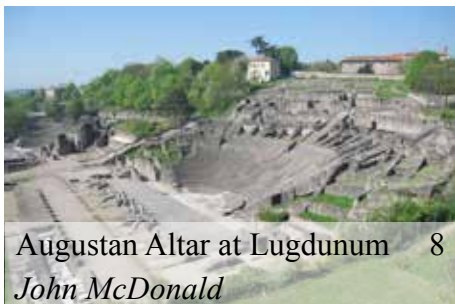


The RAG

IN THIS ISSUE



The Appian Way 1
Guy de la Bédoyère



Augustan Altar at Lugdunum 8
John McDonald



... in Istanbul 9
Norah Cooper



Roman *Hispalis* 12
Rebecca Banks

A Walk Down the Appian Way

Guy de la Bédoyère



The author in August 1982, photographed close to the Nymphaeum of the Villa of the Quintilii on the Appian Way and frustrated by the lack of access. He would have to wait almost 32 years!

It was the summer of 1982 when I, aged 24, first made my way down the Appian Way with my wife Rosemary. It was baking hot and the grass was burned yellow. We made it all the way to the imposing ruins of the Villa of the Quintilii where I posed for a photograph in front of the Nymphaeum which faced on to the ancient Roman road.

Back then the Villa was not open to the public. A vast complex, the main villa structures shimmered in the heat several hundred metres to the east. It was tantalizing and I always planned to try and see it properly one day. I had to wait almost 32 years until February 2014 when on one of our many visits to Rome we set out once more down the *Via Appia*.

It's not for the faint-hearted. To get there one of the best ways is to catch bus no. 118 from the Via delle Terme di Caracalla, just near Circo Massimo metro station on Linea B. The bus shudders and jolts down the ancient *Via Appia* exiting Rome at the Porta San Sebastiano by the so-called Arch of Drusus. Now, there's a museum of the ancient walls of Rome in this gate which is worth getting out for but much the best thing is to ask for a volunteer to take you down a couple of hundred metres back to the Tomb of the Scipios and, in an adjacent park, the columbarium of Pomponius Hylas.



The façade of the Tomb of the Scipios.



The author and his wife Rosemary at their furthest point along the Appian Way (Feb 2014)



Details of the tombs in the subterranean burial chamber of Pomponius Hylas.



That's what we did and we were able to walk around the subterranean tunnels of what was once one of the great sights of ancient Rome. The Tomb of the *Cornelii Scipiones* was topped by a vast decorative façade lying at right angles to the east side of the *Via Appia*. Every traveller leaving the city would have seen it and known that this where one of Rome's great military families had buried their esteemed ancestors in the 3rd and 2nd centuries BC. However, all the sarcophagi were moved centuries ago and are now in the Vatican Museums. Oddly, the tomb had been forgotten by the 3rd century AD and its ruins were buried under a late Roman house.

Next door is a small urban park and in it, on the far side, is a small booth. The volunteer will open up for you and a narrow staircase leads down to a fascinating little communal tomb occupied, amongst others, by Cnaeus Pomponius Hylas and his wife Pomponia Vitale. Around twenty-two people were buried there – they had probably subscribed to a burial club for the privilege of their cremated remains being deposited in the subterranean chamber. The paintings and stucco are exceptionally well-preserved.

Back on the Appian Way, south of the Porta San Sebastiano, the bus rattles, crashes and bangs its way along the cobbles of what is now called the *Via Appia Antica* ('the Ancient Appian Way') until it gets to the catacombs of San Sebastiano. At this point the bus proceeds to follow a one-way route round a triangle and heads back to Rome. For you the day has just started. On the left are the remains of the gigantic Circus of Maxentius, the best-preserved chariot racing stadium in the whole of the Western Empire. It's overlooked by one of the most famous sights of the Appian Way, the drum tomb of Cecilia Metella. By the time the circus was built in the early fourth century, Cecilia Metella's tomb was over three hundred years old.



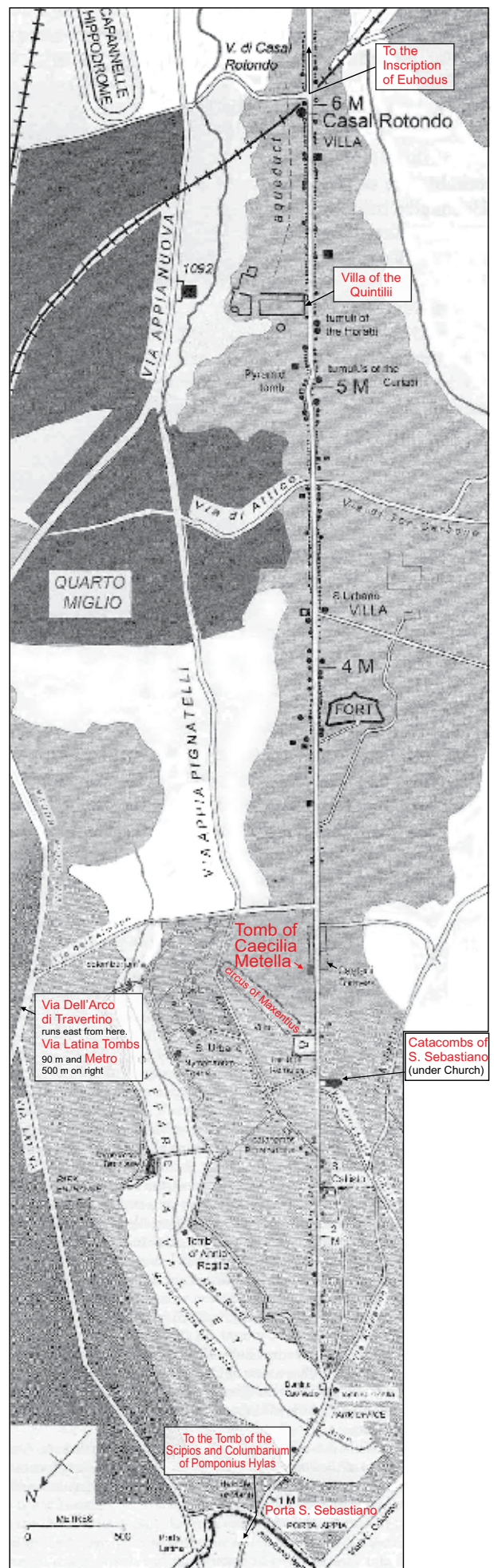
The starting gates of the Circus of Maxentius.



Looking down the full length of the Circus of Maxentius along the *spina*.

The Circus is vast but you can walk round the whole structure, a journey of just over one kilometre. The *spina* down the middle is largely intact but its decorations are long gone. An Egyptian obelisk, covered with hieroglyphs honouring the Flavian emperors, once stood there and before that probably came from a temple in Rome built by Domitian (81-96). It was taken in 1648 to the Piazza Navona in Rome where it still stands. Next to the Circus was Maxentius' mausoleum.

From here the walk down the *Via Appia* begins. You can stop at the tomb of Cecilia Metella where there is now a museum of ancient sculpture. The tomb itself was turned in the Middle Ages into a fortress and that probably protected it. Cecilia was the wife of Marcus Licinius Crassus, the grandson of the man of the same name who was one of the First



Right: Appian Way Map. Adapted from Claridge (2010) by Murray Jones. 1M to 6M on map are Milestones.



The Tomb of Cecilia Metella, further along the Appian Way, looks down over the Circus of Maxentius.



The inscription on the side of the Tomb of Cecilia Metella.

Triumvirate with Caesar and Pompey. Crassus the younger was an ally of Octavian (Augustus) and clearly backed the right side.

The *Via Appia* is famous for its elegant tree-lined peace and ancient surroundings but in fact it takes quite a while to get past a residential area and find oneself wandering along past the remains of tombs. In practice, the vast majority of these are little more than crumbling heaps of brick and masonry. There are very few inscriptions or sculptures today but the real pleasure is simply soaking up the atmosphere. One oddity is the occasional clump of eucalyptus trees which of course the Romans knew nothing about.

Look out on the left for the tomb of Caius Rabirius Hermodorus, his wife, and a woman called Usia Prima, priestess of Isis. The three of them are all depicted in a tomb sculpture and Usia even has a *sistrum* (musical instrument). It's one of very few readable tombs still with sculptures visible today.



The tomb of Usia Prima, priestess of Isis. Usia is on the right.



Usia Prima's tomb – detail. Note the sistrum to the left.



The Nymphaeum of the Villa of the Quintilii which fronts the Appian Way

Villa of the Quintilii

A walk of 1.5km will get you to where the *Via di Attico* crosses the *Via Appia* and you can catch a bus here to get back to Rome. Now, here's the rub. The Villa of the Quintilii is another 500m further on but you can't usually access it from the *Via Appia*! The way involves walking about 500m east down the *Via di Attico*, turning right (south) on to the *Via Appia Pignatelli* and then bearing right on the *Via Appia Nuova* (another 800m altogether) which takes you along to the entrance to the Villa.

The Villa is really magnificent. If you don't fancy all that walking, you take the Metro Linea A from central Rome to Arco di Travertino and take Bus no. 664 to the Villa entrance.*

The Quintilii were a pair of fantastically wealthy brothers in the later second century who were very



The main baths blocks of the Villa of the Quintilii.



Some of the surviving marble flooring in the Villa of the Quintilii's baths



Arriving at the Villa of the Quintilii from the east.

popular and did everything together, even serving as joint consuls. This attracted the attention of the paranoid emperor Commodus (180-192) who had them arrested and executed on trumped-up charges. Commodus helped himself to the brothers' extravagant villa and expanded the facilities. It's now a remarkable asymmetrical complex of monumental baths, theatre, dining rooms, corridors and service areas. To the west ornamental gardens stretched out towards the Appian Way and at the far end was the nymphaeum which walkers along the Appian Way will see as they stroll past.

Back on the Appian Way if you find yourself looking at the Nymphaeum of the Quintilii look behind you and you'll see a pair of burial tumuli known as the tumuli of the Horatii. Head on down the Appian Way and another 900m will get you to the Casal Rotondo, a circular tomb of the Augustan period now with a modern house on top. Pass the modern road junction with the Via Casal Rotondo and head on for another 700m. On the left is the funerary inscription of Euhodus, the pearl seller.

Gaius Ateilius Euhodus exemplifies the emergent sense of self in the Roman world, and most importantly of all, of the sense of self in the ordinary man and woman. He was from any historical perspective a nobody. He left no obvious legacy of any sort and we have no idea whether he was thought well of or not by his family and descendants, though he certainly thought well of himself. We know about him because he recorded himself, and his words in the inscription are his direct message to us. He tells us he was good, compassionate and fond of the poor, and asks the traveller to look at his tomb 'to the left' and not mistreat it. Euhodus also tells us that he was a freedman who had once belonged to an owner called Gaius Ateilius Serranus. Euhodus' name was Greek (its literal meaning is that of a road that was easy to travel along) so he probably came from the eastern half of the Empire, perhaps being sold in a Rome slave market as a child or youth. The freed Euhodus made his living as a dealer in pearls on the Sacred Way, a road in the forum of Rome, and was successful enough to free his own slaves and offer those whom he specified in his will a place in his tomb too.

Euhodus' inscription is certainly unusually specific and conversational in style but in other respects it merely serves to communicate his ordinariness to us. Unlike many other great ancient civilizations Rome provided its nonentities with the means to escape the anonymity of death. The money Euhodus made, the



language he spoke, and the customs of Roman society meant that this man, about whom otherwise we would know nothing, was able to tell us a little of himself in a medium we can access. His sense of self was communicable and transmissible because of the nature of Roman civilization. In Italy in the first century BC this was a fact of utterly no consequence; there were, literally, hundreds of thousands of such memorials as well as untold quantities of other written records. Euhodus' inscription just happens to be one that has survived intact and is also more or less still where he asked for it to be erected.

That is as far as we got in February 2014. From here we headed back and walked all the way round to the Villa of the Quintilii. It was a fantastic day out and, best of all, we had the Appian Way to ourselves for most of the time. Even better, the bus from the Villa of the Quintilii meant we didn't have to walk all the way back!

* If you take the Metro and bus to the Villa of the Quintilii, take a short walk west down the main road from the metro station at Arco di Travertino before catching the bus. You'll find the entrance to the tombs of the Via Latina, a short stretch of Roman road preserved in the middle of a congested suburb, and still lined with tombs.

Thanks to Murray Jones and Roger Cooper for adapting the Map of the Appian Way for this publication.

Reference

Claridge, A. 2010. *Rome. An Oxford Archaeological Guide*. Oxford University Press.

Above: The funerary inscription of Euhodus. Camera distortion has caused it to look curved.

Below: The Casal Rotondo. An Augustan period circular tomb now topped with a modern house. Euhodus' tomb lies not far beyond this.

Bottom: Some of the tombs on the Via Latina close to the metro station at Arco di Travertino



A funny thing happened ... in Istanbul

Norah Cooper



A lion on glazed bricks originally situated on the Ishtar Gate of Babylon, Museum of the Ancient Orient, Istanbul.



Pip, Nickie, Ann and Dean in the Hagia Sofia.



Peter, Yvonne, Norah & Roger at Konya.

Last October, Roger and I were with two friends, RAG members Yvonne and Peter Broome, in Istanbul. We had been on a 3500km tour around Turkey and were enjoying a few days in Istanbul at the end of the trip. We had all visited the wonderful Archaeological Museum, but I could not resist going for a second visit there, one morning, alone.

As I was wandering around the Ancient Orient section I suddenly saw a distinctive figure... Nickie Barrett, a long time RAG attendee. I stared long and hard at this figure thinking I'm sure that's Nickie... but this is Istanbul, it can't be. If only she had spoken, because, like me, Nickie has a very distinctive brogue, however hers is from Nottingham not Paisley, like mine. But, this figure was silent, and that was not like Nickie at all. After a while, I left the gallery without approaching this Nickie lookalike- after all what are the chances of meeting another follower of RAG in Istanbul?

At a following summer RAG session, I saw Nickie and said "I saw your doppelgänger at the Archaeological Museum in Istanbul." "Ah" replied Nickie wistfully, "Constantinople... Yes, that was me!"

Nickie usually comes to RAG with three friends, Ann Butcher, Dean Kubank and Pip Barnes, who it turns out were in Turkey with Nickie, but not in the Oriental Gallery that day, unfortunately.

So, as with the Scarlet Pimpernel, you see RAG members and friends here, you see them there, in fact you can see them everywhere!

The Great Augustan Altar of Lugdunum

John McDonald



The Roman Theatre, Lyon.



The author of this next article will be well known to you as a fellow RAG member. This is his third article in the RAG Mag. John is a retired geologist. Apart

from RAG he is a member of The Numismatic Association of Australia, the Perth Numismatic Society and the WA Roman Coin Study Group. His particular interest is the coinage of Imperial Rome. He has been a regular visitor to the Rhone Valley region of Southern France, one of the sites of which has inspired the following piece.

The Roman city of Lugdunum (modern Lyon, France) was settled in 43 BC by L. Munacius Plancus, the Governor of central Gaul, to provide a new home for Roman refugees who had been expelled from nearby Vienne by a Gallic uprising. Due to its strategic location at the junction of two major, navigable rivers, the Saône and the Rhône (known to the Romans as the *Arar* and the *Rhodanus*), it quickly grew into a major administrative and commercial centre with its own mint and ultimately it became the capital of Roman Gaul.

Substantial remains of some of the ancient public buildings still survive on the hill of Fourvière, on the west bank of the Saône, where the Roman city was centred. There is also an excellent Gallo-Roman museum adjacent to the massive remains of the theatre.

In about 12 to 10 BC, a large altar was constructed at the point where the two rivers met. It was dedicated to Rome and to the Emperor Augustus in the name of the sixty federated Gallic tribes who were the original inhabitants of three of the Provinces into which Roman Gaul had been divided (*Gallia Aquitania*, *Gallia Belgica* and *Gallia*



Map of France.



Roman Street, Lyon.



As of Augustus, Reverse.
Lugdunum, circa 10 BC, 25mm, 11.1 g.

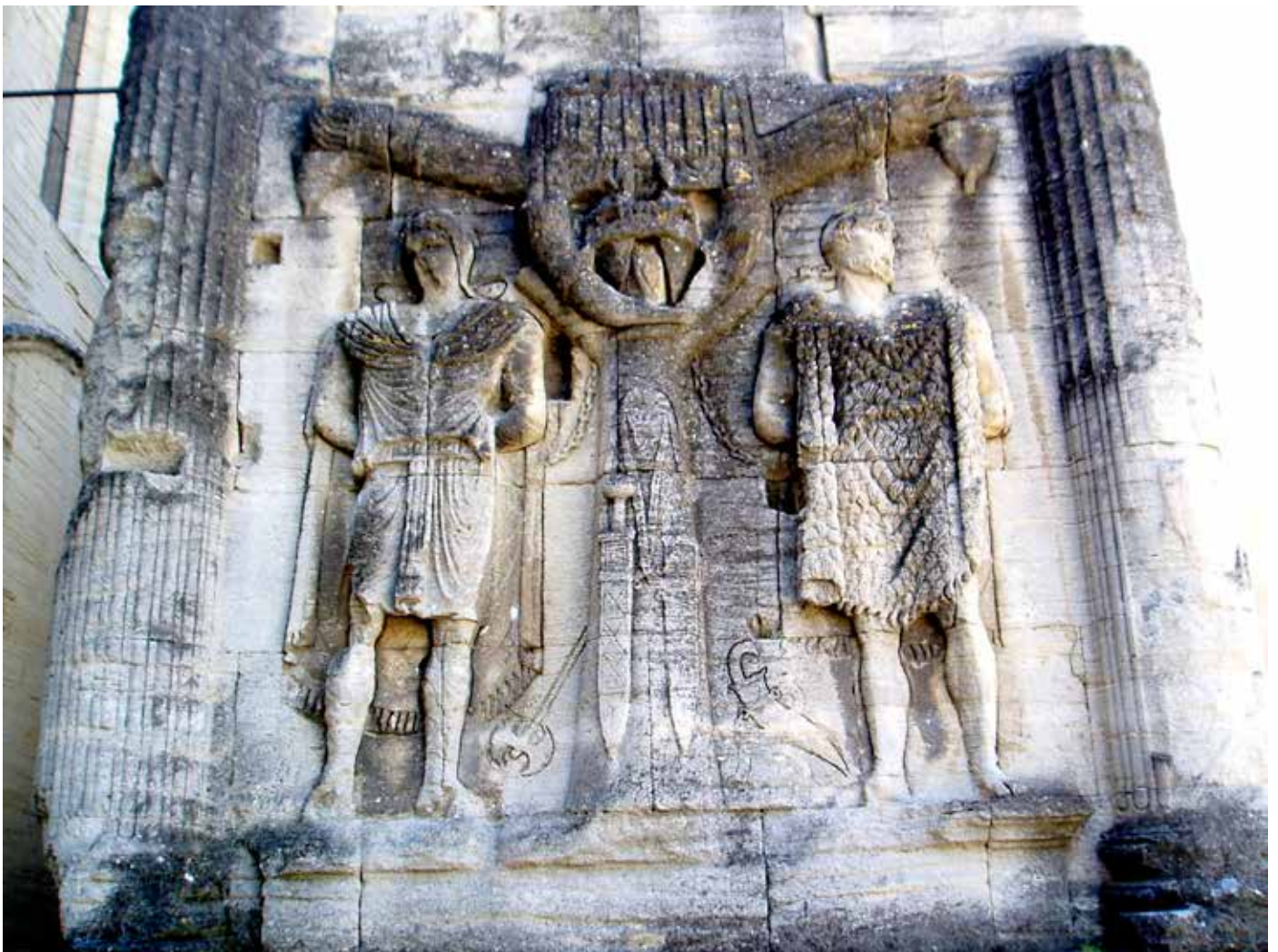
Lugdunensis) as a symbol of their submission and of loyalty to their new masters. It is variously known as the “Augustan Altar”, the “Federal Altar” or the “Sanctuary of the Three Gauls”. It was described by the Roman geographer Strabo, who was probably writing sometime in the second decade AD, in the following terms:

“Lugdunum itself, then, (a city founded at the foot of a hill at the confluence of the River Arar and the Rhodanus), is occupied by the Romans. And it is the most populous of all the cities of Celtica except Narbo; for not only do people use it as an emporium, but the Roman governors coin their money there, both the silver and the gold. Again, the temple that was dedicated to Caesar Augustus by all the Galatae in common is situated in front of this city at the junction of the rivers. And in it is a noteworthy altar, bearing an inscription of the names of the tribes, sixty in number; and also images from these tribes, one from each tribe, and also another large altar”.

The altar almost certainly would have been a focus of ceremonies associated with the annual *concilium* during which representatives of the Gallic tribes gathered in Lugdunum. No doubt these ceremonies would have involved the Gauls making formal vows of loyalty to Rome and the Emperor at the great altar. While something of the operation of the complex is known from numerous inscriptions that have been found in Lyon, even including the names of some of its priests, the only clear evidence we have about the appearance of the great altar comes from some coins of Augustus and his successor Tiberius that were struck in Lugdunum, commencing soon after the altar had been dedicated by Drusus (stepson of Augustus and brother of Tiberius).

I was able to acquire one of these coins during a recent visit to the region. It is a copper As ($\frac{1}{4}$ of a Sestertius and $\frac{1}{16}$ of a silver Denarius) with a reverse that depicts the altar, presumably in frontal view, with the legend ROM ET AVG (*Romae et Augusto*).

The monumental altar was probably constructed of marble. The front panel was decorated with a design consisting of a central *corona civica*, flanked by laurel branches and then by standing human figures which are highly stylised on this coin but clearly depicted as human figures on some other examples. The imagery used on Roman triumphal monuments was never subtle, and in this region it frequently featured defeated Gallic prisoners like those on the small Roman arch at Carpentras. The figures on the great altar may have been similar in nature.



Alternatively, they might have been representations of the Emperor and other Imperial dignitaries.

The coins show that the altar was surmounted by a substantial number of objects, which are unclear on the coins themselves, but which could well be small statues representing the different Gallic tribes as described by Strabo.

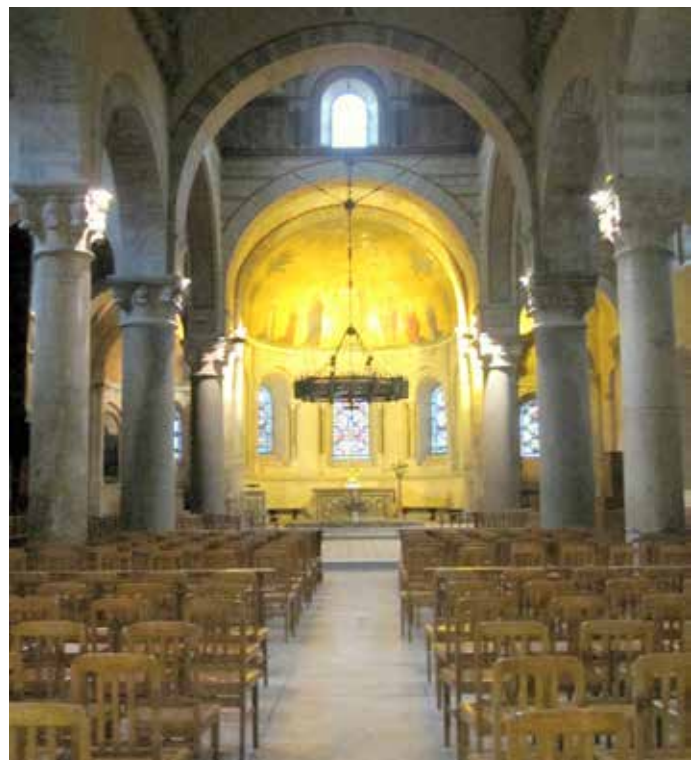
The entire altar was overlooked by two large, flanking figures of winged victories holding wreaths, probably made of bronze and raised high on columns. This arrangement symbolised the dominance of Rome over the Gauls.

The entire imagery of the altar would certainly have been intended to hammer home the message that the Gallic tribes had been conquered and were henceforth under the power of Rome.

The exact location of this great altar is now lost beneath dense urban development and no vestiges of it survive in place. But according to local tradition, columns from the altar complex were scavenged from the site in the late 11th Century and re-used in the construction of the Romanesque church of St Martin d'Ainay, one of the oldest in Lyon, which was consecrated in 1107.

Above: Enchained Gauls. Roman Triumphal Arch, Carpentras.

Below: Recycled Roman columns in the Nave of St Martin d'Ainay, Lyon.



The 'Antiquarium' of Seville - Roman *Hispalis* *Rebecca Banks*



Above: Looking over the excavations (Sigma House in foreground) towards the museum entrance.

Below: The Mosaic of the Birds from the House of the Nymph.



In 2003 the Plaza de la Encarnación in the beautiful Andalusian city of Seville was going to be excavated for the creation of an inner city car park underneath the 'Metropol Parasol' development. Fortunately, when stumbling upon ruins dating from the Republican period through to the 12th century, they decided excavation and preservation in the form of a basement museum was a better idea. What they discovered is the most comprehensive representation of Ancient Seville excavated thus far, giving a hitherto unseen look into the former Roman town.

The ancient city most readily associated by tourists with Seville today is Italica, located c. 7 km to the north partially overlain by the modern town of Santiponce. That city was originally founded to settle Roman veterans after the Second Punic War in 206 BC, but rose in size, if not importance, as the birthplace of the emperors Trajan and Hadrian and through the extensive public works built during the reign of Hadrian when the town became a *Colonia*. If you are lucky, your flight coming into Seville will allow you a magnificent aerial view – the



ancient amphitheatre is completely excavated and is particularly striking, having once accommodated 25,000 spectators. However, the visibility of Italica today is misleading – the Roman city beneath Seville was the more important, though largely now buried.

Pre-Roman Ispal came under Roman rule at the end of the Second Punic War. Roman Hispalis was later founded as *Colonia Iulia Romula Hispalis* by Julius Caesar in 54 BC. The town was situated along the navigable River Baetis (Rio Guadalquivir). The fertility of the valley and trade from the river gave its wealth to the city and it became one of the preeminent towns of the Province of Baetica (roughly modern day Andalusia), along with Gades (Cádiz), Cordoba, and Astigi (Écija).

The ‘Antiquarium’ of the Metropol Parasol complex exposed 4500 m² of the ancient city at 5.5 m below ground level. This specific area of the city was part of a walled extension to the north of the original city limits that occurred c. 40 AD. The River Baetis then ran just c. 350 m to the west of the site (in contrast to 1.2 km today), and the industry present on the site reflects this juxtaposition. The earliest exposed remains belong to that of a Salting



A draughtboard of the Draughtboard House.

Top left: Amphora from the Salting Factory.

Top right: Detail of the drain and stratigraphy at Sigma House.

Above: plan of site- 1) Salting Factory; 2) Ivy House, 3) Draughtboard House; 4) House of the Nymph; 5) West Alley; 6) Hospitium of the Dolphins; 7) House of Bacchus; 8) East Alley; 9) House of Oceanus; 10) House of the Columns; 11) House of the Bases; 12) Sigma House; 13) House of the Waterwheel.



Above: The central courtyard showing the marble columns that are the namesake of ‘The House of the Columns’.
Below: a detail of the restored mosaics from The House of the Columns.
Top right: a view from the Metropol Parasol over the rooftops of Seville.



Factory – four huge vats, *salazones*, where fish were soaked in brine to make *hallec* (a fish paste thicker than *garum*) dominate the view as you enter the site. Analysis showed that common species of fish used were sardines and horse mackerel - Seville was then close enough to the sea that fish was one of its commodities. A pottery workshop was also discovered – leading to the discovery of hundreds of oil lamp ‘seconds’, as well as fragmented theatrical masks.

The area underwent significant change in the late 1st century to become a residential area. The excavation has exposed several closely situated houses that are typical of the Roman *domus*: rooms located around a central courtyard with well and pool. A transition in wealth or resources can be seen in the consciously exposed stratigraphy of the excavations – sections of squared tiled stone have been partially exposed to show beneath the later geometric mosaic, some beneath later more intricate mosaics, and early columns of brick are later replaced by marble. It is a delight to look over the site and see these reminders of stratigraphy and the process of excavation. Several mosaics from the rooms have been restored and



displayed, though restoration of others is continuing. Also clearly evident throughout the area is the drainage and sewers of the *Insula*, the housing blocks. The draughtboards carved into the surface of stone of the Draughtboard House are a poignant reminder of the ancient inhabitants of these houses.

The area seems to have been abandoned during the 3rd century AD when the building material was pillaged for other purposes. A revival occurred during the mid-4th century however when a large house – aptly named the House of the Columns, came to dominate this site. The house boasts intricate mosaics and marble columns with recycled capitals that don't quite match, but by the mid-5th century it too seems to have been abandoned and heavily looted. Another grand house, probably of a merchant who imported sacramental wines, marble altars and other church related products from the east for the now-Christian city was built on the site in the 6th century. He likely also owned the glassworks built over the former site of the House of the Columns.

It is during the 6th century, shrouded in obscurity, Seville comes under Visigoth control. The excavation unfortunately had little light to shed on the transition. The site does preserve one later feature however – a 'typical Andalusí' or Hispani-Moorish residence common in the 11th-13th centuries before the Christian conquest - The House of the Waterwheel. The architecture shows a continuation of the earlier Roman characteristic of a house centred around a courtyard.

The 'Metropol Parasol' development was completed and opened to the public in March 2011. The excavation has been adapted into a museum, the 'Antiquarium', with informative signage in Spanish and English, some interactive displays, museum cabinets showcasing the various finds from the site, and elevated boardwalks to allow you to walk over the entire site. Entrance to the site is separate to that of the Parasol, very affordable, and includes an excellent quality booklet – for which I owe much of the information in this article (the excavation reports are predominantly in Spanish). I do recommend viewing the site and then taking the opportunity to look over the city as it is today from the top of the Parasol – a very modern building far removed from the ancient site beneath.

The 'Antiquarium' can be accessed beneath the Plaza de la Encarnación, 41003, Seville. The site is open from 10:00-21:00h Tuesdays-Saturdays, and Sundays and holidays from 10:00-15:00h.

Roman Archaeology at UWA

Roman Archaeology Travel Scholarships

This year we received an unprecedented number of applications for the Don Boyer and Roman Archaeology Group Travel Scholarships. As no scholarships were awarded last year, two rounds of scholarships were awarded this year. By the time this magazine goes to press you will have heard from Joy Morrison and Jeanette Bourke at the RAG lecture on 11 October regarding their experiences at Carsulae. We look forward to hearing from the rest of the worthy recipients about their excavation adventures - the full list of recipients was as follows:

Bourke, Jeanette

c. 1 month fieldwork at Carsulae Excavations, Umbria.

Cleghorn, Mitchell

c. 3 weeks excavation in the Roman City of Sanisera (Spain) and exploration of Archaeology in Rome and Pompeii

Hearn, Travis

c. 4 weeks Archaeological fieldwork in Jordan and site visits in Jordan and UK

Pilkington, Jaisal

c. 2 weeks fieldwork at Diocletianopolis, Hisarya, Bulgaria.

Van Beek, Jayden

c. 7 weeks fieldwork at Ostia Antica Field School, Rome American Institute etc

Walker, Caitlin Jane

c. 9 weeks fieldwork at Cities of Fire project, run in partnership with the American University in Rome.

From the Discipline Chair - Dr. Neil O'Sullivan...

Record enrolments

The changes to undergraduate teaching at UWA introduced in 2012, with their opening up of student choice across the University, have been very good for Classics and Ancient History enrolments. Every year the numbers have gone up, and the 2014 figures represent a 58% increase on 2011, while the overall Arts Faculty growth is about 24%. Our largest unit, CLAN1001 Myths of the Greeks and Romans, with 406 enrolled this year, is now the second most popular in the Faculty, and combined enrolments in Latin and Greek have nearly doubled since 2011. It all goes to show that, given the opportunity, students are more interested in the study of the classical world than ever.

Inaugural Margaret Braine Fellow

The Margaret Braine Fellowship, named in honour of a former student who left a generous bequest to Classics and Ancient History at UWA, is about to be occupied for the first time. Professor Kai Brodersen, of the University of Erfurt, will arrive in January and be with us until June, working on his new book about Roman Romania, as well as giving lectures and seminars. A highlight of his time here will be the inaugural Margaret Braine Memorial public lecture, which it is hoped will be attended by all members of RAG!

Membership of The RAG

\$25.00	Standard Membership
\$35.00	Family Membership 1 2 adults 1 copy of RAG magazine
\$50.00	School Membership 2 copies of RAG magazine
\$10.00	Student Membership

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