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Cover illustrations from Leander Touati *et al.* in this volume, p. 191

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and especially of Corinthian and East Greek pottery with a significant number of pieces that remained hitherto unpublished.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.

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N. Kourou & G. Bourogiannis, *Ρυθμοί της Κυπριακής Κεραμικής. Σύνομη 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-

pare them with Cypriot imports and local imitations found in Greece. For example, the authors, in their analysis of specimen no. 104, a Black-on-Red trefoil-lipped jug, mention comparanda from Ialysos and Knossos (p. 135).

As always, with museum collections made up by donations of individuals or other museums, it is not easy to establish the exact context of each item. The authors, however, comprehensively analyse all the relevant information concerning each vase, potsherd, and ware type. They also include additional data on specific pottery types for those who will pursue the study further. For example, they analyse the Black-on-Red ware extensively and even enter the old debate concerning its origins and whether it was a Phoenician or Cypriot invention (p. 104). They also follow (pp. 86–87) Einar Gjerstad's (*Sw-CyprusExp* IV, 1948; *OpAth* 3, 1960, 105–122) chronological sequence regarding the Cypro-Geometric period by acknowledging at the same time some of its few limitations (A. Georgiadou, *BCH* 138, 2014, 361–385). It is remarkable that in a short handbook, Kourou and Bourogiannis manage to include various details concerning the history of each pottery style in relation to the vases of the collection. Such an example is their analysis of the Cypro-Achaic period and the presentation of a White Painted amphora (pp. 110–114).

More than 160 high-quality coloured photographs illustrate the 132 vases and potsherds of the handbook since, in some cases, decorated vases like a Bichrome-Red II (V) jug (no. 100) have more than three images, which is well-justified. The up-to-date bibliographical references are more than satisfactory for a handbook. A map of all Cypriot sites mentioned in the text helps the reader better understand Cypriot pottery's provenance and distribution. Drawings, however, essential for pottery handbooks, are what is missing from this effort. Kourou and Bourogiannis, to their credit, translate into English all relevant ware types (e.g. *Μελανός επί Ερυθρό/Black-on-Red*) and intend to solve some issues of terminology pointedly described by Vassos Karageorghis (p. 15) in one of the introductions of this publication. In the future, a translation of the entire handbook into English and the addition of pottery drawings will make it more accessible to the international academic community. While the authors state in their introduction (pp. 21–22) that they published the handbook mainly for educational purposes, its scope goes well beyond this. University students, academics and professional archaeologists will also find this publication exceptionally useful. Perhaps they will also find another reason to pay a visit to this unique museum.

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M. Jonasch, ed., *The fight for Greek Sicily. Society, politics, and landscape*, Oxford & Philadelphia: Oxbow Books 2020. xvi + 400 pp. ISBN 978-1-78925-356-6.

M. Trümper, G. Adornato & T. Lappi, eds., *Cityscapes of Hellenistic Sicily* (Analysis Archaeologica. An international journal of Western Mediterranean archaeology, Monograph Series, 4.) Rome: Edizioni Quasar 2019. 470 pp. ISBN 978-88-5491-002-7.

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Ancient Sicily is a rich and rewarding topic for archaeological and historical research, as evidenced by the many excavations and other projects underway on the island. Recently, the proceedings of two conferences on different aspects of ancient Sicily have been published: *Cityscapes of Hellenistic Sicily* (from a conference held in Berlin in 2017) and *The fight for Greek Sicily* (from a workshop held in Vancouver in 2018).

In this review, I shall endeavour to summarize the contents of each contribution in the two publications and will begin with *The fight for Greek Sicily*. Following a preface by Franco De Angelis and an introduction by the editor Melanie Jonasch, the book contains 17 contributions broadly arranged into three main sections that mirror the subtitle: Society, Politics, and Landscape. The book opens with a paper by Stefano Vassallo on war and conflict in northern Sicily in the 6th and 5th centuries BC, with particular focus on the battles at Himera in 480 BC and 409 BC. The paper draws upon the author's own excavations of the mass graves of soldiers who fell in those battles just outside the western walls of the lower city, which provide brutally clear evidence of two major conflicts that were of key importance for the power balance on the island. The following two papers both present new results from recent excavations and study at Selinous: Andrew Ward and Clemente Marconi discuss weapons found in the excavations of the small "megaron" type Temple R, and Holger Baitinger discusses arms and armour found in the city's agora. While many of the weapons found in the former location had a ritual association, those found in the latter indicate that the arms and armour were used by troops present at the site but also, interestingly, stored as scrap metal, as evidenced by the fact that many helmets and spears were intentionally fragmented.

Enslavement and forced removal of whole populations was often a direct result of armed conflict, and this is treated in the contribution by Randall Souza with a discussion of the enslavement of the populations of Naxos (in 403 BC) and Motya (in 397 BC) by Dionysios I. Another result of war—very much discussed in our time—is Post-Traumatic Stress Disorder (PTSD) or combat trauma. Bernd Steinbock argues convincingly that the suffering of the Athenian soldiers during the disastrous Sicilian Expedition, as told by Thucydides,