

*phiques* (p. 137-145), visant à exposer et à justifier la méthodologie employée. L'analyse des images est, autant que possible, émancipée des modèles attiques dans une volonté de saisir la signification de ces productions proprement locales en figures rouges, destinées à la consommation locale et donc révélatrices des croyances et des goûts locaux. L'attention est particulièrement portée sur les scènes « anonymes », non historiées, où l'ubiquité d'Éros est saisissante. L'auteure présuppose que ces scènes expriment des préoccupations du quotidien ou évoquent parfois des cérémonies réelles, et sont en ce sens plus à même de révéler la nature des croyances qui font entrer en jeu le jeune démon. Ces scènes anonymes doivent être décryptées avec une grille de lecture propre, et c'est cette entreprise qui constitue la seconde partie de l'ouvrage. L'auteure examine son corpus, région par région (*La production lucanienne*, p. 147-238 ; *La production apulienne*, p. 239-372 ; *La production sicilote*, p. 377-414 ; *La production campanienne*, p. 415-446 ; *La production de Paestum*, p. 447-482), sous l'angle de séries iconographiques : les images sont classées en fonction d'un nombre restreint d'accessoires (ex : le rocher, le miroir, l'eau, etc.) et de thèmes (p. ex : le couronnement d'Éros, Éros archer, etc.) employés par le peintre pour transmettre un message au lecteur de l'image. H. Cassimatis réussit ainsi à faire parler ces scènes muettes via une approche comparée entre régions, ce qui permet de mettre en évidence les différentes sensibilités culturelles de ces groupes qui ne nous ont laissé que peu d'indices de leurs croyances et pratiques rituelles. La méthode est originale mais elle a ses limites : un vase ne peut rarement appartenir qu'à une seule catégorie ; il est donc laissé à l'appréciation de l'auteure de le classer dans tel ou tel groupe. Le sujet est vaste et bien maîtrisé par H. Cassimatis, qui a déjà publié de nombreuses contributions au sujet des imageries italiotes, quoique de son enthousiasme résulte parfois un manque de structure et un grand nombre de répétitions, fort heureusement rattrapés par une conclusion générale bien articulée. L'Éros mis en évidence est un être pluriel, tantôt acolyte d'Aphrodite, tantôt démon primordial autonome ; omniprésent dans le monde des vivants comme à la tombe, il est sollicité dans une grande diversité de contextes. Et surtout, il n'est pas l'Éros attique. C'est là le plus grand mérite de l'ouvrage : H. Cassimatis décrit les manifestations de cultures hybrides formées par les différentes communautés ethniques d'Italie et les descendants des colons grecs, une approche dénuée de la préconception depuis trop longtemps répandue d'une hellénisation passive des « barbares ».

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Pia GULDAGER BILDE † & Mark L. LAWALL (Ed.), *Pottery, Peoples and Places. Study and Interpretation of Late Hellenistic Pottery*. Aarhus, Aarhus Universitetsforlag, 2014. 1 vol. 387 p., 212 ill., 7 tabl. (BLACK SEA STUDIES, 16). Prix : 449,95 DKK. ISBN 978-87-7934-532-4.

The book under review constitutes the 16<sup>th</sup> volume of the Black Sea Studies series published by the Danish National Research Foundation's Centre for Black Sea Studies. It comprises seventeen papers presented by 27 scholars from 12 countries at a conference held at the Sandbjerg Manor, in Denmark in late November 2008. The essays are written in English with the exception of one contribution in French by J.-P. Morel. The volume starts with a short preface by M. Lawall announcing the

decease of the co-editor P. Guldager Bilde before the appearance of the publication, and honouring her initiative to organise the conference. In the following introduction, the editors summarize the published essays and conclude with some useful remarks on the notion and use of the term “globalisation” for the archaeology of the second century BC. The essays are presented in three sections according to the major themes of the conference: Chronologies, Typology, Ceramics and Culture. In the first section five studies address different issues on Hellenistic chronology. N. Badoud presents a very instructive overview and critical review of the scholarship on the dating methods of Rhodian amphorae stressing finally the importance of a “cross-analysis” of amphora stamps and inscriptions. The contribution of M.L. Lawall, P. Guldager Bilde, L. Bjerg, S. Handberg and J.M. Højte on the lower city, northern sector of Olbia Pontike, tries to refine the history of the city at the late second century BC. Using datable artefacts like Rhodian stamped amphorae, coins, mouldmade bowls, imported fine wares, and lamps on the one hand and studying “patterns of accumulation and discard” on the other, they show that a process of abandonment took place in this part of the city in the last decade of the second century BC or around 100 BC. The *terminus ante quem* of 146 BC for the production of Corinthian Hellenistic pottery has been already questioned in the scholarly research but S. James decomposes it more vigorously in her essay, based primarily on the finds from a destruction deposit in the Panayia Field southeast of the Forum, which she compares with other deposits from the interim period between Mummius’ destruction of the city and its re-foundation as a Roman colony in 44 BC. The reader would be grateful for more than the two drawings in the presentation of the main shapes of the Late Hellenistic Corinthian pottery, but is obliged to wait for the publication of the author’s doctoral dissertation, often stated in the notes. Corinth is also the subject in the contribution of G. D. R. Sanders, Y. Miura and L. Kvapil who revise first the date of the construction of the South Stoa to *ca.* 300-290 BC instead of Edwards’ date to *ca.* 330, based on the revised Athenian chronology of S. Rotroff. They also re-examine thoroughly the excavation records of the wells III, XIV, XXVII, XIX and XXX of the South Stoa reconsidering the depositional processes of their lower fills which seem to be rather single dumps than accumulation fills. For the pottery, this observation has a major impact especially on the chronology and typology of the cyma kantharoi dated by Edwards to 330/300-225 BC and placed now to 225-175 BC. In the last essay of this section S. Rotroff compares pottery assemblages from deposits in Athens and Delos dated either 88/86 BC or *ca.* 75/69 BC, *i.e.* associated with Mithridates’ and Sulla’s campaigns or piratical attacks on Delos and post Sullan cleanups. She comes up with few but stimulating results for future research regarding pottery developments in the span between 88 and 69 BC. In the second section called “Typology”, three essays focus on ceramics from Asia Minor, while seven further papers present different classes of pottery from the Pontic area. Chr. Rogl discusses in detail the criteria for the definition of the Ephesian mouldmade relief bowls and divides their production into four chronological phases between *ca.* 200 BC and *ca.* 50 BC with distinct operating workshops. N. Fenn presents the characteristics of the mouldmade relief bowls from Priene based on the material from a Late Hellenistic and an Early Imperial context, and compares them with Ephesian imports which obviously had a significant impact on the local production. There is a minor oversight in note 23, p. 154,

where “Fig. 4” should be stated instead of “Fig. 3” as reference to the entirely preserved relief bottom. Staying in Asia Minor, P. Kögler gives a summary of her research on the Knidian table wares from the second and first centuries BC, which are discussed in detail in her 2010 published dissertation *Knidische Feinkeramik vom mittleren Hellenismus bis in die mittlere Kaiserzeit (ca. 200 v.Chr. – 150 n.Chr.)*. Moving to the Black Sea, G. Lomtadze and D. Žuravlev republish a commented and illustrated catalogue of the pottery found in 1896 in five looted graves of the necropolis of Olbia. It includes mostly imports from Athens and Asia Minor in a wide range of shapes dating from the late 4<sup>th</sup> to the early first century BC. It is regrettable though that the authors do not try to distinguish the grave offerings of the different burials in the graves, thus miss the opportunity to give a clear picture of the way these graves were used as well as of the changes in the ceramic types used in the burials during the Hellenistic period. The contribution of V. V. Krapivina, which is oddly placed at the end of this section, also focuses on Pontic Olbia. It presents the red-slip ware found in the northern part of the lower city, which is either imported from Asia Minor or influenced by products from this area. The essays of A. Bozkova and A. Petrova discuss classes of pottery from Mesambria Pontike. Bozkova presents the late Hellenistic West-Slope shapes, mostly drinking vessels, which find close parallels in, or are imported from, centres in East Aegean and Asia Minor except for a small regional, i.e. Pontic group. They are mainly dated through comparisons as their contextual origin is rarely known. Petrova deals with a specific group of grey, glazed mouldmade relief bowls from Mesambria Pontike, which is distributed in the western and northern coasts of the Black Sea (with the exception of Daskyleion). She suggests a production date around the middle of the second century BC and a possible local origin. Staying in northwestern Black Sea area, V. Lungu and P. Dupont give an overview of a scientifically verified local pottery imitating Hadra style vessels, which they call “Pseudo-Hadra”. They notice though that, while the motifs depend on those on Hadra hydriae, the shapes include mostly kraters, jugs, amphorae or *lagynoi* and rather seldom the main Hadra shape, i.e. the *hydria*. The earliest Pseudo-Hadra examples date to the third century BC but the bulk of the material belongs to the second and the first century BC, while the indigenous settlements in the hinterland seem to have started production from the second half of the second century BC onwards. A useful and well-illustrated overview of imported and local table ware (relief vessels, West Slope ware, Sigillata) and lamps circulating in the late Hellenistic period in the Bosporan Kingdom, is the subject of an extended essay (p. 255-286) by D. Žuravlev and N. Žuravleva in this section, based on finds from the acropolis of Pantikapaion. An unusual, polychrome, hand-made vessel (an altar?) with relief and appliqué decoration is also presented. Imported mouldmade bowls come from Ephesos or the KIPBEI workshop which may originate in Kyme. Among the Bosporan bowls which appear in the late 2<sup>nd</sup>/early 1<sup>st</sup> century BC and are obviously influenced by the Ionian products, the authors distinguish the workshops of Demetrios and Damokles. Pergamene vessels with appliqué relief decoration are very popular in the Bosporan kingdom from ca. 150 BC, influenced a regional production of the ware (documented by one piece on figs. 16-17) and share the same shapes with the West Slope pottery of the first century BC which is very common in Pantikapaion. Equally popular in the Bosporan region from the second half of the second century BC is the

Bosporan Sigillata and in the first half of the first century BC the ESA. The authors draw our attention to some contexts from Pantikapaion, which can be connected with the destruction of the city in 63 BC, and, when published, will be relevant for matters of chronology and typology of the Bosporan Sigillata as well as of its co-existence with ESA and mouldmade Bosporan bowls. Regarding the lamps, five types of local wheel-made, jug-shaped lamps predominate in Hellenistic Pantikapaion, while local, late Hellenistic, moulded, multi-nozzled lamps seem to be characteristic for the whole Bosporan Kingdom in the 1<sup>st</sup> century BC together with local single-nozzled mould-made lamps and a numerous class of local/regional volute lamps. Moreover, Žuravlev and Žuravleva discuss imports of late Hellenistic lamps from Knidos, Ephesos and Pergamon along with local imitations of Ephesian and Athenian lamps. In the third section of the book, titled “Ceramics and Culture”, three essays consider pottery in a historical, cultural and economic perspective accordingly. J. Lund examines in a clear, short contribution the possibility that the Ptolemaic and Seleukid kingdoms had an impact on the circulation of pottery in the eastern Mediterranean based on the distribution of eight ceramic classes. His investigation does not end up to a definite conclusion but elucidate the complexity of the factors determining the circulation of pottery in the Hellenistic Period. The second essay of A. Berlin, S. Herbert and P. Stone reconstructs the table wares used during the Ptolemaic and the Seleukid periods, i.e. the 3<sup>rd</sup> and 2<sup>nd</sup> centuries BC respectively, in an administrative building at Kedesh. The authors demonstrate that the Ptolemaic officials of the third century used a distinct ware, the “Central Coastal Fine”, imported from the areas of Akko, Dor and Arsuf, while the table ware of the Seleukids included different fabrics from different sources: the semi-fine from Tyre and maybe Akko, the BSP and a red-slipped “Northern Coastal Fine” or “proto-ESA” originated in northern Levant or Cilicia. The last one is a most welcome “discovery” since it seems to be a much more probable predecessor of the ESA which appears at Kedesh in the abandonment phase of the building in the 130s BC. The authors assume for the BSP, considered as the Black Predecessor of the ESA by K. Slane, an origin from one of the big Phoenician cities such as Berytos, Sidon and Tyre. J.-P. Morel explores ingeniously in the last essay of this section and of this volume the notion of economic globalisation in the Hellenistic Period by discussing the different patterns of production and distribution of the two main black-glazed Italian Hellenistic wares, the Campana A and B. He ends up emphasizing that the production pattern of Campana B, which is similar to the one of the aretine Sigillata in smaller scale, do not seem to be very far from our understanding of globalisation. The volume ends with an extensive bibliography, a detailed index and the list of contributors. Despite the disproportionate geographical focus of the essays with prevalence on the Black Sea (7 out of 17), the volume is a welcome contribution to the study of (mainly) Late Hellenistic Pottery. It offers some new insights into the production of different regions as well as some interesting theoretical considerations together with useful summaries and overviews of already known data. The layout of the book is neat; the few colour images (45) are of good quality and the printing of the drawings very careful.

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