

wealth of publications, domestic space is far from having been exhaustively studied and both volumes emphasize the need for further work.

Eeva-Maria Viitanen

SHEILA DILLON: *The Female Portrait Statue in the Greek World*. Cambridge University Press, Cambridge 2010. ISBN 978-0-521-76450-6. XVI, 254 pp. GBP 55, USD 99.

A warm welcome to this captivating book that most scholars, be they interested in the stylistic developments of Greek portraiture or on some social aspects of ancient women's condition, will find enjoyable to read and useful for future research studies. In this new monograph, Sheila Dillon discusses an area that has not received much attention in the traditional studies of Greek sculpture. In fact, while the subject of traditional scholarly interest has predominantly been the sculptural representation of male and divine subjects, Dillon has interestingly chosen to focus on the portrait statues of non-divine and non-royal women in Greek society from the Classical period to Roman times.

The book includes an Introduction, which briefly outlines the scope and method of the text, four chapters forming the main body of the text, and the Conclusion, which summarises the main points of the discussion.

In Chapter 1, Dillon discusses the epigraphic and archaeological evidence for the inscribed bases supporting female portrait statues as a means of reconstructing their original display context. The survey of a selected number of inscribed bases found in Athens, Priene, Pergamon, and Delos shows that most portrait statues of women were set up as votive dedications in sanctuary contexts by either the demos or the (mainly male) members of their family. Though the male identity of the dedicators and the mention of their names in the inscribed texts are not surprising in a patriarchal society where female identity is shaped by men, the display of physically imposing portrait statues of female subjects in public areas clearly suggested the importance of women's role within the family and the city's cults.

The physical appearance of portrait statues is analysed in the two following chapters, which are devoted to draped bodies (Chapter 2) and portrait heads (Chapter 3).

While nudity was the costume of male and divine bodies, Greek women were always displayed as fully clothed. In ancient society, clothing was immediately associated with women, who were responsible for the household production of textiles. Weaving and spinning were also associated with a number of feminine virtues such as industriousness, modesty, and chastity. However, as Dillon correctly points out, the representation of female bodies draped in semi-transparent and luxurious clothes also emphasised their sexual attractiveness. The author argues that the representation of women wearing ornate and expensive garments was a matter of elite visibility: the display of luxurious clothing was a symbol of the woman's social status and a means by which elite women were visually set apart from the rest of the female population. Also the wide range of options in types of pose, gesture, costume, and drapery that the author discusses in the central part of Chapter 2 served to visually emphasise the individuality and particularity of the represented women. While agreeing with Dillon's social reading of the draped statues, I would add that the erotic potential of the female statues, which were dedicated

and carved by men, also bespeaks the men's expectations toward the female body and its possession.

The clothed body surely conveys notions of one's social status, but it is also the representation of certain individualising physiognomic features to better express the personal identity of the subject. However, as Dillon shows in Chapter 3, the female portrait faces reveal a certain homogeneity in spite of the adoption of a variety of facial proportions and hairstyles. The author suggests some possible interesting reasons for this quasi-anonymity of the female portraits. Given the social conditions of ancient women, an upper-class woman would hardly have had the possibility of sitting for a male artist of the artisan class for her portrait. Moreover, because of the collective identity of elite women, who played a narrow range of exemplary roles within the family (as a daughter, wife, and mother) and society (as priestess), the association between real physiognomy and personal identity was not the primary concern in female portraiture. Rather, it was the visual representation of an ideal beauty which was the most typical signifier of female identity.

The adoption of an idealising style for the representations of female portraits is still attested in the Roman period, though the Roman sculptural traditions had some impact on Greek portraiture. In Chapter 4, Dillon discusses evidence for portrait statues of women in Thasos, Aphrodisias, and Perge to show that the Roman style of portraiture, with its emphasis on more realistic and individualised physiognomy, was adopted along with the traditional generic Greek style or what the author describes as the "not portrait" style.

The book closes with a carefully selected bibliography and four useful appendices which list portrait statues attested in Athens and Delos from the 4th till the 1st centuries B.C.E. In the concluding line of her work Dillon states that "we must ask different questions [...] If this book has persuaded its readers to do this, then it will have accomplished its task." (p. 167). Her book certainly raises some questions which are left unanswered here: given the wider number of statues depicting ideal and divine female figures, how did their iconography influence the portrayal of historical women? For even the well-known image of Aphrodite of Knidos carved by Praxiteles conveys a message of ideal beauty and modesty through her nudity and gesture of covering her pubes with her hand. Moreover, while Dillon focuses only on the standing statues, what visual impact had the seated female portraits? What message did they convey? In the search of these answers, Dillon's work already provides scholars with ample material for further discussion and deeper understanding of ancient society.

Margherita Carucci

CORINNA RIVA: *The Urbanisation of Etruria. Funerary Practices and Social Change, 700–600 BC*. Cambridge University Press, New York 2010. ISBN 978-0-521-51447-7. XII, 247 pp. GBP 50, USD 85.

Corinna Riva's book, based on her PhD thesis at the University of Cambridge, discusses the sociopolitical transformations in Etruria during the Orientalising period. In a way, the subtitle of the book better describes its content: over half the text analyses the development of funerary ideology and grave-goods. The authoress emphasises, perhaps even too much, the significance of the funeral as a manifestation of political authority and can thus combine the ideological