have led to a deterioration in crop quality, which in turn may not only have had an effect on the quality of livestock, but may also have stimulated people to grow and ultimately eat different crops that were more tolerant of soil salinity and had the potential to support sustainable land care.

Investigating such issues requires a long and tedious research process. Given the relative infancy of research into cooking vessels and culinary practices, and the often limited data the authors had to work with, it would be unfair to let the fact that such issues are not extensively addressed temper the importance of the volume. Its main strength lies in the fact that it establishes cooking equipment as a crucial form of material culture that is worth studying not only in its own right, but also as a contribution to overarching research themes. In this respect, the volume makes an important contribution that should form the basis of further research not just into the Late Bronze Age Aegean, but also into other historical periods and geographical regions.

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PAPADOPOULOS (J.K.) and SMITHSON (E.L.) **The Early Iron Age: The Cemeteries** (Athenian Agora 36). Princeton: ASCSA Publications, 2017. Pp. 1,120. $150. 9780876612361.
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Over more than 1,100 pages, this book presents 83 tombs with 95 burials from the area of the later Athenian Agora dating from Late Helladic IIIC to the Middle Geometric, some of them already known from earlier publications.

In the first pages, Papadopoulos introduces the four burial grounds where the tombs have been excavated since the 1930s and offers a concise discussion of the periodization of Attic Early Iron Age pottery (1–34). He acknowledges in his preface the earlier fundamental work done by the late Smithson, which was apparently the basis for the detailed catalogue of the tombs that comprises almost half of the book (35–502). Maria Liston's analysis of the still available anthropological material highlights a high representation of child burials (44%), few of them cremated, and a surprising predominance of females (69–74%) among the archaeologically visible burials of adults (503–60). Analysis of the even more poorly preserved faunal remains demonstrates the practice of sacrificial and dining rituals during Athenian funerals, with consumption of pigs, sheep and goats. Interestingly, three tombs contained the remains of dogs, one of them up to three individuals; these were probably sacrificed to accompany their masters in the afterlife, as Deborah Ruscillo argues (561–73).

An analysis of burial rites in Early Iron Age Athens is presented by Papadopoulos in the next chapter, after a detailed discussion of tomb types and contexts, and comparative discussion of mortuary practices in other regions of the Aegean (557–688). The deposition of pyxides mainly in tombs of males challenges the stereotypical perception in Greek archaeology that this shape was a female accessory. Whilst the author warns against the pitfall of generalizations in the study of funerary rituals, it is remarkable, nonetheless, that the anthropological analysis of the Agora tombs supports the association of cremated males with urns in the form of neck-handled amphoras and females with belly- and shoulder-handled amphoras. Furthermore, weapons were mainly deposited as symbols of social status in cremations – not inhumations – of males, in accordance with the Homeric rite. The unusually large quantity of meat that was consumed as part of the dining ritual during the funeral rites associated with the lavishly furnished burial of the cremated 'Rich Athenian Lady' and her foetus or child contrasts with the dearth of similar material expressions of social differentiation in an earlier double inhumation of a female sub-adult and her foetus in Tomb 81. This and other new evidence from the Athenian Agora might become a new starting point for further discussion of the ritual and other social implications of burial rites in a society that perceived its mortuary practice as the most important topic of its visual art in the Middle and the beginning of the Late Geometric.

The next two chapters treat pottery (689–898) and other small finds (899–971). Papadopoulos focuses on a typological analysis of wheel-thrown pottery, unfortunately reserving discussion of its technology for a future volume in the series. The analysis of the handmade pottery by Sarah Strack offers only limited information about fabrics and other issues of technology. This leads the reader to wonder about her methods for discerning local and imported wares by means of macroscopic examination. A similar concern arises regarding Papadopoulos' confidence that all Protogeometric and Geometric pottery was produced in the area of

the later Athenian Agora. In order to reach such a conclusion, especially for fine ceramic wares, one needs evidence like that which can be provided by analytical methods such as neutron activation analysis. A critical discussion of the relative chronology of the Attic pottery evidence, which forms the basis of the Greek Early Iron Age chronology, is missing. The establishment by scientific means of the absolute chronology of the Attic ceramic sequence also remains a desideratum. Ironically, the best series of C^{14} determinations in the Aegean that may contribute significantly to the illumination of Greek chronology still comes from the northern Aegean, Assiros and recently Sindos.

The book closes with a relatively short chapter that is not exactly what it promises in its title, 'Social and historical conclusions' (973–84). Papadopoulos focuses on issues of settlement form and continuity in Athens from the Late Bronze to the Early Iron Age, thus leaving for future studies the reconstruction of social relations in Early Iron Age Athens using the new mortuary evidence from the Agora. Finally, in an appendix (985–89), Eirini Dimitriadou maps all Athenian Early Iron Age tombs, which shows how complicated it is to attempt to reconstruct the settlement organization of Athens at this time.

This new volume in the Athenian Agora series is a modern and well-produced study of the mortuary material from the Athenian Agora, written in the most part by a scholar with noteworthy experience of similar topics of Early Iron Age archaeology in northern Greece and Albania.

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KEESLING (C.M.) **Early Greek Portraiture: Monuments and Histories**. Cambridge: Cambridge University Press, 2017. Pp. xvii + 309. £75. 9781316676998.
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Early Greek Portraiture is not a book on style, attribution or chronology, nor is it an exhaustive catalogue of every possible example of the genre, in every collection across the world. This meticulously researched monograph is a history in the richest sense, addressing the advent of ancient Greek portrait sculpture in the Archaic period and tracing how portraiture interacted with the social, political and intellectual changes of the next 800 years. Keesling begins with the battered female figure dedicated by Nikandra on the island of Delos around 650 BC and ends with a statue base from the Athenian Acropolis that was reused to honour the Roman, Gaius Aelius Gallus. Along the way, she avoids the temptation to create any sort of evolutionary meta-narrative, focusing instead on how portraits, or 'body substitutes', from previous generations engaged in conversation with ancient viewers. As scholars we can (and do) use this evidence to fill in gaps in our own knowledge. Keesling's achievement is that she redirects our attention from our own agenda to help us listen to and profit from the traces of this ancient dialogue.

Beginning with the definition of a portrait as 'any representation of an historical personage, living or dead' (1), Keesling deliberately moves away from the problem of how such monuments looked and focuses instead on why portraits became so common by the fourth century BC. Rejecting previous explanations, she asserts that an interest in documentation as well as the development of the epigraphic habit drove the new genre. The issue of 'realism' as opposed to 'naturalism' in artistic style, as it is perceived in Hellenistic portraiture, should not be seen as flowing from an earlier interest in documentation; rather, portraits documented the excellence of historical men and women by mapping their bodies onto existing paradigms for representing the gods.

To test this ambitious thesis, Keesling presents a series of interlocking case studies stretching over five meaty chapters. She begins by exploring the origins of honorific statues, but rather than moving from statue to statue in chronological order, she immediately confronts the collision of archaeological remains with literary evidence, moving first from Pliny's 'teleological' account of portrait statues to discussion of an inscribed statue base honouring Konon, then shifts back to the complex story of the Tyrannicides, Harmodius and Aristogeiton, touching upon the cultic rather than civic nature of their portraits. She then uses this evidence to explore the votive origins of athletic victor portraits.

Chapter 2 returns to much of the same material, considering how concepts of *aretē* figured in the choice of men or women as suitable subjects for portraiture. However, excellence extends not just to those who have prevailed in athletics or war, but includes those who are chosen by the gods to die before their time, such as