

ethnographic observation' (260) (implying that it is near impossible through archaeological observation).

The omission of the more social aspects of the selected themes can be read against the background of such a model of knowledge production, while also reflecting the interests and expertise of the authors. In particular, research on craft as a social habit and the life histories of artefacts could have enhanced the resonance of the new sections on production organization (ch. 12) and on the reuse of pottery (258–59). Failure to acknowledge these areas of pottery research results in some notable gaps in the otherwise comprehensive bibliography, of which T. J. Peña, *Pottery in the Archaeological Record* (2007) is perhaps the most unfortunate omission for Roman studies.

Instead, emphasis is on scientific techniques: archaeometric techniques for fabric analysis (the most substantial addition (ch. 13)), automatic capturing for form description, GIS for distribution maps, and residue analyses to understand vessel function. This pervasiveness of technical discussion ends up blurring some of the intended division between 'Practicalities' and 'Themes', which in turn reveals the problem of trying to separate out data analysis and interpretation.

During the second half of the past century, archaeology has been at pains to ward off a Hawkesian understanding of the discipline. It is now accepted that life does not consist of a mixture of material and social components, and that analysis and interpretation are entangled processes. These insights are still waiting to be fed into the study of artefacts, including pottery. *PiA* does not lead the way in this endeavour, but given its status as a manual, it can hardly be criticized for not doing so. In its second edition, *PiA* is still one of the most accessible and authoritative pottery manuals, that will be of interest to any scholar of the Roman period who finds herself faced with a table of potsherds or who tries to get to grips with the value of pottery evidence. What *PiA* will perhaps do less effectively is enthuse a new generation of students of ceramics, despite its addition of this challenge to the 'areas of current practice that deserve further attention' (274). In that regard, it is telling that the concluding thoughts on 'the future of pottery studies' remain largely unaltered. It is up to others to revise the knowledge template of pottery studies and to bring the field up to speed with the rest of the discipline.

Homerton College, Cambridge

ASTRID VAN OYEN

av360@cam.ac.uk

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J. MCKENZIE-CLARK, *VESUVIAN SIGILLATA AT POMPEII* (Archaeological monographs of the British school at Rome 20). London: British School at Rome, 2012. Pp. 162, illus, CD-ROM. ISBN 9780904152623. £19.95.

M. FULFORD and E. DURHAM (EDS), *SEEING RED: NEW ECONOMIC AND SOCIAL PERSPECTIVES ON TERRA SIGILLATA* (Bulletin of the Institute of Classical Studies Supplement 102). London: Institute of Classical Studies, School of Advanced Study, University of London, 2013. Pp. xviii + 446, illus. ISBN 9781905670475. £90.00.

These two volumes are devoted to the subject of terra sigillata, red-slip tableware. McKenzie-Clark looks in detail at the production and consumption of terra sigillata in the Vesuvian area from evidence in three zones within Pompeii. Fulford and Durham present the 'Seeing Red' conference proceedings that contain new research on the production, consumption, distribution, onomastics and iconography of samian ware (Gallo-Roman sigillata).

M.-C. begins by explaining the complicated history of Vesuvian sigillata (VS), which according to her has been misidentified in the past as Italian, Gaulish or Eastern, due to a lack of scientific analysis. Using petrographic thin-sections, ICP-MS and ICP-AES, she discovered two fabric groups of Vesuvian origin, which she presents within a study of demand, supply and consumption. The most important elements of this publication are the scientific analyses of the pottery fabrics, and the identification of VS. Also significant is the presentation of new material, alongside a re-evaluation of older published pottery. The discussion shows that VS accounts for 50.8 per cent of red-slip tableware in sampled areas of Pompeii, blowing away the theory that Eastern terra sigillata (ETS) took up one-third of the market. The author uses the new data to tackle questions about when, where and how this pottery was used, by looking at nine different properties in three regions of Pompeii. Broadly, the conclusions find that better quality Italian terra sigillata (ITS) is found in

upper-class residences that have significant quantities of other imported pottery, and that VS was more commonly found in commercial properties. M.-C. also demonstrates that there was continuity of production from Vesuvian black gloss to red-slip, as consumer tastes changed. She puts forward an attractive theory that the move from black to red pottery may further have been economically driven, since the process of making red pottery required less fuel. The final discussion analyses the change from consumption to consumerism, signalling economic growth, as demonstrated by VS pottery. To sum up, the originality and importance of this research in identifying VS pottery is clear, as is the message it sends out about the need to identify finewares using scientific analyses and not form alone. Regrettably, for all its strengths, this publication looks and reads like an unprocessed thesis; the wider historical questions are not sufficiently developed and it suffers greatly from poor design and production and badly organized material. Additionally, and inexplicably, the catalogue (which nevertheless is very well illustrated) appears in the middle of the volume, with the illustrations that pre-date the end of the first century B.C. at the end. The CD simply repeats the printed illustrations and catalogue information and does not provide any additional material — surely the purpose of a CD?

Turning to *Seeing Red*, the conference upon which this volume is based was developed to bring to light new research that has been possible since the publication of Brian Hartley and Brenda Dickinson's *Names on Terra Sigillata* and a related database. This Gallo-Roman pottery was mass-produced, principally in the first to mid-third centuries A.D. The twenty-six papers are written by all the leading experts in the field and aim to cover a wide range of topics, from fundamental subjects such as production and distribution to other fascinating related studies on linguistics, consumption, deposition and iconography, covering north-west and central Europe. The initial chapters look at the history of the project, how the database was created and works (with useful instructions on how to operate it), and its potential. For instance Mees and Polak (ch. 4) look at establishing site chronologies. Then chs 5–12 examine the organization of the industry. Allen (ch. 5) demonstrates that the size and choice of samples make a significant difference to results. Mullen (ch. 7) looks at the language of the firing lists and the origin of the potters, suggesting that the scribes were Greek, not from Gaulish Greek colonies but direct from Italian production centres, demonstrating the importance of trade in the spread of language. Lewit's chapter on the location of La Graufesenque, far from urban markets, concludes that there was no single decisive factor that explains its location and success, which was due to a combination of military markets, primary trade and local fuel supplies. Goodman (ch. 9) shows that the growing importance of *negotiatores* and their commercial networks meant that the location of pottery workshops relied more on these networks than geographical or other factors. Looking at more detailed studies of production, Pastor and Radbauer (chs 10 and 11) note the use of the same stamps in different workshops and the need for fabric analysis. On consumption and distribution, Weber (ch. 13) uses pre-consumption assemblages to suggest that directed and free trade existed together. Webster and Willis (chs 14 and 15) highlight the differences between urban, rural and military assemblages. Wider studies looking at the Mediterranean (chs 16–18) demonstrate that distribution to the north was probably mainly to do with military supplies and so was not affected by overland transport costs, which the state subsumed, but to the south there is a coastal emphasis, suggesting the cost of transport was a factor. Dannell and Mees (ch. 12) demonstrate that large numbers of vessels produced by only a few potters travelled long distances, such as to London, from where they were dispersed; whereas potters with smaller-scale production had a more restricted distribution, simply because the pottery was sold by the merchant earlier on in its journey. In frontier zones (chs 19–21), it is proposed that military supply and the movement of pottery by local auxiliary veterans caused the distribution of samian. Bird (ch. 22) has noticed the selection of particular wares in different provinces in funereal contexts — but was this choice or availability? Monteil (ch. 24) looks at standardization over time and concludes that it remained steady, but the question of who directed production, consumers or potters, remains to be answered. The question of imitation (Biddulph, ch. 25) shows that in Britain local industries were not trying to fill gaps with popular forms, but produced forms to suit the 'cultural landscape', leaving open to debate the influence of the consumer. Finally, Pitts (ch. 26) compares samian to the porcelain trade in the sixteenth century. He argues that consumers demanded certain types that fitted their culture, meaning that producing and consuming societies had different uses for goods.

With both detailed information for the specialist and intelligent debate on the big questions, this volume should become a lasting reference, and confirms without doubt that pottery has much to tell us beyond dating. One of the main problems to resolve is the relative involvement of state and civilian

in distribution, and at what point do products in state controlled centres enter the civilian market place? At the port, or the actual market? Fulford argues for samian as a state supported contractual business, being the only way to explain its wide success, but on the contrary, I think many of the papers suggest that we need to look at alternative, more flexible models that take into account private markets stimulated by the military presence, the location of fuel supplies and primary trade. In general, I found this volume to be very accessible and useful for exploring ideas that can be related to other pottery types, defining future directions for all ceramic research.

University of Leicester

vl46@leicester.ac.uk

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VICTORIA LEITCH

S. BIRK, *DEPICTING THE DEAD. SELF-REPRESENTATION AND COMMEMORATION ON ROMAN SARCOPHAGI WITH PORTRAITS*. Aarhus: Aarhus University Press, 2013. Pp. 333, illus. ISBN 9788771240184. D.kr. 349.95.

This book focuses on sarcophagi produced in Rome between the mid-second and early fourth centuries A.D. with figures or busts carved with portrait features, or with roughly-worked bosses ready to receive portraits. 676 entries are presented in the catalogue, which the author estimates represents around 90 per cent of the preserved material. The study aims to present a method for 'reading' Roman sarcophagi applicable to sarcophagi without as well as those with portraits, exploring Roman attitudes to gender expressed in sarcophagus imagery and 'locating the individual' in standardized iconography. The detailed study of the iconography is put in the context of 'patronage' (who bought and commissioned the sarcophagi?), their production (workshop constraints) and the circumstances of their display (who would see them?). Birk asks how much choice was available, concluding that the identity and individuality of the deceased could be expressed by manipulating a standardized iconographic language, and that the imagery chosen could give comfort and consolation to the bereaved viewer. The portrait figures expressed the deceased's virtues and thus served as rôle models for the living. They comprise a fairly limited range of 'body types', the most numerous on third-century sarcophagi being those described as 'learned figures' (Muses, philosophers, men and women holding a scroll, or — women only — a musical instrument, or as an *orans*). Less than one quarter of the sarcophagi use portrait figures as part of a narrative scene, including mythological narratives (especially those including sleeping figures such as Ariadne and Endymion), hunt scenes and a category described as 'ritual' (mainly 'biographical' scenes and couples united in the *dextrarum iunctio*).

The methodology used is only partially explained: the central question of how a portrait can be recognized (mainly by the hairstyle, apparently) is only considered briefly, leaving this reader not entirely convinced that B. has correctly identified all instances of portraits. Moreover, 'blank' (i.e. unfinished) faces, which comprise around 30 per cent of the total, are treated equally as portraits. B. argues that leaving these faces as blanks may have been deliberate, as a meaningful symbol expressing the annihilation of the person. She also emphasizes that a 'portrait' was an idealized representation of the deceased rather than a likeness, and for this purpose a blank face was just as effective.

The methodology is less clear in the interpretation of the symbolism or meaning of the various scenes and motifs associated with the portrait figures and busts. Although B. is at times quite dismissive of the interpretations of other scholars, claiming that they are subjective or lack evidence, many of her own are similarly unsubstantiated and arbitrary. B. is in general reluctant to allow that sarcophagus iconography might allude to 'belief in the Afterlife', preferring explanations which involve identity, status, virtues and (sporadically) consolation. Analysis of key pieces is, however, skilfully used to illustrate the ways in which standard iconography might be varied and how this can be interpreted, but these tend to be unique pieces and may express ideas that were not commonly held.

Although I have some reservations about the methods used, some interesting conclusions do arise from B.'s analysis, especially with regard to the representation of gender. B. argues that in the third century women could be shown in similar ways to and with apparent equality with men, but only when represented as individuals: when they appear as part of a (married) couple the perception of their relationship becomes hierarchical. Thus a woman may hold a scroll (a 'symbol of power', or