

## S

## SUMMARIES

**RETURN TO THE GOOD OLD TIMES. THE MOVEMENT OF SLOW FOOD***Grigoris Christodoulou*

pp 6–9

Slow Food is an international cultural movement for protecting local ways of cooking and the right to enjoy the taste of food. Contrary to the practices of our times, which favour *fast food*, with mass production and consumption together with homogenisation of taste, the movement protects and demonstrates the gastronomic tradition of all peoples as a cultural symbol and basic means of communication among human beings. To the levelling logic of *fast food* and globalised taste, Slow Food contraposes the variety of taste in the traditional cooking of every place, the socialising in every common meal and the pleasure of tasting at speeds compatible with human nature.

**FROM THE FIELD TO THE SHELF: THE NEW ERA OF SUPPLY CHAIN MANAGEMENT***George P. Malindretos*

pp 10–17

From previous themes addressed by the periodical, readers have already been well informed about conditions, habits, daily routine, and the way and quality of life during various periods and circumstances of the past. A basic diachronical and cohesive aspect of human culture is specialisation and the allotment of tasks in connection with the flow of goods from producer to consumer, which is the object of the

science of "supply chain management". Yet, while the object of supply chain management goes far back in history (Alexander the Great is said to have been the first to apply the principles of logistics, to keep his armies supplied at great distances from their base), the field today has greatly changed, with the rapid technological advance, the development of trade, of exchange, and so on. Consumers now have immediate access to fresh and synchronous products produced in regions that are thousands of kilometers away and, indeed, at prices that are affordable to the average purse, if not more affordable still in some cases where similar products are produced locally. Close behind these new possibilities, advanced organised supply networks have developed and are functioning, collectively covering the entire supply chain from the areas of food production to far off areas of consumption - marketing.

**THE CHANGES IN COOKING AND BANQUETING IN TIME***Giorgos Boskou, Giorgos Palesidis*

pp 18–25

The study of the history of cooking and banqueting is carried out through a voyage through taste and the need to satisfy hunger. The sweet, the sour, the bitter and the salty are rendered through combinations of raw materials that will be used by every creative cook. Yet an important role will be played by the way the cooking is done, which is explained as the expertise of creating a meal: purposeful choice of raw materials, their careful storing, their dili-

gent washing and cutting, the technical choice of the means and length of time for their cooking, attending the cooking itself, organisation of its serving and finally enjoyment of the food in what we call the meal.

**THE ODYSSEY OF GREEK TASTE***Ilias Mamalakis (interview)*

pp 26–35

Ilias Mamalakis, with his experience and knowledge of taste, has managed to inspire a whole generation of Greeks to experiment with taste. As a devotee of history, he encouraged us to see the different ways of cooking as a basic feature of the culture of each group of people. Today, through the ancient Greek feasts and symposia, monastic fasting, 16th century caravels bearing fruit from the new lands and poor products of the hunt from the Turkish occupation and the Struggle, Mr. Mamalakis brings us to the kitchen of the "conservative and figure-cutting" - as he says - Modern Greek.

**THE DOVECOTES OF TENOS. A "HANDICRAFT" CULTURE THAT IS DISAPPEARING***Aristeidis Kontogeorgis*

pp 36–45

The dove, the bird with a thousand symbolisms and thousands of properties, that tireless messenger of the air and generous supplier of food, found a dwelling worthy of himself in Tenos. For the pleasure of the bird, skillful, sensitive hands of master artisans carved elaborate palaces of stone and

marble and scattered them in ravines and mountainsides, in nearby places and in inaccessible spots as well. A true popular architecture was created, unique and admirable. The architecture of the dovecotes, beside handmade benches, among thick clumps of scrub-oak, oleander and magnificent prickly pears, contributes to the splendour of the Tenian countryside. The first appearance of the dovecotes in Tenos goes back to the beginning of the 1700's and it is speculated that up to now a total of around 1200 dovecotes have been made. Tens of dovecotes are in evidence today and it is doubtful that they have been recorded. Perhaps the work of plotting them photographically will prove even more significant than originally thought since hundreds remain unknown, hidden in untrodden parts of the island, awaiting discovery and rescue from the inexorable damage of time and the catastrophic mania of modern man to intervene egoistically and without concern so as to acquire total management of the natural world.

---

#### THE KYLIX OF ARKESILAOS

*Vangelis D. Pantazis*

pp 46–52

The "kylix (cup) of Arkesilaos" is one of the most enigmatic pieces of painted pottery bequeathed us by antiquity. Apart from the identification of Arkesilaos (a wealthy king of Cyrene) and his particular function in charge of protecting the stored product ("φύλακος", keeper), all the other features of the representation are strongly disputed.

Is the scene unfolding on the deck of a ship, on the mole or in the courtyard of the royal storehouse? Is ΣΟΦΟΡΤΟΣ (Sophortos) the name of the man checking the weight of the shipment with the scales or does it signify simply the "man who checks the weight of the cargo" («(i)σόφορτος»)? Is the product being weighed and stored *silphion*, successful only in Cyrene, which monopolised it and shipped it throughout the Mediterranean, or is the white wool of

sheep represented here? Does the word ΙΡΜΟΦΟΡΟΣ (Irmophoros = perhaps "sack-bearer") mean a position or trade («[φο]ρμιοφόρος» = «αχθοφόρος» = "burden-bearer") or is it perhaps a person's name? Does the word ΣΛΙΦΟΜΑΧΟΣ (= silphium-weigher") refer to the last man in the representation or to the scene shown? If it refers to the man himself, is it his name or does it signify his trade? And if it refers to what is shown, does it mean the scales or the bird higher up in the direction pointed? Does the word ΟΡΥΞΟ refer to a digging tool in an inducement to dig («ὄρυξον!»), to the name of a man («Ὀρυξος, Oryxos»), does it define his work («σκαφτιάς», =digger) or does it signify something else, the meaning of which has escaped us? Does the mysterious word ΜΑΕΝ come from the verb «μάσσω» (=συγκεντρώνω = I gather or collect) and refer to the stored product or is it a foreign (Libyan?) word of unknown meaning? Are the animals that "embellish" the scene (four birds, a lizard, a baboon and a cheetah) simply decorative elements or are they significant for the scene itself?

According to the proposal discussed here:

The scene shows the "king" of Cyrene, Arkesila, overseeing and weighing his considerable income in the form of silphium with the assistance of unloaders, packers, and weighers. Yet around him all predicts his coming death: the silphium-weigher («σλιφομάχος»), the bird that pecks at the silphium, the stork (that frequents funerary scenes), the lizard behind its back, the cheetah (an animal found in Egyptian funerary scenes) and the baboon (traditional witness of the weighing of souls). The weighing of the commercial product is thus transformed into the weighing of the fate of Arkesilaos. The «ΟΡΥΞΟ» is the bird, the oryx, which feeds on the silphium bulb, yet his name refers at the same time to the fateful wife of Arkesilaos, Eryxo.

Briefly, the inscriber of the vase is

saying: "all wealth is futile – what did king Arkesilaos gain, who so carefully gathered his wealth into his storeroom? So forget the meaning of all this and enjoy your wine in this beautiful cup!"

---

#### WOMAN AND POLITICS IN ANCIENT GREECE AND ROME

*Kostas Mantas*

pp 53–64

Presented in the present article is a brief but comprehensive review of the development of the political role of women of the privileged class in ancient Greek history, from Homeric times to late antiquity.

The core of the article stems from the material obtained by the author while working on his doctoral dissertation, the subject of which is the change in the role of women in the city centres of Roman Greece. Some sections, particularly those on the Homeric, Classical and Hellenistic periods, are based on later studies. Apart from the queens and noblewomen of the Greek world, for the sake of comparison it was considered worthwhile to refer also to the women who were in positions of power at the borders of the Persian Empire, in "barbarian" kingdoms neighbouring the Greek region and to the western (Latin speaking) part of the Roman Empire.

---

#### THE PIRAEUS STATUES. NEW METALLURGICAL STUDY 50 YEARS LATER

*Giorgos Varouphakis*

pp 65–68

The history of research on the Piraeus statues continues even today some half a century after the discovery of a few fragments of the Kouros and the little Artemis, while the sample of Athena comes from the snake that is a decorative part of her statue. The results are of great interest and show the progress of technology in the field of metallurgy and especially in the casting of statues in the archaic and classical periods.

---

**HUMAN REMAINS AS MUSEUM EXHIBITS: NEW TENDENCIES IN EXHIBITION PRACTICE AND COMMUNICATION POLICY**

*Kali Tzortzi*

pp 69–77

The management and especially the exhibition of human remains in museums, a subject which to now has not been an object of special attention, in recent years has become one of the most discussed and disputed questions in the area of museology internationally. Is it permissible for museums to collect human remains? Are human remains the dead or are they objects? Should they be exhibited and, if so, how? These are some of the questions that have come to the fore, especially with the gaining of political strength by the autochthonous people of Australia and America and their petitions for the return of the remains of their ancestors from western European and American museums. This has led to general cogitation as to the role of human remains in the museums. In this article we hold that the matter of repatriating ancestral remains entails decisions that lie beyond the scope of museum management of specific collections and that they affect the collection and display of human remains in all museums generally. Based on a brief historical review of the role and importance of human remains through time, we continue by examining, with specific examples, the basic changes in the subject matter of exhibitions, in the spatial organisation of the exhibition area, the arrangement of the cases, and direct connection with the individual exhibit. These are changes that at first glance may appear to be the isolated decisions of some museum. Their systematic exploration and effort at interpretation, however, reveals, in my opinion, common theoretical speculation and similar choices in the practice of making exhibitions.

---

**THE SINAI MONASTERY. ENVIRONMENTAL AGENTS AND EFFECTS ON THE STRUCTURAL MATERIAL OF THE MONASTERY**

*Loukas Vakalis, Vasileios Lambropoulos*

pp 78–84

The monastery of Sinai was built by the emperor Justinian. A landmark in its history is the Arab conquest. Despite difficult circumstances it was not destroyed. Throughout the ages it has preserved in its fold many and various relics. Its climate is characterised by drought and lack of rainfall. The effects of the environment on the wider area have been recorded at various points. Samples were taken in order to verify the action of the environmental factor on the building material of the monastery. These samples have been analysed by the methods S.E.M. and X-R.D. The effects of temperature and humidity are harmful to the building material. The damage suffered has been recorded and works of conservation have been proposed for the building material and general function of the most important building installations of the monastery.

---

**AN UNKNOWN WALL PAINTING OF THE 14TH CENTURY**

*Eleni Papavasileiou, Vasiliki Georgopoulou*

pp 85–89

The Archaeological Museum of Carpathos is situated in the island's capital, Pegadhia. It opened in 2005 with the collaboration of two local Ephorates of Antiquities (the 22nd Ephorate of Prehistoric and Classical Antiquities - 4th Ephorate of Byzantine Antiquities) in the context of the 3rd Community Support Framework. It is a diachronical museum containing exhibits from prehistoric to post-Byzantine times.

The Byzantine unit has to do with monuments and finds of the island ranging from the early Christian period to the time of the Cornaroi (16th century). This exhibition unit is dominated

by a detached wall painting from the apse of the ruined church of the Holy Apostles, with the theme of the Deesis (intercession) and of the liturgy of the hierarchs. It is dated in the 14th century and it is a worthy representative of Carpathian painting, which in the course of time was to be destroyed entirely.

The stages of conservation and the display of this particular wall painting are analysed in the text, giving a detailed description of the methodology used for the first time in the conservation laboratories of the 4th Ephorate of Byzantine Antiquities with excellent results and with the certainty that it will remain in very good condition for many years to come.

---

**A MONUMENT FOR BETTINA. AS IT WAS DESIGNED BY STAMATIS KLEANTHES**

*Olga Fountoulaki*

pp 90–96

Bettina von Savigny-Schina (1805-1835) was the daughter of the eminent German jurist Friedrich Carl von Savigny (1779-1861). In 1834 she married the historian and politician Constantine Schinas (1801-1857), who served as Minister during the first regency of Otto. Bettina came to Athens in 1834, but within a year she died and was buried in Athens. The architect Stamatios Kleanthes prepared a design for her grave monument. It was a classicistic monument of unique form, that was to stand on Bettina's grave in the Protestant Cemetery near the Stadium of Athens. When the monument was made the original design of Kleanthes was altered. The rich formal features were simplified, resulting in a simple and plain grave monument, a stele of white marble, rectangular in section, over three meters in height and narrowing slightly toward the top. Initially, it was set in the Protestant Cemetery near the Stadium, and in 1895 it was taken to the First Cemetery of Athens to the Protestant section. It is a wonderful exhibit of cultural significance and one of the few drawings by Kleanthes bearing his own signature. It is presented here for the first time.