

from the rest of Cyrenaica. Further sections discuss the old question of why Cyrenaic scenes appear on Laconian pots, not least the Arcesilas cup, and how Laconian ceramic exports may reflect or be reflected in broader historical concerns. Illustrations are excellent and plentiful; just one drawing omits the black-glaze (23) and one pair of photos (cat. 61) seems upside-down, in as far as matched outside and inside photos of a cup can be; the transcription of the name on the cup 60 is Archaïos, not Arkaïos (probably not the same man who dedicated in Ionic script at Naukratis at the same period). The landscape-printed quantitative tables could perhaps have been better presented. An inadvertent phrase ‘collezione provata’ may sheepishly hide some dislike of such holdings. The price is modest, by ‘L’Erma’ standards. Throughout M. uses the work of Conrad Stibbe as the cornerstone of both his chronological and typological conclusions, adding some valuable evidence for the former from recent excavations at Cyrene and noting new workshop connections regarding the latter.

There is little here for the art-historian, merely a few small sherds which are iconographically challenging; but the number of more unusual, mostly simply decorated, shapes properly gives rise to thoughts of a ‘special relationship’ between Sparta and Cyrene. Some early ‘peri-colonial’ – if not perioikic – skyphoi point in that direction, but when arguing along these lines, one must wonder why Laconian pottery is so rare on Thera and, as M. acknowledges, absent at Taranto through the seventh century.

The ‘end’ of Laconian production after c. 540 invokes similar bivalent thoughts. M. notes that exports to Cyrenaica and Sicily continue later than those to other areas, and argues that there must be some connection here with the areas of interest that Dorieus made use of in the period in question. An elaborate black bell-krater indeed demonstrates some peculiar link, as it was carefully conserved into the fifth century in a room of the recently excavated sanctuary of Athena and Zeus Apotropaios.

A fuller picture is perhaps needed in this respect. Much of the relevant later pottery is black-glazed, and it would seem likely that such material may well not have been kept or recognised at some other sites, despite Stibbe’s best efforts. It does appear in quantity nearer home, for example Olympia, Kythera, Aegina; were the undoubtedly perioikic producers ‘kept going’, in whatever economic environment, by the more local markets, with increasing populations? At the same time perhaps western Greek visitors to Olympia, well attested in both historical and archaeological records, took a liking to the pots they found there.

The volume does raise such questions and responses, indeed many more, and we must thank M. for providing a platform, or even springboard, for debate.

University College London /  
Institute of Classical Studies, University of London

ALAN JOHNSTON  
alan.johnston@ucl.ac.uk

VALAVANIS (P.) *The Acropolis through its Museum. Wandering among the Monuments on the Sacred Rock and the Great Achievements*. Translated by Alexandra Doumas. Pp. 160, b/w & colour ills, map. Athens: Kapon Editions, 2013. Paper. ISBN: 978-960-6878-61-9. doi:10.1017/S0009840X14000705

After the New Acropolis Museum opened in June 2009, the problems of not being able to take photographs within the museum were compounded by the lack of a good guide to the museum’s collection. In the last couple of years this situation has been somewhat remedied with the publication of V.’s guide and a range of others including Servi’s *The Acropolis*

*Museum*, and publications by the *Association of Friends of the Acropolis* in addition to some well-illustrated children's books.

V. has made the stunning material in the Acropolis museum accessible to a wide audience, and Dumas, as an experienced translator, has done justice to the text. The introduction outlines the development of the museum, including some interesting points regarding the foundation of the building and the impact on the immediate environment. Here, the discussion of the visual and physical relationship between the Acropolis and museum is well synthesised.

The presentation of the museum begins with the domestic and mortuary material from the houses and graves situated on the slopes, providing a different view of the Acropolis from the more obvious public and religious functions. Additionally, archaeology from the smaller sanctuaries such as that of Dionysus and the Asclepeion is well presented. As one would expect, the majority of the discussion focuses on the buildings of the Periclean programme, which are given full treatment in terms of illustrations, with reconstruction drawings and photographs of the monuments, as well as the associated sculptures. The Parthenon sculptures are described in detail and there is some useful situation of the data in terms of Greek sculpture more generally.

The text boxes are helpful additions to the book and they usefully include some focused detail on subjects such as Pericles (p. 64) and the building inscriptions of the Erechtheum (p. 83 & fig. 129) and a section of Plutarch's description of the building works (p. 98). The images of some of the exhibition spaces within the galleries are effective in giving the reader an appreciation of the layout; particularly for the second floor, the archaic gallery (fig. 83), which allows a sense of the rather crowded and busy space that would have been the Archaic acropolis. Photographs of the individual pieces in the museum are excellent with good detailed descriptions (figs 86–7). Reconstruction drawings help to visualise the context, not just in terms of the Acropolis (fig. 128) but for Athens too.

The purpose of the book is to present the function and use of the Acropolis through the material in the museum, and in this respect the aim is successfully achieved. The images and interpretation of elements such as the ionic frieze (p. 142–5), the discussion of colour (p. 145) and the short conclusions make this a more challenging approach to the Acropolis material than the average tourist guide. Elements of the presentation, such as the lack of in-text references and occasional flattening of the diachronic periods, make it less of an academic work. While the writing style and breadth of the material makes this volume accessible to tourists, the presentation of the images and the contextualisation makes this book also worth recommending to students of archaeology, classical and museum studies.

*St Andrews University*

REBECCA SWEETMAN  
[rs43@st-andrews.ac.uk](mailto:rs43@st-andrews.ac.uk)

VOUT (C.) *Sex on Show. Seeing the Erotic in Greece and Rome*. Pp. 256, colour ill. London: The British Museum Press, 2013. Cased, £25. ISBN: 978-0-7141-2278-6.

doi:10.1017/S0009840X14000948

Admirers of V.'s *Power and Eroticism in Imperial Rome* will find much to please and provoke them here too. The illustrations take pride of place, some 195, in colour, often