Archaeologies of the Roman Mediterranean

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Archaeologies of the Roman Mediterranean

Papers Presented in Honour of Professor Simon Keay

Edited by
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Archaeopress Archaeology

Archaeopress Publishing Ltd
13-14 Market Square
Bicester
Oxfordshire OX26 6AD
United Kingdom
www.archaeopress.com

ISBN 978-1-80583-178-5
ISBN 978-1-80583-179-2 (e-Pdf)

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Back Cover: Portus Archaeological Park in charcoal, ink, wax crayon and watercolour (Artwork: Rose Ferraby)

Part One: Stairs in the Portus Archaeological Park in charcoal, ink, wax crayon and watercolour (Artwork: Rose Ferraby)

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This volume has been produced with the aid of funding from the University of Southampton and the British School at Rome

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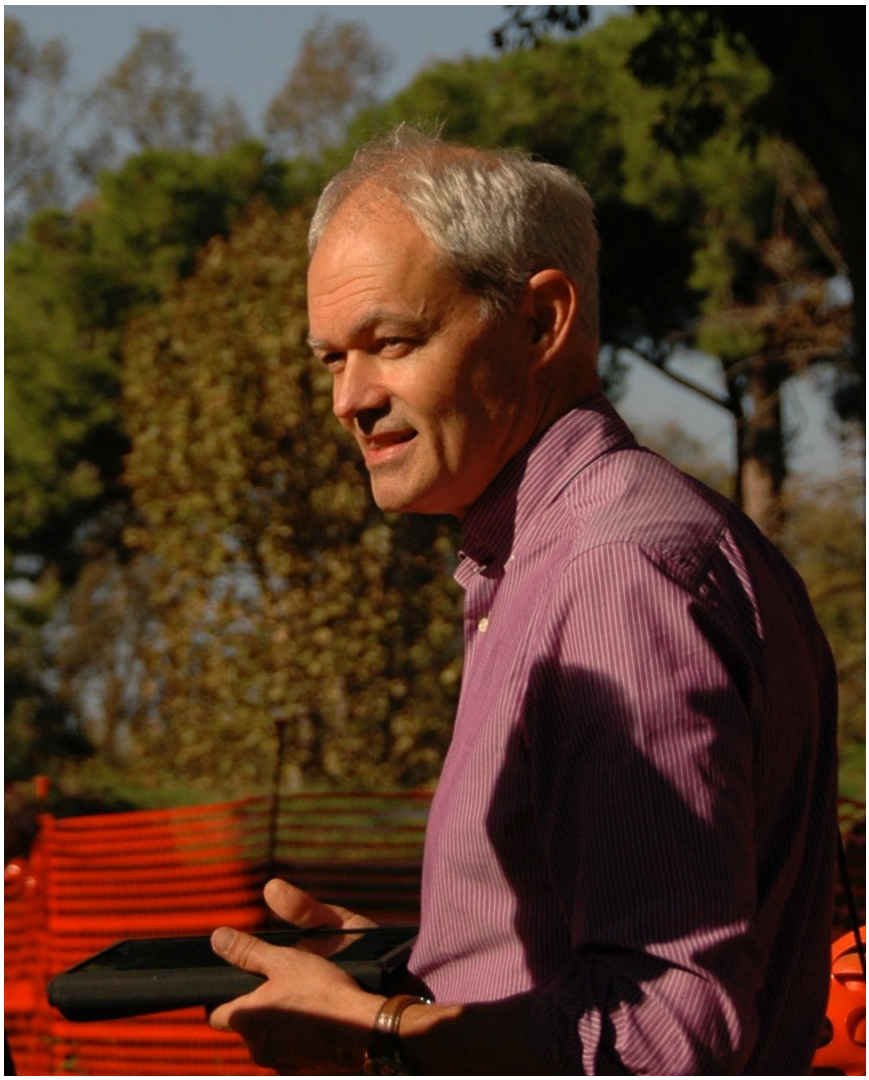

Professor Simon Keay FBA (1954-2021)

(Photo © Sophie Hay)

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Introduction by the Editors

This volume was initially conceived by colleagues of Simon shortly after his retirement in 2021, following a long career in the Department of Archaeology at the University of Southampton. In that initial guise, it was intended to create a Festschrift that would reflect the influence that Simon and his work had upon the archaeological community, and provide a space for those of us who knew him and his work to acknowledge and pay tribute to that influence. Sadly, Simon passed away before work on the volume had even really begun. We are now bringing the same intention to bear not as something that Simon himself can appreciate, but in his memory instead.

The editors of this volume all have their own memories of Simon, whether as a colleague, a mentor, a supervisor, a teacher, or a line manager (or even all of the above). It is therefore a privilege to have been asked to be involved in the production of this volume, and to be given the opportunity to write this introduction. While Simon's untimely passing has left a huge gap in our scholarly community, in the lives of his friends (many of whom have contributed to this volume), and his family, the process of reading and collating the papers contained herein has also brought back numerous fond (and in some cases amusing) memories of the years where Simon was an energetic and vibrant presence within our lives.

Simon's Career

As other contributions within this volume will make clear, Simon's career in some ways is a classic three-act play. His early career was spent working in Spain, followed by fieldwork in Italy with Martin Millett where his long and close connection with the British School at Rome underpinned his work in the Tiber Valley and at Portus, which in turn formed the centrepiece of the latter stages of his career, as the whole of the Mediterranean was drawn within the orbit of his research through the Portuslimen project.

The volume fittingly opens with a contribution from Martin Millett who, as one of Simon's oldest friends and colleagues in archaeology, was present at so many pivotal moments over the last 50 years. The long connection with, and important contribution to, the British School at Rome is then discussed from the perspective of its former Director Andrew Wallace-Hadrill, whose tenure at the BSR began at the same time as Simon and Martin were beginning to realise their plans for research on the Roman towns of the middle and lower Tiber Valley.

The Volume

The contributions in this volume have been made by Simon's friends, colleagues, and former students. Contributions therefore range from those written by people close to Simon from the early years of his work in Spain, through to more recent students pushing the boundaries of archaeological research with new techniques and approaches. The structure of the volume is defined by three broad interrelated themes, interspersed with more-personal reflections on Simon's life and work. These core themes encapsulate the enduring questions within the work Simon carried out in the Mediterranean, from discussions of port and river systems, to trade and connectivity more generally, and touch on the enduring concern for the relationships between landscapes and urban centres.

The volume opens with a section on Mediterranean port and river systems. Contributions by Alessandra Bousquet, Roberta Cascino, Fabrizio Felici, Barbara Lepri, and Sabrina Zampini; Carlo Pavolini; Javier Bermejo Meléndez, Juan Campos Carrasco, and Renato Sebastini, and Cristian D'Ammassa and Gian Luca Gregori focus on the imperial harbours at Portus, while Emilia Mataix Ferrandiz, Peter Campbell, Christer Bruun, and Letizia Ceccarelli broaden the focus to issues surrounding the port system at the mouth of the Tiber, the roles of individual functionaries within that system, and the movement of goods upriver beyond the ports themselves. This first section is rounded off by papers from Nicolas Carayon and Corrine Sanchez and Ada Lasheras González, who deal with the ports of Narbonne and Tarragona respectively.

The second section of the volume broadens the focus to trade and connectivity in the Mediterranean, with the first contribution by Alessia Contino addressing the presence of African amphorae at Ostia and Rome. Pascal Arnaud then writes about liquid foodstuffs and their relationship to social organisation. César Carreras and Joan Mayoral explore the relationship between Catalonia and North Africa through rescue excavations. The contribution from Michele Bonifay presents a reappraisal of the amphora typology developed by Simon during his doctoral research in Catalonia, offering a gentle critique, and an important update on the origins and contents of the material to which

Simon gave his name. We then have two papers which continue the theme of amphora studies, by Tom Brughmans, Jordi Pérez González, and Juan Remesal Rodríguez, and Juan Moros Diaz through studies of epigraphic marks and stamps respectively. Papers by Naseem Raad, Francesc Rodríguez Martorell, and Dario Bernal-Casasola, Miguel Ángel Cau Ontiveros, José Luis Portillo Sotelo, José Alberto Retamosa Gámez, Leandro Fantuzzi, Sebastià Munar i Llabrés, Carlos de Juan, Jaume Cardell Perelló, Alessandra Pecci, Alejandro Valenzuela, Enrique García Riaza, and Piero Berni Millet, use amphorae from urban contexts in Beirut and Tarragona, and from Mallorca to explore questions about economic connectivity in the Mediterranean. Dragana Mladenovič and Maria Carmen Moreno Escobar look at the connections inland from the Tiber ports of Portus, Ostia, and Rome. Patricia Terrado broadens the study to the occupations of residents at these port complexes, while Emanuela Spagnoli reflects on a coin of Trajan found on Simon's excavations at Portus in 2009, as a starting point for discussing coin circulation at Ostia and Portus.

The final section of the volume focuses on the relationships between landscape and urbanism in the Roman world. Sophie Hay and Stephen Kay offer a personal reflection on working for and with Simon on surveys of Roman towns from the Tiber Valley, to north Africa and across the Mediterranean. Fernando Amores and Álvaro Jiminéz-Sancho reflect on the significance of the Roman walls of Seville. Jose Manuel Rodríguez Hidalgo and Pilar Leon draw us back to the site of Italica where the ideas which would drive the Roman Towns in the Middle and Lower Tiber Valley project had their genesis in the work undertaken by Simon and others in the 1990s. This focus on the Guadalquivir is continued by Pablo Garrido González who approaches the hinterland of Italica from the perspective of resource extraction, while José Beltrán Fortes and María Luisa Loza Azuaga return us to Peñaflor, the other urban centre in the valley at which Simon developed the approaches that would be used to such great effect later in the Tiber Valley. The contribution of Mariarosaria Barbera discusses the relationship between Simon and the administration of the archaeological park of Ostia and Portus, before Elena Pomar of the BSR discusses work at Matrice which can be seen as a direct successor to the projects conducted under Simon's auspices during his time as Assistant Director at the BSR. Frank Vermeulen and Devi Taelman then present the results of their own work at Setempeda on the Adriatic coast of Italy, and Isabel Rodá, Miguel Loza, Javier Niso, and Anna Gutiérrez Garcia-Moreno discuss commercial aspects of marble trade at Álava/Araba. The final contribution by Kristian Strutt concludes the volume recounting the impact of Simon's work in the Tiber Delta.

An incredible amount of help was received in the compiling, editing, and publication of this volume. Open access publication was made possible through a University of Southampton Faculty of Humanities research grant together with funds from the Department of Archaeology. In addition to Simon's friends and colleagues who have contributed with papers for the volume, the editors would like to thank Letizia Ceccarelli, Pablo Garrido Gonzalez, and Ferreol Salomon for making checks on papers in Italian, Spanish, and French respectively. We would also like to thank Rose Ferraby for contributing artwork for the volume. The editors would also like to thank Mike Schurer and the editorial team at Archaeopress for their continued support and advice throughout the process of publication. Finally we would like to extend our gratitude to Stephen Kay at the British School at Rome for his support and input throughout the production of this work. Without his support none of this would have been possible.

The editors hope that this volume reflects the impact that Simon had on research and learning in the Mediterranean. With these contributions, the authors highlight the diverse nature of the themes within the discipline that Simon influenced, and the range of individuals demonstrates Simon and his nurture of collaborations and his support of those entering into studies of Roman archaeology. We would also hope that, while these papers reflect the academic contribution of Simon, it will bring back fond memories of Simon's character and good humour. He is sorely missed.

Simon Keay and the Archaeology of the Mediterranean[1]

Martin Millett

Simon and I first met in the queue to register as undergraduate students at the Institute of Archaeology in October 1974. He was just back from a year abroad in Australia where his work had included time on an uncle's sheep station where he picked up some vocabulary that stayed with him. How many times at the end of a day's fieldwork did you hear that Simon was 'dry as a dead dingo's donger'? (Other phrases are not to be printed...)

The intake in our year numbered only about 16 undergraduate students, and four of us (me, Simon, Jeremy Evans, and Lawrence Wright) with an interest in Roman archaeology had tutorials with Richard Reece who encouraged us to think 'outside the box'. Generally, the undergraduate course at the Institute (at that time an independent unit within the University of London and not yet part of UCL) was informal. There were lectures to attend, a library in which to read, and a common room where everyone mixed and long discussions took place. The common room encouraged interactions between students at all levels and staff as well as visiting academics. Other student contemporaries who were to remain active in Roman archaeology included Paul Arthur, Simon James, Rick Jones, and Tony King, with Amanda Claridge, Tom Blagg, and John Lloyd amongst the research staff with whom we mixed. Memorably, Keith Hopkins was also around for one year whilst he was on sabbatical leave, and this led to a series of coffee-time discussions that had a strong impact on us.

There were surprisingly few demands on undergraduates to write essays and assessment was based on end-of-year examinations. This left those keen on the subject enormous scope to read and explore things as their interests allowed. Alongside this, there was a substantial requirement to undertake fieldwork with a minimum of 12 weeks required for graduation. Simon used this opportunity to explore aspects of the subject that appealed to him, with an especial emphasis on the courses on Late Antiquity, coins, and pottery (offered by Richard Reece) and epigraphy (taught by John Wilkes). His undergraduate dissertation was on the coins from Kathleen Kenyon's excavation of the theatre at Verulamium, but Simon's passion was already focused on Mediterranean archaeology with a particular interest in the later Roman period and the economy. I well remember him enthusing about Ottelo Testaguzza's *Portus* volume (1970), with him showing me the plans of the site in the Institute library. He was equally assiduous in reading the old Soprintendenza guides to the sites of Rome, impressing the rest of us with his depth of knowledge.

The requirement for us to do fieldwork was important, and Simon grasped the opportunity to work in Italy where he dug first at Rice University's excavation of a villa on the *via Gabina* (where he met David Mattingly), and later on Andrea Carandini's excavation of the Roman villa at Settefinestre (usually referred to as 7F). These also offered the opportunity for Simon to become familiar with other sites in Italy, and importantly to network with a generation of diggers who were later to become significant figures in Italian archaeology. Amongst the Institute contingent at 7F, Simon formed a strong friendship with Paul Arthur, travelling and digging with him on a number of sites.[2] It was at this time that Simon also had his first links with the British School at Rome I think via Molly Cotton whose support to young archaeologists in Italy was so important.

I was already well embedded in British archaeology, and Simon was happy to work on the excavations that I was running on the Roman site at Neatham in the Easter and summer of 1976. His voluntary labour here (and later at Cowdery's Down at Easter 1978) brought my reciprocal contribution to his own excavation at Vilauba in Catalunya (see below). Digging together was enormous fun, and through our undergraduate year we grew to be good friends socialising together, digging together, and debating archaeology, often ending up at the flat that he shared with his brothers at 73 Onslow Square, South Kensington. He was away digging at 7F when our degree results came out in June 1977, and following an agreed arrangement, I telephoned him from the Post Office in Trafalgar Square to a

[1] This contribution is a personal reflection. It complements the obituaries that I wrote for the *Guardian* (9 May 2021 <https://www.theguardian.com/science/2021/may/09/simon-keay-obituary> and the *Papers of the British School at Rome* (89 (2021): 1-8) <https://doi.org/10.1017/S0068246221000064>. For a fuller appreciation of his academic contribution see I. Rodà de Llanza 'In honorem et memorian Simon J. Keay, Adlectus Inter Hispanos (1954–2021)', *Madrider Mitteilungen* 62 (2021) <https://doi.org/10.34780/0x61-xn18> and M. Millett 'Keay, Simon 1954–2001', *Biographical Memoirs of Fellows of the British Academy* 21 (2023): 1-13 <https://www.thebritishacademy.ac.uk/publishing/memoirs/21/keay-simon-1954-2021/>.

[2] For an excellent photograph of Simon – with full Afro hair – see Arthur 1991, pl. VIII.

phone box in Orbetello to tell him his result. This was followed by us meeting at 7F and then travelling to visit Rome in August 1977. By that stage, we had both been awarded British Academy grants to do our doctorates (masters degrees not being expected at that time). Whilst I moved to Oxford for my doctoral studies, Simon stayed at the Institute where he was supervised by John Wilkes. Rather to my surprise, he decided to work not on Italy, but on Spain. Simon had family connections in Alella, near Barcelona and in the French part of Catalunya and following the death of Franco in 1975, Spain offered immense opportunities. The closed academic system of the Fascist era was coming to an end and there was an awakening of interest in archaeology amongst a new generation who were reasserting Catalan national identity through the exploration of its past.

Simon's research picked up on his interest in ceramics, Late Antiquity, and trade. The archaeology of the late Roman period in Iberia had been largely neglected until then, as had the considerable number of amphorae that lay unstudied in museums and excavation archives. These provided an opportunity and a challenge for Simon. He soon travelled to Barcelona where he patiently and gradually gained permission to study these collections, often being kept sitting round for days in museum offices waiting to gain permission for access from museum directors. I am very sorry that I have lost the postcards he sent at this time vividly describing these experiences, the cockroach-infested rooms that he rented and the interminable delays in getting to see the collections. His academic drive, sense of humour, and sense of the absurd not only carried him through but also gained him the respect of other young archaeologists in Catalunya who became his firm friends. Simon had a flair for languages and he was keen to converse in both Castilian and Catalan, the latter being immensely significant given its suppression by Franco and its increasing cultural importance in the late 1970s. Simon excavated with the team led by Enrico San Martí at Empúries, and there and elsewhere, he developed strong lifelong friendships with a group of archaeologists that included Javier Aquilué, Xavier Dupré I Raventos, Ricardo Mar, Josep-Maria Nolla and Isabel Rodà de Llanza. The outcome of Simon's doctoral research was a substantial new study of late Roman amphorae of the western Mediterranean which included a new typology. Once published this became a major work of reference, and the Keay typology remains the principal work of reference for the whole of the Roman Empire (Keay 1984).

Simon's first year's work in Catalunya led to an invitation to lead a new excavation on the Roman villa at Vilauba (Camós) in the province of Girona jointly with the local museum curator Josep Tarrús i Galter, and with Josep-Maria Nolla. The first season was somewhat hand-to-mouth and Simon asked me (and other friends including Tom Blagg) to join the team. The local town Banyoles – nowadays a sophisticated resort – was then as described by Simon 'a one horse town where someone had shot the horse'! The presence of foreign archaeologists came as something of a shock to the residents too, including the local twitchy Guardia Civil officer who was reputed to have shot someone for jumping a red traffic light! The team was based at a local campsite and ate at a nearby restaurant where cockroaches again put in an appearance, but the experience was enormous fun. The archaeology was also impressive and as the project developed over the period of Simon's involvement (1978-83) it produced excellent results, with the identification of an olive press of Visigothic date and a long developmental sequence (Roure *et al.* 1988). The excavation was also a success socially, not only bringing young Catalan and UK archaeologists together and introducing new methods and ideas to Catalan archaeology, but also socially. In the final two years of Simon's role in the project, as a newly appointed lecturer at Durham University, I brought students to work on the site. Amongst them was Nina Inzani whom Simon went on to marry.

Amongst the innovations at the Vilauba project, was some emphasis on the site within its local landscape, and his developing interest in this led to the next stage of Simon's career in Spain which began shortly after his appointment to a lectureship at Southampton in 1985. He and I had visited Tarragona in 1983 and talked to Xavier Dupré, then the provincial archaeologist there, about the prospect of starting a regional survey in the hinterland of the Roman city. This project came to fruition at the same time that Dupré was leading new excavations in the town itself with the creation of the Taller-Escola d'Arqueologia. We were joined in running the survey by Josep-Maria Carreté, and starting from a modest exploratory season in 1985, we worked through a series of month-long seasons until 1990, collecting surface finds in the mornings, washing and quantifying the finds in the afternoons. It was intensive, hot work, but in the tradition of Simon's projects also greatly enjoyable. In addition to masses of Roman finds which transformed understanding of the Roman landscape, the countryside was also full of unexpected things and odd people – appealing to Simon's sense of the absurd and allowing his sense of humour full reign. We also settled to having lunch each day at a tiny but excellent restaurant in Tarragona (Bar Maximo), where after a long morning in the field, wine flowed and practical jokes flourished. The result of the project was not only a new study of the rural landscape – the first such systematic rural survey in Roman Spain – but also a series of methodological advances in survey interpretation (Carreté *et al.* 1995).

Alongside his fieldwork, Simon also wrote a major synthesis of Roman Spain (Keay 1988) the first such volume in English for 30 years. By this stage, Simon was well known and respected across the Iberian Peninsula and also fulfilled an important role in communicating the results of research in the region to the English-speaking world. He did this through promoting conference sessions and ensuring that these were published and also by facilitating visits by Spanish students and scholars to Southampton. The latter having a substantial long-term impact on the careers of many.

The late 1980s also marked the expansion of Simon's active research horizon beyond Catalunya and a shift towards an interest in urban sites. This was first exemplified through his fieldwork and excavation at Celti (Peñaflor) in Andalucía (1987-92). Working with José Remesal Rodríguez and John Creighton and with students from Southampton, he undertook large-scale survey and a stratigraphic excavation at this site which was a key centre for olive oil production and its trade to Rome (Keay *et al.* 2000a). As well as contributing significantly to understanding of this key region, this project was also methodologically innovative, using geophysics and survey alongside excavation (it was also a major logistical challenge, given the fierce climate!).

The methods developed at Peñaflor were also applied to great effect at the totemic site of Italica where the team used large-scale electrical resistance survey and magnetometry, providing impressive new evidence for the Hadrianic planned town, discovering a new suite of monumental baths as well as the late antique defensive wall (Creighton *et al.* 1999). In southern Spain, Simon subsequently went on to work with Southampton colleagues on regional urban systems, using GIS and methods of network analysis to investigate urban systems, again pushing the boundaries of research and methodology and thus contributing to urban studies more generally (see for instance Keay and Earl 2006).

In the mid-1990s Simon's research focus moved from Spain to Italy, although it initially remained focused on urban sites. Following the appointment of Andrew Wallace-Hadrill as Director of the British School at Rome, Simon and I talked about developing the work that he had pioneered in Spain, using geophysics to map Roman urban sites. This was to form part of the broader Tiber Valley Project in which Simon also took a leading role (Keay *et al.* 2020). For the towns work, we first planned exploratory work at Falerii Novi and Ocriculum in 1997, but in the event, it was not possible to do much at the latter site in that initial season. However, the small area covered at Falerii provided spectacular results, and this provided the springboard for our Roman Towns of the Tiber Valley Project (Keay *et al.* 2000b; Keay and Millett 2016). These surveys were each undertaken by a small team which created an excellent and creative atmosphere in which new ideas were discussed and promoted, whilst everyone had enjoyed the conviviality of working in rural Italy.

This work also proved a catalyst that led to the wider adoption of magnetic survey within Italian archaeology, and also led Simon actively to promote the use of geophysical survey at Southampton and in the BSR. When the results from Falerii were seen by Lidia Paroli she recognised their potential for helping the Soprintendenza to manage the site of Portus. As a result, we were invited to undertake a survey of the grounds surrounding the hexagonal harbour there at the end of 1998, and this led to the complete survey of the port complex published in 2005 (Keay *et al.* 2005). This proved a key moment in Simon's career, as he went on the lead major excavations on the site (2007-16) as well as further survey of its hinterland, truly transforming understanding of the site and its place within the Roman Mediterranean. This work also put Simon at the centre of archaeology in Italy, establishing him as a key figure in Classical Archaeology. The sheer scale of the excavation, its innovative planning and execution, and its mission to involve a truly international group of students and professional archaeologists served as a beacon on European collaboration.

In keeping with the ethos that had characterised his work throughout his career, the Portus project generated a steady stream of papers and books. In these, as well as presenting the remarkable fieldwork results, Simon placed the findings in a broader historical and archaeological context, developing in particular ideas about the systems used in the port and its broader networking. These stimulating ideas put Portus at the centre of debates about the Roman economy, and also provided the springboard for his final project, the ERC funded *Portuslimen* Project.[3] In this Simon extended his thinking to a canvas that covered the whole Mediterranean, drawing on evidence and new fieldwork from 30 sites to explore their character and interconnections in order to understand their role in integration under the Roman Empire. This bold and imaginative project drew on a wide variety of different types of evidence and brought together a wide range of people. It demonstrates Simon's mastery of the subject at the height of his intellectual powers, and as such also illustrates the scale of his loss.

[3] For the research design, see his introduction in chapter 1 of Arnaud and Keay 2020.

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Simon Keay and the British School at Rome

Andrew Wallace-Hadrill

I first met Simon in 1994 at an auction of artworks in London to raise funds for the British School at Rome (BSR). He was introduced to me by Tim Potter, who asserted in his confident way that Simon would be my successor as Director of the BSR. He would indeed have made a brilliant Director, but though he was never prepared to move his family to Rome, he made an extraordinary contribution to the School through his archaeological projects. On my arrival in Rome we launched, aided and abetted by Tim Potter, a new policy for archaeology, diverting funds from a plethora of small grants to a new position of Assistant Director for Archaeology, held with conspicuous success by Helen Patterson. Her Tiber Valley Project aimed not only to revisit the Ward-Perkins South Etruria Survey, but to collaborate with colleagues from British and Italian universities in new projects in the area. In an atmosphere of great excitement, as many as a dozen teams gradually came together, with a kaleidoscope of projects, from epigraphy to analysis of basalt road-paving. Conspicuous among them was the project of Simon and Martin Millett on Roman Towns in the Tiber Valley.

Simon and Martin brought their experience of geophysical prospection from Spain to the site of Falerii Novi (beloved, by no coincidence, by Tim Potter). The survey delivered spectacular results and led to surveys of a range of other sites, including Otricoli and Teano. Not only did they demonstrate the potential of geophysics for generating new insights into Roman towns, but in those early days of the archaeological application of geophysical survey, they showed the potential of such research to generate its own funding. Simon set up the Archaeological Prospection Service of Southampton (APSS) based on his own university, employing Kris Strutt and Sophie Hay; the collaboration with BSR meant that APSS raised its own funding, while BSR added Stephen Kay to the team and invested in geophysical equipment for use in the increasing number of projects in Italy. As the reputation of the service spread in Italy, it attracted more and more interest, culminating in the invitation to work in Portus Traiani. Simon's skill at promptly publishing his results (scarcely the norm in archaeology) also ensured that each project was its own publicity.

The Portus Project saw the BSR act as a trusted third party in a tense standoff between the Ostia Soprintendenza Archeologica, under Anna Gallina Zevi, and the landowners of the Portus estate, the Sforza Cesarini family, under the Duke, Ascanio, and his son Don Muzio. The project was an archaeological success, transforming our understanding of the Roman port. But it was also a diplomatic success, thanks to the personal charm of Simon. Anna and Fausto Zevi were firm friends of the BSR, and got on famously with Simon. But he got on equally well with the Sforza Cesarini family. Not the least of his skills was his linguistic fluency (his excellent Italian long had a Spanish inflection) which enabled him to establish good relationships with the many Italians who had little or no English. I have happy memories of magnificent lunches in the Sforza Cesarini villa on the shore of the hexagonal basin of the Roman port. It was the fruit of such diplomatic success that both parties, Soprintendenza and Sforza Cesarini family, were equally pleased with the results, the Soprintendenza because they demonstrated that there were indeed Roman remains beneath the land, the family because they showed that these were in a limited area. That led the project to grow and grow, until it became the principal focus of Simon's works, and surveying was reinforced by major excavations, and Portus became the starting point for a much larger project on Roman ports.

In 2006 he took on the new position of Research Professor in Archaeology at the BSR. This enabled him not only to expand the activities of the geophysics prospection team, but to intensify his study of the imperial port complex of Portus, supported by a generous AHRC grant. Excavation revealed not only an imperial palace and shipsheds (as one might predict), but a small amphitheatre. So unexpected was this that when he presented the first traces of this oval structure at the BSR, he was uncertain how to interpret it. I pointed out that the Romans used oval structures for one type of building above all, just like the one he had already discovered at Teano. All these discoveries changed our image of the greatest of Roman artificial ports for ever. A series of conferences on Roman ports made an enormous impact and sealed the status of the BSR as a centre for archaeology.

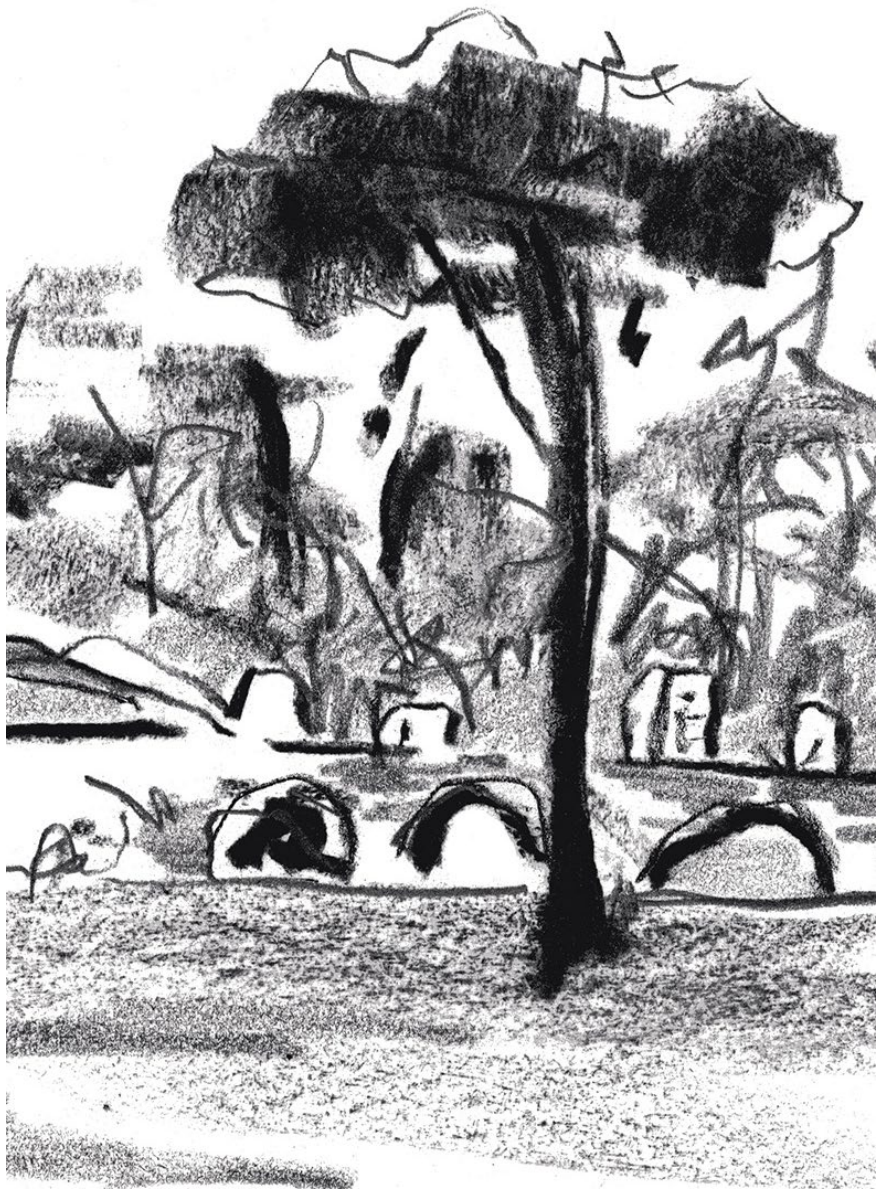
All Simon's projects relied on teamwork, made possible by Simon's natural talents as a team leader (in tandem, needless to say, with the complementary skills of Martin). Technically, his command of the ancient sources and his command of Italian won him the deep respect of Italian colleagues, but it was his kindness, generosity of spirit,

and sense of fun that made him a joy to work with. The young scholars he brought into the project have developed flourishing careers, Kris Strutt as an outstanding geophysicist, Stephen Kay as Archaeological Manager of the BSR, and Sophie Hay as part of the team in the Parco Archeologico di Pompei, as well as the many others who worked on the Tiber Valley Project, like Paul Johnson, now Honorary Fellow at Nottingham, and Graeme Earl, now Professor of Archaeology at SOAS. The good that men do lives after them.

A note on the artwork

Rose Ferraby

The visual work in this volume was made in Portus in 2008. Simon encouraged those of us working on the excavations to experiment, galvanising a strong sense of creative collaboration and innovation amongst the team. He gave us the space to try and create different kinds of records of the site. And so, these artworks were made as part of a small, limited-edition book that I made about the site. Some of the images were used on a set of Portus T-shirts that still linger in many of our wardrobes; a faded cotton memory of very happy times. The artwork was inspired by the many years I spent at Portus. I was particularly interested in the way that the umbrella pines had become so much a part of the archaeological landscape, their towering, slim shapes a contrast to the hefty endurance of the architecture. Ancient engineering and present-day ecologies intersect to create a place unlike any other. For me, the images are full of deep memories of happy years spent in Italy working on sites with Simon; times of learning and laughter.



Ancient warehouses and trees in the Portus Archaeological Park, drawn with charcoal, ink, wax crayon and watercolour (artwork: Rose Ferraby)

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