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numerous essays overlap or touch on similar themes; these could have been grouped together and refer to each other. Copy-editing by a native English speaker, for several of the essays, including the Introduction, as well as some information about the authors, would have been helpful, and a subject index would have made the volume more user-friendly, particularly for students. As it is, Hellenistic historians, particularly those interested in Alexander and in Egypt, are likely to be those consulting this text most frequently.

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Maja Miše. *Gnathia and Related Hellenistic Ware on the East Adriatic Coast*. pp. x+168, illustrated throughout in b/w. 2015. Oxford: Archaeopress. ISBN 978-178491-164-5 paperback £32; e-publication £19.

Maja Miše's book *Gnathia and Related Ware on the East Adriatic Coast* is a timely addition to the field of Hellenistic pottery studies and an excellent overview of the regional occurrence of this well-known ware. M. presents in her book a thorough examination of the occurrence of Gnathia pottery in the East Adriatic and particularly focusses on defining the local Issaean production of this ware. The occurrence of Gnathia pottery in the East Adriatic is contrasted by M. with the production of the Ware in Southern Italy (the Ware's area of inception), for which she devises a typological and developmental framework, sheds new light not only on the development of Gnathia pottery in Southern Italy but also across the Adriatic. M.'s book is therefore an excellent overview of Gnathia pottery, its origin and development, distribution in southern Italy and in the Adriatic and attempts to view the occurrence of this important ware within a wider socio-economic context.

Gnathia and Related Hellenistic Ware on the East Adriatic Coast is composed of five chapters. Chapter I: Gnathia Ware in Southern Italy, II: Gnathia Ware on the East Adriatic Coast, III: Related Hellenistic Ware on the East Adriatic Coast, IV: the East Adriatic Coast from the 4th to the 1st centuries BC, finally V: Catalogue of Gnathia Ware from the Greek and Hellenistic Collection in the Split Archaeological Museum. Each chapter is subdivided into a number of sections dealing with the various aspects of Gnathia pottery and its occurrence in the Southern Italy and the Adriatic. The different sections follow a logical order and facilitate a highly structured overview of

the topic at hand. The catalogue, for example, has been subdivided into 1. Imported Gnathia vessels, 2. Issaean Gnathia vessels and 3. Unidentified vessels. Chapter I, lays out, for example, subsequent sections on shape, production centres, production technology and archaeological context.

M.'s book presents an excellent introduction and overview of Gnathia pottery and diligently discusses its origins, history and research, typological and stylistic development, distribution and relationship to other wares. In so doing the author has made an important contribution towards a greater understanding of Gnathia pottery and the socio-economic processes behind it. Her work has enabled her, for example, to identify different phases of production for local Issaean Gnathia ware and in chapter IV, one of the most stimulating parts of the book, bring in the wider context in which Gnathia pottery was produced, distributed and used. The book as such is certainly a valuable addition to the expanding literature on Gnathia pottery and an excellent case-study of the local/regional imitation and production of the ware. At times, however, the book feels more like a summary of current research on the subject and the author's own conclusions and observations can be somewhat difficult to filter out from the wealth of data and knowledge she presents. The book retains in places the feel of a PhD, the format of which is not ideal to present the author's undoubted and significant contributions to the field.

The book starts off with a helpful section on aims and methodology. In it M. states that the reasons for writing this book are fourfold. She aims to present the distribution of Gnathia pottery in the Adriatic (her analysis based on all published Gnathia pottery), define the Gnathia production of Issa, identify other production workshops within the East Adriatic area and place her observations within a wider socio-economic context. M. identifies the last as being of particular importance and something which enables the pottery data to feature within wider historical debates. Another important point stressed by M. is that her analysis not only focusses on the stylistic characteristics and development of Gnathia Ware but equally takes into consideration the wider archaeological context (in particular other associated objects). As M. states herself the objectives and scope of her study are ambitious but have the potential to significantly contribute to increase our understanding not only of Gnathia pottery in the East Adriatic but also of the socio-economic and geo-political relationship of this area with the wider region.

Chapter I, Gnathia Ware in Southern Italy, in many ways sets the scene. In nine detailed sections M. discusses the origin, history of research, stylistic and

typological development, production and distribution of Gnathia pottery. M. also puts significant emphasis on describing the various archaeological contexts in which Gnathia pottery has been attested. Gnathia Ware is defined by M. as black glazed pottery with painted white, yellow and red and sometimes incised decorative elements. It was first identified at ancient Gnathia (hence the name) and was first produced in Taras in Southern Italy. Over the years research into Gnathia pottery has identified various regional productions in southern Italy, particularly in Apulia (and now also the East Adriatic) which produced pottery similar in style and finish. Thus, although technically not a Ware, in the sense of a specific fabric, M. continues to use the name because of its wide use in the existing body of literature. M.'s excellent grasp of the origin and development of Gnathia pottery allows her to propose a new developmental framework for the Ware, consisting of an early, middle and late phase. M. meticulously sets out the different characteristics of each phase and shows how the decorative scheme of Gnathia pottery developed over time. M. also presents and discusses the development of the most common shapes of Gnathia pottery which circulated in Southern Italy. The chapter then goes on to discuss the various production centres of Gnathia pottery in Southern Italy and the various archaeological contexts in which the ware has been encountered. M. notes that most Gnathia pottery stems from tomb assemblages, some comes from settlement sites and relatively little has been attested in sanctuaries. Chapter I is as such a highly detailed and thorough overview of Gnathia pottery in southern Italy, discussing various aspects from its production to distribution. Although at times the chapters feel more like a summary of previous research it successfully synthesises current knowledge on the subject which allows M. to make some important observations on the nature and development of productions of Gnathia pottery in Southern Italy.

In Chapter 2, the core of her work, M. focusses on the East Adriatic coastal area. This chapter follows a roughly similar outline as chapter I and discusses in six sections, the history of research of Gnathia pottery, the ceramic data utilised and the archaeological contexts in which it was attested. Much space is reserved for discussing the various South Italian Gnathia ware imports attested in the East Adriatic Coastal area. It is in this context that the in-depth review of Southern Italian Gnathia pottery in the previous chapter provides the required framework for analysis of the attested distribution patterns. Having defined and presented the various Gnathia imports attested in the East Adriatic and discussed their presence in the light of the developmental trajectory of South Italian Gnathia ware laid out in

chapter I, M. goes on to define the local production of Gnathia Ware from Issa. Described in detail are the fabric, most common shapes and decorative schemes of Issaeon Gnathia Ware. This detailed stylistic and morphological analysis allows M. to divide the development of Issaeon Gnathia Ware in three phases. She identifies the start of production of the ware at Issa in the mid-3rd century BC, which imitated imported vessels. In the second half of the 3rd century BC production entered its second phase which saw Greek West Slope production as its primary influence although the pottery vessel shapes remained the same. This all changes according to M. in the final and third phase of production when to all intents and purposes an altogether new ware is created which bears little resemblance in terms of pottery types and decoration to that which preceded it. M. thus concludes that from the end of the 2nd century BC we cannot really speak anymore of the production of Gnathia pottery in Issa as the only common feature left is the added painted decoration; shape and decorative patterns are now different.

As chapter I, chapter II, is an excellent synthesising overview of Gnathia Ware pottery in the East Adriatic, helped by good quality distribution maps, and provides an important new understanding of the relationships between Southern Italy and the East Adriatic coastal area. The definition of Issaeon production of pottery in the Gnathia tradition is highly important in furthering our knowledge of the development of this well-known ware in areas outside its core zone of production. Primarily descriptive in nature chapter II nonetheless makes apparent to the reader the emerging patterns of socio-economic and geo-political connections in which the production and distribution of Gnathia ware took place. This picture is further extended in chapter III, which provides an overview of related Hellenistic wares attested on the East Adriatic Coast. This chapter provides another detailed summary of previous research discussing in turn red figure vases, West Slope Ware, Alto Adriatico vases, black glazed ware, grey glazed ware and late Hellenistic coated ware. M. discusses these wares both as imports and local East Adriatic productions. Chapter III serves to provide a good understanding of the wider ceramic context in which Gnathia pottery operated and enables the reader to form a fuller picture of the complexity of ceramic production, distribution and consumption as evidenced within the Eastern Adriatic Coastal Area.

After synthesising all this data M. tries to make sense of it in chapter IV. This is by far the most interpretative part of the book. The chapter, entitled, the East Adriatic Coast from the 4th to the 1st centuries BC, is an attempt to contextualize the ceramic trajectories outlined previously and

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interpret the distribution patterns that have emerged. Relatively short, this chapter nonetheless provides some important observations, which help us to better understand Gnathia ware and the role it played within socio-economic interactions in the East Adriatic area. M. tries in this chapter to provide a more general outline of developments for the East Adriatic region as a whole demonstrating significant local variation in the process. She shows how sites like Issa and Pharos experienced a different trajectory than for example the hinterland of central Dalmatia, where Gnathia or other Hellenistic wares have not been encountered. It is noticed that the southern part of the East Adriatic had in the 4th and 3rd centuries BC contacts with both Southern Italy and Greece. The presence of South Italian ceramics in the East Adriatic is identified as nothing new and is indicative of a continuity of trade interactions visible from the 8th century BC onwards. Contacts with mainland Greece were, however, scarce in the central and northern Adriatic. M. argues, however, that the relationship between the East Adriatic and Southern Italy and Greece changed during the 2nd and 1st centuries BC. Imports from Southern Italy decrease in volume, local production intensifies and more imports are coming in from the southern part of the East Adriatic including mainland Greece. A significant shift in the patterns of interaction has thus occurred, from a primarily Western Adriatic orientation towards a southern Adriatic one. M. goes on to put forward a number of suggestions which may have accounted for this shift. Geo-political developments such as the Roman conquest of Taras and Hannibal's capture of Cana are mentioned, for example. Overall, this chapter is a very interesting read and primarily serves to highlight some of the major trends visible in the data presented. It will be of particular interest to those scholars not primarily interested by the ceramic ware itself but seeking a more general overview of the important results the pottery provides. The book concludes with chapter V which is the pottery catalogue. It presents Gnathia Ware from the Greek and Hellenistic collection of the Split Archaeological Museum. It incorporates a limited number of shapes (*oenochoe*, *pelike*, *skyphos*) and only more or less complete vessels. Only images are provided and no profile drawings. Summary tables at the end of the catalogue do provide however, profile drawings of the typological development of each shape and are a nice addition. Also the different types of Gnathia decoration are graphically represented.

Maja Miše's *Gnathia and Related Hellenistic Ware on the East Adriatic Coast*, is a highly interesting read and significantly furthers our understanding of Gnathia Ware outside of its core-zone of production. It also helps us to better understand the relationship of Gnathia pottery to other contemporary wares, e.g.

West Slope. The book, however, has a number of drawbacks which detract from its value. One of the major issues is that it does not provide any notable statistics. M. states that she based her account on an assessment of 605 published Gnathia vessels which she collected within a single database. This number is, however, only mentioned within the methodology sections and throughout the analyses conducted in her individual chapters M. hardly refers to any numbers at all. The chapters themselves are as such devoid of any form of substantial quantification and appear primarily based on synthesising the results of previous work. As such it is difficult for the reader to appreciate the value of M.'s Gnathia pottery database. A case in point in this respect is her pottery catalogue which bases itself solely on complete vessels belonging to the Split Archaeological museum. This collection, which consists of 176 vessels, is incorporated within the 605 number but represents only a limited sample of the total material looked at. No separate data is given for the other 429 vessels/fragments studied. The reader as such is unable to check/verify M.'s observations.

Another major issue of the book is that the reader only gets a sense of its value and original contribution by reading between the lines. In its outline and framework the book undoubtedly represents an important new contribution to the field and is a welcome addition to the existing literature on Gnathia pottery. It synthesises and summarises trends in the available data and provides a framework for its analysis and interpretation. The definition of a new East Adriatic production centre of pottery in the Gnathia tradition also significantly furthers our understanding of pottery production, distribution and imitation in the Hellenistic period. As previously stated, however, the author's own conclusions and observations remain buried beneath the wealth of data and sites she discusses. The individual chapters (except chapter IV) have little significant interpretation and lack conclusive observations. They are primarily a survey of the existing literature and it is unclear to what extent the collection of a data-set of 605 Gnathia fragments/vessels has contributed/shaped M.'s views. The book appears to be primarily a summary of research on the subject. It is only from the structure of the book, its headings, sub-headings, maps, etc, that the reader gets a sense of its important original contribution. It is unfortunate that the author was unable to draw this out more in the text and perhaps reflects the fact that the book originally saw light as a PhD dissertation.

A final point the reviewer would like to make concerns the conclusive chapter IV. Although a highly interesting read it is somewhat short and M. could have done more with it. It lacks, for example,

a detailed discussion of the pottery data in the light of the choices and opportunities available to different communities' right across the Adriatic. Why, for example, did Gnathia pottery first become popular in the East Adriatic and how was it utilised in local contexts and what does this mean for the societies in question? These are examples of questions M. scarcely addresses. The chapter in general could benefit from a more detailed analysis of the socio-economic and cultural trends in evidence behind the pottery data presented in the book. As it stands M. highlights primarily geo-political factors which according to her might explain certain trends in the data. The chapter nonetheless, as previously stated, provides some important observations and conclusions and provides a suitable conclusion to a valuable piece of work.

Despite its short comings, *Gnathia and Related Hellenistic Ware on the East Adriatic Coast*, is an important new contribution to the field of Hellenistic pottery research and sure to be of value to both students and scholars of Hellenistic pottery. It should also be of interest to those with a wider interest in Hellenistic history and economy who can draw from its pages important data, if somewhat understated, on the function of local communities and their economies in the Hellenistic period. The primary significance of the book lies, however, in its synthesising nature as it summarises and makes available to the reader a wealth of data on a complex topic which has the potential to significantly further our understanding not only of Gnathia pottery as such but also the functioning of and interaction between local and regional economies in the Adriatic area and the way in which ceramics are able to shed light on the restrictions, choices, opportunities and tastes of ancient communities.

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Roman

Two new books on Roman sarcophagi from Greece

Theodosia Stefanidou-Tiveriou. *Die lokalen Sarkophage aus Thessaloniki* (Sarkophag-Studien 8). pp. xviii + 302, 10 p. of b/w figures, 100 p. of b/w plates. 2014. Ruppolding: Verlag Franz Philipp Rutzen. ISBN 978-3-447-10240-7 €99.00.

Eleni Papagianni. *Attische Sarkophage mit Erosen und Girlanden* (Sarkophag-Studien 9). pp. xxi + 195, 64 p. of b/w plates. 2016. Ruppolding: Verlag Franz Philipp Rutzen. ISBN 978-3-447-10437-1 €88.00.

The *Sarkophag-Studien* series is an offshoot of the *Corpus der Antiken Sarkophagreliefs* project sponsored by the *Deutsches Archäologisches Institut*. Where the volumes of the *Corpus* were concerned primarily with building up an exhaustive catalogue of Roman sarcophagi according to either their type or iconographic theme, the volumes in this series are focused on interpretative studies. Four of the volumes published to date are conference proceedings,¹ two have focused on the monuments of a single production centre or region,² while Katharina Meinecke's study of the display context of sarcophagi was the seventh volume in the series.³ Despite the more wide-ranging aims of this series, these two new volumes, the eighth and ninth in the series, are at their core still catalogues. Theodosia Stefanidou-Tiveriou's dataset is of 216 locally-produced Roman sarcophagi and 26 *ostothekai* from Thessaloniki, while Eleni Papagianni is concerned with the 181 documented Attic sarcophagi decorated with *erotes* and garland motifs. The different focuses of these studies, however, betray some more deep-seated differences of approach. Where Stefanidou-Tiveriou is concerned with the sarcophagi of a single urban centre and what their form, decoration, and inscriptions reveal about local funerary customs and attitudes, Papagianni is interested primarily in the distinctive iconography of a subset of Attic sarcophagi. Papagianni's volume, therefore, feels as if it might have been more at home in the *Corpus der Antiken Sarkophagreliefs*, while Stefanidou-Tiveriou's follows very much in the path trodden by Fahri Işık's study of Aphrodisian garland sarcophagi.

¹ Koch 1998; 1999; 2007; Koch and Baratte 2012.

² Korkut 2006; Işık 2007.

³ Meinecke 2014.