

and tomb as evidence for a probably long-lived local seat of power, but it is without close parallel in the islands, though like the Kapros material it represents a warning on what could be waiting to be found.

There is, it may be noted, no evidence for anything resembling a fortification, such as might seem appropriate in Papadopoulos's interpretation (ch. 14) of society in western mainland Greece and the Ionian islands in the later Mycenaean period. But this relies on too many questionable, often simplistic, assumptions (e.g. on the significance of weapon burial) and acceptance of often dubious claims of fortification, even misstatements about what evidence there is (e.g. there is no fortification at Nichoria, Malthi was abandoned by this time, and at Pylos the known fortification is definitely early), to be taken very seriously.

Following the collapse of palatial Mycenaean civilisation, connections with southern Italy and to some extent up the Adriatic were maintained particularly by the local centres of Achaea in the north-west Peloponnese for several generations, and will necessarily have involved the islands. Centres in Kefalonia in particular evidently participated and prospered considerably, to judge from the wealth of pottery and other grave-goods found in several cemeteries in the south of the island (cf. Metaxas's and Voxos's chapters). But the abandonment of chamber tomb burial deprives us of a major source of evidence, and we become very short of information again on development into the Early Iron Age, although there is some evidence, especially from Ithaka, and here it seems worth mentioning one more notable find. The Drakaina cave on Kefalonia was evidently developed into a ritual site in the Early Iron Age (Appendix, Karadima), which has produced not only local pottery but one likely south Italian import, suggesting that there was continued if probably much rarer contact to the west (p. 213).

Overall, this is a collection of many interesting papers, but although they add considerably to our knowledge of this region and help to construct a framework within which we could be viewing it, they also serve to indicate the size of the continuing gaps in our information. It is to be hoped that contributors to this volume will continue to think about the problems and fill in the gaps as well as they have done here.

OLIVER DICKINSON
DURHAM UNIVERSITY, UK
otpkdickinson@googlegmail.com

Judith Weingarten, Colin F. Macdonald, Joan Aruz, Lara Fabian and Nisha Kumar (eds) *Processions: Studies of Bronze Age Ritual and Ceremony Presented to Robert B. Koehl*. pp. 327. Oxford: Archaeopress, 2023. ISBN: 978-1-80327-534-5, paperback £59.00.

Or,

Cult and complexity in ancient Crete and the wider Mediterranean

Robert (Bobby) Koehl, well-known for his interests in ritual artefacts and representations, will be honoured to have a *Festschrift* incorporating this quality and diversity of scholarship, which has been so excellently edited and includes so many warm and heartfelt acknowledgements of his collegiality, throughout the text as well as in an editors' Introduction (pp. vii-xii) and a separate 'Tributes' section (pp. xxiii-xix). More than many *Festschriften*, the book is a useful up-to-date resource and pointer, with extensive bibliographies, for students of ancient iconography and ritual – primarily in the Bronze Age Aegean, Koehl's core interest area. It is divided into regional sections: 'Crete' (pp. 3-128); 'The Cyclades' (pp. 129-60); 'Greek Mainland' (pp. 161-239); 'Cyprus, Syria, the Levant and Egypt' (pp. 253-324) and 'The Central Mediterranean', the last comprising one long paper (pp. 325-44). The 'Procession' of the title, punning on one of the themes of Bronze Age iconographic study which is well-discussed here, includes many notable scholars contributing significant and elegant commentary – including T. Palaima on the exact nature and possible distribution of the feasting equipment recorded in the Pylos Ta tablets, J. Wright on ritual links between Mycenaean political centres and their hinterlands, J. Weingarten and J. Aruz on representations of the 'Minoan genius' hybrid creature in ancient art; M. Nelson on how palatial and subpalatial architecture formed and was formed by ritual, P. Betancourt with a survey of warrior representations, and J.L. Davis and S. Stocker on the recently discovered Tomb of the Griffin Warrior at Pylos, here through the lens of a gold cup. The single-artefact focus in comparative context, typical of *Festschriften*, inevitably appears in other contributions: a striking LHIIIC multi-ring rhyton from Tiryns with anthropomorphic head recalling figurines of the LH III period, plastic snakes and painted decoration including a representation of a boat, is of particular interest for its Cretan as well connections and is lovingly detailed by E. Kardamaki, M. Kostoula, J. Maran and A. Papadimitriou: A Vlachopoulos makes a brief

review of a gold foil object-covering excavated at the Peristeria tholos near Pylos by S. Marinatos in 1965; K.A. Yener examines the theme of victory ritual through the examination of cylinder seal impressions on a vessel found at Alalakh; more generally Yasur-Landau interestingly discusses the origins and meaning of the fenestrated bronze axe and/or its representation from the MBA southern Levant to the EIA West Mediterranean.

It seems important here to say that in the context of Mesopotamian and Egyptian art and their informing of Aegean Bronze Age art, the tradition of linear, side-on and two-dimensional representation of symbolic concepts or actual events is so inherent and standard that when used to represent multiple figures it can never be seen straightforwardly to represent processions, whether of funerary, cultic or military type. It may be more correct to understand these simply as crowd scenes. F. Blakolmer's sophisticated and experienced contribution makes related points including that the 'procession' (if indeed represented) in such contexts functions as a symbolic trope ('fossilised iconic form'), rather than any directly decodable representation of real activity. He also points out that the majority of 'processive' Cretan and Crete-related scenes show outdoor locations, well known for ritual at this period: he suggests links between these outdoor themes and women in ritual (I. Tournavitou's paper also highlights the female emphasis in most processive scenes), with indoor/architectural backgrounds linked to more functionally-related male gatherings or groups. It seems best to seek evidence for actual processions and their nature outside the sphere of art while using art and its contexts to understand the nature and meaning of ritual activities at different times and places, given that Bronze Age art is very much focused on elite/ritual settings. Some of the best contributions do this, including Wright's and Nelson's mentioned above. E. Mantzourani (Cyprus) and M. Bettelli, E. Borgna and S. Tiziana Levi (Italy) offer overviews of historically and recently investigated sites in regard to ritual spaces, incorporating interest in processions and their spaces at settlement and landscape level while not being fixated by it – the latter extend their investigation of ritual to a fascinating 12m long depositional tank located at Noceto near Parma, dated in the fifteenth century BC, in which the typically ritualised water depositions of Bronze Age Europe took on a special structured form. N. Kumar's addressing of the context of the New Kingdom Theban tomb paintings, especially the connections, status and activities of the tomb owners, is fresh because it looks at what representations of Aegeanising individuals as *groups*, for specific groups signify; B.S. Kunkel's and J. Earle's

papers on rhyta similarly concern themselves with context, with useful attention to the materiality and spatiality of physical features such as routeways and cult repositories in Cretan and Cycladic settlements. Earle usefully documents the clear arrival of the rhyton shape, like that of other wheelmade items, in the late MC/early LC Cyclades first through direct Cretan imports, then latterly through imaginative and diversifying local production and use. Routeways in the context of ritual are also addressed by other papers – S. Chryssoulaki and I. Pappas on the Archaic-period Phaleron cemeteries, C. Macdonald on the stratigraphy of the theatral area at Knossos, and J. Soles on the idea that all roads in the small LMI-LMIII port of Mochlos led to a ritual building of some sort and thus could house processions (however his comments on the spatial context of the Early Minoan west terrace tombs are more targeted and successful in my view).

Outlier papers, well-edited to offer wide-ranging comparative discussion include M. Mitrovich on the enigmatic, supernaturally-resonant nature of the octopus as an encountered, represented and imagined being in Cretan cultural life; B. Jones and V. Bealle's detailed documentation of experimental attempts to create a garment which hangs in the exact way represented in the kilts of the Procession fresco at LMI Knossos, and K. P. Foster's ambitious suggestion that some representations of eyes in Aegean fresco paintings indicate selective use of psychedelic substances, in which she appears to include opium. Macgillivray's provocative argument that the Ayia Triada LMI 'Harvester Vase' scenes (accepted straightforwardly by him as denoting a likely real event) depict a military parade of marines with tridents rather than an agriculturally themed celebration, highlights Bronze Age communities' ability to both create and read scenes of which we struggle to capture either the intended or effective meaning by simply viewing, in however much detail. This volume is never dull.

SARO WALLACE
sarowallace@hotmail.com

Judith Muñoz-Sogas, *Thirsty Seafarers at Temple B of Kommos: Commercial Districts and the Role of Crete in Phoenician Trading Networks in the Aegean*. pp. 145, 175 B/W and colour figures, 2 tables. Oxford: Archaeopress Archaeology, 2022. ISBN: 978-1-80327-322-8, softcover £31.00.