



---

Review

Author(s): Mary K. Dabney

Review by: Mary K. Dabney

Source: *American Journal of Archaeology*, Vol. 102, No. 2 (Apr., 1998), pp. 462-463

Published by: Archaeological Institute of America

Stable URL: <http://www.jstor.org/stable/506506>

Accessed: 19-06-2016 11:40 UTC

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



*Archaeological Institute of America* is collaborating with JSTOR to digitize, preserve and extend access to *American Journal of Archaeology*

then portraits are not your field! The author is ignorant of the final type of Commodus portrait, which depicts him with very short hair and beard (like the adult Alexander Severus). The main point about the portraits of Septimius Severus is that the facial features are more or less standard, but the three or (four) different types are defined by the various fashions of hair and beard. Only one actually imitates Marcus, and the three main types may even occur on the same monument (such as on the Arch in Lepcis Magna) as different masks for the illustration of different occasions. Had the author made herself familiar with the literature to which she refers, such errors might have been avoided. The portraits she mentions constitute a strange mixture. Some are well established, but many were reworked during the Renaissance (or are entirely Renaissance creations). Others are traditional identifications, long since discredited, or they are her own identifications, which she has failed to substantiate. Some are listed as being in the wrong museums (e.g., fig. 31). Much of the text and many of the illustrations are irrelevant to the discussion and further contribute to the confusion (e.g., 60 [concerning the Fayoum portraits]: "most scholars apparently agree on the period in which they were made, i.e. about 392"). Also, what are we to make of her assertion (45) that Caracalla was "buried in the *Antoninic* grave"? It may sound harsh, but reading this book was a complete waste of time.

NIELS HANNESSTAD

DEPARTMENT OF CLASSICAL ARCHAEOLOGY  
AARHUS UNIVERSITY  
8000 AARHUS C  
DENMARK  
KLANH@HUM.AAU.DK

HELLENISM AND EMPIRE: LANGUAGE, CLASSICISM,  
AND POWER IN THE GREEK WORLD, A.D. 50–250,  
by *Simon Swain*. Pp. xii + 499. Oxford University Press, Oxford 1996. \$90. ISBN 0-19-814772-4.

Readers of this journal may well wonder why a book that has absolutely nothing to do with classical art or archaeology is being reviewed here at all. But Simon Swain's huge and detailed account of the main writers of the Second Sophistic will be an invaluable reference book for everyone studying or using the Greek primary sources for ancient art. Henceforth, it will not be possible to extract an item from, say, Pausanias, or an *ekphrasis* from Lucian, and use it simply as if it were an objective document. This volume places their work, and also that of most of the other Greek authors whose writings are central to art historians and archaeologists—Plutarch, Philostratus, the novelists, as well as Dio Chrysostom, Aelius Aristides, and Cassius Dio—in their historical context as part of the revival of Greek cultural identity within the Roman empire. The book is concerned with the construction of identity (and even resistance to the hegemony of Roman rule) on many levels: from the writing of history to the very construction of prose, from obsessions with the past to concerns about ethnicity.

While Swain does not discuss this here, one might say

that Greek art was, with classical Greek literature, perhaps the supreme set of material from the past in which Greeks of the Roman era focalized their identities. Swain's Pausanias, for instance, is sensitively presented as political in quite complex ways: his antiquarianism and discussion of monuments are never separable from his broader program, which combines a paean to past Greek freedom with resistance to Rome (here Swain differs considerably, and in my judgment rightly, from the much more pro-Roman Pausanias constructed by Karim Arafat in his recent *Pausanias' Greece*, Cambridge 1996).

While Swain's book certainly has not solved all the problems it raises, and while in certain respects (for example, its definition of politics) it may not be completely satisfactory, *Hellenism and Empire* is a significant and much-needed advance in a most important and underexplored field.

JAS ELSNER

COURTAULD INSTITUTE OF ART  
SOMERSET HOUSE  
STRAND  
LONDON WC2R 0RN  
UNITED KINGDOM

LA PUBLICATION ARCHÉOLOGIQUE SUR CD-ROM: EXEMPLES PRATIQUES D'ÉCRITURE ÉLECTRONIQUE, edited by *Patrice Arcelin*. CD-ROM, supplied with Adobe Acrobat™ Reader for Macintosh, Windows, DOS, and UNIX. Ministère de la Culture, Direction du Patrimoine, Paris 1997. ISBN 2-11-089-968-9.

Does it sound like a dream that you could publish 600-plus pages, packed with color photographs and drawings, put a copy of it in your pocket, and give other copies away for next to nothing? The dream has been realized with publications on compact disk such as this one. This encyclopedic publication of archaeological research, primarily in France, amply illustrates the advantages of publishing on CD. An initial essay by Patrice Arcelin reviews the arguments for CD versus print publication. Several catalogues (of menhirs, pottery, and coins, for example) highlight the flexibility of a publication on CD, which helps the reader navigate the links between the text, catalogue, photographs, drawings, maps, legends for illustrations, footnotes, and bibliography. A particularly useful feature for numismatists is the ability to magnify the photographic images; only in a very few cases were the digitized images of poor quality. Other articles publish the results of excavations and studies of architectural remains. A couple of articles provide video tours of the sites, accompanied by narration. But, since no one has ever figured out how to make the mute stones speak, the sound capabilities of multimedia publishing are still looking for a creative application in archaeological publishing. A particularly useful example of electronic publishing for archaeologists is the compendium of annual reports from all the field projects within a single region of France. Complete publica-

tion of French laws and regulations governing archaeological practices is a welcome supplement for anyone working in France, or studying international cultural property law.

Word and phrase searches of the text are available throughout the publication. For the technologically impaired, a multilingual guide to using the computer software is accessible at all times. Installation of the software provided on the CD (including time for reading the directions) took less than 10 minutes. With computer screen projection in lecture rooms, publications on CD make it

easy to use published images in lectures. If you need to do so, you can always print part of the publication out on paper.

MARY K. DABNEY

DEPARTMENT OF CLASSICAL  
AND NEAR EASTERN ARCHAEOLOGY  
BRYN MAWR COLLEGE  
BRYN MAWR, PENNSYLVANIA 19010  
MDABNEY@BRYNMAWR.EDU

## BOOKS RECEIVED

- AKTSELI, DIMITRA. *Altäre in der archaischen und klassischen Kunst: Untersuchungen zu Typologie und Ikonographie*. (Internationale Archäologie 28.) Pp. iv + 137, pls. 12, figs. 21. Marie Leidorf, Espelkamp 1996. DM 95. ISSN 0939-561X; ISBN 3-89646-300-4.
- AMORY, FREDERIC, PATRICK CONSIDINE, AND SHEILA HOOKER EDS. *James T. Hooker. Scripta Minora: Selected Essays on Minoan, Mycenaean, Homeric and Classical Greek Subjects*. Pp. xxviii + 762, pl. 1, figs. 17, tables 2. Adolf M. Hakkert, Amsterdam 1996. ISBN 90-256-1104-4.
- ANDERSON, JAMES C., JR. *Roman Architecture and Society*. Pp. 465, figs. 8, plans 21. Johns Hopkins University Press, Baltimore 1997. \$39.95. ISBN 0-2018-5546-2.
- ANGIOLILLO, SIMONETTA. *Arte e cultura nell'Atene di Pisistrato e dei Pisistratidi: O ΕΠΙ ΚΡΟΝΟΥ ΒΙΟΣ*. (Bibliotheca Archaeologica 4.) Pp. 275, color pls. 4, figs. 113, plans 15, tables 3. Edipuglia, Bari 1997. Lit. 90,000. ISBN 88-7228-152-0.
- AUFRECHT, WALTER E., NEIL A. MIRAU, AND STEVEN W. GAULEY EDS. *Aspects of Urbanism in Antiquity: From Mesopotamia to Crete*. (Journal for the Study of the Old Testament, Suppl. 244.) Pp. 291, figs. 44, tables 9. Sheffield Academic Press, Sheffield 1997. \$66. ISBN 1-85075-666-X.
- AUSTIN, DAVID, AND LESLIE ALCOCK EDS. *From the Baltic to the Black Sea: Studies in Medieval Archaeology*. (One World Archaeology 18.) Pp. xxii + 322, figs. 91, tables 5. Routledge, New York 1997. \$29.95. ISBN 0-415-15225-9 (paper).
- BAHN, PAUL G., AND JEAN VERTUT. *Journey through the Ice Age*. Pp. 240, color figs. 139, figs. 46, maps 2, table 1. University of California Press, Berkeley 1997. ISBN 0-520-21306-8.
- BARTON, IAN M., ED. *Roman Domestic Buildings*. (Exeter Studies in History.) Pp. xv + 194, pls. 30, figs. 70, maps 4. University of Exeter Press, Exeter 1996. \$19.95. ISBN 0-85989-415-0 (paper).
- BELLWOOD, PETER. *Prehistory of the Indo-Malaysian Archipelago* (rev. ed.). Pp. x + 384, pls. 61, figs. 94, tables 3. University of Hawaii Press, Honolulu 1997. \$32.95. ISBN 0-8248-1907-1 (paper).
- BENNETT, MICHAEL J. *Belted Heroes and Bound Women: The Myth of the Homeric Warrior King*. Pp. xviii + 228, pls. 7, figs. 2, foldout figs. 2. Rowman and Littlefield, Lanham 1997. \$23.95. ISBN 0-8226-3061-3 (paper).
- BERGEMANN, JOHANNES. *Demos und Thanatos: Untersuchungen zum Wertsystem der Polis im Spiegel der attischen Grabreliefs des 4. Jahrhunderts v. Chr. und zur Funktion der gleichzeitigen Grabbauten*. Pp. x + 258, pls. 125, figs. 17, tables 2. Biering und Brinkmann, Munich 1997. DM 189. ISBN 3-930609-10-X.
- BERTOLDI, MARIA ELENA. *Antike Münzfunde aus der Stadt Rom (1870-1902): Il problema delle provenienze. Die Fundstellen*. (Studien zu Fundmünzen der Antike 14.) Pp. 258, figs. 32, foldout figs. 3, pullout map 1, tables 3. Gebr. Mann, Berlin 1997. DM 109. ISBN 3-7861-1959-7 (paper).
- BILDE, PER, TROELS ENGBERG-PEDERSEN, LISE HANNESTAD, AND JAN ZAHLE EDS. *Conventional Values of the Hellenistic Greeks*. (Studies in Hellenistic Civilization 8.) Pp. 325, pls. 31, figs. 2, tables 9. Aarhus University Press, Oakville 1997. \$35. ISSN 0906-3463; ISBN 87-7288-555-6.
- BINGÖL, ORHAN. *Malerei und Mosaik der Antike in der Türkei*. (Kulturgeschichte der antiken Welt 67.) Pp. 147, color pls. 31, figs. 96, color maps 2. Philipp von Zabern, Mainz 1997. DM 45. ISBN 3-8053-1880-4.
- BOHM, STEPHANIE. *Die Münzen der römischen Republik und ihre Bildquellen*. Pp. xiv + 181, pls. 59. Philipp von Zabern, Mainz 1997. DM 160. ISBN 3-8053-1971-1.
- BOMMELAER, JEAN-FRANÇOIS, ED. *Marmaria: Le sanctuaire d'Athènes à Delphes*. (Sites et monuments 16.) Pp. 141, color pls. 4, pls. 2, color figs. 95, figs. 21. École française d'Athènes/Électricité de France, Paris 1997. FF 150. ISBN 2-86958-085-1 (paper).
- BON, SARA E., AND RICK JONES. *Sequence and Space in Pompeii*. (Oxbow Monograph 77.) Pp. viii + 157, figs. 75, tables 5. Oxbow Books, Oxford 1997. \$35. ISBN 1-900188-30-9 (paper).
- BOND, GEORGE C., AND ANGELA GILLIAM EDS. *Social Construction of the Past: Representation as Power*. Pp. xviii + 232, fig. 1. Routledge, New York 1997. \$19.95. ISBN 0-415-15224-0 (paper).
- BORG, BARBARA. *Mumienporträts: Chronologie und kulturelle Kontext*. Pp. xv + 262, color pls. 54, pls. 33. Philipp von Zabern, Mainz 1996. DM 180. ISBN 3-8053-1742-5.
- BOSCHUNG, DIETRICH, HENNER VON HESBERG, AND ANDREAS LINFERT. *Die antiken Skulpturen in Chatsworth sowie in Dunham Massey und Withington Hall*. (Monumenta artis romanae 26.) Pp. 149, color pls. 2, pls. 123, figs. 15. Philipp von Zabern, Mainz 1997. DM 198. ISBN 3-8053-1991-6.
- BOUZEC, JAN, MIECZYSLAW DOMARADZKI, AND ZOFIA HALINA ARCHIBALD EDS. *Pistiros I: Excavations and Studies*. Pp. 240, pls. 52, figs. 123, tables 8. Charles University Press, Prague 1996. \$30. ISBN 80-7184-182-X (paper).