

krater and hydriai were Laconian imports, may find that the fragment of a bronze krater handle from the Athenian acropolis (figs. 32, 33) and a hydria from Eretria related to the group (fig. 83) strengthen arguments for mainland production. The bronze lion from a krater tripod found together with masses of Attic and some Ionian pottery in the ancient shipwreck at Point Lequin 1A near the Porquerolle islands (fig. 34) suggests a sea route for the krater as far as Marseilles (ancient Massilia).

There is no index, but cross-references in every article and footnotes added by Rolley help pull the material together. The design of the text volume is excellent, with notes and photographs of comparative material close to relevant texts. Typographical errors are few (but the Hochdorf cauldron lion is the lower, rather than upper, image in fig. 77 [124]). One final caution to the reader: Rolley (78 n. 3) cites this reviewer's 2002 article on the production of the Derveni krater (*IBC* 15 [*Monographies instrumentum* 21; Aquileia 2001] 100–7) to say, mistakenly, that the body was cast. The Derveni krater was made by hammering, the relief on the walls by repoussé, as reported in that scientific study.

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GREEK AND CYPRIOTE ANTIQUITIES IN THE ARCHAEOLOGICAL MUSEUM OF ODESSA, edited by Vassos Karageorghis and Vladimir P. Vanchugov. Pp. 96, h&w figs. 11, color figs. 175, map 1. Anastasios G. Leventis Foundation, National Academy of Sciences in Theraine, and the Archaeological Museum of Odessa, Nicosia 2001. £Cyp 15. ISBN 9963-560-45-8 (paper).

CYPRIOT ANTIQUITIES IN DUBLIN: THE COLLECTIONS OF THE NATIONAL MUSEUM OF IRELAND AND UNIVERSITY COLLEGE DUBLIN, by Christina Souyouzoglou-Haywood. Pp. vii + 170, figs. 253, table 1, map 1. Anastasios G. Leventis Foundation, Nicosia 2004. €25. ISBN 9963-560-61-X (paper).

ANCIENT ART FROM CYPRUS IN THE COLLECTIONS OF GEORGE AND NEFELI GIABRA PIERIDES, by V. Karageorghis, with contributions by John Boardman, Markus Egetmeyer, Parvane H. Merrillees, Lefki Michaelidou, Ino Nicolaou, Demetra Papanikola-Bakirtzis, Demetrios Z. Pierides, Eleni Poyiadji, Andres T. Reyes, and Eleni Zapiti. Pp. 339, color figs. 442, table 1, map 1. Bank of Cyprus Cultural Foundation, Nicosia 2002. ISBN 960-7037-29-4 (paper).

For more than a decade the indefatigable Vassos Karageorghis has applied his considerable expertise, energy,

and persuasive powers, often in conjunction with the significant resources of the A.G. Leventis Foundation, to the task of promoting Cypriot culture and antiquities. The result has been a steady stream of beautifully produced, illustrated catalogues raisonnés dealing with collections in Cyprus, Europe, and the United States. The three volumes discussed here typify this ambitious project. They illustrate not only antiquities but also, through the complex ways in which the collections were built up, the history of antiquarianism and archaeology.

The most substantial of these three books is that on the collection of George and Nefeli Giabra Pierides, now in the Bank of Cyprus Cultural Foundation. Large, high-quality color photographs illustrate 442 items in this collection, providing a comprehensive overview of Cypriot antiquities from the beginning of the Bronze Age. The first five chapters are primarily the work of Karageorghis himself. The 26 Early and Middle Bronze Age and the equal number of Late Bronze Age items are good examples of generally well-known types. The descriptions here, as elsewhere, are kept simple, with a minimum of references to parallels. There are only a few additional comments, but these tend toward unjustifiable opinions on ancient beliefs, perhaps intended to appeal to the interests of a general readership rather than to scholarship or logic. The 21 Mycenaean and Minoan vessels (ch. 3) include important pictorial bowls and kraters that have been previously studied and published by Karageorghis. Here they appear for the first time in high-quality color; the same applies to the Cypro-Archaic pictorial vessels. The Cypro-Geometric and Cypro-Archaic section also deals with a significant series of limestone sculpture, the usual array of terracottas, and 13 imported Greek (mainly Attic) vessels described by John Boardman. A representative collection of classical Hellenistic and Roman material completes the first, "chronological" set of chapters. The next five chapters deal with particular sets of material: medieval glazed ceramics, by Demetra Papanikola-Bakirtzis; inscribed stones, described by Markus Egetmeyer, Ino Nicolaou, and Eleni Poyiadji; stamp seals, by Andres T. Reyes; coins, by Lefki Michaelidou and Eleni Zapiti; and cylinder seals, by Parvane H. Merrillees. These vary in scope and density, depending in part on the availability of material, with the last providing the most substantial descriptions and discussion (although many of the 14 seals may not have been found in Cyprus).

A short note by Demetrios Z. Pierides outlines his long family tradition as "archaeophiles" and the background to this collection, leading up to its recent donation to the Bank of Cyprus Cultural Foundation, which stimulated both the construction of a new museum to exhibit the material and the publication of this catalogue. The importance of generations of this family to Cypriot studies is undeniable—in their scholarly pursuits, their valuable collections, and their more indirect influence on the development of archaeology in Cyprus—for it was due to Loukis Z. Pierides that Einar Gjerstad was led to the island in the 1920s.

Like the Pierides material, the artifacts included in the catalogue from the Archaeological Museum of Odessa have no provenance, although many are identified as from "Olbia" or "Pantikapaion." They were acquired mainly during the 19th century, some from major collec-

tors, some specifically for the museum, and others from among the more casual souvenirs brought home by travelers to Italy and Greece. Only 147 of the “thousands of Greek artefacts” are published here, and “only the most spectacular.” They are well illustrated with fine color photographs accompanied by brief descriptions. There are 56 pottery vessels, including Greek Geometric, Corinthian, Attic, and southern Italian, examples of terracottas, stone sculptures, metal, bone and ivory items, and a small selection of coins. Cyprus is represented by three Cypriot vessels and three Mycenaean (“which may well have come from Cyprus”) and 17 limestone heads.

Christina Souyoudzoglou-Haywood’s catalogue of Cypriot objects in two Dublin museums includes 253 of the approximately 600 items in these institutions. The core of the Dublin collections dates from the late 19th century, with material from British excavations in 1882 at Salamis, Gastria, and Curium, and excavations between 1893 and 1896 at Amathus, Curium, and Enkomi. The items included in the catalogue reflect something of this bias, although an attempt was made to select “not only the ‘best’ pieces but also objects of all the categories, types and dates represented in the collections” (6). There are brief introductions to each period or class of object, and the small, good-quality color photographs of individual items or small groups are accompanied by clear descriptions and some discussion of particular pieces.

These and other related publications raise a number of questions. First, for whom are they intended? Cypriot specialists will exploit them for their presentation of both previously published and unpublished items, especially the occasional, more unusual object. But—looking a gift horse in the mouth—the selection of only some items leaves one wondering what the remainder of the collection contains, limiting broader reviews of particular types or wares. Here, these catalogues are not as useful as the less well-produced but cheaper and more comprehensive *Corpus of Cypriote Antiquities* volumes published by Paul Åström in the Studies in Mediterranean Archaeology series. General visitors to the museums in Dublin or Odessa might be excited enough by the displays to take home one of these handsome volumes; this may be more likely with the Pierides/Bank of Cyprus Cultural Foundation. Even so, the books, and others of their ilk, are designed for a different purpose, which is neither academic nor popular but political. They are components of a promotional package to put Cyprus on the cultural map, to encourage museum boards and curators to make use of their Cypriot holdings, and to promote generosity by owners of collections by recognizing their contributions.

And this, of course, raises another issue: the contentious problem of the symbiotic relationship of collecting and looting, and its parasitic connection to archaeological research. The collections published in these volumes were mainly built up many decades ago, but the focus of these books on the individual, context-free object and the promotion of the private collector and collection still provides an implicit legitimization for the current generation of collectors. Most Cypriots and Cypriot authorities have taken a more pragmatic approach to acquiring and using looted antiquities than the harder stance of the AIA and other institutions. A new test of this, in dif-

ferent ways for Cypriots and for others, will be the response to another form of illegally excavated material—provided not by the surreptitious work of looters but by illegal field research such as that recently planned by German archaeologists in northern Cyprus.

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THE PETRA POOL-COMPLEX: A HELLENISTIC PARADEISOS IN THE NABATAEAN CAPITAL (RESULTS FROM THE PETRA “LOWER MARKET” SURVEY AND EXCAVATIONS, 1998), by *Leigh-Ann Bedal* (Gorgias Dissertations, Near Eastern Studies 4). Pp. xxv + 234, pls. 37. Gorgias Press, Piscataway, N.J. 2003. \$65. ISBN 1-59333-120-7 (cloth).

The book under review is based on the author’s Ph.D. thesis, submitted in 2000 to the University of Pennsylvania. It deals with one of the major recent discoveries in the city of Petra, the capital of the Nabataeans in southern Jordan. The results from the 1998 field season form the core of the book, but analysis and interpretation go much further.

After acknowledgments and an abstract comes a preface that functions as an introduction. The first chapter presents “The History of Nabataea” (1–18), while the second introduces us to “The Archaeology of Petra” (19–38). The focus of the book is “The Petra Lower Market: Survey and Excavation” (39–86). Chapter 4 bears the somewhat misleading title, “Hydraulic Engineering and Water Display at Petra” (87–120), since it deals with much more. Chapter 5 focuses on “Gardens in the Ancient Near East” (121–69), and chapter 6 puts “The Petra Pool-Complex in Context” (171–85). These are completed by a bibliography, various indices, and plates.

The initial format as a thesis can be detected clearly within the first two chapters. Within a thesis it makes sense to give a wide background for an area of concentration, but for a book publication chapters should have been either shortened (to emphasize the focus of the book) or extended to provide new insights. The chapter on the history is a compilation of previous works and ancient sources without critical comment; some of the secondary literature is out of date or superficial, and important questions are either not dealt with or dealt with too briefly. For instance, it is taken for granted that in A.D. 93 the Nabataean capital was moved from Petra to Bosra in southern Syria (14), referring to an article by Bowersock (“A Report on Arabia Provincia,” *JRS* 61 [1971] 219–41); actually, it was Millik who launched that idea (“Nouvelles inscriptions nabatéennes,” *Syria* 35 [1958] 227–51). In any case, that hypothesis is not certain (see R. Wenning, “Das Ende des nabatäischen Königreiches,” in A. Invernizzi and J.-F. Salles, eds., *Arabia antiqua: Hellenistic Centers Around Arabia* [Rome 1993] 94–5).