sparse. Chapter 5 deals with the iconography of power through various media. Here C. makes some interesting suggestions on *potential* representations of the Minoan ruler, though his dependency on Near Eastern and especially Syrian models is sometimes overwhelming. Chapter 6 discusses the connexion between religious and political power through an analysis of peak sanctuaries, sacred caves, and funerary evidence: once again, Minoan kings remain rather distant. Chapter 7 examines the Cyclades in the LM I period, and the old chestnut of the 'Minoan Thalassocracy', but its purpose remains unclear, for it adds very little if anything on Minoan kingship. In the Conclusions, C. suggests that Crete is the westernmost example of a Near Eastern 'palatial' phenomenon, and that Minoan 'royalty' was the main institution mediating between human and divine worlds. C. admits that Crete does not possess a clear iconography for a 'king', but does have a clear iconography of its 'ruling class' and of its power. C. explains this lack of individuality in the artistic representation of the Minoan king with the hypothesis that the supreme ruler may have been flanked (and curbed) by a powerful council of elders similar to the *abba* of Syrian Ebla, and that his mandate may have been limited to only nine years, as suggested in the *Odyssey* (p. 381).

This is a learned and well-written volume, a *tour de force* on the archaeology of Crete and the Cyclades in the Bronze Age, but highly speculative and unfocused on its purported subject: over 400 pages of text, notes, and bibliography, of which a great many do not deal directly with Minoan kingship, seem overindulgent.

University of Bristol NICOLETTA MOMIGLIANO

ATHENIAN ARCHAEOLOGY

J. M. Camp: *The Archaeology of Athens*. Pp. xii + 340, ills, pls. New Haven and London: Yale University Press, 2002. Cased, £29.95. ISBN: 0-300-08197-9.

Professor John Camp has been in the catbird's seat of Athenian archaeology for over thirty years: as an excavator in the Athenian agora, moving up through the ranks to assistant director, co-director, and director, and as a faculty member of the American School of Classical Studies in Athens, perhaps most notably as the Mellon Professor of Archaeology. C. has been in a position not only to participate in and lead the activities in the Athenian agora but, through the vital and vigorous forum present in the community of archaeologists and other scholars of antiquity in contemporary Athens, to keep abreast of the findings made by the other foreign archaeological schools and the Greek Archaeological Service. It is from this vantage point that C. embarks.

What C. presents is a coherent and cohesive narrative of Athens and Attica, from prehistoric through late Roman times, as well as site summaries and basic bibliography for each site. In order to coalesce a manageable narrative into a single volume of less than 350 pages, C. is selective and narrows the focus to where his primary interests lie: structures and epigraphy. These are the traditional 'big ticket' items of classical archaeology, and they serve C. and his purposes well. That is, by focusing on urban development, the attendant structures, and supporting epigraphical record, C. is able to present not only the history of the physical form of Athens, Attica, and the key structures, but also the framework within which the other aspects of Athenian society and culture were placed. C.'s presentation may not provide for scholars any surprises in

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https://doi.org/10.1093/cr/53.2.449 Published online by Cambridge University Press

interpretation or fact, but he does offer what is now the most current discussion of the development of the city of Athens.

Some may view C.'s parameters as too exclusionary. Issues of economics and trade, housing, rural land use, social structure, and burial practices are indeed for the most part missing. These are important issues, but is their absence reason to condemn what we do have? No. Nor do I feel that the absence of these other issues is, in this instance, a shortcoming. This is not the exhaustive presentation of all aspects of the archaeology of Athens. This book is, however, precisely what C. set out to do. In his preface, C. presents this text as mostly one man's musings. Yes, it is that. But it is also far more than that. This is a man who has devoted his scholarly career to the study of the monuments of Athens and Attica, and who has done so from a position few others have occupied. The consequence of this is that C. has written what is the new standard work on the archaeology of Athens. Although we will all still keep John Travlos's *Pictorial Dictionary of Ancient Athens* at hand, it is C.'s *Archaeology of Athens* to which we will turn for clarification and from which we will begin any further studies about things Athenian.

University of Washington PAUL D. SCOTTON

WOMEN IN ATHENIAN ART

S. LEWIS: *The Athenian Woman. An Iconographic Handbook*. Pp. xii + 261, ills. London and New York: Routledge, 2002. Paper. ISBN: 0-415-23235-X (0-415-23234-1 hbk).

In recent years debates among scholars from a variety of classical sub-disciplines have greatly advanced our understanding of the iconographic representation of women and sexuality in ancient art. Apart from articles focusing on highly specialized topics, wide-ranging synthetic studies like Andrew Stewart's *Art, Desire, and the Body in Ancient Greece* (Cambridge, 1997) have demonstrated how valuable careful analysis of the artistic record can prove to be for a variety of major questions in ancient social and cultural history. Sian Lewis's new book on Athenian women as reflected in Greek vase-painting represents another landmark in the development of this increasingly interesting and important body of scholarship.

L.'s book makes fundamental contributions in two areas. At the methodological level it challenges many of the assumptions and techniques upon which previous interpretations of Greek pottery have been based, and articulates a new approach to the problems it exposes. This methodological critique, developed in the Introduction and Chapter 1, 'Becoming Visible', focuses not only on technical questions involving the interpretation of the vases themselves, but also, and equally importantly, upon the way in which they should be read together with the evidence from literary sources. Rejecting the all-too-common impulse to ignore or explain away the often sharp divergence between the literary and artistic evidence, she insists upon the importance of acknowledging and carefully thinking through the implications of these differences. However unwelcome some of her conclusions may be to some adherents to conventional views, L.'s argument amply demonstrates how absolutely vital such considerations of method are to arriving at sound conclusions about Athenian society and ideology. Substantively, she deploys her own approach to develop an often highly original account of most of the major questions around which scholarly discussions of Greek women have turned. Chapters 2–5 encompass 'Domestic Labor', 'Working

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https://doi.org/10.1093/cr/53.2.449 Published online by Cambridge University Press