

## JOAN MABEL FREDERICA DU PLAT TAYLOR, 1906 – 1983

By **Nicolle Hirschfeld**

There are some pages of handwritten notes for a lecture delivered in Nicosia in 1979, and a few personal letters still exist. Otherwise, Joan du Plat Taylor's life must be traced through her publications and the recollections of her friends and colleagues.<sup>1</sup> But these are fulsome, and this in itself is tribute to Miss Taylor's many contributions to the field of archaeology, to individual archaeological projects, and to the careers of so many archaeologists.

She had no formal training and held no degree until the University of Pennsylvania awarded her an honorary doctorate in 1976. But she was recognized as a professional based on her accomplishments in the field and the quality of her publications. In interviews for this article, her colleagues stated that Miss Taylor would not have bothered about another label: "One thing with which she would have been totally out of sympathy is feminism in archaeology. Her sex was totally irrelevant to her profession, an attitude shared by many of her professional contemporaries.... Certainly it was of no significance whatsoever during the excavations.... In this context, Joan judged herself and others, and wanted to be judged herself, as an archaeologist pure and simple."<sup>2</sup>

### ***Beginnings***

Joan du Plat Taylor was born on 26 June 1906 in the Glasgow Barracks (Scotland) where her father, a lieutenant colonel, was stationed. The du Plat Taylor family had a long record of service to their country, and the name elicited respect. Her mother was a Hume, a distinguished name in the border country. The family was well off but not rich.

Joan had no siblings. Her friends rarely mention her father, but by all accounts her mother was a dominant figure and placed many demands on her daughter. As a child, Joan had no formal education; her mother refused to let her attend school.

### ***Cyprus: the early years***

Joan's father had been heavily gassed in the First World War and suffered in the cold Scottish winters. Beginning in 1926, the family spent their winters in the temperate climate of Cyprus. They settled in Nicosia, the administrative center of the island. Nevertheless it was a small and somewhat rural community. The du Plat Taylor family built a house with a stable, and Joan could indulge in her love of riding and dogs. One of Joan's companions shared her memories of those early years in Nicosia:<sup>3</sup>

"Joan was brought up by her parents in the way that most girls were brought up in those days: life was not exactly narrow but we were expected to join in with our parents' view; to play bridge, to attend functions, to go to dances and parties, etc. etc. particularly tennis parties, and to take our part in running things such as committees and help orphans and less well off people.

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<sup>1</sup> I remain grateful to the many people who made time to share their remembrances and correct my misunderstandings: George F. Bass, Hector W. Catling, Nicholas Coldstream, Honor Frost, Guiseppe Losindaco, Sinclair Hood, Benedikt S.J. Isserlin, Ellen Macnamara, Rachel Maxwell-Hyslop, A.H.S. (Peter) Megaw, P. Helen Merrillees, Robert S. Merrillees, Chrysostomos Paraskeva, John Prag, Rita C. Severis, Alistair Small, Eve Stewart, Judith (Dobell) Stylianou, Helena Wylde Swiny, Stuart Swiny, Geraldine Talbot, Margaret (Beazley; later Sessions) Walker-Brash. Any errors and misstatements which remain are entirely my responsibility.

<sup>2</sup> Personal communication, John Prag, 23 May 1997; this sentiment expressed by most of the Miss Taylor's contemporaries and students, male and female, whom I interviewed for this article.

<sup>3</sup> Personal communication, Margaret (Beazley) Walker-Brash, summer 1997.

I do not remember which school Joan went to [Joan did not attend school] but her parents did not think of sending her to a university. Like my sister and I, she was well-read: her father had a good library, as did my father, and books often came from England and there was a very good library at the English club.

She was allowed to do what she liked within limits. She was an enthusiastic member of the Scottish dancing club. How I loathed that! Her mother expected Joan to help her in committee work and indeed her mother did a great deal of good for the blind children, organized their home and school and looked after them financially for years. She also helped women who had fallen on hard times and saw to it that the workhouse was well run. In other words, her mother did a great deal in those early days and Joan followed in her footsteps.<sup>4</sup>

Joan played tennis and golf and was an expert horsewoman. She, like my sister... was horse-mad. They encouraged other girls to ride: there were only about six other English girls at Nicosia at that time including me.... Eventually, Joan and my sister taught us to play polo. There was already a men's team, one of whose members was her father. We, the girls, were taught by a neighbor of ours, a Colonel Gallagher, who had retired from India and who used to be head of the Police in Cyprus. Now, he was long past riding but used to balance himself on a chair waving his polo stick around to show us the right strokes. One of the girls had to hold him up, very dangerous for her, to avoid being struck. Needless to say, we never won a match but had a certain advantage over the men as our ponies were small and could run in and out between their much bigger horses.

None of us had any idea how to cook or run a house but somehow we were expected to do so if we married....

They had a nice house and beside the front door was a little room built especially for their dogs. It was covered with old cardigans and rugs for the dogs' comfort. They had a pointer trained to accompany her father when shooting. Joan used to shoot with him too. Then there was a saluki, several Cyprus mongrels who had been rescued and Joan's two Scottish dogs [border terriers] who went everywhere with her. There was an enormous kitchen and scullery and outhouses which could have come out of a Scottish mansion."

### ***Cyprus: archaeology!***

The du Plat Taylor family came to Cyprus exactly in those years when archaeological activity on the island, suspended by the first World War, came to vibrant life again. European interest in Cypriot antiquities had been long-standing, but much of the digging done before the 1920's was conducted by art collectors. The depredation of island's tombs and sanctuaries was tremendous, even by the standards of the day. For example, General Luigi Palma di Cesnola, American and Russian Consul in Cyprus in the mid-nineteenth century, claimed to have opened tens of thousands of tombs just in his first three years on the island.

The situation improved with British administration of the island (1878) and due to the establishment in Nicosia of the Cyprus Museum in 1882 at the initiative of a number of private citizens, British, Greek Cypriot and Turkish Cypriot.<sup>5</sup> The British Museum and the Cyprus Exploration Fund (a British organization) sent a number of archaeological expeditions to Cyprus in the last decade of the nineteenth century. Their discoveries and methods remain important milestones in the island's archaeological history. But World War I stifled Cypriot archaeology's first brief moment in the sun: the museum remained in a partially completed state for almost thirty years, and Britain was not in a position to send archaeological expeditions to Cyprus.

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<sup>4</sup> Joan also helped with various duties at the "Help Yourself", a government-controlled co-op established in order to encourage villagers to develop their handicrafts into profitable industries.

<sup>5</sup> Merrillees 2000, 110; Stanley-Price 2001, 270.

A chance meeting on a train in Serbia in 1922 between the Swedish archaeologist Axel Persson and Luki Zenon Pierides, scion of an important Cypriot family, reinvigorated archaeological exploration of the now-quiet archaeological backwater. The Swedish plan was no less than to reveal “the entire cultural history of Cyprus from the Stone Age to the Roman Age”, and their excavation site was “the entire island of Cyprus.”<sup>6</sup> Between 1927 and 1931, Gjerstad and his colleagues excavated dwellings, religious spaces, and tombs on mountains, plains, coast, and off-shore islands. At Ayia Irini, they discovered an Iron Age sanctuary with about two thousand terracotta statuettes and statues, some life-size, still arranged as they had been placed in antiquity, around a stone altar. The breathtaking scope of the Swedish Cyprus Expedition was matched by its quality. Stratigraphy and finds were meticulously recorded and fully published. The Swedish publications established a chronological framework, cultural sequences, and artifact typologies which remain the skeletons upon which all subsequent work has been hung.

The neutral Swedes had re-opened access to the island, and the results of their expedition jolted Cyprus back into archaeological consciousness. Britain sent missions, too, and dignitaries, and grants collected in various subscriptions, and even cruise ships. The foreword of the *Cyprus Department of Antiquities Report for 1934*<sup>7</sup> conveys the general excitement stirred up by recent fieldwork and the expectation of great progress in the years to come:

“The great interest which arose in England, concerning Ancient Monuments and Antiquities in general in Cyprus, marks an important era in the archaeological life of the Island. The artistic treasures of Cyprus which illustrate a long and prolific history have been the subject, in the English Press, of several articles and warm appeals to lovers of art who were invited to contribute towards the preservation of the extant ancient monuments and the discovery of those hidden beneath the surface of the ground. Every one has heard of the foundation of a Committee in England and of the visit to Cyprus last spring of Sir Charles Peers, late President of the Society of Antiquaries and Chief Inspector of Ancient Monuments to H.M. Office of Works, and of Sir George Hill, Director of the British Museum. These two distinguished visitors submitted to the Colonial Office a report on the Ancient Monuments, and on the Antiquities of Cyprus in general. The warm appeal which was the outcome of this report is sufficient evidence for the urgent care of which the historical monuments of Cyprus are in need. We greet with great enthusiasm this revival of interest in the relics of the history of this Island and look forward to a future full of archaeological activity.”

Joan came to Cyprus just as the swell of public enthusiasm was beginning to build. In her own words, it was indeed the Swedish expedition which stirred her interest in archaeology: “We were fortunate, from my point of view, that our first visits coincided with Prof. Gjerstad’s years of work in Cyprus and to a complete novice, he and his team were most kind in showing us their excavations, and I got my first introduction to real archaeological work and methods from him and his colleagues.”<sup>8</sup>

The story is told that Joan met Gjerstad on a train, and that this precipitated her interest in archaeology. Or, it may have simply started out as another civic/charitable duty. The Cyprus Museum had few funds and fewer staff members. It fell to Rupert Gunnis (aide-de-camp to the president of the Museum Committee and to the governor of Cyprus) to canvas the ex-patriot community for help in the museum and also in some rescue digging. At any rate, and apparently against her mother’s wishes, Joan began to volunteer to help in the museum. Her initial duties consisted of manning the souvenir shop and acting as guide to the flocks of tourists who arrived in caravans of dust-covered taxis whenever cruise ships docked in Larnaca.

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<sup>6</sup> Gjerstad 1980, 11; see also Åström et al. 1994.

<sup>7</sup> Published in 1935. Editor unknown, but probably Dikaios, possibly Joan.

<sup>8</sup> Handwritten notes for a lecture delivered in Nicosia, 1979.

Just at this time, Porphyrios Dikaios, who would prove to be an exceptionally able administrator and archaeologist, returned from his studies in England and France and was appointed Assistant Curator and, two years later (1931) Curator of the Cyprus Museum. Dikaios set about modernizing the museum — rearranging collections, building new display cabinets, and compiling a card catalogue of the artifacts in the museum's possession (a task last tackled in 1900!). Joan became Dikaios' right-hand: "We spent many hours, Dr. Dikaios describing and marking the objects, myself at a little table typing the cards at his dictation."<sup>9</sup> These sessions were frequently interrupted by notice that a tomb or deposit had been found, whereupon museum work was immediately suspended and Dikaios, the museum foreman, and often also Joan would rush out to inspect the site, recover the finds, and excavate as necessary. These rescue excavations lasted anywhere from a day to a week, and occurred all over the island. Joan's increasing involvement in the affairs of the museum was soon formally recognized. The minutes of the meeting of the Cyprus Museum Committee on 9 May 1931 record that "It was decided to write letters of thanks to Captain Anderson and Miss Duplat [*sic*] Taylor for their most valuable assistance in arranging the objects found by the Swedish Expedition." The Committee's minutes for 9 April 1932 state that: "It was decided to appoint Miss Duplat [*sic*] Taylor as Honorary (unpaid) Assistant Curator of the Museum." On 5 November 1932 the Committee took another decision: "With regard to the absence of the Inspector it was resolved to appoint as acting Inspector of Antiquities, Miss Joan Duplat [*sic*] Taylor."<sup>10</sup>

The archaeological bug must have bitten deep; during the family's summers in England, Joan participated in the Wheelers' excavations at Verulamium (1931 & 1932) and at Maiden Castle (1935 & 1936). These projects were the training digs par excellence in Britain at that time. One of Mortimer Wheeler's tremendous contributions to archaeological fieldwork was his application and refinement of the techniques of stratigraphic excavation, and it is clear that Joan applied the principles she learned here to her own excavations in Cyprus.<sup>11</sup> There are some other — less tangible — characteristics of Wheelers' approach which also are hallmarks of Joan's professional life, and I wonder if they were not, in part, lessons learned from Mortimer and Tessa Wheeler. There was a strong commitment to training students. Also, Mortimer Wheeler felt strongly that the general public deserved to be kept informed of the progress and results of his work. Joan did not possess his flamboyance, but she, too, cultivated public interest in her projects. This came particularly to the fore in her mission to promote nautical archaeology many years later. Finally, Mortimer Wheeler stressed the archaeologist's responsibility to publish his findings — fully and clearly and in a timely fashion; Joan did not fall short of that dictum.

On Cyprus, the pace of archaeological excavation continued to accelerate. The creation of a Department of Antiquities in 1935 brought responsibility for antiquities and the museum directly under government control. A.H.S. (Peter) Megaw, an architect and architectural historian and Assistant Director at the British School at Athens, came to Cyprus to fill the position of Director of Antiquities, Cyprus, which he held until the island's independence (1936-1960). Dikaios retained his position as Curator, and Joan had been designated Assistant Curator. Eve Stewart spent much of the winter of 1936/7 with Joan and her mother and remembers their days in this way: "Joan and I used to ride every morning before breakfast.... After breakfast we drove to the Museum or, occasionally, there might be an emergency 'rescue' dig. There were three of us volunteers (unpaid)

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<sup>9</sup> Handwritten notes for a lecture delivered in Nicosia, 1979.

<sup>10</sup> My thanks to R.S. Merrillees, Director of the Cyprus American Archaeological Research Institute (CAARI), who kindly provided these quotes from the records of the Cyprus Museum Committee.

<sup>11</sup> In an unpublished manual of archaeological methods, Joan and the co-author, Veronica Seton-Williams, specifically acknowledge the seminal influence of Mortimer Wheeler: "The method as outlined has been adapted from the methods used by many expeditions, but it is primarily indebted to the training of Dr. R.E.M. Wheeler...." They also acknowledge "the recording system of Prof. Garstang". du Plat Taylor and Seton-Williams, ca. 1937.

at that time: Judith Dobell [Stylianou], Rowena de Marchemund and me; we checked photos, recorded stone tools or did any other job that was needed. We were a closely knit group and at first were a bit suspicious of the new Director of Antiquities (Peter Megaw), but he soon settled in with us. Once a week we went to the [English] Club, taking a gramophone and Country Dance records; about a dozen people used to turn up, some officials and some civilians. There were occasional, small dinner parties, and once there was a fancy dress ball....”<sup>12</sup>

One of Dikaios’ first major projects was the excavation of the Neolithic settlement at Khirokitia (1934-1946). The site was (and still is) extremely important for understanding the culture and environment of Cyprus in the Aceramic Neolithic Period. It made newspaper headlines at the time of its discovery, and today the acres of circular stone houses spilling over the hillside compel tourists traveling the island’s major highway to stop and look. Joan worked at Khirokitia, and those must have been heady days. She was not the only young English woman. Judith Dobell [Stylianou] and Margaret Beazley [Walker-Brash] (a friend from polo-days) also participated. Judith, like Joan’s father and many of the British residents, had come to Cyprus for reasons of health and climate. As with Joan, archaeology would become her life’s passion; Judith married a Cypriot, Andreas Stylianou, and lived and worked (excavating, documenting, conserving antiquities) on the island until her death (1998). Margaret had a talent for drawing and, in the winter months after the excavation, she sat in the cold and draughty basement of the museum in Nicosia, hands bundled, and illustrated the pottery fragments. She worked with Joan also at Ayios Philon, but then devoted her energies to founding and running a preparatory school which attracted pupils from all the countries of the eastern Mediterranean.

Khirokitia lay next to one of the few paved roads on the island at that time, and the three young women made the one-hour journey from Nicosia every day. But eventually they camped at the site. No one could recall how they managed to persuade their parents to allow this. But it must have been a feat, for Judith and Margaret do remember that the parents were not at all keen to encourage their daughters’ interest in archaeology. In Margaret Beazley’s words, “It was an outlandish career for a girl.” Margaret also remembers that while she and Joan and Judith presented a ragamuffin appearance in the old clothes they chose to wear, Dikaios was at all times impeccably dressed, and always addressed the young women formally: Miss Taylor, Miss Beazley, Miss Dobell.

Joan’s responsibilities increased. The museum collections continued to require her attention but, to judge from the number of sites excavated and published, fieldwork must have dominated her time. She began to conduct excavation and restoration projects on her own. Rescue work demands versatile skills and Joan’s early bibliography reveals the wide range of expertise she was acquiring: Byzantine churches and paintings, Ptolemaic and Iron Age tombs, Roman ceramics and medieval pottery.<sup>13</sup> There were no regional museums or branches of the archaeological service (although there were local guards and caretakers), so the staff at Nicosia was responsible for the entire island. Joan’s horse (by now a fixture at the hitching rail of the museum) and Baby Austin<sup>14</sup> became a familiar sight along the byways of the remotest parts of the island. Travel (most roads were unpaved) and accommodation (often in the local police station) could be rough. Joan not only excavated, she published. Every major site she undertook, and many of the small rescue excavations, has been fully documented, illustrated, and set into its historical context — most within a few years after digging stopped!

In addition to the numerous small-scale projects, Joan directed full-scale excavations at two sites: Ayios Philon, an Early Christian basilica, and Apliki, a Late Bronze Age copper-mining settlement.

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<sup>12</sup> Personal communication, Eve Stewart, 7 April 1997.

<sup>13</sup> du Plat Taylor 1930, 1932, 1933, 1934, 1935, 1938, 1937-39.

<sup>14</sup> The nickname for the “Austin Seven”, a popular British automobile especially in the decades before World War II.

The church of Ayios Philon is located on the northern shore of the Karpass peninsula, which juts northeastward from the mass of Cyprus to within eyesight of Asia Minor. There is a sandy beach there, and the dilapidated moles of an ancient harbor. Farther up the peninsula, there are the remains of an ancient track for dragging ships across the narrow isthmus, to avoid the stormy winds of the headland. Local plans to develop the area for tourism were halted with the discovery of a patterned marble floor during clean-up operations at the church, and Joan, as representative of the Department of Antiquities, commenced the first of three seasons of excavations in 1935. One wonders how she managed to convince her mother to allow it, especially after Joan's father died in 1936. There exists a grainy photograph of a sedan filled to bursting with luggage and half again its volume in parcels strapped in an unwieldy mound at the back of the vehicle: "When we were at Philon, she drove her father's car, a Singer I think it was.... It took Joan and Blos [Veronica Seton-Williams] in the front and her two dogs, and my two dogs and Judith [Stylianou] and me [Margaret Walker-Brash] in the back plus one of the museum's Cypriot workmen as well as his digging equipment and all sorts of parcels were tucked into the outside of the car. I wonder how it ever managed to move at all, especially over the rough roads in the Northern part of the island...."<sup>15</sup> At that time, Margaret remembers, Joan and the Beazley sisters were the only women driving automobiles on the island. Villagers used to wait at the side of the road and wave at the extraordinary sight. Eve Stewart was at Ayios Philon during the final season (1938) and recalls their accommodation: "We lived in an empty, 2-storey house, which was let out in the summer to people who wanted a holiday by the sea. We took our camp beds, and a few chairs and tables for the downstairs rooms. There was an outside 'convenience' and for baths the cook (male) brought a large tin tub and some cans of hot water up to our bedrooms. The ceiling was not solid, only matting, full of assorted small creatures, so a centipede or a spider *might* drop on you during the night."<sup>16</sup>

Investigations at Ayios Philon spanned the Middle Bronze Age through the 15th century AD, but focused mainly on the Early Christian basilica and dependent buildings. Publication of this project was long-delayed, in great part due to the vicissitudes of modern history: the second world war interrupted work at the site, the politics of independence disrupted study seasons after the war, and the troubles of 1974 closed access to the site and its finds. Nevertheless, Joan and Peter Megaw published a full report of all levels except the latest (Byzantine and medieval) in 1980.<sup>17</sup> This could only have been possible due to the careful and copious records made at the time of excavation, nearly half a century before!

The report includes a full description of the history and construction of the harbor and its moles. There is no record of when the observations of the moles were made; perhaps they are indication that Joan's interest in the sea predated her involvement with Gelidonya. But it is quite clear that any such interest was academic. Margaret Walker-Brash remembered: "I know very little about Joan's diving in Italy. I only know that as a young woman she hated the water and she never went into the water for swimming. Blos [Seton-Williams] and I used to swim daily at Ayios Philon and kept ourselves cool and comfortable. Joan must have been very uncomfortable in the heat."<sup>18</sup>

In 1939, Joan's mother decided to move back to England and Joan moved in with her good friend Veronica Seton-Williams, who had settled in for an eight-month stay on Cyprus. Joan and Veronica had known each other since Maiden Castle days; both had been students of the Wheelers. Veronica had gone on to work with Sir Flinders Petrie in the Sinai, with John Garstang at Jericho, Tell Keisan, and the Cilician plain, and with Starkey at Tell ed-Duweir (Lachish). She took a break

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<sup>15</sup> Personal communication, Margaret (Beazley) Walker-Brash, 1997.

<sup>16</sup> Personal communication, Eve Stewart, 7 April 1997.

<sup>17</sup> du Plat Taylor 1980; du Plat Taylor and Megaw 1981.

<sup>18</sup> Personal communication, Margaret (Beazley) Walker-Brash, 1997.

from work in Turkey in December 1936 and visited Joan, at that time Assistant Curator of the Cyprus Museum. They celebrated a memorable Christmas together, seeing the sites. In 1937, Veronica met Joan and her mother in Vienna, and the three traveled down the Danube, to Istanbul, Athens, and Cyprus. Joan and Veronica took the opportunity to spend a week's lay-over in Athens to travel through the Peloponnese and visit Delphi. Veronica's account of the trip mentions especially the mules (a major feature of the transportation network) and the excitement of becoming part of a growing fellowship of archaeologists. Stopovers in Cyprus became a regular habit for Veronica, on the way to and from various excavation projects, and she spent weeks or even months with Joan, working in the museum, examining reports of discoveries, conducting small rescue excavations, and scouting for new projects.

The two friends collaborated on several archaeological projects, on and off the island. The archives of the Cyprus Museum preserve a copy of a typewritten pamphlet, for sale for the price of one shilling, titled "Classification of Pottery in the Cyprus Museum," co-authored by Joan and Veronica.<sup>19</sup> The 47-page catalogue describes in detail a representative collection of Cypriot pottery, assembled as an aid for "serious students" and excavators. In the spring of 1939, the two friends and John Waechter conducted a survey in the plain of Jabbul (Syria). Veronica had met John Waechter when she first arrived in the Near East and the two had worked together under Petrie and Garstang. Many years later, Waechter would be appointed Lecturer in the Paleolithic at the Institute of Archaeology (London). But in the '30's, Veronica Seton-Williams' biography paints a portrait of a very young and somewhat mischievous, though obviously trusted and able, trench-fellow. Joan, Veronica, and John Waechter cobbled together the resources for the expedition (an aunt of Seton-Williams donated money, the Lachish excavation lent a pick-up truck, and the British School of Archaeology in Jerusalem a well-used bus) and set up base in Aleppo. Palestine was in rebellion, riots and strikes against the French disrupted Aleppo, the bus broke down and its engine was replaced backwards, which resulted in three reverse gears and one forward. But the three archaeologists persisted. They photographed, made notes, and gathered surface collections from 109 sites in this region of trade routes and borderlands between Aleppo and the Euphrates river. The information which they collected is published in a detailed, co-authored report.<sup>20</sup> Based on the results of their survey, they made plans to excavate one site in the following year, but the onset of war dashed their hopes. After the survey, the three friends and their Palestinian driver nursed the old bus on a sight-seeing expedition to the Euphrates river, Dura Europos, and Baghdad, and then back through the desert to Damascus, and finally to Beirut. Joan and Veronica proceeded by Romanian cargo ship to Cyprus, where Joan directed a second season of excavations at Apliki.

The excavation at Apliki-*Karamallos*, a site in the mining district of the Troodos mountains, was one of the most important projects which Joan undertook. The site was discovered in 1938 by a mining engineer while conducting an open-cast exploration of the hillside for the Cyprus Mines Corporation. Large jars and some tools recovered from the cutting in the hillside were brought to the museum for identification, where they were immediately recognized as Late Bronze Age in date. Cyprus was a well-known source of copper in antiquity, and Roman mining shafts and slag heaps had already been archaeologically explored. But concrete evidence for earlier mining activity was rare. The Department of Antiquities, represented by Joan, immediately organized rescue excavations. A short season of reconnaissance in 1938 was followed with a longer excavation season in 1939. Joan directed the work, assisted in the first season by Judith Dobell [Stylianou]. Relations between the mining corporation and archaeologists on the island were, and continue to be, extremely cordial: in this case, the mining corporation helped fund the excavations, provided accommodation for the two young women in the clubhouse during the first season, and generally took a great interest in their work. Veronica Seton-Williams joined the team for the second season. Joan's mother also came to Skouriotissa, albeit apparently simply to be near her daughter, rather than as a participant in the excavations. Among the workmen (about a dozen) were two men who

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<sup>19</sup> du Plat Taylor and Seton-Williams 1938.

<sup>20</sup> du Plat Taylor, Maxwell Hyslop, Seton-Williams, and Waechter 1942.

afterwards became contributors to the island's history and archaeology in their own right: Andreas Stylianou, a scholar of the painted churches of Cyprus (and Judith's future husband), and Chrysostomos Paraskeva, a staff member of the Department of Antiquities.

Each morning, the team trekked up the steep mile and a half path to the hillside site, leading donkeys laden with gear, food, and water. At least six buildings were uncovered, one of which had evidence of two occupation levels and a storeroom whose contents were preserved by an ancient fire destruction. Grain, seeds, baskets, animal bones were all collected and kept by Joan's team. In addition, the excavators were careful to collect all manner of artifacts which might shed some light on the operations which once took place at the site: slag, tuyères and crucible fragments, and a great deal of coarse-ware pottery. Joan and her team had uncovered a mining settlement with evidence for copper smelting at the site, dating to a period when we know that Cyprus was involved in major international copper trade. It remains the only excavated site of its kind from Late Bronze Age Cyprus.

The results of the Apliki excavations were published in a popular format (a news release in the *Illustrated London News*) as well as a thorough scholarly report.<sup>21</sup> The finds were all carefully labeled and are still to be found in good order in the basement of the Cyprus Museum.

Interest in Cyprus' role in the Late Bronze Age copper trade continues to be strong, and recently James Muhly and Barbara Kling embarked upon a re-study of the material from Apliki.<sup>22</sup> The impetus for this new project came partially from the fact that recent discoveries and advanced scientific techniques have substantially increased our understanding of the copper production and distribution processes, as well as Late Bronze Age sites which took part in that industry. Although Apliki remains the sole known Late Bronze Age mining settlement in Cyprus, there exists now more context in which to place it. A great deal of credit goes to Joan for having excavated the site and handling the finds in a manner which renders them useful for re-study. Barbara Kling reports: "I am very impressed by the amount and kinds of materials Taylor collected from Apliki, and which are still in the Cyprus Museum for us to study. There is a large collection of stone tools.... There is a considerable quantity of charcoal which derives from the wooden roof beams, which we were able to submit for C14... and dendrochronological ... analysis (neither available at the time Taylor excavated). There is a lot of slag, which is being analyzed..., and the tuyères and crucible fragments, which Muhly will study in the light of what is now known about LBA copper and bronze production. And of course there is the pottery, many trays of sherds which were kept."<sup>23</sup> Not only the artifacts, but also their individual proveniences have been carefully preserved. (Joan even prepared a manual of excavation which explains the field-recording methods!)"<sup>24</sup> Joan's careful excavation, recording, and conservation of the materials from this unique site have ensured that its story can be told and re-told many times over.

### ***The War Years***

The onset of World War II forced Joan to leave and join her mother in London. She worked first as an ambulance driver, then as a censor at the Ministry of Information, dealing with

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<sup>21</sup> du Plat Taylor, 1940 and 1952.

<sup>22</sup> Kling and Muhly (forthcoming).

<sup>23</sup> Personal communication, 4 June 1997.

<sup>24</sup> An unpublished manuscript describes every aspect of excavation — deciding upon a site, recording methods, lists of funds, equipment, and personnel needed. The manuscript is also a good example of the close collaboration between these two women, and its preface illustrates a strong sense of cooperation with colleagues and students of archaeology: "The following chapters are an attempt to place on record some methods of modern excavation; they are in no sense exhaustive and are written to form a basis for discussion on archaeological method, rather than to lay down any hard and fast rules. Criticism and suggestions of alternative methods will be welcomed by the authors, in the hopes that the results may be incorporated later in a small manual." du Plat Taylor and Seton-Williams, ca. 1937.



the Greek press. Her friend Veronica Seton-Williams was also in London, and she tells of summer days in 1940 which they spent refitting an old lifeboat, named *Ayios Philon* after the site they had been excavating on Cyprus. There is an hilarious story of an unfortunate tea-party marred by large leaks and seats still wet with fresh paint. There is a frightening story of a bomb crashing into the du Plat Taylor flat, and a large gash in Joan's head.<sup>25</sup>

### ***The Institute of Archaeology***

In 1945, Joan assumed the post of Librarian at the Institute of Archaeology, University of London, a position she would hold until her retirement in 1970. Although she did not have a formal training as a librarian, her talent for organization and her first-hand acquaintance with the projects, publications, and personalities of the field, made her perfect for the job. It might have been perfect for her. Besides providing a (necessary) income, the position at the Institute afforded Joan many opportunities to continue to participate in archaeological enterprises, both indirectly and directly. Of course it was easy to keep up with the latest publications, and London was a focal point of the lecture circuit. Joan would have learned much from her colleagues at the institute: among others, Dame Kathleen Kenyon and Gordon Childe, who succeeded Mortimer Wheeler as Director. Joan had access to the collections of the institute; one result of this was the landmark publication, in 1959, of the collection of Cypriot and local pottery from Al Mina (Syria) given to the institute at the behest of Sir Leonard Woolley. Based on complete documentation of the ceramics and analysis of their stratigraphic contexts, Joan revised the dates previously proposed for levels VI-X of the sequence at Al Mina and, by extension, for imported materials and historical events associated with these levels.<sup>26</sup> Perhaps the most telling feature of Joan's contract with the institute is a clause that allowed her up to three months leave per year for the purpose of field-work. Joan had found a way to continue her very active field-career.

Her position at the Institute had another dimension, one which had a significant impact on the education and training of the next generations of British archaeologists. The Institute of Archaeology was at that time a postgraduate research school beside University College London, in the midst of the University of London. All students entered her domain, the library, and Joan became a mentor to many of them. While she never gave any formal courses in Cypriot archaeology, she actively helped students of all nationalities with their work, projects and even their private lives. She was much in demand for her extensive knowledge and experience in Cypriot and, later, nautical archaeology. So, for example, she acted as an informal advisor to Robert Merrillees on his doctoral dissertation on the Cypriot Bronze Age pottery found in Egypt and was appointed one of his examiners at the viva in 1965. Joan was instrumental in arranging field opportunities for many students, either in her own projects in Cyprus and Italy or in excavations directed by the substantial circle of colleagues who were also personal friends. Many of the names listed in the first footnote of this paper are those of archaeologists who first met Joan du Plat Taylor in the stacks of the Institute, and who wanted very much to acknowledge her positive role in their careers.

### ***Turkey, Syria, and one last excavation on Cyprus (Myrtou-Pigadhes)***

There wasn't much money for archaeology after the war, but Joan and Veronica Seton-Williams finally found a way back to the Near East in 1949. Their friend John Waechter had received a Fellowship from the British Institute of Archaeology in Ankara, and they used some of those funds to finance six weeks of excavations at a chalcolithic site in southeastern Turkey, Cöba Hüyük (Sakce Gözü). Garstang, who had excavated there forty years earlier, had encouraged further work at the site. In a letter handwritten to Jim Stewart immediately upon her return from England, Joan describes the purpose and results of their expedition: "We also did a dig at Sakce Gözü after Cyprus which was quite useful. We ran a big trench down the mound to check the sequence, and also an area on the top to get the material under the palace connected up.

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<sup>25</sup> Seton-Williams 1988, 96-8; Eve Stewart remembers the incident differently, with Joan's mother, not Joan, having been injured (personal communication 20 June 2002).

<sup>26</sup> du Plat Taylor 1959.

Unfortunately, we got very little structure and none in what was Garstang's neolithic levels. These incidentally turn out all to be Chalcolithic, with Tell Halaf and Al Ubaid levels. The pottery however is giving most interesting connections with N Syria and Iraq including Samarra —<sup>27</sup> The three archaeologists co-authored a full report of the finds, which appeared in the journal *Iraq*.<sup>28</sup> The publication is a model: explicit statements of objectives and results; geographical and historical surveys placing the site and its finds in a wider context; detailed descriptions of excavation strategies, stratification, and finds; and many fine drawings by Sinclair Hood, the fourth member of the expedition.<sup>29</sup>

In the letter to Stewart, Joan mentioned a stop in Cyprus. En route to the excavations in Turkey, Joan and Veronica had stopped on the island and scouted for a site. Joan wanted very much to find and excavate an Iron Age site, for such a project would fill a real gap in knowledge. A test trench at Myrtou-*Pigadhes* indicated that they had found what they were looking for. A series of letters written by Joan to her friend, Jim Stewart of the University of Sydney,<sup>30</sup> document Joan's efforts to organize the expedition: raising funds, arranging to borrow equipment, setting a schedule (the Institute was moving to Gordon Square that year, and the excavation had to be planned around that), exploring the possibilities of collaboration with the Australians, and setting an agenda (it was important to Joan that this be a training dig for the students; she did not want to get side-tracked into digging tombs, for that would not further the archaeological goals). A paragraph illustrates how interdependent the excavation of team of Taylor and Seton-Williams had become: "We plan for Veronica to go out in June-July to get the house and do the preliminary negotiations, and I will follow as early in August as possible. I plan to start the actual dig at the beginning of September, carrying on through October, and writing up as much as possible in November before I get back; if necessary, V. to stay till Christmas with some of the staff."<sup>31</sup>

The discovery, early in the 1950 season, that the 1949 test trench was simply a large and badly preserved deposition resting on the extensive remains of Late Bronze Age site came as a blow. The primary objective of the expedition — to recover a stratified sequence of Iron Age deposits — could not be met. Funding also became more difficult, as one of the main sponsors had been particularly interested in the Iron Age. Nevertheless, Joan organized and carried out a second year of substantial excavations. Her sense of duty and responsibility in fulfilling commitments to archaeological endeavors is well illustrated here.

Myrtou-*Pigadhes* is named after the wells in the nearby fields, many of which were built with stones scavenged from the sanctuary. These stones, and those *in situ*, were all measured and recorded and in the final report (edited and contributed by Joan) the excavators were able to present a convincing reconstruction of a monumental stepped altar with horns of consecration as the central feature of the sanctuary.<sup>32</sup> This altar, and the associated finds, remain touchstones in any attempt to understand religious practice in Late Bronze Age Cyprus. Another lasting contribution of that excavation was the participation of several students who subsequently made important contributions to the archaeology of Cyprus: Hector Catling, Basil Hennessy, and G.R.H. (Mick) Wright.<sup>33</sup>

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<sup>27</sup> 21 July 1949; by kindness of Eve Stewart.

<sup>28</sup> du Plat Taylor, Seton-Williams, and Waechter 1950, 53-138.

<sup>29</sup> In addition to the four Europeans, a representative of the Turkish Department of Antiquities, Bayan Sabahat Göğüs, completed the team.

<sup>30</sup> Jim Stewart had excavated at Vounous near Bellapaise in 1938-39. The letters shared with me by kindness of Eve Stewart.

<sup>31</sup> Letter to Jim Stewart, 7 December 1949.

<sup>32</sup> du Plat Taylor et al. 1957.

<sup>33</sup> Other members of the team whose names will be recognized included: Neville Chittick, Dorothea Gray, Diana Kirkbride (Halbaek), James Mellaart, Margaret Munn-Rankin, Harry Norris, Audrey Petty (Corbett), Lord William Taylour.

This was the last project Joan undertook on Cyprus. Within four years of the cessation of excavations at Myrtou-*Pigadhes*, the quest for independence filled the island with turmoil and for some years it was difficult or impossible for any British archaeologist to work there. But Joan's letters also reveal that she and Seton-Williams had long been planning to direct their energies toward Turkey or Syria, to explore the mainland correlatives of the Cypriot archaeological sequences.

In June and July 1951, en route to the second season of excavations at Myrtou-*Pigadhes*, Joan had joined Veronica Seton-Williams in Cilicia. Veronica, in conjunction with an appointment as Annual Student for the British Institute of Archaeology in Ankara, had undertaken a survey of the pre-Classical sites in the Cilician plain. Their friend John Waechter also took part; other participants were Margaret Munn-Rankin and James Mellaart. It seemed to have been an expedition fraught with difficulties: hot and humid, teeming with insect life, snakes, and thieves, much waiting for permits, the old vehicle (from Sakce Gözü days) often breaking down, difficult approaches to the mounds. Nevertheless, the final report lists 149 sites and documents a successful research project.<sup>34</sup>

Munn-Rankin had become the third constant in the archaeological team of du Plat Taylor and Seton-Williams. In 1953, the three returned to the region of Sakce Gözü (Turkey); they had collected just enough money to make exploratory soundings at a mound (Daghdaghli) where Sinclair Hood had reported collecting early ceramic material. But there had been a mix-up in topography, and the result was that the permit they had been granted did not apply to the place they wanted to dig — and there was no possibility of changing the paperwork quickly. Nevertheless the goodwill they had cultivated with local authorities meant that they did manage a short exploratory and survey season.

From Turkey, the team traveled on to Syria, scouting for a site suitable for a substantial excavation project. On the road outside Aleppo, they gave a ride to a *haj* (pilgrim) whose village was built on the remains of an ancient citadel. Village lore preserved the name Arpad, known from Assyrian records to be a capital city in the Aramaean kingdom. Three years later (1956), the friends had managed to cobble together enough small grants for a six-week excavation season on the citadel. Veronica Seton-Williams, now with a Ph.D., directed the team of six, and Joan participated in the capacity of Principal Archaeological Assistant. The six levels of the citadel mound spanned the chalcolithic through the Roman periods. Political difficulties between Britain and Syria barred a return to the excavation in the following year. Veronica did finally manage two more seasons (1960, 1964), but by then Joan had become involved in underwater work in Turkey and Italy.

### *Gelidonya*

Sometime in the late '50s, Joan met Honor Frost in the Institute library. Honor Frost is one of the true pioneers of underwater archaeology. She had taken to diving immediately after Jacques Cousteau's invention of the self-contained underwater breathing apparatus (SCUBA), and had worked as diver and artist on various underwater projects along the French and Italian coasts in the early '50's. She was checking references for her account of those early years of nautical excavations (*Under the Mediterranean*) when she met Joan. Thus began a friendship and professional association which was to last the rest of Joan's lifetime.

In 1959, Honor joined an American photojournalist, Peter Throckmorton, who was surveying ancient shipwrecks along the Turkish coast in hopes of finding a wreck suitable for excavation. The discovery of the Late Bronze Age shipwreck at Gelidonya ended his search, and he and Miss Frost each returned to their respective homelands determined to organize support for a proper archaeological exploration of the wreck. Honor was able to convince Joan — who at the time had no firsthand experience in diving or underwater work and never would learn to feel

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<sup>34</sup> Seton-Williams 1954, 121-74; see also Seton-Williams 1988, 104-7.

comfortable (never mind diving!) in the water — to agree to act as co-director with whomever Peter found to take on the responsibility. The fact that Joan was not a diver probably was not of great concern, since the usual practice in the few underwater projects which had been undertaken in those early years was for non-diving archaeologists to supervise the excavations without ever getting wet themselves. The entire process of recording and interpretation depended on how well the divers communicated their observations to the archaeologist who never saw the site or the objects *in situ*. Joan, of course, had a great deal of experience in excavating all sorts of sites and may have been intrigued by the challenges of this new medium. She could offer access to various technical resources of the Institute, and was also experienced at working in Turkey.

It had been expected that Peter, too, would be able to convince an established archaeologist to participate. He did find a willing, albeit young and unknown, archaeologist at the University of Pennsylvania: George F. Bass. Because Bass was able to bring the bulk of the funding to the project, by tacit agreement he was recognized as its primary director, and in the end this project became George's doctoral thesis. It all must have been a bit of a shock for the two women. Joan, after all, was a recognized and respected archaeologist with more than thirty years of experience in the field, and accustomed to being in the position of authority. Honor had been working underwater for many years already. George, a graduate student, had barely done enough diving in a YMCA pool in the weeks before coming to Turkey to merit certification. There was also something larger in the air: these were the pioneering days of a new way of doing archaeology, and there was an element of competition among the team members in setting the standards for the field. Peter, Joan, Honor, George, and Frédéric Dumas all had their own ideas of how things could best be done in a field where so little had yet been tried. It could not have been the easiest of collaborations.

Joan probably had a difficult time of it. Though she tried to learn to dive at the site, it was a completely hopeless enterprise for the 54-year old non-swimmer. So she stayed on the thin strip of beach on which the camp was located — a shadeless cove in which the still air reached 110 degrees Fahrenheit by mid-morning and where biting flies bit constantly — and concentrated on conserving the sea-soaked artifacts and learning what she could of the site from the plans Honor was drawing. In spite of all the difficulties, it must have been a positive experience, for Joan returned to England full of enthusiasm for the project and the possibilities of underwater work. She presented George's findings in public lectures, published his summary article in a popular book,<sup>35</sup> and contributed several chapters to the scholarly publication of the excavation.

The tensions of that pioneering excavation were never completely resolved, and Joan and George did not again work together on an excavation. On the other hand, in the decades after Gelidonya, these two scholars unreservedly put aside their differences to promote their common goal of establishing underwater archaeology as a recognized scientific discipline. This spirit of cooperation was visible especially in the creation of a single and truly international journal dedicated to advancing the causes of this new field of archaeology (see below, *IJNA*).

### *Italy*

The year after Gelidonya, Joan was again asked to collaborate in directing an excavation, also in an area new to her: Italy. Motya is a small island (near Marsala, Sicily) whose entire extent is covered with the remains of a Phoenician city destroyed in 397 BC. Due in great part to its cultural identity and definite terminus, the island has long been the focus of archaeological and historical inquiry, both amateur and professional. Modern excavations commenced with a few trial trenches dug by Benedikt Isserlin (University of Leeds) in 1955. It took some years to gain the support necessary to mount a full-scale expedition, but finally in 1961 a five-year project was undertaken in collaboration with the Institute of Archaeology and Joan became co-director (1961-65) of the excavations. Fresh from Gelidonya, Joan soon collected another title and responsibility: director of underwater research. The primary objective of the underwater work was a survey of the

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<sup>35</sup> du Plat Taylor 1965.

causeway which had once connected the Phoenician city-island with the Sicilian shore. Secondary (though not lesser) accomplishments included developing techniques for working in silty shallow waters and training a number of students and divers in underwater excavation. Joan's other specialized contribution was the compilation of a corpus of stratified pottery. Several people contributed to this task, and Joan's particular assignment was the coarse pottery.

The official reports do not, of course, explicate the politics or the details of the circumstances under which Joan was recruited to the task of co-directing in Italy, nor is it possible to reconstruct her reasons and ambitions. But it is clear that Joan had earned a reputation as being extremely competent at organizing and carrying out all aspects of excavations, and for a personal stalwartness in the field. Benedikt Isserlin recalled working with Joan: "What I remember especially about Miss Taylor at Motya was her immense working power as well as her outstanding expertise and wide knowledge. We usually worked at the height of the Sicilian summer, when the heat can be very great, and conditions trying, especially during the days of scirocco wind. She remained quite unruffled, and simply carried on with a full day's assignments. Her attention was given to all sides of the excavation: the decision just where to dig and how, supervision of excavations and detailed attention to trench supervisors, their notes and drawings, the washing and registration of pottery, etc., photography and planning. Interpretation of finds and the preparation of the publication ... was likewise undertaken in full consultation with her about details."<sup>36</sup>

A caption under a photograph of the excavation team at Tell el-Fara'in (ancient Buto, in the delta of the Nile), dated 1966, indicates that when excavations at Motya ceased, Joan once again joined Veronica Seton-Williams in the field.

In 1967, Joan was back in Italy. John Ward-Perkins, the director of the British School at Rome, had asked Joan to direct excavations at Gravina di Puglia (Botromagno), just north of Metaponto and Taranto, at the instep of Italy. Botromagno is the site of the Iron Age city of Silvium, and the excavations there revealed important evidence for the processes of Romanization in Apulia. But it was a difficult situation; Joan was the third director in as many seasons, and internal and local politics loomed large. In 1969, the project had to transfer temporarily to Cozzo Presepe, also in the Bradano river basin, but in the neighboring superintendency of Basilicata. Joan continued to direct. Her sense of duty to the cause of archaeology and the British archaeological institutions shows itself plainly in these two excavations, for these were not projects in line with her inherent interests nor were they easily achieved, either in the field or in terms of publication.

One incident at Gravina — which many people who worked there recall vividly — illustrates the strong tensions which could arise, and Joan's unflappable determination to maintain proper standards of archaeological control, whatever the situation: Joan and the British-Canadian team under her direction unwittingly found themselves in the midst of a purely local dispute. Friction between the civic and archaeological authorities at Gravina and the provincial capital at Taranto had risen to the point that local students at the excavation attempted to stop an inspection of the site by the Superintendent from Taranto by forming a human cordon around it. When the Superintendent broke through the cordon, the students charged across the site to mob him. Joan, however, in typical fashion, took a resolute stance and formed a one-woman cordon in front of a particularly important trench to stop them from running through it. It never occurred to her that anyone would disobey her, let alone knock her over or hurt her. They avoided her, of course, and the trench remained untrammelled.<sup>37</sup>

Final publication of these two sites was delayed partly because of the difficulty of coordinating the manuscripts of the large number of contributors. Even so, Joan corrected the

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<sup>36</sup> Personal communication, Benedikt J. Isserlin, 5 August 1997.

<sup>37</sup> This account repeated almost verbatim from a personal communication, John Prag, 23 May 1997.

galley proofs of the Cozzo Presepe project before she died.<sup>38</sup> The Gravina materials were still in draft when, in the year she died, she asked Alistair Small, who had found the site when he was a research student, to oversee their publication.<sup>39</sup> New work in the intervening decades necessitated major revisions, and the old recording methods fell short of the new questions. But it is to Joan's credit that the material was handed over in an organization and format which allowed publication, and even substantial revision.

### *IJNA*

After Apulia, Joan turned her attention fully to ensuring the place of nautical archaeology in the ranks of traditional scientific and academic disciplines. The excavations of the Bronze Age shipwreck at Gelidonya and Roman wrecks along the French and Italian coasts during the 1950's and '60's had heralded the coming of age of this new branch of archaeology. Its transition from curiosity to discipline was hurried by both professional and amateur excitement. The pioneering underwater archaeologists had more than satisfactorily demonstrated to the scientific community the great potential of the material preserved in coastal and inland waters. At the same time, televised images of NASA's outer space and Jacques Cousteau's underwater world brought an age of exploration into living-rooms; the increased ease and accessibility of SCUBA-equipment made it possible for almost anyone to participate in the adventure of discovering at least one of these new realms. Suddenly, shipwrecks which had lain undisturbed for centuries except for the occasional sponge-diver or fisherman's net were in danger of being disemboweled by eager diving tourists and treasure seekers. It was a time both positive and challenging for the fledgling field of underwater archaeology: How to check the destructive effects of popular enthusiasm without dampening its ardor? On a professional front, how to ensure the acceptance and development of marine archaeology as a legitimate and substantive branch of archaeological studies?

Joan had participated in the excitement of this new world in her season at Gelidonya; she did not shirk its responsibilities. Bass' publication of the Gelidonya shipwreck marked a milestone in the legitimization of underwater archaeology as a scientific discipline in that it embraced the same standards set for recording land sites. Joan participated in the scholarly presentation of this material, contributing the chapters on pottery, stone objects, and basketry.<sup>40</sup>

During those same years, Joan was very much involved in another publication, this one aiming not only to establish underwater archaeology's academic credentials but also to promote popular awareness of its accomplishments. *Marine Archaeology*, published in 1965 under Joan's editorship, is a collection of essays summarizing the achievements and goals of underwater archaeology as seen through the eyes of its leading practitioners at the time.<sup>41</sup> It reads easily enough to be a popular book, yet at the same time incorporates information and references which make this still an essential source for specialists. Its Mediterranean bias reflects the early efforts in the field, but already there is a range of topics tackled: shipwrecks (Bronze Age through Roman), underwater surveys, ports and harbors, submerged sites, and trade, as well as logistical and field techniques.

In 1964, the Committee (later the Council) for Nautical Archaeology (CNA) was founded. The CNA represented a consortium of British museums, academic and research institutions, diving clubs, and interested individuals; its primary objective was the protection of ancient wrecks by legal means and by educating the public, in particular facilitating communication between divers and scholars. Joan, vice-chairman of the council, was extremely active in promoting the causes and promise of nautical archaeology by means of public and academic lectures and, in her capacity as mentor to many of the students at the Institute, encouraging young scholars to turn their attention to

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<sup>38</sup> du Plat Taylor et al. 1977.

<sup>39</sup> Small 1992.

<sup>40</sup> du Plat Taylor 1967.

<sup>41</sup> du Plat Taylor, ed. 1965.

the possibilities of the new field. After her retirement from the post of librarian at the Institute of Archaeology (1970), she turned to the task of founding and editing what was originally conceived of as CNA's mouthpiece, *The International Journal of Nautical Archaeology and Underwater Exploration* (*IJNA*).

From its very first issue, *IJNA* shed its local roots and became, as its title indicates, international in scope. It is testimony to a general desire by all parties involved to cooperate and specifically to Joan's recognized organizational talents that Americans, Australians, and Europeans combined their resources — rather than proceeding with their own similar and already-laid plans — to establish *IJNA* as the flagship journal of the field. Joan served as general editor from 1972 through 1980, guiding the expansion of the journal and publicizing the discoveries, methods and scholarship of the burgeoning field of nautical archaeology. Joan's editorial choices did not, of course, in and of themselves set any agendas for the field as a whole, but certainly they encouraged its expansion in a wide array of directions, practical and scholarly. During the term of her editorship, topics ranged from the Stone Age into the 19th century AD, New World and Old World, and included archaeological reports (ship hulls and their construction, cargoes, ports and harbors, underwater surveys), documentary and iconographical research, discussion of finds (amphoras, anchors, instruments), developments in excavation, surveying and conservation techniques, and progress in the enactment of legal statutes to protect underwater sites. Her editorials reveal a particular concern for two fundamental issues: the legal protection of underwater sites and the establishment of academic programs offering training and degrees in underwater archaeology.

In 1976, in recognition of her tremendous contributions to the field of nautical archaeology, the University of Pennsylvania honored Joan with a richly deserved doctorate.

### ***Endings***

Joan du Plat Taylor died of cancer in 1983. Petrie was still digging when she began to excavate; satellites in space and deep-ocean submarines had become tools of the profession when she died. She had not only kept pace, but had been a catalyst in the incorporation of new technologies and methods into the traditions of the field.

She came to archaeology, and then to nautical archaeology, by accidents of circumstance. Yet she made fundamental contributions to the archaeology of Cyprus and the archaeology of the sea. Her formal training was sporadic, but she acquired an extensive resumé of field experience. Her particular gift was the ability to organize: catalogues, artifacts, books, and the people, funds, logistics, and publication of an archaeological excavation. She is remembered, too, as “stalwart”, “unflappable,” and undisturbed by factors extraneous to the main objectives. Because of all these abilities she was sometimes asked to take responsibility in difficult situations; to a person, even those she ruffled speak of her with respect.

Her legacy is three-fold. Miss Taylor devoted the last twenty years of her life to establishing nautical archaeology as a recognized academic discipline, both in her home country and internationally. That the field flourishes today is a tribute to the determination and abilities of Joan du Plat Taylor. Her contributions to Cypriot archaeology remain fundamental, perhaps best expressed by Hector Catling, “... I am not the only one, I think, who will always associate her with the Archaeology of Cyprus on which her influence, though unobtrusive and uncontroversial, was profound, particularly in the bridge she provided between Swedish taxonomy and the more rounded approach of post WW2 archaeology.”<sup>42</sup> The third of her bequests is, by contrast, something which does not exist. Miss Taylor left no untidy legacy of uncompleted projects or reports. She deliberately ceased excavation and exploration after 1970 so as to concentrate on the preparation of the fieldwork in which she had been engaged.

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<sup>42</sup> Personal correspondence, 15 July 2002.

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