

Alfred Bernhard-Walcher, *Bronzezeitliche Keramik aus Zypern. Corpus Vasorum Antiquorum. Österreich 4*. Wien, Kunsthistorisches Museum. Verlag der Österreichischen Akademie der Wissenschaften, Vienna 1984. 72 pages, 50 plates.

This fascicle of CVA Wien, Kunsthistorisches Museum, contains the first part of the Cypriote pottery in the Kunsthistorisches Museum in Vienna, comprising 184 Bronze Age vases. Twelve Mycenaean pots from Cyprus and 140 Cypriote Iron Age vases will be published in a later fascicle. The other Cypriote objects in Vienna will be published by the same author in my series 'Corpus of Cypriote Antiquities'. A great part of the collection was acquired from Luigi Palma di Cesnola in 1869 said to be from Idalion and many vases come from Max Ohnefalsch-Richter's collection. Others were given by Consul General Zeno D. Pierides, Larnaca.

It is a great satisfaction for the present reviewer to observe that the classification worked out by the Swedish Cyprus Expedition functions well in the classification of these vases. The American expedition at Alambra in Cyprus has had difficulties in understanding and using the Swedish system.

It is praiseworthy that not only complete vases but also some significant potsherds have been published. The collection contains a fairly rare early White Painted jug in the String-hole style (pl. 22,4). I have lately reconsidered this style; I now believe that it may have started in White Painted II Ware. Pl. 22,4 may be such an early example with red, lustrous colour. A new parallel for the White Painted VI Cross Line Style jug pl. 28,2 has now been published by me in CVA, Sweden 3, Göteborg, pl. 3,4. Interesting shapes are pl. 34,1-2, a White Painted III ring-vase from Ayia Paraskevi and pl. 35,1-2, an 'Askos in Vogelform' (is it a turtle or tortoise?).

The collection is not spectacular but representative. Some fabrics are missing such as Red Lustrous Wheel-made and White Shaved Ware. The most interesting of the vases is the base-ring conical rhyton with a bull's head protome; it was probably used in the cult.

The attributions are well made and the parallels well chosen. This is a good work and it is well illustrated.

Göteborg

Paul Åström