

corpus, on no. 142, identifies the sculptor as Beroian and so proudly associates him with a local sculptural tradition). Instead, as suggested by epigrams carved into several monuments (see, for instance, no. 10, 42, 53, 84, 88, 186, and 209), bereaved families were more likely searching for the most effective means to make visible and permanent the memory of the deceased. In some cases, the evidentiary status of tombstones with regards to Macedonian social realities can overshadow more salient aspects of their funerary function.

I take as one example the unusual Hellenistic stele of Hadea from Beroia (no. 84, discussed on pp. 64–66 and 205–206). Kalaitzi identifies the deceased as a priestess primarily because a wreath is depicted in the upper right corner of the figure field. As a result, much of her discussion – one of the more substantial in the book devoted to a single stele – is focused on Hadea’s public role and determining the local cult where she served. Yet the wreath is only one of a number of objects depicted in the field, including a mirror, a hat, a fan, and a small chest. Rather than encode the fact that she was a priestess, these objects might simply allude to the kinds of funerary gifts that could have been buried with a young woman or left at her tomb – an interpretation bolstered by the fact that they are here depicted floating in the figure field as if affixed to the surface of the stele itself. (The identification of the objects in Hadea’s hands is the subject of some debate; Kalaitzi describes them as a sceptre and an object with a handle and pointed ‘prongs’).

Yet even if Hadea was in fact a priestess, this biographical detail is hardly the stele’s focus. The relief depicts several other figures in addition to that of Hadea, including a double depiction of the god Hermes in an anthropomorphic guise and as a herm statue, both standing on a base inscribed with a dedication to Hermes Chthonios. While this doubling is difficult to interpret iconographically, it suggests the ways in which a single entity can exist both in flesh and in stone, and so offers a way to theorize the relationship between the corpse beneath us and the monument before us. This relationship is explicitly articulated in the four-line epigram inscribed below the carved figures which commands the reader to ‘Observe Hadea’s tomb, which lies beneath me,’ and goes on to describe how Hadea was snatched by Hades while suffering from an illness, leaving permanent grief to her parents. Rather than characterize Hadea biographically, the inscription speaks in the first person to establish the monument as its own social agent, one that is distinct from the tomb below, and so one that helps negotiate the gap between figure and monument

that is made visible through Hermes. Like the other objects shown in the figure field, the wreath, if understood as a funerary gift, might do nothing more than emphasize the monument’s status as a monument – a material presence that does not provide direct access to Hadea herself, but Hadea as she was remembered and grieved for by her parents.

In highlighting the memorial function of Hadea’s stele rather than its ability to establish her public persona, I aim merely to emphasize that there is no ‘objective’ way to present such tombstones. As I hope I have shown, this point is entirely consistent with Kalaitzi’s own methodological self-consciousness and her willingness to approach her material in variegated ways. Rather than lay claim to the final word on Macedonian tombstones, Kalaitzi has masterfully provided us with everything but the courage necessary to study them ourselves, with fresh questions and interpretations of our own.

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Bergemann, J. 1997. *Demos und Thanatos. Untersuchungen zum Wertsystem der Polis im Spiegel der attischen Grabreliefs des 4. Jahrhunderts v. Chr. und zur Funktion der gleichzeitigen Grabbauten*. Munich: Biering and Brinkmann.

Himmelmann, N. 1999. *Attische Grabreliefs*. (Nordrhein-Westfälische Akademie der Wissenschaften, Geisteswissenschaften Vorträge G 357). Wiesbaden: Opladen.

**Mary Emerson. *Greek Sanctuaries and Temple Architecture. An Introduction*, 2nd edition. pp. xx + 270, 2 maps, 85 b/w illustrations. 2018. London: Bloomsbury Academic. ISBN 978–1–4725–7528–9 paperback £17.09.**

In her preface the author explains what is new in this second edition: chapters on Paestum and the temple of Zeus at Akragas, commentary on architectural sculpture, and an expanded bibliography. The book is avowedly introductory, the emphasis is on buildings, and a glossary explains the technical terms used in the text, which the reader had best get used to since – as Emerson says – they litter the further reading. Other than the new sites (above),

the content focuses on Delphi, Olympia, Athens (Acropolis and the Hephaisteion) and Bassae. These being the core sites ('classics' as Emerson says) for the study of Greek sacred architecture, this is a sensible approach for an introduction (one might quibble about the omission of any structures specifically built for initiation rites from the Archaic and Classical periods, the timespan to which the book confines itself).

One immediate strength of the book is its informed and well-judged use of ancient Greek literature, deployed – in this reviewer's opinion – to original effect in 'What is a sanctuary?' (ch. 2), where extracts translated by the author help to define for the reader a sense of what a sanctuary might have meant to the Greek 'person in the street'. The next chapter ('From Mud Hut to Marble Temple: Doric and Ionic Orders') shows the author equally at home with the architectural technicalities, which are clearly introduced in simple but instructive language (e.g. temples, like Stonehenge, as examples of 'post and lintel' construction). Ch. 4 introduces 'Architectural Sculpture', *i.a.* rightly emphasising the use of 'strong colours' and how these – an interesting point rarely made – would have helped the eye take in 'the geometric forms' of a temple.

To finish with chapters having a broader application, the very interesting ch. 13 on 'Views and their Meanings' takes the Acropolis and its surroundings as a case study and considers how the ancient gaze experienced views both of and – an original touch surely – *from* the Acropolis. Emerson sees 'purposefulness' in the way in which the view of the 5th-century Acropolis makes most sense from a standpoint to the west on the hill of the Pnyx, none other than the engine room of the democracy which commissioned these 'works of Pericles,' while the westward view *from* the Acropolis took in e.g. the Hill of Ares, legendary site of the camp of the Amazons whom Theseus beat off – the very subject of the metopes on the *west* side of the Parthenon. These are clever and persuasive observations. They suggest how there could be much more to the siting of pre-Hellenistic sacred architecture (sculpture included) than a cursory glance suggests, even if the eye-catching symmetries and framing devices found (e.g.) on post-Alexander Kos and Rhodes are absent. Finally, ch. 17 ('Looking at Art in Sanctuaries') starts with the well-known lines in Euripides' *Ion* (190–199), where Athenian women visit Delphi, to suggest how the sometimes – to us – unimaginative-seeming choices of the same sculptural themes in temple after temple were perceived in antiquity, giving pleasure in 'finding and naming, in an unfamiliar place, familiar stories'; also how the

women's response to what they see mixes up the religious, aesthetic, cultural and social, since, as with most people in antiquity, visiting a sanctuary was 'a leisure experience, 'time-out' from normal duties'.

To give the flavour of Emerson's treatment of individual sanctuaries, the reviewer starts with out-of-the-way Bassae because, of the archaeological sites of mainland Greece which she discusses, readers are perhaps the least likely to have seen this one in person. Reliably interesting on visual impact, she starts by suggesting how the local limestone, characterised as 'sombre,' 'fissured' and 'harsh,' when combined with the Parian marble used for the sculpture and roof-tiles, might have seemed to echo 'the roughness of the mountainside itself, and the smooth brightness of Apollo,' the patron divinity. She (rightly in the reviewer's opinion) sees the temple design as innovatory and the Pausanian attribution to Ictinus as therefore credible. There are good comments on the style of the interior frieze (now in the British Museum) and its visibility (likely use of oil lamps). She is aware of Fred Cooper's work, but does not mention his claims for the sunrise effects allegedly enabled by the opening on the temple's east side, called here, conventionally, a 'door' (Cooper proposes that this was an opening, originally grilled); Emerson's take on these ideas might have been valuable.

Turning to the two new chapters on Western Greece, ch. 15 on Poseidonia introduces Greek settlement overseas and does not shy away from use of the word 'colony' – of debated appropriateness in current scholarship. Discussion of the temples themselves, as elsewhere in the book, is aided by bullet points (a boon for essay-writers). It is clear and detailed, so as to be worth having to hand on a visit to the site, especially since nearby structures are included. The Foce del Sele extra-mural Heraion receives a full treatment, with interesting speculation on why the temples here, alone of the Paestum temples, had architectural sculpture, along with a nice extract from Eur. *Iph. Taur.* to contextualise the finds of loom-weights by highlighting Argive Hera's particular appeal for Greek women, who *i.a.* wove for her. Finally, ch. 16 takes on the enigmatic temple of Zeus at Akragas. This is one of the best recent discussions in English of which the reviewer is aware. It highlights the vast structure's assertive quality of *megalo-prepeia* (as Diodorus put it), sees the segmented 'giants' as evocations of the legendary Atlas who held up the sky, and argues for conscious rivalry with giant temples as far afield as Ionia, and for the startling design features as entirely Greek in inspiration (although for the screen wall

of the outer 'colonnade' the Archaic temple BII at Metapontion is perhaps a better precursor than the Late Archaic temple F at neighbouring Selinus, where the intercolumnar walls are a later addition of uncertain date).

In sum this book is much more than a work of armchair scholarship (although that aspect is well done): it bears the imprint of fresh insights and observations which are the author's own, based, it seems, on extensive autopsy. In a good way these make familiar ground feel unfamiliar. The reviewer would recommend the book to everyone interested in the subject. Written for beginners in accessible English, it contains much of value for specialists too.

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**S. Rebecca Martin. *The Art of Contact. Comparative Approaches to Greek and Phoenician Art.* pp. 320, 38 color, 59 b/w illus. 207. Philadelphia: University of Pennsylvania Press. ISBN 978-081224-908-8 cloth \$59.95 Outside the Americas £50.00 ebook editions are available.**

Two cartoons in a much-cited handbook on archaeological theory<sup>1</sup> depict the practitioners of the discipline in 1988 and again, in 1998. The first cartoon on the discipline in 1988, shows a ferocious fight going on between representatives of different theoretical approaches. Situated at the periphery are, on the side, confused members of the public, and, on the other side, turned with his back to the rest of the world, a bearded pipe-smoking Classical Archaeologist, browsing a 'monumental' publication while seated on another pile of Classical Archaeology books. The next cartoon shows the discipline ten years later, in 1998. The fight at the core has dissolved and made place for stimulating parallel debates between factions in which members of the public participate. Untroubled and still seated on his pile of books, is the same bearded pipe-smoking Classical Archaeologist.

Were a cartoon be drawn of the discipline today, the pipe smoking would no doubt be abolished due to health-and-safety regulations and the bearded man might be replaced by a woman to reflect a gender

balance in the discipline, but the 'monuments' of Classical Archaeology would still be there. The pile of books on which the Classical Archaeologist is seated would be even higher, as even major university presses today continue to publish works that confirm the established hellenocentric and Winckelmanian narrative of Classical Art and Archaeology, in which aesthetics is the main objective and archaeology - at best - a technique to recover art.

It is exactly this approach that the recent book by S. Rebecca Martin tries to undermine. By selectively comparing Greek and Phoenician art works, she seeks to question the biased, essentialist and colonial discourse usually attached to Classical Art. The approach takes what the author calls a 'holistic view of their modern study [of Greek and Phoenician art] in order to advocate for greater awareness of the relationship between theory and the writing of ancient (art) history' (p.4). A comprehensive study or a Mediterranean approach would be inappropriate, because, as the author states, she wishes to address interpretative problems mainly and the Mediterranean was not a unified context anyway.

The book contains, following a short introduction, five chapters and a short conclusion. The introduction presents the various topics that will be discussed, the theories and case studies, as well as the general principles that guide the project. One of the main aims of the book, as is outlined in the introduction, is to show that art can be useful to study Greek-Phoenician interaction. It is stressed that 'barbarians matter' and that we need to use theory properly when studying art.

The first chapter elaborates on the theoretical stance of the book. Critical heuristic concepts such as culture, material culture and art are situated in a scholarly historical context, albeit in a rather summary way. Other sections in this chapter are entitled 'A very brief introduction to the practice of Greek art history', 'An introduction to Phoenicia, its art and its history' and 'Greek-Phoenician contact studies: an introduction'. The section on the practice of Greek art history glances over the 'fathers' of Classical Archaeology, from Winckelmann to Beazley. The slightly longer section on Phoenicia aims to show that Phoenician studies have been even more static than Greek art history. The author summarises the main artistic output from Phoenicia and points out, perhaps a little superfluously, that we need to note that Phoenicia's 'most famous and lasting cultural contribution is thought to be its alphabet' (p. 24). The section in Greek-Phoenician contact studies explores concepts such as orientalisation

<sup>1</sup> Johnson 2010: 261-262, fig. 13.1 and 13.2.