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Department of Archaeology and Classical Studies
Stockholm University
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secretary@ecsi.se | editor@ecsi.se

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bar one, incised after firing), or the molar of an adult horse among a rich variety of faunal remains, and murex among the invertebrates (both groups presented by David S. Reese) or, among the fish presented by Omzi Lernau, Nile perch and at least two other freshwater species—that must have been transported at speed to Cyprus before they turned unfit for human consumption.

There is an impressive amount of detailed information in the different sections of the volume that scholars will be using for decades ahead: many congratulations to Fischer and Teresa Bürge for organizing a mass of evidence so helpfully and with such precision (and to the SIMA editors Jennifer M. Webb and David Frankel, and the publishers Åström Editions, for producing such a fine, albeit weighty book: it is just under 3 kg). The authors confirm the overarching importance of trade overseas in the life and economy of HST, and the city's role as one of the three mega-centres of eastern Cyprus where the island's farming produce and minerals met the great outside world of the Levant.

The life revealed in areas CQ1 and CQ2 on the north edge of the city reflects this domestic and exotic duality. The architecture is on the whole unremarkable, at least in this part of HST, with no big warehouses as seen at Maroni *Vournes*, Kalavasos *Ayios Dhimitrios*, and Alassa *Paliotaverna*, and no ashlar masonry (apart from some blocks in Stratum 1 that are connected with an abandoned cistern of Stratum 2: pp. 42, 55 and fig. 2.27, p. 104 and fig. 2.61). The evidence is widespread for the daily tasks of preparing food in CQ1 and CQ2 and cooking, and consuming. And there is also plenty to show for workshops and specialized production, including textiles and purple dye from murex, as well as jewellery, and copper and bronze working, especially in the earlier Strata 3 and 2—when the prevailing winds from the south-west would have blown the fumes out and away from the city. If much of this life has a daily, domestic intra-island focus, the foreign and foreign-type goods reveal the other side of HST, and what a rich international city it must have been. From the Aegean to Egypt and the Levant and points further east and south, pottery, faience and glass, ivory, lapis lazuli and other semi-precious stones, ivory and gold were in the houses and workshops of HST, as well as the tombs. Perhaps the most surprising exotic object is a giant violin-bow fibula (12.1 cm long), found in Stratum 1, with parallels in Italy and Greece. Bürge and Fischer suggest (p. 472) that it was probably made abroad, and may even have arrived with an immigrant.

Finally, one is struck by how the inhabitants of HST picked themselves up from the blows of the Crisis Years to rebuild their city and strove to maintain the dual pattern of their life from LC IIC through into LC IIIA, even after nearby, and doubtless subordinate, Dromolaxia had ceased to exist—and, probably, was no longer (in charge of) supplying food to its larger neighbour. Here I wish that the authors had said more

on the likely source of HST's copper as seen in the quantities of slag and copper working at the site, and its role in the city's rich continuity of settlement life from the 13th into the 12th century BC: the closest deposits are at Mathiatis, which could point to the extent of HST's economic zone. Their views too would be valuable on comparisons with the other great and nearly-great sites of the 13th and 12th centuries, and where HST is similar and where different: important evidence for the ever-present strength of regionalism as a major factor in understanding prehistoric and early historic Cyprus through until the Ptolemies took the island.

These are among the intriguing questions which I hope will ensure that excavation and research continue for many years at HST. It is an important and exciting journey. We still have much to learn. Although, sadly, there are no lists of figures and tables at the front of the volume, nor an index at the back, this report is a big step on the way. It must have been taxing to assemble.

GERALD CADOGAN

3 The Old Rickyard
Moreton Pinkney
Daventry NN11 3TL, United Kingdom
geraldcadogan2@gmail.com

M. Blomberg, G. Nordquist, P. Roos, E. Rystedt & L. Werkström, *Corpus Vasorum Antiquorum, Sweden fascicule 5. Gustavianum—Uppsala University Museum, The Historical Museum at Lund University, The Cultural Museum of Southern Sweden, Lund, Malmö Art Museum, Lund fascicule 2—Uppsala fascicule 2*, Stockholm: The Royal Swedish Academy of Letters, History and Antiquities 2020. 81 pp., 185 figs. and 24 pls. ISBN 978-91-88763-03-7.

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The fifth fascicule of Sweden in the *CVA* series presents 152 Corinthian, Etrusco-Corinthian, and East Greek vases from the collections of four museums: the Gustavianum—Uppsala University Museum (henceforth UU), the Historical Museum at Lund University (LU), the Cultural Museum of Southern Sweden at Lund (CM), and the Malmö Art Museum (MA). The vast majority of these vessels come from the two university collections and more than two thirds of their total number were previously unpublished. Other pottery groups from the LU were published in the first fascicule of Sweden in 1980, at which time the university's collection was housed at the Museum of Classical Antiquities, later supplanted by the Historical Museum (hence, the latest fascicule is labelled as the second fascicule of Lund). On the other hand, the UU collection makes its first appearance in the *CVA* (the volume's designation as the

second fascicule of Uppsala is due to a printing error; however, there will be no lacuna in the series, inasmuch as the designation “Uppsala fascicule 1” has already been assigned to another volume that is currently under preparation).

With their history going back to the early 20th century, the UU and LU collections were formed for educational purposes at the initiative of some of the most prominent Swedish classicists of the time, such as Sam Wide, Lennard Kjellberg, and Martin P. Nilsson. Largely formed by pieces acquired by these scholars during their trips to Greece, Turkey, and Italy, over the years the two collections integrated additional vases from various private collections. Thanks to the available archives,²⁴ among the vases published in this fascicule can be associated with some certainty with Clazomenai, three with Selinunt, five with Exochi, on Rhodes, and four with Siana, on the same island. Moreover, four vases come from Larisa on the Hermos, where, in 1902, Kjellberg undertook excavations together with Johannes Boehlau.

The volume is organized in two sections, the first dedicated to the UU, the second to the other three museums. Each section opens with an introduction on the history of the collections (by Gullög Nordquist and Eva Rystedt, respectively), followed by one sub-section on Corinthian and Etrusco-Corinthian pottery and another on the East Greek material. Corinthian workshops are represented by a total of 63 vases (22 from the UU, 35 from the LU, 2 from the CM, 4 from the MA). About half of the UU vases were already published by Mary Blomberg (‘The Corinthian vases in the Gustavianum’, in *From the Gustavianum collections* 3, 1993, 39–56). The same scholar also authored the entries on all but one of the LU vases, her manuscript on which was submitted back in 1997. The remaining material was studied by Ludmila Werkström. The Corinthian assemblage is varied and covers the period from the 8th to the 5th centuries BC, though its bulk consists of Middle and Late Corinthian alabastra, aryballois, kotylai, and oinochoai. Several among these works are attributed to known craftsmen, such as the Braunsberg (pl. 1.3), the Bestum (pl. 18.4), and the Herzegovina (pl. 18.8) Painters. Werkström was also in charge of the publication of the nine Etrusco-Corinthian vessels included in the volume (six from the UU, two from the UL, one from the CM). In terms of both shapes (olpai, alabastra, aryballois, oinochoe) and decoration, these are rather common Etrusco-Corinthian wares from the late 7th and the first half of the 6th centuries BC. Black-figure animal friezes appear only on one olpe (pl. 6.6), which is attributed to the Rosoni Painter.

The 80 vases that come from East Greek workshops (57 from the UU, 23 from the LU) form a much more heterogeneous assemblage. Covering almost the entire span between the Protogeometric and the Hellenistic periods, the UU material has been organized by Nordquist into five groups: i) Protogeometric and Geometric, ii) Wild Goat Style, which

consists mostly of fragments, iii) Clazomenian Black Figure, also preserved in fragments, three among which are associated with the Tübingen Group (pl. 10.3, 4, 7), iv) East Greek Various, which comprises mostly Archaic *waveline* and Hellenistic glazed or painted wares, and v) Rhodian, formed by two Late Classical–Hellenistic pyxides with painted decoration. East Greek vases from the LU, which were studied by Paavo Roos, are almost exclusively of Late Geometric and Archaic date and they mostly represent small closed shapes, such as juglets of Phoenician type, *spaghetti ware* aryballois, and bird-shaped askoi of Cypriot inspiration. About half of these vases had been already treated exhaustively by Giorgos Bourogiannis (‘Late Geometric, Subgeometric and Archaic pottery from Rhodes at Lund. A fresh look at some old finds’, in *Documenting ancient Rhodes* 2019, 221–239).

The great merit of the volume lies in the wide variety of Corinthian and East Greek vases it presents, not least because such vases figure in *CVA* fascicules much more rarely than the products of Attic workshops. It must be further stressed that the study of non-Attic pottery and particularly that of plainly decorated wares can be quite challenging, especially when no information is available on archaeological context. On the whole, the authors have dealt successfully with this challenge, and they have produced a well-executed and very useful study. Within some groups, vases could have been arranged in a more coherent way. The Various East Greek vases shown on pls. 11–16, for instance, are not grouped either by shape or by ware nor are they given in chronological order. Similarly, the Corinthian aryballois on pls. 18–19 are not divided into flat-bottomed and round and their order has not been defined either by date or by decoration. With regard to the text, some terminology choices are rather unconventional (e.g., the Corinthian convex pyxis with handles on pl. 2.8–9 is dubbed “lebes gamikos” and the East Greek olpai on pl. 14.5–6 “flasks”).

More importantly, the bibliographical documentation of the vases is quite uneven and not always up to date. A more thorough bibliographical research could have prevented certain misjudgements, such as the following: the Corinthian exaleiptron on pl. 5.10 should not be dated in the second quarter of the 6th century BC but in the years 460–440 BC (cf., e.g., A. Despoini *et al.*, *Σίνδος* II, Athens 2016, 498 figs. 148–149 nos. 93–94). The East Greek jug on pl. 7.6 does not belong with the group “Protogeometric and Geometric” and should have been placed together with the other Archaic *waveline* jugs of the group “East Greek Various”. The small East Greek plate on pl. 11.8 (described as a “low, two-handled bowl”) must date from the Geometric and not from the Archaic period (cf., e.g., L. Morricone, *ASAtene* 56, NS 40, 1978, 204 figs. 397–398 no. 22, though with different handles). The clay of the exaleiptron on pl. 20.2, as this is described in the text, along with the form of the vase and its decorative scheme, strongly suggest that this is an East

Greek and not a Corinthian product, dating most probably from the second half of the 6th century BC (cf., e.g., *CVA* Munich 6, pl. 303.7).

Particularly with regard to Corinthian black-figure wares, further consultation with Cornelis Neeft (who is mentioned by the authors in their acknowledgements) would have made possible new attributions, as well as the revision of some old ones. Although this is not the place to undertake these tasks, one can mention two examples: Blomberg attributed the convex pyxis on pls. 3–4 to a painter from the Dodwell Group, near the Painter of Athens 931. In his more recent work, Neeft (pers. comm.) has turned this pyxis into the name-piece of the Uppsala Painter, whom he disassociates from the Dodwell Group. The aryballos on pl. 19.1–2, which was previously attributed by Darrell Amyx to the Painter of the Munich Siren, is now attributed by Neeft to the Painter of Gela 8694, who, among other vases, has also decorated the aryballos in *CVA* St. Petersburg 7, pl. 42.1–4 (for this piece of information, too, I thank Prof. Neeft).

Some final comments pertain to the illustration of the volume. Generously documenting profiles and decoration, the drawings were made by several different hands but not always in an equally skilful manner. Furthermore, the majority of vases are illustrated by a single photograph and, in certain cases, the dark tone and small size of the images reduce significantly the visibility of details.

The aforementioned remarks notwithstanding, one cannot fail to acknowledge the quality of this collaborative work, which enriches the existing corpus of Etrusco-Corinthian and especially of Corinthian and East Greek pottery with a significant number of pieces that remained hitherto unpublished. Students and scholars who are interested in ceramics from these particular regions of the ancient world will find in this fascicule a most welcome addition to the existing literature on these topics.

VIVI SARIPANIDI
Université libre de Bruxelles
CReA-Patrimoine, CP 133/01
50, avenue F.D. Roosevelt
B-1050 Brussels, Belgium
Vasiliki.Saripanidi@ulb.be

N. Kourou & G. Bourogiannis, *Ρυθμοί της Κυπριακής Κεραμικής. Σύντομη Επισκόπηση με βάση τη Συλλογή του Αρχαιολογικού Μουσείου του Τμήματος Ιστορίας και Αρχαιολογίας του Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών*, Nicosia: Cyprus University Press 2019. 175 pp., 164 figs. ISBN 978-9925-553-22-8.

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Nota Kourou, Professor Emerita of Archaeology at the University of Athens, and Giorgos Bourogiannis, Postdoctoral

Researcher at the National Hellenic Research Foundation have published in Greek a handbook on Cypriot ceramic styles. This publication is based on the collection of the Archaeology and History Art Museum of the National and Kapodistrian University of Athens. Few of those entering the massive concrete-made Humanities building on the lower slopes of Hymettos know that there is a museum on its second and third floor. Signs are not to be blamed since there are plenty, but rather the building's maze-like arrangement manages to hide the museum from the visitors. Once, however, inside the museum, one realizes that it was not created only for the educational purposes of the History and Archaeology Department. In fact, this museum has twelve collections ranging from Ethiopian art to environmental archaeology.

Cypriot vases constitute a small but exciting part of the museum's collections. Archaeology students in Athens usually undertake their fieldwork at the city centre or Marathon, and they become instantly accustomed to all versions and periods of Attic pottery. Cypriot vases discovered in Greece, on the other hand, especially those dating to the Early Iron Age, are mainly to be found in the Aegean Islands, such as Crete, Rhodes, and Kos. The study of these vases allows Athens University students to work with something other than Attic pottery. However, apart from few excavation reports and papers, there were so far no major publications on Cypriot pottery by Greek experts. Kourou and Bourogiannis decided to assist these students' studies by publishing a very detailed catalogue of the Cypriot vases in the museum collection. This handbook will allow students to visit the collection and study all its vases one by one. The authors are pottery experts with numerous publications on Early Iron Age pottery in the Aegean in their respective bibliographies, particularly that of the Geometric period. Among very few scholars in Greece, they have also studied and published various kinds of evidence regarding the Cypriot and Phoenician presence in the Aegean. The authors' level of expertise is evident to those who will read this publication.

The handbook consists of four chapters, structured chronologically, followed by a short and comprehensive analysis of each period's history, economy, and pottery styles. Chapter 1 concerns the Chalcolithic period of Cyprus, represented only by few potsherds in the collection and thus by few entries in the handbook. Chapter 2 focuses on the Bronze Age and Chapter 3 on the Iron Age, respectively. The last chapter covers the Roman period and demonstrates the few examples of the collection. Chapters 2 and 3 are by far the most important of this handbook. Numerous examples from both periods permit the reader to study various shapes and understand the evolution of Cypriot pottery, its local character, and its influences from the Levant and the Aegean. While all the collection's vases come from Cypriot sites, one can directly com-