

case illustrates the relationship between freedmen and patrons and reveals that freedmen commemorated their former owners more often than was expected based on evidence elsewhere in Roman Italy. In the case of the individuals, it seems apparent that their social status and class do not always correlate with how elaborately or modestly they were buried. Eumachia had a modest tomb, but her memory was kept alive by the magnificent public building on the forum. The married couple consisted of upwardly mobile freedmen and they chose to represent themselves in a very traditional manner, as husband and wife buried in separate tombs.

The special circumstances of Pompeii afford an excellent opportunity to examine details of everyday life and death of the city's inhabitants and Campbell's analyses display this once again. One also feels that much more might be said as Campbell's analytical part is relatively short when compared to the extensive catalogue. Her results accentuate admirably the local trends in burial customs and epigraphic habit as opposed to what has been determined to be the usual case based on evidence e.g. in Rome.

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SIMON JAMES: *Excavations at Dura-Europos 1928–1937. Final Report VII: The Arms and Armour and other Military Equipment*. Oxbow Books, Oxford 2010. ISBN 978-1-84217-371-8. XXXII, 304 pp. GBP 39.95.

The book is a reprint of a 2004 work which built on Simon James's doctoral thesis from 1991. The value of the book can hardly be underestimated and it does justice to Dura-Europos and the unique archaeological assemblage which was recovered from the site. The book is divided into three main parts. First, James offers a good discussion of the discovery of the site, the context of the excavations in the late 1920s and 1930s and their importance. He has done his best to reconstruct the story of Dura-Europos and especially the dramatic Sassanian siege in the 250s, which put an end to its existence. This sets the stage for the second part, the presentation of the complete assemblage of the finds from the site grouped in categories by function and type. The assemblage is wonderful as it presents a complete catalogue of the finds and is as such a mine of information regarding the Roman army. It is also almost unique as the arid conditions in Dura-Europos have also preserved leather, wood and textiles. The similarities of some of the equipment recovered from the site with paraphernalia from other reaches of the Empire are interesting and give support to the idea of a military culture and identity forming around producing certain forms of equipment. The individual finds are well presented and the discussion offers perspectives and insights regarding unique artefacts such as the interesting wood and rawhide shields (items 635–637).

The third part is a detailed discussion of the depositional processes and the composition of the assemblage. It also offers a basis for estimating the extent of information on Roman soldiers that we can actually glean from the assemblage. Unfortunately, the assemblage is mostly unstratified, and despite the best efforts of James in interpreting the notes of earlier French excavators, we do not have a very good knowledge of, e.g., what pieces of equipment in fact form a set of accoutrements.

The book offers a spectacular amount of information – the rich variety of the finds makes them primary sources that just cannot be overlooked. The quality of the illustrations, as well as the

meticulous research behind their presentation and discussion do justice to the finds. The book is a must for any serious student of the Roman military.

*Joonas Sipilä*

LAURA SALAH NASRALLAH: *Christian Responses to Roman Art and Architecture: The Second-Century Church Amid the Spaces of Empire*. Cambridge University Press, Cambridge – New York 2010. ISBN 978-0-521-76652-4. XVI, 334 pp. GBP 65, USD 100.

This book is an exemplary foray into promising scholarly trends. Nasrallah examines five early Christian texts entering the second century's "cross-cultic and cross-ethnic conversations about the nature of true religion and right ritual" (p. 7), breaking the obstinate pagan-Jew-Christian divide. Nasrallah sees these as part of the Second Sophistic's 'surge of interest' in *paideia*, and her methodological genius is to read them alongside Roman art and architecture, which also make arguments about justice, piety, and divinity. This attempt at 'understanding the broader material environment' of these texts produces uniquely robust social historiography.

Nasrallah begins by 'mapping' early Christian apology outside traditional boundaries of syncretism with or defense against 'secular' culture. The category "apology" — potentially extensive — is not ancient genre but scholarly category borne of "taxonomic impulses of eighteenth-century European scholars" (p. 26). In fact, early Christian apologies were rhetorical self-insertions, often 'addressing' emperors, into discussions of ethnicity, power, and status surpassing Christian/non-Christian binaries. Nasrallah demonstrates, paralleling *apologiai* to Regilla's and Herodes Atticus's Olympian fountain, a monument *making statements* about humanity vs. divinity and status. This textual-material parallelism betrays ingenuity, and should inform future scholarship (largely textual, still). One conspicuous lacuna here, though, is hermeneutical clarity spanning text and realia. How does one *know* what sculpture says? Text? Not to say Nasrallah's readings are off — they are compelling — but her promising methodology wants for micro-method.

Chapter two complicates ancient Rome-centric geographies where via three 'Vitruvian men': Justin, Tatian, and Lucian. The former two are apologists, all three Eastern 'universal travelers,' critiquing Rome and its imperialism of *paideia*. Lucian casts Assyrian Hierapolis as the *true* "pious center for ... hybridity" (p. 64). The unloved Tatian, following Lucian (and Pausanias), owns barbarianism and employs sardonic humor and *ekphrasis* to deconstruct Greek *planē* and assert: "the barbarians' edges of the world ... should be its center" (p. 70). Justin embodies the vulnerability of cosmopolitan-yet-not-Roman philosopher, privy to violence like conquered *ethnē* on the north portico of Aphrodisias's Sebasteion. The latter structure has the nations (as women) beneath conquest scenes and counterposed god-emperor statuary. Rhetoricizing multiculturalism alongside dominance, this (literally) pointed structure parallels textual arguments. Here we find parallels, yet little sustained discussion of text vis-à-vis monument. Integration would extend this study's boundaries.

Chapter three begins part two juxtaposing Acts, Aelius Aristides, and Hadrian's Panhellenion. Each employs "discourses about civic identity, ethnicity, kinship, and correct religion" (p. 89) to encourage *concordia* and *homonoiā* within in-group and with Empire. Acts, in "the terminology of postcolonial criticism," "mimics the logic of empire without shading into mockery" (p. 88). While