

approaches. The skilful presentation of the AAPP's findings, however, makes this volume a critical augmentation to ongoing discussions about indirect exchange in the Roman world. Previous discussions of currency use in Pompeii, particularly from Jean Andreau (in W. V. Harris (ed.), *The Monetary Systems of the Greeks and Romans* (2008)) and Richard Duncan-Jones (in E. Lo Cascio (ed.), *Credito e moneta nel mondo Romano: atti degli Incontri capresi di storia dell'economia antica* (2003)) lack the rich archaeological detail which is provided here. These previous works focus mostly on how the Vesuvian evidence fits within wider patterns of monetary use in the Roman world. H.'s book, however, gives us a needed close-up of the evidence within a severely limited geographic space. That he makes regular comparisons with other bodies of evidence from elsewhere in the city only strengthens the importance of the material. The obvious problem of H.'s approach is that we do not receive a clear and explicit idea of how representative the Pompeian evidence actually is, but there is little question that H.'s discussion and the accompanying catalogue will provide a launch-point for renewed debate about the function and supply of currency in Roman Italy.

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C. ORTON and M. HUGHES, *POTTERY IN ARCHAEOLOGY* (2nd edn). Cambridge: Cambridge University Press, 2013. Pp. xx + 340, illus. ISBN 9781107008748 (bound); 9781107401303 (paper). £65.00/US\$99.00 (bound); £25.00/US\$39.99 (paper).

*Pottery in Archaeology* (*PiA*) offers what it says on the tin: a 'Manual in Archaeology' seeking to acquaint anyone interested with the potential and stumbling blocks of ceramic analysis. With this job description come obligations regarding format (a large number of short chapters; excellent visual aids), contents (wide coverage of periods and study areas), and style (accessible writing). There is no doubt that *PiA* meets these expectations and is a valuable contribution to the Manuals series, sketching the historical context of pottery studies (Part I), laying out its basic issues and potential (Part III), as well as offering practical handles on a range of 'how to' questions with regard to ceramic analysis (Part II). *PiA* is designed to cater for a varied audience of 'practical archaeologists', 'general readers', and 'students' (xviii). The first edition (Orton, Tyers and Vince (1993)) has been commended for exactly those reasons, but what — if anything — does this new, second edition add?

'Add' proves to be the right phrasing, as the approach to revision embraced in this case is limited to addition. The new chapters on experimental archaeology and craft and standardization fill in blanks in the previous edition rather than introducing the reader to cutting-edge developments. Moreover, these forays into ceramic production organization could have been integrated to better effect with some of the existing chapters on production. Failure to do so betrays a reluctance to rethink the structure of this volume.

Nevertheless, readers will wholeheartedly concur that the organization of a volume of this scope is a daunting task. Repetition is no more than a by-product of the book's extraordinary possibility of customized use: readers can pick and mix relevant chapters. Allowing such flexibility in use without losing consistency is probably *PiA*'s biggest feat. Explicit cross-references between chapters and the much-improved clarity of section titles and layout compared to the first edition facilitate this.

But the additive approach to revising the first edition hides a more fundamental issue in the way *PiA* conceptualizes the study of pottery — and by extension of artefacts. This is shown in the separation between 'Practicalities' (Part II) and 'Themes' (Part III). Partly a pragmatic strategy of accessibility — as discussed above — this choice of organization buys into a particular model of the nature and scope of archaeology. More specifically, it claims to be able to draw a line between factual analysis (practicalities) and interpretation (themes). This is reminiscent of Hawkes' so-called ladder of inference: a long out-dated model of archaeological inquiry which graded access to the past from straightforward (technology) to impossible (social and religious aspects). Put differently, the more 'material' a component was, the less 'social', and the closer to the archaeological material analysis. Such a stance is implicit in the statement that '[s]tatus, or symbolic function' is 'even less accessible than practical function' (31), or in the cutting short of the section on 'symbolic meaning' by stating that '[i]t is difficult enough [to access] through

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.

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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