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Emeritus Professor J.R. (Dick) Green's long-standing connection with the Logie Collection and with its founder, Marion K. Steven, the widow of James Logie, in whose memory it is named, made him the perfect choice for the author of this very attractively presented catalogue. His previous publications of parts of the collection within the *Corpus Vasorum Antiquorum: New Zealand 1* (Oxford, 1979), and in the 'little sister' of this book, *Greek and Roman Treasures in Christchurch: A Selection from the University of Canterbury's Logie Collection* (Christchurch, 2007) offered a foretaste of the style and quality of this extended commentary which now covers 248 diverse items. Other contributors are thanked for their specialist input: Hugh Beames on the clay lamps, Roslynne Bell (a former curator) on the Cybele (cat. no. 126), and Alison Griffith for the Egyptian section, while Chris Ehrhardt's unpublished coin catalogue was updated by Robert Loosley.

As Green explains in the brief Introduction (13-15), the nascent Logie Collection began life in the 1950s as Miss Steven's teaching collection for her students studying the ancient classical world in the Canterbury University College (as it then was). This initial focus on the educational value of the typical and everyday artefact, as opposed to the exceptional work of art, still characterizes the collection, although there is no doubt about the very high quality of some of the acquisitions, donations and loans. Indeed, the objects published here include several on long-term loan from the Otago Museum in Dunedin, the Christchurch Art Gallery, and the Canterbury Museum. Some of the latter's pieces had even arrived in Christchurch as early as 1868-87 by way of exchanges made with Italian museums.

The range is impressively broad, encompassing almost the whole Mediterranean from Rome and Magna Graecia to Cyprus, the
Near East and Egypt, with the primary emphasis on the material culture of ancient Greece, especially Athenian (cat. nos 4-6, 17-46) and South Italian Greek (cat. nos 47-68) ceramics. Within the geographical groupings the catalogue is predominantly organized on typological and chronological lines: from Minoan-Mycenaean pots (cat. nos 1-3) through to Etruscan (cat. nos. 75-90) and Roman terra sigillata-Samian (cat. nos. 91-97). The non-vase items include lamps (cat. nos 98-105), terracottas (cat. nos 106-117), stone and bronze sculptures (cat. nos 118-27), a pair of gold earrings, four arrowheads and an iron stylus, Greek and Roman coins (cat. nos 131-71), glass (cat. nos 172-5), funerary inscriptions (cat. nos 176-7) and fragments of mosaics of the fifth or sixth century AD (cat. nos 178-9). A separate section presents Cypriote material, mainly pottery excavated in Bronze Age tombs and legally exported (cat. nos 180-232). Here the addition of secure provenances serves to draw the reader's attention, in contrast, to the record elsewhere of art market purchases of unknown origin, as was, of course, common practice in the creation of many, mid-to-late twentieth century, provincial and colonial collections. Finally, after two cuneiform tablets and a Canaanite jar (cat. nos 233-5), a fascinating mixed bag of Egyptian antiquities (cat. nos 236-48) closes the catalogue in the seventh century AD.

Most sections begin with a simple introduction supplying basic background information and a bibliography of recent, general sources to add to the specific references included in the individual entries, which are comprehensive and clear in their description and analysis. The cut-off date for publications was 2006/7, but the spread is extensive in its international coverage, reflecting the distribution of classical archaeological research in modern European languages. The inclusion of such references is also a good indicator of the level of prior knowledge expected of the reader. This is not a beginner's guide to ancient Mediterranean antiquities, especially the specialist study of Athenian and South Italian vase painters as developed by Beazley and Trendall, but an exemplary and valuable application of standard, international research to artistic and cultural commentaries on the particular examples at

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hand. The target readership seems to be the university student and scholar, museum curator or the well-informed private collector, who is already familiar with the terminology, methodology, technology, chronology and geography; it is significant that there is only one map — of Cyprus (331). A List of Abbreviations precedes the double-columned text, and an Index of Vase-Painters and Stylistic Groups, and a Concordance follow at the back.

The outstanding attraction of this book lies in its combination of explanatory text and excellent illustrations. Every object is shown in colour, often in multiple shots from different angles and/or close-ups taken by Duncan Shaw-Brown. This visual record of the Logie Collection in its full glory became even more important and timely, when it fell victim to the 7.1 magnitude earthquake which struck Christchurch on 4 September 2010. Fortunately, the Swing Painter's famous amphora with men on stilts (cat. no. 19) was on loan to the J. Paul Getty Museum in Malibu at the time, but other pieces were damaged, some severely. Every item, fragment and chip was subsequently carefully packed away in the basement of the Canterbury Museum to await conservation and restoration. Ironically, this step helped to preserve them from further harm in the subsequent aftershocks and tragic 6.3 magnitude quake on 22 February 2011. At the time of writing, Canterbury is still being rocked by regular tremors (over 7000 so far), and it will be some time before the whole Logie Collection is back on public display. This catalogue in the meantime offers a welcome resource and a poignant reminder of what we have temporarily lost — along with its home base, the Classics Department itself.

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