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EDITOR:

Dr Julia Habetzeder
Department of Archaeology and Classical Studies
Stockholm University
SE-106 91 Stockholm
editor@ecsi.se

SECRETARY'S ADDRESS:

Department of Archaeology and Classical Studies
Stockholm University
SE-106 91 Stockholm
secretary@ecsi.se

DISTRIBUTOR:

eddy.se ab
Box 1310
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Cover illustrations from Lindblom *et al.* in this volume, p. 82.



Contents

- 7 REBECCA WORSHAM, MICHAEL LINDBLOM & CLAIRE ZIKIDI | Preliminary report of the Malthi Archaeological Project, 2015–2016
- 29 PETER M. FISCHER & TERESA BÜRGE | The New Swedish Cyprus Expedition 2017: Excavations at Hala Sultan Tekke (The Söderberg Expedition). Preliminary results. With contributions by M. Ausiayevich, B. Placiente Robedizo, V. Barrera Alarcón, L. Recht & D. Kofel
- 81 MICHAEL LINDBLOM, GULLÖG NORDQUIST & HANS MOMMSEN | Two Early Helladic II terracotta rollers from Asine and their glyptic context
- 97 GINA SALAPATA | Tokens of piety. Inexpensive dedications as functional and symbolic objects
- 111 SIGNE BARFOED | The use of miniature pottery in Archaic–Hellenistic Greek sanctuaries. Considerations on terminology and ritual practice
- 127 KATIA MARGARITI | Painting early death. Deceased maidens on funerary vases in the National Archaeological Museum of Athens
- 151 SUSANNE BERNDT | The hand gesture and symbols of Sabazios
- 169 CHRYSANTHOS KANELLOPOULOS & MANOLIS PETRAKIS | Cella alignment and 4th century BC Doric peripteral temple architecture in Mainland Greece
- 201 Book reviews
- 211 Dissertation abstracts 2017–2018

Book reviews

X. Charalambidou & C. Morgan (eds.), *Interpreting the seventh century BC. Tradition and innovation*, Oxford: Archaeopress 2017. viii + 460 pp., illustrated throughout in colour and black and white. ISBN 978-1-78491-572-8.

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The Greek world of the 7th century BC has long been recognized as a period of “structural revolution”. The 7th century was on all accounts a transformative period witnessing a new artistic spirit that not only borrowed stylistic motifs from the east but incorporated these motifs in a new narrative framework that met local demands to express regional Greek notions about common myths and a shared heritage. The period is also marked by profound social transformations, most notably the “hoplite revolution” and the expansion and consolidation of the *polis*. It is also the century that saw the first laws inscribed on stone and the emergence of monumental sculpture and a recognizably Greek temple-architecture. Trade contacts were maintained and established across the Mediterranean (and Euxine) seaboard. Notable foundations of this period include Naukratis, which opened up the relatively closed economy of Egypt to the Mediterranean trade networks, and Massalia, incorporating the regional networks of the Rhone valley and its wider Hallstattian hinterland. And the 7th century saw the beginning of what has been called the “Lyric Age” with “occasional” poets such as Archilochus and Alcman performing their art in (presumably) sympotic settings.

Interpreting the seventh century BC. Tradition and innovation is a rich volume, edited by Xenia Charalambidou and Catherine Morgan, two authors who have published widely on the archaeology of Early Iron Age and Archaic Greece. It is the product of a conference held at the British School at Athens in 2011 which “aimed to explore the range of new archaeological information now available for the seventh century in Greek lands” (p. iii). In the wake of two recent explorations

into this period, Roland Étienne’s *La Méditerranée au VIII siècle av. J.-C.* (2010) and Thomas Brisart’s *Un art Citoyen* (2011), this volume does not so much fill a gap, as contribute a wealth of regional stories to the history of the 7th century. These stories are decidedly Greek in focus, incorporating insights from the two earlier pan-Mediterranean works in a “Greek” framework out of a desire “to bring Old Greece back under the spotlight and to expose to critical scrutiny the often Athenocentric interpretative frameworks which continue to inform other parts of the Mediterranean.” It may, however, be asked whether this view of the field as “Athenocentric” is still tenable in light of a host of recent scholarship, not in the least by the second editor herself. Recent conferences called ‘Regional Stories’ (Volos, 2015) or ‘Beyond the Polis’ (Brussels, 2015)—to name just two—have tended to make similar claims of looking beyond Atheno-/Hellenocentrism and the world of the *polis*.

That the 7th century in Greece is somehow special and problematic was perhaps first formally posited by Robin Osborne (*BSA* 84, 1989, 297–322), who noted the (at the time) increasing ease with which archaeologists circumnavigated the former “Dark Ages” in combination with the fact that historians only became interested in (Athenian) history with the attempted coup by Kylon (*c.* 630 BC). Thus caught in between prehistory and history, the 7th has remained an undertheorized century and this is the main justification for the chronological scope of the volume by Charalambidou and Morgan. That said, periodicizing a century has its drawbacks, something to which the editors freely admit (p. 2). The fact that some of the changes and innovations mentioned above find their origins in the second half of the 8th century emphasizes how precarious such periodization is and gives way to the coinage of the “long seventh century” (Étienne, p. 11) to include the “eighth-century renaissance”. Aspects like colonization, the use of the alphabet, and the

rise of the *polis* (as measured by the emergence of the first, “poliadic” cults) all hark back to the 8th century, but their further development is certainly characteristic for the 7th (more unique to the 7th century itself are the introduction of the hoplite to Greek warfare and the spread of laws, some of which in monumental epigraphic form). The end of the 7th century, on the other hand, does present a more pronounced historical break, as Étienne (p. 14) points out, on account of three phenomena that are associated with the early 6th century: the invention of coinage, the introduction of mass slavery, and the philosophical revolution instigated by Thales and the Milesian school.

The editors’ introduction is not so much an attempt to provide a synthesis of the combined contributions, nor does it offer an attempt at theorizing the 7th century. It does present new inroads in the study of the period, the aim being “to make readily accessible the material record as currently understood and to consider how it may contribute to broader critiques and new directions in research” (p. 1). Mostly, the editors argue to move beyond blanket terms, such as “orientalizing” or “the *polis*”, and to emphasize “the agents and clients involved” (p. 3). A further concern is that social values should be integrated in our reading of the material record, leading to the question how such values “translate into the selection of new materials, artefact types, styles or forms” (p. 3). And finally, it is proposed that such values should be aligned with the “poetic cultures” of the time and, more broadly how scripts and texts may be re-integrated “into their wider material context as sources of events and practices, as parallel expressions of attitudes to objects, material display and luxury, and as artefacts deployed within social contexts” (p. 4). This renewed call for the integration of text and materiality may prove to be the most significant turn in the debate about the 7th century caused by this volume, one that unfortunately has only materialized in a single contribution, that of Crielaard on Lyric poetry (although early script is also discussed in a joint paper by Tzifopoulos, Bessios and Kotsonas, as well as by Johnston). In this important paper, the author shows that many spheres of identity—*polis*, military, city vs country, as well as religious and cultic identity—find their expression in both textual and material sources and thus stand to enhance one another.

That task of theorizing the 7th century is admirably taken up in a useful treatment by Roland Étienne (Chapter 2), which represents part two of the introduction. Étienne attempts to explain the “revolutionary” character of the era and to make sense of the confusing and much debated term “orientalizing”. Like the editors in their introduction, Étienne emphasizes the fact that *orientalia* are not simple borrowings from the East but represent a complex *bricolage*, whereby regional groups adapted eastern models “to satisfy their need to express their own identity” (p. 12). This need for self-expres-

sion is, of course, closely related with the emergence of new, overlapping political and religious communities, such as the one cited by Étienne (p. 13) at Xobourgo on Tenos, where the connection has been demonstrated between the construction of cult buildings and the creation of a mythological iconography. Emphasizing the violent struggles that accompanied the emergence of such new imagined communities, Étienne proceeds to point the way toward writing the history of the 7th century, one that takes into consideration how each community responded differently to the challenges of the world around it and that takes more fully into account the crucial role played by the Ionian Greeks and the impact of contemporary developments in Asia Minor and the Near East.

This review cannot even come close to doing justice to the 33 individual contributions and I will limit myself to a short enumeration of the main themes and regions (not grouped as such) in this volume. Ceramic analysis is prevalent in Michael Kerschner’s treatment of the location and reach of East Greek production centres, as well as in Charalambidou’s review of various landscapes (settlement, religious and funeral) in Euboea. In an important contribution by Kotsonas, who shows that oriental influences on Crete were not as uniform as was once thought, the idea is called into question that the 7th century can be seen as a monolithic “orientalizing” period. Emphasis on local production centres is placed in the treatment of monumental sculpture by Kokkourou-Alevras and of temple construction by Morgan (also discussed by Mazarakis Ainian), but also in the object-related contributions by Vacek (Al Mina), Bourogiannis (Phoenician-Cypriot connections and the role of Rhodes), Zaphiropoulou (Paros and the Cyclades) and Webb (*Egyptiaca*). A “reading” of visual narratives is provided by Aurigny (object biography) and by Simantouni-Bournia, who sees a popularization of the epics reflected in 7th-century Greek art. Fortification, an often-overlooked phenomenon in the 7th century, is discussed by Frederikson, raising questions about the extent of settlements such as Corinth. City sanctuaries and funerary cult feature in contributions by Aravantinos and by Kalliga (both Thebes) and a number of contributions concerning Attica. Palaiokrassa discusses the wealth of and participants in the cult of Artemis at Mounichia. D’Onofrio and Alexandridou offer a reassessment of the main cemeteries in Athens (Kerameikos) and the countryside (Vari) during this period respectively. The Western colonies are covered by the contributions of D’Acunto (Cumae), Jacobsen, Saxkjaer and Mittica (Sybaris), Shepherd (Sicily), and Lentini (Sicilian Naxos). This loose regional clustering of contributions in the second half of the volume ends with a treatment of population interaction in Macedonia and Thrace by Moschonissioti and of the so-called “basement deposit”, containing 191 inscribed sherds, by Tzifopoulos, Bessios and Kotsonas.

Concluding, the scope and quality of the individual contributions are what makes this volume an important contribution to the discussion of the 7th century BC. They add a wealth of new data to the material record and generally move scholarship in a new direction (especially the contributions by Étienne, Kotsonas, and Crielaard), which combined will allow us to rewrite the history of the period. The volume is generally well-edited, with only a few (spelling) errors and is at times beautifully illustrated with many high-quality photographs and drawings, both in colour and black and white.

FLORIS VAN DEN EIJNDE
Department of History and Art History
Utrecht University
NL 3512 BS Utrecht
Netherlands
f.vandeneijnde@uu.nl

A. Weststeijn & F. Whitling, *Termini. Cornerstone of modern Rome* (Papers of the Royal Netherlands Institute in Rome, 65), Rome: Edizioni Quasar 2017. 162 pp., 120 figs. ISBN 978-88-7140-813-2.

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Railways define national geography by investing in the economic and political capital of the movement and connections, and railway stations embody the production and organization of space where ideologies and identities can be promoted or showcased through organizing public, multifunctional spaces. The railway station is therefore itself also a part of cultural heritage. Walls, for their part, manifest power: they open and close spaces by demarcating them, yet they draw lines as much in social, political and cultural entities by simultaneously separating and uniting people(s) and ideologies. Walls reflect potential for resistance and domination, aspirations to these both, and they also set in stone concrete monuments of human desires, desperations, labour, suffering and victories. When I learned of this book in which an ancient wall within a public railway station area takes a leading role, I became interested. And the book did not let me down. Only rarely have I started reading an academic study and have not been able to put it down until having read its last lines, and read with such enthusiasm. It happened with this enjoyable and engaging book on the history of Rome's central train station Termini through a zoomed focus on the story of the Servian Wall, the once monumental defensive structure which ran through the area and of which today only a remaining stretch is visible in the subterranean section of the railway station at the McDonald's restaurant.

This book is not massive: it can be read rather quickly (135 richly illustrated text pages), but its brevity does not mean

that the authors would not have achieved their goal, namely to analyse how material remains of the Classical past (the Wall as a case study) have been appropriated, used, abused and reflected upon in the continuous transformation of one individual site and its role in the multifaceted story of meanings from antiquity to modernity. They write a fluent narrative which engages the reader to immerse him or herself in the flow of the centuries of the interplay between antiquity, heritage and modernity, while simultaneously hearing the voice of the narrators and their specific message, which is to put the "Classical baggage" with all its potential weight in to practice by adapting (and adopting) it in tangible and dynamic terms. They coin this "heritageography". Following Salvatore Settì's lead in seeing the symbolic value of classical heritage in modern society as dynamic heritage, the authors regard the Classical past as a catalyst and as a potential for "retrospective self-perception" (p. 18), and rejecting Pierre Nora's widely used notions on passive understanding of (collective) memory they wish to raise the question as to what extent Termini can be considered "Classical" in a modern or indeed postmodern world.

The first main chapter takes us through the early history of the Wall in Antiquity from its predecessors in the 6th century BC to its completion in c. 350 BC and subsequent evolution until Late Antiquity. Then we travel through the Middle Ages and the Renaissance to the 19th century when the Termini area was transformed into peaceful countryside where scattered remains of Antiquity lay amidst bucolic pastureland. Villa Montalto Negroni, the largest villa in Late Renaissance Rome, was constructed in the Termini area in the late 1570s, and its charming fountains, ancient statues, busts and paintings attracted the grand tourists in the 18th and the early 19th centuries. The Grand Tour prompted also the profitable international market for antiquities, and hence the authors present to the reader such personalities as antiquary, painter and grand tourist host turned art dealer Thomas Jenkins, who engaged in selling fine examples of ancient art and treasures once housed in the Villa Negroni to decorate the estates of the wealthy in Britain and elsewhere in Europe. The authors wish to pay attention to the role the individual agents, such as Jenkins, played in the conservation, reuse and destruction of ancient remains at the Termini area and hence in the preservation of the Classical heritage at large. Here I might note that as important as an individual agency in history is, it is also at the same time inevitably influenced by the ethos of the time, its current values and surrounding beliefs, and hence uplifting an individual above the cultural or social (ideologies) of the time may be slightly misleading or restrict the interpretative horizon: placing these individual agents and anchoring their actions in the framework of, for example, contemporary (national) Romanticism or to the phenomena which affected the contemporary ideologies such as the Industrial Revolution,