

not entirely a reflection of Mycenaean (or, as the authors would have it, 'Achaean') civilisation. No serious scholar would maintain this today, even if some still believe in a historical reality behind the story of the Trojan War. Sometimes there are acknowledgements that horizons were limited and resources in short supply, until quite late in the period; but the overall impression, enhanced by the illustrations, is that until the 8th century the warrior 'basileis' and 'aristocrats' lived and fought very much in the style of the Homeric heroes, supposedly in deliberate emulation of the 'Achaean' past, a wholly questionable interpretation.

The text is better when it is dealing with specific types of weapons and armour. But there are significant omissions in the sources used – for instance, in the discussion of the bronze ancestor of the standard Naue II type for iron swords and daggers, there is no suggestion of the significant part played by Italian links in this type's Aegean development (indicated as long ago as A.F. Harding, *The Mycenaeans and Europe* (1984), pp. 164–5). An over-emphasis on the importance of iron fails to deal with the problem of how the technology involved in forging iron weapons, totally different from that of casting bronze ones, came to be adopted, and there is no consideration of how supplies of the metals needed for weapons and armour were obtained in a period when evidence for trade and external contacts is so scanty in most regions. Also, although there are many good photographs of extant items and some well-chosen figures (but often reproduced on a rather small scale), there are some extremely dark and indistinct photographs, which is a problem when these items are referred to in the text, as the Palaepaphos-Skales dish (p. 11) is, more than once.

Finally, it must be considered symptomatic of the authors' rather unsophisticated approach that they end the booklet with an account of the First Messenian War, supposedly dated in the late 8th century. This is essentially based on Pausanias's account, which is treated as if it was reliable history instead of (in all probability) largely fictional, influenced by Spartan and Messenian claims made in the context of much later political developments.

Overall, this booklet is not worth buying; it is internally inconsistent and too likely to mislead the uninformed.

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**Coulié, Anne 2013. *La céramique grecque aux époques géométrique et orientalisante (XIe–Vle siècles av.J.-C.)*. pp. 304, 29 coloured plates + 279 numbered ill. (b/w pls., many including subsidiary pictures, also drawings, plans etc.), 2 pp. of maps. Paris: Picard, Les Manuels d'Art et d'Archéologie Antiques. ISBN 978-2-7084-0926-2 hardback €88.**

This is a finely produced volume, but the title of the series to which it belongs is significant. It is a manual, written in clear, uncomplicated French, which provides information in a succinct way, but includes more detail than most people will need about these interesting phases of Greek pottery, even (from the reviewer's experience) if they are teaching them as part of a university course in Greek art. But it will be generally useful as an up-to-date source of information and comment, and should be of considerable value to Ph.D. students specialising in the field.

It covers much of the ground also given detailed treatment in Boardman 1998, but is less comprehensive, not intended to go far beyond the 7th century and so ignoring the development of Black Figure outside the early stages at Corinth and Athens that is covered in Boardman, and to a great extent developments in much of mainland Greece outside these centres (for example, Laconia, where Boardman considers the Orientalising development that preceded Black Figure worth some attention). Here the concentration is very much on Aegean Greece, and so, after Athens and Corinth, on the major Cycladic islands, Eastern Greece (Ionia and adjacent areas) and to some extent Crete. The discussion updates Boardman in places, and contains useful comment on the way that the distinctive styles and special shapes seem to express the feelings of independence and local pride that were typical of the developing city states. The illustrations are on a larger scale than Boardman's, and the colour plates, mostly but not all well-known pieces, form a very fine series. Overall, they provide a good idea of the best that Greek vase-painting of these periods can offer, while in the black and white illustrations there are salutary reminders that it was not always inspired or, even when ambitious, very competent technically.

The rarity of references to Magna Graecia is explicable, because developments in pottery here are covered in a separate volume, but there is surprisingly little general reference to the north Aegean. Admittedly, this region has not produced any very remarkable local material, except on Thasos (a particular interest of the author's), but

there is increasing evidence for Greek activity in Chalcidice much earlier than the traditional dates of colonisation, and finds of a now well-known type of north Aegean amphora at Assiros (see Dickinson 2006, 20 and 130–31) have led to a contentious proposal to start Protogeometric earlier than is suggested in the standard chronology (followed without question here), which will have an inevitable effect on the chronology of the later Protogeometric and Geometric phases.

Some thought has been put into providing auxiliary information, such as maps showing where significant sites are in Attica and Crete, plans showing where the 'Dipylon cemetery' is in relation to the Kerameikos and the region of the later Dipylon gate (also the 1893 plan of the cemetery), accounts of the discovery of this and other important finds, and a double-page spread of shapes and names. There are also separate discussions in 1-page boxes; mostly these concern individual workshops, painters, and related topics, but one on the *polyandrion* on Paros, the oldest example by far of an apparent public burial of warriors who died fighting for their city, is noteworthy, adding significantly to appreciation of the social context of the more elaborate pottery.

In a fairly traditional way, Chapters 1–2 largely concentrate on the Attic Protogeometric to Geometric sequence, with a few pages on the developing local styles of other regions, but only brief reference to those parts (the bulk of the Peloponnese and north-western Greece) where the Protogeometric and earlier Geometric styles had very little influence. Slightly confusingly, the very distinctive development of the Corinthian Geometric style is treated entirely in Ch. 1, while the Late Geometric styles of other significant centres, Argos, Euboea, and major Cycladic islands, are left until Ch. 2. Corinth is the focus of Ch. 3 with the birth of the first true Orientalising style, Protocorinthian, and development is traced to Middle Corinthian in the early 6th century. Ch. 4 then deals with the very varied developments in East Greece (another special interest of the author's), leaving 7th century developments at Athens to be discussed in Ch. 5 together with the less well-known and rarely impressive material of Argos, Euboea and Boeotia, under the heading of 'tradition and innovation'. Finally, the Orientalising styles of various islands – the Cyclades, Thasos, Crete and Skyros – are lumped together in Ch. 6, and there is a two-page conclusion.

Throughout, the approach can be described as traditional, in its general focus on painted and decorated pottery, the identification of local styles and workshops, and the discussion of individual

pieces and identifiable 'painters'. It is thus concerned with what will have formed only a small portion of the total pottery output at any producing centre in the periods covered. But it may fairly be argued that this was a very significant portion, since it included not only the most impressive items of display that will have been available to all but a very few in Greece, but also wares that became increasingly popular as trade-items not only within but beyond Greece, all around the Mediterranean. There can be little doubt that these wares were valued as much for their colourful and lively decoration as for the luxury products like perfumed oil marketed in classes of small container vessel, which formed a major element in the production at some centres, notably Corinth. These certainly became very popular, but in fact the earliest examples of such 'exports' are most often vessels that would have been used on ceremonial feasting occasions, particularly for serving, pouring and drinking wine. As such they will surely have been welcome as relatively cheap substitutes for the often elaborately decorated vessels of metal, faience, glass and ivory that were used at elite level in the Near East and certainly arrived sometimes in the Aegean as imports.

Undoubtedly the painted pottery took some inspiration in shapes and more in decoration from these Near Eastern 'imports', but in its themes it developed independently, particularly in the seventh century when it drew more and more on the rich source of myth and heroic legend that was being provided by Greek poetry in the same period, as shown by many examples here. It was this concern with depicting the activities of human or human-appearing figures that was to elevate Greek vase-painting to the status of a minor art. The often polychrome nature of the scenes depicted emphasises that what we are seeing, as is made evident throughout the book, is the development of a tradition of *painting*, related to the largely lost early painting on buildings, plaques in clay and wood, etc., and not dependent on any hypothetical classes of metal vessel produced in Greece, as has notoriously been argued for the later Black Figure and Red Figure classes by Michael Vickers and others. The argument is even stronger, of course, for the earlier Geometric classes, whose elaborate decoration has no parallel (to the reviewer's knowledge) on the few metal vessels preserved from the same phases. Yet the pottery includes vessels whose social importance as items of display is likely to have been as great as that of any metal vessels, as is emphasised not only by their rich decoration but by their substantial if not monumental size when used as cremation-urns and grave-markers.

The evidence for inter-style relationships and ‘influences’ that can be detected in various artistic features of the different styles may, as suggested in the conclusions, be explicable more in terms of the movement of potters than of exports and trade relationships. Nevertheless, the increasingly complex ‘networks’ of relationships between the different centres, including evidence for ‘special relationships’ between some producers and consumers, must form part of the setting that allowed some leading Greek city-states to play a major role in the Mediterranean of their day. Overall, this survey provides much more to think about than simply the development of the art of painting.

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Boardman, J. 1998. *Early Greek Vase Painting 11th–6th centuries BC*. London: Thames & Hudson.

Dickinson, O. 2006. *The Aegean from Bronze Age to Iron Age. Continuity and Change between the twelfth and eighth centuries BC*. London and New York: Routledge.

## Archaic to Classical

**David Michael Smith. *Pocket Museum: Ancient Greece*. pp. 288, 228 colour illustrations. 2017. London: Thames & Hudson. ISBN 978-0-500-51958-5 hardback £12.95.**

The new ‘Pocket Museum’ series by Thames & Hudson was launched in the summer of 2017 with the appearance of two volumes, *Ancient Greece* and *Ancient Rome*. In the meantime, a third addition to the series has appeared in March 2018, *Ancient Egypt*. The books in this series are aimed at presenting artefacts housed in museums all over the world side by side in an illustrated history.

The focus of this review that appears in the *Journal of Greek Archaeology* is the volume about ancient Greece, written by David Michael Smith. This compact, yet rich book is beautifully illustrated with over 200 colour photographs. Five chapters cover Greek material culture from the lower Palaeolithic until the end of the Hellenistic period, from c. 200,000 to 31 BC, while also connecting this material culture to historical events and developments, thereby offering a history of Greece through objects. Though perhaps an unconventionally early start for ‘ancient’ Greece, this book includes evidence from the earliest traces of mankind in Greece (including one piece associated with Neanderthals), subsequently guiding the reader throughout the prehistorical and historical periods. This is done in five chapters: The dawn of the Palaeolithic to the end of the Early Bronze Age; The Middle and Late Bronze Age in the Aegean; The post-palatial Bronze Age and the Early Iron Age; The Archaic and Classical period; The Hellenistic period.

Each chapter is subsequently divided in four thematic sections, focused on society and household, art and personal adornment, politics and warfare, and funeral and ritual. I appreciate this thematic approach, and though assigning the objects to the various themes must have been difficult, the accompanying text clarifies the choice by the author, highlighting the object’s significance in relation to the theme. I am less fond of the use of the word ‘art’ in the second theme, art and personal adornment, which raises the question if the objects treated in the other sections are not ‘art’. Without wanting to enter into this debate, I will add that generally, these thematic sections also show less coherence than those covered by the other themes. The absence of the themes ‘Art and personal