the latter of which included an excursion by a number of the participants to the site of Zagora on the island of Andros (see pp. 4–5).

2010 also marked the occasion of the inaugural AAIA Professorial Research Fellow, made possible by the establishment of a fund especially set up to bring a distinguished scholar from America or Europe to our offices in Sydney on a biennial basis for the purpose of doing their own research for a period of three months. The 2010 Professorial Research Fellow was Professor Jacques Perreault from the University of Montreal (see p. 41).

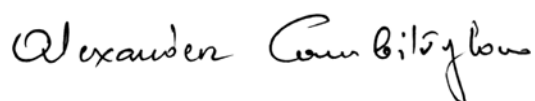
Among other activities which are planned for 2011, I would like to mention that the Institute will be collaborating in a conference organized by Professor Peter Wilson, to be held in Sydney in July. The conference is entitled "Death Of Drama or Birth of an Industry?: The Greek Theatre in The Fourth Century BC". The AAIA will be sponsoring Dr Christina Papastamati von Moock from the Ministry of Culture, Greece, who is to lecture on the Theatre of Dionysos, at which Greek and, more generally, European drama was born.

Finally I should mention that Professor Jack Davis, Director of the American School of Classical Studies in Athens and the Carl W. Blegen Professor of Greek Archaeology at the University of Cincinnati, will be the 2011 AAIA Visiting Professor. Professor Davis will give lectures and seminars at all member universities during August and September.

Work continues by Stavros Paspalas, Beatrice McLoughlin and Matthew McCallum on *Zagora 3*, which will be the last publication about our excavations at Andros between 1967 and 1977.

The Institute is proud of the publication of *Mediterranean Archaeology* and the *Bulletin*. The latest volumes will be tabled at the next Council Meeting on April 15.

As Director of the Institute, and before closing this letter, I would like to thank Dr Stavros Paspalas, Dr Wayne Mullen, Ms Beatrice McLoughlin, Ms Camilla Norman, Dr Bernadette McCall and Ms Anthoulla Vassiliades, without whose support the Institute in both Australia and in Greece could not function as efficiently as it does.



Alexander Cambitoglou

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## The 30th Anniversary Celebrations

by Wayne Mullen

Our Institute was founded in 1980, after long negotiations between the Greek Ministry of Culture and the then Vice Chancellor of the University of Sydney, the late Sir Bruce Williams. Of course, that makes 2010 the Institute's 30th anniversary, a milestone in its history that was celebrated with a number of events held both here and in Greece.



*The 30th Anniversary celebrations in Sydney. Clockwise from top left: H.E. Professor Marie Bashir AC; guests assembled in McLaurin Hall; H.E. Mr Alexios Christopoulos, the Greek Ambassador to Australia; Dr Wayne Mullen, Mr Peter Burrows and Professor Alexander Cambitoglou.*

In Sydney the Institute hosted a reception on April 15 in the neo-gothic grandeur of the University of Sydney's MacLaurin Hall. We were most lucky to have the Chancellor of the University, Her Excellency Professor Marie Bashir AC, CVO, at the reception, along with many past and present supporters including the Cypriot High Commissioner, the Greek Ambassador and the Syrian Ambassador. It was particularly pleasing to have important personalities present who were intrinsically involved with its foundation, including Sir Arthur George and also Sir Bruce Williams (who made one of his last public appearances). Professor Jacques Perreault from the University of Montreal, the AAIA's inaugural Visiting Professorial Fellow (see p. 41), presented a well-received lecture about the site of Argilos in Northern Greece and relationships between Greeks and the East. In addition, Professor Cambitoglou's booklet "The Prehistory of the Australian Archaeological Institute at Athens"—an essay which outlines the developments

in Sydney in Classical Archaeology from his arrival in Australia up until the establishment of the Institute—was launched and distributed to guests. At the end of the event, Professor Graeme Clarke was awarded the inaugural gold medal of the AAIA for scholarly distinction in the Classics and Archaeology.

The celebrations continued in Athens in the subsequent month, where they were linked to the Institute's "Annual Report" which was held on May 26 in the *Aula* of the Italian School of Archaeology. Professor Elizabeth Minchin from the Australian National University, who was invited as the 2010 Annual Lecturer, gave an excellent presentation to a full-house on Homer, Troy and Memory (see pp. 20–27). At the end of proceedings the three senior staff of the Institute, Ms Beatrice McLoughlin (Research Officer), Dr Wayne Mullen (Executive Officer) and Dr Stavros Paspalas (Deputy Director), were each awarded a gold medal in recognition of their long years of service to the organization. It was deeply appreciated that the Chairman of the Executive Board of the AAIA, Mr Peter Burrows AO, and also the Provost of the University, Professor Stephen Garton, could make time in their busy schedules to attend the event. The Annual Report and lecture was followed by a reception hosted by the Athens Friends of the Institute in the nearby Swedish School of Archaeology, whose roof terrace enjoys a panoramic view across the new Acropolis Museum up to the Parthenon. The Institute's staff is very grateful to the many Australian scholars working in Greece who travelled a long way to Athens to help mark the occasion.

Whilst they were in Athens the official party took the opportunity to tour the larger Foreign Schools – tours that included viewing the wonderful facilities and libraries of the French and the American Schools and which truly demonstrated the scale of the operations of the older Schools and Institutes.

Finally, later in the week His Excellency Mr Jeremy Newman, the Australian Ambassador to Greece, generously hosted a dinner at his Residence in honour of the Institute.

After the formal proceedings in Athens were completed a trip was made by the official party to the Cycladic island of Andros. Guests included the Provost, the Chairman and also the Australian Ambassador to Greece. The group had the opportunity of visiting the site of Zagora, which is important not only in its own right as a major example of a Greek "Dark Age" settlement, but also as the site of the first Australian archaeological expedition to Greece. This event was also the first opportunity the Director of the Institute, Professor Cambitoglou, had had to return to Andros and Zagora in many years, to review changes on the island and see the site that had first created the necessity and the dream of an "Australian Institute", a dream that was realized thirty years ago. Although the Australian Institute remains modest in size, the Anniversary provided a perfect opportunity to pause and consider its thirty years of achievement and to reflect where its future will take it in years to come.



*Professor Elizabeth Minchin delivering the Annual Lecture in Athens.*



*Ms Anne Hooton, Ms Beatrice McLoughlin, Professor Stephen Garton, Professor Jane Hall and Dr Wayne Mullen.*



*Professor Stephen Garton, Dr Stavros Paspalas, Professor Alexander Cambitoglou and H.E. Mr Jeremy Newman on a site visit to Zagora.*



## NEWS IN BRIEF

## 2010 Hostel Report

by Anthoulla Vassiliades

*The refurbished hostel kitchen.*

In 2010 the Hostel had another successful year. We have had over fifty residents to date, the majority of whom were, of course, from Australia, but a number were also students and academics associated with other foreign institutes. The 2009–2010 AAIA Fellow, Ms Estelle Strazdins, continued her residence until the end of the year. Academic residents from Australian universities included Professor Elizabeth Minchin (Australian National University) and Professor Peter Wilson (University of Sydney). The Hostel was also used as accommodation and the base for the University of Sydney's Classical Archaeology Intensive Summer School, which had twenty-six students participating, and later in the year by Ms Beatrice McLoughlin and Dr Matthew McCallum while they were undertaking research for the Zagora project. Professor Margaret Miller and Dr Lesley Beaumont (both from the University of Sydney), along with Dr Stavros Paspalas, also used the Hostel to host a three-day workshop

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## Deputy Director's Report from Athens

by Stavros A. Paspalas

The Athens office was kept active throughout the latter part of 2009 and early 2010 seeing to the many tasks with which it is charged. As usual the most fundamental of these tasks is the support that the Administrative Officer, Anthoulla Vassiliades, and I are able to offer to Australian students, researchers and academics who require assistance in accessing material, libraries and researchers in Greece. We are always happy to welcome such visitors to Athens, to meet them and help them with their dealings with the Greek authorities and other institutions in the country. Gratifyingly, the past year saw a steady stream of visitors. Equally, the office was able to expedite the requests sent by academics in Australia to secure material required for their research. All in all, a productive year.

The year started with the 2010 "Classical Archaeology Intensive Summer School in Athens," a three-week series of lectures and detailed on-site tours on the antiquities of Attica (and Delphi) co-organised by Dr. Lesley Beaumont of the Department of Archaeology, University of Sydney, and myself. As was the case with the first Summer School, held in 2007, the second was also a great success. The programme's twenty-six participants included students from universities in Australia and New Zealand as well as high school teachers; all made the trip to Greece in order to gain a first-hand experience of the Athenian past. It was a pleasure to lecture to such an interested and well-informed audience.

As reported in the *AAIA Bulletin* 6, the 2009–2010 AAIA Fellowship—a tangible indicator of the Institute's commitment to the furtherance of classical and wider Greek studies in Australia—was awarded to Estelle Strazdins, a former student of the University of Melbourne who is currently undertaking research for her D.Phil at Balliol College, University of Oxford. Ms. Strazdins has throughout the year made good use of the research facilities that Athens has to offer to further her work on the intellectual climate of the Greek world during the 2nd century AD. (See report pp. 8–11).

The Athens office organized a number of research seminars and lectures that were held in the public area of the Hostel. We were indeed fortunate in that several distinguished academics accepted our invitation to present the results of their research at this forum. I may mention here the papers delivered by Professor Nota Kourou (The University of Athens) entitled "The Artist and the Donor: Inscribed Statuettes of Cypriot Type Found in the Aegean" and from Professor Peter Wilson (The University of Sydney) who addressed the important question of "How Did the Athenian Demes Finance their Theatre?"

Homeric literature was the topic of a seminar delivered by Professor Elizabeth Minchin (Australian National University, Canberra) with the title "From Gentle Irony to Heavy Sarcasm: Reading Rhetorical Irony in Homer's *Iliad*." Professor Minchin also delivered the lecture which followed the Director's Annual Report in May. Entitled "Troy, Landscape and Memory: Commemoration

and Pilgrimage in the Ancient World,” Professor Minchin’s lecture examined how literature, remembrance of the past, historical contingencies, and religious sentiment coalesced to create the various versions of Troy ascribed to by the ancients (see pp. 18–27). The audience left much the richer.

In March I spent three weeks in Sydney pursuing research in the archives of the Zagora excavations, as part of a publication project undertaken by Ms Beatrice McLoughlin, Dr Matthew McCallum and myself funded by the Harvard-based Shelby White and Leon Levy Archaeological Publication Program. While in Sydney I was able to present to a number of supporters of the Institute’s some of the findings of our ongoing research into the archaeology of this important Early Iron Age settlement on the island of Andros, the excavation of which was directed by Professor Alexander Cambitoglou in the 1960s and 1970s.

It was a special pleasure to welcome to Athens Professor Stephen Garton, Provost and Deputy Vice-Chancellor of the University of Sydney, Mr John Burrows, Chairman of the Executive Board of the Institute, and Professor Jane Hall. Our important visitors all attended the Director’s Annual Report, in order to mark the Institute’s 30th Anniversary. It was a pleasure for me to guide our interested visitors through the Institute’s facilities and some of Attica’s many sites, as well as to introduce them to staff of the other foreign schools with whom we have such good relations. Undoubtedly, a highlight of the visit was the trip to Andros, in the company of the Australian Ambassador H.E. Mr Jeremy Newman, including an excursion to Zagora which saw the first Australian-sponsored excavation in Greece.

As part of the Institute’s outreach programme we aim to accommodate, to the degree that we can, the requests of visiting groups from Australia for introductions to various sites. This past year I was able, and happy, to give a tour of the antiquities of the Philopappos-Pnyx-Hill of the Nymphs Ridge, on the western edge of the ancient city of Athens, to a group from the Presbyterian Ladies College, Melbourne, led by their Head of Classics, Ms Wendy Brooke. Similarly, it was a pleasure to impart some of our knowledge of ancient Athens and Vergina to a group led by a committed supporter and fundraiser, Mr David Tsirekas of Perama Restaurant in Sydney.

As so often in the past I would like to close this report with a thank you to the Athens Friends, their President Ms Elizabeth Gandley and the committee members for all their support over the year. Their fundraising activities are always successful, and their assistance always valued.

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*New appliances in the refurbished hostel kitchen.*

on the prospective excavations of the site of Zagora on Andros.

The Hostel was closed for a period of six weeks from Easter in April to the beginning of May, when renovations in the kitchen were carried out. As a result the Hostel now has a brand new kitchen, with new appliances and better functionality. The cost of this work was covered by a donation from a generous anonymous donor. Some additional maintenance and repair work was carried out at the end of the year, the result of which includes new flyscreens, an additional storage cupboard in the large bathroom and the replacement of all bedroom and bathroom handles and locks.

The public areas of the Hostel provided the venue for the Institute’s academic programme of seminars and lectures, as well as the meeting place for the Committee of the Athens Friends and their Annual General Meeting.

A 10% discount on Hostel accommodation is offered to all students and staff of the AAIA’s Institutional Members (as listed on p. 40). Please refer to this offer on booking.

## NEWS IN BRIEF

Report of the 2009–2010  
AAIA Fellow**Estelle Strazdins**

Balliol College, University of Oxford

I have spent the past year based in Athens at the AAIA Hostel studying and researching for my D.Phil. The title of my thesis is “The Future of the Second Sophistic.” My research focuses on how élite Greeks in the Roman empire attempt to write themselves into the future through literature and into the landscape through monumentalization. Consequently, Athens is the perfect place for me to be. My time in Greece has been thoroughly enjoyable and has afforded me a far clearer understanding of my topic. This would not have been possible without the AAIA Fellowship. I am very grateful for it, and for the assistance offered by the Athens staff of the AAIA and the accommodation provided at the hostel.



*Estelle Strazdins (right) and  
Maria Polyzou.*

My research has strong philological and historical bents, with archaeology being an element into which I have only recently branched. Subsequently, Greece has provided me with an excellent environment and plentiful opportunity to engage in interdisciplinary research activities. I have made numerous trips to various sites associated with one of my key figures: Herodes Atticus. I have also

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## Museums and Exhibitions in Greece

by Stavros A. Paspalas

Greece, both in Athens and beyond, continues to offer the visitor interested in the arts and archaeology (of various periods) a wealth of museums and exhibitions; the range, indeed, covers the whole suite of natural and man-made fields. Here, I shall highlight those which focus on the ancient and mediaeval periods of Greek history.

Of course, 2010 marked the 2,500th anniversary of the Battle of Marathon. The occasion was marked in Greece in various ways. An exhibition, **“The Battle of Marathon. History and Legend,”** was organized by the Greek Parliament at the exhibition hall of the Foundation of the Greek Parliament in central Athens, which presented what is known of the battle, how it was fought, and through what means. The New Acropolis Museum also staged a special exhibition, **“Perikles, Son of Xanthippos,”** which focused on the administrative workings of what is seen by many as the greatest result that ensued from the war—the democracy of Periklean Athens which flowered approximately forty years after the first Persian invasion of Attica.

Another, though far less glamorous aspect of the “Periklean” period was, of course, the plague which struck the Athenians during the Peloponnesian War. It was the plague which carried Perikles himself off to the afterlife. The archaeological excavations undertaken in preparation for the construction of the Athenian Metro a number of years ago revealed two mass graves which have been indentified as those of plague victims. One aspect of the research that is being conducted on these finds is the anatomical reconstructions of some of the victims’ heads. This work was highlighted in the temporary exhibition held at the National Archaeological Museum entitled **“Myrtis: Face to Face with the Past”** where the results of the work of physical anatomists on the remains of a young girl, “christened” Myrtis, were presented.

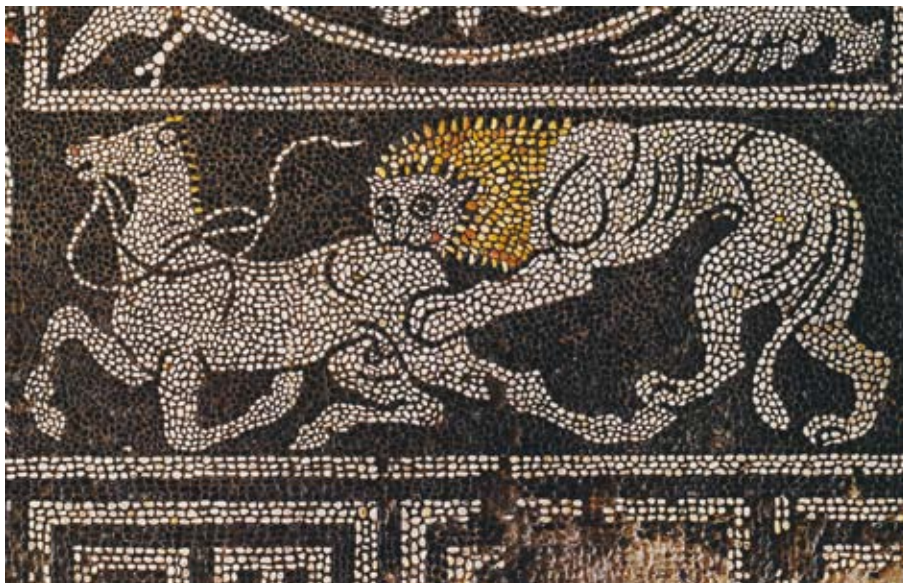
The exhibition **“All that glitters...: A Belgian Contribution to Greek Numismatics”** organized by various Belgian institutions and the Numismatic Museum of Athens highlighted a less sombre aspect of antiquity. The exhibition, which was held at the Numismatic Museum, showcased both the amazing world of ancient Greek coins but also the work conducted by Belgian numismatists and archaeologists in their study, as well as the Belgian excavations at **Thorikos**, a major settlement in the Athenian silver-producing region of Laureion.



*Obverse (head of Silenos)  
minted by Aitna (Etna), c. 465 BC.  
Inscription: AITNAION.  
Royal Library of Belgium.*



The major temporary, and exemplary, exhibition held at the National Archaeological Museum in 2010 was **“Eretria: Views onto an Ancient City.”** The exhibition, co-organised with the Swiss Archaeological School, whose members have been excavating Eretria for decades, was a grand presentation of what is known of one of Athens’ closest neighbours and an important settlement in its own right in many and varied historical periods. The visitor gained insights into the history of this site, on the island of Euboia just off the northeast coast of Attica, from the Neolithic period through to the Roman.



*Detail of a pebble floor mosaic. Mid 4th century BC. “House of the Mosaics,” Eretria.*

As in the past Thessalonike also saw its share of new archaeological developments. One very welcome such development was the opening, in June 2010, of the **Museum of the Roman Agora**. Thessalonike was, of course, a major metropolis throughout the Roman period, and was equipped with all the facilities of contemporary life that such important centres required. The new museum, which is actually housed in the ancient underground arcades (and a modern extension to them) of the forum, offers the visitor immediate entrée into the very centre of this metropolis. Still within Thessalonike, actually within the grounds of the Archaeological Museum, visitors can now gain further insights into the life and death of inhabitants of the city during the Roman period, from the 2nd century AD through to the 4th. An open air display, entitled **“Field, House, Garden, Grave,”** of funerary altars and sarcophagi, many of which carry poignant and moving inscriptions, as well as the floor plan of a wealthy house (domus) replete with mosaics is now accessible.

Still within Macedonia, a major new museum was opened at **Pella**, the city which served as the royal capital from the late 5th century through to the Roman conquest of Macedonia in the 2nd century BC. The excavations of Pella have provided researchers with a wealth of information concerning its inhabitants: their lives, religious beliefs, commercial practices, overseas contacts and the like. Domestic quarters, commercial areas, sanctuaries and cemeteries have all been examined, and the finds are now viewable in this fine display. To the west a new museum has also been opened in the far more provincial area

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utilised the excellent library facilities of the British School at Athens, the American School of Classical Studies at Athens, and the Deutsches Archäologisches Institut. I am particularly grateful to the librarians and staff of the British School, who have not only been of great help, but who have also made me feel part of a community. Moreover, I have spent many hours wandering the numerous and overflowing museums that dot both the Athenian cityscape and Greece at large.

As well as pursuing my own research, I have engaged in many of the activities provided by the lively community of the foreign archaeological schools in Athens. Barely an evening passes during the academic year of October to June without a lecture taking place on some interesting and useful subject, and often I have found myself at a loss to choose between two clashing engagements. In the interests of exploiting my time here in Greece as much as possible, during the past year I have done my best to incorporate the study of Modern Greek into my programme. I have attended classes twice a week and can now communicate adequately in this language. I have several Greek friends, who are not connected to the foreign schools and, before I leave, I hope to spend some time on the Pelion peninsula at the village of one of these good friends, to experience life in a small Greek country town.

As mentioned above, one of the key figures for my dissertation is Herodes Atticus. This man, who was in his time the wealthiest individual in Greece and owned most of Attica, had a vast estate at Marathon and claimed descent from both Miltiades and Cimon, who were involved in defeating the Persians. He expressed his wish to be buried on this estate and his ancestral connection to the Battle of

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Marathon was integral to his identity. In July, I was fortunate enough to attend a conference on the reception and afterlife of the Battle of Marathon entitled "Marathon – The Day After," run by the European Cultural Centre of Delphi. Not only were the discussions useful for my work, but it also gave me the opportunity to visit the site and museum of Delphi.

On the final day of the conference, we embarked on an excursion to Marathon, where we visited several archaeological sites as well as the Marathon Race Museum. Here we were guided by the current Greek women's champion, Maria Polyzou. This experience was particularly pleasing for me, since I had been in training since the spring for the Athens Classic Marathon to be held on 31st October 2010. This year is being celebrated as the 2500th Anniversary of the original marathon, run by the messenger Pheidippides who, apocryphally, died upon reaching Athens from Marathon after delivering the news of victory over the Persians. I hope to avoid a similar fate.

This will be my first marathon; the training has been extremely challenging, and has made me more familiar with many parts of the city of Athens. In a fitting twist, the marathon ends at the Panathenaic Stadium (Kallimarmaro), which was originally constructed by Herodes Atticus and in which he may have been buried. There is an altar stone positioned above the stadium which bears an inscription



*Estelle at the Panathenaic Stadium.*

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of Upper Macedonia, at **Argos Orestikon**. Even further to the west in **Epirus**, and on the coast of the Ionian Sea, **Igoumenitsa** also boasts a new archaeological museum, inaugurated late in 2009, which houses finds from the surrounding region of northern Epirus, as does the town of **Arta** (ancient Ambracia) to its south.

In the northwestern Peloponnese our attention may focus on **Chlemoutsi Castle**, built by the Frankish Villehardouin family, participants of the Fourth Crusade which instead of reaching the Holy Land took Constantinople in 1204. Along with other "Latins," the Villehardouins took possession of large tracts of former Byzantine territory, and became feudal lords of extensive areas of the Peloponnese (known as the Morea in the Mediaeval period). The new museum is housed within the castle itself, known to the Franks as Chateau Clarence, and offers a rare view into the period of Frankish domination in Greece, and the interactions between the westerners and the local populations. This is, indeed, a welcome addition to Greece's extensive network of museums.

In closing I should note that the mainland did not monopolise the valuable efforts of the Ministry of Culture and Tourism, through the good works of the Archaeological Service, in opening new museums and sites to the public, both local and foreign. Of particular note is the opening to visitors of the site of **Aghios Andreas** on the Cycladic island of **Siphnos**. The site has much to offer, including the impressive remains of a Mycenaean citadel, as well as those of a Geometric-period fortified settlement. The history of Siphnos during the Byzantine and Post-Byzantine periods was the focus of an exhibition organized by the Ministry at the local Vryse Monastery. Furthermore, an archaeological museum was inaugurated on the small island of **Nisyros** in the Dodecanese (eastern Aegean), as well as the archaeological site that encompasses the island's acropolis. Each and every one of these new sites and museums provides another educational window into the cultures of Greece's past.



*Funerary stele. 4th century BC.  
East Cemetery, Pella.*



## The 2010 Classical Archaeology Intensive Summer School in Athens

by Lesley Beaumont



*Participants of the 2010 Summer School in Athens, with Dr Lesley Beaumont in the foreground. Eleusis. (Photograph by Gina Scheer).*

The second collaborative AAIA-University of Sydney, Department of Archaeology Summer School in Athens took place between January 6–27 2010, with twenty-six participants being accepted onto the course. Fifteen of the students undertook the Summer School for credit towards their undergraduate degree, and three for credit towards their postgraduate degree. In addition, another eight participants, including two high school teachers, completed the course as audit students without the need to count the unit of study towards a degree. While the majority of students came from the University of Sydney, three were enrolled at ANU, one each at UNE and UWA, and two at the University of Auckland. The Summer School lectures and site visits were led and taught mainly by myself and Dr Stavros Paspalas, with guest lectures by Mr Nikos Toganides (Chief Architect of the Parthenon Restoration Project), and Mrs Cornelia Hadziaslani Bouras (New Acropolis Museum Education Department). Ms Gina Scheer acted as Course Manager, attending to the practical and pastoral needs of the students. The foreign schools were extremely supportive, with the Finnish, Danish, British, Canadian, and Dutch Institutes providing accommodation in their hostels to supplement that available at the AAIA. The British and Nordic Libraries both also allowed the students regular use of their excellent library facilities.

It is planned to again offer the Athens Summer School in January 2013.

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*Altar stone dedicated to Herodes Atticus(?)*

most likely referring to Herodes: ΕΡΩΙ ΤΩΙ ΜΑΡΑΘΩΝΙΩΙ ('[dedicated] to the hero of Marathon'). Consequently, I feel my participation in this event is a culmination of my experience in Athens, since I can appreciate it from the perspective of the Ancient Greeks, the Greeks under the Roman empire (for whom the connection to classical Greece was all-important), modern Greeks, as well as from my own position as an inheritor of western culture that owes so much to Greece.

I am extremely grateful for the AAIA Fellowship, which along with the Clarendon Fund of the University of Oxford, has made my stay in Athens possible. My time here has been invaluable to the progress and quality of my research, and I have relished exploring the language and culture of contemporary Greece. The Institute is situated in a very convenient location for all my purposes—cultural, scholarly, social—and I will miss living in the heart of the beautiful and chaotic city of Athens.



*Estelle with Anthoulla Vassiliades after the Athens Classic Marathon.*



## Reports from the 2010 Classical Archaeology Summer School in Athens

For an Ancient Historian, walking through the gate of the Acropolis in Athens and looking at the faded grandeur of the Parthenon for the first time, the sheer might and power commanded by the Classical Athenian empire is overwhelming. Studying ancient history in Australia, without physical remnants of the Classical past, creates a very detached, theoretical perception of antiquity. The 2010 Archaeology Summer School gave me not only an appreciation of the physical fabric of the Classical period, but also a more immediate awareness of the period as the living past. To be able to stand in the Parthenon, stare out across the sea from the beautiful temple of Poseidon at Sounion, and to apprehend the mystery of Delphi, were experiences that brought me closer to the men and women who lived and worshipped at these sites.

From the first day of the Summer School we were thrown into the experience of Athens. Our timetable was very busy and very demanding, and this is what made the Summer School so successful. Every day started at eight or nine in the morning and ended, at the earliest, at four in the afternoon. We were inundated with the past, constantly exposed to new aspects of ancient Athens. Take Day 8 for example: Dr Paspalas lectured on the Athenian Acropolis in the Archaic period in the morning, we then visited the Acropolis and its north slope at lunchtime and in the afternoon we explored the Pnyx and viewed the Acropolis again, this time from the Mouseion Hill. There was never a boring moment. During the early part of the trip the focus was on Athens itself, with each day starting with a lecture from either Dr Paspalas or Dr Beaumont. These lectures were one of the most impressive parts of the Summer School. Whilst the focus was on Archaeology, the interests of all participants were accommodated, with Art History, Ancient History, and aspects of ancient languages also being considered. Along with the lectures the assignments were extremely useful. The requirement of keeping an up-to-date academic journal meant that all the undergraduates (the majority of those on the trip) retained much of what they had learned. It also fostered a sense of community among the students. Often we would sit down together at the end of a day and discuss the day's events, to reaffirm them in our minds before setting them down in the journal.



*Site visit to Rhamnous.*

For me, however, the most rewarding and exciting parts of the Summer School were the excursions outside Athens. These occurred later in the trip, and this was well timed, for it allowed us to see how Athens had affected Attica as a whole. We saw hill forts, temples and, of course, Delphi. These excursions also allowed us to see the Greek countryside itself, which explained to me why the Greeks had fought so hard to protect it. Greece is beautiful; a wonderful mix of mountains capped in snow and lush valleys. I thought the most beautiful and moving site we visited was the temple of Poseidon at Sounion. Built on a headland overlooking the sea, it epitomizes the ancient Greeks' taste, both in beautiful architecture and beautiful surroundings.

The Summer School at Athens has been one of the most enjoyable and insightful courses I have done at Sydney University. The diversity of the content was impressive and the lecturers very informative and helpful. How can one not consider this course to be anything but an utter success, when all one had to do to see the glory of the Parthenon was to look out of the window of the lecture room of the Australian Archeological Institute at Athens.

*Hector Andrews, Arts III, The University of Sydney*

I attended the Archaeology Summer School in Athens as an external audit student, during the summer holidays from teaching secondary school History. I determined to attend the Summer School for the benefit of my personal and professional knowledge, the benefit of my students and simply for the experience of seeing Greece myself, to gain some

Herodotean autopsyia. My juniors study Archaeology, Ancient Greece and about the importance of preserving valuable heritage sites. The school's senior students study Archaeology, Homer and the Trojan War, Greek Drama, Spartan Society, Classical Greek Society and Pericles the statesman.

As a secondary school Ancient History teacher, the resources I acquired have proven invaluable. I am now able to present my students with personal museum and location photographs and use the many texts available from these sites, such as from the Kerameikos, the ancient Agora and Delphi. The advantage of having witnessed and experienced the geography of Greece gives a new level of confidence in the classroom. To have walked our own Panathenaic Procession; to understand the distance and logistics of travelling between Athens and Piraeus, Delphi or Eleusis bestows a much more comprehensive understanding of ancient Greek society. Additionally, the course included a presentation by the educational director of the New Acropolis Museum, who discussed heritage education in Greek schools and advised the group of the tailored websites and educational kits produced by the museum which are available in Greece and Australia.

The course focused specifically on Athenian art and architecture from the Classical period. The emphasis on archaeology was a rewarding challenge as teacher training courses inevitably focus on the ancient literature, leaving certain gaps in the graduate's knowledge and experience. I was pleasantly surprised to discover that my proficiency was developed so that by the conclusion of the course I could easily distinguish between Doric, Ionic and Corinthian architectural orders in buildings. We were privileged to participate in a hands-on pottery session at The British School at Athens in which we were instructed on how to determine evidence of the craftsmanship and firing process of Geometric, black and red figure wares, as well as white ground pottery. We developed the ability to identify which artefacts were misfired, which category of vessel a small shard would likely derive from and which method was used in its construction. Furthermore we were guided throughout the interior of the Parthenon, atop the ancient Acropolis, by the architect responsible for its restoration to achieve an understanding of the difficulties facing heritage projects and archaeologists. These and numerous other valuable insights were provided by this intensive course.

Finally, the course provided a forum in which to re-engage in academic discourse. Tutorial groups, lectures and the everyday discussions with fellow students, various institution and library personnel and the respected lecturers Dr Lesley Beaumont and Dr Stavros Paspalas provided new perspectives, clarification and some of the most enjoyable experiences of the programme. Educators can become unaccustomed to having their knowledge, opinions or beliefs challenged as they formerly were in the university environment. The nature of the course results in the cohort comprising the most enthusiastic and motivated undergraduate and postgraduate archaeologists and historians from all over Australasia. I feel privileged and inestimably rewarded for having completed this unit of study.

*William Stephenson, Ancient History Teacher, Gunnedah High School, NSW*

Photographs by Gina Scheer



*In the Theatre of Dionysos.*



*Outside the Parthenon, on the Athenian Acropolis.*

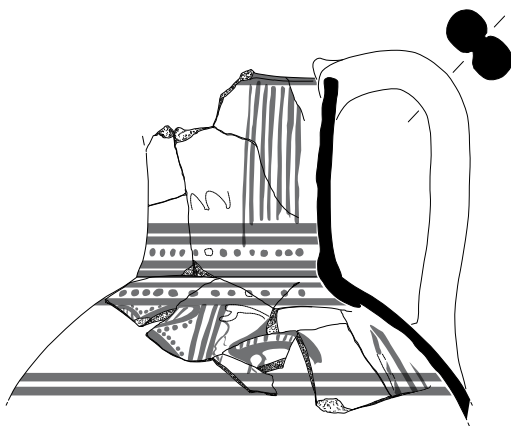
## Zagora Study Season 2010

by S.A. Paspalas, B. McLoughlin and M. McCallum

In preparation for the publication of *Zagora 3*, a second study season was undertaken in May 2010 at the Archaeological Museum at Chora, Andros, financed by the Shelby White and Leon Levy Publications Program, Harvard University. As regular readers of this *Bulletin* will know, Zagora, excavated under the directorship of Professor Alexander Cambitoglou in the 1960s and 1970s, remains the most extensively excavated Late Geometric settlement site in the Aegean. Its excavated remains provide a wealth of information pertaining especially, but by no means exclusively, to the second half of the eighth century BC, a critical period in the history of the development of Greek state formation as well as in the expansion of trans-Mediterranean trading and communication networks.

Work in the Archaeological Museum focused upon the single largest category of finds from the site: pottery. Given that the site was abandoned in a peaceful fashion, and that a considerable amount of home-wares were left behind, Zagora has a relatively large number of fully preserved vessels. These vessels, as well as more fragmentary material, allow us insights into the lifestyles of the inhabitants, and in particular afford us the opportunity to construct views as to their dietary habits and food preparation practices, as well as their contact with other communities through the evidence provided by imported vessels. Since a number of houses can be examined through various building phases, changes in lifestyle practices through time can also be traced. Attention was particularly paid to the coarse and cooking wares which B. McLoughlin has been documenting and analyzing.

We were fortunate to have visits by Dr Ian Whitbread (University of Leicester) and Dr Jean-Sebastien Gros (Université de Strasbourg). Dr Whitbread, an acknowledged leading figure in the study of Greek ceramics, is responsible for the publication of the coarser wares from the British excavations of Lefkandi on Euboea, to the west of Andros. Dr Gros has carried out an extensive study programme on the cooking wares of many sites of the central Aegean region, and is continuing his work at neighbouring sites within this region such as Oropos on the west coast of the Euboian strait and Xombourgo on Tenos. Along with Beatrice McLoughlin, our two visitors were able to confirm the presence at Zagora of Middle Geometric (first half of the 8th century) coarse wares, which tallies with the presence of fine wares of this date known from the site.



Late Geometric jug with cut-away rim.  
750–700 BC. Zagora, inv. no. 2519.  
Scale 1:3. Drawing by François Gignac.

Further study of the fine wares by Stavros Paspalas has confirmed the view that the occupants of Zagora had access to a communication and exchange network that included numerous Aegean centres. While Euboian and Cycladic imports are particularly evident in the corpus of imported dining and drinking vessels, Attic and Corinthian pieces are also present in substantial numbers. Local fine wares, though, are a different story. While it appears that some Andrian potters made and painted vessels comparable to the imported fine wares, the results were usually significantly inferior. However, their very existence is an indicator of an interesting “social need” felt by some to imitate imported, and very likely status-laden, wares.



In addition to the study and documentation of excavated finds great progress was made in the reconstruction of many pots by our conservator, Dr Wendy Reade, and in the drawing of many pieces, both fine and coarse, by the archaeological drawer François Gignac.

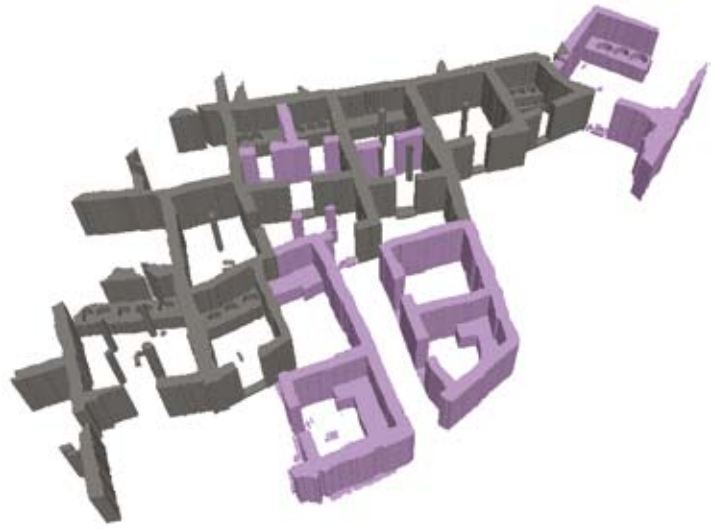
As part of the *Zagora 3* project Dr Matthew McCallum travelled to Greece to consult with the architect of the excavations, Dr J.J. Coulton, over matters related to the documentation and interpretation of the excavated architectural remains of the site. McCallum's work will present this fundamentally important aspect of the Zagora excavations in the most up-to-date fashion.

Important work on this project is also being conducted in Sydney, where a great deal has been accomplished during this past year. McCallum has completed plotting all the architecture into a Geographic Information System, ArcGIS. The Zagora ArcGIS will now provide the backbone for our spatial and temporal analysis of the material remains from the site.

Beatrice McLoughlin and Matthew McCallum are also working with the Archaeological Computing Laboratory at the University of Sydney to develop a new multi-relational database with a web interface for *Zagora 3* (using the ACL's flagship software Heurist), which not only allows for the seamless data-entry and interpretation of the excavation results, but in combination with ArcGIS will also allow us to map the distribution of all the different finds across the site and through time. This will enable us to pose hypotheses regarding the social organization of the various households and their constituent members who made up the community of Zagora.

In late 2010 the co-directors of the Argilos excavations, Dr Zisis Bonias (Director, IH' Directorate of Prehistoric and Classical Antiquities, Kavala) and Professor Jacques Perreault (University of Montreal), are scheduled to visit Andros with Stavros Paspalas. Argilos, located on the north coast of the Aegean was, of course, an Andrian colony, and the two visitors are interested to see what relationships may be evident between Zagora and Argilos. Although Zagora was abandoned c.700 BC and Argilos was founded a few decades after this date, important points of contact are anticipated given the fact that post-abandonment Zagora was still visited and a temple was built in what had been an open-air sanctuary during the site's occupation phase. Consequently, parallels are likely to exist between finds made in association with the temple and material excavated in the northern Aegean city.

The interest of international researchers in the Zagora finds underscores the importance of the site, and the impact that this latest publication will have on the academic community.



*Preliminary 3D view of phases 4 and 7 of Area J at Zagora. Digital reconstruction by Matthew McCallum.*



*View of Zagora from the north.*



*Walking toward the site.*

# Nea Paphos Theatre Excavations 2009

by Craig Barker

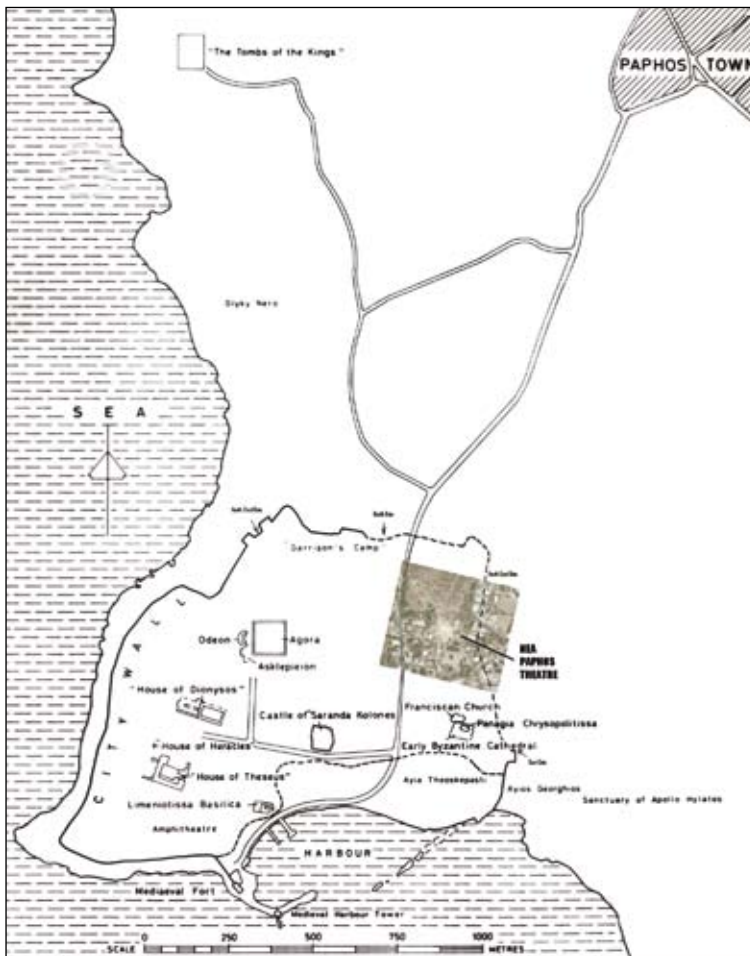


Figure 2: Schematic map of the ancient city of Nea Paphos, with inset of the theatre.

<sup>1</sup> J.R. Green and G.H. Stennett, "The Architecture of the Ancient Theatre at Nea Pafos", *Report of the Department of Antiquities, Cyprus* 2002, pp. 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.

<sup>2</sup> D. Wood Conroy, "Roman Wall Painting in the Pafos Theatre", *Report of the Department of Antiquities, Cyprus* 2003, pp. 275–300.

<sup>3</sup> I. Nicolaou, "Inscriptiones Cypriae Alphabeticae XLII, 2002 and Indices to Inscriptiones Cypriae Alphabeticae XXXVIII–XLII", *Report of the Department of Antiquities, Cyprus* 2003, pp. 305–308; J.R. Green, C.D. Barker, R.S. Gabrieli, *Fabrika: an Ancient Theatre of Paphos* (Nicosia 2004), pp. 14–15.



Figure 1: Aerial view of the cavea of the ancient theatre of Nea Paphos (photograph by Bob Miller).

Between the 3rd and 31st of October 2009, the University of Sydney conducted its 12th season of excavations at the site of the Hellenistic-Roman theatre at Nea Paphos (fig. 1). The excavations have been conducted under the auspices of the Department of Antiquities of Cyprus since 1995, and this season marked the first excavation season since a formal arrangement was made with the AAIA, who provided financial and other logistical support for the season. The team comprised nineteen archaeologists and students.

The theatre was constructed around 300 BC, carved into the southern slope of Fabrika Hill, in the very north-eastern quarter of the ancient city (fig. 2) and was used as a venue for performance and entertainment for over six and a half centuries, before it was destroyed by earthquake in the late 4th century AD. At least five distinctive architectural phases have been identified as a result of study of the excavated architectural features and stratified deposits, including an impressive Antonine phase dating to the middle decades of the 2nd century AD. The Antonine expansion of the structure saw the Paphos theatre extend to over 100m from side to side, and with a seating capacity of over 8500 spectators.<sup>1</sup> The stage building was façaded and colonnaded with imported marble, adorned with Imperial sculpture and the vaulted *parodoi* were plastered and painted with a floral fresco decoration.<sup>2</sup> The redesign of the theatre was commemorated in a major inscription on the architrave stretching to either side of the stage building's central door.<sup>3</sup> The extensive use of marble from many quarry sources across the Mediterranean in the Antonine theatre is indicative of the role architecture played in reflecting the glory of central Rome across the Eastern Mediterranean. Most of the Antonine marble was robbed in the centuries of destruction following the earthquake, often being reused elsewhere in Nea Paphos, for example at the nearby Chrysopolitissa basilica (fig. 3). Only foundations of the stage building remained awaiting



excavation. The quarrying process was a very slow one, occurring over several centuries, but two recently published inscriptions bearing the name Eustorgis,<sup>4</sup> discovered carved into earlier theatrical architecture, give us a tantalising glimpse into this quarrying phase.

One aspect of the ancient theatre site that has, until now, remained little understood has been the relationship between the theatre and associated structures, and the urban layout of the city in the north-east quarter. Questions such as public access to the theatre and the flow of pedestrian traffic are paramount to understanding how the theatre functioned within an urban context, while its close proximity to the (as-yet undiscovered) ancient north-eastern city gate meant there would have been considerable public activity in the general area of the theatre, which has not yet been explored. A series of four small test trenches excavated in the 1990s revealed part of a road paved with large stone blocks to the south of the theatre (fig. 4).<sup>5</sup> The road is running in an east-west direction, on a different alignment to the theatre, which faces south-west towards the city harbour. Since 2007 excavations have largely focused on the south-eastern corner of the theatre, which was very heavily damaged in the destruction and stone robbing phases (fig. 5). Additional damage to the area was inflicted by the construction of a series of lime-pits in the eastern *parodos*, which would have been used for tanning or dyeing, and then more recently, by the laying of services pipes.



Figure 3: Columns from the Chrysopolitissa basilica.



Figure 4: Paved road to the south of the theatre.

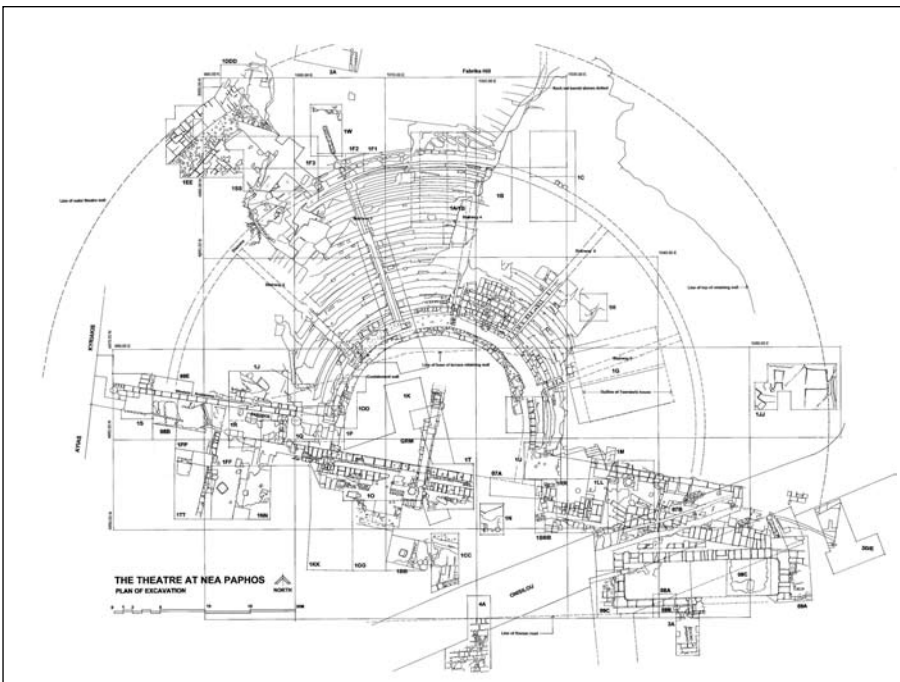


Figure 5: Plan of the excavations of the theatre site (illustration by Geoff Stennett).

Most of the eastern *parodos* has now been cleared by the Australian team, along with the eastern foundations for the expanded Antonine theatre. But it is directly south of this eastern area of the theatre that a substantial building was discovered, and excavated in 2008 and 2009. The building faces onto the Roman east-west running road, so as a result is on a different alignment to the theatre itself. Indeed when the theatre was expanded it was constructed so it abutted the long building, thus dating it prior to the theatre's mid-2nd century AD expansion. This structure measures almost 20m in length and 5m

<sup>4</sup> J.R. Green and E.W. Handley, "Eustorgis in Paphos", in: A. Tamis, C.J. Mackie and S.G. Byrne (eds), *Philathenaios. Studies in Honour of Michael J. Osborne* (Athens 2010), pp. 197–211.

<sup>5</sup> A. Rowe, "A Late Roman Streetscape in Nea Pafos", *Report of the Department of Antiquities, Cyprus* 1999, pp. 269–178.





Figure 6: The Fountain House.



Figure 7: Detail of the mosaic in the Fountain House.

in width. A substantial masonry wall surrounds all four sides, preserved variously to a height of between 0.3m and 1.2m. There is no visible entranceway. The interiors of the four walls are lined with thick plaster that is chamfered and rounded in the corners, while the floor of the structure is covered with a carpet mosaic covering the entire building, except a small burnt patch near the centre. The mosaic is greyish-brown in colour with a faint star design created by darker tesserae. The mosaic was laid into a water-proof mortar, similar to the 3rd-century AD surfacing of the orchestra, which could be water-filled. Heavy rain in the final days of excavation was retained by the structure, proving the efficacy of the waterproofing. The close proximity of the long building to the as-yet unexcavated north-east city gate and the northern-most road inside the city walls indicate this was a significant structure. Its proposed reconstruction as a fountain house looks increasingly confident as excavations take place around the building and clear more of its remains (figs. 6 and 7).

Three trenches were positioned in the 2009 season, with the purpose of finding out more about the extent of the structure and its relationship to the road: Trench 09A to the east of the fountain house, Trench 09B to the south and Trench 09C to the west. Trench 09C revealed the gently sloping surface of a southern entrance way to the theatre—a direct point of traffic flow from the road into the *orchestra*. Traces remained of a black and white geometric mosaic at the northern end of this access route. The road to the south was constructed right up to the edge of the structure, with a small footpath of stone blocks slightly different in dimension to the actual roadblocks. Part of a semicircular plaster-lined water trough was revealed in Trench 09B on the south-facing wall of the building (fig 8), thus enabling people to access water from the road itself.

The centre of the fountain house structure remains as-yet unexcavated, but the baulk is filled with the same dump of architectural features found on the eastern and western ends of the building in 2008—Corinthian capitals, column fragments, niches, cornices and other architectural pieces, including some taken from the theatre – which were seemingly dumped here during the demolition and quarrying phase of the site's history (fig. 9). The former fountain house presumably provided a convenient spot to stow architectural supplies that may prove useful in other constructions in the town, like the Chrysopolitissa basilica. The water supply for the fountain house was presumably ruined in

the 365 AD earthquake, after which the structure could no longer serve its original purpose. The discovery of discarded architectural pieces, such as the two series of Corinthian capitals, will enhance greatly our understanding of how the stage of the Antonine theatre looked.

Some puzzles remain about the structure, such as why there is an uneven facing on the exterior of the walls compared to the finely cut stone and plastered surfaces of the interior, but slowly the excavations are revealing the building's extent and its relationship with the road. Furthermore, the location of the potential fountain house indicates clearly that the urban layout of the city is indeed likely to have been based on a Hippodamian grid plan, as first proposed over 25 years ago.<sup>6</sup> Future proposed ground penetrating radar (GPR) research should further define the insula blocks of the north-east quarter, and may help to confirm the theory that the theatre's different alignment was the result of the availability of bedrock in Fabrika hill rather than any other reason.

An additional small trench was opened due south of the site (Trench 09E), which exposed part of a post-mediaeval complex, including a courtyard and a series of foundations of walls. This architecture is just a further indication of the rich activity that occurred in the area of the site long after the theatre had stopped being used as a performance venue. The complex in this area will be explored in future seasons when a larger area will be exposed. On the western *cavea* of the theatre itself, clearance was conducted along the top of the western *analemma* wall, with the intention of exploring the area next season for any evidence of support walls used to hold earthen embankments in place for the seating on the edges of the *cavea*.

The 2009 season achieved positive results, foremost the development of a greater architectural understanding of the long building to the south of the theatre, now almost certainly identifiable as a fountain house. Future seasons will see the remainder of the architectural dump in the building's centre cleared, and hopefully the excavation of more of the road to the south of the structure, contributing to a greater understanding of the chronological history of the building. Slowly the north-eastern quarter of the ancient city is being revealed, and it is providing an exciting insight into the Roman history of the capital of ancient Cyprus.



Figure 8: Semicircular plaster-lined water trough, Trench 09B.



Figure 9: Corinthian column capitals excavated from the dump inside the Fountain House.

<sup>6</sup> F. Maier and V. Karageorghis, *Paphos: History and Archaeology* (Nicosia 1984), pp. 226ff; J. Mlynarczyk, "Remarks on the Town Plan of Hellenistic Nea Paphos", in: *Πρακτικά του Δευτέρου Διεθνούς Κυπριολογικού Συνεδρίου, Λευκωσία 20–25 Απριλίου 1982* (Nicosia 1985), pp. 317–325; id., *Nea Paphos III: Nea Paphos in the Hellenistic Period* (Warsaw 1990).



# Troy, Landscape and Memory: Commemoration and Pilgrimage in the Ancient World\*

by Elizabeth Minchin

\* This is an abbreviated version of the lecture delivered at the Annual Meeting of the AAIA in May 2010. I thank Professor Cambitoglou very warmly for his invitation to speak on this occasion and for his hospitality while I was in Athens; I am also grateful to Dr Stavros Paspalas and Ms Anthoulla Vassiliades for much advice before my visit and for hospitality during my stay.

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This paper is about the workings of memory and the interaction of memory and memories with the landscape, with specific reference to Troy, to Homer's *Iliad*, and the tradition of pilgrimage to Troy and its environs that evolved in response to the tale of the Trojan War. I shall examine the interest that this particular site aroused in the ancient world in response to memories, inaccurate to be sure, of a great siege by combined Greek forces eager to revenge—as the legend tells it—Paris' abduction of Helen. In subsequent centuries pilgrims to the site wanted to see for themselves the landscape of Troy and the Troad and to experience for themselves, in some way, the actions that were attributed to the heroes of the so-called Trojan War. What is interesting to me is that these visitors and their actions while at Troy have been remembered in their turn, and have become elements of that accretion of memory that has attached itself to our notion of Troy. Troy on the Hellespont, for us in the 21st century, is not simply the Troy of Hektor and Achilles; it is also to some extent the Troy of Xerxes, Alexander, Augustus, Hadrian, and later Roman emperors.

After a brief outline of my own particular interests in the cognitive aspects of memory in connection with the Homeric poems, I shall introduce you to a further aspect of memory: cultural memory, along with its storage system, which we more commonly refer to as 'collective memory'. I shall then turn to Homer's *Iliad* to consider Homer's representation of cultural memory and commemoration in the world he describes. Finally, I shall bring cultural memory, spatial memory, commemoration, and the *Iliad* together, when I consider the notion of pilgrimage to the site of Troy, or Ilion, and to the Troad more generally—much of which was inspired, in one way or another, by Homer's poem.

For a number of years now I have been working on the role that memory plays in the transmission of oral traditional song, with particular reference to the *Iliad* and the *Odyssey*. Applying what cognitive psychology can tell us about the universal structures of memory to the text of the Homeric epics, I have been able to identify some of the ways in which a singer used episodic, visual, and spatial memory in the composition of his song. My explorations of the mind-based strategies that an oral poet might draw on to support him as he sang his epic tales led me also to explore Homer's own understanding of how memory operates in the individual. For example, I have followed up recent studies of autobiographical memory—studies from social psychology of the ways in which individuals manage their personal memories—and have used research in this field to help me read the verbal behaviour of some of Homer's characters: Nestor, for example, who takes such pleasure in recollection and who is so ready to return to the landmark memories of his youth.

The Australian Gallipoli Peninsula Project too has an interest in the workings of memory. The aim of the project as a whole is to write a history of the Gallipoli

Peninsula from the Late Bronze Age. The aspect of the sub-project that I am pursuing, along with my colleague from La Trobe University, Professor Chris Mackie, focuses on the ways in which the Gallipoli and Troad region have been remembered down through time. Chris Mackie and I are interested in particular sets of memories (all about the distant past and all generated within the region of the Troad and Gallipoli), in their connection with this particular landscape, in the form that they have taken, in their transmission within certain social groups, and in their wider influence. My studies of spatial memory and visual memory, clearly, are crucial to this exercise. But we must also recognize the communal and the traditional nature of these memories. This brings us to the phenomenon of cultural memory, and to that body of memories that have been transmitted through time, across generations and across centuries. Since cognitive studies have been so helpful to me in my work on the scope and focus of both the universal and the personal aspects of memory, I have been seeking out a comparable cognitive-based approach to this mode of remembering that retains memories about a remote past. And I have found in the work of the Egyptologist Jan Assmann, who introduced the concept of cultural memory into archaeology, and the American sociologist Eviatar Zerubavel useful approaches to this new topic.

Psychology tells us that the act of remembering is a cognitive act. But, as sociologists of memory point out, the act of remembering is also socially conditioned; remembering does not take place in a social vacuum. From our early years, as we are socialized into the world around us, we each learn a set of cognitive norms that affect and constrain the way we use our memories; they tell us what we should remember, what we should forget, and how to frame our experience.

Each society or each social group within that society has its own set of 'rules for remembering'. These determine, for a start, how far back in time its members, as a group, remember. Societies have a tendency to establish historical horizons beyond which past events are regarded as irrelevant, and may be forgotten altogether. We see a reflection of this in the general Australian response to the history of the Gallipoli Peninsula. From a general Australian perspective, nothing that may have happened on the peninsula before April 1915, when the allies landed, is deemed to be relevant or in any way important to our broader understanding of the region or of its



*Reconstruction of Homer's Troy.*



*Southern Gate, Troy VI.*



*Walls of Troy VI.*



significance (and it is this attitude, indeed, that the Gallipoli Project, as one of its aims, is trying to counter). On the other hand, for some societies (including the Homeric societies that I am concerned with) the depth of collective memory has a special authority. As Zerubavel observes, deepening our historical roots helps solidify our identity as well as our legitimacy.

A social group's rules for remembering also affect what it remembers and how the group remembers it. Much of what we 'remember' filters down from generation to generation. This continuing process of 'filtering' may affect not only the accuracy of the facts themselves but also how they are understood, as the world view of each successive generation changes. This continuing process, I might add, can lead us to misremember or distort details, or even invent them, as we try to accommodate our memories to our culture's traditions.

The form that memories take is generally a narrative form. This is not surprising; one of the main operating systems of human memory (semantic memory) is organized on episodic principles. Cultural memory, since it is concerned with the transmission of significant memories, always requires an internally consistent, 'complete', story-like narrative. And yet narrative is not the only way in which memories of the past may be shaped, stored, and transmitted. Performance, as Paul Connerton points out, is another way of realizing memories and telling stories. Ritual acts and ceremonies are a powerful medium of commemoration: think of the rituals of a religious calendar; re-enactments that are part of national celebrations; or even small-scale family ceremonies. And, although they can never replace either words or performance, features of the landscape may also serve as forms of commemoration: Zerubavel tells us that ruins, relics, and old buildings 'retain' memories. It is not quite the case, however, that memories are retained by the landscape. Rather, as I argue, in that features of the landscape offer us a tangible contact with the past, they have the capacity to cue memory.

We find a similar association between smaller material objects and memories. Although psychologists tell us that there is a real separation in the brain between spatial memory (information about where an object is) and visual memory (information about what an object is, in terms of its appearance), it is certain that even quite small objects have the same capacity to prompt memory as do features of a landscape. Smaller portable objects that are not tied to a single location, as are monuments and memorials, can operate as 'mnemonic bridges', linking places of significance with memories that are associated with them. Gifts, mementos, and souvenirs have this capacity to evoke memories of a person, a place, or a story.

There is much to be gained, I suggest, by approaching the study of reminding and remembering in the ancient world from a social and cultural perspective; and there is much to be gained from tracing links between certain commemorative behaviours and the landscape itself. These new perspectives allow us not only to think constructively about memory and commemoration in the texts that are the subject of my research, the Homeric epics, but also to talk in a more rational way about the way a society, and a culture, remembers: by separating the collective from the universal, and from the personal, we gain some insight into the world that the poet depicts and the way its members remember the

past and process the present. I propose now to observe the working out of these principles, first of all by identifying and examining aspects of commemoration within the Homeric epics, starting with the role of durable material objects.

In Homer's *Iliad* there are many moments when the poet slows the flow of his narrative to linger over a much prized object in the possession of one of his characters. Such objects have acquired a special significance. Their value and their history set them apart as souvenirs at first, and later, over generations, as heirlooms. Thus the splendid cup that Priam offers Achilles as part of the ransom for Hektor's body is a souvenir. It had been a gift given to the old king, years before, by the men of Thrace when he had visited them on an embassy (24.233–237). It is a memento of that visit, at a time when Priam was an active ruler, a time, that is, before the current woes. The cup, then, is a bridge across the years, and it helps create a world in which the past and the present are in many ways entwined.

The boar's tusk helmet that Meriones lends to Odysseus for the night time raid on the Trojan camp is equally a prompt to memory. It is more than a souvenir; it is an heirloom. The helmet has a long and varied history: Homer tells us that it had been owned at different times by Amyntor (Phoinix's father), Autolykos (Odysseus' grandfather), Amphidamas, Molos, and his son Meriones (10.266–271). With each successive owner the history of the helmet—and indeed the helmet itself—is enriched. And thanks to this helmet these individuals—and their stories—have become part of social memory within the world of the poem.

More conspicuous prompts to memory are the grave mounds and tomb markers that are part of the Trojan landscape, such as the Tomb of Ilos, the eponymous hero of Troy (*Il.*11.166). Hektor, in *Iliad* 7, identifies for the audience the precise function of a grave marker when he challenges the Achaians to fight. He promises that, if he takes the life of his opponent, he will give the body back to the Achaians so that they can heap up a burial mound for their comrade beside the Hellespont (7.81–91). And, some day in the future, someone will say, when he sees it, "This is the mound of a man who died long ago in battle, who was once one of the bravest; and glorious Hektor killed him". Although such a mound cannot tell its own story, it nevertheless can serve as a prompt for memory and commemoration through time.

We must ask at this point: how do members of a social group acquire these memories? In the absence of writing, the stories associated with a particular grave mound, or a particular helmet, are retained and transmitted by parents and other teachers. When Odysseus rallies the Achaians after he has pulled



*The Ransom of Hektor. Red figure skyphos by the Brygos Painter. 500-450 BC. Vienna Kunsthistorisches Museum 3710.*



*Boar's tusk helmet from Mycenae. Athens NM 6568.*

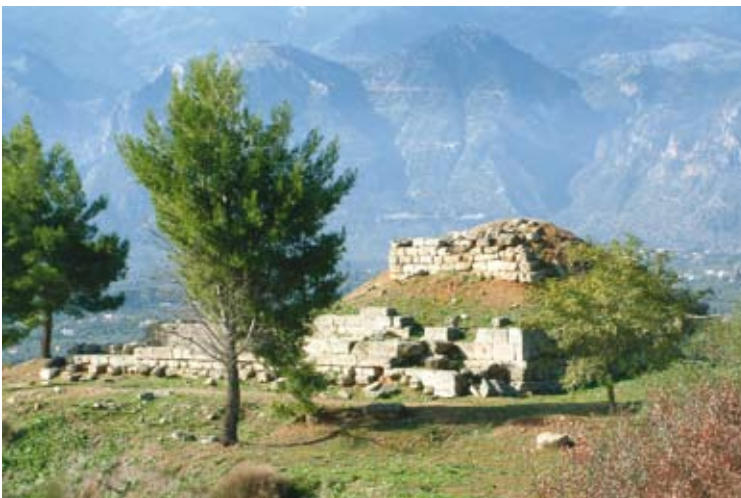


them back from their flight to the ships in *Iliad* 2, he attempts to reassure them by appealing to a memory that they all share. He reminds them of a portent that they had witnessed nine years before (2.308–320). He tells the story of the snake that emerged from under the altar at which they were sacrificing, gliding towards a plane tree. Here it ate not only the eight nestlings of a sparrow but also the mother as the ninth. At that point the god, Apollo, turned the snake to stone, stopping it in its path (319).

Although the Achaians all share this memory, Odysseus recreates the scene in some detail, making it all real again for his fellow Achaians. Taking on the role of one of this society's teachers, he repeats Kalchas' interpretation, that only in the tenth year will the Achaians succeed in their siege of Troy. What we observe here is how effective an appeal to collective memory can be: Odysseus, by evoking a shared memory and by emphasizing a single interpretation of that event (success after nine years of hardship), is quickly able to restore order, and morale, amongst the Achaians.

I do not wish to give the impression that collective memory plays only an incidental role in the *Iliad*. If we view the poem through the lens of memory, we find that its backdrop comprises a tapestry of stories, all deriving from cultural memory. The stories of earlier heroes—Herakles and Diomedes' father Tydeus—define what it means to be a hero: against these background tales of heroic performance in the past the stories of Achilles and Hektor are played out. Cultural memory is integral to the epic. It is not only the source of the tale of Troy; it has also been incorporated systematically into the structure of the epic as a critical frame of reference.

Let us now turn from Homer's *Iliad* as a story in its own right to consider a certain category of responses to the Troy-story in the ancient world. By doing so we will not only gain some insight into the ways in which that world remembered its past, but we shall also observe early examples of the cultural practice of pilgrimage.



*The Menelaion, Profitis Ilias.*

Just as an enduring grave marker can prompt memory in the world of Homer, so, in the real world, can the ruins of a building or of the remains of a city wall. In the Peloponnese, for example, from the 8th century BC, cult sites to the heroes that were associated with the Trojan tale had been established as a response to Bronze Age remains (shrines to Helen and Menelaos at the so-called Menelaion, for example). It is not surprising that on the Hellespont too, Troy and its environs became a site for visitors who wished to pay their respects to the great heroes of the past. And there would have been visitors: we know that the site of Troy, near the mouth of the Hellespont, an important

area for Greek settlement from the 8th century BC, became a drawcard. For Greeks in particular it had the power to evoke memories of a glorious past and to reaffirm their sense of identity as Greeks.

And not only Greeks. One of the first visitors of note to seek out Troy was the Persian king Xerxes in 480BC, who visited the site before he crossed

the Hellespont on his expedition to Greece. Herodotos tells us in 7.43 that Xerxes, responding, it would seem, to stories of Troy's great past, went up to the citadel, where he heard the story of Troy from the inhabitants; here he sacrificed 1000 head of cattle to the Trojan Athene (the goddess whom Homer mentions). His Magi (his priests) meanwhile made drink offerings to the spirits of the great men of former times. In seeing the site, in walking over the site, in hearing the story of the great siege and in making sacrifice to the gods of Troy, and to the heroes who fought there, Xerxes and his priests not only became acquainted with its landscapes and honoured the past but they also established an experiential link between themselves and that past. Xerxes demonstrates his awareness of the scale and significance of his own ambitious undertaking (his intention to subdue Greece) not only by that visit to Troy but also by his review of his forces from his vantage point at Abydos (44)—an echo surely of the catalogue of ships which precedes the battle-scenes of Homer's *Iliad*.

That universal desire to incorporate some part of a collectively remembered past into our very own experience is poignantly evident also in the famous crossing of the Hellespont, in the other direction, by Alexander (the Great) in early 334 BC, not long before he engaged with the Persian army at the Granicus. Alexander's activities while in the area, as reported by Plutarch and Arrian, are instructive. Before crossing the Hellespont, at Elaios, Alexander visits the tomb of Protesilaos, the first of the Greeks to disembark in Asia. When he visits Troy itself (Troy VIII) he, like Xerxes before him (of whose visit he cannot have been unaware), sacrifices to Athena; at the shrine, according to Arrian, he exchanges his own armour for consecrated arms allegedly dating back to the Trojan War; like Xerxes' Magi, he pours libations at the tombs of the Greek heroes; he anoints with oil the column at Achilles' tomb; with his companions he runs a race past this tomb, in honour of Achilles' own swiftness of foot, and crowns the tomb with a garland. Arrian tells us also that Hephaestion, Alexander's companion, visited the tomb of Achilles' companion Patroklos.

By visiting the so-called tomb of Achilles, and by competing with his own companions in a footrace that passes the tomb, Alexander is, of course, through his re-enactment, commemorating the hero. But he is not simply commemorating Achilles (or Protesilaos, or Patroklos); he is trying to reach these heroes in a particular way, by sharing their physical experiences and their emotional responses to those experiences. He is responding to collective memory (the sum of the stories about Achilles at Troy) at a very personal level. But there would have been another agenda: through his presence at Troy and most of all through his performance, Alexander appears also to be attempting to establish his own connection with that long tradition of Achaian heroism that was so revered by the Greeks from, at least, the 8th century onwards and, to use Zerubavel's words, to "solidify his identity" as a great Greek leader in that

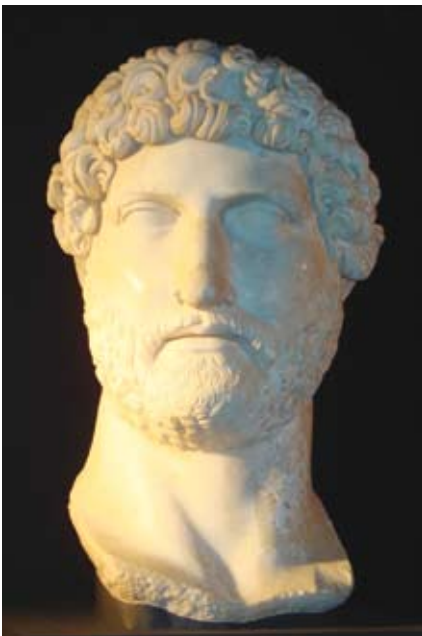


*Alexander the Great. Detail from the Alexander Mosaic, House of the Faun, Pompeii. c.100 BC. Naples National Archaeological Museum.*





Augustus



Hadrian



Caracalla

mould. Alexander is looking backwards to the heroic past; but he is looking forward too, to a time when his own deeds will be evaluated and remembered. When Alexander left behind his armour at the temple of Athene he presented it as a mark of respect for the past; but this token of his visit would have been presented also with the future in mind.

Although we cannot doubt that Alexander visited Troy as he made his way across the Hellespont, we do not know how much of Arrian or Plutarch's accounts of what he did while he was in the area are factual. What he actually did, however, is less important to me than what Arrian and Plutarch say that he did. The story of the young king's visit and his acts of homage to the heroes of the Trojan War has formed one of many layers of memories that are associated with the Hellespont, the Troad, and Troy. Troy's memorability derives not only from what Homer tells us happened there; but also, I propose, from its subsequent visitors.

The visit of Alexander is an interesting example of what we might term pilgrimage. I use the term in the same guarded way that Ian Rutherford and Jaś Elsner employ it in their recent book. Alexander is, of course, a pilgrim *en passant*: he has not embarked on this long journey with the sole purpose of paying homage to Achilles, but he made the effort nonetheless. We should note furthermore that Alexander afterwards did not forget Troy. Towards the end of his life, in 323, Alexander decided to build a new temple to Athene at Troy. It was completed after his death, and the city became a major centre for ancient-world tourism.

Pilgrimage and tourism to Troy and its related sites then continued for over a century; and yet we know that the site again had been abandoned by the 1st century BC. But, after the Battle of Philippi in 42 BC, Troy (now Troy IX) was repopulated with Roman veterans. When Augustus visited in 20 BC he ordered further repairs to the city. And in the following centuries a number of Roman emperors made their way here, each one attracted by the renown of the city: Hadrian visited Troy in 124 AD; Caracalla in 214; Constantine made a visit (ordering further repairs after the Goths had pillaged the city in 267); Julian



Constantine



Julian

visited in 355. These visits were no doubt intended as symbolic visits—the kind of visit that it was important for a Roman emperor to undertake; visits which restated the alleged ancestral links between Rome and Troy. Each of these visits, however, added another layer to the continuing history of Troy, and to its status in collective memory as a site of importance—until this process of accumulation halted in 500 AD when Troy was struck again by an earthquake and was again, this time finally, abandoned.

In my discussion of commemorative behaviour in the Trojan landscape I include the visit that the poet Lucan, writing in the 1st century AD, claims that Julius Caesar made to Troy, while on his way to Pharsalus in 48 BC (*Phars.* 9.961–999). Here at Troy, Lucan says, Caesar invokes the gods of the city (his ancestral gods), asking for a prosperous future for himself, while making promises for the future of Troy. He is deliberately recalling his alleged “ancestor” Aeneas in his legendary homeland. Was there a declared reason for Caesar’s visit to Troy? Lucan mentions his desire for glory (9.961). But we can be more precise. Lucan’s Caesar, like Alexander, is responding to collective memory both in a very personal way and in a public way. He makes a personal effort through the performance of certain rituals to identify with his ancestor Aeneas; and, on the other hand, by reasserting those ancestral links with Troy he is making a public claim about his identity and his legitimacy as a leader of Rome.

It is unlikely that Caesar actually visited Troy. The fact that Lucan depicts him as doing so, however, is of interest to me, for two reasons. First, to return to the psychological sciences, this spurious visit to Troy is an example of the kind of ‘invented memory’ that I alluded to earlier. Xerxes, Alexander, and Augustus visited Troy, therefore it is easy to ‘remember’ that Julius Caesar had made that visit also. And, second, thanks to Lucan, Caesar’s visit, as Lucan has realized it in his great epic, has inevitably become part of the stratigraphy of memory that we have long associated with Troy.

My discussion has roamed over a real landscape, that of the area around Troy; it has also traversed the metaphorical landscape of the mind. With regard to the latter, I have discussed the nature of cultural memory, using examples from Homer’s *Iliad* to indicate the ways in which memory for the remote past has taken root in and has shaped the poem. I have gone on to examine the efforts that certain individuals have made—individuals inspired by these same shared memories—to see for themselves the landscape of Troy and the Troad and to experience for themselves, physically and emotionally, the actions that are attributed to their heroes. As we have observed, autopsy and physicality are at the heart of any successful pilgrimage. The experiences of these individuals have been remembered in their turn, and have become elements of that accretion of memory that has attached itself, using collective memory as its glue, to our notion of Troy. Thus, as I claimed at the outset, Troy on the Hellespont is not simply the Troy of Hektor and Achilles. The significance of Troy for us today is in no little part due to the commemorative events that came after the siege, as subsequent generations of rulers adopted the cultural practice of pilgrimage, making their own way to the site, walking certain routes, and acting out certain scenes, in order to bring that distant world preserved in cultural memory into closer contact with their own.



*Coin minted under Caesar, showing Aeneas' flight from Troy while carrying Anchises and the palladium. Australian National University Classics Museum 74.06.*



# Ancient Messene

## An Important Site in SW Peloponnese

by Petros G. Themelis

### HISTORY

Messene is a significant ancient city because of a number of factors, not least of which are its great size and well-preserved town plan, along with its imposing fortification system. It enjoys among other things the advantage of never having been destroyed, and so many of its features are more readily retrievable.

The archaeological site has been investigated since 1828 by various archaeologists but it is only in recent years that the investigations have been undertaken in a systematic programme by Petros G. Themelis under the sponsorship of the Athens Archaeological Society. Although the architectural monuments of Messene that are partly preserved and visible date mostly from the Hellenistic and Roman periods, the wider district in which the city is located, Messenia, was inhabited as early as the Palaeolithic period, but became particularly prosperous during the Bronze Age and especially the Mycenaean period.

The city of Messene is mainly known from its architectural monuments built following its foundation in 369 BC by the Theban general Epaminondas, although the earliest occupation within the area of the fortified city dates much earlier, to the Geometric period, the 9th and 8th centuries BC, and earlier still to the Early Bronze Age.



*Figure 1: Aerial view of the central section of the site of Messene from the east. The Asklepieion is to the left.*

The history of the Messenians is directly linked with four major wars imposed on them by the Spartans. The first war took place in the 8th century BC, the second just before 600 BC, the third between 510 and 490 BC and the fourth (The Ithome War), which ended with the abandonment of their city and their subsequent settlement at Naupaktos with the help of the Athenians, between 464 and 460 BC. After continuous warfare and displacement the people of the district of Messenia, who had undergone many tribulations, recovered their independence and the

city of Messene was founded on the foothills of Mount Ithome in 369 BC after the Theban general Epaminondas had defeated the Spartans (fig. 1). Despite the long occupation of their land by the Spartans the Messenians retained a sense of their ethnicity and never concealed their desire for liberation. Many descendants of those that left their homeland returned to Messene at the invitation of Epaminondas and settled in the new capital that he founded.

## THE HISTORY OF INVESTIGATION AT THE SITE

Our knowledge of Messene is derived chiefly from the descriptions by Pausanias and the impressive remains of the enceinte, which later on attracted the attention of early modern European travellers.

Pausanias visited the city during the reign of the emperor Antoninus Pius, between the years AD 155 and 160, about 530 years after the city of Messene's foundation and three centuries after the Roman conquest of Greece.

The Athens Archaeological Society began systematic excavations at ancient Messene in 1895. The excavations were resumed in 1909 and 1925 by George Oikonomos. Here one should also mention the many years of investigation and excavations in Messenia by the Swedish archaeologist N. Valmin, whose work was published in his two seminal books, *Inscriptions de la Messénie ancienne* (Lund 1929) and *Études topographiques sur la Messénie ancienne* (Lund 1930). In 1957 excavations at ancient Messene were undertaken by the then Secretary General of the Athens Archaeological Society, Anastasios Orlandos, who continued the work until 1974. The excavations by Orlandos and his predecessors brought to light the larger part of the building complex of the Asklepieion (see below).

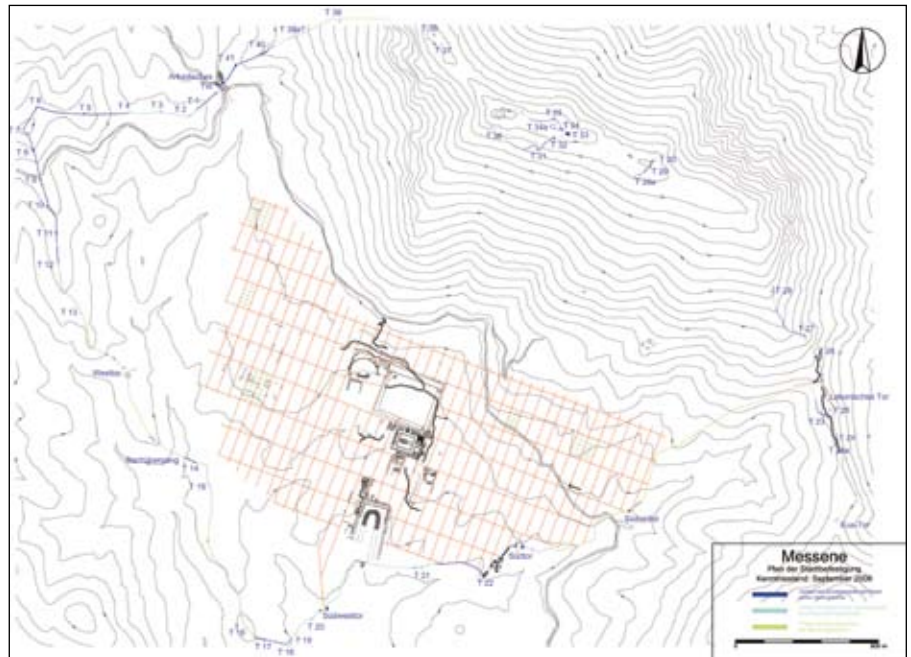


Figure 2: Plan of the site of Messene with the Hippodamian grid indicated in red.

An important contribution to our knowledge of ancient Messene was made by Professor George Despinis, who attributed to the famous Messenian sculptor Damophon (fl. early 2nd century BC) a marble head of Apollo discovered by Orlandos in the Asklepieion. In 1979 N. Papachatzis published his well known translation and extensive commentary of Pausanias's *Description of Greece, Messeniaka*, which is a landmark in the investigation of Messenia.

In 1986 the council of the Athens Archaeological Society assigned the direction of the excavations at ancient Messene to Petros Themelis. Themelis' excavations and investigation continue from 1987 to the present day. They have brought to light almost all the public and sacred buildings of the city described by Pausanias.

## THE FOUNDATION OF MESSENE: URBAN PLAN

All the buildings of Messene bear the same orientation and were built on the basis of the Hippodamian town-planning system (figs. 2 and 3), which is characterised by a regular grid.

The name of the city derived from the mythological queen and heroine of the region. Tradition also mentions the foundation of the sanctuary of Zeus Ithomatas on the summit of Mount Ithome, on the foothills of which Messene was built. The city was dedicated to the deified queen who, along with Zeus,

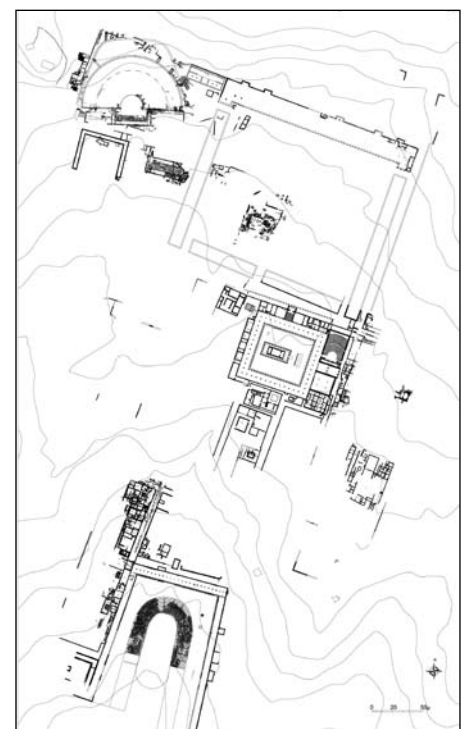


Figure 3: Plan of the central part of the excavations.





Figure 4: The Temple of Messene in the Agora.



Figure 5: Aerial view of a section of the fortification walls.



Figure 6: Aerial view of the Arkadian Gate, with funerary monuments outside the wall visible to the left.

was worshipped in the early Hellenistic period (3rd–2nd centuries BC). A Doric peripteral temple built in her honour was recently discovered in the south part of the Agora (fig. 4). The acrolithic cult statue of gold and Parian marble of the queen, which Pausanias saw in her temple, perhaps represented the goddess in the known type of a female personification wearing a mural crown (representing the walls of the city), as depicted on Messene's coins. Pausanias also mentions that in the *opisthodomos* of the temple paintings were displayed.

The Hellenistic period also saw the construction of the Asklepieion (see below).

#### THE SITE AND ITS MONUMENTS

##### *The Fortifications*

Mount Ithome, to the immediate north of the city, was the strongest natural fortress in Messenia, and was strengthened further by man-made installations.

The fortification walls of the city (fig. 5) were built of stone blocks up to the height of the battlements and are best preserved in the north and north-west, on either side of the Arkadian Gate (fig. 6). The enceinte covers a distance of 9.5 kilometres.

The summit of Ithome, which served as the acropolis of the city, was also fortified and is the location of the Sanctuary of Zeus Ithomatas. The Lakonian Gate at the east is not preserved. The west, Arkadian, Gate is in fairly good state of preservation. It is a structure of monumental dimensions that creates an awesome impression on visitors. It has a circular ground plan with a spacious interior and two entrances, the inner of which led to a paved street running to the Agora and the outer of which led to the road to northern Messenia and Arcadia. This outer entrance is protected at right and left by two square towers, which had residential quarters for the garrison on their second floors.

##### *The Theatre*

The theatre is located to the west of the Agora. It is one of the largest theatres of Antiquity and was built in three phases. In the first phase the stage was movable (*scena ductilis*), sliding on stone channels.

##### *The Agora*

The Agora, which is part of the better studied area of the site, is situated immediately to the north of the Asklepieion.

At the north-west end of the Agora the remains of an exedra of semi-circular plan have been uncovered. The northern boundary of the Agora is marked by a two-storey, 186m long stoa (figs. 2, 3 and 7).



Figure 7: Aerial view of the Agora, with the temple of Messene to the left and the theatre at the top.



Figure 8: The Arsinoe Fountain from the east.



Figure 9: Aerial view of the Asklepieion from the east, with the temple of Messene in the Agora visible at the top right.

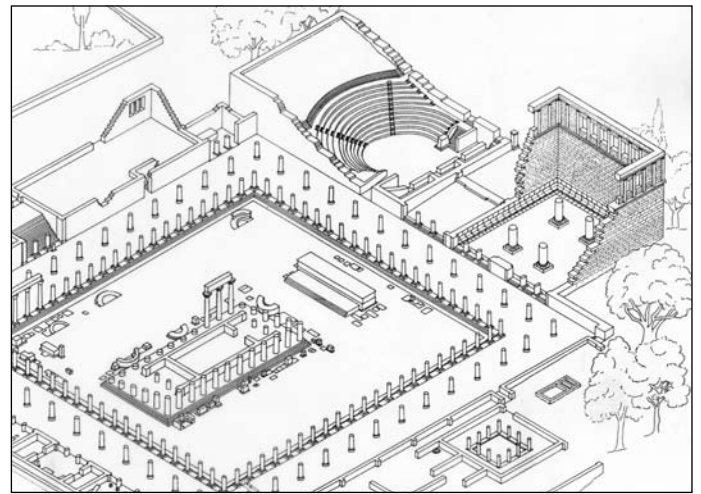


Figure 10: Axiometric reconstruction drawing of the Asklepieion, with the Ekklesiasterion, Propylon and Bouleterion at top right.

#### *The Arsinoe Fountain*

A large fountain building, or nymphaeum, whose length exceeds 40m, was discovered just to the west of the stoa in the Agora and is mentioned by Pausanias. The nymphaeum took its name from the daughter of the mythical Messenian king Leukippos, and is supplied by water from a spring called Klepsydra. The spring is at a distance from the Agora, in the village of Mavrommati. The nymphaeum included a rectangular upper cistern and two more at a lower level once decorated with bronze statues (fig. 8).

#### *The Asklepieion (the sanctuary dedicated to the god Asklepios)*

The Asklepieion was the most conspicuous architectural complex in Messene and the centre of the public life of the city alongside the nearby Agora. The temple and its altar within were closely surrounded by about 140 bases of bronze statues of political figures and exedras.

The sanctuary consists of a large square area measuring about 80 x 67m with four internal stoas opening on to a courtyard (figs. 3, 9 and 10). On the north and south sides the stoas had 23 Corinthian columns supporting entablatures that consisted of an Ionic architrave and a frieze decorated with relief bull's heads. On the east and west sides the stoas were similar but with only 21 columns. All the stoas had an inner colonnade.





Figure 11: Aerial view of the Ekklesiasterion with the Sebasteion or Caesareum beyond.

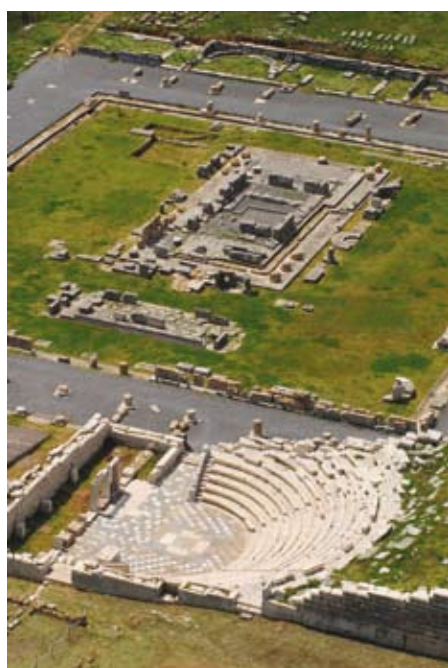


Figure 12: The temple of Asklepios and the Ekklesiasterion from the east.

In the east wing of this peristyle courtyard is a complex of four buildings: the small, roofed, theatre-like Ekklesiasterion, the imposing Propylon, the Synedrion or Bouleuterion, and the Hall of the Archives (figs. 9 and 10). Along the west wing is a row of rooms or *oikoi* which, according to Pausanias, contained statues of deities. One of these *oikoi* was dedicated to Artemis Phosphoros. The north wing of the Asklepieion was framed by a large bipartite building erected on a high podium and accessed by way of a central monumental staircase leading to a propylon (figs. 3, 9, 10 and 11). The two enormous halls of this structure, which extend on either side of the staircase and are divided into 5 rooms, have been identified as dining halls. During Augustus' reign they were used to house the Sebasteion or Caesareum dedicated to the cult of the Goddess Roma and the emperors.

### *The Large Doric Temple*

The greater part of the central courtyard of the Asklepieion is occupied by the imposing temple and its large altar (figs. 10 and 12). The temple is a Doric peripteral structure with 6 by 12 columns, a *pronaos* and *opisthodomos*. There is an access ramp on the east side, where the entrance was located. The *cella*, *pronaos* and an *opisthodomos* are built of local grey limestone and the *pteron* of stuccoed poros. The east part of the *cella* was at the same level as the *pronaos*, while the west half, with the *adyton*, was set at a level one step higher. The *adyton* was probably separated off from the rest of the temple by a balustrade and at its back stood the cult statue of Asklepios. The temple dates to the late 3rd century BC but repairs and reconstructions continued down to the 3rd century AD. In the final decades of the 4th century AD the sanctuary was abandoned.

It is important to note that no dedications appropriate to the healing aspect of Asklepios have been found associated with the Hellenistic-period temple, nor with its use in later centuries. This strongly suggests that in these periods Asklepios at Messene was mainly a civic deity. This contrasts with his previous role as a healer in the city as indicated by dedications of body parts found in the context of the earlier temple (see below).

### *The Temple Altar*

The centre of the altar lies on the main axis of the east Propylon B of the Agora (fig. 10). The north and south sides are hedged in by several pedestals of honorific statues and inscribed stelai. The altar is divided into two parts: a three-stepped forepart called '*prothysis*' and the main altar. The altar is built of local grey limestone. At the south-west corner, a small pithos was discovered with a circular hole in its body. Its use was probably associated with the cult ritual and it will have received liquid offerings to accompany the burnt sacrifices of animals that were carried out on the altar itself.

### *The Ekklesiasterion*

This building has the form of a small theatre, with a *cavea* (auditorium) inscribed within a square building, a circular *orchestra* and a *proscenium* with three openings on the front and an exit staircase at the east (figs. 11 and 12). The *cavea* is greater than a semi-circle with an upper and lower section divided by a *diazoma*. The better preserved lower section comprises eleven rows of

stone seats and is divided by two staircases into three wedges (*kerkides/cunei*). There are two more stairs at the sides of the *cavea*, near the *parodoi*. The *cavea* of the Ekklesiasterion is enclosed by a strong retaining wall.

In the 2nd century AD a large base for a bronze equestrian statue in honour of the *Helladarches* Saithidas was erected at the east edge of the *orchestra* (fig. 13). The front wall of the Ekklesiasterion's stage-building would have consisted of six Doric half-columns, three doorways and four wooden panels with painted decoration.



Figure 13: The interior of the Ekklesiasterion from the south.

The Ekklesiasterion appears to have been used for political gatherings as well as for plays and musical concerts in honour of Asklepios.

#### *The Bouleuterion*

An important hall in the east wing of the Asklepieion served as the main assembly room for the representatives (*synedroi*) of the city council (figs. 9 and 10). It is square in plan and would have been equipped with a hipped roof supported by four internal columns. The entrance of the hall was on the west side by means of two triple doorways. Along the three closed sides there is a continuous stone bench. The total length of this bench is 56m, which would seat 76 *synedroi*.

#### *The Sebasteion*

The two rectangular halls along the north wing of the Asklepieion have been identified as the Sebasteion or Cæsareum (fig. 11). Both halls are divided into five similar compartments. The monumental staircase between the two halls leads to a propylon with two columns *in antis*. In front of the east column was found an important inscription which helped to identify the halls with the Sebasteion or Cæsareum, an area devoted to the cult of Augustus and Roma.

In the north-west corner of the east hall of the Sebasteion were found two joining fragments of the lower part of a stele on which part of a decree of AD 14, the year of Augustus's death, mentions the proclamation of Tiberius as Emperor. A second inscription dealing with the repairs of the building is of considerable historic interest and confirms the identification of the Sebasteion as a place for the cult of the deified members of the imperial family.

#### *The date of the construction of the Asklepieion*

In 215/214 BC the oligarchic government was, after widespread social disturbance, abolished and a democracy established. During this period a second awakening of the national consciousness of the Messenians can be observed.

The erection of the Asklepieion complex (figs. 9 and 10) appears to have formed part of an ambitious building programme related to these political developments. The aim of the programme was to project the Messenians as a distinct *ethnos* in the Peloponnese. The contribution made by the sculptor Damophon to this programme was of decisive importance. Almost all the sculptural decoration



of the Asklepieion was his work. The sculptures were incorporated into the architecture at predetermined positions and had an ideological content. This was aimed at projecting the mythical Messenian royal genealogy and immortalizing the historical event of the foundation of the new city by the Thebans in 369 BC. The structures of the east wing of the Asklepieion, particularly the Bouleuterion, were associated both with the public and political nature of the complex and the democratization of the constitution. It was exactly at this time that Messene first started to function as a fully independent political and administrative centre.

#### *The Earlier Asklepieion*

The first phase of the sanctuary, which has been revealed in deeper levels beneath the Asklepieion courtyard, goes back to the Archaic period (7th–6th centuries BC). It contained a temple with *prodomos* and *cella*, and at the east a pit and an altar.

The foundation of the Archaic altar, which consisted of rough irregular slabs, may be preserved to the south of the large Hellenistic altar.

When Messene was refounded in 369 the old sanctuary was incorporated into the Hippodamian grid of the new city. During this second building phase the Archaic temple was renovated and extended, the pit was replaced by another one and a large pedestal for dedications was constructed next to the south side of it. In the late 3rd century BC the sanctuary's buildings were destroyed by the



Figure 14: Fourth-century clay votive plaque depicting Asklepios.



Figure 15: Clay organ offering to Asklepios.



Figure 16: Bronze eye offering to Asklepios in his capacity as a god of healing.



Figure 17: The stadium and the gymnasium from the northeast.



Figure 18: The Propylon of the Gymnasium from the north.

deep foundations for the stoas and the large Doric temple of the Asklepieion which succeeded them. The dates of the phases related to the earlier temple of Asklepios are based on votive plaques (fig. 14), figurines and coins. The earlier sanctuary will have been devoted to the worship of Asklepios as a healer, as is clear from characteristic offerings of human limbs—hands, legs, male organs (fig. 15) and a bronze eye (fig. 16).

### *The Stadium and the Gymnasium*

The Stadium and the Gymnasium to the south of the Asklepieion are amongst the most impressive building complexes of Messene (figs. 3 and 17). The north, horse-shoe shaped end of the Stadium has 18 *cunei* (wedge-shaped seating areas) separated by staircases and 18 rows of seats. It is enclosed by Doric stoas. The stoas belong to the gymnasium which together with the stadium formed a single architectural complex. The west stoa stopped short about 110m from its north end. In contact with the south part of the west stoa is a rectangular peristyle with Doric columns (fig. 3). The form of this peristyle court and its association with the west stoa of the Gymnasium permit its identification as a palaestra. Inscribed statue bases placed between the columns of the west stoa supported statues of gymnasiarchs and a large number of lists of ephebes, recorded by tribe, were found lying around them. A precinct of Herakles and Hermes with its temples and cult statues behind the west stoa has been excavated. Herakles and Hermes were the patrons of the ephebes and of the Gymnasium. A colossal cult statue of Herakles, which is depicted on coins of the time of the Emperor Geta (AD 211–212), was destroyed by the Early Christians (5th–6th centuries AD). Fragments of the statue have been found, showing that it was of the type of the Caserta Herakles (fig. 19).



Figure 19: Fragments of the statue of Herakles found in the Gymnasium at Messene superimposed on a photograph of the Caserta Herakles.

A wide street leading from the Asklepieion to the west stoa of the Gymnasium ends at a tetrastyle Doric Propylon (fig. 18), the main façade of which is at the north. The year AD 42 forms a *terminus ante quem* for the construction of the monumental propylon, which is dated to the time of Augustus by an inscription on its architrave and by its architectural features.

Opposite the Propylon, to the south, a marble torso was found which is a copy of the Doryphoros of Polykleitos; it is a new addition to the already known copies of this statue type, which was very popular in antiquity (see below).

In contrast to the west and north stoas, the east colonnade of the Gymnasium had collapsed. All three buildings have been partly restored.

Gymnasia were not merely intended for physical exercise, they also served as schools. In the Hellenistic period they became centres of public life in which important works of art were displayed

### *The Mausoleum at the Stadium*

The Mausoleum is an integral part of the Stadium, with which it is connected both architecturally and functionally. The building is of local limestone, in the form of a Doric temple with four columns at its front (fig. 20). It stands



Figure 20: The Mausoleum from the northwest.



on the south side of the stadium on a rectangular podium that projects like a bastion from the city wall.

The façade of the Mausoleum faces north into the stadium. The style of its architectural members point to a date in the early Roman period. Among the large-scale architectural members, found mainly on the south and west sides, were hundreds of marble fragments of a sarcophagus of a reclining figure of the Hadrianic period (118–138 AD) and other sculptures. Bases of grave stelai, fragments of funerary *aediculae* of different sizes and inscriptions on poros blocks were found scattered at different points along the sides of the podium. All the evidence points to the conclusion that the building was a funerary monument, a Mausoleum.

An inscription dating from the 1st century AD found near the stadium defines the funeral rites to be followed on the day of the death of a good Messenian citizen, that is, a distinguished personality. This inscription might well explain the construction of the Mausoleum. According to Pausanias one personality of great wealth to whom the Messenians accorded honours appropriate to a hero was their high-priest for life and *Helladarches* Saithidas.

#### FINDS IN THE MUSEUM. A SELECTION

##### *The Hermes of Messene* (fig. 21)

The 2.08m high statue of Hermes is characterised by its divine nudity. The figure's weight rests on his right leg; his left leg is relaxed. His chalmys is draped over his left shoulder and gathered around his bent forearm. The statue is a copy of a bronze original and dates to the 1st century AD. There are a few other Roman-period copies of the original, including the Nicholson Hermes (Sydney). The best of all the copies is the Andros Hermes (Archaeological Museum, Chora, Andros).

The bronze original would have dated to the 4th century BC. The statue was found in the west stoa of the Gymnasium. The evidence yielded by the excavations so far suggests that the work had a chthonic character.

##### *The Doryphoros* (fig. 22)

In 1995 an excellent copy of the Doryphoros of Polykleitos was found in the Gymnasium. Other Roman-period copies of the statue are in Naples, Rome, Florence, Berlin and Minneapolis. The Minneapolis copy, generally assigned to the Augustan period, was considered to be the finest. The quality, however, of the Doryphoros at Messene is superior, and unlike the other copies it is dated on the basis of external evidence (buildings and inscriptions) and not merely on stylistic grounds. The fact that it was discovered in the Gymnasium raises the question of the identity of the person portrayed. The nudity and larger than life-size dimensions indicate that it represents a demigod or hero rather than an ordinary mortal who had been victorious at the games. Pausanias refers to statues of Herakles, Hermes and Theseus in the Gymnasium. The statues of Herakles and Hermes were discovered to the south of the pedestal of the Doryphoros, and it is probable that this statue was the one that Pausanias regarded as the representation of Theseus.



Figure 21: Statue of Hermes.



Figure 22: The Doryphoros statue.

*Works by Damophon*

Room B of the Museum at Messene is devoted to works mainly by the Messenian sculptor Damophon found in the Asklepieion and other buildings at Messene.

Damophon is the most famous sculptor of the mature Hellenistic period in southern Greece. He sculpted statues of gods and heroes. No portrait statue is known amongst the works attributed to him. His idealistic conception of the art of statuary was alien to the realistic demands of statues of humans. The Classicizing features of his figures of heroes and gods were dictated by the traditional, conservative character of this category of sculpture (fig. 23). He worked mainly in marble, though also in wood and bronze.

His marble works were normally colossal and he occasionally employed the acrolithic technique, which meant that he constructed his sculptures from separate carved pieces joined with the aid of metal clamps and glue. Good-quality marble was valuable in regions like Messene, where it was not found locally, and explains Damophon's use of the "piecing technique".

Thanks to Pausanias we know of a number of works by Damophon, of which five were multi-figured compositions erected in sanctuaries of Peloponnesian cities. Three of his works were in the Arkadian capital, Megalopolis, and a cult group was in Lykosoura, also in Arkadia. Parts of a colossal four-figure group in the temple of Despoina at Lykosoura was found during excavations there (figs. 24 and 25). An idea of his art and skill in rendering delicate, transparent fabric is given by the headless marble akroterion from the temple of Despoina at Lykosoura now on display in the Archaeological Collection of Megalopolis.

These are only a few of the major sculptural works that have been revealed by the excavations at the site. The fact that so many of them were found in or near their original positions allows us to reconstruct the civic centre of Messene on a particularly sound basis, which is not always the case with other ancient Greek cities. The archaeologists' spade, the ancient written sources (particularly Pausanias's travelogue), as well as the fact that Messene largely escaped the damage inflicted on other ancient cities, which were continually occupied, offer us the opportunity to reach a more detailed understanding of city life in the Hellenistic and Roman periods.



*Figure 23: Marble head attributed by Professor George Despinis to Damophon.*



*Figure 24: Head of Artemis from the temple of Despoina, Lykosoura, attributed to Damophon. National Archaeological Museum, Athens.*



*Figure 25: Fragment of sculpted drapery from the temple of Despoina, Lykosoura, attributed to Damophon. National Archaeological Museum, Athens.*



## Centre for Classical and Near Eastern Studies of Australia

by Wayne Mullen



*View of the CCANESA library and research offices.*

As readers will be aware, in 2009 the Australian Archaeological Institute moved into well-appointed new premises in Madsen Building as a founding member and collaborator of the Centre for Classical and Near Eastern Studies of Australia (CCANESA). This research body has as its members the AAIA, the Department of Classics and Ancient History, the Department of Archaeology and the Near Eastern Archaeology Foundation, all from the University of Sydney. The Centre had a busy year in 2010, with its four collaborating partners each allocating to the Centre a large number of their visiting scholars, seminar streams, conferences and meetings.

The Institute itself housed its Council Meetings, its Annual General Meeting, meetings of its Executive Board, as well as the seminars by its visiting professor, Professor Robert Laffineur, within the CCANESA Board Room. Most importantly, it also accommodated, between January and May 2010, its inaugural Professorial Visiting Fellow, Professor Jacques Perreault, in one of the Centre's research offices. Academic visiting scholars sponsored or co-sponsored by the AAIA included Dr Jaimie Lovell (Kenyon Institute, Jerusalem), Dr Pim Allison (University of Leicester) and Professor Sarah Morris (UCLA), all of whom are well known to AAIA and departmental staff, as well as our own Dr Stavros Paspalas. VIP visits to the Institute's premises included H.E. Mr Jeremy Newman (the Australian Ambassador to Greece), and Mr Stefanos Tamvakis from the Onassis Foundation. The AAIA also hosted within the Centre an information session regarding its work at the site of Zagora, as well as a lecture that formed part of the celebrations for the sesquicentenary of *Origin of Species* entitled "Darwin and Greece" by Dr Maria Zarimis from the University of NSW.

The full extent of the Centre's other activities is impossible to list in a short article and one can, therefore, only provide a brief summary of the year's highlights. Of note is the fact that the University of Sydney's related teaching departments (Classical Archaeology, Near Eastern Archaeology and Classics and Ancient History) each house their seminar streams in the Boardroom. Furthermore, other important scholarly guests sponsored by the Centre's other collaborators included Dr Maurizio Campanelli (Sapienza University of Rome), Dr Diana Burton (Victoria University of Wellington) and Dr Fiona Hobden (University of Liverpool). In addition, two conferences were held by the Department of Classics and Ancient History: the "Latin Cluster" Conference and the "Appian and the Romans" Conference.

The Centre's facilities were particularly designed to house conferences and symposiums as part of its objective to support collaborative research and plans are already in place by various bodies to host four conferences in the coming year. Of particular note for AAIA members is the fact that the Institute will co-sponsor, with the Department of Classics and Ancient History, a conference

entitled “Death of Drama or Birth of an Industry? The Greek Theatre in the Fourth Century BC”. For this conference the AAIA will be bringing to Australia Dr Christina Papastamati von Moock, who is employed by the Greek Ministry of Culture and who is a member of the Committee for the Study and Restoration of the Sanctuary and Theatre of Dionysos and the Asklepieion in Athens.

The Board Room has proved a flexible facility and can house everything from small meetings, phone conferences and small lectures. In the course of 2010 year the Centre’s Board Room capacity has been increased and is now set up to house public lectures of almost a hundred guests, and it is foreseen that the AAIA will locate many of its smaller public lectures in this facility in the future.

One should not forget that CCANESA contains a major non-lending research library comprising the collections of the AAIA, Classics and Ancient History and the Near Eastern Archaeological Collection. Many academics, students and other scholars availed themselves of the facilities within the Centre’s excellent reading room over the year. The AAIA is always willing to sponsor academics or postgraduate scholars from its many Institutional Members for a reader’s ticket, should they have reason to use its collections.



*Tim Gregory and Lita Tzortzopoulou-Gregory lecturing on their activities in Kythera in the CCANESA boardroom. (Photograph by John Fardoulis).*



*Kathy Samios (Vice President of the Kytherian Association of Australia) arranging chocolates, generously supplied Fardoulis Chocolates, for a reception in the CCANESA foyer. (Photograph by John Fardoulis).*

## Significant Donations for 2009

### ***General Donations:***

the Estate of the late Professor J.A. Young	\$310,000
Anonymous	\$30,000
Mr Spiros Arvanitakis	\$10,000
Mr Timothy and Mrs Pauline Harding	\$5,000
The Hon. Justice David Levine, AO, RFD	\$5,000
Mr Peter Mountford	\$2,000
Professor John Chalmers, AC	\$1,000
Queensland Friends of the AAIA	\$1,000
Mr Bruce Stracey	\$1,000
Mr James Tsiolis	\$1,000

### ***Donations received for the Corpus Vasorum Antiquorum Project:***

Anonymous	\$15,000
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### ***Donations received for fieldwork in Greece:***

The Sydney Friends of the AAIA	\$5,000
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## NEWS IN BRIEF

New Treasurer of the AAIA and  
Chairman of the Executive Board

**Mr Peter Burrows AO**, (pictured above with Professor Jane Hall), was elected Treasurer of the AAIA and Chairman of its Executive Board at the 2010 AGM.

Mr Burrows, who is Executive Director of Bell Potter Securities, has a long history of philanthropy and a strong relationship with the University of Sydney in particular. Through his commitment and expertise, he has benefited the financial, intellectual and cultural life of the University enormously, having served at various times on the Senate, the Senate's Finance Committee, as Governor (and then President) of the Medical Foundation, as President of the Power Institute Foundation for Art and Visual Culture and as Chair of the Board of the George Institute for International Health. This list names but a few of the various offices he has held and committees of which he has been a member as part of his philanthropic activities.

In the wider community Mr Burrows has been Director of the Kindergarten Union of NSW, Chairman of the Royal Botanic Gardens Foundation, Trustee and Deputy Chairman of the Historic Houses Trust of NSW Foundation, as well as a Governor of the Museum of Sydney since 1994.

He was made an Officer in the Order of Australia in 2003 for services to the

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

The University of Sydney	The University of Newcastle
The University of Tasmania	Melbourne Grammar School
The University of Queensland	Newington College, Sydney
The University of Western Australia	The Classical Association of Victoria
The University of New England	The University of Melbourne
Macquarie University, Sydney	Cranbrook School, Sydney
The University of Adelaide	Ascham School, Sydney
The Australian National University, Canberra	Wenona School, Sydney
The Powerhouse Museum, Sydney	St Spyridon College, Sydney
Sydney Grammar School	Trinity Grammar School, Sydney
La Trobe University, Melbourne	The Classical Association of NSW

*Corporate Members*

The Kytherian Association of Australia  
 The World Council of Hellenes Abroad (SAE Oceania)  
 The Laiki Bank, Sydney  
 St Andrew's Greek Orthodox Theological College, Sydney  
 Perama Greek Restaurant, Sydney

*Governors of the AAIA*

Mr John Reid, AO	A. Professor Arthur Conigrave
Sir Arthur George, AO	Mr Spiros Arvanitakis
Lady George, AM	Mrs Pauline Harding
Mrs Tasia Varvaressos	Mr Nicholas Carr
Mrs Zoe Kominatos	Mrs Gail Comino
Mrs Janet Gale	Mr James Tsiolis
Mr Peter Everett	Mr Harry Nicolson
Mr Costas Vrisakis	Mr Costa Vertzayias
Dr John Tidmarsh	Professor Michael Field
Mr Michael Diamond, AM, OBE	A. Professor Alexandra Bune, AM
Mr Matthew Baird	Professor Jane Hall
Dr Monica Jackson	Dr Valmae Rundle, OAM
Mr Peter Burrows, AO	Mr Stan Halkeas
Mr David Worland	Mr Angelo Hatsatouris, OAM
Dr Maryanne Menzies	The Hon. Justice David Levine, AO, RFD, QC
Mr Timothy Harding	Mr Peter Mountford
Professor John Chalmers, AC	Mr Bruce Stracey
Dr Robert Harper, SC	Dr Philippa Harvey-Sutton
Professor David Cook	

## The 2009/10 Professorial Research Fellow

Professor Jacques Perreault, The University of Montreal



Many readers will be familiar with the fact that, since 1987, the Institute has operated a Visiting Professorship programme that has brought to this country many notable scholars. The advantage of this scheme is that the visitor travels the length and breadth of Australia, and each Institutional member of the AAIA benefits through the many lectures and seminars given. The weakness of the system is, however, that the annual visiting professor never gets to spend an extensive period of time in any one city and, being subject to a strenuous itinerary, doesn't have time to conduct any research in Australia.

With these facts in mind the AAIA recently established the "John Atherton Young and Alexander Cambitoglou Research Fund" with the intention of bringing to Australia a senior scholar as a "Professorial Research Fellow" for a longer period of time. This new programme has been designed so that the Fellow spends his/her time at the University of Sydney within one of the offices set aside for visiting scholars within the Centre for Classical and Near Eastern Studies of Australia, undertaking work towards a book or major article.

The inaugural Fellow under this new scheme was Professor Jacques Perreault from the University of Montreal who spent January to May 2010 in Sydney. Many will, of course, recall his visit to Australia in 2005 as AAIA Visiting Professor, during which time he proved an entertaining lecturer and a very popular guest at the Universities he visited. Professor Perreault, who is excavator of the important site of Argilos in northern Greece, spent his visit writing a long essay for publication on the architecture of his site, where a number of exciting discoveries had been made during the recent excavation season.

While he was in Australia he generously agreed to present the address at the Institute's 30th Anniversary celebration held in the MacLaurin Hall at the University of Sydney (pictured above) and also visited several other campuses and Societies of Friends including Adelaide, Melbourne, Canberra and Tasmania. The Institute's staff were particularly pleased at renewing the acquaintance and it is hoped that Professor Perreault will have the opportunity to return at some point in the future.

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community, and due to his extensive support of the University of Sydney, in 2005 was made Honorary Fellow of the University.

Mr Burrows has been associated with the Australian Archaeological Institute at Athens for many years. He became a Governor of the AAIA in 1996 and from 2001–2004 was sponsor of its annual Visiting Professorship. He has been a member of its Executive Committee (now Executive Board) since its establishment in 2008. He has also served the Institute in his role of Executor of the Estate of the Late Professor John Atherton Young and brings considerable financial experience to his role of Treasurer of the Institute.

He is married to Professor Jane Hall, who is also a Governor of the AAIA.

### New Secretary of the AAIA

**John Kalokerinos** (pictured overleaf) was elected Secretary of the AAIA at the 2010 AGM. Mr Kalokerinos is the Chief Operating Officer of the Australian National Preventive Health Agency and has Bachelors degrees in Arts and Law (with Honours) and a Masters Degree in Law, specialising in corporate and constitutional law.

Mr Kalokerinos has been President of the Canberra (ANU) Friends of the AAIA since 2002. He is a Fellow of the Australian Institute of Company Directors, and is a former director and company secretary of the Hellenic Club of Canberra and Regional Councillor of the World Council of Hellenes Abroad (2003-2006). He is the President of the Kytherian Brotherhood of Canberra and Districts Inc., a director of the National Heart Foundation of Australia (ACT Division), a member of the ACT Place Names Committee, and a Justice of the Peace (ACT). We welcome John in his new role at the AAIA, one to which he is amply credentialed.



## Contact Information for Friends of the AAIA Societies

### ANU (Canberra) Friends of the AAIA

**President: Mr John Kalokerinos J.P.**

85 Alan Street

Curtin ACT 2605

[Ph] 0421 053 132

Email: kalos@tpg.com.au

### Athens Friends of the AAIA

**President: Mrs Elizabeth Gandley**

c/ AAIA Athens Office

Zacharitsa 17, Koukaki

Athens 11741 GREECE

Email: aaia@otenet.gr

[Ph] (+30 210) 924 3256

### Classical Association of Victoria

**President: Dr Jenny Webb**

Archaeology Program

La Trobe University

VIC 3086

Email: jenny.webb@latrobe.edu.au

[Ph] (03) 9479 2778

### Queensland Friends of the AAIA

**President: Mr Chris Griffiths**

5/4 Fraser Tc

Highgate Hill

QLD 4101

Email: grifcam@bigpond.net.au

### South Australian Friends of the AAIA

**President: Mr Spiros Sarris**

SA Friends of the AAIA

PO Box 701

Torrensville Plaza

MILE END SA 5031

Email: spiross@adam.com.au

[Ph] 0404 145 455

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## Reports from the "Friends"



*The Director with 5 Friends' Presidents: Spiros Sarris (SA), Chris Griffiths (Qld), Angelo Hatsatouris (Sydney), Alexander Cambitoglou, Marcus Laycock (Tas) and John Kalokerinos (Canberra).*

## THE SYDNEY FRIENDS

### A letter from Mr Angelo Hatsatouris, OAM, President

During the year the Sydney Friends continued the collaboration between David Tsirekas of Perama Restaurant, Petersham, and archaeologist Renée Regal.

The second of a cooking class programme, titled: "A Physician's Feast: Galen and Ancient Greek Food", was held on 11 July 2009. Drawing upon the writings of Galen, a Greek from Pergamon who wrote an enormous number of medical texts, with many of his works mentioning food, diet, nutrition and their relation to health, both David and Renée were able to open a window into the world of Ancient Greek and Roman cuisine. All participants enthusiastically became involved in creating their special menus and versions of the dishes presented by David in his cooking demonstration and introduced by Renée. The banquet lunch afterwards of food and wine inspired by the Ancients was sensational.

In October 2009, in the serenity of the Nicholson Museum, another sold-out event was held, titled "Sweet, unmingled, a potion divine": Greek Wine from Antiquity to Modern Times". In a three-part lecture, Senior Curator Michael Turner began by speaking about the cult of Dionysus, followed by Assistant Curator Elizabeth Bollen who discussed the ways in which wine was consumed in ancient Greece. The lecture was informatively wound up by the



*Angie Giannakodakis, sommelier.*

sommelier from the Press Club in Melbourne, Angie Giannakodakis, who introduced the audience to modern Greek wine varieties and the wine culture of modern Greece. The discussion was followed by a seven-course menu, each course created by David Tsirekas exclusively for the evening and matched with Greek wine.

In future it is hoped that we will be able to continue this collaboration, next time with a focus on Byzantine cuisine.

Following the AAIA's relocation to CCANESA, opportunities have arisen to promote subjects in support of our objectives with the facilities which are now available. The Friends assisted in the organisation of a lecture at CCANESA on "Darwin & Greece" by Professor Maria Zarimis, Convenor of Greek Studies at the University of New South Wales. In December 2009 The Friends also helped to promote the launch of the release of a facsimile and translation of the first book ever published in Australia in Greek, *Life in Australia*. Copies of the book are available for sale, and each purchase benefits the AAIA.

During 2010 we commenced the first of our informative newsletters. It is hoped with the support of members to continue to provide up-to-date information on our activities and forthcoming events, and other related activities in Sydney.

We are saddened to learn of the death of Lady Renée George, a foundation member of our Society, who with her husband established the Arthur and Renée George Chair of Classical Archaeology at the University of Sydney. Both Sir Arthur and Lady George have been ardent and vital supporters of the Sydney Friends and the AAIA from the outset. We take this opportunity to record, recognise and acknowledge her contribution to our Society since its beginning.

The Sydney Friends continued to support the archaeological work of the AAIA in Greece, contributing a donation of \$5,000 which went towards funding the 2010 expedition to Zagora (see pp. 14–15).

Again I would like to acknowledge the support of Dr Wayne Mullen and all the staff at AAIA, and of Theodora Gianniotis who undertook the organisation of the ancient food programmes, as well as of all our supporters who attended our functions and activities.



*Nicholas and Effie Carr at the Greek Wine night.*



*Food being prepared for the Greek Wine night by staff of Perama under the direction of David Tsirekas.*

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

**President: Dr Craig Barker**

c/o Nicholson Museum

University of Sydney

NSW 2006

[Ph] (02) 9036 5409

Email: c.barker@usyd.edu.au

Sydney Friends of the AAIA (NSW)

**President: Mr Angelo Hatsatouris OAM**

PO Box 320

Maroubra Junction

Sydney NSW 2035

Email: ahatsatouris@patrickhargraves.com.au

Tasmanian Friends of the AAIA

**President: Mr Marcus Laycock**

Nunamina

RA 444 Nubeena Road,

Koonya TAS 7187

[Ph] (03) 6250 3589

[Mob] 0418 170 653

Email: marcuslaycock@bigpond.com

Western Australian Friends of the AAIA

**President: Professor John Melville-Jones**

Classics and Ancient History (M205)

The University of Western Australia

Crawley WA 6009

[Ph] (08) 6488 2164

Email: jrmelvil@cyllene.uwa.edu.au



## NEWS IN BRIEF

## SCHOLARSHIP REPORT

**Elanor Claire Pitt**2009 Olwen Tudor Jones Scholarship,  
Society of Mediterranean Archaeology

In October 2009, students and volunteers, led by Craig Barker and Mel Melnyczek, continued the University of Sydney's excavations on the site of the Hellenistic-Roman Theatre in Paphos, Cyprus.

Jet-lagged and weary, we made our way to the site, in the south of which would lie our trenches. After a brief inspection, we were guided to the Harbour to familiarise ourselves with Paphos. The unusually hot weather that morning was a sign of what was to come; it would be our constant companion for the excavation.

Our first day consisted of preparing the site for excavation, in which we weeded, tidied up previous excavations and marked out the new trenches. We also visited the Paphos District Archaeological Museum to learn about the type of materials that we would be finding. The first day of digging was hard work, but it became easier over the weeks. Throughout the season, I also had the opportunity to become familiar with the set-up and use the dumpy level,

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## THE TASMANIAN FRIENDS

**A letter from Mr Marcus Laycock, President**

In July 2009 Professor Alexander Cambitoglou kindly consented to visit us in the out-post of his empire. This visit was proposed because we had a young and very keen committee, most of whom are new Friends, and I found that without Jan Crowley's knowledge about matters of the Institute, we were a little uncertain about certain administrative details, such as the terms of our scholarship. Professor Cambitoglou was a delight and pleasure to entertain. Our patron the, Governor of Tasmania, H.E. Peter Underwood AO, gave us an hour of his time at Government House, during which Professor Cambitoglou was able to speak to His Excellency about the history and work of the Institute and its Friends' groups. Professor Cambitoglou also spent some valuable time with me at the University meeting with the new School of Classics teaching staff and also the Dean of Arts, the Vice Chancellor being overseas.

We held a wonderful Tasmanian Club dinner in Professor Cambitoglou's honour, a highlight of which was the singing of an archaeological dig song composed and performed by Dr Tony Sprent called "Oh Torone". I must also mention that no less than 5 past presidents of the Tasmanian Friends were at that dinner—a tribute to the loyalty of our membership. We finished off the Director's visit with a lunch at Koonya, after which those of us who had not known the Professor well felt we had made a wonderful friend.

Following the success of the event first run by the Sydney Friends, we in Tasmania held an Ancient Hellenic Dinner on Ochi Day as our main fundraiser for 2009. Drawing on research into the food of the ancients and utilizing the skills and knowledge of Renée Regal, whom Peta Knott was able to coax over, alongside the enthusiastic and wholehearted work of Stasi from Mezethes Taverna, a fantastically successful night was held. The Greek Community supported us in great numbers and with much verve. A part of the night's entertainment, organized by Dr Graeme Miles, was declamations from Homer including the Homeric Hymn to Demeter, in which everyone was keen to take part. These declamations contributed significantly to the Byronic excesses of this great evening, at which there was a great spirit of conviviality. Dr Miles also read to us from Homer in the Greek, and it was wonderful to hear his god-like tones declaiming. My heartfelt thanks go to the members of the committee who had the most to do, namely and especially Claire Keating and all her wonderful ideas, who has now left us to continue her archaeology studies at Adelaide. Claire did a marvellous job creating enthusiasm and conceptualising some of the most riveting moments of event. Lisa Harris, who organised so much, including the raffle through which we raised an enormous sum for our visiting lecturer programme. All the committee members were wonderful, each in his or her own way. We had well over 100 guests at this dinner and more would have come could we only have found the room. Stasi's food was superb and everyone's question is "when is the next one?"

Present at that dinner was David and Mary Coatman with their family, and sadly I attended David's funeral just a few months into 2010. David was a life member. Tasmanians will remember David who with his keen classical

knowledge of battle lines and Caesar's tactics could be quite daunting in conversation. I recall once getting my cohorts in the centre mixed up with the cavalry on the left and right flanks and David wryly saying "well, you would all be in the river then!" Ever supportive of the Friends, David will be missed. Mary has already said she will keep coming to our lectures as she is a life member in her own right, and wants to continue to do the things he loved. We offer our greatest sympathy to Mary.

The Estia Lecturer for 2010 was none other than the incomparable Professor Jacques Perrault, who had been staying in Sydney at the AAIA Professorial Visiting Fellow. His racy style and dear wife will long be remembered in Hobart. This was again an excellently attended lecture—each year we get larger. We were well supported by Hobart's Greek community who are very happy of our arranging this part of their festival.



*Tasmanian Friends with Jacques Perreault and his wife, Saskia Deluy (at right).*

Dr Craig Barker most kindly agreed to come to Hobart to lecture on the excavations of the Theatre at Paphos. This turned out to be a remarkable lecture as Dr Barker held us spellbound with his history of theatre from the Hellenistic right up to the later Byzantine period tying as he did, most skilfully, a decline in the moral and cultural aspects of the use of the theatre to the decorative architectural schemes that represented each period. This was a joint venture with the Maritime Museum and sadly it may be the last, as we have lost Peta Knott who has taken up another position with museums and collections in Victoria (to their great gain). Thank you Peta for all the hard work you put into the committee and arranging joint lectures.

We have had a full and satisfying year, and we have been very happy with the support we always receive from the office in Sydney and all the staff there, who are ever ready to help. We believe that in fostering a love for Hellenic history, literature, philosophy, art and architecture, we are doing something very important for the Tasmanian community, both for those who have settled here from Hellas and for those who believe that we should be learning from the past about what is great and good so as to learn how to live in our present.

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used to survey the height of the various archaeological deposits, artefacts and structures.

After lunch each day we washed and sorted pottery, the latter being a rather difficult task to master. We were still placing sherds of pottery in the wrong piles on my last day! On some days we also had time to swim at the harbour and investigate our environs.

On the first weekend a group decided to explore more of Cyprus. On the Saturday we made our way by hire car to Aphrodite's Rock, the mythical birthplace of the goddess. There is a belief among the Cypriots that if you swim around the rock three times, you will dream of your true love. Curious, a few of us braved the dark waters around the rock, while the not so adventurous stayed on the beach searching for heart-shaped pebbles. Swimming around the rock, we admired the two different types of stone that make up Aphrodite's Rock; one from the African plate and one from the Cyprian plate. (That night no-one dreamt of their true love, but one girl did dream of her Grandfather!)

After the refreshing swim we doubled-back to the Sanctuary of Aphrodite, where the remains of the Greek temple and other buildings still stand. We then visited Lempa, a Chalcolithic settlement just out of Paphos where archaeologists have experimented with different roofing and insulation techniques.

Next, we explored Maa, a Bronze Age settlement bordered by cliffs on three sides looking down onto the beautiful Coral Bay. At Aghios Georgios I had my first experience inside a Greek Orthodox Church, where there were thin candles burning beneath large vents, exquisite domed architecture and a wall covered with gold-leaf and paintings of Jesus, Mary

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and the saints. Nearby was an amazingly well-preserved Christian Basilica. We continued along the coastal 4WD road through the gorgeous Akamas region and watched the sun set on the water.



*Elanor (front right) in the Troodos Mountains with fellow dig participants.*

On the Sunday we explored the many cathedrals and monasteries in the Troodos Mountains. The Monastery of Kykkos was the most breath-taking, elaborately decorated with gold-leaf tiles, mosaics, paintings and detailed fittings. The monastery has had continuous occupation by monks since the Byzantine period, and was rebuilt in the 17th and 18th centuries. After visiting Kykkos we stopped for lunch above a village, enjoying both the Cypriot food and the view. In another village an old man showed us into an elaborate 1970s Greek Orthodox Church. We also saw the outside of the 15th century church, a small wooden-roofed building. On our way home, we proceeded to get lost, and found ourselves in a little village where the streets were bordered by the walls of the houses themselves.

During my two weeks excavating in Paphos we found many strange and wonderful artefacts, some of which were almost complete, including a Mediaeval ceremonial vessel, a 20th-century tobacco pipe and amphorae of different periods. On my last day we reached the Roman occupation period and, to everyone's

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## THE QUEENSLAND FRIENDS

### A letter from Mr Chris Griffiths, President

It is with much pleasure that I report that the 2009/10 year has been a time of achievement and rejuvenation. The Qld Friends' finances are looking healthy and our lecture programme was a great success. The discipline of Classics and Ancient History has welcomed two Greek historians, and the R.D. Milns Perpetual Endowment Fund scored a great success through its fundraising dinner.

In June 2009, at our AGM, Emeritus Professor Bob Milns stepped down as president. My first duty in the role was to welcome Associate Professor Tom Hillard in August 2009 to present a lecture on "The Harbour of Ancient Torone and its Disappearance". Professor Hillard was a worthy replacement for the scheduled Visiting Professor, Nicholas Stampolides. Hillard's lecture was very stimulating, so much so that a lengthy discussion carried on well after the allotted question time and into lunch. Of particular interest was the fact that the survey work and resulting excavation relied on underwater archaeology.

In September, Dr David Pritchard made his first appearance before the Friends when he spoke on the "Transformation of War in Fifth century Athens". Dr Pritchard came to the University of Queensland from Macquarie University, bringing his extensive research background in Greek civilization, especially the areas of war, social history and democracy. Dr Pritchard is a welcomed member of the academic staff and the Queensland Friends look forward to hearing more from him.

2009 finished with the "Con and Bob Show" which once again drew a large audience eager to be entertained. Mr Con O'Brien's tale of Mongan's frenzy took the audience from the forests of Norway to the Irish Faery Land to Leinster and a castle in Ulster: the outer edges of the Greek world. This annual performance remains a great audience favourite.

The 2010 programme opened with Emeritus Professor Bob Milns lecturing on a pet subject, "The Philhellenic Roman Emperors". His presentation was rich in evidence and anecdote. He left the audience wanting more so we might look at returning to this theme in 2011.

The Institute turned 30 in April 2010 and I attended the official celebration at the Sydney University. It was a great privilege to hear Professor Cambitoglou's address on the 'Prehistory of the Institute' and to share the Institute's achievements with so many friends and supporters. The Institute council met the following evening for its AGM and I attended on behalf of the Queensland Friends. This was my first council meeting and I was pleased to meet the other Friends' presidents and council members. It was an experience that drew me closer this great organisation.

April 22 was a night the committee will remember for years to come. Our guest lecturer was Dr Monica Jackson, who presented a talk on the treasures

of ancient Bactria. Dr Jackson's lecture was illustrated with images of the recovered jewellery, which were breathtaking. If the images of the jewellery weren't overwhelming enough, then the audience of over 90 was a test for the caterers in the committee. Such a large audience demanded outside assistance so we had commercial caterers provide sandwiches and platters of fruit and cheese to supplement the food prepared by the ever hard working committee. Many of our guests were first time visitors and we are hopeful that some will return in future for our Sunday programme. The committee was pleased with the financial reward and the success of our first evening function.

With our healthy finances, the committee was able to offer a bursary to a Greek language student to attend the Macquarie University Winter Language School in July in Sydney. The successful candidate was Mr Adam English, whose academic achievements in his Greek studies were outstanding. He enrolled in the Greek papyri course.



*Adam English receiving a Queensland Friends' bursary from Chris Griffiths.*

I can not close this letter without mentioning the success of the 'Keep Classics Alive' dinner held on the 28 May at the South Brisbane Greek Club. Associate Professor Dorothy Watts was the driving force behind this venture to raise money for the R.D. Milns Perpetual Endowment Fund for the Chair of Classics at the University of Queensland, which is presently vacant. The Queensland Friends committee rose to the occasion by filling a table at what was a very enjoyable and well attended social function. I think the Fund committee have made a very emphatic announcement to the University that Classics and Ancient History are alive.

At the 2010 AGM, held in June, the committee was re-elected without changes. Dr Amelia Brown presented a short illustrated talk on aspects of archaeology on Malta. Thanks must go to Ms Lesley Burnett from the office of the School of History, Philosophy, Religion and Classics for her valuable support under at times trying conditions. Thanks and welcome to Dr Amelia Brown who has just joined the discipline as a lecturer in Greek history and language, and also to Associate Professor John Whitehorne, now retired, who was discipline coordinator. Finally I must thank the generous spirit and cooperation of the dedicated committee, especially treasurer and Vice President Scott McPherson and secretary Carmel Trew. With the solid foundation laid by the committee under Professor Milns' presidency, I feel confident that 2010/2011 will see the Queensland Friends perform its role admirably.

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excitement, found the end of the Long Building. I was disappointed to miss out on excavating the Roman road, pipes and tesserae that were found in the following weeks.

On both the Thursdays I was there we went on tours around the Archaeological Park of Paphos, looking at the Greek and Roman villas, temples and other public buildings and a later castle. Elsewhere in Paphos we saw the Turkish baths, the crypts, tombs, mosaics, churches and the "Handkerchief Tree" above the tomb of Aghia Solomoni.

With much sorrow I said goodbye to the fantastic people who had been my family for two amazing weeks. I would like to thank everyone on the SoMA committee for choosing me to be the recipient of the Olwen Tudor Jones Scholarship, which funded my journey to Cyprus. I would also like to thank Craig Barker for so graciously accepting me onto the university's excavation, and my fellow participants for teaching me so much about archaeology, for their fun-filled company and for making those two weeks the best of my life.



## THE ANU (CANBERRA) FRIENDS

### A letter from Mr John Kalokerinos, President

2009/10 has proved to be another dynamic year for the ANU (Canberra) Friends of the AAIA.

On the evening of 23 July, Janet Jeffs hosted around 90 members of the Friends and of the Friends of the ANU Classics Museum for "Dining with Demeter" at the prestigious Ginger Room restaurant at Old Parliament House, a sumptuous recreation of ancient Greek fare. Upon arrival, members were crowned with olive and bay wreaths, before being treated to exquisite eel, goat, wild weed salad, figs and honey and Greek wines. Intellectual fare was provided by our speakers Janet Jeffs who explained the components of the meal, and archaeologist Renée Regal who discussed the eating habits of the ancient Greeks. It was very enjoyable evening and the Friends are planning to make Dionysus proud by repeating the event in 2011.

A month later, on 23 August, the Friends, in another joint function with the Friends of the Classics Museum, attended a special performance of Euripides' Medea at the ANU, and some members followed it with a terrific dinner at Teatro Vivaldi at the University.

For something a little different, at the Hellenic Club on 31 August, Derek Welsby, Assistant Keeper of the Department of Ancient Egypt and Sudan at The British Museum, delivered a lecture to around 90 Friends on the archaeological treasures found in Sudan.



*Bob Milns, John Kalokerinos, Lyn Milns, H.E. Alexios Christopoulos and Ingrid Moses, Chancellor of the University of Canberra, at the Annual Dinner.*



*Canberra Friends enjoying the Annual Dinner.*

On 11 September 2009, the ANU's new degree of Bachelor of Classical Studies and the Classics Endowment Fund were launched at University House by David Malouf, witnessed by many of the Friends. This is a terrific achievement, and a credit to Elizabeth Minchin and Peter Londey and all the other staff of the university who were involved.

The Hellenic Club of Canberra was once again the venue for the Friends' annual dinner, held on 6 November 2009. Some 150 Friends and their guests—our biggest turnout yet—enjoyed traditional Greek fare and received a terrific illustrated after-dinner speech from Emeritus Professor Bob Milns of the University of Queensland on significant anniversaries. This topic was chosen to coincide with the celebration of 20 years since the founding of the Canberra Friends in 1989. The dinner was also attended by the newly-arrived Greek Ambassador to Australia, H.E. Mr Alexios Christopoulos. By tradition, the Ambassador serves as Patron of the Friends and Mr Christopoulos has honoured the Friends by continuing this long custom.

The AGM was held on 25 February at the Hellenic Club. This was immediately followed by a lecture by the AAIA's Professorial Research Fellow, Jacques Perreault, entitled "The Kilns of Thasos: An Island Potter's Workshop in Ancient Greece". Professor Perreault presented to around 100 Friends on the results of his excavations of a pottery workshop on Thasos.

To celebrate 50 years of independence for the Republic of Cyprus (1960), Dr Craig Barker of the Nicholson Museum and Co-Director of the University of Sydney's Archaeological Excavations at Paphos, which are sponsored by the AAIA, delivered a public lecture to an audience of around 100 Friends on the 15 years of archaeological research at Nea Paphos. The AAIA has joined the University of Sydney in researching the ancient theatre at Nea Paphos and the Canberra Friends were very pleased to host Dr Barker's lecture, in conjunction with the High Commissioner of Cyprus, H.E. Mr Yannis Iacovou, and to hear about the excellent work taking place at this fascinating site.

The Hellenic Club provided an excellent venue for the Friends' lectures throughout the year and, through its financial support, enabled the Friends to continue to offer a scholarship for a Canberran student to undertake study in Greece. The Friends awarded a scholarship for travel to Greece to Christina Clarke-Nielsen, to study bronze metallurgy technology in Crete. The AAIA also awarded a scholarship to Ms Susan Ford of the ANU of \$3500 to study the landscapes and seascapes that are evoked in the Odyssey to enable comparison with Homer's verbal descriptions.

A debt of gratitude is also owed to the Friends Committee and other supporters, who worked very hard to deliver this programme of events. In particular, Elizabeth Minchin, Sonia Pertsinidis, Savvas Pertsinidis, Peter Londey, Fiona Sweet-Formiatti, Costa Nikolakopoulos and Demetris Raikos. I also take this opportunity to acknowledge Elizabeth's promotion to Professor at the ANU from 1 January 2010—a terrific achievement that we are all very pleased about.

## THE WESTERN AUSTRALIAN FRIENDS

### **A letter from Professor John Melville-Jones, President**

The unavoidable absence of a Visiting Professor for 2009 was greatly regretted, after Professor Stampolides had to cancel his trip to Australia.

At the beginning of 2010 several members of the WA Friends participated in the 31st conference of the Australian (now Australasian) Society for Classical Studies (ASCS), which was held at UWA. Some 70 papers were delivered, including a keynote speech by Professor Kurt Raaflaub from Brown University.

The year was otherwise marked by a lecture from John Melville-Jones, "The deplorable life and disgusting death of Andronicus I Comnenus", and by visits to the Pompeii exhibition and several lectures relating to it. The exhibition, "A Day in Pompeii", was a travelling exhibition developed by Museum Victoria in partnership with the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei, and opened at the Western Australian Museum on May 21. It featured 250 objects from the ancient city, ranging from items of everyday use to golden jewellery, marble sculptures and examples of the famous Pompeian wall paintings, as well as plaster casts made during excavation of those who perished in the eruption of Vesuvius.



*Objects from the  
"A day in Pompeii" exhibition at the  
Western Australia Museum.*



## THE ATHENS FRIENDS

### **A letter from Mrs Elizabeth Gandley, President**

The Athens Friends continued with yet another successful year in 2009/2010, a year which saw many new friends and members joining us on the varied and exciting events organized both outside Athens and in the local environs.

The beautiful hot summer month of July 2009 was marked by a cooling visit to the ancient theatre of Epidaurus to attend the controversial performance of Racine's tragedy *Phaedra* by the National Theatre of Great Britain, starring Helen Mirren in the title role—a performance that was either loved or hated, and is still being debated to this day.

After the summer break, Stavros Paspalas guided the Friends on a visit to the Sanctuary of Artemis at Brauron, a site that the Friends have visited in the past and which always generates a great deal of interest and participation. In October, Stavros Paspalas guided a tour of The Sanctuary of Hera Akraia at Perachora, another popular spot revisited. With winter finally having arrived, November saw the Friends visiting the National Archaeological Museum for a tour of the “Worshipping Women, Ritual and Reality in Classical Athens” exhibition, conducted once again by Paspalas, which offered a fascinating perspective on the lives lived by ancient women. A month later he conducted another tour, this time to the Mycenaean Tholos Tomb and Archaeological Museum at Menidi (ancient Acharnai), a little-visited region of Athens which was in various periods an important population centre, and from there continued to the above ground remains of the Roman Aqueduct at Kalogreza.

The new year started with a sold-out visit to the Goulandris Museum of Cycladic Art, where the “Eros: From Hesiod's Theogony to late Antiquity Exhibition” was drawing the crowds. While being mostly equated with sex today, Eros was in fact also involved, among other things, in more mercenary and philosophical aspects, and was also the god of fertility. Such was the popularity of this exhibition with the Friends that Paspalas kindly agreed to conduct a repeat visit in February, which was equally successful.

The Athens Friends Committee, whose efforts and dedication have supported the Institute over the years, meet once a month at the Hostel. We consider ourselves very privileged to be able to have our meetings, weather permitting, on the hostel balcony, framed by a stunning backdrop of the illuminated Acropolis. But in April, as Stavros Paspalas was on Andros working on the Zagora project, it was decided that the committee would hold the meeting there instead, which we did with great success, even having the privilege of a private tour of the Museum. A case of Mohammed and the mountain. A delightful though unexpected perk.

The lush Saronic island of Poros was the venue for our next excursion, in May, to visit The Sanctuary of Poseidon (Ancient Kalaureia), where Dr Arto Penttinen, Director of the Swedish Excavation Programme, shared with us his first hand knowledge of the fascinating site, now best known as the place of asylum of the Athenian orator Demosthenes.

Also in May, and in keeping with long standing tradition, the Friends once again were delighted to host the Reception which followed the Director's Report and the Annual Lecture, which this year celebrated the 30th anniversary of the Institute, delivered by Professor Elizabeth Minchin from ANU, Canberra, on "Troy, Landscape and Memory: Commemoration and Pilgrimage in the Ancient World" (see pp. 20–27). May is also the month that our AGM is held, and the new Committee and Auditing Committee were duly elected.

On a beautiful weekend in June, and following on from the path laid by my predecessor, Helen Tzortzopoulos, another 3-day excursion was organized, this time to Isthmia and to the Ancient City of Messene. Our ultimate destination was to be the town of Kalamata in the Peloponnese, but our first stop was at Isthmia, where our good friend Professor Timothy Gregory offered us the benefit of his substantial knowledge in conducting his fascinating presentation on new discoveries and the new museum at Isthmia. On the second day, having arrived in Kalamata, Stavros Paspalas guided us on a visit to the brand new Archaeological Museum. In the evening we dined at the stunning, newly opened Costa Navarino Resort on the unspoilt west coast of Messene. Truly an evening to remember. On the third day we were privileged to be taken on a tour of Ancient Messene by Professor Petros Themelis, the director of the excavations, who, with his enthusiasm, brought Ancient Messene to life as we listened to him (see pp. 28–37). The delicious lunch at a taverna overlooking the ancient city was a fitting end to the visit, and the trip was acclaimed as a resounding success by all, with many requests for a repeat visit.

The final visit of the period was made in the hot summer month of July, when S. Paspalas took us on a visit to the National Archaeological Museum in Athens to view the "Eretria, Insights into an Ancient City" exhibition.

On behalf of the Friends, I would like to extend my warm appreciation and thanks to our wonderful guest speakers—Dr Stavros Paspalas, Dr Arto Penttinen at Poros, Dr Timothy Gregory at Isthmia and Professor Petros Themelis at Messene—without whom none of these trips would have been possible and whose invaluable contributions over the year have made the Athens Friends the tremendous success that they are. The Friends will of course continue their support of the Institute by organizing fundraising activities, and funding projects needed to ensure the smooth operation of the Institute for its students and visitors, and also to offer many more exciting and unforgettable experiences to its members and guests.

## THE SOUTH AUSTRALIAN FRIENDS

### **A letter from Mr Spiros Sarris, President**

In October 2009 the AGM of the South Australian Friends was held at which Mr Spiros Sarris was re-elected President. The new Committee comprised Vice president: Danny Warren; Secretary: Lambia Angelakos; Treasurer: Anastasia Potiris; and Committee members: Anna Sykes and Maria Matsoukas with Dr Margaret O'Hea from the University of Adelaide (*ex officio*). In April 2010 Spiros Sarris attended the AAIA AGM in Sydney and also the 30th Anniversary celebration.





*Spiros Sarris with John Ward and Margaret Folkard of Sundials Australia, and Tom Hillard.*

In september, as a substitute for the 2009 Visiting Professor, who had to cancel his trip to Australia at the last moment, the SA Friends arranged, with assistance from the AAIA, for Associate Professor Tom Hillard of Macquarie University to give a public lecture. Hillard spoke on "Underwater Archaeology: Ancient Torone and the search for its Harbour". The evening was a great success, with over 100 attendees. A full version of the paper is to be published in *Mediterranean Archaeology* 22/23 (2009/10).

The SA Friends organized an information stand in the cultural pavilion at the annual Glendi Greek festival, which this year had a changed date (October) and venue (Showgrounds). Of particular note was the pavilion which was 'weather-proof' thus ensuring a vibrant display.

A fundraising event was held in late October at the Colossus Hall. An enthusiastic group of quiz night aficionados attended the event and a great time was had by all.

In November, in collaboration with the Royal Institution of Australia, the SA Friends arranged for John Ward (Sundials Australia) to co-present with Stephen Quigg (National Measurement Institute) an illustrated lecture on "Passing Time". An enthusiastic audience attended the event, which was held at the Science Exchange building.



*Participants of the 2010 "Classical Columns" event.*

In March 2010 the SA Friends, in collaboration with Festival Hellenika, repeated the "Classical Columns" event. Ms Stamatiki Kritas, President of Festival Hellenika, and Spiros Sarris led a group of very keen participants (the younger ones accompanied by their parents) along the main streets of Adelaide examining and photographing the classical Greek columns that adorn the facades of many of the city's classically-inspired buildings.

A public lecture on "The Kilns of Thasos: an Island Potter's Workshop in Ancient Greece" was presented by Professor Jacques Perreault in April, who was in Australia as the inaugural Professorial Research Fellow for the AAIA.

## THE SOCIETY OF MEDITERRANEAN ARCHAEOLOGY (UNIVERSITY OF SYDNEY FRIENDS)

### A letter from Dr Craig Barker, President

SoMA had an extremely active period in 2009-2010. 2009 ended with the now famous SoMA Christmas Party, held on Friday 20 November, on the Botany Lawn of the beautiful and historic grounds of the University of Sydney. Despite the threat of rain, over 60 people turned up to celebrate the end of the year, to try their luck in the raffle and to help raise money for the Olwen Tudor Jones travel scholarship.

The OTJ scholarship is the main beneficiary of SoMA's fundraising; each year we offer \$1500 to an undergraduate student of the University of Sydney to enable them to join an archaeological field project in the Mediterranean, so that they may gain experience and enthusiasm for further studies. Since 2001 we have successfully contributed towards the travel expenses of ten students. SoMA has received very generous financial support from Olwen's family and friends towards the fund, and also from participants in our social activities.

In 2009 the successful scholarship applicant was Elanor Pitt, who joined the University of Sydney's excavations in Paphos in Cyprus for two weeks in October (see pp. 44-47). In 2010 the scholarship has been awarded to Phillipa Mott, who is to attend a field school in Menorca, Spain, excavating the Roman city of Sanisera. In what was the highest standard of applications in many years, the decision was not easy and the judging panel extended their commendation to many of the other applicants. The future of the scholarship, and its role in inspiring future scholars, looks assured.

Socially, SoMA kicked off 2010 in style with our annual wine and cheese evening in the Quadrangle of the University of Sydney, held on 28 April. As always it was a great chance for staff and students to relax and mingle.

As always I would like to take the opportunity to thank our hard working committee members and a broader circle of supporters who generously give of their time to enable SoMA to host these events and activities. None of our success with the travel scholarship would have been possible with them. One of the hardest working is Helen Nicholson, who has established a series of SoMA sponsored cultural and heritage tours for the Centre for Continuing Education. In October 2009 the SoMA 'Highlights of Turkey' tour was lead by archaeologist Wayne Johnson and was a massive success. Helen is currently planning a 2011 tour of Turkey for SoMA.

Supporters of SoMA are encouraged to follow us on Facebook to keep up to date with current activities.



*Craig Barker drawing the raffle at the  
SoMA Christmas party.*

## Professor Sir Bruce Williams KBE

A great Vice-Chancellor and a great supporter of the  
Australian Archaeological Institute at Athens

By Alexander Cambitoglou



*Professor Sir Bruce Williams, pictured in the Main Quadrangle of the University of Sydney, c.1978. University Archives.*

Bruce Williams was the Vice-Chancellor of the University of Sydney between the years 1967 and 1981. He was a great academic administrator but, above all, he was a great supporter of the educational and cultural mission of the university.

He was born in 1919 at Warrigal in Gippsland, Victoria, and graduated from the University of Melbourne with an honours degree in economics in 1939. He got his first teaching appointment as assistant lecturer in 1940 at the University of Adelaide and met there Roma Hotten, whom he married in 1942. In 1946 he took an appointment as senior lecturer in Economics at Queens University, Belfast.

In 1950 he became Professor of Economics at Keel University, North Staffordshire and in 1959 he moved to the University of Manchester also as Professor of Economics and stayed there until his return to Australia. By the time he arrived in 1967 to take up the position of Vice-Chancellor of the

University of Sydney he had written a number of books on industry, investment and education. His appointment occurred at a time of upheaval among students because of the Vietnam War and he dealt with the related problems wisely and with sang-froid, especially when on one famous occasion the students occupied his office.

In 1969 Williams was appointed to the board of the Reserve Bank of Australia and in 1972 became the chairman of the Australian Vice-Chancellors' Committee. During the years of his tenure as Vice-Chancellor I was most of the time Head of the Department of Archaeology and Honorary Curator of the Nicholson Museum and whenever I sought his advice or his support he gave them to me unreservedly.

When as Honorary Curator of the Nicholson Museum I put forward to him the idea of chamber music concerts in the Great Hall as a means of raising



funds and providing a high quality cultural event for the University, not only did he support me but also financed substantially the first two concerts, after which they became an important source of income. In 1978 a chair of Classical Archaeology was endowed by Sir Arthur and Lady George. Their endowment, however, was inadequate and Sir Bruce could have justifiably turned it down. He accepted it, however, and it is perhaps thanks to him that the chair survived after my retirement in 1989.

The first Australian expedition to Greece at Zagora on the Island of Andros between 1967 and 1977 and the second one at Torone between 1975 and 1995 owe a lot to Sir Bruce Williams. Funds were secured with one year's exception by an ARC grant and grants from the Association for Classical Archaeology. But the Association of Classical Archaeology would not have flourished without his moral support.

With regard to the creation of our Institute in 1980, Bruce Williams carried out the difficult negotiations with the Greek Ministry of Culture and the AAIA was born. It would not have been established, however, had he not approved the salary of the Deputy Director. The Greek Ministry of Culture put in as a condition that there had to be a continual presence in Athens, not only of an administrative officer, but of a highly qualified archaeologist.

In 1980 he received a well-deserved knighthood for his services in education and government and in 1981 he resigned the Vice Chancellorship and returned to England, where he founded and directed the Technical Change Centre.

Sir Bruce remained a strong connection with the University of Sydney for the rest of his life. In 1987 he returned to Sydney with his wife (who died in 1991) and in 1994 he was made a Fellow of the Senate of the University, followed by an appointment between December 1995 and December 1997 as the Chairman of the University's Finance Committee. It should not be forgotten that soon after its establishment in 1980, as a sign of gratitude for his considerable support, the Australian Archaeological Institute at Athens made Sir Bruce a patron, together with Sir Zelman Cowen.

## Hugh Gilchrist OAM

Public servant, Australian intellectual, philhellene

By John Kalokerinos

Hugh Gilchrist's reputation as the premier Greek-Australian historian of the 20th century developed after the publication of *Australians and Greeks*. This was a Herculean effort, and comprised three volumes, with Volume 1 published in 1992, Volume 2 in 1997, and Volume 3 in 2004. Reviews of these works stated that "Hugh Gilchrist has virtually set the benchmark for study of major ethnic communities in Australian society and culture" and "Gilchrist has created a monumental and praiseworthy work ..., which will be treasured not only by historians but also by the community at large, both in Australia and Greece." Hugh's work also assisted many others in the field and he was



*Hugh Gilchrist arriving at the Royal Palace in Athens to submit his credentials, 1968.*

very generous with his time to all historians who came after him and wanted to learn from him. The debt that Australian Greeks owe to Hugh Gilchrist for chronicling their history can never be repaid.

In 2003 he was awarded the Niki Award by the Australian Hellenic Council, a coordinating body for the Greek community, for his writing and for his philhellenism. As for Canberra in particular, Hugh had a long relationship with the Greek Community there. He and his wife Libby lived at Telopea Park and he used to say that he enjoyed occasionally walking over to the St Nicholas

church, as it reminded him of Greece. It was with Hugh's help on 23 March 2003, to coincide with Greek National Day, that the then President of the Greek Community, Kostas Tsoulis, organized several buses of members of the community to travel to Nimmitabel, near Bombala, to visit the resting place of Ghikas Boulgarys, reputed to be the first Greek in Australia, to give him an Orthodox deliverance. Hugh came along and generously shared his knowledge of this lonely Greek pioneer and the difficult conditions faced by the Greeks in this early period.

Many would know that Hugh was also a classical scholar and would often have a little Greek or Latin epigram to hand. In this regard it should be remembered that, in 2005, Hugh was awarded the Medal of the Order of Australia. The citation read "For service to the community, particularly as a historian of Australian-Greek relations and through support for the work of the Australian Archaeological Institute at Athens." Professor Alexander Cambitoglou, the founder and Director of the Institute, regarded Hugh with great warmth and recalled Hugh's early support and enthusiasm for Greek archaeological research during his tenure as Australian Ambassador to Greece (1968–72). To say that Hugh was an outstanding representative of Australia in Greece (and in his other postings, which included Spain and Tanzania) is high praise, not false praise. Hugh visited Zagora during this time.

The AAIA remains today one of the few cultural organisations that successfully integrates Greeks and Australians in its governance. Hugh told me himself about the founding of the Canberra Friends of the AAIA in 1989, with himself as Vice President and the late Nick Ellis as its first President. Dr Ann Moffatt has told me about how she and Hugh walked around the carpark of the Hellenic Club of Canberra in 1989 (when it was a little less august than it is today) and left membership forms on hundreds of car windscreens. The Friends have grown after 20 years to an organisation which hosts four public lectures a year, an annual dinner, and other functions. Hugh himself spoke at its annual dinner a few years ago about his experiences as a UN representative in Greece during

the terrible Greek Civil War in the late 1940s. He remained a staunch and generous supporter of the Institute, together with his dear wife Libby.

It is a mark of his philhellenism that he wished that his memorial reception be at the Hellenic Club, with his friends, which included the Greeks.

Hugh's style was old-fashioned and elegant. He could match his interlocutors on almost any subject. He had an impish sense of humour, which he would usually impart in a conspiratorial manner. I will always remember him telling me what man's three great weaknesses were—red wine, blue cheese and dark chocolate. The chocolate was like his humour, dark, but sweet too, and always tailored to the occasion. He made those who knew him, better people, and we are all privileged to have been associated with him. He was a great philhellene and a gentleman.

Hugh Gilchrist OAM, 8 August 1916–16 October 2010. Dearly beloved husband of Elizabeth, much loved father of Athene, Julian and Yolanda (deceased), and grandfather of Zoe, Gabriel and Ariadne.

*This is an edited extract of an address delivered by John Kalokerinos, the President of the Canberra (ANU) Friends of the Australian Archaeological Institute at Athens, at a memorial reception for Hugh Gilchrist at the Hellenic Club of Canberra on 1 November 2010.*

## Professor Beryl Marie Rawson

24 July 1933–22 October 2010

By Elizabeth Minchin

Beryl Wilkinson was born in Innisfail in Queensland and grew up in the Innisfail area. Her father was a schoolteacher; her mother taught music. Beryl showed academic promise very early and, at the end of high school, won a State government scholarship that covered her entire undergraduate course at the University of Queensland, where she studied French, Classics and Roman History. On graduating with first class honours in Latin and French, Beryl won two scholarships, one to the UK and one to the US. Having chosen the Fulbright Scholarship, she began doctoral studies at Bryn Mawr College, where, supervised by Lily Ross Taylor, she completed her PhD in 1961. For her doctorate she studied the social conditions of the lower classes in Roman society. This would set her on a lifelong path of research: the study of the Roman family and childhood generally in the ancient Mediterranean world.

On her return to Australia Beryl took up a lectureship in Classics at the University of Queensland and three years later, in 1964, moved to the Australian National University as Senior Lecturer. She remained at the ANU for the rest of her career, serving as Dean of the Faculty of Arts (1981–1986), and becoming Professor of Classics in 1989, a position from which she retired in 1999. Beryl did not then break her links with academic life: she continued as Professor Emerita to engage actively in the academic life of the university. She devoted



*Beryl Rawson at the launch of the new degree in Classics and Ancient History, Australian National University, 2009. Photo courtesy of Fiona Sweet Formiatti.*



more than 45 years of her life to her work at the ANU, as a highly respected teacher, a ‘determined scholar’ and a ‘dedicated advocate of the humanities’, to use the words of some of her colleagues.

Beryl’s contribution to scholarship was to open up a new field of inquiry in ancient world studies: she introduced the cross-disciplinary field of Roman family studies to the world. She achieved this in large part by convening a series of three carefully focussed conferences at the ANU, to which she attracted specialist international scholars. The edited volumes which emerged from these conferences (which include chapters by Beryl) have all been well received and continue to be cited: *The Family in Ancient Rome: New Perspectives* (1986); *Marriage, Divorce and Children in Ancient Rome* (1991), *The Roman Family in Italy: Status, Sentiment and Space* (1997). In 2003 Beryl completed her major monograph *Children and Childhood in Ancient Rome* (2003). By now widely acknowledged as the leading scholar in this field, Beryl was invited by the British publishers Blackwell to edit a companion volume which would bring together evidence for family life in both the Greek and the Roman worlds. Beryl completed the volume before her death, seeing it through to proof stage, having edited it with the same painstaking care that she devoted to any task—or any role—that she took on. *A Companion to Families in the Greek and Roman Worlds* will be a monument to her achievement in opening up this field and to her support of other scholars, particularly young scholars, in their developing careers.

Beryl took very seriously the promotion of Classics and Ancient History in all its forms. She had been a foundation member of the (then) Australian Society for Classical Studies, formed in 1966–67; she was elected President of the Society in the years 1988–89; she was President of the Australian Historical Association in 1991–92. She was a committed supporter, too, of the Australian Archaeological Institute at Athens (AAIA), established in 1980, becoming a member in its early days. She negotiated with senior managers at the ANU and persuaded them that the university should become a member of the Institute; and she supported the establishment of the now flourishing ANU (Canberra) Friends of the AAIA, a group formed in 1989. She continued to support the Canberra Friends until her death.

Her election to the Australian Academy of the Humanities in 2006 testifies to Beryl’s standing amongst her peers. The building which houses the administrative offices of the College of Arts and Social Sciences, recently named the ‘Beryl Rawson Building’, stands as an indication of the university’s recognition of her years of service to the institution. The warm tributes of many former students testify to her personal contribution to their educational development and, more broadly, to their approach to life.

Beryl died on 22 October, after a brief but aggressive illness, at the age of 77.

*Prepared by Elizabeth Minchin with assistance from Graeme Clarke, Dick Johnson, Bruce Marshall, Ann Moffatt, and Wayne Mullen.*

## Lady Renée George AM

By Alexander Cambitoglou

Renée George was born in Brisbane on 1 December 1917 and passed away in Sydney in late 2010. She is survived by her husband, her daughter, Diane, and two grandsons. She was married in December 1938 to Arthur George, whom she supported in a very busy life.

Renée George was an active philanthropist, mainly in 3 areas: the Greek Orthodox Church, the Red Cross and the University of Sydney.

For 27 years she was an active member of the fundraising committee of the St George Orthodox Church at Rose Bay and more recently she joined her husband in funding partly the building of St Andrew's Theological College at the Greek Orthodox Archdiocese, which trains Australian-born students of the Greek Orthodox faith to become priests. In appreciation, the Archdiocese named part of the college after her husband and herself the "Arthur and Renée George House".

Renée George worked as a volunteer for the Red Cross for over 50 years. She started as a button seller when she was a young girl and later on joined a committee of the Red Cross set up during World War II to help Australian and Greek soldiers trapped and imprisoned in Greece and forward relief to civilians suffering as a result of the German and Italian occupations. For this work she received a Commemorative Medal from the Greek Red Cross.

Later on she became a foundation executive member of the Red Ribbon Committee, formed to assist the NSW division of the Australian Red Cross, which raised large sums of money. This committee was unique because of its international character and Renée George was its President for many years. Its supporters came from diverse sections of the community. In recognition of her services the Australian Red Cross granted her an Active Service Award and a special Commemorative Plaque for outstanding services.

From 1967 she was a very active supporter of Classical Studies in the University of Sydney, and more particularly of the Association for Classical Archaeology which financed to a considerable extent the archaeological expeditions to Zagora and Torone. When the Australian Archaeological Institute at Athens succeeded the Association for Classical Archaeology she generously became a Governor and a member of its council. More importantly, she joined her husband in 1978 in endowing the chair of Classical Archaeology at the University of Sydney, since named the "Arthur and Renée George Chair for Classical Archaeology".

In addition to all these contributions Lady George was an active member of a number of other organizations of charitable nature, such as the Golden Committee and the Royal Institute for Deaf and Blind Children.



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## *Mediterranean Archaeology* The official Journal of the AAIA

**Jean-Paul Descœudres, Editor**

At first sight the most recent *Meditarch* volume, 22/23 (2009/10), looks as if it were part of the *Torone* series, with over a hundred pages and plates devoted to this site. Of outstanding quality is the thorough, multidisciplinary examination of Torone's harbour presented by Lea Benness and Tom Hillard, resulting in a completely new understanding of the topography of the ancient city. The importance of its harbour already in prehistoric times is clearly reflected by the astonishingly rich Bronze Age finds that came to light during the Australian excavations which are presented here by Sarah Morris for the first time in full, thanks to the close cooperation between *Meditarch* and the AAIA team.

No less remarkable are the findings of another harbour-related paper which publishes in its entirety the Hellenistic pottery that came to light in excavations carried out in the early 1990s in 'Akko on the Levantine coast. It reveals that this port not only survived until the very end of the Hellenistic period, but that it maintained both its Phoenician character and its Mediterranean-wide contacts. It constitutes at the same time one of the very rare published corpora of Hellenistic pottery in the Near East – to which *Meditarch* is proud to make another important contribution in the form of the third volume of the *Jebel Khalid* series, to be released early in 2011. It contains the final publication of the Hellenistic pottery found by an Australian team at this important site between 1988 and 2006.

### ***Meditarch* 22/23 (2009/2010)**

Sarah P. Morris

*Prehistoric Torone: A Bronze Age Emporion in the Northern Aegean*

J. Lea Benness, Richard Dunn, Tom Hillard,  
Anthony Sprent

*The Coastal Topography of Ancient Torone*

Hélène Cassimatis

*Un nouveau lécythe apulien: analyse  
iconographique*

Dalit Regev

*'Akko-Ptolemais, a Phoenician City: the Hellenistic  
Pottery*

Nicholas L. Wright

*Non-Greek Religious Imagery on the Coinage of  
Seleucid Syria*

*Recent Australian and New Zealand Field Work in  
the Mediterranean Region*

## FRONT COVER

**Head of Aphrodite**

c. 2nd cent. AD (after a Hellenistic original)

Rome

Parian Marble

R.D. Milns Antiquities Museum, inv. no. 88.016

The University of Queensland, Brisbane

In 1963, the purchase at a London auction-house of a red-figured Attic amphora marked the establishment of a collection of antiquities designed to enrich the teaching programmes of Classics and Ancient History at The University of Queensland. Since then the collection has grown steadily in size and reputation and today includes a broad range of ancient artefacts stemming from Western Asia, Egypt, Greece and Rome which span almost 3500 years of history. The collection provides the only comprehensive survey of ancient Mediterranean antiquities on public view in Queensland. In 2007 the museum was re-named after Emeritus Professor Bob Milns, a long-time supporter of the AAIA, who held the chair of Classics and Ancient History at the University of Queensland for 33 years.

Recently, the museum publicly released the first 10 years of its object database through an online museum cataloguing system, eHive. Some 96 artefacts, accessioned between 1963 and 1973, are now available, and the project will eventually provide the public and scholars access to the entire Museum collection online. This database is the first of its kind for an Australian university antiquities museum; it is hoped that it will cater to both regional and international researchers, raise the Museum's profile, and be a valuable tool for students studying ancient history in Australia. Dr Sonia Puttock has been responsible for the recent digitisation effort, and it is exciting to see the hard work of staff and volunteers come to fruition. The database can be found online at [www.ehive.com/account/3411](http://www.ehive.com/account/3411).

The head of Aphrodite probably originally belonged to a Medici Venus-type statue of Aphrodite with her arms shielding, or perhaps drawing attention to, her breasts and genitals. The Medici Venus was possibly a 1st century BC Athenian copy of a bronze original deriving in turn from the 4th century BC Cnidian Aphrodite by Praxiteles.

*insert Halkeas sponsorship here*

## BACK COVER

**Melbourne Grammar School**

Melbourne Grammar School (MGS) is an Anglican School consisting of two academic campuses and 1800 students.

Grimwade House, in Caulfield, is the Junior School of MGS, offering coeducational classes from Prep to Year 6. The main campus, incorporating Wadhurst and Senior School, is located in South Yarra. Wadhurst is the Middle School (Years 7 and 8 boys) while Senior School is home to the Years 9–12 boys. This main campus is situated on a 15 acres block bounded by St Kilda Road, Domain Road, Domain Street and Bromby Street. The school has also acquired additional property in the streets surrounding the original site. The main site encompasses three ovals (Main Oval, Steele Oval and Wadhurst Oval) and a series of school buildings constructed from 1856 to the present day. The earliest buildings on this site were erected between 1856 and 1858 in bluestone with freestone dressings, and comprise the gate lodge and west wing of the quadrangle.

Latin has been taught continuously at MGS since the School's inception in 1858. Peter Mountford, a Governor of the AIAA, was head of Latin at MGS from 1975–2002. He introduced Classical Civilisation (currently named Classical Societies and Cultures) at MGS over 20 years ago. It quickly became one of the most successful and loved subjects in the school, and it remains so to this day.

Under Peter Mountford's leadership, Latin and Classics have thrived at the school and he has left an invaluable legacy. Peter retired at the end of 2002, but is still very much involved in the AAIA and the Classical Association of Victoria, and is the Chief Examiner in Latin in Victoria.

Currently there are over 30 students studying both Year 12 Latin and Year 12 Classical Societies and Cultures, which confirms Melbourne Grammar's place as a leading school in Latin and Classical Studies. MGS has been a member of the AAIA since 1998.

## CREDITS

**Editors:**

Alexander Cambitoglou  
Camilla Norman  
Wayne Mullen

**Layout:**

Camilla Norman





## Melbourne Grammar School

### Contact Details

#### Sydney Offices

Madsen Building (F09)  
The University of Sydney  
NSW 2006  
AUSTRALIA  
(Ph) (61-02) 9351 4759  
(Fax) (61-02) 9351 7693  
Email: [arts.aaia@sydney.edu.au](mailto:arts.aaia@sydney.edu.au)

#### Athens Offices

Zacharitsa 17  
Koukaki  
Athens 11741  
GREECE  
(Ph) (30-210) 924 3256  
(Fax) (30-210) 924 1659  
Email: [aaia@otenet.gr](mailto:aaia@otenet.gr)

#### Athens Hostel

Promachou 2  
Makriyianni  
Athens 11742  
GREECE  
(Ph) (30-210) 923 6225

Professor Alexander Cambitoglou  
Director (Sydney and Athens)  
[alexander.cambitoglou@sydney.edu.au](mailto:alexander.cambitoglou@sydney.edu.au)

Dr Wayne Mullen  
Executive Officer (Sydney)  
[wayne.mullen@sydney.edu.au](mailto:wayne.mullen@sydney.edu.au)

Ms Beatrice McLoughlin  
Research Officer (Sydney)  
[beatrice.mcloughlin@sydney.edu.au](mailto:beatrice.mcloughlin@sydney.edu.au)

Ms Camilla Norman  
Project Officer (Sydney)  
[camilla.norman@sydney.edu.au](mailto:camilla.norman@sydney.edu.au)

Dr Bernadette McCall  
Finance Officer (Sydney)  
[bernadette.mccall@sydney.edu.au](mailto:bernadette.mccall@sydney.edu.au)

Mr Michael Turner  
*Corpus Vasorum Antiquorum*  
Project (Sydney)  
[michael.turner@sydney.edu.au](mailto:michael.turner@sydney.edu.au)

Dr Stavros Paspalas  
Deputy Director (Athens)  
[aaia@otenet.gr](mailto:aaia@otenet.gr)

Ms Anthoulla Vassiliades  
Administrative Officer (Athens)  
[aaia@otenet.gr](mailto:aaia@otenet.gr)