

island economies, would find this volume equally interesting. The clear and effective way in which the material and methodology is presented also makes this a good read for students in archaeology.

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### **A Guide to the Archaeological Museum of the Athenian Agora**

**Laura Gawlinski. *The Athenian Agora Museum Guide*. pp. 200, b/w photographs by Craig A. Mauzy. 2014. Princeton (NJ): The American School of Classical Studies at Athens. ISBN 978-0-87661-658-1 paperback \$19.95; e-publication \$10.00.**

Between 1953 and 1956 the Hellenistic Stoa of Attalos was converted into a museum. It currently houses the finds from excavations carried out by the American School of Classical Studies in the Athenian agora since 1931. Laura Gawlinski's *The Athenian*

*Agora Museum Guide* is a well-written guidebook to this unique museum. The aim of this book is to provide the reader with supplementary historical, archaeological, and cultural information not only about the artefacts displayed in the museum, but also about the building itself. Indeed, Gawlinski makes a commendable effort to emphasise the distinct vantage point, that the visitor has to experience finds from the agora in a restored building from the ancient site.

The Athenian Agora Museum Guide is organized into three main sections: 'History and Timeline', 'History of the Museum', and 'Tour of the Museum.' There is also a list of abbreviations as well as a list of publications and *Hesperia* supplements associated with the American School of Classical Studies' agora material.

The book begins with 'History and Timeline', which provides the dates for the historical epochs represented in the museum – Prehistory and Protohistory, Archaic period, Classical period, Hellenistic period, Roman period, and Late Roman and Byzantine period. Above the timeline of ancient eras are a few selections of artefacts found in the museum that belong to each period. While below the dates of significant historical events of each period are recorded, such as the Persian Wars, death of Alexander the Great and so on. This section is helpful to readers unfamiliar with the ancient world and broadens the audience of this guide to non-academics because it provides historical information succinctly and clearly. Moreover, two photographs, one of a vessel and another of a sculpture, from the museum collection are situated above each time period. This visual aid demonstrates the changes in artistic styles across the many centuries of the agora's occupation and encourages the reader to consider how the artefacts they encounter transformed with the development of new techniques and interest in artistic themes.

The 'History of the Museum' section concisely explains how the history of the Agora Museum is linked with the reconstruction of the Stoa of Attalos. Gawlinski provides background information on the stoa itself as the result of the building program of King Attalos II of Pergamon and explains the function of the stoa as a shopping center as well as space for public gatherings. This section also outlines the restoration process of the stoa as a museum. Plans for a building to house objects from the agora were drafted before WWII began, but in 1946 it was decided an ancient structure – the Stoa of Attalos – should be reconstructed to house the objects. Thus, the transformation of the stoa into a museum was completed with the financial backing

of John D. Rockefeller Jr in the mid-1950s. The highlight of this section on the museum's history is that it places the stoa both in its ancient and modern contexts – that is, as a common public building and as a ruin reconstructed into an educational space respectively. Moreover, Gawlinski does well at accentuating the value of visiting the restored stoa as a way for the visitor to connect with the past and understand how this structure was appropriate for use as a public space in the ancient world.

The largest part of the guidebook is the 'Tour of the Museum.' This section is divided into six sub-sections: 'Layout of the Museum', 'Terrace', 'Ground Floor: Colonnade', 'Ground Floor: Area of Shops', 'Upper Floor', and 'Museum Gallery'. In 'Layout of the Museum', convenient preliminary information is provided, such as admission price (free), use of photography, and a gentle reminder not to touch the antiques. Also included are three maps illustrating the layout of the museum with useful information not only about where to find objects from a particular time period, but also practical information about washrooms and access to stairwells. Following this are sections devoted to each area of the museum – terrace, colonnade, area of shops, upper floor, and museum gallery – and the artefacts to be found in each.

In 'Terrace', the first sub-section of 'Tour of the Museum', Gawlinski describes objects displayed in this space: miscellaneous marbles from agora excavations. She points out many of the interesting artefacts found here, such as an altar to Artemis (I 7635) and a bilingual funerary monument (I 774). Given the range of architectural and monument fragments on the terrace, this section is organized differently to the other sub-sections under 'Tour of the Museum' because it aims to provide an overview of the types of structures that were once erected in the agora. It is presented more as an essay detailing the artefacts located on the terrace, primarily altars and funerary works, rather than providing individual entries on each object as occurs in the following sections. At the end of the 'Terrace' section is a short bibliography on some of the pieces Gawlinski cites in the main text.

The next three sub-sections of the 'Tour of the Museum' detail the following areas: the ground floor colonnade, the ground floor shops, and the upper floor. These sections are arranged in the manner of an artefact catalogue with individual entries for material in the collection, although some entries group together works thematically, such as 'Heads of Youths' (p. 79) or 'Portrait Bust of Roman Matrons' (p. 97). Gawlinski's entries are thorough; she describes both the physical appearance of the

work and its provenience in the agora. Regarding provenience, she not only specifies the object's findspot, but she also offers a potential location for the artefact's original display context. Her use of Pausanias in these instances of conjecture are quite apt and demonstrates to the reader how literary evidence is a valuable tool for understanding the visual landscape of the ancient agora. Additionally, there is a laudable effort to contextualize the cultural significance of the object. A good example of this is the 'Fragment of a Monument for a Victory of the Tribe Leontis in a Cavalry Context.' (pp. 46–48). Gawlinski explains that this fragmentary relief monument records a victory in the *anthippasia*, a cavalry battle played for sport during the Greater Panathenaic Games. Moreover, she considers the artefact to be representative of concepts of horsemanship at that time and compares the relief to Xenophon's essays *The Cavalry Commander* and *On Horsemanship* since the philosopher composed these texts around the same time as the relief fragment was carved. Finally, at the end of each entry there is a mini bibliography where the reader can learn more about the individual objects. If there is one area for improvement in Gawlinski's otherwise comprehensive description of material it is that object measurements are absent. This would not be so noticeable if it were not for the author's use of terms like 'under life-size', 'life-size', and 'over life-size.' Providing artefact dimensions would make these terms less ambiguous.

The 'Tour of the Museum' finishes with the museum gallery. This area of the museum contains gallery cases grouped by time period. Gawlinski recommends that the visitor explore the cases chronologically instead of following the numbers on the individual cases since the numerical sequence on the cases does not conform to time period. Rather than detailing every object as a single entry, this section of the guidebook presents descriptions of the individual gallery cases arranged by period – Prehistoric, Early Iron Age, Archaic, Classical, Hellenistic, Roman, and Byzantine. Each case entry examines the various artefacts displayed inside, some of which include pottery, burial offerings, *ostraka*, and other objects representing the activities transpiring in the agora. Her discussion of the Prehistoric Age and Early Iron Age cases is perhaps the highlight of an already edifying work. Gawlinski provides detailed maps of the agora during both ages, which indicate the location of graves and wells, color-coded by period. When referring to the artefacts in the Prehistoric and Early Iron Age cases, she directs the reader – where applicable – to their findspot on these maps. The maps include all the graves and wells found during excavations, not solely those where museum material was

uncovered. Such additional information about the provenience of the objects in these cases allows the reader to appreciate the material not in isolation, but within the wider archaeological landscape of the early agora.

Interspersed throughout the ‘Tour of the Museum’ section are informative inserts on topics aimed to supplement the visitor’s knowledge of the artefacts on display. Subjects include: working with marble, burials, pottery production, ostracism, life at home, and wells. Each of these themes are explored in mini essays that help to place the museum material within the wider context of life in ancient Athens. Moreover, these essays encourage the reader to appreciate how material culture can be used as evidence for understanding ancient practices.

What makes this guidebook stand out is that Gawlinski presents her own approach to touring the museum. Rather than suggesting the visitor explore the ground floor in its entirety before moving to the upper floor, Gawlinski encourages one to move through the terrace, colonnade, and area of shops on the ground floor then move to the upper floor before finishing their visit at the museum gallery. This is good advice as the artefacts in the museum gallery are organised chronologically. After viewing the models of the ancient city on the upper floor, having the visitor finish their tour of the museum in the gallery enables them to associate the objects they encounter here with the sites they previously saw in miniature. This viewing experience increases the visitor’s spatial awareness of the artefacts in the gallery and enables them to relate the objects to their original context in the agora. Overall, the route Gawlinski provides improves the experience of any visitor to the Agora Museum because the recommendation comes from an individual who not only has spent significant time in this space, but also has experience with the material found in the museum. Indeed, the authority of the author is expressed whimsically by a photograph of Gawlinski emerging from an ancient well (p. 186).

There is, however, one area where this museum guide could improve and that is by including a site map of the agora. Whenever Gawlinski mentions a particular structure in the agora (i.e. the Temple of Apollo Patroos, Royal Stoa, etc.) she provides the corresponding number of the monument from the general plan of the agora found in Camp’s site guide. Even if a visitor to both the site and the museum has both guides, the absence of a site map in the museum guide is slightly impractical for the reader. Since these monuments are referred to frequently in Gawlinski’s guide, a visitor might

find it cumbersome to have to flip back and forth between the two books while touring the museum.

The foreword to the guidebook, written by John McKesson Camp II, explains that this museum guide is meant as a companion to the 5th edition of Camp’s *Athenian Agora Site Guide*. The two books are intended to work in tandem to supplement a visit to the agora site and museum. Gawlinski’s guidebook, however, works quite well as a stand-alone piece due to its comprehensive approach to the material and its potential to reach a broad audience. Overall, this guidebook complements any trip to the Agora Museum as it is informative and concise. It is also practical for travel because it is compact and portable so that museum goers can easily carry it as they tour the reconstructed stoa. Finally, regarding audience, the depth of Gawlinski’s artefact descriptions satisfy both academics and non-specialists alike, and the writing style, while having an educated tone, avoids using excessive jargon, which encourages a wider readership for this excellent guidebook.

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**Pietro Maria Militello and Hakan Öñiz (eds) *SOMA 2011. Proceedings of the 15th Symposium on Mediterranean Archaeology, held at the University of Catania 3-5 March 2011* (British Archaeological Reports International Series 2695. Two volumes). pp. ix+1090, 1235 b/w illustrations and tables. 2015. Oxford: Archaeopress. ISBN 978-1-40731-344-3 paperback £125.**

This 2-volume publication presents the proceedings of the 15th Symposium on Mediterranean Archaeology (SOMA), held at the University of Catania on 3–5 March 2011, and publishes 134 contributions, mainly from PhD students and early career researchers.

The papers are primarily sub-divided into thematic groups and a broad geographical subdivision has been adopted throughout to accommodate, according to the editors, the variety of material and approaches presented.

*Volume One* is divided into two parts – Part I focuses on the *Prehistory and Protohistory of Europe and Anatolia* and Part II on the *History and Archaeology*