AD) with particular attention to its last decade (1560–1571 AD), before the Ottoman conquest of the island. As the author argues, a mixture of personal greed, general disinterest in the living conditions of agrarian classes, vested interests in the preservation of the pre-existing serfdom system, which had been abolished in Venice already in the 12th century AD; growing pressures for revenues in benefit of the state or nobles, and social norms promoting submission led to a widening of the social gap between the rural population and the Venetian administration in Cyprus. This in turn, and despite late, delayed and meagre efforts by the Venetians to ameliorate the situation for the *parici*, contributed significantly to the collapse of the regime and the social system that supported it. Despite few minor issues, such as the mixed use of different reference systems and the direct quotation of original and untranslated Italian sources, the paper is well-researched and endeavours to explore an underresearched theme for Cypriot history and archaeology, namely the social history of the Medieval periods on the island. The concluding paper of the section is written by Hadjikyriakos, one of the volume's editors, who sets out to present information from the study of unpublished sources at the Consolato Veneto del Regno di Cipro and the Archivio di Stato di Venezia regarding the volume of fabrics imported in Cyprus from Venice during the 18th century AD, and their social use by Europeans and Ottomans living on the island at the time. The article commences with a brief introduction on the state of Venetian textile trade in the 18th century AD and proceeds with the presentation of a detailed list of Venetian fabrics attested in Cyprus during the timeframe of the study, which includes fabric names, weaving materials, types of garments produced, imported quantities and price of finished products. Lastly, the concluding paragraphs offer some preliminary insights regarding the social groups trading and using these fabrics. This paper is a precious source of primary data on textiles and can be considered a prelude to a more extensive publication that is bound to enrich our understanding of the still obscure late Ottoman and early Modern periods of the island.

Turning to the volume as a whole, the editors Hadjikyriakos and Trentin should be congratulated for bringing together papers on such varied themes, for presenting a coherent work that successfully highlights understudied cultural details of the island, and for producing an aesthetically pleasing publication. The few minor issues that are worth noting regard mostly grammar, layout and formatting. Firstly, it is observed that even though the general level of writing is very good, some articles would benefit from further syntax and spelling corrections. Secondly, on several occasions illustrations, and to a lesser degree tables, appear prior to their citation in the text, which can be confusing for the reader. Finally, some images could be of larger size, or at least the legibility of the associated labels within the images must be ensured; some tables have been rasterized and resized, which leads to distortions of the font, while a few tables that are split due to pagination are numbered separately. Setting aside such minor matters, this volume serves as an illustration of the thematic plurality explored by archaeologists on the island nowadays, and is a tribute to the abilities, technological know-how, theoretical aptitude and originality of the next generation of young scholars in Cyprus.

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Mary Harlow and Marie-Louise Nosch (eds). *Greek and Roman textiles and dress. An interdisciplinary anthology* (Ancient Textiles Series 19). pp. 320, fully illustrated. 2014. Oxford: Oxbow. ISBN 978-1-782-97715-5 £48.00.

The twenty papers in this volume represent a rather diverse set of themes, approaches and types of evidence: the meagre amount of surviving textiles and garments from the Classical world means that in-depth study of what does survive is supplemented by a range of other sources of information, which also need to be used with ingenuity, to expand our knowledge of ancient textiles and dress. Whether or not this can truly be called a coherent discipline (p. 1), it has certainly seen considerable growth in recent scholarship.

The fabric remains that do survive are overwhelmingly from Egypt and late in date, and most, collected in the late 19th and early 20th centuries, are preserved as pieces removed from their original garments and with unknown contexts. Several chapters focus on recent analysis of the remains of these and other textiles, using a variety of techniques. Chapter 7 (by Christina Margariti and Maria Kinti, conservators working for the Hellenic Ministry of Culture) concerns the analysis of four textiles of the 5th century BC from a burial context in the Kerameikos. Previous analysis suggested the fibres used included silk, but this new scientific analysis detected no silk, but only flax and some cotton: the textiles had been attacked by a fungus which prefers plant fibres. Similar in-depth investigation of fibre content, weave

type, dyes and iconography is also being carried out on the late antique textiles preserved in public collections in Spain (summarised in chapter 18 written by a team of four using a range of different techniques), while chapter 19 (by Pilar Borrego and Carmen Vega) investigates the textiles in the Soler Vilabella collection at Monserrat, using multispectral analysis: one item was revealed to be a forgery or rather modern pastiche made up of 19 pieces taken from at least five different fabrics. Another study (chapter 17 by Ines Bogensperger) analyses the 'lives' of a single piece of cloth in Vienna, which began as a tunic decorated with woven coloured decoration but was subsequently mended and darned when reused: again intense investigation reveals the methods used at each stage. Chapter 10 (by Kerstin Dross-Krüpe and Annette Paetz gen. Schiek) presents a survey of a number of surviving fragments, this time of embroidered decoration, as one part of an investigation of the extent to which embroidery was used as a technique in the ancient world. The chapter begins with a thorough re-examination of the written texts and the terms they use which have been interpreted as references to embroidery by earlier scholars who did not appreciate the difference between embroidery (worked with a needle on cloth after it has been removed from the loom) and other decorative techniques, especially tapestry weaving, which create a pattern as part of the weaving process. The conclusion is that most of the literary allusions to coloured and figurative decoration on textiles could have been achieved by a range of techniques and are unlikely to refer specifically to embroidery (*acu pingere* being about the only phrase that seems to suggest the embroidery technique). Thus there are many fewer references to embroidery than was thought, and the survey of surviving examples shows that the technique was rarely used: apart from its use on textiles from 18th-dynasty Egypt and a single example from Classical Greece, all are from Egypt and late antique or later (4th century to 13th) in date. There was no continuous Greco-Roman tradition, and the authors suggest embroidery was a foreign technique which came from the East, along the silk road.

Other chapters look at the material remains of textile production, especially loom weights and the areas where textile production took place. In chapter 8 Mark Lawall examines loom weights alongside amphorae from the point of view of their typologies, marks and role in the economy, with the underlying message that domestic textile production carried out by women was as significant as the more publicly visible trade in oil and wine. Loom weights and their typology (especially circular discs vs. truncated pyramids) also constitute important evidence in Chapter 11 (by Francesco Meo) for weaving practices in 4th-2nd-century BC Herakleia in S. Italy. He concludes that the distribution of loom weights, and the types used, in certain houses in the Castle Hill district, suggests the production of good quality standardised cloth made for distribution outside the household—but not on a scale that could be called a workshop. Another tool associated with wool working is the basket (*kalathos*) examined in Chapter 9 by Elisabeth Trinkl, but as basketry does not survive well in the archaeological record the evidence considered consists of miniature versions made in more durable materials and deposited in sanctuaries as votives or with burials as grave goods, and artistic representations (see below). Chapter 15 (by Elizabeth Bevis) examines two Ostian workshops used for fulling cloth, and specifically the possibilities for visual, nonverbal, communication between the workers (who, it is suggested, might not have had a common language). Unlike places used for weaving, or spinning which could be carried out anywhere in the house, fulleries required permanent installations (tanks and treading stalls) which fixed the positions of the workers.

Iconography also features as a source of information in several of the studies: some examine the designs decorating the textiles themselves, while others involve the representation of clothing and textile production in other media (especially vase painting and sculpture). The iconography of their decorative elements is one of the aspects of the fragments of late antique textiles in Spanish collections discussed in chapter 18, while chapter 20 (by Catherine Taylor) examines the motif (and its precedents) of Mary spinning as the annunciation takes place on a late antique textile in the Victoria and Albert Museum. Earlier scenes of women spinning often included the wool basket, whose appearance and coded messages on vases and grave stelai is also discussed in chapter 9. In other chapters artistic representations are used as evidence for the appearance of clothing which no longer survives in material form, though with awareness that art does not always tell the literal truth. In chapter 4 Cecilie Brøns compares representations of fibulae and pins in Archaic and Classical Greek and Near Eastern art (vase painting and sculpture) with surviving examples from burials, concluding that the artistic representations tend to be later than the fashions they depict, and do not always accurately depict these items or the way they were worn. Stella Spantidaki (in chapter 2) also uses Greek art in conjunction with (the few) surviving contemporary textiles as evidence for the various techniques and methods for embellishing clothing in Classical Greece. In chapter 5 Marco Ercoles looks at various sources including vase painting as evidence for the sumptuous costumes worn by Greek citharodes, though the chapter has rather more to say about the development and organisation of the music contests

and festivals than the costumes themselves. In chapter 12 Lena Larsson Lovén tackles Roman art as evidence for both textile production and the clothes people wore (specifically the toga and matron's equivalent of *stola* and *palla*), pointing out that statues, reliefs and mummy portraits cannot simply be taken as snapshots of daily life, but do provide clues about how clothes were perceived: costume was an important element in the visual communication of status and role. The following chapter, by Amalie Skovmøller, presents some of the results of the Tracking Colour Project of the Ny Carlsberg Glyptotek: her particular interest is how added colour was used to enhance marble statuary. Some of these findings do not concern clothing directly (there is quite a long discussion of colour added to hair, for example), but there is an interesting analysis of the colour added to the toga of the statue of Fundilius from Nemi. Egyptian blue was used inside deep folds (to enhance the appearance of depth, presumably) and there are traces of a red/orange ochre on what would appear to be the borders of the toga (otherwise there was no added colour). The author suggests this may have represented the purple border of the *toga praetexta*, which could be more reddish than our concept of 'purple', but this argument could have been taken further, by questioning what right Fundilius (a freedman) might have had to wear such a toga, and whether the colour was deliberately not quite purple. Lena Larsson Lovén also points out (pp. 273–4) that men are represented on mummy portraits wearing tunics with *clavi* which do not seem to relate to the ranks they are said to denote in the literary sources.

Four chapters rely mainly or substantially on literary/documentary evidence. The discussion of such evidence in relation to embroidery in chapter 10 has already been mentioned. Chapter 3 (by Ellen Harlizius-Klück) on gender, mathematics and weaving presents a complex argument involving philosophical texts (especially Plato) in which weaving is seen as a model of good order, especially the creation of the starting border and the binary system of warp and weft. Also based on literary texts are the recipes and techniques for dyeing (especially artificial purple dyes) in the alchemical texts and papyri (chapter 6 by Matteo Martelli), and the investigation by Jessica Dixon in chapter 14 of the evidence for whether or not adulteresses were actually forced to wear the toga by the Julian law on adultery introduced by Augustus (probably not).

The various chapters represent a variety of themes relating to textiles and dress: several add to our knowledge of how textiles were made, the fibres used, techniques of spinning, weaving dyeing and decorating—even mending and fulling. Others are more concerned with the finished garment and its social meaning, and the impact of textile production on the economy. One chapter not previously mentioned (chapter 16 by Zofia Kaczmarek) indeed considers the evidence for the import of Roman textiles, techniques and/or raw materials (sheep/wool) from the Roman Empire to the area of modern Poland, and the trade routes involved at different periods, depending on the existence of war or peace on the frontiers. The terms multi-, inter- and cross-disciplinary appear in several of the chapters, and particularly in the first chapter which introduces the 'case for cross-disciplinarity'. It is certainly true that a wide range of sources and methods related to textiles and dress appear in this volume, and in a few cases researchers working in different disciplines co-operate in the same chapter, but the papers do not add up to a coherent whole, and this is not (and does not pretend to be) an introduction to textile/dress studies. Rather the volume presents a series of snapshots of what the editors call the 'state of the art': several chapters report on the results of recent and on-going research projects, and it is noticeable that the contributors are researchers from a wide range of countries, many of them at the beginning of their careers. All the papers are in English, and in a few places would have benefitted from more editorial intervention, both to make the arguments clearer and to correct some obvious mistakes (Nemi is not north of Rome, or at the foot of the Albanian mountains—pp. 288 and 292). A glossary and/or index would have been a welcome addition, as readers are unlikely to be equally conversant with weaving terms, scientific analysis techniques and Classical authors. But very welcome are the copious and good illustrations, many of them in colour: this is a topic that really needs them.

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Margaret M. Miles (ed.) *Autopsy in Athens. Recent archaeological research on Athens and Attica*. pp. VIII + 186, illus. 2015. Oxford: Oxbow. ISBN 978-1-782-97856-5 £60.

Mit dem Titel '*Autopsy of Athens*' beschreibt die Herausgeberin *Margaret M. Miles* in ihrer Einleitung das persönliche In-Augenschein-nehmen Athens, das mit dem Interesse an dieser Stadt seit der Antike immer verbunden war. Dies veranschaulicht Miles in einer knappen Geschichte der Erforschung Athens im Laufe der Jahrhunderte. Forschungs- und Bildungsreisen war lange die übliche Form, bis im