

evidence for architectural continuity across the transition implies cultural continuity. The citadel then lay more or less abandoned for over 1,000 years—therefore Pausanias' description of Midea as abandoned ruins is confirmed. The site was reoccupied in the Roman period, perhaps already in the third, but mostly the late fourth century, abandoned again in the late sixth century A.D. (perhaps because of the Slavic invasion of the 580s?), and, finally, occupied briefly in the Middle Byzantine period (late twelfth and early thirteenth centuries).

The volume concludes with appendices on the lead finds and the faunal remains followed by a study of Bronze Age organic remains and subsistence. The presentation of the data in this volume is very systematic and detailed. The meticulous account of finds from all periods is particularly to be lauded. There are some repetitions and overlaps which could perhaps be avoided with more careful editing—but overall this is a very useful volume that enriches our understanding of this important site.

Faculty of Classics, Cambridge

SOFIA VOUTSAKI

BOARDMAN'S HAT TRICK

G. R. TSETSKHLADZE, A. J. N. W. PRAG, A. M. SNODGRASS (edd.): *Periplous: Papers on Classical Art and Archaeology Presented to Sir John Boardman*. Pp. 416, ill. London: Thames & Hudson, 2000. Cased, £38. ISBN: 0-500-05097-X.

Periplous is indeed, as its name suggests, a work which invites one to travel the length and breadth of the Classical World, incorporating areas as remote as the Black Sea and Britain, though largely concentrating on the area around the Mediterranean. Its contributors too consist of a host of international scholars, many renowned within their fields and all linked by their connections with Professor Boardman, though excluding his Greek colleagues, whose contributions formed the content of a previous collection (p. 11; O. Palagia [ed.], *Greek Offerings. Essays in Honour of John Boardman* [Oxford, 1997]). It is a mark of his importance and prestige within the field of Classical Archaeology that this is indeed the third such work to have been presented to him (after G. Tsetskhladze, F. De Angelis [edd.], *The Archaeology of Greek Colonisation. Essays Dedicated to Sir John Boardman* [Oxford, 1994 and Palagia, 1997]).

The work consists of forty-seven papers, arranged alphabetically by author. Naturally, most of these are fairly short, about 3500 words in length, and they can be typified as either presentations of individual objects or groups of objects, often published here for the first time as the result of excavations or new acquisitions by museums (e.g. Arafat and Morgan; Burn; Cartledge; Williams) or short discussions of a particular topic (e.g. Dasen; Jenkins), though a few take on wider topics, such as the uniqueness of Cypriot art (Tatton-Brown) or the influence of Greek art on that of Roman Britain (Henig). Henig's paper is one of only four which discuss Roman material (Henig; Small; R. R. R. Smith; Touchette). The volume as a whole, as follows from Boardman's own interests, is very clearly concentrated on the field of Greek art and archaeology, though with a vast range of topics, periods, and areas included within it.

While the papers themselves are not grouped according to any particular theme, they do in fact present a number of contributions to those fields in which Boardman

himself has been most active. The study of the Greeks' interactions abroad, and the associated influence of Greek artistic products elsewhere, as explored in Boardman's own *The Greeks Overseas* (London, 1980) and *The Diffusion of Classical Art in Antiquity* (London, 1994), are also reflected in the papers by Arafat and Morgan; Bouzek; Curry; Ebbinghaus; Gorton; Hodos; Johnston; Koshelenko and Marinovitch; Prag; Ridgway and Shefton. Other papers discuss Greek vase painting, either offering new attributions to known painters, in the tradition established by Beazley and continued by Boardman himself (Hannah; Lissarague; Robertson; Salmon; Schauenberg; Sparkes) or from an iconographical viewpoint (Carpenter; Schmidt; Shapiro; Simon; J. T. Smith; Villing; Volkammer).

Another field in which Boardman's contributions have been numerous is the study of archaic and classical gems. This is reflected in the papers by Henig (extending the study to Roman gems); Spier and Zwierlein-Diehl. Gems as a body of material in which to search for ethnic identities and the spread of Greek artists or traders also feature in the papers by Ridgway and Gorton. The study of Greek sculpture, another of Boardman's interests, is represented in the papers by Coulton and Pollitt on architectural sculpture and by Himmelman on grave *stelai*. Two papers, those of Paspalas and Wagner, pair such images with words by suggesting interpretations of the inscriptions on sculptured monuments. Other essays do not easily fit into such categories: those by Archibald and by Tsetsckladze and Kuznetsov take religious images as their subject, whereas others are more polemical, arguing for ways to speed up excavation publications (Cook) or for new theoretical approaches (Möller). Kurtz's paper on the Ashmolean cast gallery points to yet another aspect of Boardman's career, while Moignard's entertaining discussion of 'Grecian profiles' marshals an array of material from both Greek vases and architectural sculpture.

What these papers as a collection create, as I hope this brief overview suggests, is a worthy tribute to the lifelong work of John Boardman, both in their range of interests and in the individual contributions to their particular fields. While most readers will not have his own extensive knowledge of all these different fields (well illustrated in the bibliography of his works added to the end of the book), there is sure to be something of interest here to almost every reader working in the field of classical art, archaeology, or history.

University of Warwick

ZAHRA NEWBY

RICCIONI'S ARTICLES

L. MAZZEO SARACINO (ed.): *Scritti di archeologia di Giuliana Riccioni*. (Università degli Studi di Bologna, Dipartimento di Archeologia: Studi e Scavi 13.) Pp. 379, ill. Imola: University Press Bologna, 2000. Paper, L. 70,000. ISBN: 88-86946-47-3.

As many British visitors have been glad to find during the second half of the twentieth century, Giuliana Riccioni's career has always been firmly rooted in the University of Bologna; her scholarship there has ranged from Villanovan art to Roman lamps, mosaics, sculpture, and terra sigillata—to say nothing of the archaeology of the Roman provinces (*Nuove prospettive dell'archeologia romana della Britannia* [Rome, 1975]). In her preferred field of Greek (especially Attic) vase-painting, her invariably good eye has made an outstanding contribution to the