CYPRIOT ANTIQUITIES

V. KARAGEORGHIS: *Ancient Cypriote Art in the National Archaeological Museum of Athens*. Pp. 152, colour map, colour ills. Athens: A. G. Leventis Foundation, 2003. Paper, Cyp£15. ISBN: 960-7037-41-3.

V. KARAGEORGHIS: *Cypriote Antiquities in the Royal Ontario Museum*. In collaboration with P. Denis, N. Leipen, A. H. Easson, D. Papanikola-Bakirtzis, and E. A. Knox. Pp. xii + 150, colour map, colour ills. Nicosia: A. G. Leventis Foundation/Royal Ontario Museum, 2003. Paper, €36. ISBN: 9963-560-56-3.

V. KARAGEORGHIS: *The Cyprus Collections in the Medelhavsmuseet*. In collaboration with S. Houby-Nielsen, K. Slej, M.-L. Winbladh, S. N. Fischer, and O. Kaneberg. With contributions from P. Åström, D. Collon, H. Nilsson, K. Nys, D. Papanikola-Bakirtzis, E. Poyiadji, E. Rystedt, and L. Söderhjelm. Pp. xiv + 367, colour map, b/w and colour ills. Nicosia: A. G. Leventis Foundation/Medelhavsmuseet, Stockholm, 2003. Paper, Cyp£30. ISBN: 9963-560-55-5.

V. KARAGEORGHIS: *Ancient Art from Cyprus in the collection of George and Nefeli Giabra Pierides*. In collaboration with J. Boardman, M. Egetmeyer, M. G. A. Guzzo, M. M. Mango, S. Marquie, P. H. Merrillees, L. Michaelidou, I. Nicolaou, D. Papanikola-Bakirtzis, D. Z. Pierides, E. Poyiadji, A. T. Reyes, K. Romiopoulou, R. Senff, I. Tassignon, and E. Zapiti. Pp. 339, map, colour ills. Nicosia: Bank of Cyprus Cultural Foundation, 2002. Paper. ISBN: 960-7037-29-4.

These volumes represent the most recent results of a continuing programme by Vassos Karageorghis and the A. G. Leventis Foundation to publish collections of ancient Cypriot artefacts in museums and private collections in and outside of Cyprus. Each book has been organized in a logical and standardized fashion, with background material on the history of the collection, chronological charts and maps, concordances of catalogued items and museum inventory numbers, indexes, and bibliographies provided for easy reference. Catalogued objects are organized by chronological period, and catalogue entries are clear and informative. Perhaps the most important feature of these volumes, however, is the uniformly high quality of the photographs; the latter will prove particularly useful to those wishing to draw upon Cypriot material in widely dispersed collections without having to travel abroad.

Ancient Cypriote Art in the National Museum of Athens includes 237 objects (of a total of approximately 850) from the museum's collection of Cypriot material, representing the early Bronze–Roman periods on the island; most of the collection was obtained through gifts made directly to the museum or to the Archaeology Society of Athens, who later transferred its collection to the museum; unfortunately, most objects in the collection are unprovenanced. Moreover, while the book furnishes useful

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information on a substantial portion of the collection, little information is provided about the remaining 600+ objects not included in the publication and also not on public display.

Brief summary of catalogued objects[1]

EC–MC: RP and BP vessels; RP zoomorphic vessels; WP II–V vessels; several Red-on-Black vases; WP V zoomorphic vessels and askoi; two BS tankards of MC II–III date.

LC: BR I–II, BS V vessels; several WP VI rattles; WS I–II vessels; BR II bull-shaped rhyta; Bichrome wheelmade tankard; Mycenaean jars, flasks and juglets of LH IIIA–B; several RL wheelmade vessels; Egyptian alabaster jar, a local imitation of a Myceanean jar; a gypsum pyxis, again a Cypriot imitation of a Mycenaean form; also several handmade figurines of BR ware with bird-shaped heads and earrings.

CG and CA: several vessels of WP I, Bichrome I, and an imported Phoenician bichrome jug; vessels of Bichrome III–V, WP IV, and other wares of CA I & II dates; six horse-and-rider figurines and a male figurine of CA I, and a figurines of a female lyre player of CA II.

CC: jug of RS V with a seated female figure incorporated into the spout; also a number of terracotta figurines, including six female tambourine players; sixth-century stone sculptures (male heads and draped figures); human statuettes of the late sixth to fourth centuries.

Hell–Rom: WP ware vessel of Hell I date; several Hell stone sculptures; several Rom funerary busts.

Cypriote Antiquities in the Royal Ontario Museum presents 200 of the best pieces from the museum's Cypriot collection; these have been chosen to form a permanent display (The A. G. Leventis Gallery of Cypriot Antiquities) scheduled to open in December 2005. The collection, which covers Cypriot antiquity from the early Bronze to medieval periods, has been built up over many years as the result of gifts from private collections, as purchases by the museum, and from the transfer in 1958 of approximately 300 pieces from the National Gallery in Ottawa. Although most objects have been included in previous museum catalogues, they are brought together into a single volume for the first time here. Unfortunately, most of the pottery in this collection is unprovenanced, but the majority of stone and clay sculpture is known to derive from the sanctuary of Apollo at Tamassos-Frangissa near Nicosia, dating to between the late seventh and sixth centuries B.C.

Brief summary of catalogued objects

EC–MC: RP, BP, and WP III–V pottery.

LC: WS, WSh ware; RL and BR wares, the latter including several bull-shaped rhyta; two fragments from LCIIIA four-sided stands and a bronze wall bracket dated to *c.* 1200 B.C.

[1]Abbreviations: BP = Black Polished ware; BR = Base Ring ware; EC = Early Cypriot period; Hell = Hellenistic period; CA = Cypro-Archaic period; CC = Cypro-Classical period; CG = Cypro-Geometric period; LC = Late Cypriot period; LH = Late Helladic period; LM = Late Minoan period; MC = Middle Cypriot period; PW = Plain White ware; RL = Red Lustrous ware; Rom = Roman period; RP = Red Polished ware; RS = Red Slip ware; WP = White Painted ware; WS = White Slip ware; WSh = White Shaved ware.

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CG: Bichrome I–II vessels; a miniature jug of WP III.

CA and CC: Bichrome III–V, WP III–IV, and Bichrome Red vessels of C–A date; PW ware 'shovels' and ladles of the CC period; *c*. 40 fragmentary limestone sculptures from late seventh to fourth centuries B.C.

Three chapters by artefact specialists complete the volume: the first, on the museum's collection of Cypriot jewellery (by P. Denis), contains gold earrings and other jewellery of the classical, Hellenistic and Roman periods; a second chapter (by A. H. Easson) discusses five Cypriot coins ranging in date from fifth century B.C. to second century A.D.); finally, a chapter on medieval glazed pottery (by D. Papanikola-Bakirtzis) describes ten intact vessels of green and brown sgraffito ware.

Ancient Art from Cyprus in the collection of George and Nefeli Giabra Pierides catalogues 442 of the most important objects from one of the most extensive private collections of Cypriot antiquities on the island; the collection, which is one of two held by the Pierides family, was donated to the Cultural Foundation of the Bank of Cyprus in 1999, and a great portion of it is now on display in the Museum of the George and Nefeli Giabra Pierides Collection in Nicosia. It comprises artefacts of the Early Bronze through Medieval periods, and while many of these are unprovenanced, they are of high quality; of particular importance are the Mycenaean vases, Cypro-Archaic pictorial vases, and stone sculptures of all periods.

Brief summary of catalogued objects

EC-MC: RP II–III (including zoomorphic and anthropomorphic vessels), BP, and WP III–VI vessels; bronze weapons; two annular shell pendants.

LC: WS I–II vessels; BS III juglet; BR I–II vessels; BR female figurines; gold jewellery; bronze spearhead; Mycenaean kraters, jugs, jars, kylixes, and bowls; Late Minoan stirrup jars.

CG, CA, and CC: Bichrome II–IV vessels; Black-on-Red ware; WP IV–V vessels; Bichrome and PW vessels with plastic and inscribed decoration; wall brackets; terracotta figurines, heads and anthropomorphic masks; limestone sculpture; bronze vessels and weapons; gold jewellery; imported Greek pottery of the sixth to the fourth centuries (catalogued by J. Boardman), including Corinthian and Attic black figure vessels.

Hell–Rom: various types of pottery, terracottas, limestone sculpture; several metal objects; gold and silver jewellery; glass vessels; terracotta lamps.

Additional specialist chapters: Medieval glazed ceramics (D. Papanikola-Bakirtzis); inscribed stones (I. Nicolaou and M. Egetmeyer); cylinder seals (P. H. Merrillees); stamp seals (R. E. Reyes); coins (L. Michaelidou and E. Zapiti).

The Cyprus Collections in the Medelhavsmuseet (Stockholm) differs from the other collections in that it has been formed from artefacts obtained from excavations, particularly from the well-known Swedish Cyprus Expedition of 1927–31. While all of the 379 objects in this volume have been published previously in the various volumes of that series, many were not provided with catalogue descriptions; in addition, the quality of the photographs in the present volume (most of which are in colour) is considerably better than those in the older volumes. The initial chapters of the book, which precede the massive catalogue of objects, cover the history of the SCE (S. Houby-Nielsen), the history of the Cypriot collection (M.-L. Winbladh), and a summary of the sites excavated by the SCE (M.-L. Winbladh).

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Brief summary of catalogued objects

Stone Age (by P. Åström): two anthropomorphic Neolithic figurines from Petra tou Limniti; two anthropomorphic birthing figurines of Chalcolithic date, probably from Kythrea.

EC–MC (by P. Åström, V. Karageorghis, K. Nys, and M.-L. Winbladh): RP, BP, and WP vessels; terracotta figurines; bronze weapons and ornaments.

LC (by P. Åström, V. Karageorghis, E. Rystedt, and L. Söderhjelm): WP VI, Bichrome wheelmade and Tell el-Yahudiyeh wares, BR I–II, WS I–II, RL wheelmade, PW wheelmade II–III, WP wheelmade III, Late Minoan III pottery; a Mycenaean IIIC:11b krater; Mycenaean pictorial pottery; a BR female figurine and LCIII hollow bull figurine; a miniature copper ingot; a bronze stauette of a lion; gold jewellery; glass and faience vessels; stone vessels and objects; an ivory bull figurine and ivory comb.

CG, CA, and later periods (by P. Åström, D. Collon, S. N. Fischer, V. Karageorghis, H. Nilsson, K. Nys, D. Papanikola-Bakirtzi, E. Poyiadji, K. Slej, and M.-L. Winbladh): pottery of CA to medieval periods; terracotta figurines, stone sculpture and bronzes from Ayia Irini; terracotta figurines; metalwork; limestone sculpture; a limestone stele; Iron Age jugs with plastic decoration on the shoulder; lamps; seals; glass objects; coins of the Vouni Hoard.

With the exception of the collection in the Medelhavsmuseet, the vast bulk of the material in these volumes is without provenance, and little interpretation is provided regarding the importance of the material for an understanding of recent developments in the field of Cypriot studies. As a result, these volumes will be of limited value for those wishing to engage in contextually based approaches to Cypriot material culture. Nevertheless, the author and his collaborators have done an excellent job of documenting substantial portions of these collections for potential use by scholars and students who may not otherwise have had the chance to include them in more general studies of the island's prehistoric and early historical past.

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SOURCES FOR SCULPTURE

M. MULLER-DUFEU (ed.): *La sculpture grecque. Sources littéraires et épigraphiques.* Pp. xvi + 1079. Paris: École Nationale Supérieure des Beaux-Arts, 2002. Paper, €35. ISBN: 2-84056-115-8.

Any book which encourages students and scholars to engage with the ancient sources is to be welcomed. Marion Muller-Dufeu's substantial volume is based on the sources for Greek sculpture found in Johannes Overbeck, *Die antiken Schriftquellen zur Geschichte der bildenden Künste bei den Griechen* (Leipzig, 1868), hereafter *SQ*. In addition, also following *SQ,* there are 'quelques excursus concernant des arts voisins' (p. XII): short sections on architecture (e.g. pp. 4–8, 726–8 on Hermogenes), painting (pp. 1003–18), and mosaics (pp. 1020–2).

Each entry is presented in Greek or Latin, with French translation, since, as M.-D. rightly points out (p. X), knowledge of the ancient languages can no longer be taken for granted. But this is far from the 'easy option' of reprinting Overbeck, as a very

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