

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.

OLIVER DICKINSON
READER EMERITUS
DURHAM UNIVERSITY, UK
otpkdickinson@googlemail.com

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

adornment' and 'Politics and warfare', in chapters three and five, respectively, is also notable.

Each chapter begins with an introduction to the period, offering a brief historical outline in three pages. The rest of the chapter consists of museum artefacts, each presented with a photograph, information about chronology, material, size, what period it belongs to, origin and which museum currently holds it. An accompanying paragraph gives more information about the object, explains the relevance of the specific object for the theme, but also offers an historical, social or archaeological context for the artefact. Because the objects are of various sizes, a sense of scale is also conveyed in the picture, where a silhouette of the objects is depicted alongside a human hand or body, a clever touch. Some objects are accompanied by a slightly more extensive paragraph, often highlighting the relevance of a particular object in scholarly debates.

In this review I will not argue with the canon as chosen in this book, because every scholar will make his or her own choices. The objects chosen by Smith fit very well in the overall narrative, and though some are unavoidable because of their iconic status, he succeeds in including some more mundane objects in the book as well, giving glimpses into the material environment of non-elites. The objects are said to derive from 'museum collections around the world' (page 9), this is true, but there might be an imbalance. In fact, slightly over half of the objects presented in the book are kept in museums in Greece (especially in the National Archaeological Museum in Athens), a quarter derives from museums in the Anglo-Saxon world, whereas only 22 objects (11%) come from elsewhere. Especially French, German and Italian collections seem a bit underrepresented.

Because of the nature of the book, it is a rather 'staccato' read and more suitable for every now and then picking the book up and reading a few pages, rather than reading it from beginning to end in one go. Though the book starts with an introduction, the concluding chapter is not succeeded by an afterword, which might have been the right place to tie the various themes together, sketching the afterlife of the objects and giving a brief outline of further developments in Greek history. As it is now, the ending of the book is rather abrupt.

This brings me to the main question: who is the intended audience for this book? This is not mentioned in the book itself, and is not entirely clear either. On the one hand, the fact that a glossary is included at the end of the book seems to suggest an audience with only basic knowledge of the subject. The words included in this glossary, by

the way, might have been highlighted in the text. On the other hand, the ease with which chronological terminology like 'Neolithic' and 'Early Cycladic' are mentioned, without giving these more specific dates or including these in the timescale in the beginning of the book, seems to be pointing to an intended readership with more detailed knowledge of Greek history. A similarly semi-advanced level of Greek topography is necessary for understanding the spatial setting of the objects, with place names mentioned in the text that do not occur on the map which is included in the beginning of the book. However, since the book does not include any references or suggestions for further reading, it is not really suitable for students. It is a book that will surely be enjoyed by anyone with an interest in Greek history or archaeology, which is important, especially in a time when valorization is increasingly important. In addition, it might also attract more people to visit museums, and moreover creates a referential framework for the museum visitor in which they can contextualize the objects on display.

This 'world museum' of ancient Greece in a book is a fun and engaging read. It shows how visiting a museum can be much more than strolling past vitrines filled with dusty Greek vases, and makes the objects tell history instead.

ANNA MEENS
UNIVERSITY OF AMSTERDAM
A.Meens@uva.nl

Tua Korhonen and Erika Ruonakoski. *Human and Animal in Ancient Greece: Empathy and Encounter in Classical Literature*. pp. 304. 2017. London: I.B. Tauris. ISBN: 978-1-78453-761-6 hardback £62.

Can a firm line be drawn between man and beast? If so, on what grounds? And what distinguishing feature sets man apart from all other creatures? These questions, summarized in the so-called 'question of the animal', features prominently in philosophical debates throughout antiquity. In particular, Aristotle and the Stoics made the case for a strong dividing line that separates man from animal, invoking numerous human attributes – speech, reason, justice, morality, to name just a few – that are allegedly specific to man and man only (see in detail Sorabji)¹.

¹ Sorabji 1993.