



# The Australian Archaeological Institute at Athens Newsletter

## VALE ALEXANDER CAMBITOGLOU AAIA Founding Director

It is with great sadness that we mark the passing of Alexander Cambitoglou. Alexander's life was full of challenges, commitment and creativity. All three were intricately entwined and the many successes which Alexander achieved are a testament to the mastery with which he managed them as well as to his determination, foresight and self-discipline.

Alexander was exposed to broad horizons during his early years in his native Thessalonike, a cosmopolitan city in which his family, with its strong educational interests, belonged to the mercantile establishment. It was deemed important that Alexander learn a good number of modern languages, which he did alongside ancient Greek and Latin. Literary studies held his eager attention for a good while before they were overtaken by history and, especially, archaeology. And it is in archaeology that Alexander's great contribution lies, but as many of us know he never lost his love for literature nor for art more generally.

Alexander lived through the Second World War, and while he did not dwell on it, all his references to it indicated the hardships which he and his family had to endure, including the loss of a brother. The end of the war, though, brought new opportunities. He studied at the University of Thessalonike and owing to his academic performance he was awarded a scholarship to further his studies in the United Kingdom. And there he stayed for a good number of years, honing his academic skills with giants the like of T.B.L. Webster, Martin Robertson and Sir John Beazley. His first academic appointment was to the University of Mississippi in 1954 and thereafter to Bryn Mawr College, Pennsylvania.

In 1961 he was appointed, as it would prove to Australia's great benefit, lecturer at the University of Sydney, in 1963 Professor of Archaeology, and in 1978 to the position of the Arthur and Renee George Professor of Classical Archaeology. It was here, in Sydney, that Alexander gave his all, as a teacher (and generations of students can vouch for this) and a researcher (his

collaboration with A.D. Trendall is the stuff of legend), as well as the Curator of the Nicholson Museum from 1963 through to 2000. It was also at the University of Sydney that Alexander established the Australian Archaeological Institute at Athens, what many believe was his greatest achievement: an educational and research vehicle which has enabled many Australian students and academics to pursue their interests in Greek and wider studies, not only archaeological. The nationwide impact the Institute has had, and continues to have, cannot be over

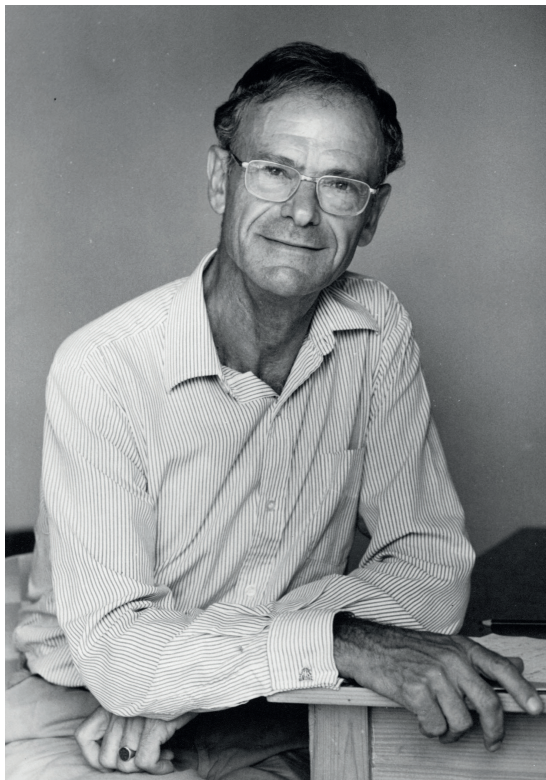
emphasized. Its establishment was Alexander's way of ensuring that the links between his two beloved countries will continue to grow.

All the while Alexander directed two major fieldwork projects, at Zagora on the island of Andros and at Torone in the Chalkidike, managed a university department, and engaged the wider public in the fascinating world of the Greek, and more broadly, Mediterranean past. His skills as an academic and an administrator were formidable. Though, he would be the first to tell you that he could not have achieved any of this without the help of supporters and friends, foremost amongst them Professor John Young but also Sir Arthur and Lady George, Zoe Kominatos and Mary and Milton Lalas. There were, indeed are, many others. The truth, though, is that it was Alexander's vision and determination that set both the path and the pace.

Of course, all of Alexander Cambitoglou's students shall forever be in his debt. Alexander's legacy, though, is far wider. It encompasses the international community of archaeologists (his many international and Australian honours attest to this), the academic community of Australia but also the interested general public.

Alexander's legacy is multifaceted, extensive and deep. Only a very few aspects of it have been touched on here. There can be no better words to describe his legacy other than those penned by Thucydides two and a half millennia ago: Alexander has left us a κτήμα ἐς αἰεὶ - a possession for all time.

- Stavros A. Paspalas



*Professor Alexander Cambitoglou (1922-2019).*

## ***“The Poet’s Aesop: Appropriating Fable” - Dr Graeme Miles (University of Tasmania)***

Though the fable is fairly certainly imported into Greek culture from the Middle East, what differs most in the Greek, and subsequently Roman, tradition from other comparable ones is the association of fable with a specific figure: Aesop. Though fables are used before and without Aesop, their association with the ugly yet clever Phrygian slave generally colours their usage.

By their nature fables, like parables and metaphors, announce that they require interpretation. When Hesiod tells the famous fable of the hawk and the nightingale, the first extant fable in the Greek tradition, he does not do this to instruct us about the real behaviour of either of these birds, but on the assumption that we will interpret it as a comment on human power-relations. A fable is told on the expectation that its audience will appreciate the connection between the contents of the narrative and the surrounding context. It is, in other words, both didactic and oblique, and because of this obliquity, calls upon the interpretive resources of its readers or listeners. As a working definition, the fable might be described as a short didactic narrative that announces its own fictionality, lacks a specific temporal and geographical setting, and often features anthropomorphised animal and plant characters. In one basic sense then, the fable is always metapoetic, in that it draws attention to its own nature as fiction, both by relating events that are clearly impossible (e.g. featuring speaking plants or animals) and by its nature as a fiction which comments on some other situation. In an old but still valuable article, Meuli proposed that the fable began as an invention for specific rhetorical and social contexts, and only subsequently came to have an independent existence and to be collected. Though this is not unproblematic as an historical reconstruction, it is nonetheless true that the fable really lives when included in a broader context of discourse. It is also when included in particular discursive situations that it takes on further metapoetic functions beyond the incipient metapoetic nature which it possesses. The fable’s reference to a surrounding context implies a particular relationship between writer and reader, or speaker and listener, calling on readers to interpret for themselves the meaning of the fable.

Throughout the long range of uses of fable in Greek and Roman antiquity (from the earliest example in Hesiod to knowingly allusive uses in literature written under the Roman Empire) there is on each occasion an implicit attitude to the culturally ‘low’ or at least ‘little’, ranging from an appropriation that claims fable within a totalising embrace of the whole range of discursive possibilities (Callimachus) to a claiming of specific allegiance to the lowly and common (Aristophanes). In almost all of the poetic and metapoetic uses of fable we see what we may call ‘the Aesopic manoeuvre’: taking on the fable/Aesop’s position of apparent inferiority in an attempt at a self-deprecating superiority. While it is the malleability of Aesop and the fable which make them attractive to so wide a range of writers, and which was in large part responsible for their persistence in antiquity and beyond, it is also the rhetorical, poetic and polemical usefulness of the Aesopic manoeuvre, taking an apparently lower position to claim a moral and intellectual superiority.

- Dr Graeme Miles (the above is an excerpt of a lecture delivered at the AAIA on Wednesday 11, September, 2019).



*The ‘Aesop Cup’, Attic red figure kylix  
c.470BC, Museo Gregoriano Etrusco Vaticano.*

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## ***Professor Jenifer Neils announced as the AAIA 2020 Visiting Professor***



The Institute is excited to announce that Professor Jenifer Neils will be its Visiting Professor in 2020. Professor Neils is currently the Director of the American School of Classical Studies at Athens and is a world renowned expert in the art and archaeology of classical Greece, especially of Athens. She has taught at a number of US universities including holding the professorship at Case Western Reserve University. Professor Neils has had a rich and varied archaeological career; she has excavated in Greece (at Torone with an Australian team directed by the late Professor Alexander Cambitoglou) as well as in Italy. From 1980 through to 1986 she was the Curator of the Cleveland Museum of Art where she organised two major exhibitions, the first on the goddess Athena and her relationship with Athens and the second on childhood in Classical Greece. The scholarly catalogues generated by these exhibitions have attained the status of classics. Professor Neils has a long publication list which testifies to her authoritative contribution to the field of classical archaeology. Our guest will tour Australia and will deliver seminars and public lectures in which the latest thoughts on and discoveries in the central field of archaic and classical Greece will be presented.



## A Poetry Performance in Athens by AAIA Contemporary Creative Residency alumnist Jena Woodhouse

As part of our developing Contemporary Creative Program in Athens, we were pleased to present an evening of poetry performance by award winning poet Jena Woodhouse, our 2015 Contemporary Creative Residency award holder.

The curated event was presented in two parts separated by a brief intermission. Each Part comprised a grouping of five related poems inspired by Woodhouse's experiences of living (for more than a decade) in Athens and travelling extensively in rural Greece; all were generously read by the artist herself.

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

*Jena Woodhouse, award winning poet and 2015 AAIA Contemporary Creative Resident*



## AAIA Visting Professor Clemente Marconi Visit to Trinity Grammar School - Student Report

On Friday the 9th of August, the students of the Archaeological Society were treated to our annual AAIA lecture. This year, Professor Clemente Marconi from the University of New York spoke to us about Classical Greek Architecture in Southern Italy. Professor Marconi is a doyen in the field, and we were told he would be a captivating speaker. The Terrace Room was full of eager teachers and students who warmly welcomed the Professor and Dr Yvonne Inall, anticipating the new insights and discoveries we were about to be educated on.

Professor Marconi delivered to the Society what was an incredibly enlightening lecture. He explained to us the history of Greek colonisation in Western Sicily and proposed a number of interesting hypotheses. Among them was the idea that the indigenous Sicilians were not in fact completely wiped out by the Greeks in the West. Rather, Marconi suggested that there was a large amount of cross-cultural exchange. Archaeological evidence at indigenous Sicilian temple sites suggests the confluence of native and Hellenic styles. However, the most interesting piece of archaeological evidence was the presence of indigenous Sicilian influences upon Greek architecture and culture on the western part of the island, as evidenced in the abundance of indigenous pottery used by Greek merchants. This is particularly noteworthy as it challenges the perception of classical Hellenic culture as pure, showing that even the Greeks can take some notes from other societies!

After this detailed lecture, Professor Marconi generously agreed to remain for a lengthy Q&A session, as well as more casual conversations around a veritable Greek feast of rizogalo (rice pudding) and galaktoboureko (custard pastry). For those members of the society who use their stomach more than their head, this may have been the highlight of the afternoon! Nevertheless, the entire experience was a captivating exploration into Hellenic culture and its hidden influences. We would like to extend our gratitude to Professor Marconi and Dr Inall of the AAIA for giving up their time, as well as Mr St Julian (MIC of Archaeological Society) for organising this event.

**Sam Gorman (12Hi) and Nick Bouletos (12 Mu)**



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

## **“The Antiquities of Greece During World War Two” — *Acting Director, Dr Stavros Paspalas Visit to Adelaide***



***German soldiers at the Athenian Acropolis, May 1941. German Federal Archive (Bild 101I-164-0368-14A).***

In late October I was very pleased to travel to Adelaide in order to touch base with the South Australian Friends of the AAIA and colleagues at the University of Adelaide. The President of the SA Friends, Spiros Sarris, was a very gracious host and I extend my thanks to him and Dr Margaret O’Hea for attending to the practical details regarding the public lecture I delivered at the University. On Monday 28 October, the 79th anniversary of Greece’s entry into World War II, I spoke on the fate of the country’s archaeological sites and artefacts during that conflagration in a lecture entitled “The Antiquities of Greece during World War II.”

The topic of the lecture, while clearly specific to a certain place at a certain time in history, offers the opportunity to reflect on the fate of peoples’ cultural heritage at times of conflict more widely. The Greek situation in the first half of the 1940’s, when the country was divided between three occupying powers, is of particular interest given the central role played by the antiquities

of the country in the Greeks’ perception of themselves as well as in the self-image of many western countries. I am pleased to be able to report that the lively discussion which followed the lecture was a most productive affair.

The SA Friends have long offered the AAIA much-valued support and we are truly grateful to each and every member of the Friends. Their continuing efforts help promote archaeological, and more widely Greek, studies in Australia. Furthermore, Adelaide, of course, is also the home town of Mr Nikolaos Galatis who so generously has established the Polymnia and Aimilia Kallinikos Scholarship which is open to students across the country and has been awarded for the first time this year.

I’d like to thank all those in Adelaide who so hospitably welcomed me and who enthusiastically support the work of the AAIA.



***Dr Stavros Paspalas (centre) with Dr Margaret O’Hea (left) and Mr Spiros Sarris (right)***

### ***AAIA Short Course — Ancient Warfare in the Greek and Roman World***

Over four consecutive Saturdays in September enthusiastic members of the AAIA, students, and members of the general public attended a short course hosted by the AAIA, led by our own Dr Yvonne Inall, and Adam Carr.

Adam and Yvonne shared their passion for, and expertise in, the study of ancient warfare in a course which charted more than 1,000 years of military history. The first week of lectures explored the archaeological evidence for Bronze Age warfare. Participants were presented with an overview that ranged from the Tomb of the Griffin Warrior at Pylos to the Bronze Age battlefields of the Trojan War.

The epic contest between Greece and Persia in the 5th century BC was explored through experimental archaeology and iconographic representations which highlighted the enduring legacy of the Persian Wars on the ancient Greek psyche. The devastation of the Peloponnesian War highlighted the nature of Greek on Greek conflict. Participants were given insights into the logistics of Alexander the Great’s campaign of conquest, and witnessed the cost of Pyrrhic Victory as Rome came face to face with Greek warfare for the first time.

The final week of the course turned to warfare in the Roman World. Roman conquest did not always run smoothly and the course investigated Caesar’s successful conquest of Gaul, contrasted against the Varian disaster of 9 AD, in which three full legions were lost in the Teutoburg Forest.

The highly successful course followed in the footsteps of our inaugural Pompeii Revisited short course led by Professor Jean-Paul Descoeudres in February.



***They Pylos Combat Agate from the Tomb of the Griffin Warrior, c.1450 BC.***



## AAIA Highlights of Greece Tour (26 March to 15 April, 2020)

This three-week tour takes in the highlights of Greece – from the Neolithic period through to the birth of the modern Greek state. It also offers opportunities to explore Greek culture today. Spring is a perfect time to visit Greece before the summer crowds arrive.

Our journey begins in Athens where we will visit museums and take in the stunning classical monuments on the Acropolis before heading to the Peloponnese. We shall step back into the Bronze Age during our visits to Mycenae and Tiryns, and at Nemea we shall admire the temple of Zeus. The area of Nemea is also famous for its wines and we will enjoy a wine tasting at a local vineyard. We then travel to Sparta, and visit the World Heritage listed mediaeval site of Mystras. We shall continue with a visit to the Bronze Age Palace of Nestor at Pylos, and explore Olympia, the site of the ancient Olympic Games.

We shall head off the tourist trail and explore the island of Ithaca, home to the Bronze Age hero Odysseus. We will also visit Messalonghi where Lord Byron died, the ancient sanctuary of Zeus at Dodona and the monasteries at Meteora.

We will explore the world of Alexander the Great with visits to Pella and the Royal Tombs Museum at Vergina world renowned for their spectacular treasures. We will take in the monuments, sites and churches of Thessalonike, a vibrant and cosmopolitan city. We continue with a visit to Volos and the Pelion peninsula, whence Jason set off with the Argonauts. We will visit the important Neolithic sites of Dimini and Sesklo and will enjoy time in a mountain village. Thereafter we'll spend time at the breathtaking sanctuary of Apollo at Delphi.

Our boutique tour is expert led by Helen Nicholson, an experienced, well-regarded study tour leader who has led more than thirty tours to Europe and Asia, including AAIA tours to Greece. She holds Archaeology degrees from the University of Sydney. Helen spent several years working at the Powerhouse Museum and lectured and tutored at the University of Sydney for more than 20 years. She has worked on archaeological sites in Greece, Cyprus, Italy, Jordan, Cambodia and Uzbekistan, including the AAIA's excavations at Torone and is a senior team member of Sydney University's excavations at Paphos in Cyprus. Helen currently works as an archaeological consultant in Sydney.

For further information and bookings please contact Alumni Travel: (02) 9290 3856 or 1300 799 887

<http://www.alumnitravel.com.au/contact/>



*Odeon of Herodes Atticus, Athens*

## David Levine Book Acquisition Fund: Recent Purchases

The final round of acquisitions the AAIA Library for 2019, and our first readings for the new decade, share a common, connected thread. Exciting new research has been focused on re-examining the many and changing roles played by connectedness and mobility in shaping the cultural histories and contributing to the resilience of communities in the Mediterranean from earliest prehistory to the recent past.

Archaeologists and historians are using the tools of big data and network analyses to not only to model long term patterns, but also, through detailed and complete documentation of everyday objects, to explore microhistories of interactions, archaeological moments in time, of ordinary people. The interplay between shared traditions and adoptions and adaptations of innovations both reflect and can be instrumental in bringing about broader changes in social history. These trends are exemplified in our latest acquisitions:

- J. Leidwanger and C. Knappett (eds.), *Maritime Networks in the Ancient Mediterranean World* (2018)
- J.G. Manning, *The Open Sea. The Economic Life of the Ancient Mediterranean World from the Iron Age to the Rise of Rome* (2018)
- R. Morais, D. Leão and D. Rodríguez Pérez (eds.), *Greek Art in Motion: Studies in Honour of Sir John Boardman on the Occasion of his 90th Birthday* (2019)



- D. Mulliez (ed.), *Thasos. Metropole et Colonies. Actes du Symposium International a la Mémoire de Marina Sgourou* (2017)
- N. Chr. Stampolidis, C. Maner, and K. Konstantinos (eds.), *Nostoi: Indigenous Culture, Migration and Integration in the Aegean Islands and Western Anatolia during the Late Bronze and Early Iron Ages* (2015)
- S. Wallace, *Travellers in Time. Imagining Movement in the Ancient Aegean World* (2018)

And, to round off the year, we have chosen to showcase the acquisition of the very hard to find exhibition catalogue: *A World of Emotions: Ancient Greece 700 BC-200 AD*, from the exhibition co-curated by Professor Angelos Chaniotis, held at the Onassis Cultural Center, New York, March 9 - June 24, 2017. The catalogue has particular resonance for us, as many of the ideas that underpin the philosophy of the exhibition were presented to Australian audiences in 2013 during Professor Chaniotis's tenure as the AAIA Visiting Professor.



# The Australian Archaeological Institute at Athens

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August–November 2019

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## A Performance Lecture at AAIA Canberra Friends Annual Dinner by AAIA Contemporary Creative Residency alumnist Melissa Deerson



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

Titled *Six Short Stories Of The Furies or Digging Up A Hole, A Failure* the presentation high-lighted the nature of an artist's creative experience whilst on an international residency and how those experiences seep into an artist's practice and continue to inform it long after they return home.