

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 statuaria. 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

a reaction against the traditional study of ancient art in terms of classification and typological survey. After thirty years or so, the social history of ancient art is still fashionable among scholars and continues to generate new perspectives, as Stewart's book successfully shows. Though the author states that his book "is not a handbook or introduction to Roman art" (p. 173), anyone interested in ancient art from social theoretical perspectives will find in it useful tools for understanding how Roman art worked.

The discussion of the social history of Roman art is presented in five chapters, which all include the consideration of status and class, identity, power, and ideology. Chapter I addresses the neglected question of artistic production: who made Roman art? Artists, patrons, or broader cultural patterns? Given the limited evidence on artistic production, Stewart suggests that in most cases the creation of artwork was dictated not by the specific requirements of one patron, but by "the tastes and requirements of a broader clientele whose attention and favour the artist seeks to attract" (pp. 37–8). Chapter II focuses on some examples of domestic and funerary art that more evidently reflect and construct identity and social status. The author interestingly claims that art did not merely reflect the "reality" of Roman society, but often was used as one's claim to superior status or as an expression of aspirations. Chapter III discusses Roman portraits with particular focus on typology, identification of faces, significance of physiognomy and symbolism of statues. As Roman portraits were commissioned and set up not by the sitters themselves but by the people that wanted to honour or commemorate specific individuals, portraiture shows the active role that art could perform in constructing and maintaining social relationships in public. Chapter IV deals with the power of images. Peter Stewart convincingly argues against the notion of propaganda that is often used to describe the function of political imagery such as the Ara Pacis, Trajan's Column, and the Arch of Trajan at Beneventum. Like the portraits these public monuments also were, in fact, spontaneously commissioned by people rather than being deliberately propagated by the emperor. Though these monuments still celebrate and advertise imperial power and authority, they cannot be described as instruments of propaganda, as propaganda is a concept derived from the experiences of the 20th century. This leads to the question of how Roman viewers understood the visual programmes on political imagery. Finally, Chapter V considers the artistic traditions of the Roman Empire and shows how the Hellenic heritage as well as non-classical traditions of the provinces were used to express different kinds of imperial identity. The book ends with a useful bibliographical essay listing a number of books in two main categories: the ones serving as an introduction to Roman art and the others more specifically oriented to the socio-historical approach to Roman art.

In all, the author's stated aim, "to explain something of what Roman art was intended to do, how it functioned, and how... it was perceived" (p. 4), has been brilliantly achieved.

*Margherita Carucci*

*Edilizia pubblica e privata nelle città romane.* A cura di LORENZO QUILICI e STEFANIA QUILICI GIGLI. Atlante Tematico di Topografia Antica 17. "L'Erma" di Bretschneider, Roma 2008. ISBN 978-88-8265-459-7. 296 pp. EUR 170.

Il presente volume comincia con contributi su due centri dell'Italia centro-settentrionale (M. T. A. Robino, *Alcune note sulla viabilità di Adria*; L. Quilici, *Sutri, Porta Furia e ricerche sull'urbanistica della città*). Il resto è dedicato all'Italia meridionale. G. Cera nello studio sul