

MOMIGLIANO (N.) and FARNOUX (A.) (eds)
Cretomania: Modern Desires for the Minoan Past (British School at Athens, Modern Greek and Byzantine Studies 3). London and New York: Routledge, 2017. Pp. xvi + 216. £120. 9781472474995.
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This is a co-authored volume of 13 chapters, including the introduction and afterword. As stated by Momigliano in the introduction, the focus is on the influence of Minoan archaeology on the architecture, art and literature of the 20th century, but, as she also admits, this is hardly a *tabula rasa* research topic, and she and her co-editor, Farnoux, have published extensively on it. She proposes that the originality of the book lies in its further contribution to the field of modern reception studies.

The next three chapters are on architecture. Donald Preziosi develops a rather complex and circuitous argument on Minoan archaeology and its reception as causes for an intellectual disquiet that might be distinguished in Frank Lloyd Wright's otherwise modernist architectural style. Dimitri Filippides and Odysseas Sgouros try and at times push hard to trace Minoan elements in modern Greek architecture. Fritz Blakolmer's chapter is divided into two parts that constitute two distinct arguments. The first part draws upon the author's previous publications and, contrary to established views, proposes that Minoan art influenced Art Nouveau rather than Art Deco. The second part rightly points to the need for a cool-headed reassessment of Sir Arthur Evans' work, as it argues that his reconstitutions of the Palace of Minos at Knossos were influenced by Minoan art itself rather than by Art Deco. The chapter is backed up by an impressively long bibliography, which surprisingly lacks a reference to T. Ziolkowski, *Minos and the Moderns: Cretan Myth in Twentieth-Century Literature and Art* (Oxford 2008).

The next four chapters present case studies from the early 20th century, ranging from scarves with Minoan designs, a topic also presented elsewhere by Ilaria Caloi, Russian theatre and literature (Nicoletta Momigliano), dance (Christine Morris) and the interior decoration of a French ocean liner in the Far East (Anaïs Boucherand). These four papers make a coherent piece of scholarship. Then follows Bryan E. Burns' chapter. It mostly explores Evans' well-known ideas on the notion of the Mother Goddess

and briefly discusses Minoan elements in gay neo-pagan groups. This is a pseudo-archaeological topic, related to public misunderstandings and/or abuses of archaeology. As such, it does not make a happy marriage with the rest of the papers in this section of the book, which is otherwise devoted to Minoan influences on the decorative and performative arts.

The third part of the book comprises three papers on the reception of Minoan archaeology within the field of literature. It is exclusively and thus narrowly focused on Greek literature, and more specifically on one author, Rhea Galanaki, thus excluding others such as Nikos Kazantzakis, Franz Spunda or Friedrich Dürrenmatt, and even Marguerite Yourcenar. Roderick Beaton presents a solid argument about the multiple appearances and meanings of the theme of the labyrinth in Galanaki's work, although the reference to her book *Ο βίος του Ισμαήλ Φερίκ πασά* (Athens 1989) is overly detailed. Katerina Kopaka's chapter features a variety of themes, such as the impact of Galanaki's books upon the imagination of archaeologists, the notion of the labyrinth in her work and the appeal of Minos Kalokairinos, the first excavator of Knossos, to female writers from Crete. The third part of the book closes with an autobiographical chapter by Galanaki herself, which is mainly on the influence of Minoan Crete upon her writings, thought and life.

The final chapter of the book is an afterword by Michael Fotiadis, who concludes that the detailed analysis of the modern reception of Minoan archaeology prompts researchers to move beyond their usual epistemological and political confines. This conclusion also answers the self-reflective anxiety expressed in Momigliano's introduction about the originality and scope of the book.

Last but not least, it is difficult to explain why bibliographical references are in endnotes and all the illustrations have been placed together at the end of the book. This layout slows down reading significantly. Presentational hiccups aside, the overall impression of the volume entails all the usual benefits and shortcomings of a co-authored collection. The reader will discover many unknown aspects of (early) modern fascination with Minoan Crete. However, many chapters lack cohesion, especially those that accommodate multiple or complex arguments. The selection of case studies is partial, as the editors admit. As a result, this book should not be read either sequentially or independently; rather, each chapter should

be studied in relation to previous publications on the same and similar topics. This is the only way to appreciate fully the research contribution of this volume to modern Greek studies.

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SHAPLAND (A.) and STEFANI (E.) (eds)
Archaeology Behind the Battle Lines: The Macedonian Campaign (1915–19) and its Legacy (British School at Athens, Modern Greek and Byzantine Studies 4). London and New York: Routledge, 2017. Pp. xxviii + 370. £115. 9781138285255.

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Archaeology Behind the Battle Lines is one of the fruits of a multidimensional initiative marking the centenary of the incorporation of Macedonia into the Greek state and the passing of its antiquities to the jurisdiction of the Greek Archaeological Service. An exhibition that opened in the Archaeological Museum of Thessaloniki (AMTh) in 2012 was followed, in 2013, by a one-day colloquium organized by the British Museum (BM) and AMTh, in association with the British School at Athens (BSA). The volume publishes nearly all of the papers presented at the colloquium, with additional contributions. After a foreword by Sir Michael Llewellyn-Smith KCVO and an introduction by the editors, the volume consists of 14 chapters. It is well illustrated and includes three helpful lists (figures, tables, contributors) and a general index.

Macedonia had been incorporated only recently into the Greek state, as a result of the Balkan Wars (1912–1913), when the First World War broke out, which Greece would eventually enter on the side of the Entente. The Allied Army of the Orient landed in Thessaloniki in October 1915 and formed the Macedonian Front. Representing one of the rare occurrences of modern history and archaeology cohabiting the pages of a single book, the volume explores four main facets of human history in this part of the Balkan peninsula: (1) the history of the Macedonian Front, focusing on practised antiquarianism and archaeological exploration as part of the collateral engagements of its men; (2) the emergence of Macedonian archaeology as a disciplinary field; (3) Macedonian antiquity *per se*; (4.) the way in which the past and its material remains were

viewed and the role that these played in wartime international politics and in the painful process of the consolidation of the Greek nation state (Stefani, chapter 2), and the ideological, political and diplomatic struggles and negotiations that this process brought along with military operations.

Either as the central theme of their contributions (Alan Wakefield, chapter 1) or interwoven within chiefly archaeological narratives (*passim*), the authors sketch the main parameters of the Macedonian Campaign, its geographical extent and main encampment sites, its primary objectives and the conditions in which it operated, as well as the composition of its manpower. One of the most fascinating emerging aspects, and one that is often forgotten by the modern, ethno-centrally trained mind, is the extremely diverse population of Macedonia in the early 20th century, which the multi-ethnic and multicultural Entente forces came to enrich even further. History in the *longue durée* tends to suppress individual stories, but contributions such as Diana Wardle's (chapter 10), stemming from an extensive collection of wartime Salonica postcards, illustrate the unbroken historiographical link between the personal and the general.

The core of the book tells the story of Macedonian archaeology as it came to be in the midst of war, undertaken by professionals and amateurs alike. The contributors revisit the acts of the main protagonists and the sites that were excavated or surveyed, with war acting as a major instigator. They repeatedly stress the different responses of the French and the British to the Macedonian archaeological challenge. While the French set up the Service archéologique de l'armée d'Orient early on (1916), the British mostly made do with the human resources at hand, as trained archaeologists served at the Front and were recruited as British Intelligence officers (Richard Clogg, chapter 3). 'With the possible exception of Peet ... all of the archaeologists closely involved with the [British Salonica Force] Museum were working in Intelligence' (Shapland, 87). The authors explore the formation of the collections of antiquities of the British and, to a lesser extent, the French expeditionary forces, the relations of foreign archaeologists with the Greek Archaeological Service, which was eager to enforce Greek archaeological law in the newly acquired lands, and the conditions under which antiquities from these two collections were eventually expatriated. Of the Greek Ephors of Antiquities, Eftsratios Pelekidis, during whose