

at symposial space in relation to the depiction of the couch. Joan Mertens discusses chariots, and Martina Seifert departure scenes involving chariots, in black-figure; both are keen to link chariots in art, and their disappearance from art, to styles of life. Tyler Jo Smith looks at komast dancers in early red-figure, somehow linking the lack of innovation in these figures to the emergence of public drama. Seth Pevnick discusses dogs on a cup by the Triptolemos Painter (a cross reference to Tsingarida's paper, to which a dog is central, would have been appropriate, but these volumes do not cross-reference papers).

Nathan Arrington looks at white-ground lekythoi and how they convey the presence of the dead, and Thomas Mannack at the use of kalos inscriptions on vases for the dead. He suggests that both the shapes and the iconography of pots with kalos inscriptions were 'aristocratic' (by which he means primarily 'connected to the symposium'). On the basis of the distribution of the names across Etruria, Mannack suggests that what name was used did not matter to Etruscan customers, but that they liked to have inscriptions of some kind.

Mark Stansbury O'Donnell looks at Menelaos and Helen in Attic painted pottery, noting the dramatic change between the late 6th century BC black-figure, when it is most popular for Menelaos to lead and Helen to stand, and the early 5th century BC red-figure where Helen flees and Menelaos chases, and noting also the increasing frequency during the 5th century BC of the dropped sword, suggesting that, in at least one case, humour is intended. Susan Rotroff discovers a scorpion on the shoulder of a stamnos and resurrects Charles Seltman's suggestion that the head vases of African women exposing their teeth in a smile might be meant to represent the Lamia. Keely Heuer suggests that the high number of Athenian pots of 6th and 5th century BC date found in Italy and Sicily with painted and plastic heads indicate Athenian targeting of known Italian interest in the motif, and suggests that isolated heads in Italian red-figure were intended to replace Athenian examples. Frank Hildebrandt discusses the gigantomachy on both Attic and Apulian pots, Thomas Carpenter Pelops and Chrysispos simply on Apulian pots.

There is much valuable observation here, but many of the suggestions for how to explain the observations are, at best, underdetermined by the evidence. Few would have survived discussion with Greek archaeologists and historians more generally. It is good to air such ideas in conferences, but the process of converting a conference to a book needs to involve much more engagement between contributors and with critical readers than is on display here.

Hedreen, G. 2016. *Image of the Artist in Archaic and Classical Greece*. Cambridge: Cambridge University Press.

Sapirstein, P. 2013. Painters, potters and the scale of the Attic Vase-Painting Industry. *American Journal of Archaeology* 117: 493–510.

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**Stella Spantidaki. *Textile Production in Classical Athens*. pp. xxvii+228, 100 figures. 2016. Oxford: Oxbow Books. 978-1785700-52-5 hardback £38.00.**

**N.K. Rollason. *Gifts of Clothing in Late Antique Literature*. pp. iv+203, 4 figures. 2016. London and New York: Routledge. 978-147243-573-6 hardback £110.00; e-publication £27.99.**

Studies of ancient dress continue, I am pleased to observe, to grow apace. In the past year alone I can think of close to a dozen publication that have dealt with the production, wearing, or meaning of clothing in Classical antiquity and I'm alerted to the fact that we can expect more in the near future. This is very pleasing given that some eighteen years ago I organized an international conference on the theme of women's dress in the ancient Greek world in which I highlighted what I conceived to be the plight of ancient dress-studies – which was certainly true then for Greek dress (work on Roman costume was faring better at the time). Indeed, in the 2002 published proceedings of that conference I used my editorial privilege to note that the study of ancient Greek dress was in a perilously moribund state and I called for scholars to turn their attention with more vigour and creativity towards the theme of clothing and its potential for accessing the socio-cultural world of the ancient Greeks. The time was ripe, I advocated, to claim ancient dress back from the hands of the art historians (whose interest fixated only on 'the drape') and to read the clothing of the ancient past through the mirror of recent developments and methodologies in the social sciences.

The last decade has seen a significant burgeoning of serious studies of dress in antiquity, and while I am not ascribing this success in any way to my 2002 call-to-arms, I do think that the problems and potentials I saw with dress-studies at that time were

increasingly entering into the academic zeitgeist. Aided by the expanding interest in gender studies and the burgeoning discipline of body-studies, both of which grew in visibility during the same period, ancient dress-studies is now a discernible field of specialism. Scholarship on Greek dress is now back on a par with its Roman counterpart (and clearly far outranks anything comparable in the field of Near Eastern studies and even Egyptology) and engages with a rich variety of the social sciences, including history, visual culture, gender studies, anthropology, conservation, and archaeology.

The two books which I focus on here demonstrate the multivalent ways in which dress-studies can be approached and the widely divergent skills needed in order to be labelled a 'dress historian', notably a thorough knowledge of textile manufacture and the archaeological background to its processes must sit alongside a confident use of iconographic and material cultures and, of course, textual source studies. Stella Spantidaki's study of textile production in Classical Athens is a confident and comprehensive overview of the processes through which raw fibres were turned into cloth for garment construction. Acknowledging the broad range of sources at her disposal – and the skills which need to be mastered to use them competently – Spantidaki explores the organization of textile production in the domestic sphere and in the commercial world of weaving workshops and dyeing and fulling facilities, with a special eye on the importance of textiles as retail items and as trade goods. Perhaps some thought might have been given to the rich trade in second-hand textiles as a clear indication of the centrality of textiles in the local economy of Athens.

Spantidaki's exploration of the raw materials used in the production of cloth reminds us of the importance of flax and wool in the Greek world, but suggests too that we should rethink the use of cotton and hemp in Athens given their presence in Classical-period graves. The question of the Greek knowledge and use of silk emerges without reaching a conclusion (understandably), but the evidence for metallic threads is more plentiful and actual. The processes by which threads were created from the raw products is explored in a chapter rich with photographic evidence and useful, easy-to-read, diagrams and while the chapter on the productivity of the warp-weighted loom is in some ways a nod to the seminal work of Elizabeth Barber, through the quality of the illustrations and the careful and detailed close-up photographs, Spantidaki's discussion of this important piece of technology in some ways expands on Barber's thesis, giving more emphasis to the notion that looped and tabby textiles were the commonest types

of weave produced in Athens. She draws together too the artistic, linguistic, and archaeological evidence for the construction of sprang (in the form of hairnets, ribbons, belts, and bags) and for the Athenian use of tablet weaving to create patterned bands and borders. Indeed the notion of decorative techniques is the focus of a whole chapter and, in many respects, offers the freshest and most eye-opening evidence and interpretations. I was especially interested to read about evidence for embroidery and for appliqué, in the form of decorative bands and even metal strips, attached to garments. The question of how the crimp garments worn by the Attic korai came into being is discussed in some detail, although it remains debatable whether these gowns were crafted from textiles created with twisted threads or looped threads or whether they were simply hand-pleated. We have little information about sewing techniques in ancient Greece, but Spantidaki draws together what evidence remains, including a bronze needle from the Kerameikos and she discusses too the practice of perfuming fabrics with oil or incense.

All in all, *Textile Production in Classical Athens* is a rich and useful synthesis of our current knowledge of how cloth was created in Attica and the wider Greek world. Richly but usefully illustrated with many colour images (scenes from pots, sculpture, and, importantly, archaeological finds) and with numerous line drawings and charts, the large-formatted book also offers a comprehensive glossary of textile-related terms in Classical Greek literature. It will form a secure basis of fact and interpretation for all scholars and students interested in dress-related subjects.

The realia of dress is of less interest to Nikki Rollason (although she does illustrate a nice woven fragment of a wall hanging from fourth century Egypt that depicts Elijah and Elisha). Her interest is in dress as a construct: both a literary device and as an anthropological lens through which she can analyse the concept of gift-giving. In this respect, Rollason's work is an important contribution to the maturing discipline of setting ancient dress-studies within a wider methodological interface. She successfully explores the use of clothing and the notion of the gift itself against the background of modern dress-theory (she finds herself engaging, sometimes indirectly, with Veblen, Barthes, and Lurie) and in the anthropology of the gift (and hence her interaction with the theories of Mauss) and she uses the scholarship as the foundation stones for her project. This works well, although I'd have liked to have seen their methodologies employed more creatively within the body of the text rather than being confined to the (albeit interesting) Introduction. Rollason argues that gifts of clothing functioned in the Late Antique world as ways of transferring authority because

clothing and textiles carried symbolic connotations of the cultural consciousness of the educated elite (sometimes these codes were physically woven into the cloth). More importantly for Rollason though is the idea that the presentation of clothing as a gift functioned as an elaborate literary device, part of a complex game of literary 'dress-up' played by the donor and the recipient of the gift. Unfortunately, Rollason misses the opportunity to discuss the Late Antique practice of garment-giving within the *longue durée* of the custom which was already well-established in the east at the time of the Achaemenids and flourished there in Late Antiquity at the courts of the Sasanian shahs where an equally rich interplay of meanings was in operation. Garment gifting became a standard feature of court life for the Byzantines, successive Arab dynasties, and of the Persianate courts of Iran, India, and Central Asia. This becomes relevant to Rollason in regards to the practice of gifting clothes in biblical texts – especially, say the Book of Esther which enjoyed a particular popularity in its Greek version in Late Antiquity.

As Rollason weaves her cautious narrative, inevitably holes appear in her rich (and ultimately rewarding) tapestry. That is not a problem. One of the many virtues of this study, especially when placed alongside that of Spantidaki, is that they both alert us to the fact that there is still much to be done in creating a comprehensive 'dress history' of antiquity. Whether adopting Spantidaki's complete compendium approach to the question of the practical production of textiles, or Rollason's more erudite investigation of the interplay between clothing, the gift, and the text, the discipline and the study of ancient dress still has much to offer and provides many roots of investigation. In which case, we should all keep weaving.

- Barber, E. 1993. *Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages with Special Reference to the Aegean*. Princeton: Princeton University Press.
- Barthes, R. 1990. *The Fashion System*. Berkeley: University of California Press.
- Lurie, A. 1983. *The Language of Clothes*. London: Hamlyn.
- Mauss, M. 1990. *The Gift: The Form and Reason for Exchange in Archaic Societies*. London: Routledge.
- Veblen, T. 1899. *The Theory of the Leisure Class: An Economic Study of Institutions*. New York: The Modern Library.

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## Economy and connectivity in the Ancient World

**Franco de Angelis. *Archaic and Classical Greek Sicily. A Social and Economic History*. Pp. 464 Pages + 44 illus. 2016. Oxford: Oxford University Press. ISBN 978-0-19517-047-4 hardback £55.**

**Andrey Bezrukov. *Trade and Economic Contacts Between the Volga and Kama Rivers Region and the Classical World (British Archaeological Reports International Series 2727)*. 2015. pp. 99 + 6 tables + 8 maps. Oxford: BAR Publishing. ISBN 978-1-40731-382-5 paperback £21.**

An increase in studies and chapters devoted to the economic history of the Ancient World has become apparent a decade since the landmark publication of *The Cambridge Economic History of the Greco-Roman World* (ed. Walter Scheidel; Ian Morris; Richard P. Saller, Cambridge University Press 2007). Falling within this trend are two recent books on regional Classical economies. What separates these books from other ancient economic narratives is their focus on areas that have long been considered marginal, and therefore uninteresting, in their respective cultural spheres: Sicily as periphery of the Greek world and the Sarmatian region of the Eurasian steppe as frontier of the Classical World. Indeed, as both authors stress independently from each other, they are the first to study the economy of these regions in a comprehensive way. Past scholarship has focused exclusively on the core lands of the Classical World or on subdivisions of the economy (e.g. coinage) of the peripheries.

Overall, previous generations of scholars have neglected to look at the economy of these regions as a system, as well as to their place within the economy of the Ancient World. The geographical peripheries are very often treated by scholars as a cultural periphery too, as areas seen by the Ancients as 'Barbarian' or 'the Other' and therefore to be studied only for their interest in the mechanisms of construction of Greek or Roman cultural identities. A study of the economies of these regions leads to very interesting results. Not least, they reveal the deep connectivity and the embeddedness within the economies of the Ancient World, thus contrasting sharply with the cultural boundaries most scholars seek to identify. The intrinsic connectivity of the Ancient World questions scholarly assumptions regarding the existing of sharply defined cultural frontiers and the nature of ancient globalisation. A comparison of these