

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 theory¹ 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

¹ Johnson 2010: 261-262, fig. 13.1 and 13.2.

and hellenisation. Both terms are considered by the author to be problematic, following a - by now rather established - tradition of research.

Chapter 2 explores the topic of 'arts of contact'. Its aim is, through a discussion of two icons of Classical Art - the kouros and the picture mosaic - to deconstruct the traditional discourses on art. The chapter is divided in two sections. The first explores the origins of the kouros and the picture mosaic respectively and seeks to highlight that traditional scholarship identifies both art forms as unequivocally Greek. The second section of the chapter, called 'Art and identity' wants to undermine this notion of Greekness attached to art by stressing that we need to take into artists a much greater role for patronage. Both might have been non-Greek in part e.g. a Greek apprentice training in an Egyptian workshop for the kouros or non-Greek motifs and motifs in the case of the picture mosaics. A concluding section in this chapter seeks to demonstrate that it is wrong to see these art works as exclusively Greek, by drawing parallels with the Lyre Player seals of the later Iron Age. The latter were truly widespread objects with a complex origin and used very differently throughout the Greek world. Therefore, the author concludes that the Greeks themselves had very different beliefs.

The third chapter entitled 'Exceptional Greeks and Phantom Phoenicians' discusses collective identity and the role of the concept of race in the discipline. Work done by other scholars is summarised to conclude that often racial labels are attached to art. The next two sections of the chapter look at representations of Self and Others in Greek and Phoenician art respectively. It appears to be difficult to say something about Phoenician art because there is not one category of Phoenician art. The chapter concludes that traditional art history operates on erroneous racial assumptions.

The fourth chapter on 'The rise of Phoenicianism' explores the rise and expression of collective Phoenician identity. Before the Achaemenid period, there was no evidence for a strong collective Phoenician identity. Monumental inscriptions sometimes provide evidence for city-ethnics and sometimes even hint at immigrants, but overall, it appears that a lot of mixing and matching was going on. Some elements, however, appear to have been confined to the region. Coins also provide evidence for city-ethnics. Some symbols and weights were seemingly specific to the region. The various city-states interacted closely together and the incorporation into the Persian Empire might have had an impact on collective identity. Phoenicianism seems to have been expressed more clearly by

Tyre, e.g. in its coinage depicting Kadmos handing over the alphabet to the Greeks. Interesting is the author's suggestion that trade restrictions during the Persian Wars might have created different spheres of interaction in the Mediterranean, giving rise to more clearly expressed collective identities as well.

The fifth chapter dedicated to 'Hybridity, the middle ground and the conundrum of mixing' compares two more examples of Greek and Phoenician art, one from Sidon, the other from Delos, to claim that it is wrong to see everything in terms of hellenisation and the loss of Phoenician identity. The case studies are used at the same time to explore the validity of postcolonial concepts to describe the art of contact. Martin uses the Alexander sarcophagus from Sidon to demonstrate the shortcomings of the concept of 'hybridity'. Martin rightfully stresses that hybridity is more a product of problematic scholarly taxonomies than that it is a useful concept. Hybridity always operates with the assumption that, at the basis, there are two pristine cultures. In an object, such as the Alexander sarcophagus, it is impossible to distinguish between Greek and Phoenician. The various stylistic elements work together, and we also need to see to consider the piece within the Phoenician tradition of sculpted monumental sarcophagi - a tradition which incorporates elements from Egyptian, Persian and Greek art. Therefore, the Alexander sarcophagus cannot be seen as evidence of the hellenisation of Phoenicia. In fact, despite the clear connections to the Macedonians, the monument might as well have expressed a non-Greek political message to the Sidonian public.

The Slipper Slapper group from Delos is used to promote, according to the author, the more useful concept of 'middle ground'. Rather than looking at the group in isolation, the author argues that it is important to consider it in its spatial context. The group was found in a complex that was identified by an inscription as the club of the Poseidoniasts. The house plan is similar to one at Boston esh-Sheikh, and its different rooms appear to have been dedicated to different gods. Room V2 was dedicated to Poseidon; V3 most likely to Aphrodite/Astarte and V1 possibly to Roma, as was an altar in room X. The Slipper Slapper group must thus be seen in the middle ground, between Greek, Phoenician and also Italian interaction.

The brief concluding chapter wants to take up two issues: the role of originality in our interpretations and the questions raised in the first chapter. With the first point, the author wishes to underline that even an artist's signature does not mean originality, as there was always mixing going on and a continued

engagement with other artists and art works, also in other media. Moving next to a conceptual level, Martin seeks to conclude that Gell's idea of art's agency is not always useful. Especially his view of an East-West divide embedded in the idea that the focus on aesthetics is a modern, Western concept, does not map very well on the Greek-Phoenician reality, according to Martin. She concludes that 'History of art of contact is less a history about facts but an exploration of what we value of the past' (p. 181).

If this book manages to get more pipe-smoking bearded Classical Archaeologists to engage with theory, it constitutes a very welcome addition. The accessibility of the book, with entry-level discussion of the discipline's background, short introductions to theory and specific case studies will appeal especially to undergraduates who are trying to get acquainted with more nuanced approaches to ancient art. The comparative approach adopted by the author is definitely original, although one can wonder if a more holistic view on Mediterranean art (rejected by the author in the introduction) might, in the end, not have achieved the same goal of demonstrating that the categories of 'Greek art' and 'Phoenician art' are complex.

Scholars interested in the mechanisms of Greek/Mediterranean interaction might find the book less appealing. Much of the discussion on Greek art and identity summarises only briefly the work that has been done by others before, and the book adds nothing new to the discussion. More sophisticated is the author's treatment of Phoenician art, because so little has been written about it. The author has some excellent ideas on the creation of Phoenician identity, but the discussion remains superficial, albeit stimulating. Overall, the various arguments of the book are not well integrated and a coherent narrative with a clear focus is absent: does the book compare Greek and Phoenician art, is it about the mechanisms of contact, the creation of identity, is it a theoretical essay, a (selective) chronological overview of how art mediates contact, or something else yet? The author picks up all these arguments, drops them again, sometimes revisits but not necessarily. Even though several of the critiques presented by the author are justified, the lack of focus obscures the author's original contribution. It can only be hoped that future work by the author picks up her interesting suggestions in a more elaborate and more focused discussion.

Johnson, M. 2010. *Archaeological Theory. An Introduction*. Chichester: Wiley Blackwell.

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