

other than B. himself has previously attempted a coherent account of the Bronze Age in the islands. The Middle Bronze Age and the early part of Late Cycladic III have been particularly neglected, partly for insufficiency of data, partly for lack of interest. The effects of both are still evident here: almost 70 pages devoted to EC, fewer than 20 to MC, perhaps three to early LC III. Final publication of these periods at Ayia Irini will help to redress the balance, but concentration on the Early Bronze Age will remain a fact of life, with some justification. B. does a creditable job of putting everything into perspective. He does, however, have his own obsessions, as do we all. There is still a slight leaning toward a Melocentric view of the Cyclades. The obsidian trade (if trade it was), though undoubtedly important, receives undue emphasis, particularly in comparison with the metals trade, whose role in MC and LC seems greatly underestimated. But these are relatively minor matters of emphasis and interpretation. In handling a huge body of disparate data, in clear description, presentation of problems, and weighing of alternatives. B. is hard to beat.

The book itself is a historical document of sorts. As an account of the road that Cycladic archaeology has taken, it is invaluable; but it does not seriously attempt to chart present and future paths. The next synthesis to be written, by whomever, will probably differ from it as night from day. It will not replace B.'s, but complement it. The writer who could sympathetically combine such wildly divergent approaches probably does not exist.

In G.-P.'s monograph, the sculptors in question are those of the well known marble figures produced in the Early Bronze Age, particularly during its second phase. The author's main concern is to identify figures attributable to particular sculptors, all of whom worked within strict conventions. Her method has been the close visual inspection of the sculptures themselves: almost the only course open to anyone researching EC sculpture, given the lack of secure provenances for the vast majority of the extant pieces.

An introductory chapter, starting with an evocative description of the hard, inward-looking life led by the early islanders, succinctly summarises the background information: chronology, contexts, distribution, function. At the heart of the chapter is the typology, tracing the development from the so-called 'Archaic' standing figures of EBA I to the 'Classical' figures of EBA II, the period of the canonical folded-arm reclining female figures. The latter, in their several varieties, are the author's chief interest, but she casts an eye too at the more abstract figures, at males and other special types, and at marble vases, suggesting that all were made by the same craftsmen.

Chapter 2 emphasises the formulaic nature of Cycladic sculpture. G.-P. notes the similarity in the proportions of many figures within each type, and suggests the sculptors used and adapted a proportional formula. A division of the figure into three equal parts in the 'Archaic' period gave way to a 'Classical' four-part canon. A harmonic system, based on the principle of the 'golden triangle', was consistently used for all angular features. The postulated use of instruments including a primitive compass, protractor, and straight-edged ruler to achieve these ends will raise some eyebrows. But here, as elsewhere, the author plays fair,

stressing the hypothetical nature of her reconstructions, based exclusively on observation of the finished products. Her case is vastly strengthened by the splendid series of drawings which, with exemplary clarity, illustrate the planning of figures, as well as their typological development and other details.

Four chapters are devoted to the identification of individual sculptors and the pieces attributed to them. G.-P. admirably fulfils her responsibility to declare her methods, and to explain her criteria for isolating hands: essentially, a 'recurring complex of characteristics that define a sculptor's style within the framework of the tradition' (69). Sixteen sculptors are selected for presentation, their idiosyncracies analysed, the works attributed to them scrutinised. Front, back and profile views of many of the sculptures are illustrated in the plates which, together with the drawings, give readers every opportunity to judge for themselves the validity of the argument. Most attributions look convincing, a few perhaps open to question. The author herself has on at least one occasion changed her mind, and may expect a legitimate challenge or two in the future from somebody with a comparable expertise. Such is the lot of pioneers.

Few works can be attributed to most of the sculptors, with the exception of the Goulandris Master, limiting the possibility of tracing individual artistic development. A strong case is made for the very slow introduction of stylistic innovations, which came about from practical considerations (reducing the risk of fracture, streamlining production), and never simply for their own sake. Individual excellence resulted from a felicitous choice and combination of traditional formulaic elements.

There were never many sculptors, and locating them geographically is not easy. Although distribution patterns are skewed by the lack of secure provenances, Naxos and Keros emerge as clear leaders. Careful consideration leads the author to the conclusion that most figures found on Keros were made on Naxos, which must be regarded as the centre of the marble-working craft in EBA II. She reckons that many more figures remain to be found, and pleads for systematic recovery and prompt publication. In that case, we may hope for more equally fascinating, lucid and perceptive books from her hand.

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ALASIA. 3. **Les objets des niveaux stratifiés d'Enkomi (fouilles C.F.-A. Schaeffer 1947-1970).** By J.-C. Courtois and others. (Mission archéologique d'Alasia, 6: Éditions recherche sur les civilisations, mémoire, 32.) Paris: A.D.P.F., Éditions Recherche sur les Civilisations, 1984. Pp. 244, [70] plates. Fr. 140.

Enkomi, on the east coast of Cyprus, was not only the first large Late Bronze Age settlement to be excavated in the island. Notwithstanding the discoveries at Kition and at other sites, it still remains the most important town site of that period. Excavations at Enkomi were interrupted, as was the fieldwork of all other foreign missions in the North of Cyprus, by the

Turkish occupation in 1974. Yet, largely due to the energy and devotion of two of Schaeffer's former collaborators, J.-C. Courtois and J. Lagarce—joint authors of the valuable synthesis *Enkomi et le Bronze récent à Chypre* (Nicosia 1986)—these years of forced inactivity in the field have been used to proceed with the publication of the results obtained before 1974. It was probably inevitable that the name Alasia should be retained for the volumes of the series, although there is still no definite proof of Schaeffer's forceful contention that the settlement at Enkomi bore the name of Alasia.

The present volume will greatly interest every student of the Late Bronze Age in Cyprus and Syria. It is of special importance as it puts at our disposal a wealth of material excavated in stratified contexts—although one has to remember that these contexts often consisted of a number of widely spaced 'coupes stratigraphiques'. The ten chapters are devoted to description and analysis of different categories of finds: bronzes; other metal objects; bone and ivory; terracotta objects; terracotta and faience figurines; wall-brackets and lamps; stone vessels and sculptures; stone weights; other stone implements; seals and scarabs. Seen together with the find material from the Cypriot excavations at Enkomi, published in masterly volumes by Dikaios, they testify to the variety and wealth of material culture in Enkomi and in the Cypriot Late Bronze Age in general.

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ENKOMI et le bronze récent à Chypre. By J.-C. Courtois and others. Intro. V. Karageorghis. Nicosia: A. G. Leventis Foundation, 1986. Pp. xvi + 204, 32 plates, 8 plans. C£10.00.

This book presents results of French excavations, directed by the late Claude Schaeffer, up to the Turkish invasion of northern Cyprus in 1974, which made Enkomi inaccessible. The first part describes the urban grid plan, the western quarters (Courtois), the city water supply (J. Lagarce), and Bâtiment 18, built in LC II, 'second half of the thirteenth century', over or near Tomb 18. The symmetrically planned city was destroyed by fire when early 'Myc IIIc1b' pottery was in use. Part of Bâtiment 18 subsequently became a bronze foundry. Participants at an international symposium in 1972 will remember Schaeffer's claim, eloquently delivered from the front door of Bâtiment 18, that ashlar masonry in Cyprus was to be dated in LC II, before, not after, the arrival of Aegean and other settlers. Today, most excavators agree with him. Discussion of LC IIIA might be simplified if a more Cypriot title were attached to 'Mycenaean IIIc1b' pottery, a term rarely used now for pottery made in the Aegean mainland in a phase of LH IIIc. It should not be used for pottery of LH IIIc type made in Cyprus and elsewhere.

An informative section on industries and crafts (J. and E. Lagarce) discusses niello work in silver and gold alloyed with copper, jewellery, sealstones, stone, ivory, glass and faience objects. The invention of polychrome faience is traced to Crete in MM IIB, long before Egypt acquired the technique in the time of Amenophis III (p. 139). Cyprus was a leading supplier and importer among consumer societies of the Levant and Near East

in LC II. The circulation of manufactured goods and search for new markets brought all aspects of life, from agriculture to the supply of luxuries, into the international network of trade and technology, because the island contributed what everyone needed—copper. The oxhide ingot was the religious and commercial symbol of success. Since these conclusions were written, doubt has been cast on this picture of Cyprus as exporter of copper, because analyses of lead isotopes in copper artifacts from Aegean LB IIIA sites show no identifiable Cypriot characteristics. In this case why did the island attract international trade in LC II, and how did Cypriots pay for the extraordinary volume of LH III A imported pottery? The Ulu Burun wreck may offer a solution and a date, for the cargo includes 84 copper oxhide ingots and much White Slip II pottery. Meanwhile the authors are to be congratulated for a thoughtful and informative report, supported by thorough research.

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DELPHI. Fouilles de Delphes. Tome ii. Topographie et architecture. Le trésor de Siphnos. By G. Daux and E. Hansen. Text and plates. Paris: de Boccard, 1987. Pp. 253, [142] illus. (incl. plates (1 col.), text figs, plans); Pp. iii, 108 plates (103 double, 5 folding), 2 text figs. Fr. 950 (2 vols.)

It goes without saying that this is an excellent publication, the culmination of many years of study. Reading it, one gets the feeling of being present at the original construction of the Treasury as Professor Daux explains first the different materials from which it is built and the building techniques employed, and then takes us course by course from the substructure to the roof, showing us, as we go, the evidence for the stonemason at work. At times it is difficult to remember that nothing remains *in situ* above the base; this study could serve as a blueprint for the complete restoration of the Treasury. Surprisingly little conjectural restoration is necessary, at least for the structure, except for a hypothetical sturdy wooden beam placed from side to side at the middle point, and postulated as essential to support the woodwork of the roof. There are, of course, irreplaceable gaps in the sculpture, though an imaginary west pediment is provided to complete the impression of the building's original appearance. One can only regret the puritan orthodoxy which would prevent the recreation of this most delightful example of Archaic Greek architecture on the vacant base where the original once stood.

Many important points emerge from this study. The choice of materials is complex. Local Delphi limestone for the base; Daux suggests that this material, hard to work and with no traces of the toothed chisel except at its top, euthynteria level, must have been put together by local craftsmen, who at this time did not have the use of this tool, though it was widespread in the Ionian world. It is, of course, a tool used particularly for marble, since its cutting is more easily controlled, and it was therefore used for the superstructure, which is of marble. So, presumably island craftsmen were brought to Delphi for this stage, and it was they who used the toothed chisel to prepare the euthynteria for the marble