classical archaeologists, and Sparkes's conclusion (the images depict foreigners according to Greek norms and prejudices) is not novel, but it is useful to have some of the relevant material surveyed in one frame. Fox offers a provocative study of Sioux and Cheyenne depictions of General George Custer's "last stand" on the Little Big Horn River, triangulating the mythologizing images of the event produced by U.S. artists, ledger-book and other Plains Indian drawings of the conflict, and archaeological investigations of the battlefield sites. Fox does not suppose that the "truth" of the conflict can be retrieved from any one of the traditions of its representation; moreover, simply combining the traditions is impossible for they conflict on crucial points. Nonetheless, Fox suggests convincingly that the U.S. vision of the battle can be shown to be considerably further away from a reasonable reconstruction of the historical event derived from the Plains Indian and archaeological representations. In the general context of the volume, Fox's chapter is a powerful reminder that the partial arbitrariness and the culturally constructed and ideologically loaded nature of images is not inherently incompatible with their status as historical documents. Indeed, it is not altogether obvious why most of the authors' insistence that there is "no innocent eye" in representing the past cannot be handled by Fox's precise application of the standard professional historian's methods of source criticism, cross-checking of evidence, and critical evaluation of documents—as several authors seem to be suggesting.

The most "theoretical" essay in the volume—the one that argues for the greatest and gravest consequences from the discovery of nontransparency in depiction—is Michael Shanks's essay (ch. 5) on archaeology and photography, but perhaps because of its ambitiousness it is disappointing in its sketchiness. Shanks approaches topics that would seem to be at the heart of the problem of images of the past (especially those, like photographs, that claim some nonarbitrary connection to the object), tangentially touching on some issues, for example, the role of voyeurism and of archaeological melancholy or even necrophilia, that remain taboo within polite disciplinary discussions; above all, and properly, he highlights discourses of temporality in archaeology. He does not quite focus on the structural paradox of "archaeological photography"—the most instantaneous, contemporary, and nonarbitrary image is used to represent what might be the most long-term, long-dead, and entirely reconstructed reality—in the context of the wider theories of history and representation he swiftly surveys; unfortunately, he too often bogs down in banal points about photographic conventionality. One senses in this and other essays in the volume that theoretical, or what Shanks calls critical or interpretive, archaeology is laboring to import perspectives derived from other fields, such as rhetoric or art history, at the same time somewhat oversimplifying them, rather than focusing on the philosophical status of the discipline's claims—both epistemological and ontological—about its own most widely circulated or conventionally intelligible representations, whether verbal or visual. Still, as a manifesto for a broader intellectual purview and for what he calls a more humanistic and dialectical use of images in archaeology, Shanks's essay sets a worthwhile conceptual agenda for what otherwise seems to be a disparate, and somewhat desultory, congeries of substantive, historiographic, technical, and self-critical enterprises.

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NAKED TRUTHS: WOMEN, SEXUALITY, AND GENDER IN CLASSICAL ART AND ARCHAEOLOGY, edited by *Ann Olga Koloski-Ostrow* and *Claire L. Lyons*. Pp. xv + 315, figs. 60, tables 2. Routledge, New York 1997. $74.95. ISBN 0-415-15995-4.

Women and gender as focal points of research have only recently been admitted into the ranks of classical art and archaeology. While there is a good deal of discussion on the reticence of these disciplines to welcome such newcomers, the number of books devoted exclusively to actual reinterpretations of classical material culture from a gendered perspective is limited. *Naked Truths: Women, Sexuality, and Gender in Classical Art and Archaeology* represents one of the few recent books on the topic. Exploring ways "gendered bodies and sexual differences are communicated visually and symbolically in the art and artifacts" of the Graeco-Roman world, this volume is the result of two panels presented at consecutive annual meetings of the American Philological Association (1993) and the Archaeological Institute of America (1994). Eleven papers from the original panels were selected for this anthology, bracketed by a thoughtful introduction by the editors and an epilogue by Natalie Kampen, who focuses on the concepts of desire and desirability in ancient art. At the heart of these papers are explorations into issues rarely addressed by classical archaeologists and art historians. As delineated by Lyons and Koloski-Ostrow, the contributors investigate the sexuality of images in ancient art; the kinds of gendered social meanings embedded in the iconographical attributes of dress and bodily adornment; and the roles that the viewer plays in constructions of gender. Although some of the authors adopt an explicitly feminist stance, most of the essays do not engage in recent feminist debates. No discussion, for example, is given to scholars such as Haraway, Kristeva, or Butler—seminal individuals in feminist theory. Indeed, my major criticism of this otherwise fine book is its lack of informed or sophisticated theoretical frameworks. While *Naked Truths* takes an important step forward by providing us with gender-conscious papers on the art and archaeology of the Graeco-Roman world, it does not successfully alloy data and theory.

The initial essay by Shelby Brown provides a mise-en-scène for the volume. She paints with a broad brush, outlining the differences between feminism and gender studies, the female nude as a male aesthetic ideal, and the recent history of feminist intersections with ancient art history and classical archaeology.

John Robb supplies the first case study, an insightful examination of the symbolic expressions of male and female identity in Italic prehistory (Neolithic through Iron Age). On the basis of skeletal remains, other mortuary data,

and artistic representations, Robb posits an evolving symbolic language that reflects asymmetries between male concepts of dominance, prestige, and violence, and female concepts of sexual desirability and beauty. Questioning such "tidy" and almost stereotypical conclusions, however, Robb proceeds to deconstruct his own inferences. One of the more theoretically sophisticated contributions in the volume, his chapter offers an excellent, if all too brief, discussion of the ambiguities and complexities scholars confront in extracting gender from the archaeological record.

Two authors, Larissa Bonfante and Beth Cohen, deal with perceptions and presentations of the female breast. The former contrasts the Greek aversion to portrayals of the breast with its frequency in Italic images. The latter focuses primarily on fifth-century depictions, determining when and how the female breast is exposed in Greek art. Cohen devises a fourfold typology that she combines with other lines of data to reinterpret the Barberini Suppliant as the wounded Cassandra. Cohen's analysis provides a good framework for understanding images that divest the female breast of clothes, their association with violated or victimized women, and the possible role of the viewer.

The paper that will undoubtedly spark the most controversy is that by John Younger, who challenges the reader to consider, once again, the Parthenon frieze. Younger's provocative chapter proposes that sexualized and homoerotic messages are broadcast by certain compositional figures. For example, he interprets the child holding the peplos as a young boy paired in a homoerotic relationship with the older, facing male. Similarly, the neighboring matron-maiden pair are understood as a kind of female corollary, though not necessarily with all of the sexual overtones. Younger's interpretations may strike a raw nerve with some readers precisely because he asks us to find eroticism in a monument that we have been trained to see as embodying civic, religious, and political—not sexual—meanings. While not all of Younger's arguments are equally convincing, I applaud his efforts to mesh the political with the sexual and to contemplate how sexuality and desire might have played out in this most emblematic of Greek buildings.

The relationships of power, sexuality, and desire are also underscored in Nanette Salomon's nuanced and perceptive paper on the Knidia. Salomon's feminist reading of Praxiteles' Aphrodite concentrates on the multivalence of the *pudica* gesture. As Salomon observes, "the hand that points also covers and that which covers also points" (204). Through a series of well-reasoned observations, Salomon situates the statue within a fourth-century political discourse, which she suggests effectively tried to legitimate sexual desire among males, control female eroticism, and endorse sexual shame among women.

The remaining chapters address various subjects. Both Francine Viret Bernal and Jane McIntosh Snyder identify specific mechanisms in Attic vase paintings that are employed to reinforce and regulate women's roles. Bernal concentrates on visual metaphors and double entendres that communicate Clytemnestra's—and by extension all women's—threat to Greek established order; Snyder considers the few extant images of Sappho that, through gesture and gaze, intentionally mute the poet's voice. Joan Reilly reinterprets the naked and limbless images on fifth- and fourth-century grave stelae and Aileen Ajootian traces the permutations of hermaphroditic portrayals as both powerful religious symbols and images intended to elicit a voyeuristic experience. The last chapter, by Koloski-Ostrow, draws upon feminist interpretations of visual pleasure in analyzing two Pompeian houses. She views the paintings and architecture of these spaces as intentionally "staged" to communicate control, domination, and the violence of power, all of which reinforce the authority of the *patronus*.

Although the contributors to *Naked Truths* are indeed peering into and illuminating darkened corners, the light cast is uneven. While it is almost unavoidable that a volume based on symposia papers will suffer from varying quality among chapters, I would have preferred greater overall consistency, more tightly constructed arguments, and more rigorous attempts to wed theoretical constructs to the archaeological evidence. Though not overly distracting, there are some errors in spelling and inconsistencies in transliterations. These criticisms aside, *Naked Truths* is a refreshing contribution to the field and invites readers to examine new and significant questions. The essays are all genuinely stimulating and as a collective body offer a thoroughly welcome and important addition to the regrettably small stack of books devoted exclusively to the topic of gender and material culture in the classical world.

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MESOPOTAMIAN CIVILIZATION: THE MATERIAL FOUNDATIONS, by *Daniel T. Potts*. Pp. xxi + 366, figs. 126, tables 16. Cornell University Press, Ithaca 1997. $62.50. ISBN 0-8014-3339-8.

This book presents a picture of Mesopotamian civilization radically different from the usual treatments of the subject, which concentrate on art, architecture, history, and literature. The first 120 pages contain an examination of such fundamentals as geomorphology, climate, demography, agricultural economics, and the availability and use of raw materials. Three chapters about watercraft, pottery production, and metal production follow, while the final third of the book discusses an odd assortment of not obviously related subjects, such as religion, kinship, burials, sealing practices, borrowings from the East, and the extent of Hellenization in Mesopotamia.

The geographical focus is southern Mesopotamia, and, although precedence is given to evidence from the third millennium B.C., the author has used information from all periods, and indeed some of the most interesting observations gathered in this book derive from the later periods. In the ingenuous preface and acknowledgments, Potts confesses that he had thought of calling the book *My Mesopotamia*, like Peter Ustinov's *My Russia*, and sets out his aim to make students of archaeology aware of the useful evidence about material culture contained in the rich