



The Australian Archaeological
Institute at Athens

BULLETIN



Volume 16, 2020

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Letter from the Acting Director

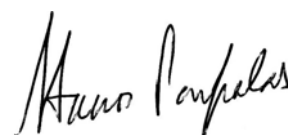
Dear Members and Friends,

There is no doubt that 2019 will forever be marked by the passing of the Institute's founding director, Alexander Cambitoglou, on November 29. Professor Cambitoglou's dedication to classical studies, particularly to archaeology – which, as he always pointed out, must be pursued in tandem with the other branches of classical studies – to Australia and to Greece was the force that motivated him in establishing the Institute. For forty years this unique Australian institution has promoted and facilitated the research of Australian academics and students on Greek and related studies and encouraged interdisciplinary collaboration with developing allied fields. The Institute's many achievements are a testament to Alexander Cambitoglou's vision and dedication from which many generations of students have benefited and many more will undoubtedly do so.

On a far happier note I can inform you that our recently appointed Governor General, His Excellency the Honourable General David Hurley AC DSC (Retd) has graciously accepted the invitation to be the Patron of the Institute. We are greatly honoured by his acceptance and thank him, as we do his predecessor Sir Peter Cosgrove for the years he very thoughtfully served as the Institute's Patron.

As you will read in the pages that follow 2019 was a productive year with various fieldwork projects undertaken, fellowships and scholarships awarded and lectures delivered throughout Australia. Here special mention must be made of our 2019 Visiting Professor Clemente Marconi; and we were happy to invite to Sydney Dr Gillian Shepherd from La Trobe University and Dr Graeme Miles from the University of Tasmania. And, I may add, that I was warmly welcomed in Adelaide, Canberra and Hobart where I delivered lectures and informed supporters on the fieldwork activities conducted under the Institute's auspices. I may also add that 2019 saw the first ever AAIA panel at an annual conference of the Australasian Society of Classical Studies – a feature which we hope will become a regular occurrence.

I thank you for your support through 2019 and look forward to your participation in the Institute's various events in 2020.



Stavros A. Paspalas

PROFESSOR ALEXANDER CAMBITOGLOU

15 February 1922 – 29 November 2019

Many of us owe a great debt of gratitude to Alexander Cambitoglou. For nigh on sixty years he was a giant in Australian academia, a man who had a vision for Greek studies -with a focus on classical archaeology- and the courage to see it through to fruition. Importantly, though, his efforts were not restricted to academia. He firmly believed that the knowledge generated by universities had to be made available to the wider public and so he dedicated his life to research and the dissemination of its results as widely as possible.

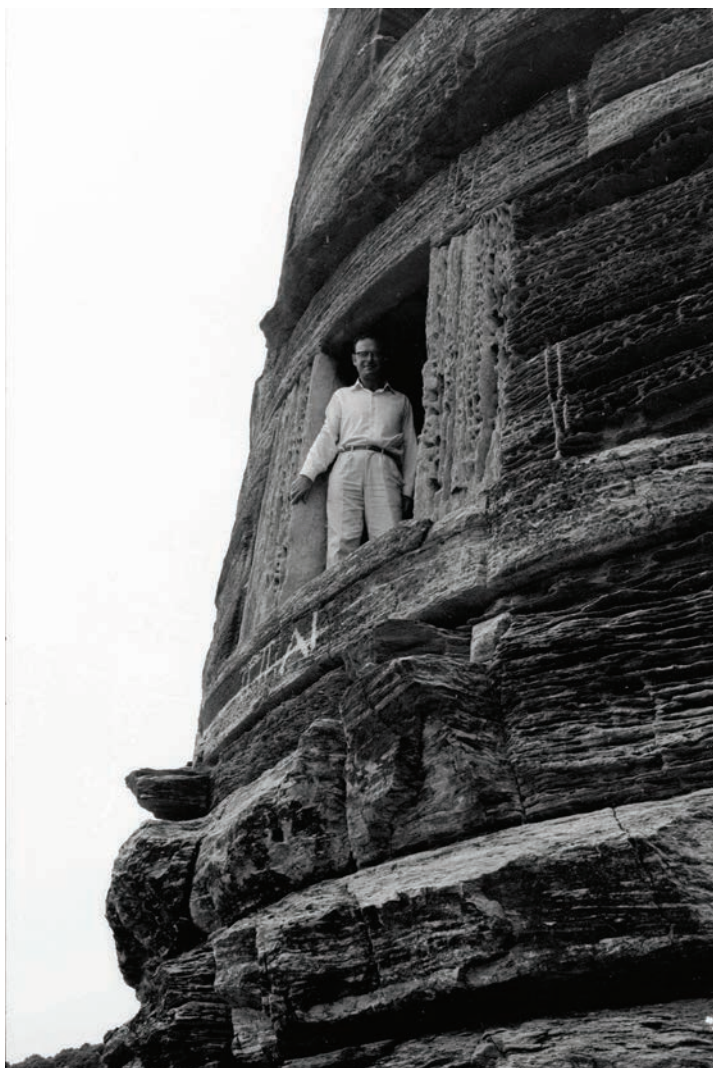
Alexander Cambitoglou arrived at the University of Sydney in 1961 having taught previously in the United States. He was born and raised in Thessalonike where he undertook his Bachelor degree and after World War II he received scholarships to further his studies in the United Kingdom where he established himself as an expert in the red-figured pottery of Magna Graecia.

In Sydney he taught generations of students, re-created the Nicholson Museum into an exemplary teaching collection and embarked on a campaign of public engagement which resulted in firmer foundations for the teaching of classical archaeology at Sydney as well as facilitating Australian research in Greece. He initiated, along with the Archaeological Society of Athens, the excavations at Zagora on Andros and at Torone in the Chalkidike peninsula in the north of Greece. Here, again, a multitude of Australian students and colleagues benefited from his energy and commitment.

Throughout his life Alexander Cambitogliou was dedicated to strengthening the links between his two homelands, Greece and Australia, on various levels though he committed most of his energy to the establishment of the Australian Archaeological Institute at Athens, a research and teaching facility that would allow Australians to independently undertake fieldwork in Greece under the supervision of the Greek Ministry of Culture. It is a testimony to his foresight and hard work that the Institute, a truly national entity, celebrates its fortieth anniversary this year. Over the past decades a multitude of Australian students and academics have benefitted from its various programmes and will continue to do so well into the future.

Alexander Cambitoglou's achievements were internationally recognized and he received numerous honours and awards, including an Order of Australia in 1987 and that of the Order of the Phoenix in 1998 by Greece. It is, though, the many, throughout Australia, who have and will continue to benefit from the research and educational facilities provided by the Institute and its various activities that will be most indebted to his vision and commitment.

Stavros A. Paspalas



Alexander Cambitoglou in the window of the Hellenistic tower at Agios Petros, Andros in 1967 (©Zagora Archives).

NEWS IN BRIEF

Athens Hostel 2019

by Lita Tzortzopoulou-Gregory

The year began with the Hostel full of activity, hosting the University of Sydney Summer School "Athens Classical Archaeology Intensive Program" in January, led by Lesley Beaumont and our very own Acting Director, Stavros Paspalas, and assisted by program manager Gina Scheer. The Hostel hosted lectures on an almost daily basis, and five of the 32 participants occupied the Hostel. In 2019, the Athens Hostel hosted approximately 50 guests, including Australian and international research scholars and students, artists, and Friends of the AAIA. Regular residents, included Louise Hitchcock (University of Melbourne), Amelia Brown (University of Queensland), Jenny Wilson (Independent scholar), Meg Dains (University of Sydney), Annette Dukes (University of New England), former AAIA Creative Artist Residency recipients Andrew Hazewinkel and Jena Woodhouse, Ken Sheedy and Blanche Menandier (Macquarie University).

It was a pleasure to welcome back the president of the South Australia Friends of the AAIA, Spiros Sarris and his wife Christine. Susan Lupack (Macquarie University) stayed at the Hostel during her trip to Greece in April to liaise with Greek colleagues on her new survey project in Perachora, which began in January 2020. International guests included scholars from Spain, Norway, and the USA. In December, the hostel welcomed our two creative artists for 2019, Sary Zananiri (AAIA Contemporary Creative Residency awardee) and Boni Cairncross



"Experiencing the Music of Ancient Greece", February, 2019.

Acting Director's Report from Athens

by Stavros A. Paspalas

As my duties as Acting Director necessitate that I spend a considerable part of the year in Sydney I happily acknowledge the invaluable work undertaken in Athens by Dr Lita Tzortzopoulou-Gregory, our Executive Officer, ably assisted by Panagiota Korompli. It is no exaggeration to say that the activities of the Institute in Greece would be far fewer in number and more limited in scope if it was not for their efforts.

The year began in an excellent fashion with the fifth Athens-based academic programme co-organized by the AAIA and the Department of Archaeology of the University of Sydney. The three-week programme, which focuses on the sixth- and fifth-century BC antiquities and history of Athens and Attica (with a foray to Delphi) is conducted by Associate Professor Lesley Beaumont and myself, and –as in past years- we received much-appreciated logistical support from Gina Scheer. There is no doubt that this educational programme, which is designed equally for university students and high school teachers, is a resounding success. The intake in 2019 was the highest ever; over 50 applications were received and 32 participants were accepted. This great response is a sure indicator of the interest in the Greek past and the various roles that it still plays today. It is particularly gratifying to note that, along with archaeology students and high school teachers, the programme also attracted students of heritage management courses. A good reminder that the relevance of our core interests is indeed broad.

The hostel, the focus of the AAIA's activities in Athens, hosted a number of events throughout the year. It is not possible to list all of these but they included a lecture (and performance) by and Antonios Ktenas and Konstantinos Fragkis entitled "Experiencing the Music of Ancient Greece," a lecture by Dr Sotirios Dimitriadis on "Mosques, Churches, Monuments: Thessalonike's Architectural Heritage in the Transition from Ottoman to Greek Rule", and a screening of the award-winning film "Inhabiting Summers of History" which documents the creation of the new archaeological museum of Kythera and examines the forms that the relationships between 21st-century people and the past can take. On this occasion we were very fortunate to have in attendance the filmmaker, George Didimiotis, and Dr Kyriaki Psaraki, who is responsible for the Kythera Archaeological Museum, so the audience could further benefit from their insights. Towards the end of the year we had the good fortune to hear the well-known Australian poet and fiction writer (and the 2015 AAIA Contemporary Creative Resident) Jena Woodhouse read some of her recently composed poetry in an evening entitled "'An Azure Memory of Seas': Glimpses of Greece."

As every year the Institute formally presented its activities to the archaeological community in Athens at its Annual Report and as is the custom the Report was followed by a lecture by a leading Australian academic. In 2019 we had the honour of hosting Professor Julia Kindt, of the University of Sydney. In her lecture, entitled "Catching the Socratic Gadfly: Good Citizenship, Ancient and Modern" Professor Kindt introduced, I am sure, totally new vistas on the

ancient and modern worlds to many in the audience. I am pleased to report that the evening was a great success and I would like to thank the Australian Embassy for providing fine Australian wine for the reception and to the Athens Friends of the AAIA for hosting the reception.

Indeed, the Athens Friends were very active throughout the year and organized a good number of guided tours to various sites and museums. Arguably, the highlight was the three-day excursion to the great city of Thessalonike during which Professor Timothy E. Gregory, Dr Lita Tzortzopoulou-Gregory and I guided the group, each of us focusing on different periods of the city's very rich history.

It is a pleasure to report that 2019 saw a constant flow of requests from Australian students and academics for help in liaising with the various offices and departments of the Greek Ministry of Culture as well as other foreign institutes in Greece so as to access material for study purposes –an indication that our field is in a very healthy state. The Institute was also actively involved with the representations of Australian researchers to the Ministry with the aim of organizing field projects, both for 2019 and into 2020. These include, as you will read in this issue of the *Bulletin*, Zagora, Athens and Kythera in 2019.

The longstanding Australian involvement at the Early Iron Age settlement site of Zagora on the island of Andros, where the late Professor Alexander Cambitoglou initiated systematic excavations in 1967, is well recognized in the international archeological community and this engagement with the site was re-established with the new programme of archaeological investigations which was started in 2012 (see further in this issue for a report on the 2019 season). Owing to this involvement I was asked to write an introductory chapter on Zagora as well as entries (a task I shared with Beatrice McLoughlin, the Research Officer of the Institute) on the finds made by Alexander Cambitoglou at the site in the 1960's and 1970's for the catalogue which accompanied the major exhibition organized by the Archaeological Museum of Thessalonike "From the South to the North: Cycladic Colonies in the Northern Aegean". Zagora held an important place in this exhibition as Andros was one of the Cycladic islands that established colonies in the north and Zagora has much to teach us about the conditions on the island in the decades immediately prior to that important historical event. I was also pleased to accept an invitation from the Ministry of Culture to co-chair a session of the major conference it organized in early December in which the work of its many archaeological directorates over the past decade was presented.

There is no doubt that 2019 was a busy year in Greece for the Institute, as it was in Australia where it also organized various events both for general and for more academic audiences. The Institute will continue to do so in both countries in the firm belief that archaeology, Greek studies, and more broadly Mediterranean studies, have a great deal to offer us today.

(2019 University of Wollongong Artist in Residence), who spent December working on their respective art projects.

The AAIA 2019-2020 Fellow, Emlyn Dodd, took up residency at the Hostel in October, putting the finishing touches to proofs and formatting his monograph publication which was published early in 2020 (Dodd, E. 2020. *Roman and Late Antique Wine Production in the Eastern Mediterranean: A Comparative Archaeological Study at Antiochia ad Cragum (Turkey) and Delos (Greece)*. Archaeopress, Oxford.). Congratulations to Emlyn, and we look forward to hearing more about his research in 2020.

Highlights of 2019 include two events co-organised with Archaeopolis, including the lecture/workshop "Experiencing the Music of Ancient Greece" in February, and the reception of ancient Greek food, following Sotirios Dimitriadis' lecture on the transition from Ottoman to Greek rule in Thessalonike in March. Audiences were pleasantly surprised to participate in a hands-on experience involving ancient music, food, and wine.

Other highlights include the screening of the documentary film "Inhabiting Summers of History" and presentations made by the film maker, George Didimiotis, and Kyriaki Psaraki (Curator of the Archaeological Museum of Kythera) in October, and the poetry reading event "'An Azure Memory of Seas': Glimpses of Greece" by Jena Woodhouse.



AAIA guests sampling ancient Greek food, following Sotirios Dimitriadis' lecture, March, 2019.

Visit the AAIA website for long/short-term Hostel rates & to reserve on-line:

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

Or contact the Athens Office.

Museums and Exhibitions in Greece

by Stavros A. Paspalas



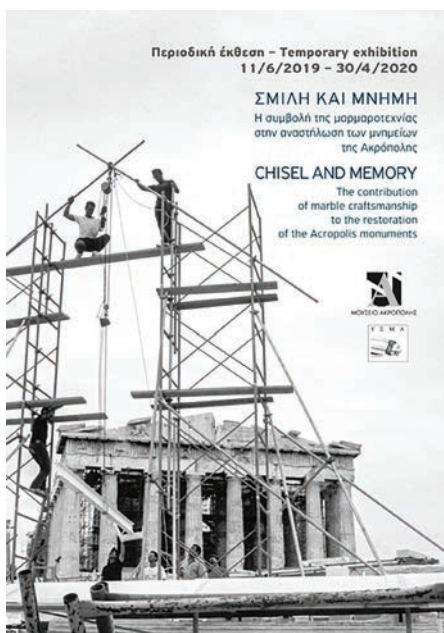
Excavated area beneath the Acropolis Museum, now open to the public.

To regular readers of the *Bulletin* it will come as no surprise that 2019 saw the opening of a good number of temporary exhibitions throughout Greece, both at major city museums as well as in their provincial counterparts. It is clear that the Ministry of Culture's commitment, and that of other organisations, to promoting the country's archaeology and history, of all periods, continues unabated.

One of the most visited museums in Greece must be the "new" **Acropolis Museum** which celebrated its tenth birthday in 2019. Over these years its permanent exhibition galleries have been continually enriched. A major development in 2019 was the opening to the public of the excavations below the museum. Hitherto sections of these excavations were visible through the thick panes of glass set into the ground floor of the museum and in its forecourt. Now, visitors have the opportunity to examine the revealed antiquities close

up. In fact, the museum is built over a neighbourhood of ancient Athens, which evinces human activities from the fourth millennium BC through to the twelfth century AD. Needless to say a great amount of information was retrieved by the archaeologists who worked here as well as, earlier, on the neighbouring Metro station excavations, but whereas the building remains at the latter site had to be removed for the station they have been preserved *in situ* under the museum and provide every visitor with a vivid impression of life in Athens through the ages as houses, workshops, bathing establishments, roads, wells and cisterns are well preserved. It is definitely worthwhile spending some time below the museum once you have enjoyed the treasures it houses.

Poster for the exhibition Chisel and Memory © Acropolis Museum.



A slightly different temporary exhibition to those organized in the past was held within the Acropolis Museum. *Chisel and Memory* was dedicated to the marble carvers who actually executed the restoration of the buildings of the Athenian Acropolis from 1975 onwards. The exhibition is largely comprised of photographs from the archives of the Service and Committee for the Restoration of the Acropolis Monuments, as well as an unexpectedly moving video, and some of the tools used in the restoration programme. What is most evident after viewing the exhibition is the dedication of these marble workers to the high standards set by their ancient predecessors. Precision and a feeling for the marble is clearly everything for these highly skilled craftsmen.

We shall stay in Athens for a while longer, though we shall move to the **Epigraphic Museum**. This museum is an eye opener for it is a major, if not the major, repository of ancient Greek inscriptions in the world and is definitely worth visiting for all who are interested in literacy in various ancient Greek states, ancient Greek religion and how varying political systems of the ancient world made use of the written word. In 2019, though, the museum broadened its horizons and hosted the exhibition *The Great Steppe: History and Culture*.

This show brought to Athens an array of finds from the National Museum of Kazakhstan which examined the cultures of the nomadic peoples, from prehistoric times onwards, that lived in the steppe east of the Caspian Sea. The most spectacular exhibition was certainly the gold-laden outfit of a fifth-century BC elite male. Ancient Greek authors had a shadowy knowledge of these nomads, though Scythians were definitely known, and their counterparts to the west and east and they would certainly have been impressed with the archaeological finds included in this exhibition.



Mycenaean (14th-13th century BC)
ivory plaque, Artemision, Delos.

The exhibition *From Homer's World: Tenos and the Cyclades in the Mycenaean Age* opened at the **Museum of Marble Crafts** in the village of Pyrgos on Tenos in the middle of the year, and thereafter relocated to the Pireos Street annexe of the **Benaki Museum** in Athens. The exhibition is an important one as it is the first to focus on Tenos and its surrounding islands during the final centuries of the Bronze Age – a critical period in the history of the Aegean region, and the Cyclades were located in the very centre of this region. The exhibition skillfully examines the nature of the societies on these islands and their links with mainland sites and practices –and here we may note the tholos (“beehive”-shaped) tomb at Agia Thekla on Tenos reminiscent of the many similar monumental tombs on the mainland. The light that it shone on the Cyclades during the period in which many would attribute at least some of the stories preserved in the Homeric epics is most welcome indeed.

In the past 15 years excavations on the small island of **Keros** and the even smaller islet of **Dhaskaleio** (which were once connected) located to the southeast of Naxos have revealed an amazing ritual centre as well as a settlement of the Early Cycladic period, c. 3,200-2,100 BC. The culture of the Cycladic islands of this period is best known today thanks to the numerous “Cycladic figurines” which grace many a museum. These fine “abstract” marble figures have come to epitomize the early civilization of the Aegean. The excavations on Keros and Dhaskaleio have revealed a complex context in which the figurines, and the other material remains of the Cycladic islands during the Early Bronze Age, can be better understood. The excavations have also revealed the many connections the settlement on Dhaskaleio maintained with various centres on peninsular Greece, Asia Minor and other Aegean islands. In 2019 an exhibition at the newly established **Archaeological Collection** of the island of **Kouphonisi** presented for the first time a selection of the rich finds from the two islands and provided its visitors with a new vista on the lives of the early seafarers who plied the Aegean.



Elite fifth-century BC gold armour
featured in the exhibition *The Great
Steppe: History and Culture at the
Epigraphic Museum*.
Photograph: Derzei Elekes Andor



Vessels from graves in the vicinity of Zagora, Andros (925-800 BC).

The **Archaeological Museum of Thessalonike** mounted a major exhibition entitled *From the South to the North: Cycladic Colonies in the Northern Aegean*. The exhibition brought together finds, mainly from the ninth through to the fourth century BC, from the islands of Andros and Paros and the cities they established on the northern coast of the Aegean: Sane, Akanthos, Stageira (the home town of Aristotle), Argilos, and the island of Thasos, along with sub-colonies established by Thasos on the mainland. Many of these cities developed into very important regional centres and have left a profound mark in the archaeological record. The exhibition examined the reasons that may have led to the Andrians and Parians to sending forth a number of their own to found these centres and then the history of how the new establishments fared as most of them developed into independent poleis. Simply spectacular finds, including newly-excavated archaic statues from the sanctuary of Apollo on the Parian islet of Despotiko, were displayed as well as a good number of other artefacts which were presented to the public for the first time. The exhibition is accompanied by a fine catalogue, and it is gratifying that Beatrice McLoughlin (the Research Officer of the AAIA) and I could contribute to it given that finds from Zagora were included among those on display.

Another major temporary exhibition was organized by the **Archaeological Museum of Herakleio**, Crete. Entitled *Daidalos: On the Trail of the Mythical Craftsman* the show clearly presented to its visitors the innovations and inventiveness of Minoan craftsmen (and women) during the second millennium BC. Daidalos was, according to later Greek mythology, the Cretan craftsman-inventor *extraordinaire* and this exhibition lives up to his reputation. The exhibition delves into all manner of Minoan crafts, from pottery-making to naval architecture, quarrying through to monumental sculpture (where later periods are also examined). Along with the finished works the exhibition very interestingly presents a wide range of ancient tools with which they were made.

Pompeian fresco depicting Daedalus and Pasiphae, Casa della Caccia Antica, Pompeii (VII 4, 48, tablino 10).
Photograph: Marie-Lan Nguyen.



Towards the end of 2019 the **Museum of Byzantine Culture** (MBC) in Thessalonike inaugurated a temporary exhibition entitled *Two Collections Meet* in which Byzantine and Post-Byzantine artefacts (icons, liturgical vestments, etc.) from the **Municipal Museum of Thessalonike** were displayed alongside items for the MBC's own collections with the aim of presenting an overview of Orthodox religious art from the fourteenth century through to the twentieth with a particular focus on northern Greece. The show tells the fascinating story of various icon-painting workshops that can be traced for generations.

The **Archaeological Museum of Mytilene**, on the northeastern island of Lesbos, displayed for the first time finds from a late eighth-century BC female burial excavated at the village of **Ippeios**. This find is the first of its kind and of this period on Lesbos and so throws important light on the Early Iron Age developments on the island. The

fine pottery and the gold, bronze and bone items of jewellery with which the woman was interred belie the fact that the osteological study of the deceased, who was aged between 21 and 25, provided evidence for her decidedly violent demise. The remains of the young woman, who was carrying a 30-week foetus, bore multiple fractures on the upper body, and more importantly, on the head. We will never know the circumstances of her death but the excavated tomb provides a glimpse of life on eighth-century BC Lesbos.

Towards the close of the year the **Archaeological Museum of Kavala** inaugurated an exhibition which challenges its visitors to compare and contrast a range of archaeological artefacts from Amphipolis and Thasos with modern works created by Greek and European artists from the holdings of the Bank of Greece's art collection. Surely, such an examination will bring to the fore unexpected aspects of both the old and the new.

Though not directly associated with the Greek past a major "gallery" development in Athens in 2019 was the opening of the long-awaited **Basil and Elisa Goulandris Foundation's Museum of Modern Art** in October. This new museum provides another reason (not that one is really necessary) to visit the Greek capital as it displays works of major twentieth-century European artists such as Cézanne, Van Gogh, Gauguin, Monet, Degas, Rodin, Toulouse-Lautrec, Picasso, Miró, and Giacometti alongside Greek co-practioners such as Parthenis, Bouzianis, Vasiliou, Hadjikyriakos-Ghikas, Tsarouchis, Moralis and Tetsis. There is no doubt that the Goulandris Museum of Modern Art will very quickly become a much-loved fixture in the Athenian cultural landscape.

*The Gallery view of the Museum of
Byzantine Culture, Thessalonike.
Photograph: Prof Vlasis Vlasidis.*



Report from the 2019 Olwen Tudor Jones Scholarship recipient

by Amir Zaribaf
The University of Sydney



ArWho team at Wadi Dank

Thanks to the Olwen Tudor Jones Scholarship and the Society of Mediterranean Archaeology (SoMA), I conducted field research as a team member of the Archaeological Water Histories of Oman (ArWHO) Project in the Ad-Dhahirah governate of the Sultanate of Oman. The project is directed by Drs. Michael Harrower (Johns Hopkins University) and Joseph Lehner (The University of Sydney), with permission from the Ministry of Heritage and Culture of the Sultanate of Oman. The project is partially funded by a grant from the Australian Research Council. Large copper reserves in Oman were the first node of the long-distance exchange of metal across Arabia and western Asia. My participation in the ArWHO project focuses on the environmental and social impact of early industries, particularly large-scale copper metallurgy. At Wadi Raki, around 200,000 metric tons of copper slag has been recorded. The impact must have been enormous, as wood biomass was a necessary resource. Similar research in the southern Levant documents substantial shifts in wood charcoal use which may be linked to anthropogenic changes to the regional ecology over a deep time sequence beginning in the Chalcolithic (late fourth to the early third millennium BC) through to the early Islamic period. In Oman, there are significant chronological gaps in between periods of intensive production, which may be explained by periods of deforestation.

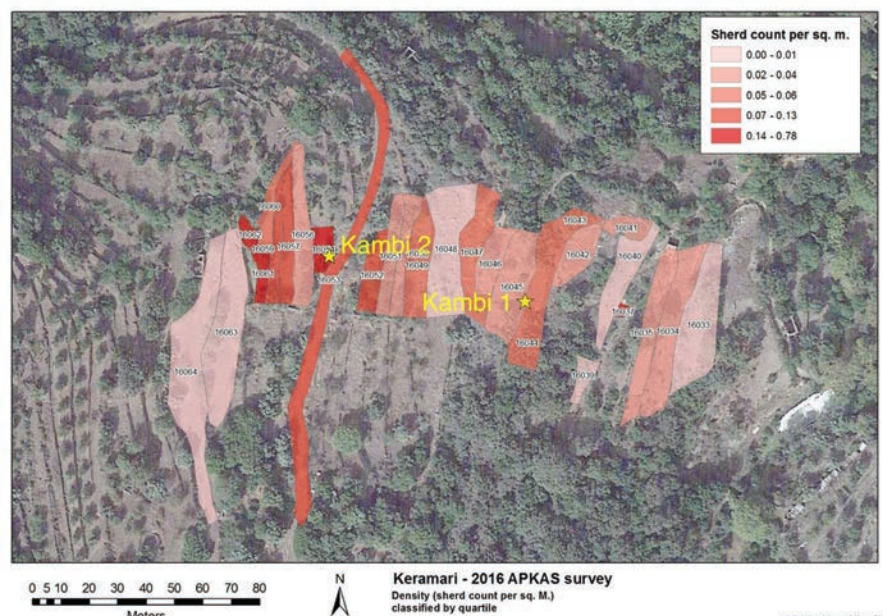
APKAS 2019

by Lita Tzortzopoulou-Gregory

During June-July 2019 the APKAS team carried out a four-week study season, including a one-week agricultural terraces sampling study in order to determine the chronology of these intricate and highly sophisticated human constructed landforms characteristic of Kythera and especially of the area surrounding the village of Karavas in the northern part of the island. Financial support for the project was provided by the Nicholas Anthony Aroney Trust (Sydney, Australia), the Amirialis Research Centre (USA), the Ohio State University (USA), the University of Bristol, and three private donors. The team was comprised of: the three co-directors, Dr. Stavros Paspalas (AAIA-University of Sydney), Dr. Lita Tzortzopoulou-Gregory (AAIA-University of Sydney), and Professor Emeritus Timothy E. Gregory (The Ohio State University, USA); GIS and field supervisor, Assoc. Professor Jon Frey (Michigan State University, USA); GIS and data specialist, Matt Crum (University of California, San Diego, USA); Prehistoric specialist, Dr. Konstantinos Trimmis (University of Bristol); Field Systems specialists, Dr. Adrian Chadwick (The University of Bristol) and Dr. Christianne Fernee (University of Bristol); Prehistoric lithics specialist, Dr. Nick Kardulias (Wooster College); Photographer, Panayioti Diacopoulos; and, student volunteers: Nile de Jonge (University of Queensland), Drosos Kardulias (The Ohio State University), and Laura Rouffiac and Annabel Williams (Bristol University).

The main objective of the geo-archaeological study was to determine the various construction techniques and chronology of the field terraces in the northern part of Kythera and to test a new methodology for the study of terraces that may be applicable to similar landscape formations in a broader eastern Mediterranean context. Fieldwork involved the collection of soil samples for

Fig. 1: The area of Kambi-Keramari showing the ceramic densities recorded during APKAS 2016 and their relationship to the terrace sampling areas (Kambi 1 and Kambi 2).



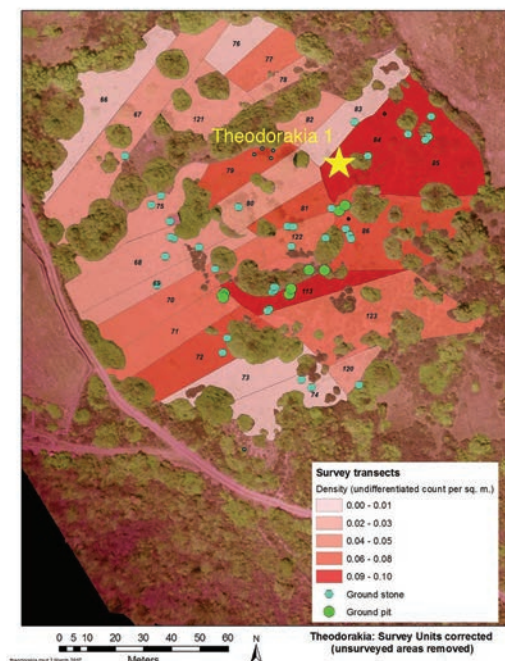


Fig. 2: The area of Theodorakia showing the ceramic densities recorded during APKAS 2016 and their relationship to the terrace sampling area (Theodorakia 1).

The terraces that were selected for the 2019 study were identified on the basis of their collapsed retaining walls, in an effort to minimize any disturbance to the landscape and the existing traditional wall construction. Before the samples were collected the terrace profile was cleaned so that all the horizons were clearly visible. Once cleaned, a sampling tin was pushed into the profile gently; a trowel was used to remove excess soil around the tin as it is pushed into the fill that has accumulated behind the terrace wall. Special care was taken so that the profile was not disturbed prior to the tin being inserted into it. To ensure proper recording a stratigraphic section of the profile was drawn in which each discernible layer was annotated and described. The texture and colour of the soil was recorded with a “Munsell Color Chart.”

With regard to the dating of the layers, the method chosen is that of Optical Driven Luminescence (OSL). The dating of the OSL samples will provide a secure dating for the different depositional events behind the terraces. Sampling for the OSLs was done carefully, in low light conditions, in order to avoid contamination from direct sunlight.

The sampling strategy consisted of horizontally pounding steel tubes/pipes (5 cm x 20 cm) into the target horizon once the chosen profile had been cleaned back so as to expose a fresh surface. Samples

micromorphological analyses as well as for Optically Stimulated Luminescence (OSL) dating from at least three different terrace systems, as well as the recording of certain characteristics of the retaining walls and their construction techniques.

The micromorphological samples were collected from three different locations in Karavas: two from the area of Kambi-Keramari (Figure 1) and one from the Bronze Age site of Theodorakia (Figure 2). All these areas were intensely investigated during the APKAS 2016-2018 seasons, revealing significant concentrations of ceramics and lithics from the Middle and Late Bronze Age.



Fig. 3: Sampling point in Theodorakia with sampling tubes inserted in stratum.

Our aim in the 2020 season is to produce a wood biomass map of the our survey areas in Wadi Raki and further into the Rub al-Khali desert using survey measurements of wood biomass and satellite remote-sensing. The ultimate goal is to empirically estimate the environmental impact of copper production on the vegetational cover. This season's survey recorded landscape mining and production using high resolution GPS survey coupled with a laser rangefinder. Working with the ArWHO team, I compiled data daily, and started post-processing in our field lab, seeking to shed light on this little studied chapter of human-environment relationship. The results of our survey will constitute the cornerstone of my master's dissertation, in which I will be examining how human societies, industry, and environment are fundamentally interrelated.

During the season I was trained in the use of the state-of-the-art technologies and methods that are a core part of our discipline. This invaluable experience could not have been obtained in any other way. Hence, I must again express my sincere gratitude toward Society of Mediterranean Archaeology again for providing the opportunity, and ArWho team and especially Dr. Lehner for their commitment and patience, I also encourage my fellow students to apply for Olwen Tudor Jones Scholarship.



Measuring and recording attributes of an *Acacia tortilis* tree using digital tools

The OTJ Scholarship is offered each year by SoMA (the Sydney University Friends of the AAIA) to assist an undergraduate student of high academic achievement to participate in fieldwork in the Mediterranean region.

Report on the 2019 Athens Classical Archaeology Summer Intensive Program

by Sarah Lewis (Undergraduate
student, University of Sydney)



*2019 Classical Archaeology Intensive
Program participants at Delphi.*

The playwright Euripides, it is said, once sagely noted “experience, travel – these are as education in themselves.” These words ring true through vast swathes of time. Travelling through Attica and experiencing the sites in all their magnificence brings forth a deeper and more rewarding educational experience, one unrivalled by simple classroom learning.

Athens is a city of beauty and vibrancy, as it has been for thousands of years. To study, explore and reside, even temporarily, in a place that gave birth to, and nurtured, some of the most notable art, literature, and people of our collective human history is a profound and humbling honour. It is a colourful, dynamic metropolis in constant dialogue with its own history, and the perfect backdrop for our education experience.

The education offered on this trip was of the highest quality. Dr Beaumont and Dr Paspalas are professionals of the highest order, delivering engaging, well-structured and informative lectures. The itinerary was thoughtfully planned to maximise our understanding and appreciation of the stunning sites and artefacts. No question was left unanswered. We were offered access to the vast libraries and collections of various world-renowned research institutions. Most importantly, we were taught in situ. All information we were told was instantly put into perspective, allowing us to deeply connect with and process the content of our lectures.

were then taken either from the middle of each discrete stratum or above and below any apparent change between soil layers. At each sampling site, the tube was inserted horizontally using a hammer and then removed from the ground and wrapped in foil and paper, and then placed in a black nylon bag. (Figures 3, 4 and 5). In addition to the amount of sample required to measure luminescence (~ 100g), a quantity of soil (~ 200g) was also collected from the corresponding sampling location and placed in a nylon, tightly sealed, transparent, nylon bag (to maintain its moisture, a parameter necessary for dating) and sent to the laboratory to measure luminescence activity.

A total of four samples for micromorphological analysis and six samples for OSL dating were collected. Samples were then sent to laboratories at the universities of Thessalonike and Ioannina respectively. Results are expected by the end of February 2020.

Preliminary observations from the stratigraphic recording of the terrace samples show that the retaining walls in our three sample locations were constructed using different techniques. A technique of vertical cutting of the rock was used at Theodorakia, while at Kambi 2 there is shallow digging of the natural background, and at Kambi 1 a deposition of soil/stone material in the foundations of the wall was used. It is also noteworthy that the construction of the terraces was not completed in a single episode of soil deposition but in multiple episodes over time (three in Kambi 1, five in Kambi 2, and four in Theodorakia). We hope that further investigations of the depositional sequences of terrace construction in the area will provide illuminating results and a better understanding of the nature and history of the agricultural field systems of northern Kythera which are such impressive testaments to human modification of the landscape over millennia.



Fig. 4: Sampling point in Kambi 1 with sampling tubes inserted in stratum.



Fig. 5: Sampling point in Kambi 2 with sampling tubes inserted in stratum.

Athens 2019 Classical Archaeology Summer Intensive Program

by Lesley Beaumont



2019 Classical Archaeology Summer Intensive Program participants at the Athenian Acropolis.

The Athens Summer Intensive Program took place between January 4 and 25, 2019. This highly successful collaborative undertaking between the AAIA and the Dept. of Archaeology at the University of Sydney was organised and taught by Dr Stavros Paspalas and Ass. Prof. Lesley Beaumont, with Ms Gina Scheer acting as Program Manager.

2019 saw a total of 32 participants enrolled in the Summer Program. This was the largest cohort we have ever accepted since the Program was first offered in 2007 and resulted from increased student demand for places with a total of 60 submitted applications. Of the 32 participants, 25 were undergraduate students: the majority of these came from the University of Sydney, but we were delighted to also include six participants from the University of Western Australia and one from the University of Queensland. We also enjoyed the participation of seven postgraduate students: six studying the Masters of Museum and Heritage Studies at the University of Sydney and one undertaking an MA in Ancient History at the University of New England. Another welcome participant was a NSW Ancient History high school teacher.

The participants were accommodated in the hostels of the Australian, British and Swedish foreign schools and in apartments owned by the Greek tertiary education provider College Year at Athens. Formal lectures were held in the meeting room space of the AAIA hostel. Some of the highlights of the many daily visits to sites and museums in Athens and Attica were: visiting the interior of the Parthenon on the Acropolis, handling ancient Greek coins in the numismatic collection of the Alpha Bank and ancient Greek pots in the museum collection of the British School at Athens, enjoying a guided tour of the Kerameikos by the German Archaeological Institute Director of Excavations Dr Jutta Stroszeck, and visiting the Athenian Agora in the snow! The participants also enjoyed the hospitality of the Australian Ambassador to Athens, Ms. Kate Logan, who hosted them to an evening reception at the Embassy residence.

We were afforded exclusive experiences not available to the general public, most notable of which was the opportunity to bypass the guardrails of the Parthenon and stand within it. This moment is one I will cherish for life; to stand within a structure so monumentally important throughout time allowed me to feel intimately and profoundly connected to the culture that constructed it.

There is a wonderful symmetry in the formal learning we underwent and the experience gained from immersing oneself in a new city and culture. We gained not simply knowledge but a worldly wisdom. We learnt how to manage ourselves in new and confusing places, how to work and learn as a cohort, and how to balance and maintain both friendly and professional relationships. Friends were made, connections forged, and life skills formed.

The Athens Summer Intensive Program is truly the opportunity of a lifetime. To experience new cities, new people and new ways of learning is a gift I will always remember and treasure. Thank you, from the bottom of my heart, to the AAIA and the Department of Archaeology of the University of Sydney and all those who worked to make the Athens Summer Intensive Program what it is.



Sarah Lewis at Eleutherai.

Paphos Theatre Archaeological Project: 2019 Activities

by Craig Barker

In October 2019 a team of more than 70 people, under the direction of Dr Craig Barker (University of Sydney) worked at the Paphos theatre site (Figure 1). This was the nineteenth excavation season conducted by the Australian Mission since the project was inaugurated by Emeritus Professor Richard Green in 1995. The Paphos Theatre Archaeological Project conducts its work in close collaboration with the Department of Antiquities of the Republic of Cyprus and is supported by the Australian Archaeological Institute at Athens and the Nicholson Museum at the University of Sydney.

The ancient theatre of Nea Paphos is one of the most significant Hellenistic-Roman structures in Cyprus. Carved into the bedrock of the southern slope of a hill in the north-eastern quarter of the ancient city called Fabrika, it was in use for more than six centuries between its construction in c. 300 BC and its final destruction by earthquake around AD 365. A number of phases of the architectural development of the theatre have now been determined. Excavations have revealed much about the site following its destruction, from the use of the site in Late Antiquity for a number of purposes including stone robbing and quarrying to considerable medieval and post-medieval occupation and industrial activity.

Fig. 1: Drone image of the Paphos Theatre and surrounding area during the October 2019 excavations (image: Rowan Conroy).



In 2019 ten trenches in total were opened, including a number of small excavation zones. The main areas of investigation were the area of the major paved Roman *decumanus* road (Figure 2) of the second century AD to the

south of the site, a medieval structure located on the top of the seating (*cavea*) on Fabrika hill, and the bedrock-cut foundations of the rear of the Roman stage building. Small investigations in the *cavea* and the orchestra of the theatre were also conducted, helping answer some questions about the development of the theatre's architecture. The excavations of the *decumanus* have been particularly important for the Project. At more than eight and a half metres width and with a significant drainage system and clear evidence that the street was colonnaded with granite columns imported from the Troad in Asia Minor (Figures 3-4), we are confident in our interpretation that this road was the *decumanus maximus* (main east-west thoroughfare) of the Roman city, connecting the agora with the north-east city gate and intersecting with the north-south running colonnaded *cardo maximus*, probably just to the west of the theatre. Our discovery offers a major contribution to the understanding of Roman urban infrastructure in the eastern Mediterranean.



Fig. 2: Panoramic image of the exposed section of the paved road including Trench 19A south of the nymphaeum and Trench 19C (image: Rowan Conroy).

The decumanus maximus

The largest trench of the season was located over the surface of the *decumanus* south of the nymphaeum building just to the south east of the theatre (visible in Figure 1). It revealed a layer of tumbled rocks and architectural fragments. On the southern side of the road it is apparent that an alignment of stone blocks likely represents the collapse of a wall during an earthquake. This deposit remained unexcavated at the end of this season. Further north, other, unrelated, architectural elements from the theatre, the nymphaeum and from the *decumanus'* colonnade were recovered over the surface of the road. Ceramics excavated from the deposit directly above the road appear to be predominantly Late Roman. The results of the earthquake tumble will be analysed in a future season, after careful excavation.

Two additional trenches were opened in 2019 further to the east; both designed to confirm the continuity of the road eastward, and potentially locate an intersection with a north-south road (both are visible in Figure 1 and the northern-most in Figure 2). In the northernmost trench six rows of the *decumanus'* pavers were exposed. Unlike the road further west, very little stone tumble was positioned above the road indicating it remained accessible while much of the rest of the *decumanus* was covered by earthquake collapse and tumble. The second trench was opened a few metres to the south and more than a metre further west of the first. The trench eventually came down onto road pavers too, but here there was tumble and other features above it. A series of stone blocks bonded with mortar in the southern side appear to be the return corner of a structure. From behind this corner a number of Late Antique and early Medieval finds were made, including an intact jug (Figure 5).



Fig. 3: View of the exposed road pavers in Trench 19A towards the west (image: Helen Nicholson).



Fig. 4: Troad granite column lying over the former paved road (image: Helen Nicholson).



Fig. 5: The process of excavating a near intact jug (image: Craig Barker).

The road network

The reason for opening a trench to the south of the southern edge of the *decumanus* was to see if it was possible to determine the dimensions of the insula block and whether there was a road parallel to the *decumanus*. Both hypotheses were confirmed, although at a much lower level than expected. A wall made of limestone blocks was identified running east-west across the trench; this is most likely the wall facing the street. The street itself, from the limited area uncovered in the excavations, appears to be a *via glarea stratae* with a very rough surface made from rubble and stone; much rougher than the *decumanus* to its north.

Among the finds from this trench are a series of small fragments of painted wall plaster, that are in keeping with late Hellenistic-early Roman fragments found elsewhere on the site and elsewhere in Paphos. This may provide a glimpse into the decorative scheme of at least one of the buildings within the insula block facing onto the street.

Fabrika Medieval building

Two trenches on the top of Fabrika hill, above the theatre's seating, were opened (visible in Figure 1) to further investigate a medieval building which was first identified in 2012. This structure has well-built walls running north-south, one of which acted as the boundary between the two trenches.

These walls were exposed for a length of 22 metres. Interestingly, the fill between the walls appears to be deliberate and consists of a considerable number of Roman finds, including amphorae, which must indicate activity on Fabrika pre-dating the construction of this building. A square feature on the very east of the building may be the foundations of a watchtower.

Initial analysis of ceramics from the area suggest that the building was in use between the 13th and 17th centuries, with a high concentration of 15th-century ceramics. The 13th-century levels seem to contain a significant number of sugar moulds. Faunal remains are suggestive of elite dining, including bird bones, fish and even turtle as well as young goat and sheep. The tentative hypothesis at this stage is that the building when first constructed in the 13th century acted as a defensive keep and storage centre for goods being traded through Paphos' now much-diminished harbour; its occupants had strong links to a nearby sugar production facility. The building was used continually until the Ottoman period, although the function of the space may have evolved over time. Its peak activity falls within the Venetian period, during the 15th century AD. There is no evidence of industry within the building, rather the fine wares located there are suggestive of a wealthy habitation.

The theatre

A trench was opened along the southern end of the bedrock cuts for the Antonine-period stage building (visible in Figure 1). Our investigations indicate that there was considerable medieval industrial activity in this area, directly over the cuttings in the bedrock for the Roman stage building's foundations.

Finds from this trench include a small limestone architectural fragment with egg and dart moulding, the first such element found on the site. It is possibly related to the stage building itself, and if it is, it could represent a period of theatrical architectural style hitherto unknown. Also found was a very small fragment of worked marble, Roman in date, with a Greek inscription carved on it.

Associated projects

The large-scale of the season also enabled additional and adjunct research projects to take place. Collaboration with zooarchaeology students from the University of New England under Dr Melanie Filios as well as a project by Dr Rowan Conroy of the Australian National University focused on high resolution mapping of the site using professional drone equipment. This resulted in a range of 3D photogrammetry models covering key areas of the site and finds. XRF analysis of mortar and painted plaster fragments is being conducted in collaboration with researchers at the University of Cyprus.



Fig. 6: Conservator Grace McKenzie-McHarg during the restoration of a Roman amphora found from near the nymphaeum (image: Craig Barker).

The South Australia Friends of the AAIA 2020 Report

by Spiros Sarris



Dr Margaret O'Hea, Dr Stavros Paspalas and Mr Spiros Sarris

The South Australia Friends organised a number of very interesting events throughout 2019 all of which were well attended by our enthusiastic members and supporters.

Since 2008 the SA Friends have participated in a collaborative cultural event as part of the annual Festival Hellenika® Greek Cultural programme, and this year was no different. The event, held on March 11, involved a guided walk along the streets of Adelaide's city centre in order to appreciate the facades of the city's finest classical style buildings which are most evidently characterised by their classical Greek-style columns (Doric, Ionic and Corinthian) and Roman variations (Tuscan and composite, etc.).



SA Friends walking tour of Adelaide's classical style architecture

Geophysical prospection of an ancient bronze foundry near the Olympieion, Athens Greece

by Matthias Leopold (University of Western Australia) and Gerhard Zimmer (Katholische Universität Eichstätt)

Ancient Greece was undisputedly one of the most innovative and accomplished areas in the world as regards high quality cast-bronze production, especially from the sixth through to the fourth century BC. Many of the well-preserved bronze sculptures and artefacts are testimony to the mastery of ancient Greek bronze casters. In our attempts to understand how the ancients achieved their very impressive results the large bronze foundry at the southern slope of the Acropolis in Athens (above the much later Odeum of Herodas Atticus) is of special importance. It was most likely here that the monumental statue of the Athena Promachos created by Phidias and which stood on the Acropolis was manufactured (Leopold *et al.* 2011, Zimmer 2018). Probably of equal importance is a large workshop of the later fifth century BC that now lies below the Leophoros Amalias, the main road in front of Greece's parliament at the top of Syntagma Square. These work spaces, and other evidence, have provided valuable material for a good understanding of the nature and layout both of permanent and short-term bronze foundries of the fifth century BC. A third such working area was discovered south of the Olympieion (Temple of Olympian Zeus) in central Athens by J. Travlos in 1971. Travlos simply described the casting pit, and he dated, on the basis of associated finds, its period of use to the fifth and the fourth centuries BC.



Fig. 1: Ground penetrating radar survey using a 250 MHz antenna southwest of the main wall of the Olympieion.

With the help of the Australian Archaeological Institute in Athens we were granted by the Greek Ministry of Culture permission to conduct a minimum invasive geophysical survey of the area south of the Olympieion. The project was funded by the Thyssen Endowment Fund. In October 2019 roughly 60m² were investigated using ground penetrating radar and multi-electrode resistivity tomography to verify the existence and the exact location of the ancient casting pit as well as to look for indications of other pits, ditches or foundations typical of Greek foundries of the fifth century BC.

Ground penetrating radar emits electromagnetic waves of certain frequencies (in this instance 250 MHz) into the ground whereas electric resistivity tomography conducts electric current in the subsurface. Different geological materials including man-made fillings and structures cause variabilities in the recorded signals. The results of both methods from multiple parallel survey lines are combined to generate models of the subsurface. The main target of our survey was the casting pit of the fifth-century BC bronze foundry which we clearly located (see Figure 2, below). Further analysis of our preliminary results will reveal whether remains of any other pits or installations of the foundry were recorded in the data collected in October 2019.

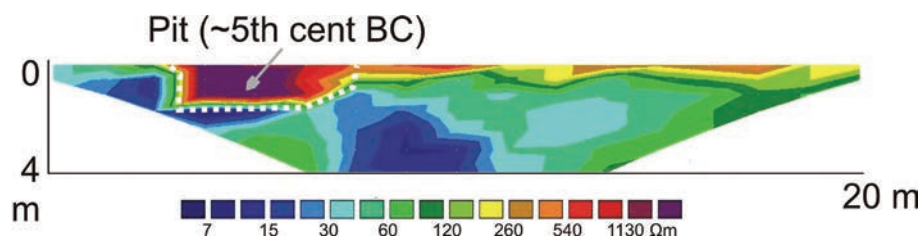


Fig. 2: Electric resistivity (Ωm) distribution across one of the 2019 project's survey lines. The line crosses the ancient casting pit which is clearly visible due to the high resistivity filling in contrast to its low resistivity geological surroundings, which consists of clay rich marl.

References:

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Later in March the SA Friends were represented by their President, Spiros Sarris, at the annual Greek National Independence Day wreath laying ceremony.

The SA Friends were very pleased to welcome the AAIA's 2019 Visiting Professor, Professor Clemente Marconi, to Adelaide. Professor Marconi captivated his audience with his public lecture "Toward an Archaeology of Cult in a Greek Colony in the West: New Excavations in the Main Urban Sanctuary of Selinunte," in which he presented new findings from his work at that important Greek city on Sicily. The Visiting Professor programme is definitely one that successfully promotes the core interests of the AAIA to a wide audience. Spiros Sarris anticipated Professor Marconi's theme of Greeks in Sicily and southern Italy when he travelled to the region and then on to Greece earlier in the year. In Greece he promoted the work of the AAIA during his meetings with Professor Manolis Stefanakis (University of the Aegean) and Dr Nikos Petropoulos (University of Patras) when he visited the excavation they were conducting at Kymissala on Rhodes.

We were also pleased to welcome the Acting Director of the AAIA, Dr Stavros Paspalas. To Adelaide for the first time. Dr Paspalas met with the SA Friends and members of the Department of Classics at the University of Adelaide while he was in town and he also delivered a public lecture on "The Antiquities of Greece during World War II."



AAIA 2019 Visiting Professor, Clemente Marconi and Mr Spiros Sarris

Zagora Archaeological Project: 2019 Season

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

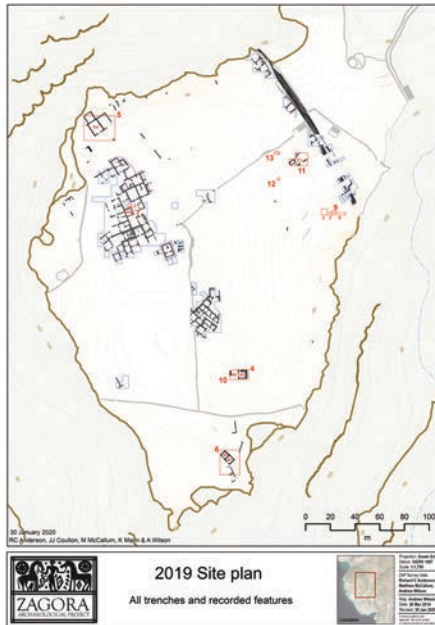


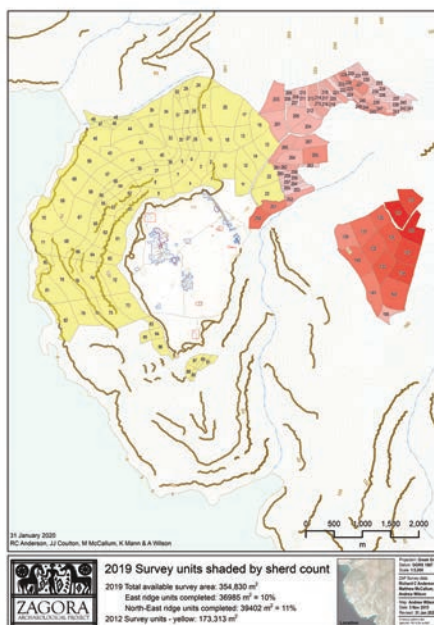
Fig. 1: 2019 site plan of Zagora showing excavation areas.

In July 2019 the Zagora Archaeological Project (ZAP) team headed eagerly back into the field. Having taken a five year break since our last fieldwork seasons of 2012, 2013 and 2014 in order to focus on studying, analysing and publishing our findings, we were very excited to be back on Andros again to resume our investigations at the site.

Thanks to the award of funds made by the Nicholas Anthony Aroney Research Fund and also a generous donation by the late Professor Alexander Cambitoglou, we were able to undertake three intensive weeks of work at the site. This was the first time that the ZAP team had worked in the height of Greek summer, previously having conducted its field seasons from late September onwards, and our first week at Zagora unfortunately coincided with a heatwave when daily temperatures reached 37 degrees Celsius in the shade! Our team of 22 people showed extraordinary energy, fortitude and commitment in achieving so much under such challenging conditions, and we are deeply appreciative of their superhuman efforts.

This year the joint AAIA and University of Sydney team was delighted to welcome Jodi Cameron who represented our valued industry partner GML Heritage Pty Ltd. GML most ably took on responsibility for the re-design of ZAP's public website, following which Jodi created live blog posts from the field: these can be viewed at <http://zagoraarchaeologicalproject.org/blog/> As always, we were most grateful for the permission granted us to conduct our fieldwork by the Cycladic Antiquities Ephorate of the Greek Archaeological Service, and were touched by the warm welcome and daily support we received from the community of Batsi, the seaside village on Andros that we call home during our fieldwork seasons, as well as by the staff of the Archaeological Museum at Chora.

Fig. 2: 2019 site plan of Zagora showing survey areas.



Our 2019 field research focused on excavation (Figure 1), archaeological surface survey and infra-red remote sensing (Figure 2), and was designed to build on and further extend the work we had already undertaken in our previous fieldwork seasons at Zagora. In 2019 we were particularly interested in exploring evidence for any supra-household level 'industrial' activities within the settlement boundaries of this Early Iron Age community of the 9th and 8th centuries BC. Outside the fortified settlement zone we aimed to determine the existence of any extra-mural evidence of occupation and activities as well as any indications of where the occupants of Zagora buried their dead.

The archaeological surface survey that we conducted in the site's hinterland beyond the fortification wall complemented the coverage and results of the original survey we conducted in 2012. This highlighted the fiercely nucleated character of the Zagora settlement by confirming the almost total

lack of occupation beyond the fortified zone. One area that was subjected to infra-red remote sensing by Dr Hugh Thomas implicated itself as a location in need of further investigation as a possible necropolis associated with the Zagora settlement: indeed the discovery of two Protogeometric/Subprotogeometric burials, probably in this area, by farmers in 1899 and reports of later chance finds associated with burials increases the likelihood that the sub-surface thermal signatures detected by infra-red imaging belong to graves. Thermal imaging captures the differential heat retention/heat loss of the ground once the sun goes down: as sub-surface features retain heat longer than simple soil deposits, potential buried archaeological deposits can therefore be identified for ‘ground-truthing’ or further investigation. Given the remote location of Zagora, it was decided that it would be safest to camp at the site in order to conduct this post-sunset thermal imaging work. On two occasions, a small team of the hardest team members therefore joined Dr Thomas in camping out at Zagora, enjoying stunning sunsets, the call of Scops owls, and the evocative peace of the abandoned Geometric settlement.



Fig. 3: Trench 11 under excavation from the air. Photograph: Hugh Thomas

Three excavation trenches were opened in the central east part of the settlement, some 10m inside the fortification wall, where our previous 2014 fieldwork had located a section of what appeared to be an ‘industrial’ processing facility, and where geophysical testing in 2012 had detected a large sub-surface magnetic anomaly. One of our 2019 trenches, Trench 11 (Figure 3), continued our earlier excavations in this area to reveal the whole ground plan of the processing installation. This was equipped with two clay-lined schist installations, between which lay a thick layer of ash. Samples were taken for now ongoing soil chemistry analysis that is aimed at clarifying what material was being processed. Trench 13 meanwhile investigated the previously identified magnetic anomaly, revealing a built structure inside which metal smithing had been conducted. Trench 12 was placed close by, over an area where previously Dr Hugh Thomas had, via infrared remote sensing, detected the presence of another, possibly industrial, feature. While further work is still required to reconcile the infrared signature with the excavated remains, the huge quantity of animal bone dumped in this trench suggests nearby processing of faunal material at a supra-household level. Also significant here was the Middle Geometric chronology of the material excavated, which pre-dates the far more commonly occurring Late Geometric material excavated elsewhere on the site and offers data for the settlement’s earlier history. Given the character of this trench, a very unexpected find here was that of a faceted rock crystal pendant (Figure 4).

In sum, the 2019 fieldwork provided us with a completely new perspective on Zagora by identifying an area of the site devoted to processing or ‘industrial’ activities. Given the location of this area close to the fortification wall and its position on, and adjacent to, what appears to be a wide thoroughfare partially excavated in 2014, it would seem that manufacturing/processing occupied a prominent place in the life of the eighth century settlement, thereby inviting reconsideration of the economic complexity and socio-political organisation of this Early Iron Age community.

Fig. 4: Faceted rock crystal pendant from Trench 12. Inv. 19-017, scale 1:1



A MONTH IN ATHENS

Dr Sary Zananiri

AAIA Contemporary Creative Resident 2019

I arrived in Athens knowing the city quite well already. In the last few years I had spent a fair amount of time in Athens for conferences and my current research, which looks at Palestinian Orthodox religious networks and their secularisation in the Late Ottoman and British Mandate periods. The Eastern Mediterranean has a long history of connection and, after much time spent doing field research in Palestine, Greece felt very familiar and comfortable.

My project focused on early 20th-century Palestinian cultural production, particularly iconography and devotional goods. In both Greece and Palestine iconography had been central to the development of secular painting practices in the 19th and early 20th centuries. Often modern Palestinian painters like Nikola Saig were, in fact, trained as icon painters.



A collection of mother of pearl crucifixes from Jerusalem (c. 1880s to 1950s) found at flea markets in Athens. Image: Sary Zananiri



Icon-painted rocks from the Peloponnese (similar to those produced in Jerusalem at the turn of the 20th century). Image: Sary Zananiri

Perhaps one of the better-known Greek reference points for modern incarnations of iconographic influence is the work of Yiannis Tsarouchis. In a moment of fortunate timing, a new exhibition of his work, curated by his niece Niki Grypari, the Director of the Yannis Tsarouchis Foundation, was opening at the Foundation. Meeting Grypari before the opening, she spoke with Andrew Hazewinkel (AAIA CCR artistic adviser) and I about the ways in which Tsarouchis used the mid-morning light to paint many of his portraits, a feature common to representations in Byzantine iconography. The first room of the exhibition also gave us an insight into Tsarouchis' influences, with studies in the style of Fayyum portraits, Byzantine icons and Baroque works, effectively tracing a series of art historical connections across the Mediterranean that run counter to the narratives popularly proffered by the Western art historical canon.

Another place I frequented was the Byzantine Museum's library. While I had visited the museum on several occasions, this trip was the first time I had been to the library which, as one might expect, was an incredibly useful resource. Books and exhibition catalogues from the last hundred or so years gave me a sense of how research on Palestinian devotional goods had developed, the

ways in which they differed from Russian and Greek cultural production and, perhaps most interestingly, the ways in which competition between different institutions run by the three vied for custom from pilgrims and tourists in the international context of Jerusalem.

Research toward the project developed rapidly over the month I spent in Athens. I began to realise that part of the problem with the study was the turbulence of Ottoman decolonisation, both in Greece and the Levant. Modernity had not been kind to the region. The series of absences, disconnections and political unrest made researching these connections all the more difficult in the last hundred years.

While Andrew, Stavros Paspalas and the AAIA had kindly facilitated introductions and connections to many cultural organisations such as the Benaki Photographic Archives, perhaps one of the most unexpectedly useful was our social Sunday morning ritual of Andrew, Boni Cairncross (University of Wollongong Artist in Residence) and I going to the Monastiraki flea markets. Nowhere was the sense of connection between Palestine and Greece more present than in the market place itself. As I wandered through the markets acquiring Palestinian carved mother of pearl crucifixes, icon-painted rocks that I had only read about in early 20th century travelogues about Jerusalem and Palestinian rosaries of various materials, the links between the two geographies seemed closer than ever, and continued with contemporary Palestinian imports.

One of the methodological mysteries that I'd had while doing research in Jerusalem earlier in the year, namely finding original materials in Jerusalem, started to unravel. Dispersion was at the core of the Palestinian souvenir market. There was little of this material, outside of significant works in churches, because it was made for an international tourist market. I was beginning to understand the many layers of absence that this seminal and understudied chapter of modern Palestinian cultural production engendered and at least some of the answers were to be found in Greece.

Speaking to the friends and acquaintances that I had developed in Athens, I decided to revisit a project that I have been working on recently. The project took archival images and, through a labour-intensive process, manually erased the landscapes by hand with a rubber. In developing the project, I invited a researcher to discuss an image relevant to them and we would collaboratively erase the image, while the conversation that ensued was recorded.

Several more of these 'erasures' will take place in the coming months. While it is still a work under development, it is likely that the work will eventually take the form of an artist book, meandering through the Eastern Mediterranean and as far afield as Mexico, to understand the power of the image as both a mode of depiction and, at the same moment, a mode of erasure. I would particularly like to thank Andrew, Stavros and the AAIA for their support of this project.

Dr Sary Zananiri is a practice-led researcher; he holds a PhD in Fine Art from Monash University and is currently a Postdoctoral Researcher at Leiden University, The Netherlands.



After Salzmann: the Valley of Josaphat (2019)
Sary Zananiri
hand manipulated digital image
30 x 30 cm. Ed 5 + 1AP

DECEMBER IN ATHENS

Dr Boni Cairncross

2019 University of Wollongong Artist in Residence

The month I spent in Athens, as the University of Wollongong artist-in-residence hosted by the AAIA, was a generative, expansive and enriching experience. I landed in Athens with the intention of exploring multisensory qualities of visual art and textile practices, with a particular eye on the intersecting histories and politics of the visual and tactile. My approach was to see and do as much as I could, while allowing for ideas to percolate during the four weeks.



Found textile object.
Purchased at Monastiraki markets, December 2019

Soon after arriving, I visited the Church of Agios Demetrios Loubardiaris, a small 12th century Byzantine structure situated near the Philopappou Hill. Entering the dimly lit interior I was struck by the play of light – shimmering and bouncing off the gold details – highlighting a contrast between contemporary and historical ways of experiencing these image-rich environments. My encounter was vastly different when I ventured to the Byzantine Museum, where the icons are displayed under even, steady museum lighting. But it was here that I found a small work from the late 16th century of the Virgin and Child with Saints Catherine and Lucia. Saint Lucia, patron saint of the blind, had been a focus for me in recent months. I was familiar with the blue robed, blue eyed Saint Lucy, but here everything was red, maroon and orange.

Reds continued to capture my attention as I traversed Athens: the Spring Fresco of Akrotiri; the residue of pigments on marble that I encountered at the National Archaeological Museum, the Acropolis Museum and the Museum of Islamic Art. I began to think about colour as material, about the chemical reactions between substances that resulted in a stained surface: the make-up of paints and dyes. This thought became clearer when I came across the head of a female statue, suspected to be Aphrodite. She appeared to be weeping.

The marble statue was originally adorned with bronze eyelashes that over time and through exposure to the elements had oxidised, seeping down her cheeks and creating these stains.

In another encounter at the National Archaeological Museum, I was struck by a display of bronze spearheads from the Battle of Thermopylae. These metal objects once utilised to pierce bodies set me thinking in new ways about my stitching practice, they reminded me of stitches, where the needle punctures cloth. My fascination with embroidery practices took me to the Benaki Museum, where I explored a wealth of textile pieces from the 17th to 19th centuries. Close study of stitches, motifs and techniques employed revealed the influence of trade and colonialization. Intended to envelop the body,



Fig. 2: Athens - stitching - work in progress1: early stages of a stitching experiment.
Boni Cairncross, December 2019

these embroidered works reflect the movement of people across geographies and the haptic knowledges they carried with them. A significant part of my experience in Athens was the privilege of being part of a community of artist-scholars. The conversations that occurred, often over coffee (or tsipouro), played an important role in the formulation of these ideas. My fellow artist-in-residence, AAIA Contemporary Creative Residency artist Sary Zananiri, offered many thoughtful and considered points of reflection. I am thankful to Stavros Paspalas for making me feel welcome at AAIA, as well as Andrew Hazewinkel for his invaluable knowledge of Athens and insightful recommendations. A special acknowledgment to Emeritus Professor Diana Wood Conroy for her generous support and ongoing encouragement.

I write this as I sit in my studio back in Wollongong, occasionally looking up at a disintegrating embroidered shawl purchased at the Monastiraki markets. I see traces of thoughts that emerged from my month in Athens in this single object: gold-thread embroidery catching the light and stained sections where red dye has run over time during washing. As I begin the task of weaving together these disparate thoughts through experimentation and art making, this found object acts as a reminder of these encounters.

DIONYSIAN GHOSTS AND ASTERION'S SOLILOQUY.

A Poetry Performance in Athens
by 2015 AAIA Contemporary Creative Resident
Jena Woodhouse

As part of our developing Contemporary Creative Program in Athens, we were pleased to present an evening of poetry performance by award winning poet Jena Woodhouse, our 2015 Contemporary Creative Residency award holder. The curated event was presented in two parts separated by a brief intermission. Each Part comprised a grouping of five loosely related poems generously read by the artist herself.



Woodhouse reading *Asterion's Soliloquy*
Image: Panayioti Diacopoulos.

Part 1 opened with the poem *News From The Village* which foregrounded a further four inspired by Woodhouse's experiences of living and working, for more than a decade, in Athens and travelling extensively in rural Greece. Then, changing gears, Part 2 began with the poem *Bus to Archanes* setting us on a collective journey to Crete and into a richly researched, imagined darkness of the Minoan underworld.

The following extracts (selected by Jena Woodhouse) are taken from two closely related, yet unpublished, previously unperformed poems - *Asterion's Soliloquy* and *Ariadne's Dream*.

From Asterion's Soliloquy

Ariadne spins a crimson filament of treachery.

That arrogant Athenian, the king's son, her anointed one,

toying with the crimson ball she's coyly handed him,

is unaware those slender hands once rested on

my countenance...

She touched me once -- the only memory

I possess of tenderness. How the blood thuds in my brain,

my beast's voice bellows desolation! She intends

to barter me for promises that won't be kept,

From Ariadne's Dream

I thought

to rid Knossos of shame; each night

I see the crimson yarn I spun

for Theseus; yet, truth to tell,

the beautiful Athenian who gleamed

with gold was why I steeled my heart

against my half-sibling, Asterion.

The event was well attended by AAIA friends and staff as well as members of some of the other international archaeological research centres in Athens.

Jena Woodhouse has over 700 publishing credits to her name. Shortly before returning home to Brisbane she received news of being awarded the Ipswich Poetry Feast's Overall Prize, as well as the First and Second Prize in the Open Competition. Apart from being an honour the prize will go a long way to seeing her back in Athens soon. She recently composed a new poem *In Memoriam: a Panegyric J.D.S.P., Crete* a tribute to John Devitt Stringfellow Pendlebury, which is now permanently displayed at the British School at Athens Knossos Research Centre.

An Azure Memory Of Seas: Glimpses Of Greece

Jena Woodhouse

Australian Archaeological Institute at Athens,

October 2019.

SIX SHORT STORIES OF THE FURIES or DIGGING UP A HOLE, A FAILURE.

A Performance Lecture by
2017 AAIA Contemporary Creative Resident
Melissa Deerson
at AAIA Canberra Friends Annual Dinner

As a way of extending our Contemporary Creative Program in Athens to Australian shores we were pleased to facilitate a part diaristic, part lecture, part performance presentation at the AAIA Canberra Friends Annual Dinner by multidisciplinary artist Melissa Deerson, our 2017 Contemporary Creative Residency award holder.



Melissa Deerson, *A lecture*, 2017.
Video 5:27 min (stills)

This year the Canberra Friends diverged from the expected, rather than inviting an academic to present at their annual dinner they approached Dr Andrew Hazewinkel (our Contemporary Creative Residency Program artistic adviser and AAIA Honorary Research Fellow) to discuss how they might support the CCR program. Following these discussions Elizabeth Minchin and the Canberra Committee decided to invite Melissa Deerson to creatively present some of the outcomes of her experiences whilst on residency in Athens.

Titled *Six Short Stories Of The Furies* or *Digging Up A Hole, A Failure* the presentation pointed toward the very nature of an artist's experience whilst on an international residency and how those experiences seep into an artist's practice long after they return home. The structure and content of the performance shed light on the creative potentials that reside between the imagined and the unimagined if you are brave enough to trust your gut.

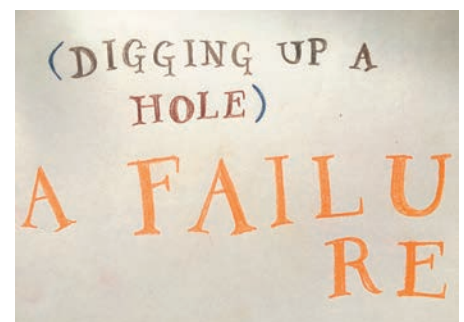
The first part of the title *Six Short Stories Of The Furies* was (in Melissa's own words) in some ways a bluff, she had intended to make artworks about the Furies whilst in Athens; however 10,000 discarded words, dozens of drawings and hours of video footage later she arrived at the conclusion that (again in her own words) 'this ploy.....to force my own hand, in and of itself was also a categorical failure.'

The real generosity of her performance resides in the second part of the title *Digging Up A Hole, A Failure*. In some ways her entrancing and hilarious performance was an excavation of a failure, a failed plan (even if her Furies project continues to haunt her) however I prefer to think of it as the unearthing of a seed bearing unimagined germinations, some of which take longer than planned to bear fruit.

That is precisely what the AAIA Contemporary Creative Residency does, it provides Australian creative practitioners the opportunity to experience first hand the richness of ancient, Byzantine, modern and contemporary Greek culture thereby opening artistic avenues through which those experiences might seep into the ongoing development of their practice.

Melissa's performance lecture for the AAIA Canberra Friends eloquently expressed this high-lighting the nature and value of previously unimagined creative outcomes that emerge from wholly new experiences. It intermingled personal musings on the nature of creativity, love and what it means to make artworks with sketches for unfinished or abandoned artworks and shelved creative strategies. In this way the audience was generously let in to Melissa's creative practice. It also included a short video of a performance lecture that she made whilst on residency in Athens in which she eats an inedible Bitter Orange (skin and all), the kind that hang on the trees and lie in the gutters of many Athenian neighbourhoods and which Mel describes as; "desire and disappointment in one smooth, glowing object."

Melissa Deerson is a multi-disciplinary artist and writer. Drawing on art historical references and archival sources her often playful creative practice blends drawing, performance, text, video, sound and installation. Recent work includes performances at Gertrude Contemporary, TCB Art and Tarrawarra Museum of Art.



Hand drawn performance title
Melissa Deerson (2019)

An Archaeology of Ancient Greece – A War for Modern Greece: The Life and Work of Thomas J. Dunbabin

by Antonis Kotsonas
AAIA 2018 Visiting Professor

Thomas (Tom) James Dunbabin (1911-1955) was the first Australian to become a leading Classical archaeologist. He specialized in ancient Greece but he also experienced the troubles of modern Greece in World War II, and therefore he embodies wide-ranging links between this country and Australia. Dunbabin's life and work celebrate many of the core values that motivate the Australian philhellenes and the Greek-Australians who support the AAIA and hosted me so generously during my tenure of the Institute's Visiting Professorship in 2018. Dunbabin's important scholarship informed three lectures I gave in Australia, and his life and work came up in conversations with colleagues and members of the public. This is particularly why I feel that a tribute to him is very fitting as my contribution to the AAIA Bulletin.

There are numerous short biographies of Dunbabin, including two by the Australian archaeologist and diplomat Robert Merrillees who was once Australian ambassador to Greece (Robertson 1954-1955; Ridgway 1996; Merrillees 1999, 460-465; 2000; Dunbabin 2015, 102-127). These works offer excellent overviews of Dunbabin's life and work and they inform my own contribution which also draws on unpublished archival information to shed light on the underexplored topic of Dunbabin's major and lasting contribution to the archaeology of the early Greek world.

Background and Academic Training

Dunbabin was born in Hobart in 1911, to a well-known Tasmanian family. His family moved to Melbourne and then Sydney, where he completed his schooling (Merrillees 1999, 460; 2000, 35). After a year at the University of Sydney, Dunbabin moved to the University of Oxford (Corpus Christi College) (Merrillees 1999, 460; 2000, 35). At Oxford, he studied with John Beazley, arguably the greatest Classical archaeologist of the time, and also with Alan Blakeway, who inspired Dunbabin's interest in Greek colonization (Dunbabin

1948a, viii with reference to, e.g., Blakeway 1932-1933. Cf. Robertson 1954-1955, 19-20; Ridgway 1996, 377). Dunbabin graduated from Oxford with First Class in Mods and Greats in 1933 (Merrillees 1999, 460; 2000, 35), and he spent the next two years at the British School at Rome, as Derby Scholar, researching Greek colonization in Italy and writing his "Contributions to the History of Sicily and South Italy in the Seventh and Sixth Centuries BC" (Dunbabin 1937; cf. Dunbabin 1948a, ix; Robertson 1954-1955, 20). This work shaped Dunbabin's lasting fascination with the nexus between the history and archeology of early

*Fig. 1: Alan Blakeway, Dunbabin's mentor, at Perachora, Corinthia, where the two men excavated in 1936.
© Classical Art Research Centre, University of Oxford.*



Greece, and was submitted for a Fellowship to All Souls College, Oxford, in 1937 (Dunbabin 1948a, ix; Robertson 1954-1955, 20).

Dunbabin first arrived in Greece in 1934-1935, during an interval in his work in Italy, and he stayed with the British School at Athens for two months (Anonymous 1934-1935, 3). In the next academic year (1935-1936) he returned to Greece to work on Attic black figure pottery, including Attic pottery from Perachora in Corinthia (Anonymous 1935-1936, 2), where the British School excavated an important sanctuary in 1930-1933, under archaeologist Humfry Payne (1902-1936). Shortly after Payne's untimely death in 1936, Blakeway with Dunbabin excavated an Archaic cemetery at Monasteri near Perachora (Figure 1; Anonymous 1935-1936, 2; Robertson 1954-1955, 19; Waterhouse 1986, 110-111, 113. On Payne see Kotsonas 2008, 283-292; Mantis 2008); but Perachora attracted Dunbabin's time and energy until the end of his life.¹

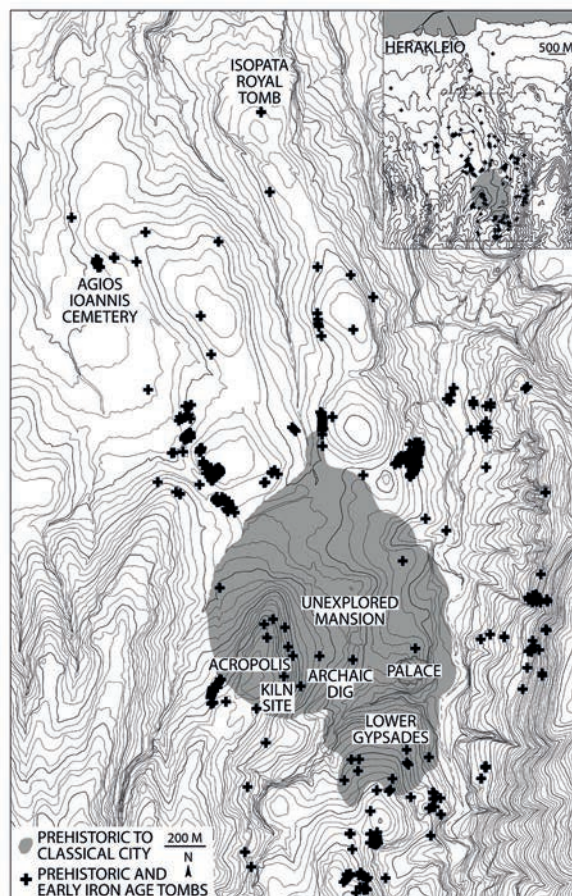
Late in 1936, Dunbabin was appointed Assistant Director of the British School at Athens, a position he held until 1939 (Anonymous 1936-1937, 1; Powell 1973, 103-104, 161; Merrillees 2000, 35). During this period, he authored his first article, which discusses the archaeological correlates of a conflict in Archaic Greece narrated in Herodotus 5.88.2 (Dunbabin 1936-1937). Likewise, it was in this period that he first visited Crete, where he served during most of World War II. It has hitherto remained unknown that Dunbabin's first visit to the island was in April 1936 (Figure 2), when he followed John Pendlebury (1904-1941), a leading British archaeologist, across the Amari valley. With the outbreak of World War II, Pendlebury served as the British liaison with Cretan resistance fighters but he was killed by the Germans at Herakleio during their invasion in 1941. Shortly after, Dunbabin basically took up Pendlebury's role, largely operating from bases around the Amari valley, where the two men had travelled in 1936.²

Dunbabin returned to Crete in 1937 to assume an important role in the excavation of a Roman villa at Knossos, the "Villa Dionysos" (Figure 3) (Anonymous 1936-1937, 1; Waterhouse 1986, 34-35; Merrillees 1999, 460; 2000, 35. On the villa see Payne 1935, 164-165; Paton 1998). Less well known is his excavation of Late Classical and Hellenistic kilns on the east slopes of the acropolis (Figure 4; Homann-Wedeking 1950, 165), and also of an area in between this site and the Minoan Palace (Young 1937, 137-138).

Fig. 3: Map of Knossos, showing the locations of interest to Dunbabin, created by Todd Whitelaw.



Fig. 2: Dunbabin in Crete in the 1930s, holding a piece of local embroidery which celebrates the establishment of the Cretan State (1898) and shows its High Commissioner, Prince George (1869-1957), in the middle. Perhaps the photograph was taken on the occasion of the visit of King George II of Greece to Knossos in 1937 (on which see Waterhouse 1986, 84). © Classical Art Research Centre, University of Oxford.



¹ Payne 1940, v-vi (Preface by Dunbabin); Robertson 1954-1955, 19; Waterhouse 1986, 32, 62; Ridgway 1996, 377. Dunbabin's notebook and photographs from Monasteri are in the Dunbabin Archive at the Classical Art Research Centre, University of Oxford. Interestingly, Australian interest has resumed at Perachora with the recently inaugurated fieldwork project by Susan Lupack of Macquarie University.

² John Pendlebury Family Papers, PEN 2/5/3 (Routes in Crete), handwritten notes on Ida and White Mountains; PEN 2/5/1/25 (Routes in Crete), typewritten version of the handwritten notes on Ida and White Mountains (BSA Archive). On Pendlebury see Grundon 2007.



Fig. 4: Dunbabin excavating a pottery kiln at Knossos in 1937, together with Richard Wyatt Hutchinson, British Curator at Knossos. © Classical Art Research Centre, University of Oxford.

Fig. 5: Doreen Dunbabin, née de Labillière. BSAA6_14, BSA Photographic Collection, BSA Archive. Reproduced with the permission of the British School at Athens.



³ BSA Corporate Records, Steel Case 2_3.8, London, BSA 1939: Loose, unalphabetized Folder #2: Originally enclosed together: letter from Gerard Young to Edith Clay, 1 June 1939; enclosed letter from Hutchinson; comments by Dunbabin on proposal; report by Dunbabin on six geometric graves excavated at Agios Ioannis.

Dunbabin was hoping that the latter area would yield Archaic finds, which were poorly attested in Knossos despite the extent of earlier excavations. His “Archaic Dig” yielded material from different periods, but it did not fulfil the expectation for notable Archaic finds. Nonetheless, this dig is indicative of the ingenuity of Dunbabin: not only did he identify the problem of the archaeological visibility of the Archaic period in Knossos and Crete before this emerged in the literature (between 1939 and

1947, as noted in Erickson 2010, 6), but he also attempted to address it through fieldwork. This problem occupied Dunbabin also in the post-War period (Dunbabin 1952b, 195-197) and it remains serious to the present. Indeed, it was christened the “Archaic gap” by Nicolas Coldstream, the third Visiting Professor of the AAIA (1989) (Coldstream and Huxley 1999; cf. Erickson 2010). If Dunbabin had lived longer, the history of research on Archaic Crete might have been considerably different.

It was at Knossos in 1937 that Dunbabin got engaged with Doreen de Labillière (Figure 5) on the roof terrace of the beautiful mansion which Arthur Evans, the excavator of Knossos, built at the site (Powell 1973, 161). The couple first met in 1935-1936, when they were students of the British School at Athens. Doreen initially studied Bronze Age weapons, but in 1937 she worked on Protocorinthian pottery from Perachora (Anonymous 1935-1936, 2; 1936-1937, 4). Thomas and Doreen married later that year (Figure 6). The couple had a boy, John (Figure 7), who is Emeritus Fellow of Modern History at St Edmund Hall, Oxford University, and Katherine, Professor Emerita in Classical Archaeology at McMaster University and Fellow of the British Academy.

Tom and Doreen Dunbabin focused on the study of material from Perachora in 1937-1939 and Tom made trips around Greece (Anonymous 1937-1938, 1-2; 1938-1939, 1, 3-4), which are documented by photographs in the Dunbabin Archive at the Classical Art Research Centre, University of Oxford. In 1939, Dunbabin became Deputy Director of the British School (1939-1946) and he conducted fieldwork at both Perachora and Knossos (Anonymous 1938-1939, 1, 9). At Agios Ioannis, north of Knossos, he excavated a cluster of tombs dating to the 10th-9th centuries BCE. These tombs were later published by John Boardman, Dunbabin’s “successor” at Oxford and the first Visiting Professor of the AAIA in 1987 (Robertson 1939, 204-205; Boardman 1960, esp. 128-129). More importantly, Dunbabin advised the British School to make Knossos “its principal objective [for fieldwork] in the season 1939-1940”.³ This plan (which would possibly involve some French collaborators) included excavating Minoan tombs at the area of Isopata and additional Early Iron Age tombs at Agios Ioannis; completing the excavations of the Roman “Villa Dionysos” and

Fig.6 : Tom and Doreen Dunbabin (with archaeologist Frank Stubbings leaning above them), during an excursion to Aphidnae, Attica, in 1938. BSAA6_27, BSA Photographic Collection, BSA Archive. Reproduced with the permission of the British School at Athens.



of a putative votive deposit from ca. 700 BCE;⁴ and exploring the eastern slopes and the top of the Knossos acropolis hill in search of a Greek temple. Dunbabin further proposed an “extended programme of work” at Knossos: the School could excavate the so-called Minoan Unexplored Mansion and Minoan houses on the Lower Gypsades hill (both excavated in the post-War period), as well as early Greek tombs which could shed light on “the coming of the Dorians to Crete”. He thought his work could also provide information on the layout of Greek and Roman Knossos. This ambitious plan for making Knossos the core focus of the School’s fieldwork was, however, interrupted by World War II.

As war was approaching, Dunbabin finished a book manuscript by Payne on the excavations at Perachora (Payne 1940). By the time of his own untimely death (1955), Dunbabin had nearly completed *Perachora II* (which was published considerably later: Dunbabin 1962, esp. vi-vii), thus contributing to two monumental volumes which remain fundamental to any study of early Greek art and archaeology and its Mediterranean connections. Upon the completion of *Perachora I*, Dunbabin conceived an ambitious (but hitherto unknown) research plan centered on the history and archaeology of Corinth ca. 750-450 BC. This plan involved a monograph which would bring together his work in the Corinthia with his earlier research on Greek colonization in Italy and Sicily, in which Corinth had a leading role. An excavation of “some site in Corinthian territory, or a Corinthian colony” was also envisaged.⁵ The plan was interrupted by World War II, but Dunbabin’s Corinthian interests resurfaced after the war.

Behind Enemy Lines in World War II

At the outbreak of war, Dunbabin left Greece for England, where he was commissioned as Captain in the Intelligence Corps (1940) and he joined the Special Operations Executive (SOE) (1941) (Merrillees 2000, 35). Probably because of the time he had spent in Italy, Dunbabin was originally appointed to the Italian department of the War Office (Powell 1973, 161). He volunteered, however, for service in Crete, and after training in Egypt, he landed clandestinely in the occupied island in April 1942, almost a year after the evacuation of the British and the ANZAC forces (May 1941). Dunbabin’s mission was to lead British liaising with local guerilla fighters and to provide the Allies with intelligence on the movements of the Germans (Robertson 1954-1955, 20; Merrillees 1999, 461; 2000, 35; Dunbabin 2015, 103-105). He served in



Fig. 7: Dunbabin and his son John (then 3-years old) in 1941. Personal archive of Katherine Dunbabin.

⁴ Mrs. Sara Paton kindly informs me that although there is pottery of such date at the site, it cannot be assigned to any votive deposit.

⁵ BSA Corporate Records, Steel Case 2_3.2, London, BSA 1939: Loose, unalphabetized Folder #2: Attached; Letter from T.J. Dunbabin to Mr. Warden, 25 January 1939.



Fig. 8: Dunbabin with his Cretan moustache in 1944. Personal archive of Katherine Dunbabin.

the island until April 1945 and rose to the rank of Lieutenant Colonel (Merrillees 2000, 35) (Figure 8).

Dunbabin's operations in Crete are recounted in the rich literature on the island's history during World War II (e.g. Beevor 1991; Davis 2015). Particularly interesting is the unfinished manuscript of the war journal which he wrote in August 1948 on a family holiday in Jersey. This was recently published by his cousin, with a commentary which documents Dunbabin's services magisterially (Dunbabin 2015).

References to Dunbabin's personality are included in his SOE file (The National Archives, UK: HS9/458/1), but these pale against the descriptions provided by Dilys Powell, widow of Payne and famous film critic. Powell wrote of the arrival at Athens of "the quiet, handsome Tasmanian ... a powerful but temporarily bewildered figure". She added: "In manner quiet but authoritative, physically he was among the toughest of the tough explorers I met in Athens. One would watch the powerful figure with its cap of shining dark hair bounding up a hillside, not walking; the scholars of that vintage were made for endurance—one might say for heroism" (Powell 1973, 161). Wearing a Cretan moustache and dressed as a mountaineer, Dunbabin was almost indistinguishable from the locals, except

for his walk (Powell 1973, 162; Merrillees 2000, 35); the Germans could not tell he was a foreigner even when they closed in on him (Powell 1973, 162; Merrillees 1999, 463).

While on Crete, Dunbabin based himself in the Amari valley, which he code-named as "Lotus land". Inspired by the mythical land of the Odyssey whose inhabitants spent their time in pleasure, this code-name hinted at the abundance of food and liquor at Amari (Merrillees 2000, 36). Beside his military duties, Dunbabin conducted archaeological reconnaissance and later published an article on local antiquities. He characterized this work as "a token of gratitude to my hospitable Amari friends" (Dunbabin 1947, 186), but admitted it was "ill gleaning" after Pendlebury's earlier reconnaissance of the area. Dunbabin paid further tribute to Pendlebury by investigating the circumstances of his arrest and execution by the Germans in 1941 (Dunbabin 1948d), and by recovering his personal items.⁶

At the end of the war and immediately after, Dunbabin took up wide-ranging tasks. He had a key role in preventing the Cretan military factions of the resistance from engaging in the kind of civil strife which erupted over much of Greece after the withdrawal of the Germans (Robertson 1954-1955, 20; Beevor 1991, 324; Dunbabin 2015, 115-117, 127, 134) (Figure 9). Also, he helped restore the British archaeological facilities at Knossos and he even found jobs for people who had taken care of these facilities during the war (Anonymous 1944-1945,

⁶ John Pendlebury Family Papers, PEN 1/2/3/3/6, letter from T.J. Dunbabin to H. Pendlebury, 15 December 1945 (BSA Archive).

1; Powell 1973, 218; Waterhouse 1986, 37, 85). Later, he supplied the small library at Knossos and also the Athens library of the British School with circa 800 books from the collection of Arthur Evans (Waterhouse 1986, 37, 71).

Following his departure from Crete in April 1945, Dunbabin became a “Monuments Man”, meaning he was drafted by the Headquarters of the British Land Forces Greece into the Department of Fine Arts and Antiquities in the Monuments, Fine Arts and Archives Branch.⁷ He must have had a key role in authoring the *Works of Art in Greece, the Greek Islands and the Dodecanese. Losses and Survivals in the War* (Anonymous 1946. Cf. shorter references in Dunbabin 1944. Also, Merrillees 2000, 36). Dunbabin’s description of the damage and looting of Greek monuments is remarkably sober in style, especially for a man who was both passionate about antiquities and had fought the Germans on the field. “Despite the atrocities committed by the Wehrmacht against the Cretan civilian population during the war, the death of his own comrades, both Cretan and foreign, and the dangers to which he was himself exposed, Dunbabin remained both during and after the conflict a gentleman scholar in behavior and outlook” (Merrillees 2000, 36). This attitude also pervades his review of the publication of the illegal excavations conducted by German archaeologists in occupied Crete. In this review, Dunbabin regretted the Germans did not seek “the fruitful experience of co-operation with Greek colleagues”, but he acknowledged that their fieldwork was conducted “in accordance with the best traditions of German scholarship” and he shared stories on the good relations between the German archaeologists and the Cretans, which involved the former turning a blind eye to activities related to the resistance (Dunbabin 1952a, 165).

For his exceptional services in World War II, Dunbabin received a Distinguished Service Order from the Commonwealth in 1945. Also, Greece awarded him a Cross of the Officer of the Order of the Phoenix in 1948 (Robertson 1954-1955, 20; Dunbabin 2015, 102, 121. See also, Dunbabin’s SOE file in The National Archives, UK: HS9/458/1).

Prolific Research, Untimely Death, and Academic Legacy

After his demobilization from the army in December 1945, Dunbabin took up a Readership in Classical Archaeology at All Souls College, Oxford (Figure 10) (Robertson 1954-1955, 20; Merrillees 2000, 38. Comparable positions have since been held by Boardman and Irene Lemos, who have both been hosted by the AAIA). His scholarly output boomed in the following decade, until his untimely death in 1955, as evidenced by his list of publications (Dunbabin 1957, 88-91). In this period, Dunbabin visited Greece on a regular basis (Anonymous 1946-1947, 3; 1948-1949, 2; 1951-1952, 3; Megaw 1950-1951, 5), and he published



Fig. 9: Dunbabin with Major Jack Smith-Hughes and Emmanouil M. Papadoyannis, Cretan politician and resistant leader (1944-1945). Dunbabin and Smith-Hughes prevented civil strife in the newly liberated Herakleio in 1945, while Papadoyannis delivered the funeral oration for Dunbabin in Athens in 1955. Personal archive of Katherine Dunbabin.

⁷ Robertson 1954-1955, 20; Waterhouse 1986, 85; Merrillees 2000, 36; Dunbabin 2015, 120; <https://www.monumentsmenfoundation.org/the-heroes/the-monuments-men/dunbabin-t-j>. See also the unpublished BSA Corporate Records: Athens, Miscellaneous Box I, Folder I; Reports of the Fine Arts and Archives Branch HQ LFG 1944-45 col. T.J. Dunbabin.

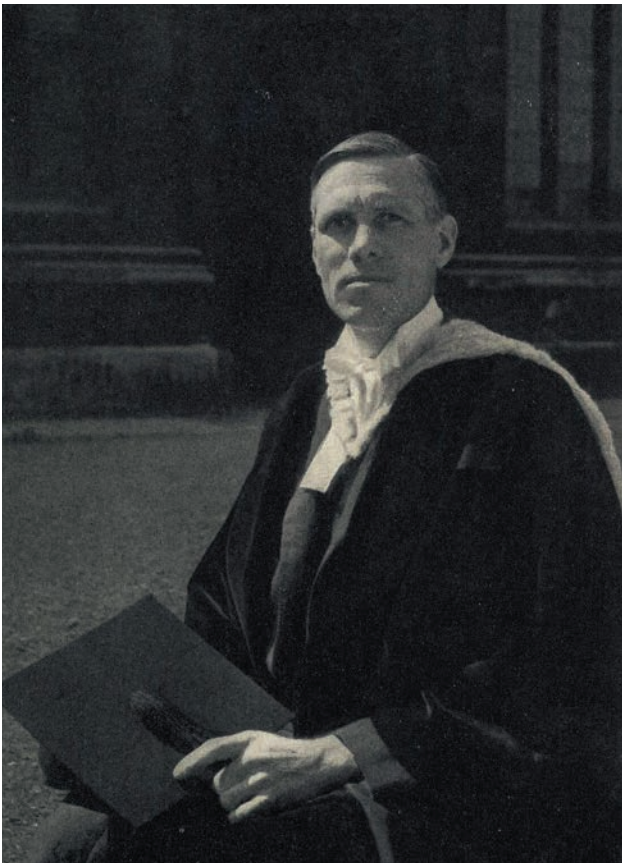


Fig. 10: Dunbabin as Senior Proctor at Oxford University in 1949-1950. Personal archive of Katherine Dunbabin.

several articles on the early history and archaeology of Corinth, while also working on *Perachora II* (Dunbabin 1948b; 1951; Dunbabin and Robertson 1952). Interestingly, one of these articles begins by emphasizing the need for a comprehensive history of ancient Corinth and reviews the archaeology of the site ca. 1000-750 BCE (Dunbabin 1948b, 59), which indicates he had not abandoned his pre-war research plan. At the time, Dunbabin also published on ‘pre-colonial’ contacts between Sicily and Crete (Dunbabin 1948c), and he revised his study of Greek colonization in Italy into the monograph *The Western Greeks*, a landmark contribution to the history and archaeology of Magna Graecia (Dunbabin 1948a). By pursuing an integrated approach to the ancient textual and material record, Dunbabin provided a comprehensive account of the early history of Greek colonies in Italy, covering such matters as settlement and territory, demography, economy, and cultural interaction. In the 70 years which have passed since Dunbabin’s publication, the archaeological record of the Greek colonies has increased exponentially thus making his text outdated, but his coverage of the textual sources and his ideas on Greek colonization “will be forever relevant to the subject” (De Angelis 1998, 540).

One of the influential ideas promoted in *The Western Greeks* regards the significance of trade for colonization. Ancient authors and modern scholarship on Greek colonization typically emphasized the importance of land acquisition. However, Dunbabin, influenced by Blakeway, argued that “the intentions of the colonists were both commercial and agricultural” (Dunbabin 1948a, 211, also 3-36. Cf. Blakeway 1932-1933). This argument was treated with reservation at the time, but recent work on the economy of Greek colonization corroborates the balanced approach of Dunbabin (e.g. Kotsonas forthcoming). More controversial was Dunbabin’s hierarchical cultural model which treated the Greek colonists of Magna Graecia as inferior to Mainland Greeks and superior to indigenous populations, the agency of which he considered minimal. Indeed, postcolonial scholarship has criticized Dunbabin for extending modern colonialist and imperialist attitudes to the study of ancient colonization, under the influence of his own experience in colonial Australia (De Angelis 1998; Shepherd 2005, 30-36). In defense of Dunbabin, however, it has been noted that his relevant references extend over only a tiny part of his massive book and are more indicative of the *Zeitgeist*, rather than of personal agendas (Malkin 2016, 30).

More spurious is the criticism that Dunbabin’s work suffers from Hellenocentric and “anti-Phoenician views” (De Angelis 1998, 547). The flaw in this criticism is demonstrated by his book on *The Greeks and their Eastern Neighbours* (Dunbabin 1957. Cf. Ridgway 1996, 377). This book was based on extensive travels he conducted in the Near East in 1952-1953 on a Leverhulme Research Fellowship, and on lectures he gave at Oxford in 1953-1954, but it remained unfinished at the time of his death and was published posthumously with editing by Boardman (Figure 11) (Dunbabin 1957, 11. Cf. Robertson 1954-1955, 20; Ridgway 1996, 377). The book focuses on cultural interaction between Greece

and the Near East during the 8th and 7th centuries BCE, with emphasis on the Near Eastern, especially Phoenician impact on early Greek art and culture. Not only did Dunbabin not have any “anti-Phoenician” views, but he proposed that Phoenician craftsmen migrated to Greece and initiated the manufacture of bronze reliefs in Crete and the production of faience in Rhodes (Dunbabin 1957, 41, 49, 61). Both the model of immigrant Near Eastern craftsmen, and more generally, Dunbabin’s approach on Greece and the Near East, were taken further by Boardman, especially in chapter 3 of his influential *The Greeks Overseas* (Boardman 1964), and remain popular to the present day.

Based on his trips across the Levant, Dunbabin also developed original ideas on the origins of the Greeks who spearheaded connections with the Near East in the 9th to 7th centuries BCE. Earlier scholarship considered that Crete had pioneered the invention of the Greek alphabet and the introduction of the Orientalizing style in the Aegean. Dunbabin argued against “pancretism” relying on the absence of Cretan pottery of these centuries in the Levant, which he contrasted to the attestation of earlier Cretan (Bronze Age) pottery in the area (Dunbabin 1957, 72-6; cf. Dunbabin 1952b. Also, Kotsonas 2017, 16-17, 22). Instead, he observed that from the mid-9th to the mid-8th century BCE, “nearly all the Greek vases in the eastern Mediterranean are cups decorated with pendent semi-circles, originating in the northern Cyclades” (Dunbabin 1957, 29). Shortly later, Boardman correctly identified these vessels as Euboean and demonstrated that it was islanders from Euboea who spearheaded Greek connections with the Near East in this period (Boardman 1957, esp. 26; cf. Kotsonas 2017, 17). This groundbreaking idea has reshaped our understanding of Mediterranean interactions in this period.

It was at the peak of his academic career that Dunbabin was diagnosed with an aggressive form of cancer (Dunbabin 2015, 123). His untimely death on 31 March 1955 saddened not only his family and colleagues (Dunbabin 2015, 123-125), but also much of Greece. Memorial services were held both in Athens and in Crete, and the latter was attended by the Archbishop of the island, the Mayor of Herakleio and many of Dunbabin’s fellow fighters (Dunbabin 2015, 130-131). In Athens, the funeral oration was delivered by Emmanouil M. Papadoyannis, a Cretan politician who was a member of the resistance in the War, while in Crete the oration was given by the famous writer Sir Patrick Leigh-Fermor, who had fought alongside Dunbabin on the island.



Fig. 11: Scholars in the Finlay Room of the British School at Athens in Christmas 1948: Tom Dunbabin is at the right end of the photograph, and John Boardman at the left end. BSAA6_65, BSA Photographic Collection, BSA Archive. Reproduced with the permission of the British School at Athens.

Abbreviations:

| | |
|--------------|--|
| <i>ABSA</i> | Annual of the British School at Athens |
| <i>BSA</i> | British School at Athens |
| <i>BSAAR</i> | British School of Archaeology at Athens: Annual Report |
| <i>JHS</i> | Journal of Hellenic Studies |

Fittingly, Leigh-Fermor closed his funeral oration for Dunbabin by noting: MAY HIS MEMORY REMAIN FOREVER (see Dunbabin 2015, 136). Three quarters of a century later, Dunbabin's memory remains strong in different parts of the world: in Canada, where his daughter Katherine has had a distinguished career in Classical archaeology; in Britain, Oxford in particular, where he held a prestigious position, his son John taught modern history, and his family donated his archive (Classical Art Research Centre) as well as an Archaic coin hoard he acquired in Crete during the War (Holloway 1971); in Greece, where his family donated his collection of antiquities (Smith 2003, 347) and where his war journal was recently published (Dunbabin 2015); in Australia, where the University of Sydney has established a Thomas James Dunbabin Memorial Prize in Archaeology; and, of course, across the globe, among scholars who study his lasting contribution to the history and archaeology of ancient Greece and his struggle for the freedom of modern Greece.

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A NEW SCHOLARSHIP!

THE POLYMNIA AND AIMILIA
KALLINIKOS SCHOLARSHIP

by Stavros Paspalas

The AAIA is very pleased to announce that owing to the generosity of Mr Nikolaos Galatis of Adelaide it was able in 2019 to establish the Polymnia and Aimilia Kallinikos Scholarship. The scholarship, which is truly national in scope, will be awarded yearly to a Masters by research or doctoral candidate at one of the AAIA's institutional member universities. It is intended that the award will aid the successful applicant to further his or her research in any field of Greek studies prior to 1453 AD. Specifically, the scholarship will help the awardee cover travel and accommodation costs to Greece or a neighbouring country so as to further his or her research on relevant material or archives held in museums, excavations storerooms, libraries and the like.

There is no doubt that this new scholarship is a boon to Greek Studies in Australia and that it will aid in promoting the field in its very many different guises: archaeology, historical studies of various periods, literature, art and much more. The first scholarship was awarded in late 2019 to Emily Simons of the University of Melbourne, and we look forward to reading a report on her research trip in the next issue of the Bulletin. We are very grateful to Mr Galatis for his foresight and his generosity which enabled the establishment of this scholarship.

Obituaries

by Stavros Paspalas

2019 saw the sad loss of several long-term friends of the AAIA. We will miss their generous support and contributions to the AAIA community.

Tim Harding: a true Friend of the AAIA

It is with sadness that we mark the loss of Tim Harding, a true friend of the AAIA. Tim was a long-term supporter of the Institute and took a close interest in its affairs and activities, so much so that in 1999 he became a Governor and from 2004 he was a member of the Executive Board. Tim moreover was instrumental in enrolling Cranbrook School as an institutional member of



Tim Harding

the AAIA – an act that certainly ensured the wider promotion of our activities. His regular donations to the Institute for various purposes, such as its Thirtieth Anniversary or the Zagora Legacy Project, were greatly appreciated and made a real difference. Tim's interest in the ancient Mediterranean, especially Greece, ran deeply. The excitement he held for the topic quickly became clear in conversation; he knew a great deal and he always eagerly sought out new information. His love of art history only sharpened further his appreciation of archaeology. I remember very fondly the time I spent with Tim and his wife, Pauline, in Greece a number of years ago now. We visited a wide range of museums and sites in Athens and Thessalonike as well as Vergina with its amazing Macedonian royal tombs. Tim's enthusiasm was simply contagious.

Tim's belief in the educational value of the AAIA was not only manifested in his Governorship but also by the fact that he and Pauline also actively supported the Visiting Professor programme, arguably one of the Institute's flagship projects, which brings an internationally renowned archaeologist, typically from Europe or north America, to lecture throughout Australia at the Institute's university members. Indeed, Pauline and Tim went to the trouble of entertaining some of these distinguished visitors. Tim and Pauline were also kind friends of Founding Director Alexander Cambitoglou who highly valued their friendship. Tim was an important member of the AAIA community. He will be missed and very fondly remembered by many.

Pat McNamara: an AAIA Friend sorely missed

Pat McNamara was contagiously enthusiastic about archaeology, the ancient Mediterranean and its adjacent regions. For many years she was a stalwart of the Queensland Friends of the AAIA and served as the Friends' president from 2002 until 2005, and she imparted her love and deep interest for the subject to many in Brisbane. Indeed, Pat studied ancient history and related subjects at the University of Queensland, and these studies only increased her dedication to the field. So much so that she participated as a volunteer during the 1990 field season at Torone in Greece, under the direction of



Pat McNamara

Professor Alexander Cambitoglou, and on the archaeological survey at Mtskheta in Georgia directed by Professor Tony Sagona (University of Melbourne). I remember Pat at Torone where her energy and unbridled enthusiasm were put to great effect in the archives department. She was always eager to learn about every find that passed through her hands, always asking questions so that she could place each artefact in its historical context. Pat was a great team member: personable, creative, friendly and considerate. Our condolences to her family.

Dr Sam Mellick: a pioneering Friend of the AAIA

Unfortunately, 2019 also saw the death of Dr Sam Mellick, a supporter of the AAIA who played a fundamental role in promoting its activities in Queensland. Indeed, Sam, a distinguished vascular surgeon, was the first president of the Queensland Friends and so left his pioneering mark on this very successful organization from its very inception in 1986. The AAIA owes a debt of gratitude to Sam for his foresight and encouragement as do, most importantly, numerous Australian students and researchers.



Dr Sam Mellick

Australasian Society for Classical Studies AAIA Panel, Armidale, February 2019 by Stavros Paspalas

It is with great pleasure that I can report that the AAIA participated, at the University of New England, for the first time with a designated panel at an annual conference of the Australasian Society for Classical Studies. It was an honour to chair the panel at which three AAIA-sponsored field projects were highlighted. Professor Louise Hitchcock (University of Melbourne) presented a paper on the important work she has conducted with colleagues in the area of Vapheio-Palaiopyrgi just south of Sparta. While much of the team's interest focused on the Bronze Age as with all archaeological surveys the area's history through the ages was clarified. Associate Professors Thomas Hillard and Lea Beness (Macquarie University) reported on their work in searching out the ancient harbour of Torone, a major regional city in the Chalkidike in the northern Aegean, where the late Professor Alexander Cambitoglou first established an Australian archaeological presence in the 1970s. Finally, Rudy Alagich, a PhD candidate at the University of Sydney, presented to the audience the results of his isotopic analyses on the animal bones from the excavations at Zagora (Andros) which have a great deal to reveal about the animal husbandry regimes of the inhabitants of this ninth- to eighth-century BC settlement.

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Visting Professorship 2019

Professor Clemente Marconi

Report

by Stavros Paspalas



Professor Clemente Marconi, AAIA 2019 Visiting Professor.

In 2019 the AAIA was in the very enviable position of being able to bring to Australia as its Visiting Professor Clemente Marconi from the Institute of Fine Arts, New York University and the University of Milan where he also holds a chair. As in past years the Visiting Professor toured the country delivering seminars and public lectures at all the institutional members where archaeology, Classics and more broadly Greek studies are taught. This, of course, meant that students and researchers at a good number of Australian universities had the opportunity to profit from Professor Marconi's knowledge and insights and to engage with him. Professor Marconi also visited a number of high schools where he spoke to students interested in the ancient Mediterranean and so helped to spread good word.

Professor Marconi is an internationally recognised authority on Greek art of the Archaic period, particularly in Sicily and south Italy, though his research interests are far broader. Arguably, he is best known for his published studies on the architectural sculptures of Greek temples, especially those on Sicily but he has also published on the iconography of Greek vases and on monuments from the Sanctuary of the Great Gods on Samothrace just to mention two other areas which hold his interest. He also has an interest on the interaction between ancient and modern art, a topic to which he brings the benefits of his own unique vantage point.

Our 2020 Visiting Professor is also an active field archaeologist and he directs excavations at the site of the once important Greek city of Selinus (modern Selinunte) on Sicily. Selinus, established in the seventh century, was a secondary Greek foundation, that is it was founded by settlers from Megara Hyblaea which itself had been established earlier by incomers from Megara on the Greek mainland, so the sources inform us. It was the most westerly of

all the Greek settlements on Sicily. The city was taken by siege in 409 BC by the Carthaginians and never regained its former glory, which nowadays is most evident by its preserved temples. Professor Marconi's focus at the site is on the main urban sanctuary of the ancient city, and one of the public lectures which he delivered at a number of venues during his tour was dedicated to this very topic. All those who heard it could not but be impressed by his finds that so vividly illustrated many of the cultic practices of the early occupants of this newly-founded settlement.

Professor Marconi offered his audiences throughout the country a broad range of seminar and lecture topics, a list of which follows below. The list highlights the varied approaches a single researcher can bring to the very rich field of the human, in this case specifically that of the Mediterranean's, past.

Topics:

1. Towards an Archaeology of Cult in a Greek Colony in the West: The New York University and University of Milan Excavations in the Main Urban Sanctuary of Selinunte
2. The Archaeology of Colonial Encounters in Archaic Sicily
3. The Raw and the Cooked: Scenes of Animal Fights on Archaic Greek Sacred Architecture
4. Mirror and Memory: Images of Ritual Actions in Greek Temple Decoration
5. Picasso and the Minotaur: A Chapter in Modern Mythmaking
6. The Archaeology of Sicily under the Bourbons: A Revision
7. On the Patronage of Greek Art and Architecture in Magna Graecia and Sicily
8. At the Centre of Cult: Altars and the Construction of the Sacred in the Greek West

AAIA 2019 Visiting Professor, Clemente Marconi speaks to the Archaeological Society at Trinity Grammar School, Sydney.



| | |
|------|--|
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| 2017 | Prof James C. Wright Bryn Mawr College, ASCSA, Athens, Greece |
| 2018 | Prof Antonis Kotsonas Institute for the Study of the Ancient World, New York University New York, USA |

Front Cover Image



Red figure fragment of a cup depicting a satyr emerging from a pithos

Attributed to Skythes, 520-500BC, made in Athens, Greece. Attribution by Sir John D. Beazley

NM97.6 The Nicholson Collection, Chau Chak Wing Museum, The University of Sydney. Donated by the late Professor Alexander Cambitoglou

This engaging fragment is all that survives of an Athenian drinking cup of a type which is well represented in contemporary scenes of wine drinking parties, *symposia*. The fragment preserves the bottom of the cup's once elegantly curving body and, below it, the foot on which it stood.

As the symposiast drained his cup he would be confronted by the satyr who rises out of the large wine storage vessel and so the drinker's links with the world of Dionysos, the god of wine, would have been immediately reinforced. And it may even be that the symposiast may have recognised aspects of himself in the satyr's behaviour.

The cup was attributed by Sir John Beazley, the master of Attic figured pottery attribution studies, to Skythes one of the vase painters working in Athens who actually signed some of his works.

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The forthcoming issue of *Mediterranean Archaeology* is dedicated to the memory of Professor Alexander Cambitoglou, who passed away on the 29th of November last year. Alexander Cambitoglou was a staunch supporter of the journal, and it was on his initiative that it became the official organ of the Australian Archaeological Institute at Athens in 2005. The obituary, with which the 31st volume opens, has been conceived by its author, the founder and editor-in-chief of *Meditarch*, as a biographical sketch that provides, behind the expected chronological narration of Alexander's rich life as a scholar, teacher, leader, and entrepreneur, glimpses of his character as a man through more personal anecdotes.

The rest of the volume features four articles on various archaeological and iconographical questions, both by younger and more established scholars, which gives us the opportunity to reiterate our commitment to providing a journal not only for international contributors, but also to Australian and New Zealand archaeologists including junior scholars. Article proposals can be sent at any time (even before they strictly comply with our guidelines).

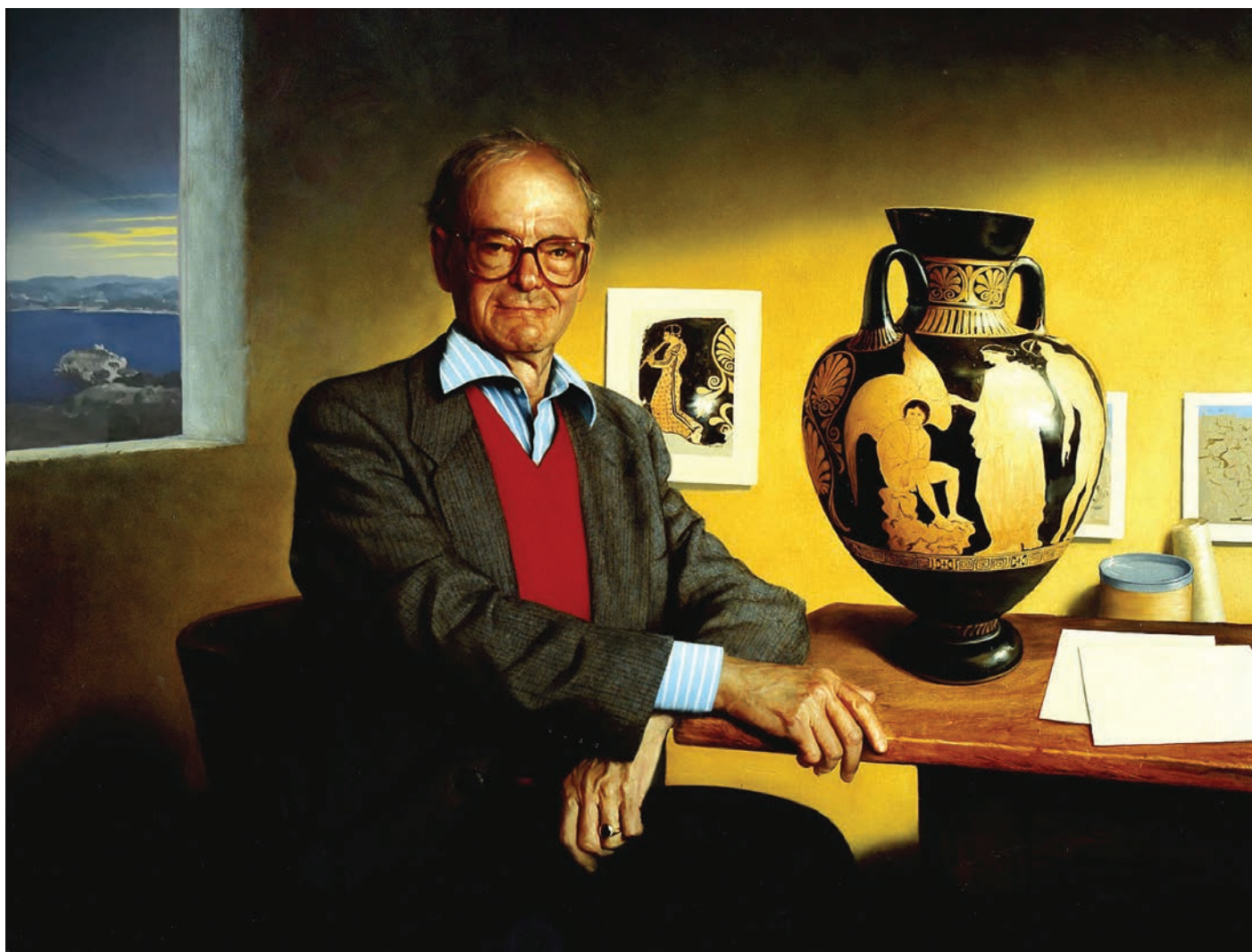
At the first Australian congress for Classical archaeology, held in Sydney in 1985, Australian and New Zealand archaeologists became aware of the need to create their own platform to publish the work they were carrying out in the Mediterranean. Three years later, the first *Meditarch* volume appeared. The AAIA is currently organizing the Second International Congress, to celebrate its 40th anniversary. Whilst the Proceedings of the first had to be published with Oxford University Press, those of the second will appear in our journal.

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All relevant information about the journal and guidelines for authors can be found on our website.

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Portrait of Professor Alexander Cambitoglou by Neil Moore. Purchased with funds from Professor John Young 2003, Chau Chak Wing Museum, the University of Sydney

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