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Reviews

KAREN FRANCIS, *Explorations in Albania, 1930-39. The Notebooks of Luigi Cardini, Prehistorian with the Italian Archaeological Mission*. London: British School at Athens, 2005. X+222 pp., 99 figs.; 30 cm (Supplementary volume 37). – ISBN 0-904887-480.

The publication of notebooks belonging to Luigi Cardini (1898-1971), recording his work with the Italian Archaeological Mission to Albania between 1930 and 1939, sheds new light on the prehistory of Albania, and provides a fascinating portrait of archaeological investigation. The Cardini archive was discovered by chance in 1999, in the Istituto Italiano di Paleontologia Umana (IPU) in Rome during research into the Italian Mission's work in Albania. It consists of field notes, drawings, photographs, maps and a small number of artefacts and soil samples. Here, Cardini's manuscripts are transcribed in full with English translations, presented alongside his drawings and photographs, as well as contemporary illustrations. The material is complemented by a biography of Cardini, a synthesis of his work in southwest Albania, and the results of a site survey conducted in 2001-2002.

Cardini was appointed as prehistorian to the Italian Archaeological Mission to Albania in 1930. The Mission's work had begun two years before, following an 'archaeological accord' struck between the government of Benito Mussolini and the fledgling state of Albania, which was intended to advance Italy's political influence in the region (see O.J. Gilkes (ed.), *The Theatre at Butrint*, London 2005). There is little in these notebooks from which to judge Cardini's commitment to the Fascist cause, but what can be seen is the work of an assiduous scholar, whose explorations of caves, rock shelters and other sites of prehistoric occupation resulted in some important discoveries.

Cardini's substantial contribution to the study of prehistory and palaeontology over a period of more than forty years is outlined in a brief biography by Robin Skeates. His career began as a schoolteacher in his hometown of Florence, before he was appointed to work at the IPU in 1928, having taken courses in the natural sciences, specialising in vertebrate osteology. The IPU, then located in Florence, undertook palaeontological, anthropological and ethnographic research, and Cardini participated in a range of activities including archaeological fieldwork, laboratory research, curatorial and administrative duties. In 1930 he was appointed to the Italian Archaeological Mission to Albania by then director Luigi Ugolini, returning to Albania in 1936 and 1937, and finally in 1939. During this time he surveyed almost the entire coastal zone between Vlora and Butrint in the south, visiting around 100 caves and open-air sites, and collecting surface and excavated material.

A wealth of information is recorded in the notebooks, from travel details and names of contacts, to site and artefact descriptions and neatly drawn pottery sherds, plans and profile sections. In a report describ-

ing his brief campaign in 1939, which focused on the area around Butrint, Cardini recalls the discovery of 'a vast Palaeolithic surface deposit', at Xarra; a complex of five adjacent caves 'with abundant remains of an Eneolithic culture', near Himara; and preliminary investigations at the caves of Shën Marina and Gorandzi. Around the village of Xarra, Cardini collected hundreds of flint tools including Middle and Upper Palaeolithic finds that proved the existence of an early open-air site, the first of its kind to be discovered in the Balkans. Trial trenches at the Himara caves yielded Eneolithic pottery and numerous flakes of flint and jasper, and at Shën Marina cave in the Shalësi Mountains, soundings revealed clearly stratified soil containing fossilised animal bones and lithic tools. Cardini describes his intention to investigate these sites further, but the outbreak of World War II prevented him from doing so.

In a book that records work at the Velcia Caves in the Kurvelesh Mountains in 1936 and 1937 (archive item 2.6), detailed notes describe the various pottery, lithics and bones recovered, among which were three polished stone axes and two chisels (see item 2.8b). Several pottery wares were identified, including incised and painted types, as well as worked bone and flint blades. Cardini provides concise descriptions of each pottery type, whose find-spot and stratigraphical position is recorded. The same is done for fossilised animal bones, which are identified by species, as well as human teeth and fragments of human mandibles. This documentation of material in relation to soil strata, which are also described in some detail, displays Cardini's concern for archaeological context, and his methodical approach to excavation.

The final part of the volume comprises a chronological synthesis of Cardini's research in Albania, and the results of recent surveys carried out in the southwest of the country, written by Karen Francis and Ilirian Gjipali. The modern survey sought to relocate and examine sites that Cardini visited, and to assess their potential for further research. Thanks to the accuracy of Cardini's descriptions, plans and drawings, most of the cave sites were easily found, and a number of previously unrecorded caves and surface scatters were also identified. The open-air site at Xarra is perhaps the most intriguing of Cardini's discoveries, and its significance is highlighted in the survey report. Only some of the many lithics collected by Cardini have been located, but the surviving assemblage, combined with material gathered on more recent surveys, contains a mixture of small, flint pebble tools, Levallois artefacts and a number of Aurignacian elements, including carinated scrapers and burins. The presence of these lithics at Xarra shows that the site was inhabited over a long period, and raises interesting questions about the overlap between stone tool technology in the Middle to Upper Palaeolithic.

The Cardini archive is an important resource for both the history of the Italian Mission in Albania and for research on early human settlement in this little-

studied region. The material gives an interesting snapshot of archaeological fieldwork, from the minutiae of budgets and contact lists, to precise descriptions and drawings of sites and finds, and shows Cardini as a meticulous scholar. In their unabridged form, the notes have a detail and charm often lacking in the formal context of an excavation report. As well as bringing to light an important source of information on the pre-history of Albania, this well-illustrated volume is a fascinating record of archaeological practice.

W. Anderson

VOLKER MICHAEL STROCKA (Hrg.), *Meisterwerke. Internationales Symposium anlässlich des 150. Geburtstages von Adolf Furtwängler*. München: Hirmer Verlag, 2005. 352 pp., 270 figs.; 30 cm. – ISBN 3-7774-2655-5.

This book includes 23 contributions delivered on a symposium held in 2003 in Freiburg im Breisgau, Adolf Furtwängler's (henceforth F.) hometown, to celebrate the 150th anniversary of his birth. The diversity of topics reflects F.'s activity as an archaeologist and a teacher; some of the articles are original insights in F.'s fields of interest, while others comment on specific aspects of his research. The title, borrowed from F.'s 1893 celebrated volume on Greek sculpture, reveals the fil rouge running through this collection: the quest for 'master' and 'masterpiece' rooted in the positivistic *mentalité* and, of course, the usefulness of such concepts in current scholarship.

An account of F.'s private life opens the book, followed by five articles that take into consideration topical aspects of F.'s work, both on an historical ground and in its relevance to the present. Ruppenstein analyses F.'s main contributions to the study of Greek bronze age: the chronological arrangement of pottery into categories, and the recognition of Mycaean culture as Greek. Mertens questions the search for 'masters' in prehistoric Greek art (keeping on a rather vague level when hinting at F.'s thought): although an anthropocentric perspective seems not to fit in with the lack of names and evidence from written sources, polychromy and variation of geometric patterns may point out individual choices and workshop practices. Kunze's detailed account sets F.'s writings on geometric art and on the bronze finds from Olympia into their cultural context, dwelling upon the reactions of his contemporary readers. Two articles address F.'s view of Roman sculpture. Kansteiner carries on F.'s attempt at reconstructing the model for some Roman statues, be it a Greek prototype, a variation, or a Roman classicizing creation. Perplexities (also raised in the discussion) concern unclear definitions and the choice of stylistic homogeneity as a distinctive criterion. Hoffer outlines a thought-provoking survey on the consideration of sculptural copies from the Renaissance on, though closer attention would have been welcomed to key figures such as Mengs and Visconti.

A sequence of contributions on Greek sculpture begins with Berges' study of late 7th and early 6th century BC *kouroi* from Knidos. The sculptures from Olympia and the Phoenician anthropoid sarcophagi suggest to Bol

interesting remarks on artistic tradition and foreign influence. Strocka sums up the research on some 'masterpieces' by Phidias, combining information from literary sources and the evidence offered by the body of Roman copies. To one of the statues discussed by Strocka, the Cybele on the Athenian Agora ascribed by the written sources either to Phidias or to Agorakritos, is dedicated an article by Despinis, who argues for the attribution to the latter and tries to reconstruct its lost model. Delivorrias traces a sculptural type of Poseidon, retained in two statuettes from Eleusis and Iraklion, to a 5th century BC prototype. Holtzmann links a set of atticizing stelai from Thasos to an Attic workshop documented there around 340 BC; one wonders whether the concept of stylistic influence would not have been enough for interpreting this case. The sculpture from Knidos is also dealt with by Bruns-Özgan, according to whom the presence of Attic workshops significantly increased in the mid-4th century BC, to meet with the ambitions of a wealthy élite. Andreae inquires into what has been one of the most fascinating problems (not only for archaeologists) over the last two centuries: the position of the missing arms of the Venus de Milo. In a learned example of *Meisterforschung*, Moreno draws a dense roundup of some of the latest and most-discussed attributions to Greek masters of the Classical and Hellenistic age. Childs and Borbein explore the two sides of a same coin, the role of masterpieces for the Ancients themselves and in modern archaeology. Childs describes the ancient notion of style as a set of ongoing features, liable to innovation and bound to be combined with the proper meaning, rather than the artist's 'label'. Borbein challenges *Meisterforschung* and raises a number of compelling questions which is impossible to evade when studying Greek and Roman art.

The last section deals with Greek vase-painting. Brijder examines the 'masterpieces' created within the so-called C Painter's workshop (575-555 BC) and later produced as standardized types for a wider public. With similar concern, Mommsen accounts for the activity of the black-figure vase-painter Exekias in terms of a fruitful dialectic between tradition and personal innovations. Williams describes the interdependence dynamics within the group of the Pioneers Painters and Potters (Euthymides, Phintias, Euphronios, Smikros) on the turn of the 6th and 5th centuries BC. Oakley presents a set of new attributions to the Achilles Painter (470-425 BC) and the Phiale Painter (450-425 BC), arranging the material as to reconstruct their stylistic evolution. Tiverios concentrates on an iconographic theme (Athena and Poseidon contending for Attica) as displayed on a red-figure hydria from Pella, and links peculiar figurative choices to historical events taking place in Athens towards the end of the 5th century BC. Zwierlein-Diehl's closing article deals with inscribed gems, with a summary of their fortune in scholarship before and after F.

The contributions collected by Strocka are generally of a high level and raise the attention to a wide range of issues, essential for current archaeological research. Articles are followed by sometimes lengthy discussions, that render the liveliness of the debate among the participants. A final discussion summarizes the main topics, focusing on the leit-motif of all contributions: the definition and value of 'masterpieces' in periods

and art forms in which 'authoriality' was vested with radically diverse meanings. Except for a few minor inconsistencies in bibliographical references, the book is well edited and fairly illustrated. This miscellany is definitely an item that should be available in any well-stocked scientific or departmental library, a stimulating reading for graduate-students and professionals who wish to keep themselves abreast of the *status quaestionis* in most areas of Greek archaeology.

Anna Anguissola

L. SUMMERER, *Hellenistische Terrakotten aus Amisos*. Stuttgart: Franz Steiner Verlag, 1999, 232 pp, 263 ill, 2 appendixes. – ISBN 3-515-07409-0.

This book is a reworked version of the author's dissertation at the Munich University in 1997. It contains an excellent catalogue of the Hellenistic terracottas (almost one third of the book), found at the possible site of the Milesian colony of Amisos at the southern coast of the Black Sea. Like most of the former Greek colonies on the Turkish Black Sea coast, this site was never properly excavated and the author makes it clear that the exact location of Amisos, which was probably situated near the modern Turkish town of Samsun, is still unclear. Those parts which were excavated probably belong to Eupatoria, a sub-city of Amisos, founded during the reign of Mithridates VI in the 2nd century BC. (p. 159). Destruction, even nowadays caused by illegal housing and military building activities, makes it unlikely that the real location of Amisos will ever be found (pp. 139-140). The uncertain situation near the possible site causes the loss of essential material from Amisos through robbery and illegal sale of artefacts to collectors and museums abroad.

Construction of a chronology of finds is hardly possible as most artefacts in museums in Turkey (most at Samsun and Istanbul) and Western Europe come from not documented or robber excavations.

So the author really deserves credit for not only publishing an important part of the art history of the Hellenistic Black Sea region but also an economic history. In several chapters, the literature about the Hellenistic terracottas from Amisos is mentioned (amazingly few), a history of Amisos is given (unluckily too short), an overview of all archaeological material found near Samsun is given, a description of all known types of Hellenistic terracottas from Amisos, finding places, technical details of the terracotta production, chronology and style of the Amisos terracottas and the above mentioned catalogue.

Amisos seems to have been the centre of serial production and main supplier of Hellenistic terracottas for at least the eastern and northern Black Sea area and parts of Ionia. Terracottas were not only used for burials (in sarcophagi) and religious objects (on altars) but also for the decoration of roofs and as children toys. The most important items were Dionysos protomes (Dionysos Botrys, Dionysos Tauromorphos, Dionysos Mitrephoros, bearded and not bearded protomen of Dionysos), especially during the reign of Mithridates VI when the Dionysos cult was prominent in the kingdom of the Pontus (p. 141). Other objects were masks, statues of

satyrs, heads of male, female and children, animal heads (bulls) and plants as decoration. Terracottas seem to have been one of the main products in the economy of Hellenistic Amisos although it probably also produced amphoras without stamp (p. 32), possibly for the export of olive oil like the city of Sinope, also situated at the southern Black Sea coast. The importance of the economy of Amisos was already attested through the wide dispersal of its coinage in the Pontic area. Wine was imported from Samos, Chios and Thasos as is proven by large amounts of amphoras found near Samsun. In short, this publication is without doubt the most up to date and complete study of an important Greek colony on the southern coast of the Black Sea.

Jan G. de Boer

PIA GULDAGER BILDE/JAKOB MUNK HØJTE/VLADIMIR F. STOLBA (eds.), *The Cauldron of Ariantas: Studies presented to A.N. Scegllov on the occasion of his 70th birthday*. Black Sea Studies I. Aarhus: Aarhus University Press, 2003. 397 pp., figs.; 24,5 cm (Black Sea Studies I). – ISBN 87-7934-085-7.

This volume is the first in a new series which is issued by the Danish National Research Foundation's Centre for Black Sea Studies. *The Cauldron of Ariantas*, a joint project of the Danish National Research Foundation's Centre for Black Sea Studies and the Institute for the History of Material Culture of the Russian Academy of Sciences, St. Petersburg, is a 'Festschrift' presented to the Russian archaeologist Prof. Dr. A.N. Scegllov who is specialized in the archaeology of the Crimea and particularly that of the site of Chersonesos for already many decades. But one of his most important achievements was probably an article in which he put an end to the long existing myth of a Greek grain trade from the Black Sea to Athens in the archaic and classical periods (Le commerce du blé dans le Pont Septentrional (seconde moitié du VII^{ème}-V^{ème} siècle) in Lordkipanidze and Lévêgue (eds.), *Le Pont Euxin vu par les Grecs*, Paris 1990), 141-159). Most of the 21 articles in *The Cauldron of Ariantas* are concerned with the social and economic history of the northern and north-western Black Sea area. The book starts with a preface and a list of the 201 books and articles published by Scegllov. Hereafter J. Domanskij and K. Marcenko make a strong case, regarding the earliest levels at the site of Berezan, for the search of metals, instead of trade, agriculture or fishing as being an important cause for the early Greek colonisation in the Black Sea area. This theory was denied in the past by M. Treister (*The role of metals in ancient Greek history*, Leiden 1996), 31-38) but is now confirmed by new excavations of the earliest levels of Apollonia Pontica. M. Vachtina makes an important contribution to the debate concerning the earliest defensive walls around Greek colonies in the Black Sea area. It seems that not only Histria was already fortified in the 6th century BC but that the same situation also existed at the Greek site of Porthmion on the Crimea. This could give an important indication of early Scythian penetration in this area. G. Hinge notes similarities between Scythian and Spartan rites of initiation and kinship groups in Herodotus' accounts. N. Gavriljuk postulates that slave-trade instead of grain trade domi-

nated Graeco-Scythian commercial relations in the 6th and 5th centuries BC. A. Avram, in an excellent article, proposes a new restoration of an engraved piece of marble (*I. Histriae* 380), proving it to be a dedication to Leto and also provides further evidence for the transfer of the cult of Leto from Miletus to its Black Sea colonies. A. Rusjaeva gives a brief account of the development of the western temenos at Olbia till its decline in the 1st century AD, while V. Krapivina in another article concerning Olbia catalogues 23 bronze weights discovered during the excavation of this Greek city. Four articles in this book are concerned with Scegllov's main field of interest, Chersonesos and its surroundings. They are written by G. Nikolaenko, S. Saprykin, P. Bilde and V. Zubar/E. Kravcenko and they are concerned with the *chora* of Chersonesos and its measures against attacks during the second half of the 3rd century BC. Another myth-braking article however is that of Zubar and Kravcenko, in which they demonstrate that the accepted view of a 'Dorian' model of colonization in which a Greek city was surrounded by settlements of a subjugated non-Greek population rests in the case of Chersonesos on an erroneous interpretation of several partially excavated sites in its surroundings which were probably populated by Greeks the 4th and 3rd centuries BC. D. Braund denies in his article any breaches in the relations between Athens and the Bosphorian kingdom between the reign of Spartocus I and the late 4th century BC. E. Molev discusses the relations between the Bosphorian kingdom and Chersonesos between the 4th and 2nd centuries BC in its relation with the Scythian and Sarmatian presence in this area. The article of the late J. Vinogradov deals with two supposed waves of Sarmatian invaders in the north-Pontic region, one in the early 3rd century BC and another, much more destructive one in the 2nd century BC resulting in close relations between the north-Pontic Greek colonies and the Pontic king Mithridates VI. S. Kryzjickij offers a mathematical model to evaluate the reconstruction of attested Greek temples while P. Dupont discusses a vessel, depicted by Greek vase-painters, as a regulation system for bronze-melting furnaces. Three articles are concerned with amphorae. S. Monachov proves that the so-called 'proto-Thasian' amphoras were produced in several cities on the Thracian coast of Aegean Sea and V. Kac offers a new chronology of the amphora's of Heraclea Pontica. This being extremely important as they form the largest group on the south-western Black Sea coast and in Thrace. Finally V. Stolba argues that amphora's bearing the stamp AMASTRIOS came from a workshop at Heraclea Pontica which was owned by the city's queen Amastris, somewhere between 305 to 300 BC. The next article is again a jewel in this volume. It is written by I. Tunkina and describes the early history of Russian archaeology of the southern Russia during the 18th and early 19th century, representing a.o. the earliest archaeological maps and illustrations of finds from this area. The last article of this volume is by J. Højte and deals with the statues of Claudius in the Roman empire.

The Cauldron of Ariantas is without doubt an enrichment to the growing amount of literature regarding the archaeology of the Black Sea area and contains several contributions of an extremely high scientific level.

Jan G. de Boer

MOGENS HERMAN HANSEN/THOMAS HEINE NIELSEN, *An Inventory of Archaic and Classical Poleis. An Investigation Conducted by the Copenhagen Polis Centre for the Danish National Research Foundation*. Oxford/New York: Oxford University Press, 2004. XV+1396 pp.; 25 cm. – ISBN 0-19-814099-1.

Our understanding of Archaic and Classical Greek culture is indissolubly connected with a deeper insight into the essence and functioning of the polis. Many scholars today will agree that although 'city state' is a term that is too imprecise to take us much further in this respect, alternative definitions and descriptions remain a matter of debate. The Copenhagen Polis Centre was founded in 1993 by M.H. Hansen with the aim of carrying out a large-scale, in-depth investigation of the Greek polis and of addressing precisely this type of question. During the ten-year period of the Centre's funding, Hansen and his team have proven to be extremely productive. Their output includes the publication of seven volumes of conference papers, seven collections of essays, a two-volume comparative study of city state cultures, and the present inventory of Greek poleis, which can be regarded as the project's crowning glory. The project's overriding aim is to present an emic view of the polis, that is, the ancient Greeks' understanding of their own political and social order. The main aim of the study under review is to compile a comprehensive inventory of all known archaic and classical poleis attested in contemporary sources, to compare this inventory with all general references to the nature of the polis in the same sources, and then to establish what the Greeks thought a polis was (p. 3). A secondary aim was to determine the degree of urbanization by investigating whether all major towns were poleis in the urban sense, and whether polis towns were the only nucleated settlements within polis territories (5).

Inventory describes all poleis with the help of a standardized database card of a selection of topics to be discussed. These topics comprise some forty different aspects of polis organization, including territory size, determination of toponym and city-ethnic, second-order non-polis settlements, polis status, historical developments (only for well-known poleis), type of constitution and political institutions, civic subdivisions (phratritai, phylai, etc.), Panhellenic victors, major divinities and cult, elements of urbanization (viz. city walls, public buildings and public spaces), coinage and *stasis*. The first 150-odd pages that form Part 1 are devoted to a general discussion and evaluation by Hansen of each of these aspects and of a number of related themes, such as the importance of the polis concept for the ancient Greeks, emergence and demise of the polis, definition of the ancient concept of the polis, and use and meaning of polis and related terms (*asty*, *polisma*, *patris*, *komē*, *chora*, etc.). The actual inventory (Part 2) comprises almost 1100 pages. Ancient historians and archaeologists have worked together to systematically present all poleis within a defined region, preceded by an introduction on every region. The inventory covers the time span between ca 650 and 323

BC - that is, the period for which we have reliable literary sources, down to the time when the polis was transformed under Phillip II and Alexander of Macedon. It is estimated that during this period some 1500 poleis and their territories spread over the Mediterranean and Black Sea regions, from Spain in the west to Syria and Georgia in the east. Of these, 1035 poleis are described in the inventory. Part 3 consists of 27 indices that list many of the aspects described in Part 1. In this study as a whole, priority is given to information drawn from ancient literary sources, with important contributions from epigraphy and numismatics and only a subsidiary role for archaeology. The book does not contain any maps or graphics; for the locations of sites and other, general topographic features, the reader is referred to the *Barrington Atlas* (2000 edition).

Hansen's discussion of the parameters of the term polis in Part 1 is generally rich in detail and well balanced, and one may expect many readers to agree with his careful conclusions. This is perhaps less true for the chapter titled 'The polis as a religious organisation', in which H. bluntly concludes that 'polis religion was not necessarily the core of the polis' (131). What seems a little odd is his suggestion to classify all poleis outside the Greek heartland as type $\alpha\gamma$, β or γ as an indication of the degree of Hellenicity, a 'polis type γ [being] a predominantly barbarian community in which there are some elements of Hellenic civilization' (7). The underlying idea is that 'the opposition between Greek settlers and the native foreigners ... [is] central to the concept of the polis'. However, one may doubt whether this criterion was significant and worked in the way H. suggests. For instance, it remains unclear why Miletos remains outside this classification, as this polis - according to its own charter myth - saw itself as a partly Karian settlement and maintained its Karian roots and traditions, and later in its history also accommodated Karians living in its *chora* (Hdt. 1.146, 6.20). Besides, Hellenicity, like any other form of ethnicity, is a situational construct that is negotiable and subject to change, and thus difficult to capture in a rigid classification. Moreover, degree of Hellenization is an etic criterion rather than an emic one, since it primarily reflects modern norms and judgements.

But these points of critique are minor details. To produce a study of this scope and size is an achievement that should command the highest respect. Although the bulk of the book is written by no less than 49 different authors, the presentation of the data in each chapter and under each entry is highly uniform in size, content and coverage of the sources. To edit such a volume is a truly Herculean effort, for which the editors deserve the highest praise. *Inventory* will no doubt turn out to be a standard reference work for many generations to come. However, simply browsing through this book is both entertaining and informative, given the number of minor and less known poleis one stumbles upon. Something similar applies to the indices. Although the editors/compiler do not discuss these lists in detail, it is not difficult to draw one's own conclusions. As for polis size, our fixation on big poleis like Athens, Sparta, Thebes, Miletos or Syrakoussai makes it easy to forget that there were only a handful of poleis of this size. A majority of poleis held territories equivalent in

size to an area of 10 by 10 km (see Index 9 on the size of polis territories). Similarly, our preoccupation with democracy should not stand in the way of concluding that tyranny and civil wars were no less endemic in the polis than democracy was (see Index 11 on polis constitution and Index 19 on *stasis*).

To sum up, the great value of this book is that we now have a description of what the ancient Greeks thought a polis was, and - for the first time - an inventory of all known Greek poleis. Also valuable is the healthy realization that Archaic and Classical Greek culture was the product of a collection of what were predominantly dwarf states centred on what were mere villages that spilled much of their energy on both infighting and trying to subjugate or annihilate their peers.

Jan Paul Crielaard

I. MYLONAS SHEAR, *Kingship in the Mycenaean World and Its Reflections in the Oral Tradition*. Philadelphia: INSTAP Academic Press, 2004. XII+233 pp., 11 pls; 23 cm. - ISBN 1-931534-12-8.

In this short study, S. elaborates some lines that she set out in her *Tales of Heroes: The Origins of the Homeric Texts* (New York and Athens, 2000). By comparing archaeological material from the Mycenaean period, evidence from Linear B tablets and references in Homer, the author underlines her point that these sources contain very similar information about kings and kingship, and that the oral tradition represented by the epics retained a coherent remembrance of Mycenaean kingship. She thus feels that the combined information from these various sources can be used to study the extent and nature of kingship in the Late Bronze Age.

The parts of this book that deal with archaeology and Linear B documents (Chs. 1 and 2) are perhaps the most relevant contribution to the debate about Mycenaean kingship. The author's discussion of the rise and character of the Mycenaean palaces and of the extent and nature of the palatial hierarchy are especially useful. S. sketches a gradual development from large, dominant family groups that produced the community's leaders during the period of the Shaft Graves, to a more restricted royal family line of supreme rulers (*wanakes*) who became increasingly powerful in the course of the palatial period. In line with current tendencies to tone down the Mycenaean king's power over society and economy, S. argues that within the kingdom there were other family groups and individuals that also had access to landholding, storage, administration, craft production, redistribution, trade, etc. She finds evidence of this in several rich architectural complexes at Mycenae that were located outside the palatial area proper, and in archaeological and documentary evidence from contemporary Ugarit that, in her view, offers a number of parallels for this situation (Ch. 3). Having said that, it is not entirely clear why in the summary at the end of the book S. concludes that the power of the *wanax* was largely based on economic strength (97, 100).

Less convincing are the parallels that S. draws between information from the tablets and that from the epics. According to the author, a fresh re-examination

of similarities is warranted by the realization that the tablets reflect the economy of the palaces, but not necessarily the economy of the rest of society. S. argues that the one-sided focus on the economy and the supposition that the economy was controlled by the palace has helped to obscure the many parallels between tablets, archaeology and epics. However, many of the parallels the author sees are rather superficial or of a too general nature to link them specifically to the Mycenaean period (see e.g. the existence of spatially separated cultic areas (53, 99); use of olive oil (56); women grinding grain and serving as bath attendants (57); existence of slavery (57); elite lifestyle centred on martial values and commensality (98-99, 103). Although Moses Finley, who emphasized the poignant dissimilarities between tablets and epics, is presented as the bad genius (40-41, 53), many of his points still hold true: indeed, in contrast to Mycenaean society, the world of Odysseus is unfamiliar with frescoed palaces, written administration, palatial workshops, a powerful priestly class and a complex landholding system.

A fundamental but problematic issue (discussed in Ch. 4) is the use of the terms (*w*)*anax* and *basileus*. The Mycenaean supreme ruler was called *wanax*. According to S., 'this same word [was used] for the king in both the *Iliad* and *Odyssey*' (p. 41; also p. 81), *anax* being the title of single rulers like Agamemnon, whereas *basileus* is a more generic term that was also used for kings who were subordinated to a sovereign ruler. The fact is that *basileus* is a title of public office while *anax* refers to authority in the private sphere (cf. N. Yamagata, *CQ* 47 (1997) 1-14). This is why Patroklos, who holds no formal office at all, can be called *anax*, and why Agamemnon, who is referred to as both *basileus* and *anax*, is called *basileuteros* (*Il.* 9.160, 392) to denote that he is the 'most kingly', that is, supreme king.

In the final chapter (Ch. 5), the author presents her opinion about the events during the final stages of the palatial era and the post-palatial period, the transmission of the epic tradition, and the transfiguration of political structures and nomenclature after the fall of the palaces. Although S. admits that the occasional use in Homer of the terms *basileus* and *anax* for the same person suggests that the clear distinction between these terms was beginning to fade, she believes that the occurrence of multiple *basileis* in the epics has a parallel in the Linear B documents and must be a reflection of the Mycenaean period, and not of a later period when the *basileus* was the ruler. However, such a belief can be maintained only if one is willing to overlook the fact that the term *basileus* had undergone a very dramatic change since the Mycenaean period when the *qasi-re-u* was not even part of the palatial elite, but was a peripheral figure in both geographical and political terms. All in all, it is difficult to maintain that 'the bards retained the knowledge reflected in the epics of the early *wanax* and how he had governed his kingdom' (86).

In conclusion, the reader might find the discussion of the archaeological evidence and information from Linear B documents concerning Mycenaean kingship very stimulating, especially given the many references to recent literature that the author provides to back up her argumentation. However, her plea to consider the Homeric epics as a sourcebook for the Mycenaean

period engenders the uncomfortable feeling of being caught in a pre-Finley time warp.

Jan Paul Crielaard

MANUELA FANO SANTI (ed.), *Studi di archeologia in onore di Gustavo Traversari*. 2 vols. Roma: Giorgio Bretschneider editore, 2004. 986 pp., figs.; 30 cm (Archaeologica 141) – ISBN 88-7689-200-1 / ISSN 0391-9293.

This *Festschrift* in honor of Gustavo Traversari, former professor in Archaeology and Greek and Roman history of the Ca' Foscari University of Venice, is a massive edition, published in two volumes and appearing 5 years after his retirement. As well as 72 scientific articles, the book contains an overview of Traversari's publications and his services to the Ca' Foscari University, especially regarding his organization of and donations and contributions to the archaeological library.

Traversari published many studies in the area of ancient sculpture, ranging from the classical Greek period to the late Roman era. The articles by numerous colleagues in the *festschrift* mainly focus on these topics.

Volumes I and II both start with an article about the Hellenistic sculptures from the cave of Tiberius at Sperlonga, in volume I by Bernard Andreae, and in volume II by German Hafner. It might be that this is merely accidental, because the list of authors is in alphabetical order and has been split evenly between the two almost equal-sized volumes. From a scientific point of view it is a brilliant move, because it literally enables the reader to view both opinions side by side.

Andreae deals with three questions regarding the sculptures in the cave of Tiberius:

1. *The reconstruction of the Polyphemus group.*

Based upon some newly found fragments, Andreae proposes a new reconstruction of the group of Polyphemus and Odysseus with his men. According to Andreae, the action depicted is not the actual blinding of the Cyclops, but the growing tension of the moment just before: Odysseus and two of his men are lifting the wooden spear into the right position to attack. As for the date of the *original* group, Andreae proposes 160 BC, in view of its stylistic coherence with the Pergamon altar.

2. *The missing group from the southeast side of the cave.*

In 1969 traces were found of a base measuring 22 x 9 feet, meant for a sculpture group of at least 3 persons. Andreae identifies the missing group, again based upon new fragments, as Odysseus, Diomedes, and Philoktetes in the cave at Lemnos.

3. *The iconology of the sculpture groups.*

The iconology of the sculptures in the cave seems to be derived from a description by Ovid in his *Metamorphoses*, but Andreae questions whether Ovid, a known adversary of Tiberius, really conceived this part of the *Metamorphoses*. Andreae thinks that the author of these verses was Ovid's editor Julius Montanus, a close friend of Tiberius. Because of the connection between the *Metamorphoses* and the 'Bildprogramm', Andreae dates the sculptures between AD 14-19. This date is therefore also presumed for the Scylla group and the copy of the Laocoon group.

Hafner deals with this Scylla group from the cave,

signed by the sculptors of the Laocoon, Athenodoros, Hagesandros, and Polydoros. He assumes that they created an original piece of art, based upon an older type. The main difference is that they added a fragment of a ship to the group, which was located probably in the center of the cave, surrounded by water. Hafner argues that a slightly modified copy of the group was located in a niche in Rome, serving as a fountain sculpture. He is not clear in dating the group (he thinks even a date in Flavian times is possible).

The other articles in this nicely edited and lavishly illustrated festschrift (some of the plates are in color), are certainly worth reading and studying. Unfortunately it would take too much space to discuss them here, but their subjects can be divided as follows:

Subject	Art.	Authors
Greek & Hellenistic sculpture	16	Andreae; Balty (J.Ch.); Blazquez; Boschung; Corso; Faedo; Freyer-Schauenburg; Giuliano; Goette; Hafner; Herdejürgen; Künzl; Salasino; Sperti; Thomas (R.); Verzar-Bass
Roman sculpture	13	Baratte/Ouertaoui; Beschi; Bouzek; Calvi; Chevallier; De Maria; Gasparri; Goethert (K.); Lahusen; Ortalli; Sediari; Thomas (E.); Wielgosz
Portraits	7	Bejor; Braemer; Cambi; Duthoy-Frel; Equini Schneider; Fittschen; Kiss
Ancient Architecture	8	Bammer; Danner; Goethert (K.P.); Goretti; Invernizzi; Lagona; Lazzarini
Mosaics	2	Balty (J.); Ovadiah
Prehistory	2	Biaggi; Salvatori
Collections	4	Bodon; Favaretto; Neverov; Palma Venetucci
Greek literature & epigraphy	3	Cresci Marrone; Bongard-Levin/Bukharin; Franco
Minoan & Egyptian cult	2	Carinci/La Rosa; Parlasca
Etruscan topics	4	Fleischer; Maggiani; Marinelli; Zaccharia-Ruggio
Iconography	3	Ghedini; Moscati; Turnheim
Vases & handicrafts	4	Marzi; Modrzewska-Pianetti; Schauenburg; Tosi
Glyptics	2	Nardelli; Sena Chiesa
Excavations & finds	2	Tirelli; Fiore/Tagliacuzzo

It is clear that the focus of the articles is on ancient sculpture (50%). For scholars interested in this area, the book seems indispensable, as it provides many contributions on unpublished material and new views on existing works of art.

Richard de Kind

PENELOPE M. ALLISON, *The Insula of the Menander at Pompeii III: the finds, a contextual study*. Oxford: Clarendon Press, 2006. 502 pp., 83 figs., 132 pls. – ISBN 0-19-926312-4.

This volume is the fourth to appear in a series of five books devoted to one of the better preserved house-blocks of Pompeii, *insula* I 10, which is best known for the large and richly decorated house named after a painting of the Greek comedy writer Menander (I 10, 4). The scope of the series is both to describe and publish all aspects of the archaeological record of the house-block and to come to an understanding of the habitation history of the area from the oldest visible remains until 79 AD. Earlier volumes included a study of the standing structures by Roger Ling (1997), an analysis of the decorations by Roger and Lesley Ling (2005) and a detailed publication of the silver treasure found in the House of the Menander by Kenneth Painter (2001). A fifth volume about the epigraphic material is currently being prepared by Antonio Varone and Joyce Reynolds. The present volume has been written by Penelope Allison and focuses on the artifacts found during the excavation of the *insula* in the 1920s and 1930s.

The volume is heavy and large and has plates with pictures and detailed drawings of almost all individual objects. The text is divided into five parts: a general introduction on methodology and terminology, a catalogue of finds, analyses of artifact assemblages on room level, a concluding chapter discussing the distribution of activities and the occupancy of the *insula* in AD 79 and three appendices. The book is a comprehensive exercise in detailed archaeological analysis, and the first really thorough analysis of artifacts and artifact assemblages found in Pompeii. Contrary to Allison's earlier work, which tends to concentrate mainly on artifact assemblages in houses, this book also highlights, through descriptions, pictures and drawings, the specific properties of the individual objects. Further, as the book concentrates on an entire *insula*, it does not only discuss the residential complexes, but also involves contextual analyses of artifact assemblages in independent shops and workshops.

The book starts with a thorough discussion of all methodological issues related to the study of Pompeian artifacts. In the first chapter, the reader learns a lot about the practice of recording artifacts and artifact assemblages at Pompeii in the 1930s and about the post-excavation history of the artifacts left *in situ* or stored elsewhere. Allison also provides a detailed account of the cataloguing process that was the first phase of the research for this book. Further, she clarifies the analytical problems to be dealt with when making sense of artifact assemblages, most prominently the possibility of pre-excavation disturbances of the archaeological record in Roman and early modern times and the possibly disruptive effects of ongoing seismic activity on living conditions within the *insula* in the period preceding the AD 79 eruption. In the second chapter, Allison gives an overview of the current state of knowledge about artifacts, emphasizing that of many objects we do not know the actual function, but only a fairly wide range of possible uses.

The second part consists of the catalogue of finds

ordered by house and room. Descriptions are generally short but complete and clear, with references to the pictures and scaled drawings of all objects that could be traced back in the store-rooms. Where possible, Allison provides an overview of scholarly discussion about individual objects. While this part is necessarily rather descriptive and may be mostly of use to specialists studying certain categories of evidence, the third part is far more interpretive. It gives room-by-room and house-by-house interpretations of finds ensembles and tries to answer questions about the uses of rooms and about the functioning of the houses in 79. This often proves hard, as in most rooms very few diagnostic artifacts have been found. Many rooms do not show clear signs of having been used at all or in a different way than one might expect. This often brings Allison to the conclusion that rooms were abandoned or downgraded, such as the atrium and the peristyle of the Casa del Menandro (p. 333).

The fourth part of the book summarizes the most important conclusions, including a reassessment of the uses of the individual artifacts based on their appearance in *insula* I 10, an interpretation of the distribution of certain household activities and a chapter on the occupancy of the *insula* in 79. An important conclusion drawn in this last chapter is that there are a number of reasons to assume that the *insula* was relatively sparsely inhabited at the time of the eruption (p. 405).

Allison leaves the reviewer with little to quibble about. One of the few issues that may be raised is that one sometimes gets the impression that the interpretive part of the work could have profited from a little bit more scholarly discussion: Allison often has only her own earlier work to refer to. This is obviously beyond her fault, but if there had been more data for comparison than the thirty atrium houses Allison studied for her dissertation, and a few more scholarly opinions, it would probably have been easier for Allison and her readers to understand to what degree the patterns of artifact distribution discernible in *insula* I 10 really differ from situations elsewhere in the city and whether that difference is caused by Maiuri's way of doing archaeology or reflects a real situation.

Nevertheless, Allison's book is the first of its kind in Pompeian scholarship and, given the thorough discussion of almost all methodological aspects related to artifact analysis and the detailed descriptions, drawings and photographs of the individual objects, it is likely to become a standard reference point for any scholar working with artifacts and artifact assemblages in the Vesuvian area, so that it belongs in any decent university library. As to its reception among scholars, we may only hope that it inspires and encourages others to produce similarly detailed studies of other *insulae*, as the most important contributions to current debates about Pompeii are not likely to come from excavations underneath AD 79 floor levels, but from the archives and depots of the *Soprintendenza Archeologica di Pompei*.

Miko Flohr

MARGUERITE YON, *The City of Ugarit at Tell Ras Shamra*. Winona Lake (Indiana): Eisenbrauns, 2006. 179 pp., 138 figs.; 24.5 cm. – ISBN 978-1-57506-029-3.

This book is the (long) awaited translation of Marguerite Yon's publication on the site of Ugarit which she directed and excavated from 1978 to 1998. The original *La cité d'Ougarit sur le tell de Ras Shamra* (Paris 1997), is the perfect introduction on this major Ancient Near Eastern city, its translation into the more accessible English is most welcome. In a brief update the most recent information from the time gap between the French and present English publication is submitted. From the same perspective the selected bibliography sections across the book now include publications up till 2005. The work presented by the author is strictly archaeological in nature and does not include any study of the rich historical sources found at Ugarit since its discovery.

Ugarit is the ancient name of Tell Ras Shamra, a mound located 1 km from the Mediterranean coast, some 12 km north of the modern Syrian city of Al-Latakiah. Its prominent geographical location made it the centre of a local kingdom. The city flourished and became the most dominant economical and political entity of the northern Levant throughout the Late Bronze Age.

The book is the result of the work conducted under the author's directorship over Tell Ras Shamra, but nevertheless succeeds in giving the reader a wide and complete scope of the excavations of both past and ongoing research programs at Ras Shamra. It presents an overview of all excavated areas of the tell, focuses on the most important discovered objects and gives a moderate but lucid insight on Ugarit's environment and history. Yon continues with this study the summarizing effort by J.-C. Courtois, *Supplément 9 du Dictionnaire de la Bible* (Paris 1979). Whereas Courtois' article was predominantly based on the French Missions publications since 1929 in *Syria* and *Ugaritica*, Yon's book assimilates this and adds the results from the *Ras Shamra-Ougarit* (RSO) series I-XI and other studies on Ugarit published after 1979.

In the brief 'Introduction' and Chapter 1 'Geography and History' a brief summary is given of the sites archaeological history, its geographical location, the environment and chronological history and Ugarit's satellite settlements Minet el-Beida and Ras ibn Hani. To the selected bibliography concerning the Kingdom of Ugarit the recent elaborate study of W. van Soldt, *The Topography of the City-State of Ugarit* (Münster 2005), should be added. As it is common in Ugaritic archaeology to subdivide the Middle and Late Bronze Age further into Middle Ugaritic I, II, III and Late Ugaritic I, II, III, it is unfortunate that the chronological table on p. 24 does not take this into account.

Since Yon concentrated during her directorship on the architecture of the tell, the elaborate Chapter 2, 'Description of the Tell', gives a well structured, overall impression of the various constructions and city quarters excavated during the more than seventy years of archaeological research. This chapter, forming the central part of the book, is arranged like the urban plan after the excavations stretching itself over the mound. The multiple drawings, especially the reconstructions by O. Callot, and translucent comments provide a good idea of the outlooks of the Late Bronze Age Levantine city. The opportunity to highlight some of the special architectural features known from Ugarit was not taken. A separate paragraph dedicated to the spectac-

ular structural tombs and their typology would have enriched this description, as these tombs are a dominant feature in Ugaritic architecture and culture. Nevertheless, the tombs are mentioned in the general observations made on the excavated constructions. The plans and drawings are in most cases copies from the original publications; unfortunately no new material was added. For a few of them, new versions or modifications in respect with the most recent insights would have been welcome (an exception is fig. 20).

In the closing Chapter 3, 'Artifacts Illustrating Official and Everyday Life', the author presents a compilation of objects from different collections and calls it 'an imaginary museum of Ugarit' (p. 123). Every object is discussed and technical and bibliographical references are given; occasionally they are accompanied by illustrative drawings. The artefacts, arranged by category, originate from both Ras Shamra and Minet el-Beida.

The graphical quality of the figures could be better, that of the pictures, especially those in colour, is poor. *The City of Ugarit at Tell Ras Shamra* is a well structured and easy to consult book (it has a small index), perfect as an introduction both for scholars and students. It should not, though, be considered as a complete or detailed treatise publication on the excavations conducted at Tell Ras Shamra since 1929.

Hendrik Hameeuw

R.R.R. SMITH, *Aphrodisias II. Roman Portrait Statuary from Aphrodisias*. Mainz: Verlag Philipp von Zabern, 2006. XIV+338 pp., 27 figs., 136 pls.; 31.5 cm. – ISBN 3-8053-3527-X.

In his *Roman portrait statuary from Aphrodisias*, which is the second volume of the Aphrodisias series, R.R.R. Smith (henceforth S.) publishes all marble portrait statues (and some relief portraits) from Aphrodisias - most of it for the first time - from the late 1st century BC to the mid 3rd century AD. In discussing the statuary remains S. goes beyond traditional questions of date and stylistic development, interpreting the statues in their social, political and architectural context. Thus, questions of elite self-representation, of the meaning and effect of the choice of costume, pose and scale, of imitation, adaptation or wilful re-design of imperial models, and the movement of statues and their re-deployment elsewhere play an important part. The unusual richness and preservation of the marble statuary of Aphrodisias - which because of its fine marble quarry had a preference for marble over bronze statues - allowed S. and his team (there are contributions to the catalogue by Sheila Dillon, Christopher Hallett, Julia Lenaghan and Julie Van Voorhis) to reconstruct with a reasonable degree of certainty the find contexts of most statues and the original setting of some of them. Detailed maps of the find-locations of both inscribed bases and portrait statues give a clear impression of the re-use of statue bases and even parts of statues as building material (particularly in the 4th century city wall), but most of the surviving statues were found in or near the public buildings (theatre, bouleuterion, baths, agoras or agora gate) of the city centre, in which they were originally set up or later re-deployed.

The book falls into two parts. In the first part, 'Introduction', S. gives a synthetic account of Aphrodisian statuary in two long chapters (pp. 1-97). In the first chapter 'Local Contexts' S. presents the surviving statuary, setting it off against what is lost - he calculates that the total number of portrait statues in Aphrodisias in the Roman period lay between 1000 and 2,500 - and sets out his aims and method. Rather than discussing the Aphrodisian statues only in relation to the totality of Roman portraits he studies them from a local point of view trying to understand how each portrait statue functioned within its environment and local idea(l)s. Sections on 'archaeological contexts' and 'civic and honorific contexts' flesh out this stance and those on 'production and technique' and 'costumes and chronology' provide the necessary technical, stylistic and chronological details. Remarkably, most portrait statues were set up for male members of the local elite; only a minority was erected for the emperors, and a relatively high percentage, about 20 percent, honoured local women. This emphasis of Aphrodisian statuary on local notables accords well with S's aim to focus on the historical and physical context and the significance of the statues in the local tradition of self-representation.

In the second chapter 'Portrait Statues and Local History' S. discusses the main history of Aphrodisias in relation to its urban development and the statues set up in its public buildings from the late Hellenistic period until about AD 250, when Aphrodisias became a provincial capital and statuary honours for members of the local elite stopped. Relief portraits on sarcophagi fill up the gap up to AD 300 showing the adoption of statuary poses and costumes by well-to-do citizens below the local elite. This chapter provides a clear picture of the variations in portrait style that were used for men of various age groups (boys, ephebes, *neoi*, mature and elderly men) and for women, who were classed in only two groups (unmarried girls and married women) and of the choice of costume to signify different roles and ideals (*toga*, *himation*, cuirass, heroic or total nudity for men; variations in drapery for women). Moreover, differences in pose, hairstyle, attributes and colour gave meaning and individuality to the seemingly repetitive honorific statuary. Their relation to the buildings where they were found is carefully analysed, showing successive stages of erection, restoration or later re-deployment of statues as well as the removal of statues during a reorganization of the building. The chapter also signals trends in male and female portraiture, such as the imitation of imperial hairstyles - which in some cases remained in use long after having gone out of fashion in Rome - and of ideal Hellenistic portrait styles. The variety in statuary repertoire left room for individual choice leading to statues in which individual likeness and moral or civic virtues are combined. A table of 274 inscribed bases for portrait statues, divided into six categories of honorands, is found at the end of this chapter (pp. 75-97).

Part two (pp. 100-308) contains a detailed catalogue of 108 statues grouped according to dress and gender (ch. 3-7: on *togati*, statues in armour, naked statues, with *himation*, and statues of women), followed by busts and herms (ch. 8) and three chapters on separate portrait heads of emperors (ch. 9), of local men (ch. 10)

and of local women (ch. 11), altogether amounting to 220 items of portrait statuary. In the few cases that a statue has survived with its base, or when they can be associated with good reason, they are discussed together. The book is concluded by two chapters on portraits in relief: stelai and other reliefs (ch. 12) and select sarcophagi (ch. 13). Each chapter has a concise, but very illuminating, introductory section. The catalogue entries are lucid, detailed and very well-reasoned; the 163 plates with black-and-white photos are of high quality, though in a few cases small details of the description are hard to find in the photos. The exemplary presentation of the material, the contextual approach and the lucid discussion of the meaning of details of costume, pose and style make this study essential reading not only for archaeologists but also for ancient historians who work on (Greek) cities and their elites under the Roman Empire.

Emily A. Hemelrijk

K. WÜNSCHE (Hrsg.), *Mythos Troja* (Ausstellungskatalog). München: Staatliche Antikensammlungen und Glyptothek, 2006. 448 S., zahllose Abb.; 29,8 cm. – ISBN 3-933200-11-3.

Dieser Katalog, ein *catalogue raisonné*, ist das sehr versorgte, schön illustrierte Begleitbuch einer interessanten Ausstellung mit dem Thema 'Der Mythos von Troja'. Dieser Mythos ist in der antiken Literatur, in verschiedenen Epen, ins besondere in *Ilias* und *Odyssee*, und den fast völlig verloren gegangenen *Cypria*, *Aethiopis*, *kleiner Ilias* und *Iliupersis*, in Liedern und Schauspielen und in der antiken Kunst überliefert. Im Kontext der Ausstellung spielt die Frage, ob es jemals einen trojanischen Krieg gegeben hat, keine Rolle. Niemand wird glauben, dass es jeh einen König Priamos gegeben hat, so schreibt der Herausgeber. Die Faszination für und der Glauben in Legende, in Text und Bild durch die Jahrhunderte, stehen zentral. Oft wird der Trojasage mit der *Ilias* assoziiert, aber die meisten Vorstellungen beziehen sich auf Texte, die verloren gegangen sind, oder gar auf keine Texte. Man soll sie nicht als Text-Illustrationen betrachten. Die Künstler haben sie oft ihrer eigenen Zeit angepasst und aktualisiert. Die ausgestellten Artefakten stammen fast alle aus eigenem Besitz. Es handelt sich meistens um attische Vasen, weiter Skulpturen (Homer, Achilles, Diomedes), natürlich die Tympanen des Aphaia-Tempels, Reliefs, Terrakotta- und Bronze-Figuren, sowie Münzen und Gemmen (Leihgaben). Weiter gibt es im Katalog viele Photos von nicht ausgestellten Gegenstände, z.B. der Vivenzio-Hydria und der Laokoon-Gruppe. Als symbolischer Blickfänger stand am Eingang der Ausstellung ein neues hölzernes Pferd von Troja, eine Schöpfung von der städtischen Holzbauhochschule in München. Das hölzerne Pferd, die älteste Troja-Szene, ist am ersten abgebildet auf einem Pithos aus Mykonos im 7. Jahrhundert v.Chr.

Neun Autoren beschreiben lesbar und gründlich die zahllosen Vorstellungen in der Reihenfolge der Troja-Episoden: Stiftung der Stadt, Vorspiel des Krieges, Krieg und Abenteuer der Überlebenden. Auch das Nachleben fehlt nicht. Der *modus operandi* ist also philologisch: die Vorstellungen, unterstützt von antiken

Teksten, werden gebraucht um die ganze Troja- 'Geschichte' zu rekonstruieren. Die schönen Bilder zeigen z.B. die Entführung von Ganymedes, Sohn des Tros, Stifter der Stadt, die Geburt von Helena, das Paris-Urteil, der Zorn des Achilles, Hektors Lösung, die Ermordung von Priamos und Astyanax auf dem Altar des Zeus Herkeios. Was die Überlebenden betrifft, stehen Helena, Aeneas' Flucht, ein sehr frequentes Thema zwischen ca 520 und 500 v.Chr., und Odysseus' Abenteuer, Agamemnon's Ermordung zentral. Der Typus des Katalogs ist eigentlich ein Buch, das man vor oder nach einer Ausstellung lesen sollte. Das große Format des Werkes, mit schlaffem Umschlag und langen Teksten, könnte man während eines Ausstellungsbesuches kaum lesen. Die Einteilung des Textes ist nicht immer übersichtlich. Die Fußnoten - leider in sehr kleinen Buchstaben - sind sehr nützlich, weil sie auf eine reiche, aktuelle, wissenschaftliche Literatur verweisen. Eine separate Bibliographie fehlt.

Marlies E.H. Kroll-Spronken

EMANUELE GRECO/MARIO LOMBARDO (eds.), *La Grande Iscrizione di Gortyna. Centoventi anni dopo la scoperta, Atti del Convegno, Atene-Haghi Dekra 25-28 maggio 2004*. Atene: Scuola Archeologica Italiana di Atene, 2005. 222 pp., figg., tav., tab.; 24 cm (Tripodes 4). – ISBN 960-87405-6-8.

Le 'Code de Gortyne' ou, comme les éditeurs du présent volume préfèrent la nommer 'la grande iscrizione di Gortyna', est probablement l'un des textes les plus commentés de la fin de l'archaïsme/début du classicisme grec. Il est aussi l'une des rares sources non-athéniennes concernant la production législative des cités de cette période. Ce document légal, daté entre 480 et 450 av. J.-C., est inscrit sur les parois d'un bâtiment rond qui fut démantelé et réemployé comme structure de l'odéon romain. Avec plus de douze colonnes de cinquante-six lignes chacune, c'est probablement l'un des textes les plus longs de cette époque. C'est en tous cas un monument en lui-même. Après les riches commentaires des éditions de Willets, Guarducci ou Ruzé/van Effenterre, et une bibliographie générale ou spécialisée pléthorique, nous pouvions nous interroger sur la nécessité d'un groupe d'études supplémentaire. Tout n'avait-il pas été dit sur le célèbre Code?

La rencontre organisée par l'Ecole Italienne d'Athènes pour célébrer le 120ème anniversaire de la découverte de la pierre prouve au contraire que le temps était venu non seulement d'une mise au point sur les principaux acquis historiques de la recherche, mais encore d'une ouverture de celle-ci à de nouveaux questionnements et de nouveaux champs d'investigation. Les actes de cette rencontre rassemblent douze contributions, incluant notamment une remarquable conclusion de M. Lombardo. Huit de ces articles sont en italien, trois en anglais et un en grec moderne. La moitié de ces contributions concernent des problématiques qui seront familières à ceux qui ont fréquenté le texte de l'inscription de Gortyne.

Une première série d'interventions porte en effet sur les aspects politiques et judiciaires du Code. A. Maffi (*Gli studi giuridici nella seconda metà del '900*) offre un

bref résumé des pistes de recherche récentes dans les études sur les lois en Grèce ancienne, et bien entendu précise la place du Code de Gortyne parmi elles. F. Guizzi (*Partecipano tutti all'assemblea che però non ha alcun potere...*). *La politica ai tempi della Grande Iscrizione di Gortyna*) fait le point sur la dimension politique du texte. Finalement, A. Chaniotis (*The Great Inscription, Its Political and Social Institutions and the Common Institutions of the Cretans*) se concentre quant à lui sur les institutions communautaires apparaissant dans le document, et créatrices d'un espace politique particulier dans la société.

La seconde série d'études concerne les dimensions économiques et patrimoniales du texte. A. Polosa (*Strumenti di valutazione nella Grande Legge di Gortyna*) étudie les modes d'évaluation des biens (mobiliers et immobiliers) dans l'économie gortynéenne, et en particulier le rôle de la monnaie frappée. J.K. Davies (*Gortyn within Cretan Economy*) montre comment la ville de Gortyne s'insère dans un réseau économique régional, et, par certains aspects, sans doute global. Quand à M. Youni (Οι περιουσιακές σχέσεις των συζήγων στο Δίκαιο τη Γόρτυνα), elle tente de comprendre les tenants et aboutissants patrimoniaux du Code.

Au-delà de ces problématiques traditionnelles, de nouveaux champs d'investigation apparaissent. Les femmes et les rapports de genre se présentent avec la contribution d'E. Cantarella (*La condizione femminile alla luce della Grande Iscrizione*) sur la condition féminine dans la société crétoise telle qu'elle apparaît à travers ces divers règlements. J. Whitley (*Before the Great Code: Public Inscriptions and Material Practice in Archaic Crete*) revient dans un domaine qu'il connaît bien, à savoir celui de l'usage de l'écrit en Crète archaïque. Son étude des modalités d'affichage législatif avant la 'Grande iscrizione' permet de replacer celle-ci dans un contexte général culturel qui fait souvent défaut. Mais l'article le plus novateur est sans doute celui de G. Marginesu (*La Grande Iscrizione e le problematiche topografiche connesse*) portant sur la topographie et la géographie crétoise telle que reflétées par le Code.

Finalement, deux contributions se focalisent plus spécifiquement sur l'inscription et le monument qui le porte. A.C. Cassio (*Il grande Codice di Gortyna: problemi di dialetto*) traite des aspects dialectaux du texte, et A. di Vita (*La Grande Iscrizione: dal monumento Greco all'Odeion romano*), ancien directeur de l'Ecole Italienne d'Athènes et à ce titre très au fait du site et de son organisation, s'attache à clarifier le contexte monumental du Code, depuis sa construction originelle jusqu'à son réemploi dans l'odéon romain.

Comme nous le voyons, cet ouvrage n'est ni une introduction à la lecture de l'inscription, ni une synthèse exhaustive qui prétendrait couvrir l'intégralité des sujets ayant attiré au Code de Gortyne. Mais, par la diversité des approches ainsi rassemblées, il offre un bon aperçu des thèmes les plus porteurs et, partant, de la richesse du document. Si l'on peut regretter l'absence d'un index (toujours commode), ou de cartes et de plans récents (A. di Vita fournit de bonnes photos de 2004, mais les plans datent des fouilles de 1996-1997), ou encore d'une proposition de restitution du monument originel, le fait est que ce volume permet de démontrer s'il en était besoin la vitalité des recherches

sur ce fameux document. Nul doute que *La Grande Iscrizione di Gortyna. Centoventi anni dopo la scoperta* deviendra un ouvrage de référence pour qui s'intéresse au Code de Gortyne.

Olivier Mariaud

MARIE-CHRISTINE HELLMANN, *L'architecture grecque 2. Architecture religieuse et funéraire*. Paris: Éditions Picard, 2006. 356 p., 458 figs., 2 maps; 29 cm. – ISBN 2-7084-0763-5.

C'est un travail ambitieux auquel M.-Chr. Hellmann (ci-après H.) s'est attelée dans cette série de quatre volumes consacrés à l'architecture grecque antique. Le premier volume, publié en 2002, traitait des principes généraux de l'architecture. Les volumes suivants sont consacrés à l'architecture sacrée et funéraire (vol. 2), domestique et urbaine (vol. 3) et publique non-religieuse (vol. 4). Seul le volume 2 sera présenté ici, les volumes suivants n'étant pas encore parus.

Dans cet ouvrage, H., spécialiste reconnue du sujet (outre de nombreuses études personnelles, l'auteur est l'une des rédactrices du *Bulletin analytique de l'architecture du monde grec*, paraissant bi-annuellement dans la *Revue Archéologique*) s'attache à rassembler et rafraîchir nos connaissances sur l'architecture grecque, ce qui n'avait pas été fait, du moins en français, depuis le magistral *manuel d'architecture grecque* de R. Martin, publié il y a plus de quarante ans (la première édition date de 1965).

Bien sûr, depuis cette date, de nombreuses découvertes sont venues enrichir et modifier notre perception des dynamiques architecturales en Grèce ancienne, particulièrement pour les hautes périodes. A travers des choix pesés et bien documentés, H. parvient à intégrer efficacement ces nouvelles découvertes sans prétendre à l'exhaustivité.

L'ouvrage s'organise en deux parties, correspondant aux deux sujets principaux traités: première partie: l'architecture religieuse; seconde partie: l'architecture funéraire.

Les chapitres consacrés à l'architecture religieuse incluent évidemment l'étude des temples eux-mêmes (chap. 1-3), de leur 'naissance' (chap. 2) à leur 'renaissance' à l'époque romaine. Une mention spéciale doit être faite à la discussion sur les origines du temple grec, et notamment à la fameuse «théorie du mégaron». H. présente avec précaution les termes du débat, alternant les pour et les contres de chacune des positions. Il est cependant difficile de percevoir à quelle tendance H. accorde le plus de crédit. Le chap. 3 présente de manière chronologique l'évolution du temple grec, depuis l'époque archaïque jusqu'à la fin de la période hellénistique. Tout en reconnaissant la nécessité de cette approche, nous pouvons noter que celle-ci a pour conséquence de minimiser le poids des évolutions locales et régionales. De manière surprenante, l'auteur termine ce chapitre par l'étude des «trésors», qui ne sont pas proprement des temples puisqu'ils n'ont aucune fonction rituelle directe. H. n'ignore évidemment pas cet aspect des choses, mais, suivant une analyse de type formelle, elle est conduite à intégrer dans cette partie l'étude de ces bâtiments stylistiquement très proches des temples. Ces

trois premiers chapitres sont suivis par un quatrième portant sur les autels, et par trois autres (chap. 5-7) dédiés plus spécifiquement à l'organisation de l'espace sacré. H. définit d'abord ce qu'est un sanctuaire en Grèce ancienne (chap. 5), avant d'analyser sa structure spatiale (chap. 6), puis certains bâtiments (*stoai*, salles de banquet, monuments votifs ou encore aménagements hydrauliques; chap. 7) qui en constituent le paysage.

La seconde partie traite quant à elle de l'architecture funéraire. Il est évident qu'étudier le phénomène de la mort et de son traitement social par le seul angle de l'architecture revient, par définition, à limiter l'enquête. Nul reproche à l'auteur, pour qui le funéraire n'est pas le sujet principal. Peut-on pour autant affirmer, comme le fait H., que le monde grec, à de rares exceptions près, ne connaît pas de véritable nécropole, au sens plein et entier du terme, à savoir 'cité des morts'? L'aspect provocateur d'une telle affirmation n'aura pas échappé au lecteur. Elle risque cependant de fausser quelque peu les perspectives puisque ce n'est pas parce qu'aucune structure non périssable n'a été retrouvée, ou bien que la dispersion règne dans la distribution spatiale des sépultures, que l'espace funéraire est inorganique. Il semble que, lorsque l'analyse de l'architecture *stricto sensu* laisse place (et c'est heureux) à celle de l'organisation de l'espace, il est utile d'envisager le problème sous toutes ses facettes, et notamment celle des formes de structuration ayant laissé peu ou pas de traces archéologiques majeures. Le chap. 8, intitulé «Tombe de héros, tombe de grands hommes», traite en fait de tous les types de marqueurs de tombe, allant de l'hérôn monumental aux tumuli et aux simples colonnes et stèles funéraires. Le chap. 9 est consacré à l'organisation spatiale des nécropoles. L'ouvrage se termine alors abruptement, laissant sans doute les conclusions pour le dernier volume de la série.

Les annexes comprennent une courte bibliographie qui comprend les références minimales (principalement les publications de sites ainsi que les articles et les monographies indispensables sur le plan historiographique), un tableau chronologique (dans lequel la période protogéométrique (1050-900 av. J.-C.) disparaît dans une 'période géométrique' globale, ce qui n'est pas forcément judicieux compte tenu de la spécificité de plus en plus reconnue de cette période qui voit notamment la construction du grand édifice absidal de Lefkandi, mais c'est là un point de détail, ainsi que deux cartes et un index thématique.

La force principale de l'ouvrage réside dans la parfaite intégration au discours archéologique général des principaux enjeux intellectuels et historiographiques liés au matériel présenté. Tout au long des chapitres, nous voyons exposés de manière claire et précise les positions des uns et des autres, notamment concernant les questions les plus débattues comme par exemple celui suscité de Lefkandi. H. adopte alors le 'plus petit dénominateur commun' en nommant prudemment le bâtiment 'grand édifice' (p. 35) ou 'long édifice absidal' (p. 47) avant de présenter l'hypothèse de la fonction d'hérôn, qui ne semble pas recueillir les faveurs de l'auteur. Cette grande probité permet de poser clairement chaque problématique, au lecteur ensuite de poursuivre son investigation par la bibliographie

fournie en vis-à-vis. Enfin, il faut souligner le très haut niveau de qualité dans le choix des illustrations, nombreuses et variées, le plus souvent basées sur les dernières publications disponibles, et qui font de ce volume non seulement un ouvrage plaisant à lire et consulter, mais également une mine de document en vue de la préparation de cours et de séminaires.

Ces qualités font de cet ouvrage et de l'ensemble de la série une référence indispensable dans les études sur l'architecture grecque.

Olivier Mariaud

STEPHAN T.A.M. MOLS/ERIC M. MOORMANN (eds.), *Omni pede stare. Saggi architettonici e circumvesuviani in memoriam Jos de Waele*. Napoli: Electa, 2005, 324 pp., num. drawings and b/w photographs; 28 cm (Studi della Soprintendenza archeologica di Pompei 9). – ISBN 88-510-0265-7

Colleagues, friends and pupils wanted to dedicate a Festschrift to Prof. Jos de Waele (University of Nijmegen) on the occasion of his 65th birthday in 2003. Unfortunately, he died, together with two students, in a tragic car incident in 2001. The book had to be converted into a posthumous tribute. It is a splendidly edited and illustrated collection of fascinating archaeological articles, written in Italian, English, German and French. Some papers are rather technical and specialist but nevertheless readable.

As introduction Roger J.A. Wilson gives an intriguing image of De Waele's scientific output (ca 135 publications), showing an energetic and prolific archaeologist, teacher, team leader and player and last but not least a warm personality, a real father for his students (cf. St. Mols, *BABesch* 77, 2002, VII-IX).

The first part of the book offers essays on ancient architecture. E.F. Bloedow reconstructs Cimon's career, cultural initiatives, visible in sixteen architectural initiatives. H. Eiteljorg deals with the Attic foot as the basic unit in the Propylaea at Athens, explaining the methodical difficulties of reconstructing ancient measurements. A. Trevor Hodge reappraises bosses: they may have been left as decoration. B. Wesenberg discusses the design of diameters of Ionic columns. H. Fahlbusch casts light upon the water system at ancient Priene, O. Belvedere and E. Termine on the urbanization of the north-east coast of Sicily (ca 400-350 BC) and the urban structure of Tindari, M. Bell III on bankers' houses in Soluntum and Agrigentum and D. Yntema on the architecture of pre-Roman southern Italy in the 1st millennium BC, questioning the idea of opposition between a well-ordered cosmos of the Greek polis and the chaotic layout of native settlements. G. Colonna proposes a new chronology of the Mater Matuta temples at Satricum, dating temple II between ca 530 and 520, temple III between ca 490-480 BC (contra: M. Maaskant-Kleibrink), whilst P. S. Lulof and R. Knoop enlighten the decorative program of the Campanian roof and pediment of temple I (ca 550-525). R. J.A. Wilson makes a very important contribution to the much debated origin of the Roman civic basilica, suggesting Egyptian influences. His hypothesis is based on literary sources. N. de Haan shows the influence of furnaces upon the

genesis of hypocausts, from the 3rd century BC onwards. J.H. Brouwers analyzes Propertius' *Elegy* 2.31 in relation to the Apollo temple and porticus Phoebi at Rome. V.M. Strocka explains the meaning and influence of façade motif of the Venus Genetrix temple on the Forum of Caesar at Rome. E. De Miro deals with the Roman temple in the Forum area at Agrigento. P. Gros analyzes Flavius' *Ant. Jud.* 15.413-417 in relation to the basilica of Herodes at Jerusalem. K. Greve informs us about the oldest big tunnel in history, the Hiskia-tunnel at Jerusalem, a success story.

The second part of the *In Memoriam* is called *Circum-vesuviana*. L.A. Scatozza Hoericht deals with a terracotta from the Foro triangolare at Pompeii. K. Peterse and J. de Waele present the standardized design of the Casa degli Scienziati (VI 14, 43) at Pompeii. R.E.L.B. de Kind reconstructs the building history of insula V at Herculaneum. P.G.P. Meyboom and H.J. Brouwer interpret mosaics representing the motif of a hunting cat, which may be of Egyptian origin. S.T.A.M. Mols looks for the roots, antecedents and re-use of the First Style wall-paintings. E. Simon presents two 'trapezophoroi' in griffin form. A. van Hooff reads the Spartaks fresco at Pompeii without red eyes, holding that it does not represent *the* Spartacus but *a* Spartacus. W. Ehrhardt enlightens the history of the 'Rhodian peristyle' using as starting point peristyle r of the Casa delle Nozze d'argento at Pompeii. R. Ling deals with street fountains at Pompeii, showing that house fronts were adjusted, generally without expropriation. G. Jansen comments on water and water technology in the Pompeian garden. C. Ohlig, dealing with the *castellum aquae* at Pompeii, shows the practical value of metrological reflection. H.P. Kessener reflects on the Pompeian *castellum divisorium*. L. de Blois analyzes an inscription mentioning Titus Suedius Clemens in relation to Pompeian *loca publica*. A. Varrone presents the reconstruction of Pompeii after the earthquake of AD 62 in the light of new discoveries. T. Asaka and V. Iorio comment exotic artifacts showing the contacts between India and the Vesuvian area. P.G. Guzzo presents a ring of Charles of Bourbon, king of Naples and Sicily. Finally, E.M. Moormann analyzes the sense of time in early studies on Pompeii, showing that even old, unmethodical but interpretive publications can be worthwhile.

The authors *omni pede stant*: they are for all waters, as was De Waele himself.

The book ends with a list of the (e-mail-)addresses of all contributors.

L.B. van der Meer

RICHARD NEUDECKER/PAUL ZANKER (eds.), *Lebenswelten. Bilder und Räume in der römischen Stadt der Kaiserzeit. Symposium am 24. und 25. Januar 2002 zum Abschluss des von der Gerda Henkel Stiftung geförderten Forschungsprogramms «Stadtkultur in der römischen Kaiserzeit»*. Wiesbaden: Ludwig Reichert Verlag, 2005. 251 pp., figs.; 29 cm (Palilia, 16). – ISBN 3-89500-515-0.

This book, a collection of well illustrated symposium papers, casts light upon aspects of Roman urban culture in the imperial period. It was the scope of a research

program sponsored by the Gerda Henkel Foundation. The synthetic, excellently written introduction by R. Neudecker and P. Zanker shows their preference for global themes, 'thick descriptions', worrying about the current trend of too specialist, dehumanized studies without general picture. Cassius Dio 56.5.3 stated already: 'only people make a city, and not houses, portico's and market places without people.' The book aims at a reconstruction of ancient mentality, norms and values and city culture in all segments of Roman urban societies not only by using or combining archaeological, epigraphic and literary evidence in the good, old tradition of the *Altertumswissenschaft*, but also by paying attention to the modern attainments of cultural anthropology, communication- and literature sciences: cities, houses, decorations should be read as texts. Ritual forms of festivities, *cenae* or *convivia* on different levels (in *scholae*, houses, bath buildings), corporate activities (of 'guilds' and military groups), amusement (commerce near temples), and joy of living are judged to be the main characteristics of city culture. The boundaries between public and private were often permeable: e.g. the *plebs* could, at least partly, watch ritual acts of superior classes.

The papers are not arranged to images and spaces as the title suggests but the other way round. Here follows a short indication of the contents. The first articles are about the use and sometimes propagandistic manipulating of space. D. Palombi deals with the historical landscape and the landscape of memory in the area of the Imperial Fora at Rome, from ca 210 BC onwards, in other words the creation of historical/mythical places for ideological reasons: the public should remember its past (Tarpeia, Sabine women etc.), as is testified by Augustan poets. In a similar vein V. Kockel demonstrates that old statues were inserted in the face-lifted Forum at Pompeii during Augustus. A. Grüner enlightens how ruins were handled without romanticism, (by Claudius, Nero, Vespasian) at Rome, at Pompeii and Herculaneum: *utilitas* and *pulchritudo* were preferred to *deformitas*. The phenomenon of modern war memorials, like the Gedächtniskirche at Berlin, did not exist. D. Steuernagel defines the public and private aspects of corporate rituals at Ostia, especially in the so called Piazzale delle Corporazioni. R. Neudecker gives a fascinating overview of commercial activities on sacred places at Rome, showing that luxurious goods were sold at the Forum, and cheaper stuff elsewhere. A. Busch shows the character of different military cemeteries around Rome: the grave stones reflect the status of each group. M. Heinzelmann deals with Ostia as a 'let city', more generally with the commercializing and standardizing of house culture. He gives a nice picture of the development from *domus* to *insula* in and after the Flavian period, from *insula* to *domus* in the 3rd century and the vertical social use of *insulae* (fig. 9a (Domus Fulminata) on p. 123 is not correct, as there are not walls half-way down the later *tabernae*). F. Pirson presents a detailed picture of the architectural development of the Casa dei Postumii and its *insula* at Pompeii, showing the growing commercialization. P. Kastenmeier shows that the kitchen on the middle floor of the Suburban Baths at Pompeii may have been used for incidental *convivia* of lower classes. M. Galli reconstructs

the forming of a city culture in the Roman colony of Ariminum (Rimini), by analyzing its domestic ceramic. The remaining papers show the power of images. E. Stein-Hölkeskamp discusses the role of women in Roman banquets, using literary evidence. Her conclusion is that the 'self-styling' of men always remained dominant. J.-A. Dickmann shows that mythical representations at Pompeii were manipulated (e.g. showing Admetus as feminized man) and that erotic scenes, popular in the Neronian period, were intended for eager male eyes. K. Lorentz takes the combination of Pompeian mythical representations as starting point for a phenomenology of ancient observation. Evidently, there was much room for subjective, associative interpretation. S. Muth shows the 'iconophily' in the late ancient house, underlining the hierarchical relation between mosaics and rooms in the Villa of Piazza Armerina. Finally P. Zanker comments, using statistics, the diachronic change in the choice of mythological images on sarcophagi from Rome, showing that 2nd century AD mythical narrative reliefs testify of joy in living, those of the third century, however, non-mythological themes (the good shepherd, philosophers, etc.), probably as result of a general crisis. It seems to me that the impact of religion and philosophy, e.g. neoplatonism, is underexposed. All in all, the papers give a fascinating picture of some aspects of *urbanitas*. Obviously, the city is the best key to cultural analysis. Maybe, focusing on one city in one period would have provided a more coherent picture, as the city populations Rome, Pompeii, Ostia, Ariminum, were mainly Roman but not identical.

L.B. van der Meer

WOLFGANG RADT (ed.), *Stadtgrabungen und Stadtforschung im westlichen Kleinasien. Geplantes und Erreichtes* (Internationales Symposium 6./7. August 2004 in Bergama (Türkei)). Istanbul: Ege Yayınları, 2006. 398 pp., figs.; 27.5 cm (Byzas 3). – ISBN 975-807-124-6.

This book contains the 29 papers of an international symposium dedicated to excavations in cities and urban research in the western part of Asia Minor and organized at Bergama at the occasion of festivities in honor of 175 years of existence of the German Archaeological Institute, of the 75 years of existence of its institute at Istanbul, the 125th anniversary of the Pergamon excavations, the protecting building of Building Z at Pergamon, and the more than 30 year lasting research by W. Radt at Pergamon.

The papers are written by team leaders from Turkey, Belgium, Germany, Austria, Italy, the UK and the USA, and presented in alphabetical order: Aizanoi, Alexandria Troas, Allianoi, Aphrodisias, Blaundos, Daskylaion, Didyma, Ephesos, Herakleia, Hierapolis of Phrygia, Iasos, Ilion, Kaunos, Knidos, Limyra, Loryma, Lycia (Tyberissos, Phellos, Antiphellos), Magnesia, Metropolis, Miletus, Patara, Pergamon, Perge, Phokaia, Priene, Sagalassos, Sardis, Old Smyrna and Troia. They are not all structured in the same way. Generally the history of excavations, soundings and surveys and especially the results of urban research during the last decades are

dealt with, sometimes as year reports, work in progress, preservation and restoration activities and the possibilities for future research in or around a city are listed. The papers are written in German, English and Italian, all with Turkish summaries. Usually a picture of the structure and development of a city is sketched, from its roots, sometimes reaching back to a settlement of the 5th millennium BC, until the Byzantine or later periods, sometimes even until the 20th century. Obviously, original excavation or survey strategies often had to be adapted (called M. Korfmann's concept of 'dream and reality'), sometimes with positive results (p. 176, 288, 345). It is clear that in some cases the research is interdisciplinary: modern techniques (satellite images, GPS, GIS, geophysical (pp. 39, 77, 98, 194, 260-261) and surface surveys, 14C-, geological, geomorphological, mineralogical, archaeozoological, anthropological, microbotanical methods) were used. The best example is the research done by M. Waelkens *cum suis* (Leuven) at Sagalassos (pp. 325-358), which inspired and will inspire researchers in other ancient cities.

The papers have a rather factual character, dealing with agoras, temples, theatres, streets, gates, mosaics, inscriptions, etc., with restoration-, anastilosis- and protective activities, and indicating how a site has been or can be opened for tourists, a goal which is obviously promoted by the Turkey's Ministry of Culture.

Urban research, as is well known, is fraught with difficulties: ground water, smuggling, vandalism, bureaucracy, lack of finances or sponsors, land reclamation, mass tourism, etc. The city of Allianoi may even perish in water because of a planned barrage (p. 34). The scholars who sometimes worked for decades on the same spot should deserve our deep admiration for their tenacity. In addition, a very positive point is that urban research has generated many topics for theses and dissertations, although many have not been published (see e.g. pp. 70-71).

In the introduction the papers are announced as a 'comparative summary.' Summaries they are but the results are not compared. There is a common feeling, however, that the excavations and restoration techniques have a similar style. Discussions have not been included. A general evaluation or synthesis is missing too. This is a pity as it would be worthwhile to see the impact of e.g. the Achaemenid satraps, Alexander the Great, Lysimachus, Augustus, Traian, Hadrian, Justinian, etc. and more generally the impact of *synoikismos*, genesis, founding and refounding, hellenization, romanization, christianization or byzantinization, abandonments, earthquakes etc. on townscapes.

As an index is missing, the reader has to make his own comparisons, deductions and conclusions.

An interesting point is that some excavators include or intend to include also the surrounding region (by surveys) in their research in order to reconstruct the economy and subsistence of a city (pp. 46, 59, 196, 346-349; 385-388).

Generally the papers are well illustrated; in some cases, however, good city maps are missing. A general map showing all the cities is also missing. It is not only city plans, monuments and artifacts that are presented. Some authors pay attention to the religious or ideological dimensions of urban research which brings in

the people who once inhabited or visited cities (see C.B. Rose's paper on Iliion, pp. 135-158; further p. 275).

For anyone who is interested in changing townscapes and urban territories, this book is a must: not for theoretical but for practical and methodical reasons.

L.B. van der Meer

MARIA BONGHI JOVINO, *Tarquinia e le civiltà del Mediterraneo (Convegno internazionale, Milano, 22-24 giugno 2004)*. Milano: Cisalpino 2006, 432 pp., ill.; 24 cm (Quaderni di Acme 77). – ISBN 88-323-6046-2.

As the themes of an international colloquium, which took place in 2004, are loosely connected, I present the summaries or titles of the well edited papers not by their contents but according to their coherence.

After some general introductions regarding Tarquinia (the excavations are now on the Unesco list and possibly about to become a *parco archeologico*) and the Mediterranean world D. Ridgway offers, not for the first time, his reflections on Tarquinia, Demaratos and the 'Hellenization of the barbarians'. According to him, Demaratos (which means 'desired by the people') never existed. Whatever artistic Greek influences appeared in 7th century BC Etruria, they merged with pre-existent local substrata. L. Cerchiai deals with a related theme, that of the *artifices/fictores* of Demaratos: three men with telling names, Eucheir, Diopos and Eugrammos, mentioned by Pliny in his *Naturalis Historia* 35.152. The account of a Greek background for the origins of *koro-plastikè* would be a later Roman pro-Hellenic, anti-Etruscan invention.

G. Bartoloni deals with the remarkable urban development in Etruria around 900 BC, the period of transition from the Final Bronze to the Iron Age (focusing on Tarquinia and Veio). Her paper informs us about recent, astonishing finds at Veio (see below). M. Cataldi deals with a 'Euboic' cup from the necropolis of Poggio della Sorgente near Tarquinia, drawing attention to the influence of Greek *symposia* rituals around 800 BC. In a similar vein, B. d'Agostino centers on the presence of the first Greeks in Etruria around 760 BC.

A. Rathje tries to explain the meaning of the famous Tarquinian bronze votive deposit dated to ca 700-675 BC. The deposit was retrieved in area C3, buried in *fossa* 248A, at the entrance of a public, administrative and/or sacred building *bèta* on the Civita of Tarquinia. Amongst the finds discussed are a miniature axe, a shield and a *lituus* (a 1.35 m long trumpet which was bent in order to prevent re-use). After having discussed the interpretations of M. Bonghi Jovino (royal symbols), M. Torelli (*spolia opima*), G. Colonna (political symbols), Carandini (royal talismans), and E. Tassi Scandone (*securi percussio*), Rathje concludes that the *lituus* and shield (which were never used) did not have a military function, and that the miniature axe refers to a sacrificial context; Rathje does not really explain the meaning of this remarkable deposit but suggests that a priest king could have dedicated the bronzes (cf. Bonghi Jovino's reaction on pp. 409-410). What escaped to the attention of all evaluators in my view is that the sound of an Etruscan trumpet could announce a new genera-

tion and a new era (cf. Plutarchus, *Sulla* 7.7). Although the source is late, it may indicate that the trumpet was not only used during wars (Diodorus Siculus, *Bibl. Hist.* 5.40) but also in rites of passage, e.g. during the founding of political sacred buildings. The function of the trumpet may have a Semitic origin. Several texts in the *Bible* show that horn (*shofar*) or trumpet, played an import part at crucial occasions (e.g. during the New Year ceremony, the Fall of Jericho). If my comparison is correct, the trumpet may relate to a priest rather than to a king. Anyhow, D. Ciafaloni proves that oriental influences are visible in the architecture of building *bèta*. Its walls have typical pilasters (*murs à piliers*) which show Phoenician influences from the Syro-Palestine area. Interestingly, the Phoenician temple B in Kommos on Crete shows the dedication of a bronze shield on a stone support in its cella (p. 158, fig. 10). It may be an antecedent or comparandum for the shield votive in front of building *bèta*. S. Stopponi shows that this pilaster system had a wide, long lasting success, also in central Etruria, e.g. in the Cannicella necropolis of Orvieto.

F.R. Serra Ridgway analyzes the ceramics recovered from building *bèta* (8th-6th centuries BC).

M. Gnade provides a comparison between ritual (?) practices at Tarquinia (deposit in area *gamma*) and Satricum (votive deposit II). However, the latter should be considered a dump rather than a sacred votive deposit. Concerning the first deposit, G. Bagnasco Gianni disagrees with her, in view of the botanic remains which point to ritual rather than everyday life practices. N.A. Winter comments on the Tarquinian architectural terracottas, pointing out the successive influences from Asia Minor and Campania in the second half of the 6th century BC.

F. Prayon deals with a type of Tarquinian architectural slabs, dated to ca 500 BC. They were found in a public or sacred building at Castellina del Marangone, a small settlement (7th-3rd centuries BC) between Cerveteri and Tarquinia and show the Bulls of Geryon. J. Gran-Aymerich considers the coastal boundaries between Tarquinia and Caere, suggesting that Castellina may have had a function comparable with that of Murlo and Roselle.

G. Colonna presents a *phiale* of the Etrusco-Corinthian painter of the *Ciclo dei Rosoni* at Veio with an inscription (exceptional in this ceramic category) mentioning the maker: Velthur Ancines (ca 560 BC).

St. Steingraber delivers a short essay on the relation between tomb paintings at Tarquinia and similar phenomena in the Mediterranean world from the late classical period to the early Hellenistic age (Apulia, Paestum, Capua, Naples, etc), while reminding us that some painted tombs at Tarquinia still await a monograph.

There are also interesting papers on technicalia. S. Bruni presents a study on ceramic chemical analyses and S. Pero an integrated research of ancient Tarquinia, especially of the *Ara della Regina* temple, carried out at high resolution (D-GPS, laser scanner 3D, Ground Penetrating Radar (GPR), georadar 2004). M. Torelli studies Roman copies of two Greek portraits (of thinkers), a coastal villa and the littoral of Gravisca. He shows that the Etruscan harbour of Tarquinia, not far from the famous sanctuary, was near a lagoon.

In the summary Bonghi Jovino offers much to reflect upon, poses numerous questions and proposes a good choice of interpretive possibilities. However, no definitive answer to the many Tarquinian problems, especially centering around buildings *alpha*, *bèta* and *gamma* and the continuing inhumations of children (one of whom was epileptic) and adults in and just outside area *alpha* between ca 800 and 550 BC. There are certainly indications of human sacrifice. It is not yet clear whether the burials can be compared with a recently discovered, unusually N.W.-S.E. oriented *fossa* tomb in Piazza d'Armi at Veii (p. 57, 72 fig. 10). The tomb, covered by a hut as a sort of memory chapel, was supposed to belong to a hero or city founder (or to someone struck by a thunderbolt, as recently suggested by M. Torelli).

These papers will stimulate further debates. The excavations at Tarquinia, organized by Bonghi Jovino from 1982 onwards (now known from the three impressive *opera magna* 'Tarchna I-III'), testify to exemplary research in classical archaeology. At the same time they clearly show how difficult it is to interpret pre- and protohistorical finds. Maybe, the use of cross-cultural comparisons (*ex oriente lux* approaches) and literary sources can solve some problems. The genesis of Etruscan cities and the investigation of the Etruscan orientalisizing culture will remain two exciting topics of study.

L.B. van der Meer

IRENE BRATTI, *Forma Urbis Perusiae*. Città di Castello (Pg): Edimond srl, 2007. 269 pp, 2 folding maps (tav. I-IV); 28 cm (Auleste. Studi di Archeologia di Perugia e dell'Umbria antica I). – ISBN 88-500-0329-3.

This is the first volume of a new series, *Auleste*, fruit of a recent, better cooperation between the Province of Perugia and the Department of Classical Archaeology of the Università degli Studi of Perugia, in other words between Soprintendenza, Museum and University. It is an important initiative as until now no really scientific, archaeological-topographical book has been published on the famous Etruscan city Perugia. After a preface by Pier Luigi Neri, Assessor of cultural Politics of the Province, and a presentation by Mario Torelli the author presents in Chapter 1 the history of Perugia studies, from Cosimo de' Medici in 1541 onwards until 2004, when the Soprintendenza and the Museum both got a new director, Mariarosaria Salvatore and Luana Cenci-aioli (both with a fresh, open minded spirit). In Chapter 2 the urban history of Perugia is sketched, from the protohistory to ca AD 600. It seems that it became a city rather late, in the second half of the 6th century BC. Chapter 3 (pp. 37-247) is the most important part: it lists monuments and finds in and outside the ancient city. In the conclusions the urban history is shortly reiterated (partly overlapping Chapter 2). Finally, indexes of filing cards, places and themes, abbreviations and bibliography follow. Indexes and concordances of Etruscan and Latin inscriptions are lacking. In the text there are no illustrations, but four large maps (tav. I-IV) show the find-spots, unfortunately with numbers which do not correspond with the catalogue number.

The author has used the filing cards of several archives of the Soprintendenza and many less official reports. Many cards (in fact often day reports of small scale excavations and soundings from 1841 until 2004) have been quoted literally. Cards 1 – 1t (= nos 1-29 on Map, Tavola 1) lists the remains of the 3 km long Etruscan travertine city walls and gates. Formerly they were dated at the end of the 4th century BC. Torelli now dates them to the first decades of the 2nd century BC (p. 38, 251), the start of a booming economy, a time of rich farmers on the many fertile hills around Perugia as is testified by monumental *hypogaea*, the *Tomba di San Manno*, *Tomba dei Volumni*, and *Tomba dei Cutu* (Torelli's arguments will be published in the forthcoming *Atti del XXV Convegno di Studi Etruschi ed Italici*, Chiusi 2005). The finds in the city, though some are found just outside the Etruscan walls (cards 2-48; map, tav. II, where they are listed according to pavements, *domus*, streets, temples, walls etc.), concerns inscriptions (often not published in the *CIL*), remains of streets, temples, an amphitheatre, gymnasium, baths and other buildings, mosaics, cisterns, pits and wells (Perugia never had an aqueduct), etc. The extra-urban finds (cards 49-118; as for find-spots see maps II and IV with different numbers, not map III (wrong reference on p. 94)) mainly refer to necropoles, tombs, their urns with Etruscan or Latin inscriptions, mirrors and other bronzes, vases, glass, etc. in an area of ca 1 to 4 kms around Perugia, far smaller than the real urban territory which reached until the Trasimene Lake and until the Tiber. Filing card 71 (pp. 144-159) very succinctly lists the contents of the famous *Tomba dei Cutu*, more extensively published, but not completely illustrated, by A.E. Feruglio in the *Annali Faina* 9 (2002) 475-495, now visible in a splendid reconstruction under the Museum. The tomb deserves a well illustrated monograph. The same holds good for the numerous *kottaboi* (pp. 149, 158, 162, 170, 212, 218, 232, 234, 238, 241; more present at Perugia than elsewhere in Etruria). They testify to an old aristocratic symposium game still practiced in the last centuries BC! Map III clearly shows that Etruscan Perugia had a *cardo* corresponding with the actual Corso Vannucci and a *decumanus* (the present Via dei Priori and Via Fani). Remains of temples and sacred places have been found near the Cathedral, in Piazza Cavallotti and near the Viale Indipendenza, and maybe at Monteluca (pp. 179, 250-251). Probably there have been an altar of Silvanus and a sacred area called Tlennasis, dedicated to the equivalent of the Etruscan deity *tlenac(h)e*, just outside the *Arco Etrusco* (so-called Arch of Augustus, pp. 55-56). In the same area, near Via Pascoli, there must have been an *aedes* of Aeracura (an underworld Iuno; p. 109, n. 381, map II, no 54). It may be the place from where Octavianus and Lepidus transported the statue of the Etruscan goddess Uni to Rome after an *evocatio* at the end of the cruel *bellum perusinum* in 41 BC. Furthermore, *luci* (sacred woods, p. 35) have existed just outside the city walls, e.g. on the hill of the round Byzantine Church of S. Angelo, *CIL* XI, 1941, not mentioned by Bratti.

It is a pity that the inventory numbers of the countless objects, now in the Museum, are lacking (except for finds in the *Tomba dei Cutu*). Bratti's book and maps are useful, though not organized in the most efficient way. The bibliography is almost complete and up to date.

Many excellent specialistic studies on Etruscan Perugia have been published in the *Annali Faina* 9 (2002). Badly needed now is a well illustrated monumental monograph that deals in a modern way with Perugia's material culture from the Final Bronze Age until late antiquity, including the whole *ager perusinus*.

L.B. van der Meer

CARLO PAVOLINI, *Ostia*. Roma/Bari: Editori Laterza. 2006 (nuova edizione riveduta e aggiornata). 339 pp., numerous maps and drawings; 22.3 cm (Guide Archeologiche Laterza 11). – ISBN 88-420-7784-4.

Pavolini's long since outdated 1983 publication (with an identical reprint in 1989) is now replaced by a new handy, well written, and revised guide to Ostia, thanks to many recent publications by members of the *Soprintendenza*, and a growing number of research teams and individuals. The text is divided according to itineraries. It deals with the Via Ostiense (Ficana, Dragoncello and the Borgo of Ostia Antica), with Ostia itself (split up into 6 itineraries, illustrated by 11 maps), the territory to the south of Ostia (necropolis of the Via Laurentina, Pianabella, the villa at Palombara and Castel Porziano), Isola Sacra (the necropolis and the left bank of the Fiumicino canal), Portus (the harbours of Claudius and Trajan), and short chapters about building techniques, houses, production, commerce and chronology. In addition, a new thematical bibliography, a glossary and an index of places follow.

The book is destined for a broad educated public. It is also informative and stimulating for archaeologists and historians as it mentions, in a nutshell, many new facts, finds, uncertainties and unsolved problems. One quandary, for example, concerns Ostia's emergence as a city with an autonomous government. A votive base, recently discovered at Dragoncello, dated between ca 130 and 100 BC, mentions two *praetores ostienses*. This may imply that the famous travertine boundary stones of the *ager publicus* which mention a *praetor urbanus* Caninius (a *praetor* from Rome), now must date to just earlier than 130 BC (in which case they are the oldest inscriptions *in situ!*) and that Ostia became independent from Rome much earlier than previously surmised (pp. 13, 23, 49). The first *duoviri* may have been appointed after the Social War or, in my opinion, in 63 BC when the city wall and gates, during Cicero's consulship (not in Sulla's time as thought before) were made (pp. 24, 49). Recent French research demonstrates that the terminal cistern of the aqueduct has been constructed between AD 90 and 100, which nicely coincides appropriately with the presumed date of the restoration of the *Porta Romana* (pp. 50-52, 60). The statue of Minerva, near the *Porta* would not date from this time but would be late republican (suggested by H. von Hesberg; p. 53). Pavolini questions the function of the Curia (although it was identified as such by J. Balty; pp. 104, 225). He suggests that the Temple of Roma and Augustus would already have been built during the life of the emperor (p. 106). The function and date of the Christian room in the Baths of Mithras are questioned (p. 126). The function of the *Palazzo*

Imperiale is now interpreted by J. Spurza as a multi-functional building (pp. 128-130 with a new map!). Also mentioned is M. Heinzelmänn's exciting identification of the temple of the Dioscures and its *navalia* (p. 131) dated to the period of Tiberius or Claudius, near the ancient mouth of the Tiber. Brothels have not been identified at Ostia. However, the *statio cunnilingiorum* shows that prostitution took place in baths, in this case in the Bath of Trinacria (p. 136). The so-called *Basilica cristiana* is now interpreted as a *domus* of Tigriniani, members of a Christian sect (pp. 147-149). Furthermore, there is a description of the *fullonica* behind the Temple of the *Fabri Navales*, explored by a Belgian team (p. 150). Not yet established is the function of the Building of the *Opus Sectile*, built ca AD 385. Was it Christian or pagan (pp. 177-178)? Pavolini dates the synagogue to around AD 50, but L.M. White dates it at ca AD 100 (pp. 182-184). The function of the suburban Forum of *Porta Marina* remains a conundrum. Is this the suburban sanctuary of Vulcanus (p. 186)? Half of the fragments of the *Fasti Ostienses* have been found there (the other half mainly in the *Domus del Tempio Rotondo*). New excavations may be necessary. Additionally, consideration is given to the republican buildings under the *Schola del Traiano*, excavated by a Swiss team (p. 191). The function of the *macellum* is now questioned by V. Kockel (p. 195) but no better solution is afforded. Not resolved yet is the question whether the *Domus delle Pesci* is Christian (p. 203). It seems that the Cybele cult in the *Campus Magnae Matris* started in the period of Claudius (p. 208). Pavolini now interprets the so-called *Sede* or *Schola degli Augustali* merely as a *domus*. Fascinating is the identification of the Constantine *Basilica* of Petrus and Paulus mentioned in the *Liber pontificalis* (p. 239). The texts concerning *Isola Sacra* and *Portus* are thoroughly updated in light of recent excavations, surveys and research.

The *Forum Ostiense* made by Aurelianus (p. 26) and the sanctuaries or temples of Vulcanus (p. 70, 102) are not yet found or identified. A long marble frieze showing myths of this deity (now in the *Museo Ostiense*) may demonstrate that the small temple in the *palaestra* of the Central Baths was dedicated to him (p. 94, 110). Of several temples (a.o. the temple on the *Piazza delle Corporazioni*) it is not known to which deity they were dedicated (p. 70).

There are some minor flaws. The date of the *Quattro Tempietti* (ca 63 BC, suggested by F. Zevi) may be too conservative (according to J. DeLaine, oral information about her work in progress). The *camillus* in the famous *haruspex* relief (p. 120), found in or near the Hercules temple, is in fact a *puer* (cf. the *modus operandi* in the Fortuna sanctuary at Praeneste).

An English translation of Pavolini's guide is now required for the tens of thousands who visit the *amoenissima civitas* every year, who do not read Italian.

L.B. van der Meer

DOMINIQUE COLLON, *First Impressions. Cylinder Seals in the Ancient Near East*. London: The British Museum Press, 2005². 208 pp., many line drawings and bl./w. photographs; 24.5 cm. – ISBN 978-0-7141-1136-0.

After having been out of print for a long time, this very useful guide to Ancient Near Eastern Glyptics by one of the world's specialists has at last been reprinted. When it first appeared in 1987 (paperback in 1993) it constituted the best popular introduction to cylinder seals, and it has not lost that position. The bibliography, some annotations and chapter 10 on the manufacture of seals have been partly revised, but the overall pagination of the book has remained unchanged.

The book is organized in three parts: history, use in society and motifs. Part one treats the diacritical cutting styles and motifs from period to period, following the traditional classification originated by the 'Father of Sphragistics', the Dutch archaeologist Henri Frankfort. The author includes the surrounding areas in her discussion per period, i.e. she discusses the cultural contacts between Mesopotamia and such areas as Iran, Anatolia, Syria and Palestine. This section facilitates a quick overview of the most relevant categories through its easy and readable style; for a popular book like this the utilized dating system is, understandably, the so-called Middle Chronology (Hammurapi 1792-1750 BC), although it is coming under heavy fire nowadays. The historical section concludes with the Hellenistic period, when cylinder seals went out of fashion. Part two discusses Cylinder Seals in Society (both theirs and ours). Their manufacture, the use of inscriptions, how they were worn and used, etc. Part three on the Subjects and Themes depicted on seals is a handy introduction to (chiefly) Mesopotamian iconography in general.

The book has been produced well, and the many and representative illustrations are of quite sufficient quality for the purpose at hand.

It is especially through cylinder seals that we have come to know Mesopotamian iconography. D. Collon has contributed many specialized studies to that subject, based on her work as a conservator at the British Museum, and this book is, although meant for a more general public, an extremely good introduction to the subject for specialists in neighboring fields as well. It guides one to further studies on the subject in an informative way, without hindering the reader with too much specialized background discussion. One may say that no one interested in the iconography and iconology of the Ancient Near East in general can do without her *First Impressions*.

Diederik J.W. Meijer

WOLFRAM MARTINI, *Das Pantheon Hadrians in Rom. Das Bauwerk und seine Deutung*. Stuttgart: Franz Steiner Verlag, 2006 (= Sitzungsberichte der Wissenschaftlichen Gesellschaft an der Johann Wolfgang Goethe-Universität Frankfurt am Main, Band XLVI 1). 47 pp., 20 figs. – ISBN 3-515-08859-8.

The text under discussion is the written version of a 2005 lecture for the *Wissenschaftliche Gesellschaft an der Johann Wolfgang Goethe-Universität Frankfurt am Main*. The author wonders what Hadrian intended when constructing the Pantheon, and what he was referring to in doing so. Martini wants to interpret the Pantheon not as a temple, but as some sort of throne room through which the emperor could be portrayed as ruler of the

whole world. With its precious marble decoration stemming from all parts of the realm, the Pantheon becomes an innovative 'Abbild des römischen Kosmos'. The notion that the Pantheon is not a temple has been put forward before (e.g. A. Ziolkowski, s.v. Pantheon in *LTUR* IV 1999, 54-61). The innovative aspect of the use of marble in the Pantheon as a reflection of the Roman world has also been suggested previously, by M. Wilson Jones (*Principles of Roman Architecture*, New Haven/London² 2003, 211). Of this book Ch. IX (*The enigma of the Pantheon: the interior*) and X (*The enigma of the Pantheon: the exterior*), pp. 177-213, enter into interesting aspects of the building. Unfortunately, they have not been used in Martini's essay.

Martini's text is divided into five sections. In the first one (*Methodische Aspekte*) he describes the Pantheon as a creation of Hadrian personally. A possible role by Apollodorus of Damascus is ignored. In section 2 (*Die Wirkungsgeschichte*) Martini discusses especially the influence which the Pantheon has had on later buildings, as well as the later history of the building itself. He recognises in the Pantheon citations of other buildings, and wonders what Hadrian intended these for. To properly map these citations, Martini uses section 3 (*Der Außenbau*) to reconstruct the original exterior of the building in its context. He argues that the rotunda would have been hard to see from the square in front of the building. In fact, he states, the small square with the front hall of the Pantheon strongly refers to Augustus' Forum, since the front hall and the front of the temple of Mars Ultor had approximately the same width. Martini then suggests that Hadrian deliberately abstained from military symbols, which gives rise to the question if in that way the citation would still have been recognised. The same question applies to the parallel to the *Ara Pacis*, which Martini spots in the relief decoration. After all, the depictions of candelabra and garlands in the front hall of the Pantheon are only a fraction of the decorations of the building as a whole. One wonders if they could be seen as a citation of a building which was almost wholly furnished with reliefs. The relation with the Augustan notions of *pietas* and *pax* that, according to Martini, the citations referred to, were not presented in this way. Nor did they need to do so. The inscription on the front façade made implicit citations superfluous. The relation with Augustan policies was made explicitly evident, strengthened by the statue of Augustus that was placed in the front hall. In this section, Martini should have referred to E. La Rocca, s.v. *Pantheon* in *LTUR* V, 280-283.

Section 4 (*Das Innere*) reconstructs the interior, stating that it depicts the cosmos. This too can also be found in the work of Wilson Jones cited above (2003, 182-184).

In section 5 (*Die Deutung*, pp. 37-43) Martini argues the case that the building was some sort of throne room, and then wonders whom that space was for (p. 39): 'Hadrian ließ ... kein neues Forum errichten, sondern er wandelte das Pantheon in Anlehnung einerseits an die frühen Kaiserforen, andererseits an die Thronsäle von Nero und Domitian um.' But *the* essential characteristic of the early imperial fora was the temple. If that was absent from the Pantheon, as Martini rightly argues, the whole basis of comparison with the fora

disappeared. A much better candidate for a Hadrianic alternative to a forum is the temple of Venus and Rome (see already: S.T.A.M. Mols, *The Cult of Roma Aeterna in Hadrian's Politics*, in L. de Blois/P. Erdkamp/O. Hekster/G. de Kleijn/S. Mols (eds.), *The Representation and Perception of Roman Imperial Power*, Amsterdam 2003, 458-465). In the end, Martini, like Ziolkowski 1999, sees the building as an *aula regia* in which Hadrian could present himself as a divinely elected ruler. That is an interesting thought. Finally, some bibliographic remarks: Becatti 1953 is not called *Topografia generale*, but: *Ostia. Topografia generale*; For *Bullettino Comunale* one should read *Comunale* for Lugli 1917 and Virgili 1999. Why is R. Meigs, *Roman Ostia*, cited in the 1960 edition instead of the 1973 revised second edition? Also, the name of K. de Fine Licht is spelled in three different ways within the text (note 3, 21 and 44).

In this study, Martini has brought together some aspects which are discussed in recent research, though some of that research remains unmentioned. One might wonder what this piece adds to the impressive number of works that have been published in recent years on this intriguing building.

Stephan T.A.M. Mols

ANTONIO CORSO, *The Art of Praxiteles II. The Mature Years*. Rome: <<L'Erma>> di Bretschneider, 2007. 307 pp., 119 figs.; 24 cm (Studia Archaeologica 153). – ISBN 88-8265-437-0.

The sequel of volume I of 2004 contains the fifth chapter of what will become a multi-volume publication by one of the greatest experts on Praxiteles and the sculpture of the 4th century BC and includes the *opera* 22-26. Its contents are almost entirely dedicated to the Aphrodite Knidia (*opus* 22, pp. 9-187), one of the most famous statues of Antiquity, if we may believe the numerous literary testimonies and the 335 copies or variations collected by Corso in his note 8. The greatest problems are the absence of the original and the rather weak evidence about the round temple at Knidos, of which remains would have been found around 1970 by Iris Love and more thoroughly studied by Heiner Knell some 20 years after. Corso shows a great trust in the veracity of the sources and retells or translates them with a great ardour. Many conclusions are 'possible', to use a word we find in almost every sentence pertaining these sources, and one possibility not seldom becomes a fact in a following sentence. Everything said seems true, to start with the date of production known from Pliny, viz. 364-361, i.e. the 104th Olympiad. The statue was produced more or less simultaneously with the half-nude Aphrodite of Kos (*opus* 23, pp. 187-191: no trustworthy copy known) and they were 'on sale' together in 361, when both Kos and Knidos wanted to acquire a statue of the goddess for love. If there was a rivalry between Knidos and Kos, the story told by Pliny must be taken *cum grano salis*, a care Corso does not always practice. Corso makes clear that the Knidia served as a votive offering by a local magistrate Eudoxos who dedicated her in a special *tempietto* on a promontory where she could be seen from all sides. The erection of this building and the installment of the statue

can be connected with the new foundation of Knidos in those years, in which process the art-loving satrap Mausollos played a major rôle. This Aphrodite got the *epiklesis* Euploia and would become the patroness of various groups of interested people, seafarers, prostitutes and the inhabitants of Knidos, whilst she also became a tourist attraction leading even to *agalmatophilia* including sexual intercourse. The tholos was rebuilt in the run of the Hellenistic era (and these seem to be the mentioned remains visible at Knidos, although they lie on a terrace shielded by a rock that blocks the panorama...). While several dynasts wanted to buy her, the Knidians never sold her, despite economic problems. The great number of copies is, among others, explained by this firmness that made the famous figure still more attractive.

Corso does not practice the mainly German way of reading copies (so-called *Kopienkritik*) we find in important series like *Antike Plastik*. Certainly, he analyses succinctly the main examples and compares them, concluding that the Belvedere Knidia is better than the Colonna Knidia. He does neither reconstruct the precise shape of the original (if possible) and only by reading the long text the reader gets some fix elements like (shape and dimension of) the *kalpis*, the drapery hold with Aphrodite's left hand, the stance of legs, arms and head and details like hair gear and bracelet around the left arm. An important source for the reconstruction of the vessel, for instance, is a fragment showing a relief with swans and garlands found at Brioni Grande (fig. 81).

A better articulation of the description and discussion would have helped the reader. She or he cannot easily plunge into some part, even with the help of the excellent indices, as the reasoning is developed in one long movement of more than 150 dense pages. The red thread is formed by the copies presented in a more or less clear chronological order, in which presentation no distinction is made between the various sorts of copies (marble, terracotta, bronze; big and small; complete and fragmentary). The Julio-Claudian and Hadrianic-Antonine era were the most favourable times for copies. Corso finishes with the exposition of the Knidia next to other sculptures in the *Lauseum* at Constantinople in the 5th century.

Corso does a good job in trying to contextualise the numerous copies and points at the reasons for the purchase: the desire to possess an *opus nobile*, the connection of the figure with the function of the spot etc. It is not sure whether the erection of a Knidia really was an expression of Romanisation in the provinces; that would be true for other works of art as well. Strikingly, the copy from the Villa Hadriana, once exposed in a similar tholos like the original that served as a souvenir of Hadrian's travels, is a very poor copy in contrast with several other figures known from old collections and not documented in their original position.

It is sad to say that the illustrations are of an unequal level and sometimes the key monuments are not depicted at all. Surely, it is a hard job to obtain material from the many museums, *ephories*, *soprintendenze* and the like, but the insertion of old and rather sketchy drawings by Clarac, Reinach and others does not do justice to the matter. Instead, it is strange to find several pages filled with Etruscan urns from Volterra with

images that are look-alikes of our Aphrodite (pp. 63-72). Surely, the book will form a counter piece in the further discussion of Praxiteles' fascinating work, but surely not the last. An important topic, addressed in the run of the text only, is: what does the Knidia represent and what is she doing? Corso does neither mention, let alone tackle the discussion raised in the circles of gender studies and cultural anthropology. Nor does he give a sort of *Forschungsgeschichte* about our subject and leaves out the discussion of previous opinions. That means that the numerous bibliographical references do seldom include other publications than museum catalogues. As to the vexed question of Aphrodite's right hand I am willing to follow i.a. Brunilde S. Ridgway that it is a deictic gesture, showing her female beauty and qualities (cf. B.S. Ridgway, *Fourth-Century Styles in Greek Sculpture*, London 1997, 263-264). An update about some other themes, like the possible connection with Plato's philosophy, can be found in A. Pasquier (ed.), *Praxitèle*, Paris 2007, 130-201 (heavily criticised by Corso in N. N. Kazansky (ed.), *Indoeuropaiskoe yazykoznanie i klassizeskaya filologiya* 11, Sankt Peterburg (2007), 159-182).

Eric M. Moormann

FRIEDERIKE SINN, *Vatikanische Museen. Museo Gregoriano. Profano. Ex Lateranense. Katalog der Skulpturen III. Reliefgeschmückte Gattungen römischer Lebenskultur. Griechische Originalskulptur. Monumente orientalischer Kulte*. Mit Beiträgen von A. Busch, H. Gregarek, M. Langner, S. Lehmann, C. Vorster and M. Xagorari-Gleißner. Wiesbaden: Reichert Verlag, 2006. 334 pp., 112 pls.; 31 cm (Monumenta Artis Romanae 33). – ISBN 3-89500-393-X.

The papal, bright yellow binding's colour makes the book a merry item in the bookshelves among mostly grey and dark-blue bindings. The contents make the reader still luckier, since interesting categories of sculpture are discussed. The enormous project of documenting the sculpture collections of the former Lateran Museum was started in 1991 by the Forschungsarchiv für antike Plastik of the University of Cologne that has also launched a project on private collection in British country houses (cf. here pp. 207-208). Mrs Sinn is the head and the heart of the Roman division and she cannot but be congratulated with this new opus. The collaboration (see title) is limited to determinate sections. The entries are subdivided into provenance (whenever known), technical and restoration matters, bibliography (mostly not trespassing the year 2000), description, analysis, and - many - endnotes. The photos are excellent and document, if possible, all sides of the object. Some objects have no illustrations (nos 156-161, 168). The sometimes extensive bibliographies are mainly German, I should say up to 80 %, for which some discussions look like close readings of German formulations of previous German scholarship. Whenever possible, the pedigree of a depicted type or iconography is entirely worked out: (Anglo-Saxon) scepticism about 'Kopienkritik' and unrelented attachment to the Great Greeks apparently has not reached yet many German scholars (see ultimately E. Perry, *The Aesthetics of*

Emulation in the Visual Arts of Ancient Rome, Cambridge 2005). Personally, I think that the exercises about the possible sources are worth to be done, but must not dominate the discussion of the various monuments: Romans could produce their own 'originals', even when relying on the admired predecessors.

The first group (nos 1-17) is that of the Greek originals, some of which must have been in Rome from the late Republic onwards, arrived as part of booty or purchased by some noble Roman; these are mainly funerary and votive reliefs. Other pieces have been collected in modern times, e.g. the fragments from the metopes, frieze and pediments of the Parthenon, well known in archaeological literature, but presented here in an excellent way. A brilliant analysis is that of a banqueting relief no 15, probably a votive offering of a cult community in Asia Minor from the 2nd century BC. A heros relief with a banquet (no 16, 'publicatissimo' to say it with the apt Italian term) has a boy as a servant, described as a 'Lustknabe' (p. 67), for which notion no clue is available. The composition resembles that of the Ikarios relief, but Sinn makes clear that it differs, when studied in deeper detail. The piece should be dated to the late 2nd century BC.

Sinn pleads for more attention for the reliefs belonging to 'Lebenskultur' (nos 18-168) like 'Schmuckreliefs', *oscilla*, candelabra, stone furniture and stone vessels. These adorned both interiors and gardens of Roman houses and villas in an increasing number from the late Republic onwards, as has been made clear in various recent studies on 'Lebenskultur'. I single out a few items, to begin with the seated Penelope, of which other copies are known (no 18). A longish discussion circles around its identification (indeed Penelope) and original function of the relief. It might have been a funerary monument, forming a eulogy on the defunct woman. Two reliefs of the early 1st and early 2nd century AD imitate the Amazonomachy on the shield of Athena Parthenos (nos 19-20). One of them, with a square shape, likens the reliefs at Piraeus and served as a 'Schmuckrelief', whereas the use of the round example remains puzzling. The meaning of the Vatican copy of the well-known Medea and the daughters of Pelias (no 22) is not clear: the suggestion of a tomb stone is attractive, but parallels of mythological scenes on tomb stones are lacking. The historical interpretation of a fight between nude men on no 23 by German Hafner is decidedly discarded by Sinn. The strange relief shows a bearded Dionysos and could go back to a 5th-century original, although I must confess to have my doubts about its genuineness. In that sense I also suspect no 32, a Neptune, where Sinn also puts a question mark, as well as no 148, a woman with odd eyelids. The Dionysiac reliefs nos 28-29 seem to me stylistically similar, so that I cannot agree with the different dating of the two, preferring the Claudian-Neronian era. The lying god on no 33 might be Jupiter as protector and date to the same period as 28-29 (Sinn: Flavian). The frieze no 36 has the Muses, Mnemosyne, Apollo, Zeus and a hero. The Muse seated on the rocks represent bucolic poetry, the woman with the lyre seated in the centre the genre of epics. The matter of function is also addressed to the famous Orpheus and Euridike no 37. If it belonged to a sarcophagus, it would be a unique representation of

this topic in this genre. The relief no 38 with Menander and his lover Glykera, however, belongs to the atmosphere of a studiolo or library and dates to 40-20 BC. An interesting representation of Herakles' deeds is that of an altar from Trastevere, dedicated by the freedman Decimius. I agree with Sinn's attribution to the 2nd half of the 1st century AD and recall the small drilling holes similar to those of nos 28-29 (it could, then, be dated slightly earlier).

The stone furniture objects have been studied by Martin Langner (nos 89-120): tables (one already seen on a drawing by Maarten van Heemskerck), feet of tripod dishes and *monopodia* will have adorned gardens and houses. Stone vessels form a short section by Alexandra Busch (nos 139-147), whereas Sinn treats some *miscellanea*. The very small head wrapped in a scarf no 155 is called a woman, but could be a barbarian, especially a Persian, and stem from a battle sarcophagus.

A fascinating category is that of sculptures depicting figures from foreign cults (nos 169-191). There are two Aiones, some Isides, several Magnae Matres, among which a *rara avis*, viz. a roof terracotta from a small temple on the Palatine (no 184: why inserted among marbles?), Mithras and his assistants Cautes and Cautopates. A lying Attis is peculiar since he is shown as a male young person, but with one breast and female genitals (no 175). Several of these figures stem from sanctuaries in Ostia excavated during the papal government. As to the two Artimides Ephesiae I want to refer to the - in my opinion unlikely - explanation of the 'breasts' or 'male scrotal' as mountains by S. Szidat (*Jdl* 119, 2004, 83-131). The rich book concludes with five modern items in the style of Greco-Roman sculptures (nos 192-197), the most fascinating of which are two fighting men, probably made after a drawing by Raphael *all'antica*. To be sure, this short review cannot do justice to the richness of information provided. But undoubtedly, the reader will appreciate the thorough discussions presented in this good, genuinely German product of Forschung. We see forward to the next volumes of this important series.

Eric M. Moormann

BARBARA BORG/HENNER VON HESBERG/ANDREAS LINFERT, *Die antiken Skulpturen in Castle Howard*. Mit einer Einleitung von Irmgard Hiller und Beiträgen von Erhart Graefe, Rolf Gundlach und Hansgeorg Oehler. Wiesbaden: Reichert Verlag, 2005. 202 pp., 105 pls.; 32 cm (Monumenta Artis Romanae 31). – ISBN 3-89500-440-5.

H. Oehler launched an important research project in the 1970s in which scholars from the University of Cologne would study and publish the classical sculptures collected by English collectors in the early modern period in country houses in Great Britain. This series is now enriched by a huge work on the 96 marble statues and 39 other objects in Castle Howard, famous as the setting of the TV series 'Brideshead Revisited' after the novel by Evelyn Waugh. The greater part of the collection was formed around 1739-1740 by Henry Howard, when he was in Rome, whereas his son Frederick bought a set

of pieces in Britain at the beginning of the 19th century, among which some items from the property of Sir William Hamilton, the former ambassador at Naples. The country house was originally not built in a way to display ancient sculptures, but the Hall still shows the setting of the pieces as conceived in the middle of the 18th century: as usual in this sort of collections, attention was paid to symmetry in form (standing figures, busts in similar positions) and iconography (portraits, reliefs, inscriptions). The main bulk is on view in a post-World War II position, since the greater part of the building had been afflicted by fire in 1940, in which the antiquities luckily had not been injured. The last owner tried to sell objects in two auctions at Sotheby's (1991 and 1995) and the whereabouts of the sold pieces is mostly not known, whereas of some is said that they have not been sold. Luckily, the editors of the volume decided to include them all the same, so that the reader possesses a presentation of the entire old collection. The entrees are impeccable and show a great scholarly knowledge of the various authors who divided the topics according to their special interests. That means that the late Andreas Linfert studied the copies after or adaptations from Classical and Hellenistic Greek sculpture, Barbara Borg the portraits and Henner von Hesberg the Roman funerary monuments, reliefs and varia (to give some indications). The collection is no exception from the 18th-century rule that all pieces found in a certain degree of incompleteness have been heavily restored and/or treated before entering Britain. Those intact mainly stem from funerary monuments and among these the superb portraits of the Antonine period are the most striking items. The photos are excellent and mostly show the objects against a neutral white surface, while those with the background illustrate how difficult it must have been to document the immovable objects. For that reason some items are only shown frontally and from the sides, while the backs are missing (cf. p. 42 note 2). The order of the plates does not follow consequently that of the catalogue, which is confusing only for the reader of the catalogue as a whole, not for him or her who consults a specific item.

Irmgard Hiller shows in her introduction how the Roman dealers - mainly Francesco de' Ficoroni and Belisario Amedei - sometimes had to mislead the authorities, when they wanted to export an important object. The letters by Ficoroni, archived in the Howard Archive form a fascinating documentation, duly reproduced in the Appendix. They give information about prices, procedures and provenances of a number of statues, both from excavations and collections at Rome. Since my autopsy goes back a decade or so and I could not check the descriptions in front of the original, I must be prudent in commenting on the various entrees. I can mostly agree with what has been proposed.

Cat. 5, a reworked head of a boy seems to me Claudian for its hairdo instead of Hadrianic as preferred by Linfert.

Cat. 8, Hygieia is seen by Linfert as a Claudian figure after a 4th-century original with a Tetrarchic head, the whole being worked in late Antiquity. I ask whether it is not modern rather than antique.

Cat. 9, Hermes with a head of Augustus. The head is not discussed: modern?

Cat. 12, Athena in archaistic style seems not antique to me.

Cat. 13, Dionysos, 1st century BC, might be compared to cat. 5 and be Claudian.

Cat. 22, Dionysos with panther should be late 2nd century AD after a 4th-century model. Its late dating is argued for on the basis of the clumsiness (and the eyes with incisions?), but that does not seem a sound reasoning, for which it can be earlier as well, viz. late 1st or early 2nd century.

Cat. 25, Crispina restored as a Ceres should belong to the category of portraits (nos 29-65) instead of 'Idealplastik'.

Cat. 36, portrait of a boy: I fail to see the personal features and prefer to interpret the piece as an 'Idealstatue'.

Cat. 41, 44 and 45, Antonine portraits, have formerly been seen as not-antique due to their superb quality! For that reason they do seldom feature in discussion on portrait matter.

Cat. 46, urn of P. Granius Claudianus; the name is in genitive, not in dative, but the inscription is so crude that it might not be antique.

Cat. 66-67, two fragments of reliefs made complete by the restorers in a rather reliable way. Suchlike pieces (archaistic representations of Victoria and Dionysos) were very popular among collectors, much different from the - numerous - funerary monuments, having or not relief sculpture (here nos 70-92). Some of the funerary monuments stem from one group's tomb in the 'Vigna Nari'. Repiecing is also shown in the marble candelabrum no 94.

The remainder (nos 97-133) includes bronzes, terracottas, mosaics, *aegyptiaca*, not antique sculptures and, as an addendum, there is no 135, a splendid bust of Commodus in the J. Paul Getty Museum at Malibu, sold and purchased as a Renaissance master piece in the Sotheby's auction of 1991. Borg makes clear that it is a genuine antique Commodus of which 18 replicas are known, dating to 180-185. This final number forms a beautiful crown on this corpus of sculptures and illustrates how 'old friends' yield new insights when studied accurately. We cannot but congratulate the authors for their splendid volume.

Eric M. Moormann

Musa Kadioğlu, *Die Scaenae Frons des Theaters von Nysa am Mäander. Forschungen in Nysa am Mäander I*, herausgegeben von Vedat Idil und Volker Michael Strocka. Mainz am Rhein: Verlag Philipp von Zabern, 2006. XVI, 396 pp., 114 figs, 2 maps, 56 pls., 7 folded plans and drawings; 35.5 cm. – ISBN 3-8053-3610-1.

The long-standing tradition of Turkish-German cooperation in the field of classical archaeology is now enriched by the first volume of what must become a splendid series of studies about *Nysa ad Maeandrum*. This small town is beloved for its enchanting position at two sides of a deep chasm, with plenty of water and woods, whose centre is dominated by a small, but well-preserved Roman theatre. Nysa must have been the place where Dionysos had been brought as a baby to

be fostered by the nymphs. As a small Turkish town, Sultanhisar, Nysa slept for centuries, to be waked up archaeologically for the first time in 1907-1909 by the German Archaeological Institute, concentrating on collecting inscriptions and mapping the site. Modern collaboration between the universities of Ankara and Freiburg im Breisgau started in 2002, when V.M. Strocka began working on the considerable remains of the antique library (see AA 2006, 81-98) - as we know, one of his favourite topics since his work on the Celsus Library at Ephesos in the 1970s - while the theatre was being explored from 1998 by an Ankara team.

The god of stage deserved his own theatre in this town and really got a splendid example. This building has been excavated from 1982 onwards and the most spectacular find was the sculpted frieze showing the life of Dionysos on the podium of the stage building. The reader who thinks to find a full account of this hitherto remarkably unobserved wealth of iconography must wait some more time, since the study of this part will be the object of a future volume in the series by one of the chief editors of the series, Vedat Idil (see p. IV and p. 30, note 229). The book under review is dedicated to the architecture of the theatre as a whole and focuses on the documentation, reconstruction and chronology of the huge scene building. This work could be realised rather trustworthily thanks to the enormous amount of blocks found during the excavation within and immediately outside the complex. Of course, a lot of the building material had been looted in the run of the centuries, but considerable quantities, especially containing key pieces for the reconstruction of the main features, were still available and could be systemized with the help of a crane according to groups. Kadioğlu did a painstaking job in documenting all fragments, with the result that we have a true *Bauaufnahme* in good German tradition. Each block is extensively described and documented in drawings and photos (pp. 167-345: 713 items, including some bronzes and bones).

The first chapter presents a short introduction into Nysa's topography and history. The town's apogee must be placed in the 2nd century AD and in AD 129 Hadrian possibly visited this town. In that period the *Asiarchos* Kydoros financed the *proskenion* of the theatre, but a new version must have been made around 200.

The theatre is oriented exactly north-south, measures 79 x 99m and could contain some 10.000 spectators. A peculiar feature is that the river Tekkecik streams beneath it and continues in the mentioned chasm, which means a great engineering work of a 100m gallery and a bridge mentioned by Strabo. The *cavea* has been preserved completely and raised up to 22m. It has 48 concentric rows of seats in three ranks, divided into nine *cunei*. An old assumption of a gallery running at the upper rim of the *cavea* cannot be substantiated. The shape and organisation of the theatre correspond with those of other examples in Asia Minor, having well-worked *analemmata* (with bosses), a more than half-circled ('überzogen') *koilon*, a high *proskenion* and a straight *scaenae frons* (p. 16). The plan is a mix of Greek and Roman forms, what can be explained as the result of the construction of a small *scaena* in the early Imperial period. The *proskenion* contained nine cavities in which animals and gladiators could be systemized, in case the

building was used for gladiatorial games. The *scaena* (10 x 37.75m) was constructed in a mixed building technique and contains five doors towards five rooms, those at the corners having staircases in stone. This number - with the central *porta regia* and lateral *portae hospitales*, is canonical for Asia Minor (p. 154). There were three stories reaching a height of more than 20m. The niches in the lower and middle registers contained statues of Muses and gods, probably also of personifications. No portraits have been found. A Tyche might refer to the gladiatorial games (p. 88), whereas the remainder is rather standard repertoire in such a scenic context. The chronology is worked out on the basis of a stylistic analysis of the architectural elements, which means three phases (late 1st century BC, 120-140 and after 178, date of an earthquake in relatively near Smyrna/Izmir). The reader is well served, getting many *comparanda* in good images, which endorse the dating proposal of the author. As to the design, Kadioğlu calculates an *embater* or *modulus* of 29.42 cm (p. 151).

Some small points can be observed in respect to this meticulous publication. The *proskenion* is called 'Bühne' (p. 17), which seems to me not well-formulated. Another matter of terminology is the use of 'Tabernakel' for the *aediculae* in the stage façade. Although, as I said, the documentation reaches the level of a complete architectural record, there is no *Steinplan*: 'Beilage 1' has been made with CAD, but presents more of a reconstruction in which the columns of the *proskenion* (see 'Beilage 4') are lacking as well as those in front of the podium. Let us hope that the sequel of this study will come out soon. The monument deserves it.

Eric M. Moormann

MARY C. STURGEON, *Corinth IX, Part III. Sculpture. The Assemblage from the Theater*. Princeton, New Jersey: The American School of Classical Studies at Athens, 2004. XXXIV, 236 pp., 4 plans, 73 pls; 31 cm. – ISBN 0-87661-093-9.

From the beginning of the 1970s Mary Sturgeon has dedicated her scholarly life to the sculpture found at Isthmia and Corinth. As to the latter site, Sturgeon started with her study on the reliefs of the *scaenae frons* representing the Gigantomachy, Amazonomachy and the Labours of Herakles. Now (ms. finished in 2001) she presents the free-standing statues and some relief pieces, again belonging to the stage facade, but also those once exposed on the stage, in the orchestra and in the *cavea*. Most sculptures are in a fragmentary condition, broken in late Antiquity and dumped in or near the theatre itself. That makes the interpretation of these fragments still more difficult than the reliefs in *Corinth IX.II* from 1977 and we cannot but admire the great skill and inventive talent Sturgeon shows in the attribution of things that look hopeless like the back of a horse (Cheiron, possibly with next to him Achilles) and a torso combined with some curly hair pieces as the body and head of Antinoos in the guise of Apollo Lykeios, but thanks to the crown as Dionysos in that stance. The book is clearly divided into two large parts: a study of the ensemble (pp. 1-60) and the catalogue of the 94 pieces (pp. 61-210). There are beautiful photos in

duotone that provide an excellent documentation so that the reader can easily follow Sturgeon's reasoning. The theatre was constructed in the era of Hadrian, possibly shortly before his visit to Corinth in AD 123 and replaced an older stage building parts of which go back to the 4th century BC. As many Augustan and Tiberian pieces of sculpture illustrate, the predecessor must have had a lavish decoration and a stage building adorned with statuary like that splendidly reconstructed on 'Plans' II and III. This stage building was the crown on the idea of 'self-identification of the city' (p. 1) expressed by the insertion of colossal portraits of Augustus, Livia, Trajan and Hadrian (T and H in central part, T in upper storey; A., L. and T. in lower storey in three separate niches) and statues of gods and other mythical figures, mostly connected with Corinth. As such, the stage building has not yielded many pieces that can be attributed with some certainty: max. 26 items, but of course several other elements now linked to the remainder of the building might belong to this ensemble as well. As a matter of fact, there were three levels, full of niches and flanking the *aula regia* and the two *hospitalia*.

The theatre has been excavated between 1898 and 1929. Unfortunately, the diaries do not always give exact information about the find circumstances, so that some of the re-locations remain uncertain. An earthquake in the later 4th century set an end to its functioning and the Corinthians used the ruins as a quarry when they built a defense wall against the Visigoths.

As to the catalogue I applaud the meticulousness Sturgeon demonstrates. Some small remarks pertaining single pieces may be made. As to dating no 2 (Augustus in hip-mantle costume) I think that Sturgeon's Claudian date has a higher degree of similarity than the Tiberian one, since the folds' channels always end abruptly and the type is especially popular from Claudius onwards (see now C.H. Hallet, *The Roman Nude*, Oxford 2005, 161, also mentioning this piece). In contrast, the Livia no 3 is earlier and lacks these drilling channels. She might represent a Pietas (cf. T. Mikocki, *Sub specie deae*, Rome 1995). The busts of the niches in the second storey nos 6-8 might indeed represent Helios, Poseidon and Demeter: do they symbolise three of the four elements, favourable to Corinth or is this too far-fetched a suggestion of mine? The water is also symbolised by the oval reliefs of Triton and Nereid nos 9-10 (the suggestion of Aphrodite is less plausible in this reasoning). Regarding the two actors clad as Silens placed against pillars and serving as *telamones*, we might ask whether there were more of them than the two rather lonely ones now reconstructed in the upper storey. No 13: fragments of a horse, belonging to a Dioscure: was the animal complete or half, jutting out from the back wall? There might have been a young Dioscure among the ideal figures nos 14, 16, 19, 20 (however, the latter is a replica of Polykleitos' Doryphoros). No 22, hip herm of Herakles: Sturgeon describes the hand wrapped in a mantle as the 'attitude of a Greek philosopher' (p. 123), but I think that of a rhetor is more plausible - think of the Lateran Sophokles - and Herakles becomes a *mousagetes* or at least a *mousikos aner*, in which the agonistic aspect is also represented. Like the Cheiron of no 23, he stands for culture. Nos 25 (Antinoos) and 26 (Dionysos) are pendants, since they are from the same Thasian

marble, have the same format and style. One might suggest that Antinoos is represented twice: in no 25 as an Apollo Lykeios, in no 26 as Dionysos. His presence endorses the cultural and political iconographical programme of the *scenae frons* with a greater force. No 27: a winner or official of the Isthmian games; a young, Nubian example is that in the Allard Pierson Museum at Amsterdam (E.M. Moormann, *Ancient Sculpture in the Allard Pierson Museum Amsterdam*, Amsterdam 2000, no 69). Nos 32 and 33: I do not see a great stylistic and hence chronological difference between the woman (3rd century) and the man (4th century) and suggest a Severan date for both portraits. No 41: see also Allard Pierson Museum (Moormann cit. no. 120). Nos 54-55, two *togati* of the middle of the 4th century: I agree with the earlier date than previously suggested (viz. 5th century), but cannot explain why they would have been torn down one or two decades after erection only, if the theatre became out of use around 365. No 67: Amazone - a very important piece, excellently analysed here and dated correctly to the Antonine period. No 68 has, I think, drilling forms like no 2 that make me prefer Amedick's proposal of a Claudian date instead of 2nd century. The 'depth' is not greater, as Sturgeon suggests, to make it 100 years younger. No 71: stele with inscription, unfortunately not given. The inscription of no 72 is only partly reproduced. No 73, a small roughly carved bust of an emperor, is said to be 'the most complete and most enigmatic sculpture' within this collection. Sturgeon's solution is very likely: a small private-cult bust of Antoninus Pius, lost here. It shows gilding (in general: on polychromy the text is scanty and no extra plates are given).

Eric M. Moormann

FERNANDO SCIACCA, *Patere Bacellate in Bronzo, Oriente, Grecia, Italia in età orientalizzante*. Roma: «L'ERMA» di Bretschneider, 2005. 519 pp., 351 figs.; 25 cm (Studia Archeologica 139). – ISBN 88-8265-338-2.

Patere Bacellate in Bronzo or Ribbed Bronze Bowls are one of the markers for the Mediterranean Orientalizing phenomenon. Ferdinando Sciacca catalogued, outstandingly, more than 400 of these ribbed bowls dating from the 9th to 6th centuries BC. The bowls were recovered all over the Mediterranean in regions from Iran to Spain and from central Europe to Palestine/Israel. The form of these bowls originates in the Middle/Near East and they were mainly used during elite symposia or banqueting rituals. More than 300 of the catalogued *patere bacellate* were found in high status tombs in Italy dating to the 8th and 7th centuries BC. It should however be stressed that most of these bowls are made in Italy itself. The imitation in Italy of models that derived from elsewhere is anyhow one of the characteristics of the period discussed. The Iron Age and the subsequent Orientalizing period in Italy are distinguished by the ready adoption of people, goods and ideas. Thus the *patere bacellate* are of oriental origin, first imported to Italy, after which they were imitated locally. In the East the ribbed bowls are associated with libations, drinking rituals and Kings from the 9th century BC onwards. In Italy the ribbed bowls are dated from the second half

of the 8th century BC onwards though one could argue that the first ribbed bowls arrived around 775 BC. The majority of the *orientalia* in Italy derives from the Syro-Phoenician coast while Sciacca assigns the prototype of the ribbed bowl to Middle Eastern cultures, especially to Assyria. From there the bowls were dispersed to other areas, to Cyprus, Crete, Greece and to Spain but especially to Italy with more than 300 items dated mainly between 750 and 650 BC in the conventional chronology.

Sciacca divides the book in 8 chapters. He starts with a chapter that discusses the research history of the ribbed bowls, the aims of the study and the typological criteria of these hammered vessels. Chapter 2 is a catalogue on the *patere bacellate* from particular regions ranging from the Middle-East to Spain with most specimens documented in Assyria (21 catalogue entries) and in Urartu and surrounding areas (26 bowls). Each catalogue entry describes the bowl type, its whereabouts, inventory number, preservation, description and bibliography. The vast majority of the bowls is illustrated. Chapter 3 concentrates on the 37 specimens from the Aegean and Greece. Chapter 4 represents the bulk of the book that discusses in 130 pages the ribbed bowls from Italy and a few specimens from North of the Alps (3 from East France and 1 from Germany). The 4 ribbed bowls from France and Germany document once more the relation between central Europe and Italy during Hallstatt C/Orientalizing period, a relation that is also documented for other groups of artefacts. The majority of the Italian *patere bacellate* is preceded during the Villanovan period by bronze vessels that are closely associated with the central European HaB2/3 bronze vessels as recently published by C. Iaia (*Produzioni Toreutiche della Prima Età del Ferro in Italia centro-settentrionale*. Pisa/Roma, 2005). Thus the book by Iaia and the publication by Sciacca combined, do present a significant part of the bronze vessel production in Italy from the 9th till 7th century BC.

Noteworthy in chapter 4 are the 72 catalogued bowls from Vetulonia, the 80 specimens from Marsiliana d'Albegna and the early ribbed bowls from *Latium Vetus* (at sites such as Castel di Decima and Acqua Acetosa Laurentina). The hundreds of bronze ribbed bowls reported from mainly central Italy, are foremost a testimony for the exceptional, archaeological record of its funerary ritual from ca 800 to 600 BC. Secondly they probably document a selection process regarding the local adoption of Oriental prototypes in the Mediterranean. In Spain and in Greece, for example, the *patere bacellate* appear to have been less popular than in Etruria and *Latium Vetus* though this assessment might be clouded on account of diverging archaeological visibility per region. Thus, in Greece, the bowls are mainly recovered in sanctuaries while in Italy they were predominantly found in elite tombs. Many privately owned ribbed bowls in Greece might not have been deposited or could even have been used as scrap metal after a while. Nonetheless the distribution of the ribbed bowls per Mediterranean region most likely records differences in the modes of interaction with the Levant, a topic that needs to be examined in more detail.

Chapter 5 discusses in about 60 pages the analysis and production of the ribbed bowls per Mediterranean

district except for Italy that is presented in the next chapter. Chapter 6 presents in about 100 pages various topics such as the funerary context, the analysis and production of the bowls per Italian region and a synthesis that ponders on questions like imports, local imitation, immigrant Levantine craftsmen and the possible existence of Phoenician production. The problem with the last question is the almost complete absence of a corpus of Phoenician metal vessels in their homeland, present Lebanon. Nonetheless Sciacca concludes, in my opinion accurately, that Phoenician production of ribbed bowls is most probable, considering the distribution of these bowls in the Mediterranean that follows the patterns and routes of the Phoenician trading empire. Subsequently it is somewhat surprising that Sciacca adds, in chapter 7, the role of the Middle-East, based mainly on its historical record, as the dominant power in the region and as a possible provider of elite prototypes and commodities that were eventually adopted in central Italy. He thus conforms to the recent reappraisal of the Assyrian role in the economy of the Phoenician city-states though in his final remarks he differentiates between Middle-Eastern military-political power and a Near-Eastern cultural *koinè*. In this context it should however be emphasized that the Orientalizing *koinè* or phenomenon that touched various regions of the Mediterranean came about not through Middle-Eastern intermediaries but through Phoenician merchants. Their trading empire became already established in the Western Mediterranean from the 10th century BC onwards and they have to be considered as the main carriers of Levantine goods.

The last chapter (8) on the significance, function and transformation of the *patere bacellate* is like an epilogue in two sections. In section 8.1 he discusses the Orient and Greece while in section 8.2, Italy is assessed. It is interesting that Sciacca stresses in detail the high ceremonial value of the ribbed bowls as a royal drinking vessel for wine in the Orient, the ritual connotation of the Greek specimens on account of the fact that the vast majority is recovered in sanctuaries while for Italy he concentrates on their function within the elite symposium/banqueting ritual even if they appear to have been also employed as a bowl for eating while some were used as an offering bowl.

The book closes with over 60 pages bibliography, 4 pages distribution graphs and 351 figures.

The present book is an elaboration of Sciacca's unpublished PhD-research under supervision of Prof. Giovanni Colonna and Prof. Gilda Bartoloni of the Institute of Etruscology and Italic Antiquities, 'La Sapienza' University, Rome. During the PhD-research he studied the corpus of the ribbed bowls of the Orientalizing period in Italy concentrating on:

- typological and technological analysis in order to determine the chronology, the centres of production and the trade between the various regions, and on
- the distribution of the bowls in tombs in order to assess their function in the funerary ritual.

One of the interesting aspects, hardly presented by Sciacca in this book, is his corpus of ribbed bowls in relation to the other *orientalia* found in Italy as a means of elite's self-representation. This aspect is difficult to assess since it requires full knowledge of all the Italian elite tombs of both the Villanovan and the subsequent

Orientalizing period, a topic that could only be examined in detail by a research project that includes several scholars on account of the vast and dispersed quantity of the archaeological evidence. Sciacca concentrates on the Orientalizing period with its leaning towards the East Mediterranean but he barely touches on the preceding Villanovan Tombs with *orientalia* (cf. A.J. Nijboer 2005, *La cronologia assoluta dell'età del Ferro nel Mediterraneo, dibattito sui metodi e sui risultati*, in *Oriente e Occidente. Metodi e discipline a confronto. Riflessioni sulla cronologia dell'età del ferro in Italia*, edited by G. Bartoloni and F. Delpino, Istituti Editoriali e Poligrafici Internazionali, Pisa, 542-546; A.J. Nijboer 2006, *Coppe di tipo Peroni and the beginning of the Orientalizing phenomenon in Italy during the late 9th century BC in Studi di Protostoria in onore di Renato Peroni*. All'Insegna del Giglio Borgo San Lorenzo (FI): pp. 288-304; A.J. Nijboer, forthcoming, *Italy and the Levant during the Late Bronze and Iron Age (1200-750/700 BC)*. Paper to be published in *"Beyond the Homeland: Markers in Phoenician Chronology"*. Edited by Claudia Sagona. Monograph of *Ancient Near Eastern Studies*, Peeters Press, Leuven). These Late Villanovan elite tombs are noteworthy due to the numerous bronze vessels that are based mainly on central European prototypes (Iaia 2005). It could be stated that one of the characteristics of the Iron Age/Villanovan period in central Italy was its cultural inclination towards the North with a long-standing tradition of relations between Italy and the Urnfield cultures of regions to the North of the Alps. The subsequent Orientalizing period in central Italy is, amongst others, distinguished by its cultural leaning towards the East (the Levant and Greece). This cultural shift and its duration in time is one of the main topics debated between the Italian Pre/Proto-historians and Etruscologists. It is therefore not surprising that both Sciacca as well as Iaia are hardly crossing this Italian divide of disciplines with all its consequences for the considerable number of Late Villanovan tombs containing *orientalia*.

The discussion of the Orientalizing phenomenon in Italy is still focused on specific artefacts as found in the most elaborate tombs, especially the Tombe Principesche. These 'princely' tombs are, in spite of the available archaeological evidence, hardly accepted as the pinnacle of a process of increasing destruction of goods in a most elaborate funerary rite that emerged during the 9th century BC. In general, till now, little attention was paid to the ribbed bowls of the 8th and 7th century BC. Sciacca redresses this topic. His book provides us with a fascinating and detailed catalogue of the ribbed bronze bowls. Thus he gives us indirectly an impression of the scale of the Orientalizing phenomenon, especially in Italy. The publication by Sciacca is for various reasons remarkable as stressed above and therefore it is applauded that he was awarded the XII Premio di «L'ERMA» di Bretschneider.

Albert J. Nijboer

LOREDANA CAPUIS/ANNA MARIA CHIECO BIANCHI, *Monumenti Antichi. Este II. La necropoli di Villa Benvenuti*. Roma: Academia Nazionale dei Lincei/Giorgio Bretschneider Editore, 2006; 537 pp., 223 tavole di grafici, 64 Tavole Fotografiche; 33 cm

(Serie Monografica VII (LXIV della serie generale)).
– ISBN 88-7689-232-X/ISSN 0391-8092.

Este in the Po-valley, approximately 25 km. to the SW of Padova, is one of the key sites for the study of pre-Roman, Northern Italy and as such traditionally of importance for the enquiry into the relations between Italy and central Europe from the 10th century BC to the emergence of the Roman Empire. The habitation area of ancient Este covers an area of 65 hectares while 3 extensive necropolises have been excavated to the north of the settlement; the Rebato-Candeo necropolis, the Ricovero-Benvenuti necropolis and the Castello necropolis. Apparently there is also a considerable number of tombs to the South and East of the settlement (see fig. 1 on p. 10). As such Este is one of the most Northern examples in Italy of primary, Iron Age, sites that embody the rise of proto-urban and urban centres, a phenomenon that can be traced in varying grades, on the whole peninsula, from Calabria to Northern Italy, from the 9th and 8th centuries BC onwards. In North-East Italy this phenomenon is represented by sites such as Bologna, Este and Verucchio while to the North of the Po-valley this process is represented to a lesser extent by, for example, the Gola-secca and Palaeoveneto cultures.

The previous Volume, *Este I* (2 volumes), was published in 1985, by the same authors also in the *Monumenti Antichi* Series, and presents the contents of 171 tombs of the Ricovero-Benvenuti necropolis subdivided in the areas Casa di Ricovero, Casa Muletti Prosdocimi and Casa Alfonsi (Chieco Bianchi & Calzavara Capuis 1985). In addition, *Este I* presents about 300 artefacts from Este tombs without exact provenance.

In the prologue of *Este II*, the editors of the Monograph Series of *Monumenti Antichi*, write that they intend to conclude the Este Monographs with a third Volume on the 150 tombs excavated in between 1983 and 1993. Also these tombs pertain to the Villanovan to Roman period.

The present volume, *Este II*, publishes in fine detail the contents of 99 tombs of the Villa Benvenuti area of the Ricovero-Benvenuti necropolis that were excavated from 1879 to 1904. These tombs are dated to the period that ranges from 800 to about 100 BC. The tombs published are mainly assigned to various phases of *Este II* and III (*Este* phase II is assigned in this book to the 8th century BC while *Este* phase III covers the period from 700 to ca 250 BC). As in *Este I*, the Roman graves are not included in the publication except for some selected tombs.

The mayor part of *Este II* consists of the actual catalogue in which all 99 tombs are discussed extensively (pp. 49-398). The presentation of each tomb opens with the old excavation notes, followed by a description of each artefact assigned to the tomb and concluded by a brief discussion of the tomb referring to earlier studies and other tombs at Este.

Subsequently *Este II* has four appendices:

- on the osteological analysis of the cremated remains (pp. 399-449),
- on the analysis of the faunal remains (pp. 451-465),
- on the technology, restoration and reproduction of the *situla Benvenuti* from Tomb 126 (see pp. 320-331

with 81 catalogue entries), the famous, exciting pail with embossed scenes that link Este with elite customs in Etruria (pp. 467-476; this tomb and pail is discussed in more detail below) and

- on the anthropological analysis and archaeology of the Casa di Ricovero necropolis (pp. 477-484).

From page 485 to 498 one finds several tables that give a synopsis on relations in time between Bologna, Este and Hallstatt, on the dating of the *Este* Tombs, concordances of tomb numbers etc. The subsequent analytical index is extremely useful on account of its depth (pp. 499-521). The book is concluded with lists of figures, also given per tomb, and the illustrations themselves from Tavola 1 to 223 (the drawings) and from Tavola I to LXIV (the photographs).

Most striking in both *Este* volumes on the pre-Roman tombs is the cultural continuity in the funerary ritual from the Iron Age onwards for a period that lasted about 600 years. This is in sharp contrast to the considerable changes in burial customs that took place in central Italy from the 9th century BC onwards. At Este some changes did take place in the quantity and style of the artefacts deposited, though the basics remained alike. Take, for example, one of the oldest and youngest tombs in *Este II*, Tomb 71 (2 depositions), assigned to *Este* phase IIA, early 8th century BC and Tomb 297 (at least 5 depositions), assigned to *Este* phase III D2 – IV, around 250 BC. Both are simple pit tombs with ceramic jars containing the cremated remains and covered with bowls. In addition some personal ornaments were deposited such as fibulae.

One of the richest and most extensively discussed tombs published in *Este II*, is Tomb 126, assigned to *Este* phase III B2 (625-575 BC). There are 14 other Tombs assigned to this phase in *Este II* (see page 488). Tomb 126 was excavated in January 1880 and consisted of a chest measuring 75 by 60 cm with a height of 72 cm made from six calcareous, tuff slabs cemented together with a whitish clay. Inside the chest were the associated, intact artefacts while just outside it, the remains of the funerary pyre and shards were traced. Just above the remains of the funerary pyre a skeleton was found that is not further discussed by the authors (see for the 1880 illustration, Tavola XXVIII, b). Inside the stone chest, in its north corner, the cremated remains of a toddler (1-3 years old, pp. 431-432), were placed in a ceramic jar (catalogue number 7, p. 322) that in turn was set in the famous bronze *situla* with embossed and incised scenes (catalogue number 1, pp. 321-322). Depicted on this bronze *situla*, in three, separate, horizontal rows, are men on thrones, two boxers fighting, warriors with crested helmets, other men, a musician with horn, drinking scenes, chariot, sphinxes, griffins, centaur, winged lion, horses, cow, dog, bird of prey, goat and deer. In between these figures are plant motives such as lotus flowers. There is evidence for repairs in Antiquity, which makes it probably a family heirloom. All details of the depicted scenes are given in a new, fold-out illustration (fig. 8) in between page 320 and 321.

The *situla* was covered with a shallow, bronze bowl that originally seems to have been a hemispherical bowl with raised handle (see p. 470). The *situla* contained two bronze discs covered with gold foil, tiny fragments of beaded cloth (possibly fragments of a belt), a necklace

with pendants, the ceramic jar that contained the cremated remains, a ceramic bowl that covered the ceramic jar, two bronze *fibulae* and over 100 bronze 'buttons', which probably were sewn onto a cloth. On the other side of the stone chest, the second ossuary was placed in a ceramic jar that was covered with a bowl (catalogue entries 12 and 13, p. 323). This ossuary did not contain any bone remains and therefore sex and age could not be determined. On the bottom of the stone chest were placed 12 ceramic vessels indicating a drinking and eating ritual as well as two wooden 'sceptres' covered with bronze, decorated sheet. The table wares in tomb 126 as in other Este tombs refer to a funerary banquet, remains of which are found in countless other tombs all over Italy during the 9th to 6th centuries BC.

In the catalogue of Tomb 126, the authors include 47 other entries of which it has not been recorded where they were originally deposited inside the chest. Among these are weaving implements, bronze pendants, numerous *fibulae*, pins, bracelets, beads, chains and an iron knife.

The authors assume that this was a double deposition of a child with an adult (the mother?) of whom the cremated remains could not be examined. Multiple depositions in one tomb are common at Este. A second deposition of a woman in Tomb 126 is likely on account of the associated *corredo*, that predominately pertain to the adult, female domain, as recorded so often elsewhere in Italy. Tomb 126 itself is dated to the late 7th century BC. As is the case with the *situla Benvenuti*, it can not be excluded that some of the artefacts deposited in the chest were heirlooms.

The account of Tomb 126 gives rise to many questions such as:

- What is the relationship between the chest itself, the remains of the funerary pyre just outside it and the skeleton? Could all this somehow not constitute a proper family tomb as found elsewhere in Italy, also at Este?

- How can the embossed *situla* of Tomb 126 be linked with the numerous, other, embossed and decorated bronzes found at Este in terms of production?

- What is the connection between this tomb and other, contemporaneous, comparable, rich tombs at Este, for example, Tomb 76 (with remains of a bronze *situla*), Tomb 78 and Tomb 83 (see for a brief discussion on related family tombs at Este, pp. 44-48)?

It might not be possible to answer some of these questions on account of the available documentation, nonetheless with the *Este* I, II and forthcoming III publications there should be enough data available, to reconstruct events at the site in more detail.

Though *Este* II is beyond reproach because it presents mainly essential, archaeological data, there are some aspects concerning the wider interpretation of the Este tombs, which I would like to address; the contacts between Este and Bologna and the Absolute Chronology maintained.

Bologna is located approximately 90 km to the SSW of Este and both sites are somewhat tied. It is therefore remarkable that the authors do not refer to these links more specifically. For example, they do not refer to the comprehensive study by Panichelli on the 8th century BC tombs at Bologna (S. Panichelli 1990, *Sepolture Bolognesi dell'VIII secolo a.C.*, in *Miscellanea Protostorica, Archaeologia*

Perusina 6, a cura di G.L. Carancini, Roma, pp. 187-408.). Using Panichelli's research in combination with the *Este* I and II publications, one could analyse the 8th century BC relations between both sites in considerable detail.

In addition both Bologna and Este are often referred to, in studies that deal with the relations between Italy and central Europe during the Iron Age. This is amongst others illustrated by the table on p. 485 that gives the relation in relative and absolute chronology of Bologna, Este and Hallstatt. In the past 20 years this chronological correlation has been debated intensely on account of dendrochronological results in central Europe that have caused considerable gaps of at least, several decades between the conventional and adjusted absolute chronology (A.J. Nijboer 2005, A.J. La cronologia assoluta dell'età del Ferro nel Mediterraneo, dibattito sui metodi e sui risultati", in *Oriente e Occidente. Metodi e discipline a confronto. Riflessioni sulla cronologia dell'età del ferro in Italia*, edited by G. Bartoloni and F. Delpino, Pisa (Istituti Editoriali e Poligrafici Internazionali), pp. 527-556). The authors do not refer to this debate and maintain the conventional dates. It is at present valid to do so but the consequences of a possible revision are considerable and therefore warrant discussion. It should result in more dendrochronological or radiocarbon research in northern Italy for especially the period 900 to 600 BC.

The topics raised above, are merely comments and in no way form a critique on *Este* II since its main objective is the presentation of the primary, archaeological data of 99 of the hundreds of tombs excavated around the site. Both authors succeeded well in obtaining this objective and therefore the book is highly recommended to all interested in the historical processes that took place in Italy and beyond during the 9th till 3rd centuries BC. Without publications such as *Este* II these processes can not be assessed.

Albert J. Nijboer

ULRICH GEHRIG, *Die Greifenprotomen aus dem Heraion von Samos*. Samos IX. Mit einem Beitrag von Gerwulf Schneider. Bonn: Deutsches Archäologisches Institut. In Kommission bei Dr. Rudolf Habelt GmbH, 2004. 354 pp. 130 Tafeln; 30 cm. – ISBN 3-7749-3271-9.

Griffins are intriguing, mythical creatures which have fascinated men for over 5000 years. In the past Millennium it has become a popular heraldic and fantasy symbol. The iconographic motive of a bird of prey as a *Mischwesen* with head and wings of an eagle and ears, body and hind quarters of a lion appears to originate in the Middle East and found its way gradually to Europe. The griffin was accepted as a motive especially during the Orientalizing period when it was adopted in specific regions of Greece, Italy and Spain and during the Middle-Ages in North-West Europe. The book by Gehrig deals with the Orientalizing period and limits itself to bronze, griffin heads that used to decorate the shoulders of cauldrons during the 8th and 7th centuries BC, as found particularly in the sanctuaries on Samos and at Olympia. These griffin protomes should however never be separated from their cauldrons as

used in the symposium or banqueting ritual nor from a wider discussion regarding the Orientalizing phenomenon, a period that is characterized by the widespread adoption in the Mediterranean of Levantine motives and customs. It is therefore regrettable that Gehrig places the griffin protomes in a purely Hellenic context. His main reason to do so is the fact that the vast majority of the griffin protomes derives from Greece, mainly from Samos. Nevertheless their evaluation allows for alternative readings since the finds from Samos clearly document that the Heraion had become a leading, Greek, commercial centre that will have attracted Phoenicians and other ethnic groups as well during the 8th and 7th centuries BC.

Die Greifenprotomen aus dem Heraion von Samos presents an extensive, good catalogue of the 300 griffin heads found in the Heraion of Samos. However this excellent catalogue covers only a third of the publication (including the illustrations). The book can be criticized in most other respects such as the workshop attributions and the limited synthesis.

Samos IX is subdivided in three parts. Part I from page 7 to 259 presents the griffin heads including the full catalogue of the Samos specimens. Part II from page 261 till 306 presents fragments of tripods on which the cauldrons originally must have been placed. Part III by Gerwulf Schneider, covering 6 pages, discusses in detail the material characteristics of some of the cores of those griffin protomes that were cast.

Subsequently there are 5 tables mainly with concordances of which Table 5 is interesting since it presents, apparently, all known griffin heads ordered by workshop or by chronology. It should be noted that quite a few (about 28 %) of the 569 protomes listed in Table V, are not assigned to a specific workshop. Moreover a number of the griffin heads have no archaeological provenance since they were acquired in the past on the Antiques market and sold to quite a number of museums and collectors all over the world. The book closes with 130 pages with fine photographs of the majority of the griffin heads discussed.

Unfortunately there is no separate bibliography. The literature cited, is mentioned in the footnotes, which makes it difficult to obtain an overview of the studies used for writing this publication. The omission of a separate bibliography is policy of the Samos Series by the *Deutsches Archäologisches Institut* and can therefore not be held against Gehrig. Nonetheless, looking at the footnotes, it seems that the literature used, is limited and often refers to previous publications by Herrmann and Jantzen on which this publication anyhow rests heavily. This is fully acknowledged by Gehrig: 'Ohne die Werke von U. Jantzen und H.-V. Herrmann hätte dieser Katalog nicht vorgelegt werden können' (p. 5).

Basic or specific literature regarding the Orientalizing phenomenon in the Mediterranean is not cited in the footnotes and therefore seems not to have been reflected upon except for some restricted remarks on pp. 164-165. In this context a sentence in the preface that he wrote March 2001, is instructive. Gehrig writes on page V: 'Der Beitrag von W. Gauer in den Akten des Tübinger Kolloquiums zum Thema 'Olympia, der Orient und Etrurien', Tübingen 1997 (2000) 113 ff. ist mir erst während des Drucks dieses Bandes bekannt-

geworden; leider konnte ich ihn nicht mehr in meinem Text berücksichtigen' (the book referred to is titled: *Der Orient und Etrurien*). Since Gauer in this paper stresses the importance of the Levant and Levantine craftsmen for the developments at Olympia during 8th century BC, the reader is left with the question how Gehrig would have adjusted his book, away from the purely Hellenic setting he gives us, in case he would have been able to use Gauer's article.

The Greek bias in *Samos IX* is especially noteworthy in the attribution of workshops, which covers a significant part of the publication. Gehrig describes on stylistic and debatable grounds not less than 25 workshops. He considers all griffin heads to be produced in Greece, even the earliest types. Therefore it is confusing that he maintains for the earliest griffin heads, the denomination already given by Herrmann that is the Barberini and Bernardini group/workshop. The name derives from the extremely rich Barberini and Bernardini tombs in Praeneste, *Latium Vetus*, Italy. In Gehrig's reading Greek workshops are given the name of Italian tombs. The Barberini and Bernardini tombs can be dated around 700 BC (ca 25 years) and are famous for their numerous Levantine luxuries and symposium sets but not for their Greek imports. Griffin heads assigned by Gehrig to the Bernardini and Barberini workshops are found from Western Turkey to Italy and thus follow the distribution pattern of other Levantine goods around 750-650 BC. Gehrig's assessment of Hellenic workshops producing all griffin protomes does not make any sense unless one reconstructs Mediterranean trade around 700 BC as a purely Greek affair, as Greek ships carrying the Levantine luxuries as well as some Late Geometric and early Corinthian ceramics. In such a reconstruction the substantial amount of Levantine goods as found in numerous wealthy Late Villanovan/Early Orientalizing tombs in Italy, are traded and probably produced as well, by Greeks. This reconstruction is fiction for me. It is more likely that the Mediterranean became acquainted with the Levantine prototypes and early imports from the 9th/8th century BC onwards and that these prototypes were, after selection, imitated in local workshops, for Greece those associated with the festivals at the main Greek sanctuaries and for Italy, the workshops associated with the proto-urban centres with their emerging patriciate. The griffin heads are pendants of the bronze ribbed bowls, a catalogue of which by Sciacca was reviewed above. In fact the few griffin protomes recorded by Gehrig from Susa, Lebanon, Andalusia, Cyprus, Rhodes and other Mediterranean sites mirror the distribution pattern of the ribbed bronze bowls studied by Sciacca. Thus Sciacca described 5 bronze ribbed bowls from the Heraion on Samos and 11 from Olympia. While the *patere bacellate* appear to be more prevalent in Italy during the period 750 to 650 BC, the cauldrons decorated with griffin heads are more popular in Greece, especially in the sanctuaries on Samos and at Olympia where they were produced locally. Griffin heads and ribbed bowls in Greece are associated with the sanctuaries while in Italy they are found in high status tombs. It is moreover noteworthy that the distribution of the griffin protomes follows many of the sites described by E. Lipiński in *Itineraria Phoenicia* (Louvain, 2004).

The whole problem regarding Phoenician/Levantine or Greek prototypes and trade is aggravated by Gehrigs' statement that all griffin heads were produced during the period 690-620 BC while insufficiently referring to a publication that can not be traced with the information given (p. 171, note 770). As many other colleagues, I maintain that the griffin heads decorating cauldrons, emerged somewhere during the second half of the 8th century BC. The early griffin protomes are worked and hammered such as numerous other metal artefacts with a Levantine connotation that can be found especially in Greece and Italy from the 9th century BC onwards if not before. After a while, mainly during the 7th century BC, the protomes were cast. Griffin heads can still be found in 6th century BC contexts both in Greece as in Italy.

Die Greifenprotomen aus dem Heraion von Samos by Gehrig is a useful addition to the *Samos* volumes when it concerns the catalogue and descriptive parts. Once more, scholars can in detail wonder about the extraordinary archaeological record of the Heraion on Samos. Table V which lists 569 griffin heads recorded by Gehrig, covering large parts of the Mediterranean as well as the Index of Provenance (pages 347-354) is valuable for all who like to assess the extensive trading patterns in the Mediterranean from the 8th to 6th centuries BC. The wider reading of these patterns remains debatable as Gehrig seems to be well aware off. Unfortunately his doubts regarding the amalgam of Levantine and Greek traits were hardly expressed in this book creating for me problems regarding the workshop attributions and especially the interpretation of the earliest griffin protomes.

Albert J. Nijboer

A. SCHMIDT-COLINET/G.A. PLATTNER, *Antike Architektur und Bauornamentik. Grundformen und Grundbegriffe*. Wien: WUV, 2004. 152 pp., 162 figs.; 24 cm. – ISBN 3-8252-8288-0.

The title of this book suggests that it sets out to provide basic forms and terms for ancient architecture and architectural ornamentation, and in essence, it is indeed little more than a schematic enumeration of canonical building styles and ornaments. It deals successively with temples, capital types, non-religious public architecture, ornamentation, building techniques and wall painting, each subject being chronologically ordered within the chapter. Within each subject standard types are established through a short textual introduction, containing basic definitions and some chronological data, and illustrated with black-and-white drawings, with some room for the presentation of exceptions to the rule. For the temples, ground plans of the different architectural orders are given first before dealing with aspects of the elevation. Furthermore, the book contains several appendices, with the main stylistic periods of Greek and Roman art, an - incomplete - chronology of the (Western) Roman emperors, a glossary of important technical terms, a lexicon on ancient building and finally an internationally oriented bibliography with suggested further reading on a variety of subjects.

Where the book scores is in the detailed drawings

showing and, more importantly, clearly labeling the constituent parts of architectural elements, such as temple pediments and column capitals. For instance, 10 separate elements are named for the Ionic capital and 11 for the Corinthian. Although doing so in German in the main body of the text, the extremely useful lexicon of often encountered technical architectural terms in the four main academic languages (German, French, English and Italian) will well serve all those who are struggling to come up with the correct terminology for the same phenomenon in all four languages.

As a whole, the book leans rather more strongly towards *Bauornamentik* than *Architektur*. Especially regarding the latter category, the main criticism is that the book is perhaps over-schematic and somewhat biased towards Greek architecture, for example giving only two examples of Roman temple building, (the Temple of Capitoline Jupiter in Rome and the Maison Carrée in Nîmes), thereby neglecting other Etrusco-italic temple types (essentially giving only its largest and paradoxically most disputed example) and later Imperial ones. Even accepting the fact that only the most basic standard types are presented in the book, this is a glaring omission. Regarding building techniques for instance, only *opus reticulatum* is mentioned under the heading of *opus caementicium*, foregoing earlier types such as *opus incertum* altogether. Another point of criticism is that the authors fail to offer any sense of scale for the presented buildings. Thus, to stick with the examples already given, the Maison Carrée actually appears larger than the Temple of Capitoline Jupiter in the book, while in reality the latter is almost six times the size of the former. Either the temples should have been presented with their relative sizes or a scale indicator should have been provided for each temple.

Although the authors state in the preface that it is not their intention to give a detailed, in-depth analysis of architectural development in the ancient world, I think that even for a relatively general presentation of *Grundformen und Grundbegriffe* the shortcomings noted above seriously diminish the usefulness of this book, not in the least for educational purposes. One has to ask when the line between the elimination of unnecessary repetition and clutter on the one hand and overschematization and -simplification on the other in the presentation of the subject is crossed. Most likely for the sake of brevity and in an effort to avoid over-complicating things, the authors have perhaps pruned their subject a little too much.

Benjamin D. Rous

CORNELIA ISLER-KERÉNYI, *Civilizing Violence: Satyrs on 6th-Century Greek Vases*. Fribourg: Academic Press Fribourg, 2004. XII+132 pp., 42 figs./drawings; 23 cm (Orbis Biblicus et Orientalis 208). – ISBN 3-7278-1497-7.

An offshoot of Isler-Kerényi's (hereafter I-K) earlier detailed work on 6th-century BC Dionysiac iconography (*Dionysos nella Grecia arcaica: il contributo delle immagini*, Pisa 2001; now published in English as *Dionysos in Archaic Greece: An Understanding Through Images*, Leiden 2006), this is another iconographic study that casts the

spotlight on the satyrs, the hybrid, uncouth and lustful beings associated with Dionysos. As a companion piece, this study repeats some of the conclusions reached in the earlier volume and needs to be consulted in association with it for a more detailed exposition of arguments and references to photographs (the current study is illustrated only with line drawings).

I-K examines depictions of satyrs on 6th and early 5th-century vase painting, primarily Attic, placing them in their historical and cultural context. As in her earlier studies, she considers images as reflections of the mental world of the Greeks that needs to be recovered. Her methodology consists of examining and analyzing images as primary sources in their own right, independently of texts. She has chosen a very good subject. The satyr, one of the earliest figures appearing on painted pottery and very popular in Archaic vase painting, is paradoxically almost completely absent from mythology. This book thus succeeds in filling a gap in the literary tradition through an examination of visual sources.

The author starts by tracing the earliest appearance of satyrs during the Orientalizing period in two contrasting but contemporaneous manifestations: a wild, sexually violent type and a well-mannered, 'domesticated' one associated with the Dionysian sphere, a context that may explain the satyrs' changed attitude. This association sets the tone for the rest of the chapters in which I-K argues that the symposium, a microcosm of the *polis*, is the setting where the beneficial integration of violence, expressed through the satyr who uses his phallus as a weapon, can be effected. Still, though the association of Eros and violence is clear, the symposiac connection of satyrs in this early period is not as evident in the context of the aggressive satyr, as I-K claims.

Chapter 2 focuses on the first depiction of satyrs in a narrative mythological context, the Return of Hephaistos on the François Vase. The focus of this myth is Dionysos, who reconciled the Olympian family and restored divine and cosmic order (in scenes of the myth, elements of Dionysiac processional rituals were incorporated to symbolise the final triumph of Dionysos over those who had initially rejected him: G. Hedreen, *The Return of Hephaistos, Dionysiac Processional Ritual and the Creation of a visual narrative*, *JHS* 124, 2004, 38-64). Thus Dionysos here is not presented as a destructive uncontrollable force, but as a peacemaker who guarantees stability and order through institutionalized consumption of wine in festivals and symposia. The satyrs who accompany Hephaistos, hybrid beings like the mule the god rides, are intermediaries between the wilderness and the city and thus act in a controlled civilized manner. This interpretation differs from that recently proposed by Hedreen (see above), who in this and later depictions of the myth sees the behaviour of the satyrs as disruptive and counterproductive, reflecting Dionysian rituals of inversion and the disruption of power relations among the gods.

I-K nicely suggests that the restoration of stability in the divine sphere would have been a fitting prototype for the reconciliation between citizen classes that was the basis of reforms in Solon's time. It is indeed likely that the Athenian refugees who were welcomed back and the non-heirs who were encouraged to take up crafts would have identified themselves with the bas-

tard and marginalised craftsman god who was led back to Olympos. An allusion to the outcast Athenians who were reintegrated into the community at that time may also be found in some scenes involving a mule ride (treated in Chapter 5), referring, according to I-K, to a prototypical ephebe ritually admitted into the polis. Intriguing as this reading of the images and the correlation with Solon's reforms may appear, I-K's suggestion for the existence of such a ritual for the integration of an inferior category of Athenians is entirely hypothetical.

Chapters 3 to 6 revolve around the role of satyrs as indispensable intermediaries between the divine and human world, and their two main roles as initiators: (a) introducing the users of the vases to Dionysos and Dionysiac happiness; and (b) contributing to civilization by transforming grapes into wine.

The satyrs depicted around Dionysos do not refer to a specific mythical event but to a situation in the present that enabled men to identify with the satyrs and encounter Dionysos. Just like the *komos* can become a *thiasos* in which the god appears, dancing humans can transform into satyrs and approach Dionysos. Through him, they can achieve happiness and equilibrium, either for a limited time (symposion) or for eternity (Bacchic mysteries). This ritual transformation is implied when satyrs are depicted together with human dancers, or when satyrs are depicted without tails (satyrs turning to the viewer may imply an invitation to join in). The *thiasos* of satyrs then is a means of communication between the human and divine realms and a way to tame male sexuality through encountering Dionysos.

At around 540 BC satyrs are shown engaged in wine making, as agents of transformation of humanity from nature and wilderness (vine) to culture and civilization (wine). Their work is accomplished in the vineyard of Dionysos which highlights the important role of the countryside in the process of achieving civilized life. This new imagery is persuasively associated by the author with the political situation of the time of Peisistratos: the fostering of cohesion between the rural and urban environment by giving emphasis to the countryside. The transformation of grapes into wine, which bears allusions to continuity after death, is associated with Bacchic initiations instituted in Athens at that time.

In the final chapter I-K compares satyrs in vase painting and satyr plays, bringing out again their role as intermediaries. The difference in context, however (time of heroes in theatre, mostly the present in vase painting), makes them relate differently to wine: it is miraculously given to them at the time of heroes, but obtained through knowledge and labour in the present.

The volume is well produced with few typographical errors. I have some quibbles, however, about terminology: e.g., *chora* is considered separate from the *polis* (p. 25); and if *komos* is dancers leading to or coming from a symposion, while *thiasos* consists of dancers around Dionysos (p. 59 n. 178), why does I-K refer to the dancers and nymphs with Dionysos at the centre of an amphora by the Amasis Painter as a *komos*? (p. 67). Note also that the reference to fig. 33 is misplaced. In sum, those interested in art and religion will find I-K's study an interesting and valuable contribution, provided they keep her book on Dionysos at hand.

Gina Salapata

SUSAN I. ROTROFF/ROBERT D. LAMBERTON, *Women in the Athenian Agora*. Princeton, NJ: The American School of Classical Studies at Athens, 2006. 56 pp., 71 col & b/w figs.; 21 cm. – ISBN 0-87661-644-9.

This exquisite and beautifully produced booklet is no 26 in the popular series of the Athenian Agora Picture Books. It aims to introduce lay audiences and students to the lives of Athenian women based on information from literary and archaeological sources. Written in a concise, accessible, and engaging style, this little volume is packed with useful information and coloured illustrations of finds primarily from the Agora excavations.

The booklet is divided into several short sections that survey many aspects of women's lives: in the house, as wives, mothers and household managers; in ritual, as participants and audience; in production and trade, as workers and merchants; in leisure, as male companions.

Focussing on the 5th and 4th centuries BC, Rotroff and Lamberton carefully make use of both literary and archaeological information to re-evaluate Athenian women's roles. They convincingly argue that women may have had more control over their lives and disposition of property than most literary texts suggest, and conclude that women were more constrained during the Athenian democracy than in Archaic times. In all periods, though, poorer women, who did not own slaves, would have circulated more freely in the public space, selling produce, working, and doing outdoor chores. Thus the usual dichotomy projected in the sources, male/public and female/private, may have been more an ideal than actual practice. Women also do not appear to have been confined to separate quarters in the house, since rooms were likely used in a flexible way.

A welcome addition is the epilogue that explores modern women involved in the Athenian Agora excavations. Even if they mostly kept records and studied the small finds, these women, like their ancient counterparts, were 'very much forced to be reckoned with in their respective worlds' (p. 55).

There is no space to elaborate on diverse interpretations, which is understandable in view of the scope and size of the booklet; unfortunately, however, statements such as 'other interpretations of both their dress and their public visibility have been plausibly argued' (p. 7) remain enigmatic, especially since the absence of references prevents following them up.

I have a few minor quibbles and suggestions. The bride in fig. 13 does not appear to me to finger 'her garment nervously' (p. 15); lifting the edge of the garment is a standard graceful feminine gesture. Because of its association with Artemis, the partly preserved animal in fig. 16 may be a deer rather than a goat. The perfumed oil carried by the woman on a white-ground lekythos (fig. 28) is more likely for anointing the grave rather than for libation, as the authors suggest. *Epinetron*, rather than *epinitron*, is the standard term for the thigh guard used in wool working (p. 34 and captions for figs. 32, 36). There is only one typographical error (p. 45, line 6: woman instead of women).

This slim and very readable book is an excellent

introduction to women's lives in ancient Athens and would make a very useful addition to the reading list of several undergraduate courses in Classical studies.

Gina Salapata

ROSALBA PANVINI/LAVINIA SOLE, *L'acropoli di Gela - stipi, depositi o scarichi*. Roma: Giorgio Bretschneider Editore, 2005. 203 pp., 93 pls.; 24.5 cm. (Archaeologica 143, Corpus delle stipi votive in Italia 18). – ISBN 88-7689-189-7.

The 18th volume of the Corpus delle stipi votive in Italia is dedicated to the stipes, deposits and dumps of the acropolis of the Rhodian-Cretan colony of Gela. This colony on Sicily was founded in 689/688 BC as stated by Thucydides (VI, 4, 3-4).

Five deposits were excavated between 1951 and 1953. Only 3 of them were published - incompletely - in the *Notizie degli Scavi* by the excavators D. Adamesteanu and P. Orlandini: the 'stips of the Athenaion' in 1956, the 'archaic' stips and the stips called 'in the pithos' in 1962. The stipes under building 2 and 12 of the acropolis remained unpublished. The intention of the present authors R. Panvini ('archaic' stips, stips under building 12, introduction of the stips under building 2) and L. Sole ('stips of the Athenaion', stips 'in the pithos', catalogue of the stips under building 2) is to fill the gaps by collecting all the relevant materials from the stores of the Museo Archeologico Regionale of Gela and by studying the inventory registers from the time of the excavations.

A chapter is dedicated to each of the deposits. Each chapter is twofold: an introduction in which the authors deal with the identification of the complex as a stips or a dump, with the types of votive material, and the identification of the deity/deities to whom these votives were dedicated, followed by a catalogue containing I. figurines of terracotta, II. ceramics, and III. other materials. Unfortunately, unlike in other volumes of the CSVI, tables containing an overview of these materials at one glance are missing. The discourse is clear and to the point. The book is well illustrated.

The 'stips of the Athenaion' is located between the archaic temple B (*Athenaion*) and temple C from the 5th century BC. Although the excavators interpreted the deposit as a stips, Sole identifies it as a dump, because not only votive materials but also architectural elements were found. It may have been created during a reorganization of the sanctuary. The material dates from the 7th to the second quarter of the 5th century BC. Some pottery fragments however date to the second millennium BC. This points to frequentation of the site previous to the founding of the colony. Many objects have been imported from Greek territories like the Peloponnese, Attica, the Greek islands, and Asia Minor, while stylistic influences from Corinth and Crete can be seen in local statuettes of standing women. Furthermore, fragments of Cypriote pottery could have been imported by the founders of the colony: Rhodos used to be a distribution centre of trade between Cyprus and the western part of the Mediterranean in the 7th century BC. Five fragments of *kantharoi* prove the presence of Etruscan bucchero in Gela. The high number of female stat-

uettes with or without attributes like pigeons, pomegranates and flowers of pomegranates, opposed to the low number of male statuettes (only two fragments), and objects from the *mundus muliebris* (loom weights, spindles, *pyxides*) point to a cult of a female deity, probably a Mother Goddess, and her *paredroi*. The fragment of an owl is in itself not enough evidence for the identification of an Athena cult in the opinion of Sole.

Situated on the northern slope of the acropolis near the archaic fortified wall, the 'archaic' stips from the late 6th century BC contains forty objects, amongst which terracotta figurines, vases, metal objects and two shells. The earliest terracotta figurine, in late Daedalic style, is of Rhodian origin, as is the torso of a horseman, one of the oldest in Gela. Both Corinthian and colonial pottery have been found. The lack of data prevents us from identifying the god to whom the votives were offered. From the votives can be concluded that a female deity was venerated, but a male aspect cannot be excluded because of the presence of weapons. The torso of the horseman points to the aristocratic class occupied with horse breeding, well known in Gela from literary, epigraphic and iconographic sources.

The stips called 'in the *pthos*' is situated in the western sector of the acropolis, ca 2 m northeast of a wall that probably belonged to a sacred building. The *pthos* contains ash, soil, animal bones, stones, fragmentary tiles and 11 objects. Among the finds are a *kore* shaped *thymiaterion* of local production with Ionian influences, two oil lamps and a male recumbent figurine from a Rhodian workshop. The materials date to the late 6th century BC. Therefore it can be supposed that the stips in the *pthos* is the residue of one single ceremony in honour of a female deity, presumably executed by a female believer, although the already mentioned statuette of a recumbent man seems to point to a male believer as well. The nature of the votives suggests a chthonic character of the cult.

Since the stips under building 12 has not been published before, the authors' source of information were the inventory lists of the Gela Museum. The votives - 133 terracotta figurines, 16 vases, 6 oil lamps, 1 bead of glass paste and 1 loom weight - can be dated between the second half of the 6th century and ca 400 BC. The closing of the deposit can be related to the Carthagian attacks in 405 BC and the destruction of the colony. The largest category of figurines consists of standing females holding a piglet. Apart from a few exceptions all votives have been produced by local workshops. The bead of glass paste from the end of the 6th century BC is of Punic origin. The votive material is characteristic for the Demeter and Kore cult.

The votives from the stips under building 2 - 102 objects - is comparable to that of the previous one.

From the material can be concluded that a chthonic cult existed on the acropolis of Gela from the foundation of the colony onwards. In a later stage cults in honour of Athena (epigraphically testified) and Demeter are identifiable. The exact location of the sacred area of the latter is not discovered yet.

Natalie L.C. Stevens

GIOVANNI GORINI/ ATTILIO MASTROCINQUE (eds.),
Stipi votive delle Venezie - Altichiero, Monte Altare,

Musile, Garda, Riva. Roma: Giorgio Bretschneider Editore, 2005. 293 pp., 17 figs., 55 pls.; 24 cm. (Archaeologica 144, Corpus delle stipi votive in Italia 19). - ISBN 88-7689-210-9.

Most of the volumes of the Corpus delle stipi votive in Italia (CSVI) deal with only one archaeological site or one city. This volume on the contrary deals with a selection of votive deposits in a whole region: Veneto in the north-eastern part of Italy. The book provides specimens of the cults of the Veneti and their neighbours from Hellenistic times until the end of the Republic, although also older finds and coins from the period of the Roman Empire have been included. In this way interesting information can be derived about the evolution and distribution of the cults, and about the Romanization of the region.

Because of the interrelations with Etruscan and central Italic peoples it was only a small step towards the Romanization of the Veneto region. A break with the traditional culture is absent.

From the 2nd and 1st centuries BC onwards monumental temples of the Italic type were built in the Veneto region. Local gods assimilated with gods of the Greek-Roman pantheon. Latin cults were adopted, Latin dedication inscriptions were used, coins replaced gifts in kind. In 102 BC the Veneto region became part of the Roman defence system, probably because of the invasions of the Cimbrians and Teutones. As a Roman *provincia* it had to defend the northeastern borders. The Veneti living in the cities received the Latin rights as a result of the law of Cn. Pompeius Strabo in 89 BC and the Roman civil rights as a result of the *lex Iulia* in 49 BC. In 42-41 BC the Veneto region was no longer a Roman *provincia* and with the Augustan campaigns against the Rhetian, Vindelician and Noric peoples in 15-14 BC the controlling role of the Veneti decreased.

Most of the material of the votive deposit of Altichiero in Padova (Brenta River) is dated too early to speak of Romanization. The votive deposit of Monte Altare (Treviso) is situated on a peripheral location where the Romanization proceeded more slowly and in other ways.

The votive deposit of Garda on the contrary contains terracotta votives comparable to the votives from central Italy. The gods belong to the Greek-Roman pantheon. It is likely that people from central Italy lived in Garda during the last century of the Republic. In Musile di Piave materials from the pre-Roman period have been found in a pit from the Roman period. This points to the transition from the palaeo-Venetic to the Roman phase: useless materials from the past could be dumped.

Special attention is paid to *sortes*, of which 36 bronze specimens have been found in the votive deposit of Monte Altare, the largest amount in the Veneto region. Also the comment on the coins of this votive deposit is quite extensive and extraordinary informative.

The consequence of a large group of authors (contributions by the editors Giovanni Gorini and Attilio Mastrocinque, and also by Cristina Bassi, Alfredo Buonopane, Pierangela Croce Da Villa, Giovanna Gambacurta, Luca Zaghetto, and Giovanna Zambotto) is

inevitably lack of coherence from time to time. The contributors are specialists on the fields of numismatics, ancient history and archaeology of the Veneto region. The result is a high level overview in which these fields melt together.

The many illustrations, tables, schemes, maps and plans in the text - quite uncommon in the CSVI series - are useful additions. The quality is high, and so are the glossy black and white drawings and photographs at the end of the book.

Natalie L.C. Stevens

LUCIO FIORINI, *Topografia generale e storia del santuario. Analisi dei contesti e delle stratigrafie, con una appendice di Enrico Franceschi e Giorgio Luciano: I metalli*. Bari: Edipuglia, 2005. 506 pp. 279 figs., 28 tav.; 30 cm (Gravisca, scavi nel santuario greco 1.1). - ISBN 88-7228-440-6.

The sanctuary of the *emporium* Gravisca is one of the most important and complex sanctuaries in Etruria. It is unique and of fundamental importance for the understanding of the economical and cultural dynamics of the entire Mediterranean (p. 13). Cults of Aphrodite-Turan, Hera-Uni, Demeter-Vei, Apollo, Artumes, the Dioskouroi and Adonis have been epigraphically testified. This book is the first volume of the series 'Gravisca - Scavi nel santuario greco', which is directed by Mario Torelli and edited by Simona Fortunelli. The series will finally consist of 17 volumes divided in part I, dealing with the two archaeological sites (volume 1.1 (the volume under review) and 1.2 (*Il deposito votivo dell'area settentrionale del santuario*)) and part II (volumes 2-16), dealing with the finds (e.g. ceramics, votive materials and inscriptions). Ten of these have already been published, volume 1.2 is in preparation.

This volume contains the long awaited, final examination of the first period of excavations of the site, between 1969 and 1979. From 1994 onwards a second series of campaigns has taken place. The focus of these excavations is the area to the north of the sanctuary, where chthonic cults can be identified, and to which the already mentioned volume 1.2 will be dedicated.

The book consists of three parts: I: the site, II: the topography and the excavations of the sanctuary, and III: the conclusions. In an appendix the metals are dealt with by Enrico Franceschi and Giorgio Luciano.

In part I Lucio Fiorini deals with the ancient literary sources first. Unfortunately he does not translate the Greek and Latin texts (except for one), although he summarizes some of them briefly.

Torelli's reconstruction of the sanctuary from 1977 (in: *PP* 32, 398-458), until the present publication the only attempt to discern the building phases of the site, has been summarized and used as a point of reference. Torelli's proposals can be confirmed by Fiorini after analysing very carefully the information collected during a decade of excavation, and after having taken testing samples from two of the buildings (*gamma* and *epsilon*) in 1995 and 2003. Torelli's building phases (ca 580, ca 480, ca 400, and 300 BC) are being refined in part III.

Part II starts with the excavation techniques, followed by short chapters on the general topography of Gravisca and the building techniques. Then the results of the excavation are dealt with in an extensive way. Each of the buildings (*gamma*, *delta*, *alpha*, *beta*, and *epsilon*) and each part of these buildings has been described in detail. Maps, drawings of vertical stratigraphies and sharp black and white photographs of many details illustrate the descriptions. Each chapter starts with a large map of the building. In the abundant number of footnotes even more details like the inventory numbers of the finds have been inserted. A small chapter is dedicated to the street plan.

The conclusions of part III have been written to the point and each of the building phases has been visualized by maps and splendid three-dimensional reconstruction drawings from different angles (plates 1-28). The oldest traces of frequentation of the area by Greek visitors date around 600 BC, contemporary to the rise of Gravisca. The cult would have started around 580 BC and the first *sacellum* would have been dedicated to Aphrodite. Already in this period metallurgic activities took place in the area. Around 550 BC the sanctuary was subject to radical transformation. This can be related to the arrival of Samian visitors at Gravisca. In this phase Aphrodite and Hera form a couple, just like in, for example, the Heraion of Samos. Around 530 BC a fire destroyed the buildings and a new complex was built. At the beginning of the fourth phase around 480 BC the sanctuary almost reached its definite lay-out. At this time the sanctuary lost its *emporium*-character under the influence of political, economical and social changes. This had severe impacts on the character of the cult. It became more and more a central-Italic cult with emphasis on the aspect of health. In the fifth phase, from 400/380 BC onwards, the complex was rebuilt and new structures were added. *Oikoi* for Aphrodite and Hera (*gamma*), Adonis (*delta*), Apollo (*alpha*), and Demeter (*beta*) were built, and connected symbolically by an imaginary square between the several altars and the tomb of Adonis (fig. 273, p. 194). This square has been discovered by Torelli. During the last phase at the end of the 4th century BC some transformations and additions were realized, but the lay-out did not change. The sanctuary was destroyed around 280 BC. After three decades it was reoccupied partially until the end of the 3rd century BC, although some of the finds date to the 1st century AD, amongst which a Latin inscription reading *Adon* (Adonis).

Inventory lists have been added. Per building and per section of it the finds are listed, arranged by the year of the discovery, the inventory number, the find-spot, class and type of object. The appendix deals with the results of archaeometric research on some pieces of metal, executed by the Dipartimento di Chimica e Chimica Industriale of the University of Genova.

A minor point of criticism is the fact that Fiorini does not always make a distinction between the Greek and Etruscan gods: the Greek names are still being used in the building phases in which only the Etruscan equivalents are epigraphically testified, although the author sometimes uses Greek and Etruscan name together, connected by a hyphen.

This highly archaeological publication provides information on every single detail of the site. It must have been a hell of a job! The lay-out is very attractive.

Natalie L.C. Stevens

HENNER VON HESBERG, *Römische Baukunst*. München: Verlag C.H. Beck, 2005. 295 pp., 59 figs.; 24,3 cm. – ISBN 3-406-52920-8.

Many monographs have been written on Roman architecture, most recently the two excellent volumes by Pierre Gros. Whereas these works seem to analyse Roman architecture as a phenomenon that advanced through time and therefore emphasise the development of its physical aspects, in this book Von Hesberg aims at approaching architecture as a central element of Roman society around which daily life revolved. Architecture created a feeling of 'Zusammengehörigkeit' or, at least, a sense of 'Zusammenleben'.

The book consists of three main sections that are each subdivided into several chapters. In the first part (16-62) Von Hesberg introduces the periods into which he divides Roman architecture for the purpose of this book. The first chapter deals with building materials (19-31), how the choice of material changed through time and what constructional possibilities and challenges the various materials created. The second chapter (32-62) is on building ornaments and decorations, such as capitals, the entablature but also mosaics and sculpture. Architecture accommodated the display of these adornments that were partly based on conventions but also expressions of propaganda.

The second section (63-203) deals with construction projects and building types. After an introductory chapter on urban planning (63-69) the remaining chapters are largely descriptions of the various building types and their significance within society. The first structures to be discussed are city walls (71-77) that, besides the defensive character should also be seen as expressions of Roman 'Machtbewusstsein'. The subsequent chapter deals with temples (78-107). The development of the Roman temple is discussed in chronological order from the Republican period until the Late Empire when the first Christian churches were erected. Structures with political functions, such as the *curia* and the *comitium*, are introduced as the third building type (108-114). This building category had an important representational function within society, as Vitruvius (5.2.1) already recalled in his work on architecture: 'the construction of the curia should express the *dignitas* of a city' (quoted 110). Next are commercial buildings (115-125): besides a discussion of *tabernae*, *horrea* there is a long section (118-124) on the commercial function of the *porticus*, translated by Von Hesberg as 'Halle'. With this interpretation he suggests a multifunctional role for the Roman covered colonnade within commercial architecture. Yet hardly any attention is paid to the *macellum* as a commercial building type. The following chapter on honorary monuments is very short (126-129) in which the author briefly touches upon the impact of monumental arches and honorary columns on the urban landscape. The chapter on the basilica (130-141) focuses on the origins of this building type and its func-

tion. Spectacle buildings are discussed at greater length (142-168). Not only the stone structures are examined, but the author pays attention to the temporary constructions as well. With the help of ancient literary sources the author brings the Roman games back to life. Baths and gymnasia are studied as buildings of daily leisure (169-182). The well-preserved Stabian baths in Pompeii, that developed from a gymnasium (170), are discussed in detail to illustrate how a bath complex functioned (170-173). In the final two pages of the chapter libraries are briefly introduced as yet another building for *otium*. A short chapter on fountains, *nymphaea* and latrines as urban amenities for well-being (183-186) focuses mainly on the water supply of Rome and only mentions latrines in the last paragraph. Another short chapter (187-190) deals with buildings of infrastructure such as streets, harbours and lighthouses. The final chapter of this section considers domestic buildings and tombs (191-203). Considering the aim of his book, Von Hesberg does not get into great detail in this chapter as he sees private architecture as a reflection of individual behaviour patterns rather than a representation of collective ideological concepts. There was no standard Roman house, for example, only standard elements (e.g. the atrium) that occurred in many houses.

Many interesting questions are raised in this section. However, the degree of detail with which the topics are covered fluctuates significantly, resulting in unequal chapter lengths and leaving various aspects under-explored.

In the third part (204-243) the author explores the practical and social aspects of Roman building by looking at the builders and the users. In the first chapter (204-212) he discusses the organisation of building projects, such as the acquisition of land. The various people that could commission new buildings are examined in the following chapter (213-224). The third category of people involved, the architects and builders, are considered next (225-232). Finally attention is paid to the visitors and users of the buildings (233-243).

In the appendix we find a bibliography structured per chapter for which Von Hesberg evidently selected the most important publications, though at points incomplete. In addition, there are two indexes: a place index organised per city with related monuments and a person's index.

The illustrations of the volume are disappointing. Not only is the number small (59) in comparison to the material discussed, the dimensions of the drawings and photographs are minute and are therefore often not suitable to support or to do justice to the text. However, the fact that most plans grouped in one illustration are shown at the same scale, does give the reader an idea of the relative size of a building.

Römische Baukunst does not only deal with Roman architecture from a practical point of view, but Von Hesberg places the art of building in a historical context and explains how certain architectural decisions and planning were influenced by cultural, social and political motives. Apart from in-depth analyses of building types and their developments, Von Hesberg uses a wealth of ancient literary sources to substantiate his arguments and to add colour to his descriptions. As a result the reader gets an insight in the whole construction

process: from the planning of the structure as a symbiosis between architect and commissioner, to the building economy, the choice of construction material and decoration, and, finally, to the actual users of the buildings.

Saskia Stevens

FRANCESCO D'ANDRIA (ed.), *Cavallino: pietre, case e città della Messapia antica*. Ceglie Messapica: Progettipercomunicare s.n.c. di G. Schirone & Co, 2005. 111 pp., nombr. ill. coul. & b.n., CD ROM. – ISBN 88-89612-00-2.

Cavallino est une petite localité à 6 Km au SE de Lecce dans le Salento, à l'extrémité SE de la péninsule italienne. Depuis la première mention, à la fin du 19^e siècle, de l'existence d'un habitat messapien à cet endroit, les recherches archéologiques y ont connu des hauts et des bas jusqu'au début du nouveau millénaire qui semble marquer un tournant décisif aussi bien pour la recherche du site, devenu chantier-école de l'université de Lecce, que pour sa conservation et sa valorisation. Ce nouvel élan, du en grande partie à l'enthousiasme de Francesco D'Andria, donna lieu en 2005 à l'organisation d'une exposition *in situ*, à l'occasion de laquelle fut publié le présent volume, appartenant à ce genre de littérature archéologique, très en vogue actuellement, qui veut être à la fois manuel, guide et catalogue, au risque peut-être de voir se perdre les données concernant les objets exposés au milieu des différentes contributions, une vingtaine en tout, d'ampleur variée, touchant des aspects très divers du site en question. Fréquemment une première fois pendant le Bronze Moyen et apparemment abandonné par la suite durant le Bronze Récent et Final, le site de Cavallino est occupé à nouveau à partir de l'Âge du Fer (IX^e-VIII^e siècle av.J.-Chr.) et montre un habitat à cabanes qui se transforme pendant la première partie du VI^e siècle av.J.-Chr. en un grand site fortifié, abandonné avant la moitié du Ve siècle av.J.-Chr. et suivi d'une occupation sporadique liée à l'exploitation agricole de la zone.

La plupart des contributions rassemblées dans ce volume concerne évidemment la documentation archéologique mise au jour, et tout d'abord une architecture domestique très variée allant de simples habitations constituées d'une seule pièce jusqu'à de grandes maisons comportant de nombreuses pièces autour d'une cour centrale. Les tombes isolées ou groupées en nécropoles, retrouvées aussi bien à l'intérieur qu'à l'extérieur des remparts, nous renseignent sur les habitants du site, aussi bien de l'époque de l'habitat fortifié que de la période successive, jusqu'au IV^e siècle av.J.-Chr. Quelques catégories particulières de la documentation archéologique font l'objet de contributions séparées: le système de couverture des maisons, des éléments de décoration architectonique, les représentations mythologiques sur quelques vases figurés, des objets à destination culturelle, les témoignages écrits et les monnaies. Partant de la documentation archéologique disponible sont abordés également des problèmes de 'Gender Archaeology' et les échanges commerciaux. Nous trouvons également quelques contributions intéressantes sur le milieu naturel et les résultats d'analyses archéobotaniques et archéozoologiques. A côté de

tout cela il convient de signaler encore quelques contributions concernant des aspects méthodologiques de la recherche et de la 'muséalisation' du site en forme de 'Museo Diffuso'. À l'illustration abondante et extrêmement bien soignée de ce volume est ajouté encore un CD-Rom qui offre au lecteur une visite guidée du site.

Frank Van Wouterghem

Studi di Antichità 11 (1998). Galatina, Congedo editore, 2003. 296 pp., nombr. figs; 28,5 cm. – ISBN 8880865498.

Comme d'habitude, ce onzième volume du périodique *Studi di Antichità*, publié par le 'Dipartimento di beni culturali' de l'Université de Lecce, présente un caractère multidisciplinaire et contient trois sections.

Dans la section historique, comportant quatre études dédiées à l'histoire grecque, G. Boffa examine tout d'abord la présence d'Orientaux en Grèce, et plus particulièrement en Béotie, au IX^e-VIII^e siècle av.J.-Chr., partant d'un passage d'Hérodote sur les *Gephuraioi*. Les caractères particuliers de l'épigraphie de Théra de l'époque archaïque sont ensuite abordés par A. Inglese. *Astuochos*, personnage spartiate de la fin du Ve siècle av.J.-Chr., souvent controversé par les historiens modernes, est quelque peu réhabilité dans l'étude de C. Romano. La contribution de E. Arena sur la chronologie de la seconde 'Philippique' de Démosthène, montre que les discours publics du célèbre orateur n'ont pas fini de donner lieu à des discussions entre historiens.

Dans la seconde section, dédiée à la numismatique, K. Mannino remet sur le tapis le problème de la signification des fac-similés de monnaies en terre cuite retrouvés à Métaponte, tandis que R. Aurigemma et A. Degasperi abordent la circulation monétaire à Roca (prov. Lecce) et présentent un catalogue des monnaies, allant du Ve siècle av.J.-Chr. jusqu'à l'époque moderne, trouvées lors des fouilles dans ce site côtier de 1987 à 1995.

Les études présentées dans la troisième section, la plus étendue, concernent pour la plupart l'archéologie du Salento. Tout d'abord le petit port d'escale de Torre S. Gregorio, à l'extrémité du Salento non loin du Cap de S. Maria di Leuca, dont la documentation archéologique, aussi bien sur la terre ferme que sous la mer, est réexaminée par Aurigemma. Th. Van Compernelle dresse un bilan de dix années de recherches à Soletto, à une vingtaine de Km au S de Lecce, et présente un aperçu de l'occupation de ce site messapien du VIII^e au III^e siècle av.J.-Chr.

Un mobilier funéraire en soi pas exceptionnel, découvert en 1915 au abords de Vaste (à une quarantaine de Km au SE de Lecce) et comprenant entr'autres un cratère apulien à figures rouges et une 'trozzella', la forme la plus caractéristique parmi les vases indigènes messapiens, offre l'occasion à M.T. Giannotta pour s'attacher aux pratiques funéraires des Messapiens et plus spécialement à la signification particulière de la 'trozzella', qui semble apparemment exclusive d'une certaine catégorie de mobiliers funéraires féminins. Du même site messapien J.-L. Lamboley publie en détail les résultats de ses recherches stratigraphiques dans deux secteurs des fortifications urbaines, le 'Fondo melliche' au nord et la zone 'Colagallo' au sud.

Depuis longtemps la topographie historique de la péninsule salentine constitue l'objet de recherches 'en surface' menées par des archéologues de différentes universités néerlandaises. Dans ce volume G.-J. Burgers, P. Attema et M. van Leusen présentent un rapport provisoire sur les résultats fournis par le projet 'Ostuni '99' concernant l'évolution du paysage et de l'occupation humaine de la préhistoire jusqu'à l'époque romaine dans deux échantillons du territoire à l'ouest d'Ostuni, l'un situé sur le plateau des Murge et l'autre dans la zone intermédiaire entre ce plateau et la plaine côtière. Nous quittons le Salento avec la dernière contribution de G. Körioğlu, sur des objets en verre byzantins et islamiques découverts dans un site près de Mersin au SE de la Turquie.

Frank Van Wouterghem