

The publication of this book coincided with the Athenian Olympic Games in 2004. Even though the Elginian papers were excluded, the book has not lost now, some years later, any of its topicality, and it can also be understood as a contribution to the efforts to restore the Marbles. The Parthenon is an unclosed Pandora's Box, which inspires specialists from different fields to draw inspiration from it. The results, such as some of the articles in this book, may be contradictory; nevertheless they are all very interesting reading.

Leena Pietilä-Castrén

SUSAN I. ROTROFF: *Hellenistic Pottery: The Plain Wares*. The Athenian Agora XXXIII. The American School of Classical Studies at Athens, Ann Arbor 2006. ISBN 978-0-87661-233-0. XXVII, 440 pp, 98 figures, 90 plates. USD 150, GBP 95.

This volume is based on the excavations of the Athenian Agora by the American School of Classical Studies at Athens, and it is the third and final volume – see Agora XXII for moldmade bowls, and Agora XXIX for other fine ware forms – in the publication of the Hellenistic pottery from the site. For this study, about 1,400 Hellenistic vessels in the category of plain wares that had been entered into the excavation record were divided up by function: ca. 25 % of them were identified as small oil containers (unguentaria), 30 % as cooking vessels and 45 % as forms designed for various uses in a household. These three groups are represented in the book by a catalogue of 847 objects, while some other related classes, such as transport amphorae and terracotta altars, have been omitted for well argued reasons.

It must be said in the outset that like many others ceramologists working in the Mediterranean, Susan Rotroff has also faced the unfortunate fate of a scholar who has "inherited" a substantially large pottery assemblage with evident inherent quantitative bias. As demonstrated by the fine ware / plain ware -ratio, the original study material has been partly discarded due to excavation activity taking place in the first part of the 20th century and the following reduction process dictated both by the lack of storage space and also the belief of scholars that they had squeezed out all the necessary information from the assemblage.

The aims of the study, the construction of both form- and fabric-based typologies, and the definition of respective chronologies, are traditional but nonetheless are goals well worth pursuing. As the majority of the examples used for this purpose pertain to closed contexts like wells, the control over the chronological framework of the study is considerably better than in sites where redeposition and residuality are the two catchwords. The absolute time frame for the Hellenistic pottery in this book runs from the last quarter of the 4th century well into the 1st century BC, slightly beyond the Sullan sack of Athens in 86. The author's main argument for this convention is the Hellenistic character of the late 1st century BC pottery, and one can only agree with her general observation that while the historical and archaeological record are interrelated in a broad sense, the latter often lags behind the former and will rarely exhibit the same nuances.

The study is organized in a clear manner, starting from the introductory chapter providing information on several aspects of the assemblage. Thereafter, the focus is turned to pottery fabrics, the conventional study which has been complemented with instrumental neutron activation analysis (INAA) and Raman laser microprobe (RLM) spectroscopy. The nomenclature

used to describe the fabrics thus identified is not overly consistent. However, names like "Classical cooking fabric", "Micaceous cooking fabric", and "Lopas 5 cooking fabric" seem to efficiently describe the pottery in question, which is, after all, the essence of fabric classifications. The author seems to be somehow fascinated by the reflective properties of some minerals, as the definition "sparkling" is used for describing the inclusions every now and then. As this property is not necessarily limited to platy minerals, of which micas are the prime example, or the facets of mineral grains (e.g., quartz) as even the clay matrix can produce such effect under right conditions, the usefulness of the definition can be questioned. However, the overall value of the discussion on plain ware fabrics is high. Moreover, the array of the products pertaining to each fabric is clearly illustrated, and the co-existence of a given form in several fabrics can be easily controlled from respective reference charts. However, a selection of polished thin- and thick-section photographs would have greatly added to the value of the discussion.

Next, attention is turned to the themes of decoration, potting techniques and vessel function. The potting techniques have been described in a concise manner, and the author has been able to suggest a function for a great many forms in spite of relying mainly on vessel shape – other evidence, besides soot, had either not been observed or was long ago scraped/washed away by the excavators. The section is concluded with a comparison between local and imported material, which have been quantified by the minimum number of vessels both for household fabrics and cooking wares, and the results expressed as percentages in pie-charts. Contrary to the author's expectations, imported wares were well represented in both classes with a quota ranging between $\frac{1}{3}$ and $\frac{1}{2}$, but while the ratio remained steady in the former group throughout the Hellenistic period, imported cooking wares started to become more common towards the Roman period. While the percentages themselves may be biased by factors related to assemblage formation processes as well as vessel identification and quantification, the general pattern could well reflect the importance of Athens as a hub of exchange or trade in the Eastern Mediterranean.

The second part of the publication, "Shape studies", takes up a third of the pages in the book and it offers a more profound discussion on each vessel form with a general description as well as other essential information (shape, size, decoration, date and comparanda) plus references to figures, plates and catalogued examples. All this information has been logically arranged and for – probably numerous – scholars solely interested in shape chronologies, the essential information has been compressed into graphic charts enabling the use of a book as quick dating reference.

The third part of the book, the find catalogue provides information on 847 examples in less than hundred pages. It has been executed in a coherent manner and with a sufficient preface spelling out the various conventions and abbreviation used within. The discussion is concluded with a section offering a summary of the deposits from which the material has been derived. This is followed by appendices, which report the results of various scientific analyses – INAA, RLM spectroscopy and thin-section petrography.

After concordances and a general index, the book concludes with figures and plates. The figures are well drawn and the scale of the illustrations that varies by vessel form is clearly indicated on each page. The inconsistency of illustrations, resulting from a prolonged research process that began in the 1950s and 1960s, would have gone unnoticed if it had not been specifically indicated. Virtually all the examples have also been reproduced in scale photographs, an admirable feature that further enhances the value of the work. Hence, as the production value

of this book is excellent with well-executed drawings and crisp photographs that complement the well-written text, it will most certainly stand as a standard reference book for those working within the sphere of Hellenistic pottery, especially as previous scholarship on the topic has been rather limited – supposedly due to the gargantuan task now undertaken by the author.

Janne Ikäheimo

ANDREW STEWART: *Attalos, Athens, and the Akropolis. The Pergamene "Little Barbarians" and their Roman and Renaissance Legacy*, with an Essay on the Pedestals and the Akropolis South Wall by MANOLIS KORRES. Cambridge University Press, Cambridge 2004. XXV, 358 pp., 306 b/w ill., 1 map. ISBN 0-521-83163-6. GBP 64, USD 111.

Questa impressionante opera è dedicata alla storia dei cd. "piccoli barbari", cioè delle dieci statue marmoree di dimensioni minori di quelle naturali, rappresentanti figure di giganti, amazzoni, persiani e galli, che furono scoperte nel 1514 a Roma e che ormai sono riconosciute come copie (adriane?) delle immagini in bronzo originariamente erette sull'Acropoli di Atene come parte della grandiosa dedica fatta dal re Attalo (I o II) di Pergamo. L'identificazione (convincente anche senza dedica iscritta), avvenuta nel 1992 grazie agli sforzi di Manolis Korres, di un numero di blocchi sull'Acropoli con i piedistalli del monumento attalide, è stata una svolta negli studi attorno al suddetto gruppo statuariale. Questo fortunato evento ha dato uno stimolo anche al presente volume, in cui si seguono le vicende delle statue attraverso l'epoca romana e il Rinascimento fino ai nostri giorni. La collaborazione tra Stewart e Korres sembra sia stata molto prolifica.

Le repliche delle statue sono notissime ai visitatori di grandi musei: Amazzone morta; Gigante morto; Galata cadente; Galata morente / morto; Galata in ginocchio; Persiano morto; Persiano in ginocchio (cfr. inserto pieghevole p. 358). Ma le stesse figure sono riconoscibili anche in numerose opere di maestri quali Michelangelo, Raffaello, Tintoretto, Tiziano, e altri.

Questo volume è frutto di una minuziosa ricerca devota a tutte le fonti rilevanti, archeologiche, storiche e storico-artistiche. Le analisi di Stewart sono interamente convincenti, piene di profonda dottrina e scritte in uno stile elegante e spiritoso. La qualità tipografica è ottima, come pure quella delle fotografie. Errori di stampa o sviste di altro carattere risultano pochissime (alcune correzioni sono da apportare alle citazioni dei testi greci a pp. 287–8).

Mika Kajava

PETER STEWART: *The Social History of Roman Art. Key Themes in Ancient History*. Cambridge University Press, Cambridge 2008. ISBN 978-0-521-81632-8 (hb), 978-0-521-01659-9 (pb). XVI, 200 pp. GBP 50, USD 99 (hb), GBP 17.99, USD 34.99 (pb).

As the title itself implies, this new book by Peter Stewart is a discussion of Roman art within the frame of its social context. Questions about the social conditions for the production of art, its circulation and reception by different audiences as well as the construction of gender, sexuality, social class and identity are analysed from a number of contextual approaches that all come under the rubric of New Art History. Emerging in the 1960's, the New Art History was