



The Australian Archaeological
Institute at Athens

BULLETIN



Volume 14, 2018

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Letter from the Acting Director

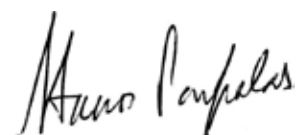
I would like to present to you the 2017 Bulletin. As you will read, the activities and achievements of the Institute over the year were considerable, and all were realized through the dedicated efforts of its staff, both in Sydney and in Athens, advice from the Emeritus Director Professor Alexander Cambitoglou, and our many supporters throughout Australia and in Greece. I am grateful to everybody who has helped, financially and by other means, in ensuring that 2017 was the success that it was.

As outlined in greater detail in this issue, Australian archaeological expeditions supported in various ways by the Institute went into the field in Greece and Cyprus, and many more Australian academics and students visited Greece for research purposes. This is a clear indication of the Institute's success in liaising between the various arms of the Greek Ministry of Culture and the Australian research community.

The Institute may be equally proud of its longstanding record of bringing the results of archaeological and historical research in the Greek world to the public. The annual Visiting Professor programme highlights our commitment to achieving this goal, and in 2017 Professor James Wright, Director Emeritus of the American School of Classical Studies in Athens, magnetized his Australian audiences with his lectures which mainly focussed on Bronze Age Greece. The Institute's commitment to this programme is firm and it has organized tours for similarly internationally-renowned scholars to tour the country through to 2020.

As I mentioned at the beginning of this Letter all our activities are dependent on the goodwill and work of our supporters, and the Institute is very fortunate in having Friends associations throughout Australia and in Athens. Here I would like to register a special thank you to Elizabeth Gandley who stepped down as President of the Athens Friends in mid 2017 after many productive years in that position. Both the Institute and, I am certain, the Athens membership are more than grateful for all her efforts.

I hope that you find the articles in this issue of interest, and with renewed thanks



Stavros A. Paspalas

Athens Classical Archaeology Intensive Summer Program

January 4-25 2019



Australian Archaeological
Institute at Athens



THE UNIVERSITY OF
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Tutors

Associate Professor Lesley Beaumont

Department of Archaeology
The University of Sydney

Dr Stavros Paspalas

Acting Director
The Australian Archaeological Institute at Athens
(AAIA)

Enrolment

The Summer Program is open to Australian and New Zealand University undergraduates and postgraduates for degree credit (Commonwealth Supported Places) and to high school teachers.

Athens-based fee

\$2750 (includes accommodation, transport within Greece, site and museum entrance and membership of AAIA).

Applications

Apply by 30 June 2018 to:

Associate Professor Lesley Beaumont
Department of Archaeology,
Faculty of Arts and Social Sciences
Quadrangle A14,
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More information

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To find out more and download the application form visit

sydney.edu.au/arts/archaeology

NEWS IN BRIEF

Athens Hostel

by Lita Tzortzopoulou-Gregory

The city of Athens has in recent years become a popular European city destination, attracting not only tourists but scholars, business people and professionals from various industries attending international conferences, meetings, and special events. One of the special highlights of 2017 was the city's co-hosting of *Documenta 14*, one of the world's most important series of contemporary art exhibitions, which takes place every five years in Kassel, Germany. Between 4 April and 16 July, Athens was the world's epicenter of artistic vibrancy and excitement, with thousands of international artists and art lovers coming through to be part of the experience. During this period, our Hostel, being so well-placed, had the pleasure of hosting a number of artists from Australia, including our first ever Artist-in-Residence, Andrew Hazewinkel, a great supporter of the AAIA who has now become a regular visitor to Athens.

Aside from the visiting artists, the hostel also hosted a number of students and scholars from Australia, the USA, Norway, Sweden, Italy, the Netherlands, and Poland. Noteworthy visitors include Professor Louise Hitchcock (University of Melbourne), our 2017 Annual Report lecturer Associate Professor Kenneth Sheedy (Director of the Australian Centre for Ancient Numismatic Studies, Macquarie University), and Dr Emily Neumeier (American Council of Learned Societies Postdoctoral Fellow at The Ohio State University).

A number of repairs and improvements to the Hostel also took place during 2017. One of these was the purchase and installation of new blinds in all three bedrooms, and the dining and living rooms, thanks to the generosity of our Athens Friends. Once again, the Canberra Friends made a generous donation, this time towards the purchase of a video camera which now allows us to film the seminars and lectures delivered at the Hostel and make them

Acting Director's Report from Athens

by Stavros A. Paspalas

As was fully expected, 2017 proved to be a busy year in Athens as Australian students and academics came through in order to conduct their research programs and/or participate in archaeological fieldwork. As approximately half of my time is now spent in Australia, much fell to the Athens Executive Officer, Dr Lita Tzortzopoulou-Gregory, who, with the help of Dr Loula Strolonga, ensured that the Institute's Athenian operations proceeded smoothly.

Owing to the generosity of the Canberra Friends, who donated \$5,000, we were able to make a number of upgrades to the Athens Hostel, as outlined alongside this report. I would like to express the Institute's gratitude to the Canberra Friends, and indeed to all our Friends organizations which have so actively supported the Institute and its endeavours over the years. I am in the happy position of being able to report that I was very warmly welcomed by the Queensland Friends when I travelled to Brisbane in April to deliver a lecture entitled "The Archaeology of Kythera", and I hope to make visits to our other Australian Friends organizations in 2018.

The speakers who delivered lectures at the Athens premises of the Institute in the past year include Dr Gil Davis (Macquarie University) who spoke on "The Archaic Athenian Coinage Project: Historical Implications", Dr Peter Londey (Australian National University) who also transported his audience back to the Archaic period with his lecture "The Riddle of Thermopylai", Dr Gina Salapata (Massey University New Zealand) who took us to Magna Graecia with her lecture "Adonis and his Lady Loves in South Italian Art", and Dr Emily Neumeier (from the Institute's one international institutional member, Ohio State University) whose topic looked at north-western Greece during the Ottoman period and was entitled: "The Church that the Pasha Built: Ali Pasha of Ioannina and the Monastery of Agios Kosmas Aitolos". As regular readers of this Bulletin will know the Institute holds a major event in Athens once a year—the Annual Report—at which the activities sponsored and supported by it are reported to the international archaeological community of Athens. At this event an Australian archaeologist or historian is invited to deliver a lecture, and in 2017 we were fortunate to host Associate Professor Kenneth Sheedy (Macquarie University) who spoke on the post-Athenian career of Themistocles (and that of his descendants) once he had fled to Persian-held Anatolia in a lecture on "Themistocles and his family in Magnesia-on-the-Maeander: numismatic evidence for the rule of a dynasty". As has been the case for many years now the Athens Friends covered the cost of the fine reception which followed the official proceedings of the evening—and the Institute is very grateful for this support.

Of course, the promotion of Australian archaeological fieldwork is one of the main objectives of the Institute, and the Athens staff dedicates a great deal of time in facilitating such endeavours. So it is a pleasure to report that the Vapheio-Palaiopyrgi Survey (a collaborative project between the Laconian Archaeological Ephoreia and the University of Melbourne) held a successful season in the region south of Sparta with the result that important new information has been discovered in this historically important area. Similarly, the Australian Paliochora Kythera Archaeological Project conducted a field season in the northern part of Kythera. The results of 2017 built on those of past seasons but also revealed very significant new aspects of the island's past which were hitherto unknown. The past year also saw a study season on Andros, during which Dr Thomas Hikade and Dr Jane Roy examined the flaked stone finds made at the Early Iron Age settlement site of Zagora. The ninth- and eighth-century BC settlement had been excavated by an Australian team between the years of 1967 and 1974, and a second Australian team returned in 2012–2014. Drs Hikade and Roy studied material found by both missions and once complete their study will throw much needed light on an aspect of life at Zagora that has not been brought to the attention of the general public. We very much hope that there will be further fieldwork at the site, which holds a place in every study of early post-Bronze Age Greece. With this aspiration in mind Dr Hugh Thomas undertook an Infrared Photogrammetry Project that involved taking aerial photographs both of areas within the site and in its environs with the aim of identifying subsurface antiquities. The season was a success and has provided the co-directors of the excavations with a great deal of material which will help in the planning of future seasons.

December saw the 2017 AAIA Contemporary Creative Resident, Melissa Deerson, take up residence in Athens for a month. This was definitely the place for Melissa, a visual artist, to work on her current project which focusses on the meaning of the Karyatids and other supporting elements that are female in form. We also had the distinction of simultaneously hosting the third University of Wollongong AAIA Artist-in-Residence: Robert Howe, a painter from the Illawarra region of New South Wales. Robert used his time to great effect drawing and sketching in Athens and immersing himself in, among much else, the work of the Modernist Greek painters whom he so admires.

I close this Report with a “thank you” to HE Mr John Griffin whose term as Australian Ambassador to Greece came to an end in the second half of 2017. Mr Griffin actively supported the Institute, attending events organized by the Friends and hosting a number of visiting student groups at his residence, as well as donating fine Australian wine for the receptions that followed the Institute's Annual Reports and visiting a number of the field projects conducted under its auspices. The Institute is truly grateful for the help Mr Griffin extended to it.

available through our YouTube channel, bringing Australian (mainly) research to a wider audience. The funds also allowed us to purchase two new beds, and bed-linen and towels for all three bedrooms, and to re-upholster the living room arm chairs. We are very grateful to both Friends associations for their significant contributions, which have certainly helped improve the general appearance of the apartment, and provide important items for the daily-use of our residents.

Finally, a friend of the Institute, Eleni Mantheaki, has donated 8 framed prints from James “Athenian” Stuart and Nicholas Revett's *Antiquities of Athens and Other Monuments of Greece*, an 18th-century publication that played an inestimable role in establishing the neoclassical movement in western Europe. These prints now grace the walls of the Athens Hostel (see *AAIA Newsletter* 10, Sept 2017). We are very grateful to Eleni Mantheaki for her generosity and to Andrew Hazewinkel for helping with their installation.



Bacchus and 'his Tyger', the Lysicrates' Monument frieze. From Stuart & Revett.



2017 Artists-in-Residence, Mel Deerson and Rob Howe, chatting in the Hostel.

*Visit the AAIA website for
long/short-term Hostel rates
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[http://sydney.edu.au/arts/aaia/
athens-hostel.shtml](http://sydney.edu.au/arts/aaia/athens-hostel.shtml)

Or contact the Athens Office

Museums and Exhibitions in Greece

by Stavros A. Paspalas

The Argolid, a region in the north-eastern Peloponnese, is well known for its antiquities, especially those of Mycenaean date, given that such great sites as Mycenae, Tiryns and Midea are located within its borders. However, human occupation in this region and the area's archaeology did not cease with the end of Antiquity, much less with the end of the Bronze Age and the collapse of the Mycenaean palatial system, as is so eloquently made clear in the **Archaeological Museum at Navplio**. In 2017 with the opening of the **Byzantine Archaeological Museum at Argos**, just a few kilometres from Navplio, the spot light is firmly focussed on the region's later history and archaeology, from Late Antiquity through to the Ottoman period. The productive landscape of the Argolid and its ports made it an attractive possession both to locals and foreigners alike. The museum's rich collections explore a vast array of subjects: trade, religion, foreign occupation and cooking only to mention a few. Its state-of-the-art exhibition, in which the artefacts are displayed to the best possible effect, make this museum a "must"—a real gem.



December 2016 saw the re-opening of the **Archaeological Collection of Kozane** in western Macedonia. Owing to damage caused in the 1995 earthquake the neo-classical building in which the museum was housed was closed. With its recent re-opening the public now have access to a panorama of the local region's archaeology from the prehistoric period through to the Roman. It is, though, the prehistoric finds made around the city of Kozane which are truly attention-grabbing and throw so much light on what was up to quite recently a series of unknown chapters in the human occupation and exploitation of this area.



Two exhibits from "Figurines: A Microcosm of Clay": Satyr playing syrinx on a panther. 250–200 BC. Samothrace; Hedgehog transporting berries. 5th–4th cent. BC. Ierissos (Akanthos), Chalkidiki. © ΥΠΠΟΑ - ΤΑΠ. Images: Archaeological Museum of Thessalonike.

To stay in the north of the country, I would like to highlight a temporary exhibition organized at the **Archaeological Museum of Thessalonike**. Long renowned for its permanent collections this museum has an established tradition of also hosting special exhibitions of high quality. In 2017 one such exhibition was "**Figurines: a Microcosm of Clay**". The human practice of moulding clay into perceptible forms, especially those of animals and human beings, is immemorial. This exhibition examines this phenomenon in northern Greece from the Neolithic period through to the Roman and the visitor has the opportunity to view 670 individual pieces—artefacts that were used in a myriad of circumstances over millennia.

Working our way southwards we come to the **Vale of Tempe**, the pass, renown for millennia for its beauty and verdant vegetation watered by the Peneios river, that links Macedonia to Thessaly. Towards the end of the year a new archaeological site was opened to the public at its southern

entrance, at a location known locally as the “Hani (inn) of Kokkona.” This site showcases newly-discovered antiquities that were brought to light during highway construction which include a Hellenistic sanctuary (dedicated to Cybele/Artemis) and related workshops as well as a 12th-century Byzantine church and another Byzantine-period building, probably a roadside guesthouse—all of which have a great deal to tell us about the past of this major arterial way and the people who travelled it.



“Apollo and Daphne in the Vale of Tempe”. Mid 19th century engraving by E. Brandard, after Joseph Mallord William Turner (1775–1851). Tate Gallery T06348.

In Athens the **Museum of Cycladic Art** offered the museum-goer a landmark exhibition entitled “**Cycladic Society: 5000 years ago**”. Of course, the Early Bronze Age civilization of the Cycladic islands forms the very nucleus of this unique museum, but in this exhibition its curators took a step further and presented a new synthesis of what is currently known of the communities which produced, among much else, the white marble figurines by which they are best known today. Drawing on its own resources and those of other institutions the museum presented a panorama of the latest views on how life was led on these islands, their inhabitants’ contacts with the wider world, their maritime knowledge and much more. The catalogue which accompanied this exhibition will long remain an essential resource for all those interested in the Bronze Age Aegean. Towards the closing stages of 2017, the museum opened another temporary exhibition, “**Money. Tangible symbols in Ancient Greece**”, which was organised in collaboration with the Alpha Bank, a financial institution that holds a remarkable collection of ancient Greek coins that it puts to good educational purposes. As well as examining the economic role of coined money in the ancient Greek world the exhibition focussed on the imagery these coins carried and their rich meanings.



Poster of the “Cycladic Society” exhibition.



Silver stater of Aegina depicting a turtle. “Money” exhibition. 470/465–445/440 BC. © Athens. Alpha Bank Numismatic Collection. Photo by P. Magoulas.



Marble head of tower-crowned Tyche. “Money “ exhibition. End of 1st c. AD. © Arch. Museum of Ancient Corinth.



Fresco of the Sacrifice of Iphigeneia (Pompeii), in the “Emotions” exhibition. c. 62–79 AD. © Museo Archeologico Nazionale di Napoli / Ministero dei Beni e delle Attività Culturali e del Turismo.

Towards the end of summer the Acropolis Museum opened an exhibition entitled “**A World of Emotions: Ancient Greece 700 BC–200 AD**”. This major exhibition traces through the presentation of numerous artefacts—sculptures, ceramics, bronze figurines, curse tablets—the ancient Greeks’ experience of, and responses to, the full range of emotional states. Hatred, love, envy, loss, all fall within the purview of the exhibition. My own favourite piece is an Athenian fourth-century BC curse tablet on which the inscriber calls the full force of the dark powers of retribution upon the heads of no less than 150 individuals! One wonders whether this counts as an early form of anger management, a plea for such or –possibly more realistically– a conscious immersion into the emotion of hatred.

The, unfortunately little-visited, **Epigraphic Museum** (just to the side of the National Archaeological Museum) re-opened its galleries in May after a re-organisation of its displays. This is a great place to gain a better understanding of the importance of the written word, and the many ways in which writing could be used, particularly on stone, in the ancient Greece. Finds on exhibit come from many different sites, but there is a heavy emphasis on Athens, especially that city’s monumental civic inscriptions. However, for part of the year one could also view a fifth-century drinking vessel, from the Archaeological Collection of Kephissia (located in that northern suburb of modern Athens), on which someone had inscribed (at a dinner party?) a list of names including that of the statesman Perikles, no less, and his brother Arrhiphronos.

Archaeology is a discipline with a history that now goes back a good number of generations, and for the last 150 years or so many archaeological endeavours have been captured on film. An exhibition organised by the Benaki Museum in conjunction with the French School at Athens, “**Athens 1917. Through the Eyes of the ‘Army of the Orient’**”, explored the antiquities of Athens from a slightly different angle, as well as the city itself a century ago. This fascinating material, all shot by French military men, is now housed in a number of institutions in Paris and it was a great boon to see it—for the first time—in Athens as it revealed many of the city’s monuments in a new light as well as presenting rich visuals regarding Athenian life a century ago.

Images taken by unknown French photographers of the Army of the Orient in Athens during WWI. © SPCA / ECPAD.



The Benaki, at its **Museum of Islamic Art**—a stone’s throw from the Ancient Kerameikos in Athens—presented to the visitor the exhibition “**Iznik: A Fascination with Ceramics**” which focused on the Ottoman-period, mainly sixteenth-century, fine ceramic vessels that were manufactured at Iznik, in northwestern Turkey—a class of pottery that has been appreciated worldwide for centuries. Both the technical and social aspects of this production are elucidated in the exhibition, which was held in tandem with the show “**ICARO – IKAROS**” at the Benaki’s central museum which examined the output of the twentieth-century workshop on Rhodes that was inspired by Iznik prototypes. The parallel exhibitions successfully illustrated one example of the possible relationships that the modern world may have with the past.



Detail of a tile from Iznik (above) and a Rhodian plate (below). © Benaki Museum.

Towards the end of the year the Benaki opened another museum in its impressive network of cultural institutions: the **Toy Museum** which is housed in what may be best described as a small late nineteenth-century “neo-Gothic” villa in the Athenian coastal suburb of Palaio Phalero. The museum houses the impressive collection, that amounts to 20,000 pieces (not all on display), of Maria Argyriade. This world-class museum includes toys which date back to antiquity, through the Byzantine period and up to the mid twentieth century.



Rally Acropolis tin wind-up clockwork car, by Gerasimos Priftis, trademark P. Greece, 1975 (ΤΠΠ_617). © Benaki Museum.

I shall close this report with another opening, that of the **Benizelou Mansion** in Athens (96 Adrianou Street). This is the only Ottoman-period house that has survived within the city and it has been lovingly restored and opened to the public by the Archdiocese of Athens. The oldest elements of the house date back to the sixteenth century and as such the building inherently takes on a great importance, an importance that is further enhanced by the fact that the house was that of the notable Benizelos family whose most famous member was St Philothei (c.1545–1589), one of the patron saints of the city. The house is truly an eye-opener onto a now lost world.



*The Benizelou Mansion.
96 Adrianou Street, Athens.*

Report from the 2016
Olwen Tudor Jones Scholarship
recipient

by Sarah Gyngell
The University of Sydney



Excavating in the Jordan Valley, at a site that can tell us so much about the first major transition in the history of human behaviour, was a truly incredible experience. Nahal Ein Gev II (NEG II) is a Late Natufian site where humans built circular stone structures, buried their dead, practised a sophisticated stone tool technology and began to design personal ornaments. I was very fortunate to receive the Olwen Tudor Jones Scholarship from the Society of Mediterranean Archaeology (SoMA) to help fund my travel to Jordan and Israel to both participate in NEG II and to tour the region collecting data for my Honours thesis.

Excavations at NEG II are run by the Institute of Archaeology at the Hebrew University of Jerusalem under the direction of Professor Leore Grosman. In the past seven years of excavations, the team has been able to demonstrate that the community living at the site are a key case study to understanding the transition from mobile hunter-gatherers to increasingly sedentary communities in the Levant.

The 2017 excavation took place over four weeks in the peak of summer. We excavated from 5am to 1pm with washing and sorting in the afternoon and lectures in the evening. Although an undoubtedly tough and dehydrating experience, I loved every moment. I spent the first

APKAS 2017

by Lita Tzortzopoulou-Gregory

The island of Kythera is situated between the southern Peloponnese and the major island of Crete while simultaneously lying in the midst of east-west sea lanes which were important during various periods of Mediterranean history. As such its complicated past was formed by interlocking internal and external factors many of which are still traceable in the archaeological record, and the unlocking of this record, with the aid of written sources where they exist, is at the very heart of the Australian Paliochora Kythera Archaeological Survey (APKAS).

The 2017 field season of APKAS focused primarily on a pedestrian survey of a number of areas in the northern part of the island of Kythera that were not investigated in previous field seasons. As regular readers of the *Bulletin* will remember the Australian research project on Kythera is currently in its second phase, the first having been conducted between 1999 and 2003 during which important new discoveries pertaining to the island's rich past were made. The 2017 season sought to increase the information available

for the completion of a detailed, fully-diachronic publication, of the archaeology and history of northern Kythera, along with a series of individual, more detailed, articles dealing with the past of this area.

A total number of 71 DUS (Discovery Units –distinct individual areas, defined topographically, examined by the survey field walkers) were investigated during the field season, and 10 sites of varying periods were identified, the earliest possibly dating to the Paleolithic (Koufarika-Krotiria, in the close vicinity of rock shelters/overhangs). If our preliminary dating is confirmed, this would be a major discovery making it the earliest evidence of human occupation on Kythera. Some Neolithic finds were also noted (Theodorakia and Koufarika-Krotiria), but the predominant finds date from the Bronze Age, especially from the Early and Middle Helladic and Minoan periods (Ammoutsis-Tholaria, and sites in the broader Pyreatides area north of Karavas). Tholaria is also notable for its hitherto undocumented quarry, though it is still



Map of the survey area, northern Kythera

unknown during which period (or periods) it was in use. Investigations were also undertaken at the site of Yerakari, most noteworthy for its medieval tower that still stands to an impressive height. Preliminary examination of the tower and the remains of some surrounding structures were conducted in 2016 and were continued in 2017. The abandoned Early Modern settlement of Agios Mammas, a few kilometres to the southwest of Yerakari, was also investigated.

Aerial imagery was captured for most of these sites, and mapping was undertaken using UAVs (unmanned aerial vehicles) flying a range of optical, multi-spectral, and thermal sensors, thus ensuring that these finds were properly recorded.

The significant results secured by the 2017 season would not have been possible without the hard work, often in very demanding terrain and difficult circumstances, of our 2017 team members who saw the season through. We are also very grateful to our sponsors—The Nicholas Anthony Aroney Trust, The Ohio State University, Battcher Communications—and the people of Kythera for their ongoing encouragement and support.

A final survey season is scheduled for June and July 2018, which will include a re-survey of units investigated in previous seasons, as well as venturing further into areas in the northern tip of the island (Agios Nikolaos-Pyreatides), and in the south-eastern part of the survey area in the area of Viglattia-Maneanika. Specialist investigations of the major prehistoric sites which have been found to date will also form part of the 2018 season, in order to determine a more precise chronology, especially of the lithic scatters, and the various wall installations and features. So as to guarantee the full documentation of these important and vulnerable sites more aerial photography and mapping is planned for these areas.



Theodorakia: prehistoric drill holes in bedrock



Tholaria: multi-period Bronze Age site



The 2017 APKAS team

three weeks excavating in Area B of the site where numerous stone structures and installations have been exposed. In the final week I worked on the slope in Area A where several burials have been carefully excavated. We excavated in 50 by 50 cm units and 5 cm levels, and all sediment was dry sieved through 1.8 mm mesh.

A major highlight in the first week was finding my first lunate. The call of “lunate!” always had students abandoning their squares to check out the tiny backed flake. I was also very happy to gain experience using the total station on site and then using the data to create maps of the surveyed area. It was brilliant to see data collected during the day being entered into various databases in the afternoon. The evening lectures, presented by various PhD students and scholars, covered a range of topics including zoo-archaeological studies, lithic analyses, Natufian art, and theoretical discussions of key cognitive changes during this period.

My favourite event of the week was our Friday site discussions when the team would tour the entire site together and debate the various interpretations of features and relationships. I am planning on studying settlement dynamics during this period for my Honours, so these talks were vital for developing my understanding of key Natufian characteristics.

I gained so much from this experience. Not only did I significantly improve my fieldwork skills, I developed an understanding of Natufian archaeology that I could not possibly have gained from site reports and articles alone. I am very grateful to the Society of Mediterranean Archaeology for their continued support of undergraduate archaeologists and I strongly encourage students to apply for the OTJ scholarship.

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. Sarah Gyngell was the 18th recipient.

Secularity in 5th-century Athens?

by Milo Rengel
The University of Western Australia



With the help of generous funding provided by the Western Australian Friends of the AAIA, I had the opportunity to travel to Athens for a two-week period. The aim of this travel was to examine the supposed 'secularity' of the Parthenon and the Theatre of Dionysos, as well as two of their associated festivals, the Great Dionysia and Panathenaia in the fifth century BC. In particular, I wanted to consider E. Csapo and W. J. Slater's claim in *The Context of Ancient Drama* (1994) that Greek drama was distinguishably secular, and J. M. Hurwit's assertion in *The Athenian Acropolis* (1999) that the Parthenon merely resembled a temple and was not a centre of religious cult.

My research led me to conclude that the term 'secularity' or 'secular' is perhaps too anachronistic to apply to the ancient world, particular with the term's modern associations with the separation of religion and politics. However, these buildings and festivals had a strong human and civic focus at their core. The festivals were created and adapted by and for the city to celebrate its power and supremacy and foster a strong community within Athens. Furthermore, the buildings associated with these festivals had a similar purpose and effect. The Theatre of Dionysos was designed to be the focus of these dramatic festivals, and the Parthenon was a masterpiece of Athenian propaganda. These festivals and buildings were intended to present a narrative of Athenian supremacy, classism, and power.

Nea Paphos Theatre: 2017 Season

by Craig Barker

In 2017, the University of Sydney's Paphos Theatre Archaeological Project completed its 18th field season at the World Heritage listed site of the ancient theatre of Nea Paphos, Cyprus. The work was directed by Dr Craig Barker, and carried out under the auspices of the Department of Antiquities of Cyprus, with the support of the AAIA and the Nicholson Museum, as well as a number of private donors.

Nea Paphos was founded in c. 300 BC and the theatre constructed shortly thereafter. The fact that it was one of the first public buildings erected indicates the significant role played by performance in creating urban environments in the newly Hellenised eastern Mediterranean world in the wake of Alexander the Great's conquests. The theatre's high visibility, in close proximity to the north-eastern city gate and the pilgrim's route to Palaeopaphos, further confirms its import during this period of economic growth and development.

Since 1995, initially under the direction of Professor J. Richard Green, the Australian Mission has been defining the ancient theatre, used for performance and spectacle for over 650 years. In Late Antiquity, much of the stonework from the stage building and *cavea* (seating) was robbed away and reused in the nearby early Christian basilica. Despite this damage, excavations have been able to identify five distinct architectural phases, in particular a monumental Roman theatre of the Antonine period (mid 2nd century AD) marked with a double storey stage-building façaded with imported marble, columns and capitals and Imperial sculpture. At this point the theatre was over 90 m in length and had seating capacity for an audience of more than 8500 spectators.

The Project has also been interested in the complex urban layout of the quarter surrounding the theatre, conducting excavations of a medieval building on the top of Fabrika hill, and exposing Roman urban infrastructure to the south of the theatre in the form of a large nymphaeum (water fountain) and a major paved road over 8.4 m wide.

In 2017 three trenches were opened, all in the south east of the site. Trench 17A was a large open trench over the road with the aim of clearing more of the surface of the paving stones, which also allowed the complete front wall of the nymphaeum to be defined. Carved into the top of one of the blocks of this wall was a gaming board for 'mancala', also known as 'scoops', which could have been used by workmen while building the nymphaeum. The nymphaeum was constructed in the earlier part of the 2nd century AD and demonstrates



Mancala gaming board

Roman ability to control water and create artificial environments. A marble block and plaster-lined basin in front of the nymphaeum would have allowed travellers to refresh with water from the fountain.

A second trench, 17C, investigated a wedge between the rear of the nymphaeum and the foundations of the Antonine theatre expansion. Excavations revealed a series of bedrock cut channels that relate to the control of water supply to and from the theatre and the nymphaeum, and many fragments of a Roman amphora which will be restored next season.

The final trench, 17B, was designed to expose the theatre's Antonine phase exterior wall. Bedrock cuts indicate that the wall was over 2.2 m wide and constructed from massive blocks of stone; these retaining walls had to support seating embankments that were very high and constructed onto artificially created hills.

A number of other projects were also conducted last season. One was the first ever drone recording of the site, with a series of photographs and video taken up to 125 m above ground level, superseding previous aerial images taken from a balloon camera and helicopter. Pole photography recording, begun in 2015, was continued by the project's surveyor to expand the range and detail of the photogrammetric image of the entire theatre and surrounding precinct. Considerable analysis of finds was conducted, including the detailed study of hundreds of fragments of Crusader-era *sgraffito* ceramics which would have been manufactured in a kiln built over the remains of the ancient theatre (as yet known only through production waste material). A team of students from the University of New England's Advanced Zooarchaeology course lead by Dr Melanie Filios also joined us to analyse faunal remains from the medieval structure on the top of Fabrika.



Zooarchaeologists from UNE

The Paphos Project has always had a strong public engagement component and 2017 was no different, with guided tours for the interested public and site visits by history and art students from local schools. The team hosted an art exhibition titled 'Travellers from Australia' as part of the Pafos2017 European Capital of Culture (see images p. 38) and a number of senior team members presented papers at the international colloquium 'Nea Paphos and Western Cyprus: New Archaeological and Historical Perspectives' which ran October 11 to 15.

Finally a 3D Virtual Reality model of the ancient theatre during the Antonine phase was created in consultation with LithodomosVR, allowing viewers an immersive experience in which one can view how the theatre may have looked from a number of viewing positions around the building (see *AAIA Newsletter* 10, Sept 2017).

This trip was organised in conjunction with Professor John Melville-Jones, who assisted me at all stages of the project, including the initial planning, preparing my application, and organising travel arrangements, as well as preparing me for the public lecture I gave on the outcomes of my research. In addition, I received a warm welcome in Athens from Dr Stavros Paspalas, who kindly organised museum passes and letters of introduction for me. As the Institute's hostel was fully booked, I stayed in a small hotel in Plaka called Acropolis House. This hotel was close to all the major sites I wanted to visit as part of my research, including the Acropolis Museum, the National Archaeological Museum, Acropolis, Theatre of Dionysos, the Agora and the Kerameikos.

I would like to extend my warmest thanks to the West Australia Friends of the AAIA, for providing me with the opportunity to conduct research in Athens. This was an invaluable experience, and one that will prove very useful for my future studies and career. Furthermore, I would like to thank Dr Paspalas for his assistance, and to extend a very special thanks to Professor Melville-Jones for all his help and support throughout this project.



Aerial view of the excavations, taken by drone

The Architectural Romanization of Greece

by Lindsay R. Hasluck
The University of Western Australia



Thanks to the support of the Western Australian Friends of the AAIA, I was able to visit Greece in May 2017 to research urban aspects of the Roman occupation of Greece. My aim was to try to trace Roman urban designs that had been applied following the creation of new colonies and the remodelling of Greek cities.

The obvious place to begin was Athens, the city at the heart of Western culture. I began my research in the museums and the library of the British School. The librarians took pride in showing me a portrait of my ancestor Frederick Hasluck, an archaeologist who had been the assistant director of the library in the early 20th century. They are still seeking his famous lost photographic collection, based on his travels in the Ottoman Empire. Unfortunately, I was unable to help.

It was when I was standing on the Acropolis, in the shadow of the Parthenon, that I came to fully comprehend the Roman fascination for Greece. The wonder that Athens still provokes explained Rome's favouritism towards a city still able to provoke the awe that the ancients intended. That the Romans adopted Athens, while Romanising her with their own urban structures, seems slightly impractical, as the real centre of commerce and trade in the region was at Corinth which had become a booming centre of retail and trade after undergoing massive Roman reconstruction. So I visited Corinth on the way to Epidaurus. Epidaurus, famous for its grand theatre today, but for its healing centre then, further demonstrated that the

Vapheio-Palaiopyrgi Survey Project 2017

by Louise Hitchcock

This project aims to situate Vapheio-Palaiopyrgi (just south of Sparta) within its broader contexts of space and time, to gain a better understanding of how the site emerged and interacted in its local, regional, and wider Aegean contexts. Ultimately, we shall have a more detailed and nuanced understanding of this area of Laconia, a region that played such an important role in various periods of Greek history.

The Project is a collaboration between the Ephorate of Antiquities of Laconia (Evangelia Pantou, Director of the Ephorate and Project Director) and a number of institutions: The University of Melbourne (Louise Hitchcock, Co-Director); The University of the Peloponnese (Emilia Banou, Co-Director); Brevard College, USA (Anne Chapin, Co-Director and Jim Reynolds, Geologist); Technological Educational Institute of Athens (Andreas Tsatsaris, GIS Specialist). It is sponsored by the AAIA, the Institute for Aegean Prehistory, and an anonymous donor. Volunteer field walkers came from the University of the Peloponnese, the University of Melbourne, and Brevard College, USA.

In June 2017 the team met its objective to complete the field walking of the survey grid begun in October 2016, which extends from the world-famous Vapheio Mycenaean tholos (beehive-shaped) tomb and encompasses a conglomerate quarry (published in 2016 in *Hesperia*) and the site of Palaiopyrgi. The survey grid was set up using GPS technology and begins just south of the tomb, forming a rectangle extending 360 m north–south over the Palaiopyrgi ridge, and extending 320 m east–west, parallel to the course of the Eurotas River. Preliminary presentations of our findings were made at the 2017 meeting of the Australian Archaeological Association and at the 2018 meeting of the Archaeological Institute of America. With the closer study of the material beginning in 2018 and continuing in 2019, we are well on the way to improving our knowledge of the area and its settlement history. Our discovery of Final Neolithic (*c.* 4500–3100 BC), Classical, and Byzantine remains, as well as the documentation of 96 conglomerate surface features including more quarries and possible chamber tombs with associated Late Helladic III ceramics (*c.* 1225–1050/1030) are transforming our understanding of the area in the Early-Late Helladic periods, recorded in earlier visits to the site. Thus, all periods except the Late Helladic IIIC and Roman periods were clearly represented.

In five weeks, over two seasons, we faced snakes, scorpions, wild dogs, spiders, ticks, and fleas; rain, mud, wild terrain and a record-breaking heat wave; twisted ankles, sore knees, and aching backs. And it was fun. Evidence for Classical and Byzantine occupation was detected in the far southwest corner of our survey grid, as indicated by black glaze

painted sherds and yellow glazed Byzantine sherds, as well as an iron belt buckle (possibly Byzantine). One transect was densely carpeted with tiles, probably Byzantine, with 100–200 fragments coming up in each 10 x 10 m square (including 1 complete tile). Early Helladic material (c. 3100–2000 BC) is plentiful, particularly on the northwest slope of Palaiopyrgi. It includes sherds of a fine ware bowl, a baking tray, and a large lekane, as well as seashell fragments and a complete murex shell, suggesting a connection with the sea more than 30 km distant. Lithic finds include pieces of obsidian and chipped stone flakes. The Middle Helladic period (c. 2000–1700 BC) is represented by a fragment of a Dark Minyan Ware kantharos and a Minyan Ware goblet found on the west slope of Palaiopyrgi. There is also evidence for a considerable Late Helladic presence on the east and south slopes of Palaiopyrgi, as indicated by sherds from kylikes, decorated deep bowls, and decorated kraters. Two clay figurines of Early Helladic date (one from the top of Palaiopyrgi) and another Late Helladic figurine of Phi or Psi type were found to the east of Palaiopyrgi, a stone weight was collected just below the conglomerate quarry, a pyramidal clay weight to the east of the quarry, and a small piece of bronze, the iron belt buckle and an Ottoman pipe fragment near to the quarry. Among the stone tools were two green andesite mortars and one breccia mortar. Geologic mapping, outcrop analysis, stratigraphic section measurement, and a basic soil survey in the Vapheio-Palaiopyrgi area support the identification of widespread and extensive quarrying operations at Palaiopyrgi.



Survey finds: Ottoman pipe and Early Helladic animal figurine

Preliminary results of our survey confirm that Vapheio-Palaiopyrgi was an important Bronze Age settlement, with Palaiopyrgi at the centre of an extensive habitation area, particularly during the Early Helladic II and Mycenaean periods. Information regarding the distribution of Middle Helladic material especially has been supplemented. Additionally, we have been able to show that the site was also important in the Final Neolithic, Classical, and Byzantine periods, and that the conglomerate quarry with the *in situ* column base is much more extensive than previously known. Analysis of the finds, to be conducted in 2018 and 2019, together with drawing the new conglomerate features, will help us fill in the picture of how the site was used from the Late Neolithic period through the Middle Ages, while GIS mapping of the distribution of our finds will enable us to determine the most important areas for further investigation. It is hoped that this work will provide a valuable framework for future investigations in the region.

Romans did not only heed practical and economic considerations when taking over Greek cities. The cultural and religious importance of cities in Greece played a large role in Roman colonization. I could still see today in the Peloponnese the layers of ancient city design beginning with Mycenae and continuing up to the Ottoman period. The Romans too, in their time, must have felt this depth of civilization when confronted by the cities and ruins of Greece.

Knowing that the cities that Rome elevated in importance for their imperial needs had often been founded already on suitable sites, I visited Gortyn on Crete, where the first surviving written laws of the Greeks were inscribed on the theatre walls. It was a city that became a provincial capital with the addition of a Roman forum and basilica, although the Roman area mainly lies under flower-dotted fields and olive groves.

Travelling to northern Greece, below the rugged forested slopes of Mount Olympus I came to the city of Dion (pictured), a Greek city turned into a military *colonia* by Augustus. Because of its association with Zeus, its Olympian beginnings, and Alexander the Great, Dion was still respected despite rebelling against Rome. The ruins were quite empty. A guard showed me around, after mistakenly accusing me of stealing a farmer's bicycle. It was a reflective day photographing the deserted streets and the beautiful Temple of Isis, now protected from further flooding by a readjustment of the river Baphyras, with its statues and lily flowers.

Before returning to Australia, I stopped at Thessalonike, and noted its Roman forum, the arch of Galerius and the fortification walls. The overland journey from Athens gave me a much clearer understanding of the terrain that the Romans had occupied. Finishing with the monumental civic effort furnished by the Byzantine Empire in Constantinople, the Roman urban period in Greece and Asia Minor stood out as having some similarities to Roman systematic urban planning, but also the urban uniqueness caused by the survival of Greek culture throughout.

AAIA 2017 Contemporary Creative Resident

by Melissa Deerson



The month I spent in Athens as part of the AAIA residency was incredibly rewarding, and full of unexpected twists and turns research-wise.* I had come armed with an idea: to respond to the Erechtheum Caryatids on the Porch from a queer, feminist perspective. However, as I spent more time in Athens, I found my research taking diversionary paths. I read Aristophanes' *The Frogs* while sitting in the theatre of Dionysus, slapstick humour making me laugh aloud across a few thousand years. I spent time on the Aeropagus looking for the Furies, the goddesses of vengeance who are said to live underneath it. I visited every archaeological site and museum I could find. I ate dinner at a friend's house while teargas leaked in through small gaps in the windows and cops and anarchists fought outside. And while I travelled around the city, I began to notice the ever-present bitter orange trees lining every street, laden with astringent, inedible, glowing fruit. I was struck by their luxurious, showy glut in the struggling town, and how each one brought together desire and disappointment in one smooth, glowing object. I made drawings of spindly hands reaching for oranges, I wrote poems about them, I wrote interviews with them, I made prints from them. I began eating them—as part of a performance at a poetry night I organised at the AAIA hostel, for various videos—it was funny and awful at the same time. I began to think of them as vegetal punctuation, streets full of orange full stops.

- Bullet points.

Or ellipses . . .

I was reading a book by Anne Carson, *Eros the Bittersweet*, about the introduction of written language into Greece, and its connection to desire. She said, love and writing are the same thing: *a certain action... the action of reaching out toward a meaning not yet known. It is a reach that never quite arrives, bittersweet.*

As part of my original research proposal, I had said I was interested in the poetic potential of the sixth caryatid, who was taken from Greece to a museum in London. I imagine her getting on a plane, leaving that grey place that by now feels almost like home, going to Athens to see some of the structures that shaped her. Looking at the blank space where she used to stand with her sisters, not yearning for that heavy weight on her head, but not quite comfortable without it – never quite arriving anywhere, bittersweet.

**With many thanks to AAIA for such a wonderful opportunity, particularly Stavros Paspalas and Camilla Norman for their hospitality, and fellow artist in residence Robert Howe for the chats, ouzo and beautiful drawings.*



University of Wollongong AAIA 2017 Artist-in-Residence

by Robert Howe

What a privilege to be granted the opportunity to live and work at the spacious AAIA hostel in Athens for a month. The importance for an artist to be afforded the headspace for sustained thinking from time to time cannot be overstated. And as I am a firm believer that the basis of all visual and art thinking is drawing, I saw my residency as a moment to look, record and find my drawing line.

I set out to discover and explore as much of Athens as I could by foot. Each day I packed my journals, pens, pencils and headphones and headed out into the city with the aim of finding a good spot to do some drawing. I was rarely sure of where I would end up or what I would find, though in the end I found myself drawn to the many nearby vantage points of the city, and often I relished the solitude I was able to find at Philopappos Hill (see back cover). I also spent many rewarding drawing sessions in the city's museums, and I was happy to enjoy repeated visits to the Acropolis Museum and the National Archaeological Museum in particular, to practise 'life drawing' on ancient statues and friezes. Later in the month I became obsessed with looking at the many sculptural busts dotted throughout the city's gardens and squares. Drawing became my way of trying to absorb as much as I could of Athens' overwhelming and rich history.

Along with the luxury of being able to exclusively focus on work, another benefit of the residency was the opportunity to meet new people and exchange ideas. A good part of my time at the hostel was shared with the prolific and eclectic Melbourne artist Mel Deerson. Although superficially our practice appears quite different, we learned much from each other and I am so very grateful to have had such a compatible flatmate, one who is sympathetic to the art-making process. Through contacts in Athens and mutual friends, we were able to meet and spend quality time with archaeologists, writers and artists, contributing in our own modest way to the ongoing cultural exchange between Australia, Greece and the rest of Europe.

I am humbled to have been awarded the recipient of the 2017 University of Wollongong AAIA Artist in Residence. I am thankful for and will remember always the enthusiastic support of AAIA staff Stavros Paspalas, Camilla Norman, Beatrice McLoughlin and Lita Tzortzopoulou-Gregory. Extra special thanks to Emeritus Professor Diana Wood Conroy, a long-time mentor and friend, for her generous sponsorship of the award.



Above: Ioannes Kapodistrias
Below: Georgios Karaiskakis

Ancient Phokis: Perspectives on the Study of its Settlements, Fortifications, and Sanctuaries

by Katja Sporn



Fig. 1: Map of ancient Phokis, marking sites mentioned in the text.

The region of ancient Phokis lies in central Greece between Boeotia, Eastern and Western Lokris and Doris and belongs, together with these neighbours, to one of the lesser known regions of ancient Greece (**fig. 1**). The Parnassos mountain range (2547 m) divides the region roughly into two parts: the fertile valley of Kephissos to the north, and the more mountainous stretch running down to the Corinthian Gulf and the sanctuary of Apollo at Delphi to the south. Phokis covered an

area of approximately 1615 km². The region has been the focus of two different types of investigations, namely historical and topographical. The only long-term archaeological investigations have both been undertaken in sanctuaries, by the French School of Athens at Delphi and the German Archaeological Institute at Kalapodi.

Poleis, settlements, fortified settlements, military posts: problems of definition

Today, we can assume the existence of 20–30 ancient poleis in Phokis, depending on the historical period of focus, and we know of at least 25 fortified settlements. The poleis were part of a league, the Phokian Koinon, thought to have been established in the Late Archaic period. Unfortunately, due to the lack of extensive surface surveys, the rural expanses of the region are not well known.

It is not always straightforward to determine the nature of a site; whether it is a polis, a village or a fortification. Not every fortification has to indicate the site of an ancient polis centre, since even dependent settlements (*komai*) can have fortifications. Criteria for defining an ancient polis suggested by the research team led by Mogens Hansen unfortunately do not apply readily to Phokis. For example, one of the major indications of an autonomous polis—the minting of its own coins—is a scarcely attested occurrence in Phokis, because the Phokians mainly minted collective coins under the authority of their Koinon. Only a few poleis had their own coinage, such as Elateia, which was probably the main mint of Phokis in Hellenistic times, as well as Ledon and Tithorea.

It must also be kept in mind in our attempts to identify a site as a polis, a village or a fortification that settlements and poleis could relocate over

time, and that smaller, once independent, poleis could be absorbed by larger ones (eg. Erochos/Lilaia, Ledon/Patronis, and possibly Tithorea/Modi). Consequently, the state of Phokis as reflected in the work of Pausanias, our most important literary source for the region, only provides an impression of the region in the 2nd century AD, during his lifetime. This means that a number of once important centres, such as Panopeus and Tithorea, are presented in Pausanias' text in a greatly reduced state compared to the position they held centuries earlier.

Fortifications and walls: the evidence of masonry styles

The most conspicuous ancient remains of Phokis are the extant fortifications, some of which are preserved to a considerable height. Their dating is disputed or unknown due to the lack of excavations. Many of the fortifications of the developed styles are quite similar and they tend to be dated by historical arguments to the period before the Third Sacred War (356–346 BC), during its course or even after it, and so are envisaged as having been built either as protection against Philip II of Macedon or upon his orders.

Different kinds of fortifications and masonry styles have been found in Phokis. The most simple form is that of rubble walls. There are quite a number of fortifications in this style, e.g. at Kastri Distomou (**fig. 2**), which share some common features: they normally occupy higher peaks than the fortifications built in more advanced masonry styles; they are situated on the very top of hills, with sight lines in at least two, but sometimes in all directions; they lack towers; and, unfortunately, there is nearly no ceramic evidence connected with them. As such, they have been dated to a wide range of periods, from Mycenaean times down to the medieval period. An in-depth study of their relationship with neighbouring settlements in various periods might help to provide clues for their date.

The first developed masonry style is termed polygonal. It is noteworthy that no known fortification in Phokis is constructed exclusively in this style; rather it is normally used in conjunction with more advanced styles, e.g. in Elateia (**fig. 3**). This suggests that it was an older style (possibly Archaic in date), sometimes retained and preserved in more recent walls.

The curved polygonal or Lesbian masonry style is to be found in the outer wall of the Kastro at Exarchos (so-called Abai, **fig. 4**), which is generally dated to the late 6th or the beginning of the 5th century BC, although



Fig. 2: Rubble wall, Kastri Distomou. Photo by the author.



Fig. 3: Polygonal wall section, Elateia. Photo by the author.



Fig. 4: Curved polygonal wall, Exarchos. Photo by the author.



Fig. 5: Trapezoidal wall, Panopeus.
D-DAI-ATH-Lokris-Phok-0122.

there is no independent evidence for its dating. Mixtures of polygonal and curved polygonal are also well known.

The most common masonry style in Phokis is the trapezoidal, which was probably in use from the beginning of the 4th century BC. A good example is provided by parts of the walls of Panopeus (**fig. 5**).

The regular masonry style can be seen in the fortification wall of Delphi which was constructed of regular ashlar blocks. This wall has been associated by researchers with the Phokian leader Philomelos who

fortified Delphi in 356 (Diod. XVI.25), although recent studies show it to have had a more complicated history. We also find this regular style at Ambrossos (modern-day Distomo), where (according to Pausanias) fortification walls were erected by the Thebans after the Third Sacred War. Nevertheless, it should be noted that in most instances fortification walls in Phokis are in mixed styles, mainly polygonal and trapezoidal.

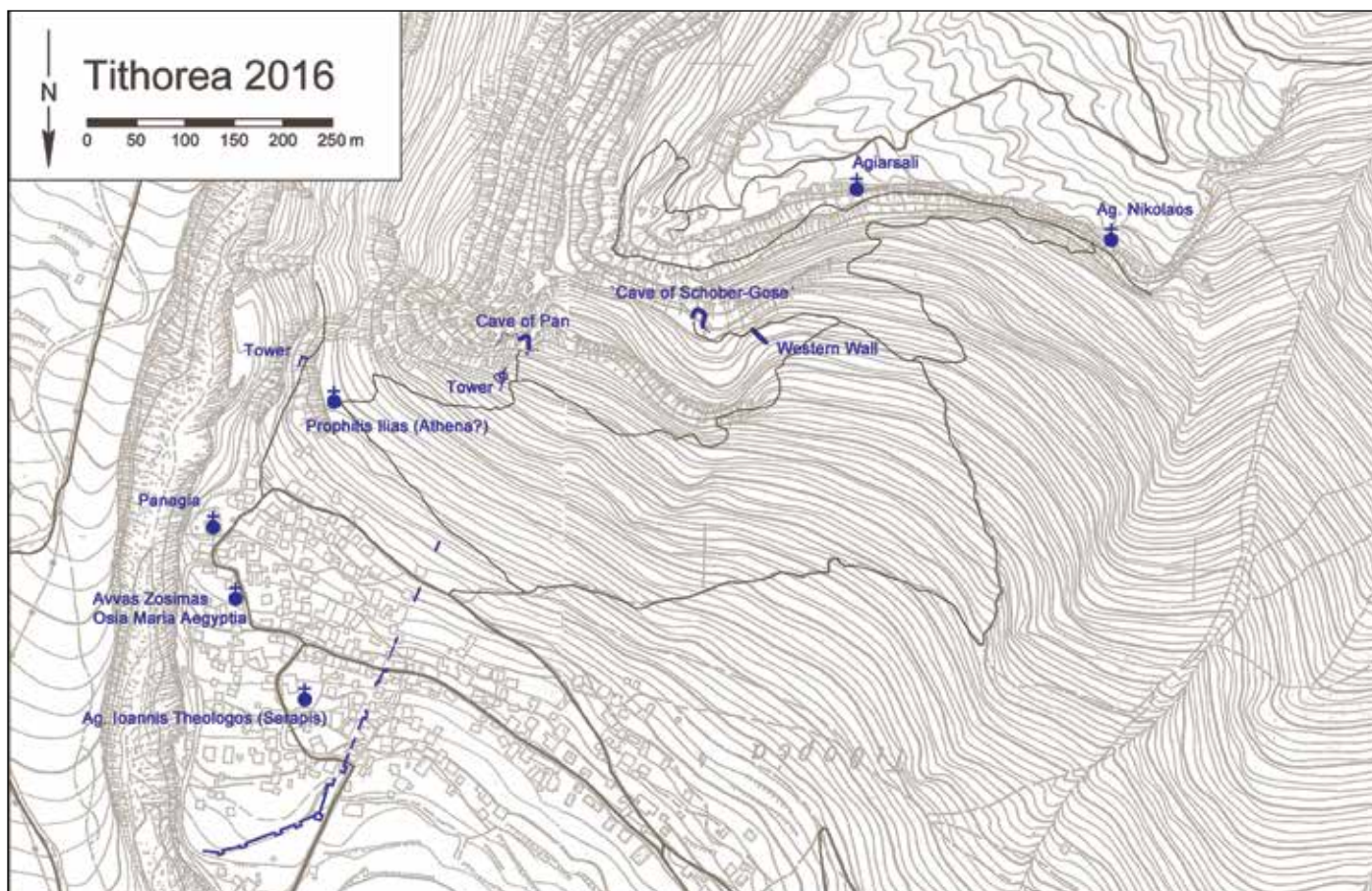
Curtain walls, that stretch between towers and are constructed with two faces with a filling in between, are to be found at Tithorea and, in part, at Lilaia; in both cases the battlements are only partly preserved. The height of the walls reaches 6.20 m, which does not seem particularly high, but these walls are built on very steep terrain and so were not easy to surmount. Towers occur at various points along the wall and are mainly quadrangular in plan (width c. 6–6.5 m). Round towers only appear rarely in Phokis, and probably do not date before the 4th century BC.

In order to show the research potential of the region, I shall discuss two sites where the German Archaeological Institute is currently working.

Tithorea

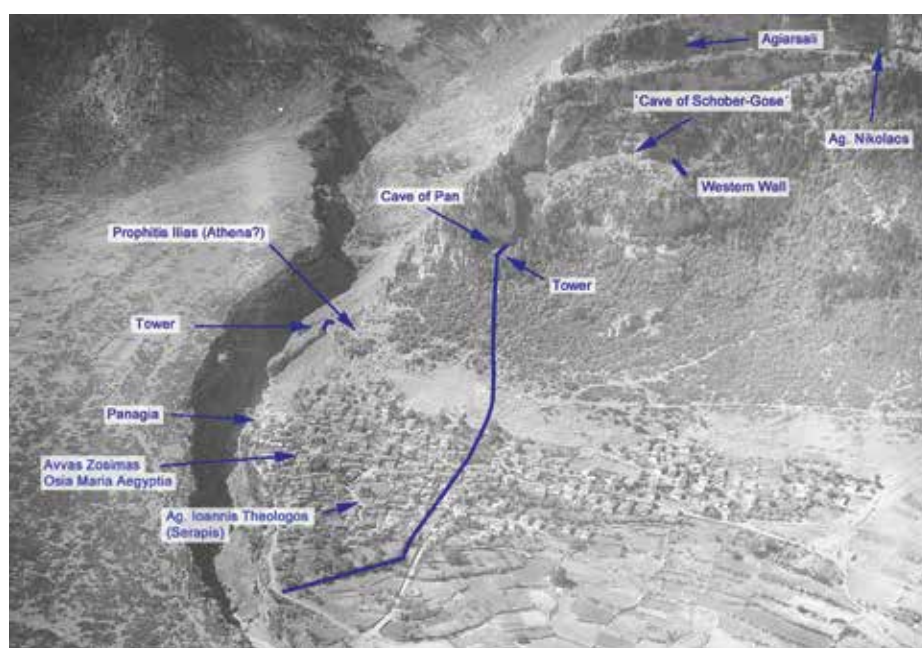
The site is situated directly below a steep and dominant rock formation on the northeastern side of Mount Parnassos. The older name of the polis seems to have been Neon, and originally only the steep height above the settlement was called Tithorea. It was to here that the inhabitants of the city and of the wider area of Phokis had withdrawn and hidden in the time of the Persian Wars. Only at a later date was the polis itself named Tithorea.

The site is bordered on the east by the steep Kachales gorge which according to most commentators formed a natural line of defense. The fortification walls on the western and northern side enclose an area of about 10 ha (**fig. 6**). The lower part of the enclosure is occupied today by the village of Tithorea (formerly Velitsa), which partly lies over the walls. Until recently, the only plan of the site had been prepared by the architect Jean Blécon for Jean-Pierre Michaud, who in the 1960s and 1970s intended to undertake a larger Phokis project, which was, however,



never conducted. Only in 2016 was new work on the fortifications of Tithorea started by the Ephoreia of Antiquities of Phthiotida and Eurytania, and in 2017 the German Archaeological Institute at Athens joined the Ephoreia in this now collaborative project which is conducted by Petros Kounouklas and Eric Laufer.

We know next to nothing of the organisation of the settlement. Pausanias wrote that a generation before his time Tithorea entered into a period of decline (X 32, 10), though he could still record that in his day the city possessed a theatre, as well as an enclosure of an “old-style” agora. As the most noteworthy sights in the city he mentions a sacred grove of Athena with a temple and a statue of the goddess. Furthermore, there was the tomb of the mythological couple Antiope and Phokos, but nothing else worth a visit. Excavations within the settlement have scarcely been undertaken. But some or all of three churches inside the village as well as the church of Profitis Ilias above it might occupy the locations of former sanctuaries (fig. 7). This has been proved in the case of the lowest church, Ag. Ioannis



Figs. 6 (above) and 7 (below): Map and view of Tithorea, showing points of interest. Graphics by H. Birk, additions by the author.

Fig 6: After the plan of the fortification by J. Blécon kept in the archive of the EFA: C. Typaldou-Fakiris, *Villes fortifiées de Phocide et la IIIe guerre sacrée 356–346 av. J.-C.* (Aix-en-Provence 2004), p. 84 fig. 81 (with kind permission of the EFA).
fig. 7: D-DAI-ATH-RLM2608.

Theologos, where quite a number of manumission decrees (inscriptions on stone that recorded the freeing of slaves) connected with Serapis (and Isis and Anubis) have been found reused. This is the same spot where an early Christian church was also once situated. The main church of the village, dedicated to the Panagia (the Virgin Mary), is constructed mostly of reused older material, therefore it has been proposed to locate the sanctuary of Athena here.



fig. 8: Possible location of the sanctuary of Athena at Tithorea. D-DAI-ATH-Lokris-Phok-0108 (F. Schober).

Another possibility for the location of this sanctuary is the Profitis Ilias chapel above the village (fig. 8). As is to be seen in a photograph from 1926, the church lies on a plateau overlooking both the Kephissos valley and the Kachales gorge. Massive blocks lying around the church, some in situ, either belong to the terrace wall of a sanctuary or to a fortification wall. In contrast to what was once believed, there seem to be remains of walls on the eastern side of the city as well. Next to the path leading into the Kachales gorge, a stretch of wall is preserved.

This wall most probably runs along one of the ancient routes leading from Tithorea to Mt. Parnassos that was mentioned by Pausanias; it was in all likelihood a walking path. It is logical that the path was secured by a fortification that included a gate.

During a study trip to Tithorea organized by the German Archaeological Institute at Athens in 2015, we found next to the uppermost tower of the fortification system a small rock shelter (width 13.7 m, depth 9.8 m) with a wide opening and some rock-cut reliefs and carvings, one of which depicts the god Pan. A small rescue excavation undertaken by the Ephoreia of Speleology with our assistance in June 2016 unfortunately did not yield any finds except for some surface sherds. However, a photograph, drawing and a description of another cave close to Tithorea were found in the German Archaeological Institute's archive. This material was part of an unpublished article on the results of a study trip undertaken by Erich Gose and Friedrich Schober through Phokis in 1926. The article was submitted in 1928 for publication in the *Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung*, but was never published. Further archival material was found in Berlin and Trier that refers to the same study trip (along with the biographies of the authors and details that explain why the project's results were not published). Gose and Schober's original manuscript has very recently been published along with an in-depth commentary. The authors describe the second cave as lying on a kind of terrace next to a stretch of fortification wall 25 m in length, which lies 85 m further to the west of the city wall. We found a picture of it among approximately 100 photos kept in our archive taken during that trip of 1926. Until now, this

stretch of wall had hardly been known in the archaeological literature, since the whole side of the mountain is nowadays overgrown with thick copse. During several walks in 2015 and 2016 we were able to trace the wall and locate the cave. After a thorough cleaning of the cave we mapped it and the man-made rock cuttings described in the unpublished manuscript came to light again. The cave could have been used for cultic purposes, but it might have had a second function as a look-out and guard post, since from it one would have a perfect view over the whole Kephissos valley and the city of Tithorea.

It is probable that along this side of the city was located the second route leading from Tithorea to the heights of Parnassos, the ἀμαξιτὸς δρόμος (carriage road) mentioned by Pausanias.

In sum, the fortification walls of Tithorea do belong to the typical fortifications of Phokis of the trapezoidal style. Their date is disputed, but should fall in the middle to latter part of the 4th century BC. A number of sanctuaries are located in the lower town, where the settlement should be sought, and in its outskirts and the surrounding areas. Other sanctuaries of Tithorea were according to Pausanias located at quite a distance from the centre: a sanctuary of Asklepios Archagetes, and the largest known sanctuary of Isis in Greece.

Kalapodi, the Assos valley and the location of Abai and Hyampolis

A starting point of my own research of Phokis has been the excavation of the sanctuary at Kalapodi (**fig. 9**). The finds of the earlier excavations by Rainer Felsch and Wolf-Dietrich Niemeier are spectacular and well-known.

Felsch established the existence of two parallel temple buildings each with multiple phases. When trying to identify the name of the sanctuary and of the god worshipped there, Felsch narrowed the field to either the oracular sanctuary of Apollo at Abai or the sanctuary of Artemis at Hyampolis; he argued in favour of the latter alternative. After his subsequent excavations, Niemeier could clarify altogether 13 different architectural phases in the sanctuary, starting from the Mycenaean period (Late Helladic IIIA1, 2nd half of the 15th century BC) through to the Roman. He proposed, in contrast to Felsch, to identify the sanctuary with the oracular shrine of Apollo at Abai, and I follow his identification in this article, though firm proof is not yet at hand.

My current project started in 2014. It aims at investigating the extent and infrastructure of the sanctuary and its relation to a settlement or polis. The project began with geophysical prospections in the area surrounding the temples (7.2 ha), undertaken by a team from the Department of



fig. 9: View of the excavations at Kalapodi. D-DAI-ATH-2017-4084 (H. Birk/S. Gesafidis).

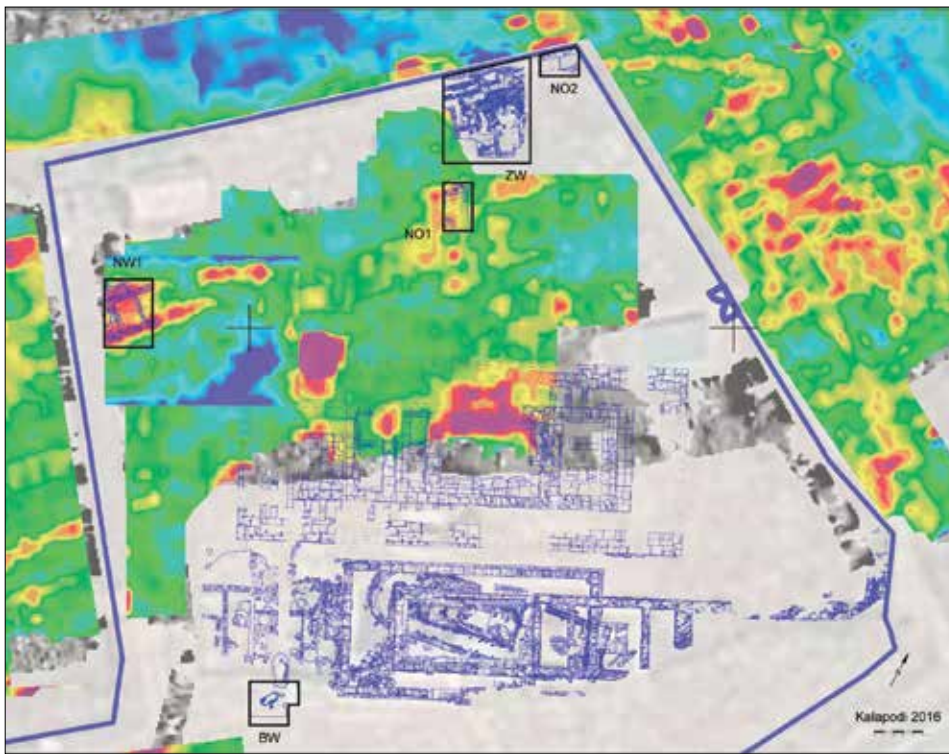


Fig. 10: Geophysical prospections and results of the excavations, DAI Athens and University of Kiel, Dept. of Geosciences.

regarding the date and function of the enclosure wall were another aim of the most recent season. It seems that the wall predates the Persian destruction, because in a trench on the western side a storeroom-like structure has been found, in which there was numerous weapons and items of iron work of mostly Archaic date (a Corinthian helmet, a rim of a shield, swords, lances, spearheads, spits) in association with mainly Archaic and some early Classical pottery. In the 2nd century BC a pottery and a tile kiln had been set into what remained of the structure, while next to it, we partly unearthed in the 2017 excavations a Hellenistic building, which was destroyed in Late Antiquity.

Abai seems to have been closely connected with the sanctuary of Apollo; the toponym Abai and the sanctuary of Apollo could be used as synonyms, in a fashion similar to the way the designation Delphi could be used for the sanctuary of Apollo. The sanctuary probably lay in Abai or directly adjacent to it (as was the case at Delphi too). Although the existence of a settlement to the west of the sacred area of Kalapodi is beyond any doubt, the date of this settlement is still unclear. Even worse, there is no trace whatsoever of the existence of a fortification wall in the vicinity of Kalapodi. And as Abai was spared from the ravages and the *dioikismos* (the dispersing of a settlement's inhabitants) of 346 BC since it was neutral during the Third Sacred War it should have kept its walls—unless, of course, Abai was not walled before that date. It is noteworthy, that in the literary sources Abai is only mentioned in connection with the sanctuary or as a place name of the sanctuary of Apollo. Given these considerations, it is possible that Abai consisted of *komai* (small villages) in earlier times, scattered loosely around the sanctuary. If so, a larger surface survey in the area would be required in order to gain a complete understanding of the ancient settlement.

There are two fortifications in the neighbouring Assos valley: one is the Kastro close to Exarchos, which has been since William Leake's time, in the early 19th century, usually identified with Abai (unlike in this paper where that ancient toponym is equated with Kalapodi); the other one the Kastro at Bogdano. The identification of the latter with Hyampolis (a city mentioned as early as Homer) is testified to by the finds of inscriptions at the site. Unlike Abai, whose only known cult in the literary and epigraphic tradition was that of Apollo, Hyampolis hosted many different cult places: that of Artemis with the Elaphebolia and Elaphria festivals, which are attested in Roman times, of Aphrodite and Dionysos as well as the Egyptian gods.

The Kastro of Exarchos is one of the most peculiarly built fortifications in Phokis. Its entrance is built in canonical Lesbian masonry. The enclosure itself consists of two circuits. The outer one, which is built lower on the hill and is older in date, is of Lesbian masonry partly comprised of huge blocks (up to 2 m in length) and may have had bastions. The inner circuit was built in polygonal style and had five towers, quadrangular in plan. The date of the earlier wall is disputed: Fossey believes it to have been built after the Persian destruction, while Typaldou-Fakiris supports a date in the late 6th century BC. The more recent wall should probably be dated, as should most Phokian fortifications, to the time around the Third Sacred War.

The walls of the far lower hill of Hyampolis (Kastro at Bogdano) are clearly built in the regular style and they possibly date later, again to the time of most of the Phokian fortifications in the fourth century BC. The site's location is important since the hill controls the route from Parapotamioi to Valtetsi and is connected through Valtetsi with the route between the Kephissos valley and Atalante/Opous (Eastern Lokris). It has recently been suggested, that both sites—Kastro close to Exarchos and Kastro at Bogdano—are Hyampolis (Old and New Hyampolis respectively), since Kalapodi/Abai is on the other side of the mountain. But again, this can only be proven through a surface survey and possibly small-scale excavations—the only ones in the area of Exarchos/Bogdano were conducted in 1894!

Let me close this brief introduction on Phokian settlements, fortifications and sanctuaries. Despite its small size and its not particularly glorious role in history (the Phokians let the Persians pass through the valley, which the Lokrians denied), Phokis had a noteworthy number of poleis and fortifications. The sanctuaries of Delphi and Abai are among the most famous oracular sanctuaries of Apollo and—at least in the Archaic period—also among the richest in the Greek world. Still there remains a lot to be done: mainly through geophysical explorations and surface surveys, it should be possible to gain a more precise view on the development of the settlements and poleis of this pivotal region.

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J. McInerney, *The Folds of Parnassos. Land and Ethnicity in Ancient Phokis* (Austin 1999).

W. D. Niemeier, *Das Orakelheiligtum des Apollon von Abai/Kalapodi: eines der bedeutendsten griechischen Heiligtümer nach den Ergebnissen der neuen Ausgrabungen*, *TrWPr* 25 (2013).

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Themistocles, his son Archepolis, and their Successors at Magnesia on the Maeander

by Kenneth Sheedy
Macquarie University, Sydney



Fig. 1: The Maeander Valley with the classical site of Magnesia on the Maeander. Wikimedia Commons.

The archaic city of Magnesia on the Maeander, Palaimagnesia, has yet to be discovered.¹ Undoubtedly it lies close to the Classical city founded in the 4th century BC (c.386 BC?) at the base of Mt Thorax. It is likely to have been set on the banks of the Maeander (fig. 1). Although within the region of Ionia, it was evidently founded by colonists from Magnesia in Thessaly. Its most famous inhabitant was an exile brought to the city by the Persian king. The Athenian general Themistocles, the architect of victory at Salamis in 480 BC, was ostracized then condemned sometime in the 470s/460s BC and fled to the Persian empire for safety.² The Persian king, who we now know was the newly installed Artaxerxes and not his father, Xerxes (who had died in 465 BC), against all expectations accepted Themistocles (who offered him *proskynesis*—ritual prostration or bowing) as an advisor on Hellenic affairs.

In two well-known passages from Thucydides (1.138.5) and Plutarch (*Them.* 29.7) Artaxerxes

made provision for revenue from the cities of Magnesia, Lampsakos and Myous (and perhaps Perkote and Palaiscepsis) to be allocated to Themistocles; there is no claim that the cities themselves were placed under his control. Themistocles chose the city of Magnesia on the Maeander as his new home and there he died aged 65, probably in 459/8 BC. According to Podlecki, ‘As dynast in Magnesia, Themistocles would have had the right to issue in his own name coinage whose value he undertook to guarantee; he was thus following the lead of other Persian satraps, or local governors, who coined silver to support troops in their provinces’.³

The coinage struck at Magnesia on the Maeander in the name of Themistocles is reasonably well known. The coins of his son, Archepolis, identified by Nollé and Wenninger (1998–1999) have attracted little attention. Fractional silver issues minted at Magnesia after the death of Archepolis are only now coming to light. I wish to suggest that these combined coinages demonstrate the continued rule or least preminent

¹ O. Bingöl, *Magnesia on the Meander. Magnesia ad Maeandrum* (Istanbul 2007).

² A. J. Podlecki, *The Life of Themistocles: A Critical Survey of the Literary and Archaeological Evidence* (Montreal 1975), pp. 185–94; F. J. Frost, *Plutarch’s Themistocles, An Historical Commentary* (Princeton 1980), pp.186–99.

³ *Op. cit.*, 169.

position of family members at Magnesia throughout the second half of the fifth century and perhaps until the Spartan general Thibron relocated the city in 400 BC or even up to the refounding of the city at yet another nearby site after 386 BC. A more detailed examination of these coinages may be found in Sheedy 2017.⁴ Here I wish to present a summary of the key factors.

At this point we need to recognize the difficulties associated with the surviving accounts (primarily Plutarch's *Life*) of Themistocles in exile. The years that Themistocles spent as a servant of the Persian king were undoubtedly an embarrassment to the Athenians and there is then good reason to believe that the memories of his last years were carefully revised soon after his death, and a reconstructed figure more in keeping with the Athenians' pride in their victory over the Persians quickly emerged. Thucydides (1.138.4) believed that he had died of disease but Plutarch (*Them.* 31.5-6) gives substantial coverage to claims of suicide. Even more suspect are stories that the Athenians stole away the remains of Themistocles to scatter them abroad or to deposit his bones in a grave near the harbour of Piraeus overlooking Salamis. The fate of the children of Themistocles has also been largely obscured by the later revision of his memory.

Plutarch (*Them.* 32.1-2) lists five sons from the marriage of Themistocles to his first wife, Archippe, daughter of Lysander: Neocles who died early and Diocles who was adopted by his grandfather, then a second, younger group, consisting of Archeptolis, Polyeuktos and Kleophantes.⁵ Of his 'many' daughters we are only told of those who appear to have been born from a second, unnamed woman. These were Mnesiptolema, Italia, Sybaris and Nicomache. According to Plutarch (*Them.* 32.2) Mnesiptolema married her half-brother Archeptolis. Archeptolis, rather than Archeptolis, is named on the coinage of Magnesia issued after the death of Themistocles (see below) and I believe that we should follow the coins in respect to the name of the son of Themistocles. Rather than simply looking after family property, the coins of Archeptolis demonstrate, as Nollé and Wenninger have stressed, that he assumed power after the death of his father and that the rule of this Athenian family continued at Magnesia without interruption.

The 5th-Century Coinage of Magnesia on the Maeander

A coinage bearing the name of Themistocles and minted at Magnesia on the Maeander was identified by H. P. Borrell in 1845 from the inscription on a didrachm now in Paris.⁶ This rare specimen depicts Apollo on the obverse and a bird of prey (eagle or raven) together with the letters M-A on the other side. The discovery led the famous English archaeologist Percy Gardner to note that 'It is one of the revenges of time that Themistocles should appear in our coin cabinets only as the vassal of Persia'.⁷

⁴ K. A. Sheedy, 'Themistocles, his son Archeptolis, and their successors (Themistocles V?); numismatic evidence for the rule of a dynasty at Magnesia on the Maeander', in E. Minchin & H. Jackson (eds), *Text and the Material World. Essays in Honour of Graeme Clarke* (Melbourne 2017), pp. 65–80.

⁵ J. K. Davies, *Athenian Propertied Families, 600–300 BC* (Oxford 1971).

⁶ H. A. Cahn & D. Gerin, 'Themistocles at Magnesia', *Numismatic Chronicle* 148 (1988), pp. 13–20.

⁷ P. Gardner, 'Coinage of the Athenian empire', *JHS* 13 (1913), p. 166.



Fig. 2: Silver Hemiobol (0.42g). Magnesia on the Maeander. Themistocles as ruler (c.470?–459/8 BC). ACANS 16A09.

Coins enlarged; not reproduced to scale.

In 1988 Cahn and Gerin published the known corpus of Themistocles coins, which now included fractions showing new obverse types (owl, bearded head in Attic helmet or in a ‘bonnet’ or in a ‘tightly fitting cap’) and a new reverse, a ligature of Θ and Ε, sometimes with M-A. They also made the dramatic claim that two fractions depicting on the obverse a bearded head in a bonnet or cap next to the letters Θ and Ε in fact show Themistocles himself (fig. 2). Johannes Nollé was subsequently able to demonstrate that the 5th-century BC coin types of Magnesia reflect the cults of the city, notably those of Apollo and Artemis Leukophryene; the bearded head with bonnet or cap, supposedly Themistocles, was identified by Nollé as Hephaistos.⁸ This identification received scholarly approval but the coins are still regularly cited in auction catalogues and popular literature as bearing depictions of Themistocles himself.

Themistocles

We should begin with this unique but little known didrachm stater struck in the name of the Magnesians, formerly held by Bryn Mawr College (fig. 3) and once in the famous Jameson collection (cat. 2270). Cornelius Vermeule argued that it had been struck after the death of Themistocles in 459 BC.⁹ I think it is actually a survivor from the very first issue under Themistocles. The coin weighs 8.32g and was thus minted on the Attic weight standard, a standard virtually unknown to Asia Minor at this time, which Themistocles surely introduced in contradiction to the region’s traditional commercial weight standard. There are no known earlier coins for Magnesia so we are left with the conclusion that Themistocles himself introduced coinage to the city. The decision to mint on the Attic standard, that of the city from which he had fled in exile, seems overtly political. But the obverse type, Apollo holding a laurel branch and a bow, is not Athenian and evidently refers to a cult in the city of Magnesia itself. The figure seems to be (or to reflect) the cult statue of Apollo at Hylai; here, in a famous countryside sanctuary, the cult statue was housed within a cave. The same dendrophorus deity is shown on the city’s 2nd-century stephanophoroi coins leaning against a tripod.¹⁰ Apollo at Hylai was evidently a defining cult for the polis of the Magnesians. On the reverse we see an eagle, which can also be identified with the cults of Apollo (and is not always associated with Zeus), and the first two letters of the name of the Magnesians.

⁸ J. Nollé, ‘Themistokles in Magnesia: über die Anfänge der Mentalität, das eigene Porträt auf Münzen zu setzen’, *Revue Suisse de Numismatique* 75 (1996), pp. 5–26.

⁹ C. C. Vermeule, ‘Greek Coins in the Elisabeth Washburn King Collection at Bryn Mawr College’, *NC Series* 6:16 (1965), p.38, cat. 124.

¹⁰ D. Tsangari, *Hellenic Coinage: the Alpha Bank Collection* (Athens 2007), pp. 250–1.

This issue is followed by a small group of better made didrachm staters which retain the same obverse and reverse figures of Apollo and eagle but often change the figure’s direction. The significant change is the addition of the name of Themistocles—written in full—on the obverse. This is not the first time that a Greek has placed his name on coinage—Alexander I of Macedon had already achieved this feat—but in the 5th century the practice was confined to kings and then later to Persian satraps. No member of a ruling elite in Asia Minor had produced coinage with his own name. No Athenian placed his name on Athenian coinage



Fig. 3: Silver stater (8.32g). Magnesia on the Maeander. Themistocles as ruler (c.470?–459/8 BC). Photo: Christie's Auction (December 11, 1992) of The Elisabeth Washburn King Collection of Ancient Greek Coins, the property of Bryn Mawr College.

in the 5th century BC. Themistocles again associates himself with the cult of Apollo and with the community of the Magnesians.

The remainder of the coinage struck under Themistocles was largely small fractions and mostly hemiobols weighing around 0.37g. They all share a common reverse type consisting of the first two letters of his name within the dotted border of a square on the reverse (**fig. 2**). The ethnic of the Magnesians was removed. Cahn and Gerin, as noted above, identified the bearded head on two issues of trihemiobols and one rather large issue of hemiobols as a portrait of Themistocles. Nollé was able to demonstrate that it is very likely that this head with a tight fitting *pilos* or wreathed *pilos* was in fact Hephaistos. The upright leaves and curled tendril above the ear recall the distinctly Athenian style of olive-wreath which decorates the helmeted head of Athena on classical coins of Athens.

Archeopolis

The iconography of coins struck in the name of Themistocles manifestly draws on the local cults of Apollo, Zeus and evidently Hephaistos. The issues of his son Archeopolis reveal a greater emphasis on Zeus—with his bearded head on the obverse and the eagle in flight on the reverse being common to trihemiobols and an apparent mass of tetartemorion. It seems that Archeopolis did not mint didrachms but focused instead on fractions again minted on the Attic standard. Hemidrachms are known only for Archeopolis (**fig. 4**). The obverse of the few examples shows a standing figure who is bearded and wears a cloak which covers his body; it is probably Zeus. The name of Archeopolis is written in full. On the reverse we see a revival of the eagle in flight from the coinage of Themistocles but instead of the ethnic of the Magnesians there is a monogram from the name of Archeopolis.

Archeopolis struck hemiobols which introduce a new obverse image: a bearded man wearing a helmet. Nollé and Wenninger have suggested



Fig. 4: Silver hemidrachm, plated (1.08g). Magnesia on the Maeander. Archeopolis as ruler (c.459/8 BC–?). ACANS 16A30.



Fig. 5: Silver hemiobol (0.35g). Magnesia on the Maeander. Archepolis as ruler (c.459/8 BC-?). Photo: Pecunem 33 (2015) lot 215.

that this is very likely Leukippos, the founder of Magnesia (**fig. 5**).¹¹ An inscription found at Magnesia describes the mythical origins of the city, and relates that the oracle at Delphi told members of the community of Magnesia in Thessaly to move to Crete while awaiting the omen of white crows; when the crows finally appeared they sent to Delphi and were told to follow a man called Leukippos who would lead them to their new home below Mt Thorax near the Maeander river.¹² This obverse is combined with two significant reverse types. Firstly, there is the reverse with the letters ΘΕ—the traditional reverse type of Themistocles. I would like to suggest that Archepolis deliberately matched the well-known reverse type from the coins of Themistocles with this new image of Leukippos to suggest that they might both, as deceased heroes, be worshipped as founders of the city.

On the next issue Leukippos is combined with a reverse showing an owl standing left and monograms of the letters of the name of Archepolis (**fig. 5**). This would appear to reinforce the idea of an Athenian foundation.

The later coinage of Magnesia

Following the recent appearance of new material on the market I have organized the coins which belong to the period of the second half of the 5th century, after the apparent demise of Archepolis, into four groups on the basis of their types.

The coins of Group A continue the obverse head of Zeus which is so strongly associated with the issues of Archepolis. The barley grain with the letters of the ethnic marks a new departure. On one tetartemorion we see MA – ΓN; the ethnic of the Magnesians is given prominence after being largely missing on most issues of Archepolis.

In the second group (B) the initials ΘΕ reappear on the obverse of hemiobols with the barley grain (**fig. 6**), and a new subsidiary motif, a stylized maeander pattern. On the reverse is another new image, the head of Apollo, now combined with the ethnic of the city. On the obverse of some coins the letter E is evidently set opposite to ΘΕ; ΘΕ appears as a rather cramped ligature. Rather than a reference to Themistocles, the son of Neocles and founder of this dynasty in Magnesia, I would suggest that these coins with the obverse ΘΕ barley grain – reverse Apollo head were minted by a Themistocles who was his descendant, perhaps the son of Archepolis. The later Themistocles, if I am correct (and on reflection it is hard to imagine that the famous letters ΘΕ would be used by anyone who was not part of the family), continued a dynastic rule of Magnesia.

The third group (C) places Apollo on the obverse and the barley grain on the reverse along with the ethnic and maeander pattern. This group continues the iconography of Group B and clearly follows on, but the name of the ruler has been omitted. This need not indicate that he has been deposed or the issue of coinage taken from his control. I suspect,

¹¹ J. Nollé & A. Wenninger, 'Themistokles und Archepolis: eine griechische Dynastie im Perserreich und ihre Münzprägung', *Jahrbuch für Numismatik und Geldgeschichte* 48–49 (1998–1999), pp. 29–70.

¹² Bingöl *op. cit.*, pp. 16–17.

given the adherence to the same iconography, the dynast (Themistocles or even his successor?) was still in power. It was certainly not common practice for a 5th-century BC ruler in Asia Minor to be named on coins.

The last group (D), as with (C), consists of tetartemoria. The head of Apollo on the obverse, now with the ethnic, is very similar. The barley grain has been replaced by a butting bull; this will become an important motif in the 4th-century BC coinage of Magnesia.

In 400 BC the Spartan general Thibron pushed out the army of the Persian satrap Tissaphernes who, according to Diodorus (14.36.2–4), had been in residence at Magnesia since at least 412 BC. Thibron, seeing that the city was without walls, and thus could not withstand the return of the Persians, moved it to a neighbouring hill known as Thorax. Today the location of the city founded by Leukippos, and Themistocles' residence in exile, is unknown. To the proverbial sufferings of Magnesia (it was constantly being attacked and the citizens massacred) must now be added obscurity and neglect. Only the coins remain as the city's own testimony to the tumultuous years of the 5th century BC when it became home to one of the most famous of all Greek generals.



Fig. 6: Silver Tetartemorion (0.18g). Magnesia on the Meander. Later 5th century BC. ACANS 16A11.



From top: Oia, Santorini; Lion Terrace, Delos; Knights Grand Master Palace, Rhodes

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AMPHORAE XI 2017 and Aristophanes' *The Clouds*

Daniel Hanigan



Sharon Fulwood as Socrates.
Masks by Dark-Side Masks in
consultation with Jean-Paul Descœudres.

From the 12th to the 14th of July 2017, The University of Sydney played host to the 11th AMPHORAE Conference. AMPHORAE is the annual postgraduate conference under the aegis of the Australasian Society for Classical Studies (ASCS) which draws together Honours, Masters and Doctoral students from across Australasia to present their research on a range of topics inclusive of literature, history, archaeology, art and reception studies. The theme of the 2017 conference was *Immortal Words: Classical Antiquity Then and Now*. This was inspired by Mary Barnard's translation of a fragment of the Greek lyric poet, Sappho, and was chosen to celebrate the enduring relevance of Classical studies to the contemporary world.

AMPHORAE XI can be described as little other than a raging success. The three-day proceedings saw more than fifty students deliver papers on research topics ranging from 'Wise Crackling in Plutarch's *Bruta Animalia Ratione Uti*' (Harrison Rochford, USYD), to 'Bird is the Word! An Avian Encyclopaedia at Beni Hassan' (Lydia Bashford, MQ). A number of other events supplemented the presentations, including a high-spirited reception co-hosted by the Australian Archaeological Institute at Athens (AAIA) and Australasian Women in Ancient World Studies (AWAWS), a museum tour kindly provided by Dr Craig Barker and Ms Candace Richards from the Nicholson Museum, and a vibrant conference dinner held at the 'Ahgora' restaurant in Glebe. Two keynote lectures were delivered by esteemed local and internationally renowned scholars, William Ritchie Professor of Classics Peter Wilson ('A Potted Political History of the Sicilian Theatre to c. 300'), and Dr Estelle Lazer ('Resurrecting Pompeians'). Both were enlightening and well attended.

Capitalizing upon our Departments' theatrical research interests, the conveners took particular pleasure in reviving some of the prevailing thespian spirit of Classical Athens. In the interest of beginning the conference with the appropriate gusto, undergraduate and postgraduate students of the Department of Classics and Ancient History at the University of Sydney took to the stage of the Australian National Maritime Museum on the evening of the 11th of July to perform an abridged version of Aristophanes' seminal 'Comedy-of-Ideas', *The Clouds* (Νεφέλαι). The play was originally performed at the City Dionysia in Athens in 423BC but the theme is timeless—poking fun at the intellectual fashions of the day. The play tells the story of a father and son who have fallen on hard times due to the son's obsession with betting on horses. The father, Strepsiades, resolves to send his son Pheidippides to Socrates' new-fangled 'Thinkstitute' to learn the rhetorical art necessary to argue their way out of debt.

Performed in Classical Greek, the students displayed their mastery of the ancient language and their newly acquired comedic talents. The performers had a formidable reputation to live up to, appearing as the latest rendition in a long history of performing drama in Greek and Latin at the University of Sydney, boasting such landmark performances as the world-premiere of the then newly discovered *Dyscolus* of Menander in 1959 (re-performed in 2009). True to this proud tradition, the 2017 production of *Clouds* was a resounding success and met with rave reviews—and, true to the bawdy reputation of Aristophanes, raucous laughter,— with the non-Greek speakers aided by projected translations of the dialogue. The play was directed by postgraduate students Daniel Hanigan (also acting as Pheidippides) and Jonathan Adams (also in action as the Naughty Argument), with the help of Classics Research Associate and eminent scholar of the ancient theatre, Dr Elodie Paillard. The abridged Greek text was produced by Mr Anthony Alexander, and translated by Jonathan Adams. Costumes



were designed by Natalie Mendes and Laurel Hooper, in consultation with Emeritus Professor of Archaeology, Jean-Paul Descouerdes. An entertaining historical prelude to the performance was delivered by the exceptionally quick-witted Dr Robert Cowan.

Of course, none of this would have been possible without the munificence of our many generous sponsors. These were: the Consulate General of Greece in Sydney (Dr Stavros Kyrimis), the Centre for Classical and Near Eastern Studies of Australia (CCANESA), the Australian Archaeological Institute at Athens (AAIA), Australasian Women in Ancient World Studies (AWAWS), the Kudos Foundation, Dark-Side Masks, the Australian National Maritime Museum (ANMM), the Sydney Latin Summer School (LSS), the Classical Association of New South Wales (CANSW), and the Department of Classics and Ancient History at the University of Sydney. Special mention must also be made of the team of postgraduate conveners: Kirra Larkin, Elisabeth Slingsby, Natalie Mendes and Daniel Hanigan. The conference website was designed and created by University of Sydney IT student, Mr. Joshua Murray: <https://amphoraesydney.com/>

The cast and crew of 'The Clouds' were as follows: Grant Kynaston (Strepsiades), Daniel Hanigan (Pheidippides), Sharon Fulwood (Socrates), Spyridon Augustinos (Creditor), Kirra Larkin (Pupil), Jonathan Adams (Naughty Argument), Timothy Young (Fogey Argument), Edward Armstrong (Chorus-Leader), William Poulos (Cloud), Laurel Hooper (Cloud and Costume Designer), James Whitfield (Cloud), Natalie Mendes (Xanthia and Costume Designer), Elisabeth Slingsby (Slides), Jimmy Yang (Slides), Emma Barlow (Lights), and Frances Muecke (Prompter).

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and Dr J. K. Papadopoulos
The J. Paul Getty Museum, Malibu, USA
- 1999 Prof. H. Alan Shapiro
Baltimore, USA
- 2000 Prof. John McKesson Camp II
ASCS, Athens, Greece
- 2001 Prof. Andrew Stewart
University of California, Berkeley, USA
- 2002 Prof. Barbara Burrell
University of Cincinnati, USA
Prof. Graeme Clarke
Australian National University
- 2004 Prof. Marc Waelkens
Catholic University of Leuven, Belgium
- 2005 Prof. Nota Kourou
The University of Athens, Greece

The Visiting Professorship 2017

Professor Emeritus James C. Wright

Bryn Mawr College

American School of Classical Studies at Athens



One of our Institute's flagship projects must be the Visiting Professorship, a program that brings to Australia a leading international scholar to deliver a series of lectures and seminars at our member Institutions, secondary schools and Friends groups throughout the country. It is with pleasure, and a degree of awe, that I note that 2017 was the twenty-eighth year in which an AAIA Visiting Professor travelled practically the length and breadth of Australia. We were very fortunate to host Professor James Wright and his wife and colleague, Dr Mary Dabney. Professor Wright recently retired from the position of Director of the American School of Classical Studies at Athens after five years in the post. Prior to that appointment he was Professor of Classical Archaeology at Bryn Mawr College, an institution which has produced some of the finest classical archaeologists in the USA.

Professor Wright's many years of archaeological fieldwork and research in Greece allowed him to speak with authority on a number of topics, all enriched by his first-hand experiences. Our speaker's research interests have focussed over the years on the Mycenaeans, particularly in the Peloponnese. While Professor Wright spoke eloquently on the palaces, fine arts and monumental tombs of the Mycenaean elite which have long comprised the image that most of us retain of this civilization his presentations brought to life a far more complex Mycenaean world, one full of artisans, herders and farmers. Furthermore, he presented what we currently know about the physical and environmental world in which these characters played out their lives. By making use of recent advances in archaeological science Professor Wright examined

what impact these Bronze Age inhabitants, and some of their predecessors and successors, had on the environment and how the environment influenced their social structures and ways of living.

For a good number of years Prof. Wright has directed the Nemea Valley Survey Project, a major interdisciplinary research program that focusses on the archaeology and history of the Nemea Valley, a region in the north-eastern Peloponnese nowadays renowned for its fine wines. Many of the lectures and seminars presented by our speaker dealt with finds from this very archaeologically rich region and those from immediately adjacent areas. The presentations examined such questions as environmental and climatic change over the millennia, the development of Mycenaean civilization, the challenges placed in the path of archaeologists by illicit excavations, and how do archaeologists make sense of a cemetery.

Professor Wright throughout his tour of Australia threw a great deal of new light onto our knowledge and appreciation of ancient Greece and its landscape, particularly during the Late Bronze Age. And many lessons were to be learnt from the evidence he presented on environmental change. I am certain that on every occasion his audiences left his lectures and seminars far wiser.

PUBLIC LECTURES AND SEMINARS

- *Bringing the Dead to Life: scientific excavations of a Mycenaean chamber tomb cemetery in the Nemea Valley, Greece*
- *The archaeology of the longue durée: the piedmont of the Corinthia and cycles of regional occupation*
- *Becoming Mycenaean: the emergence of Mycenaean civilization in Greece*
- *From Emblem to Epic: Mycenaean art and Mycenaean society*
- *A Villager's Tale: life in a village under the shadow of Mycenae during the Late Bronze Age*
- *The Pastness of the Past: thoughts about archaeology and its practice in Greece*
- *Climate Change and Human Occupation in Greece: hypotheses, evidence, and implications (Advanced Seminar)*



Excavations at the Brone Age cemetery of Ayia Sotira in the Nemea Valley, Greece, with Professor James C. Wright at top right.

- | | |
|------|--|
| 2006 | Prof. Jacques Perreault
The University of Montreal, Canada |
| 2007 | Prof. Wolf-Dietrich Niemeier
DAI, Athens, Greece |
| 2008 | Prof. François Lissarrague
Centre Louis Gernet, Paris, France |
| 2010 | Prof. Robert Laffineur
University of Liège, Belgium |
| 2011 | Prof. Jack Davis
ASCS, Athens, Greece |
| 2012 | Prof. Catherine Morgan
British School at Athens, Greece |
| 2013 | Prof. Angelos Chaniotis
IAS, Princeton, USA |
| 2014 | Prof. W. Jeffrey Tatum and
Dr Diana Burton
Victoria University, New Zealand

Prof. Alastair Blanshard
University of Queensland, Australia |
| 2015 | Prof. John H. Oakley
College of William & Mary, Virginia, USA |
| 2016 | Prof. Katja Sporn
DAI, Athens, Greece |

From the Archives:
Expedition Illustrator,
Diana Wood-Conroy



ZAGORA 1973

This photograph was taken on Andros by the Zagora photographer Raymond de Berquelle (see *AAIA Bulletin* 13, p. 36) —I was the illustrator for the 1973 Study Season in the apothiki (storeroom) in the village of Menites. Professor Alexander Cambitoglou had been given permission to excavate the exposed headland site of Geometric Zagora on Andros through the archaeologist Nicholas Zapheiropoulos. In these early years of the University of Sydney at Zagora, the digging seasons and study seasons from 1967 to 1977 identified the first architectural signs of the ancient Greek settlement.

Local village life and the fading textile traditions of spinning and weaving engrossed me in the long evenings after work. Here is a fragment of the journal I kept for those three months:

14 August

The geometric style is an austere aesthetic, but it suits the starkness of the site, the toughness of living on that exposed headland. I did 'borrow' a whorl from the sorting tables and insert a modern spindle in it. The clay whorl made a tight hard thread, appropriate to Zagora. Their textiles no longer exist—there's a glimpse perhaps in the reiterated geometric patterns of the pottery that I draw all day.

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The University of Queensland	The Classical Association of Victoria
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Macquarie University, Sydney	The Nicholson Museum, University of Sydney
The University of Adelaide	The Classical Association of NSW
The Australian National University, Canberra	St Spyridon College, Sydney
The Powerhouse Museum, Sydney	International Grammar School, Sydney
Sydney Grammar School	All Saints Grammar School, Sydney
La Trobe University, Melbourne	Ohio State University, USA
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The Classical Association of NSW	The Hellenic Lyceum
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	Douglas Lamb Wines

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MEDITERRANEAN ARCHAEOLOGY

AUSTRALIAN AND NEW ZEALAND JOURNAL FOR THE ARCHAEOLOGY
OF THE MEDITERRANEAN WORLD & OFFICIAL JOURNAL OF THE AAIA



For the last 30 years, *Meditarch* has mainly focused on the journal's readers, aiming to offer them well-researched, stimulating, and attractively presented, as well as generously illustrated, papers. This year, the two new members of the editorial board, Dr James Fraser and Dr Elodie Paillard, have drawn our attention to the ever increasing challenges faced by young scholars in terms of having their work published in journals that will afford it the fastest and widest possible distribution. Several steps have therefore been taken in 2017 in order to increase *Meditarch*'s digital presence and visibility and to ensure that articles published in our journal have the quickest and highest possible impact.

Since 2016, the annual volumes of *Meditarch* have been available on JSTOR, but the 'moving wall' meant that the most recent issues were only available on paper. This obstacle has now been removed, and articles are deposited and readable online as soon as each new volume of the journal is published, an advantage that *Meditarch* now shares with open-access journals.

Furthermore, the editorial board has started to work on the inclusion of *Meditarch* into the global ranking and indexing system. To start with, the necessary steps have been taken towards registering *Meditarch* into the Scopus database, which will in turn allow the journal to be displayed on the SCImago ranking platform (among other benefits). Authors publishing in *Meditarch* will thus be able to get a measurable potential impact factor for their articles.

In the end, our concern for authors and our aim to present their research results to readers in the most efficient and attractive way converge, as our latest volume, due out in May 2018, yet again demonstrates.



Apulian red-figured pelike, detail: Taranto, Ragusa collection inv. 5. From E.G.D. Robinson, "Geomythology in Ancient South Italy", *Meditarch* 28, pl. III.2.

All *Meditarch* volumes, regular and supplementary, including back copies, can be purchased on-line at: sydney.edu.au/sup/archaeology

info.meditarch@sydney.edu.au

www.arts.usyd.edu.au/publications/meditarch/



Images from *Travellers from Australia*, an exhibition curated by Professor Diana Wood Conroy (the University of Wollongong) and Dr Craig Barker (Nicholson Museum, the University of Sydney), held in the beautifully restored Palia Ilektriki—the Old Powerhouse in central Pafos—for Pafos2017 European Capital of Culture. The exhibition showcased the work of the Artists-in-Residence of the University of Sydney's Pafos Theatre Archaeological Project, on site alongside archaeologists since 1995. *Travellers from Australia* was opened on 2 October 2017 by Australian High Commissioner to Cyprus, His Excellency Alan Sweetman and provided a visual framework for the international conference 'Nea Pafos and Western Cyprus' held at the same venue.

Clockwise from top left: Bob Miller, *Pafos Theatre*, 2012, infrared photograph; Diana Wood Conroy, *Flower for Aphrodite*, 1998–2012, woven tapestry fragment: wool and silk on cotton warp, 25 x 25 cm framed; Angela Brennan, *Fourteen pots*, 2016–2017, stoneware, dimensions variable; exhibition view; Hannah Gee, *Winking fragment*, 2017, looped animation still; Penny Harris, *Mop*, 2013, bronze 28 x 26 x 4 cm.

“By mixing artistic and archaeological images we get a new grammar of looking” – Derek Kreckler

FRONT COVER

Greek core-formed alabastron

c. 4th–2nd century BC

Height: 109mm

MA2016.18.1

University of New England Museum of Antiquities, Armidale

In 1956 Maurice Nugent Kelly (1919–2011), then a staff member in the Department of Classics at the University of New England, conceived the idea of starting a museum to support teaching at UNE. In 1959, with the acquisition of seventeen Cypriot ceramics dating from the 10th to 7th centuries BC, the Museum of Classics was established. Support for the museum was provided by UNE Registrar, Tom Lamble; Professor of Near Eastern Archaeology at the University of Sydney, Basil Hennessy; and Chair of Greek and Classical Archaeology at the University of Sydney, Dale Trendall. The museum was housed in the Classics Department corridor until 1961, in the Arts Study Block until 1967, and two rooms on the first floor of the partially completed Faculty of Arts building, before moving in 1988 to its current location in the Arts Building Foyer. In 1978 its name was changed to the Museum of Antiquities (UNEMA). UNEMA is Australia's first regional museum of antiquities.

UNEMA holds roughly two thousand artefacts. These reside in two broad collections: two-thirds encompassing the ancient Mediterranean (Cyprus, Egypt, Etruria, Greece, the Near East, and Rome), one-third covering ethnographic material from Africa, the Americas, Asia, Australia, and Oceania. Approximately half remain on permanent display. The Museum's collections have been expanded through purchases (including James Stewart's private collection of internationally significant Cypriot material), as well as by gifts and sponsored archaeological digs. The Museum has been endowed with funds to support the purchase of antiquities (The L & A Preibish Fund for Classical Antiquities; The AG & IC McCready Fund for Egyptology), an Annual Maurice Kelly Museum Lecture, and The Charles Ede Essay Prize.

In 2016, to honour the Museum's founder, this deep blue Greek core-formed glass alabastron was unveiled. Originally in the private collection of Thomas Barlow Walker of Minneapolis (1840–1928), the alabastron has a slender ovoid body, cylindrical neck, and pinched rim. The shoulders sport twin lug handles, and trailings of light blue and white glass have been raked to create a feather pattern. The alabastron both commemorates Maurice Kelly and completes UNEMA's collection of glass artefacts demonstrating the development of glass working in antiquity from core-formed to free and mould-blown glass.

Dr Bronwyn Hopwood

Photo: Sharon Marshall

The Museum is open to the public Monday to Friday: 9:30 am – 4:30 pm.

(Closed public holidays and annually from 24 Dec – 1 Jan). Entry is Free.

BACK COVER

“Propylaea, Erechtheion & Parthenon from Philopappos Hill 4/12/17”

Ink on paper

Courtesy the artist, Robert Howe

I like to listen to music when I draw or paint. All types—from jazz to deep house to soulful pop. It's not a necessity but I find it helpful; for, like music, rhythm and tempo are key concerns when making a drawing. Good drawing seems to happen when the movement of my eyes between the subject and paper becomes regular, and the speed at which my hand moves the pencil or pen becomes constant.

Music also helps me to reach a nice sub-conscious state; time becomes irrelevant and drawing becomes a form of meditation.

Sitting here on my own by Philopappos monument overlooking the Acropolis this meditative state became almost spiritual—how could it not? I could not help but absorb the influence of generations who have come before to build or destroy or pray or wonder. The evidence is there, hard before my eyes. It's nice to have a drawing as a record of this moment.

This drawing was finished in about 45 minutes. I was listening to Bach's sonatas for violin and cello.

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Robert Howe

University of Wollongong AAIA Artist-in-Resident 2017

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