

the content of the book is overall of an impressive quality.

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BARBARA MONTECCHI  
University of Florence, Italy  
[barbara.montecchi@unibo.it](mailto:barbara.montecchi@unibo.it)

Eleni Hasaki. *Potters at Work in Ancient Corinth: Industry, Religion, and the Penteskouphia Pinakes* (Hesperia Supplement 51. Princeton: American School of Classical Studies at Athens, 2021, 448pp., 247 illustr. including 13 tables, 8 in colour, pbk., ISBN 9780876615539)

This book represents the sum total of many years of extensive, in-depth research by the author on the Penteskouphia *pinakes*, painted ceramic plaques that come in one-sided and two-sided varieties and offer important evidence about the craft of Corinthian potters during the sixth century BC. These small *pinakes* (averaging H. 7.2 × W. 10.0 × Th. 0.7 cm), mostly painted in the black-figure technique or occasionally using only silhouette, consist of around 1,000 examples in the form of approximately 1,200 fragments and were discovered near the village of Penteskouphia west of Corinth, in the north east Peloponnese. The artefacts were unearthed in two major batches: the first in 1879 by a farmer, and the second in

1905 in a three-day excavation carried out by the American School of Classical Studies at Athens (ASCSA). Since 1905, more fragments have been, and continue to be, found in small numbers. Joins across the 1879 and 1905 *pinakes* indicate that the ASCSA excavation was conducted at the same location where the 1879 *pinakes* were uncovered. The *pinakes* found in 1879 eventually made their way into the collections of the Louvre in Paris and the Antikensammlung in Berlin, while those excavated by the ASCSA in 1905 and those found since are housed in the archaeological museum at Corinth. Although the *pinakes* with images of potters, which give the book its title, are the best known, the ninety-seven instances

represent only a small portion of the entire corpus at around seven percent (p. 179). The bulk of the iconography on the *pinakes* consists primarily of portrayals of mounted warriors, animals, and the sea god Poseidon—the deity to whom the Penteskouphia *pinakes* were dedicated. The plaques showing potters at work, nevertheless, constitute the single largest extant source of visual evidence for ancient Greek ceramic production.

Long well-known among classical archaeologists for the depiction of various stages of pottery production (including the collection of clay, the forming of vessels, and the firing of the kiln) as well as their extensive inscriptions, Hasaki's main goal is to carry out not only a systematic exploration of iconography, but to treat these specific *pinakes* and the larger corpus contextually. She rightly conceives of context in the plural, arguing that the Penteskouphia *pinakes* have four: archaeological, iconographical, technological and organizational, and religious. Hasaki also asserts that the *pinakes*, dating to the mid-sixth century BC, were dedicated by anxious potters in response to the decline in demand for fine Corinthian sympotic (related to the ancient Greek symposium) vessels, in the wake of the ascension in the Mediterranean of Athens as a major production centre. The *pinakes*, then, tell us both about the production of pottery and 'industrial religion' in sixth-century BCE Corinth.

Excluding the introduction and conclusion, which offer a useful overview and summation respectively, and seven appendices which contain extensive data on both the *pinakes* with images of potters at work and the entire corpus, the text is divided into six core chapters. All are written by Hasaki with the exception of Chapter 2, which deals with the findspot of the *pinakes* and which is contributed by I. Tzonou (Associate Director) and

J. Herbst (Architect) of the ASCSA Corinth Excavations. Tzonou and Herbst, using the notebooks from the 1905 excavation, additional legacy data, and previous publications to guide them, carried out a topographical examination 'to locate and map the findspot of the *pinakes* [...] in order to ascertain what precisely can be inferred about their deposition; and second, to consider their place in the Corinthian landscape in light of recent work' (p. 26). Given the nature of both the discovery of the *pinakes* in 1879 and the lack of systematic stratigraphic methods in the 1905 ASCSA excavations, Tzonou and Herbst admit that they are limited in terms of what can be said of the specific archaeological context. It is impossible to tell, for example, whether the findspot was a dump from the clearing out of a sanctuary or an *in situ* votive deposit. What they are able to suggest, however, is that the site is near the ancient Phliasian road and they speculate that it might have been a roadside shrine to Poseidon. They caution that systematic excavation is needed before such a hypothesis can be considered definitive (p. 42).

Chapters 3–6 deal with the *pinakes* themselves, and in Chapter 7 Hasaki brings all of the threads of the book together to offer an overarching interpretation of the impetus for the creation of the Penteskouphia *pinakes* and their meaning. Chapter 3 is an overview of the entire corpus of the *pinakes*, wherein Hasaki considers the circumstances of their manufacture, their possible function as objects used to practice sketching and painting in workshops (pp. 56–57) and later as dedications to Poseidon (pp. 64–65), and the full range of iconography. Emphasis is placed on the relationship between the *pinakes* and potters who specialized in the production of sympotic ceramics, which is supported by the similarity in size of many of the *pinakes* and the handle plate of

Corinthian column kraters (p. 46). Likewise, Hasaki stresses the connection between the painting on the *pinakes* and Corinthian vase-painting more broadly. Chapter 4 is a catalogue of all the *pinakes* which are decorated with the titular scenes of 'potters at work.' Each entry provides information on the following: clay, technique, inventory number, dimensions, a description, orientation, piercing, inscriptions, date, bibliography, and reconstruction (pp. 84–85). The last element is especially helpful: for every fragmentary *pinax* that is accompanied by an illustration, a reconstruction is visually conjectured. Moreover, complete or mostly complete *pinakes* illustrated with a photograph are also reproduced with a drawing.

In Chapter 5, the *pinakes* collected in the catalogue are given a full iconographic and epigraphic discussion. Hasaki's examination is arranged by the stages involved in the process of creating pottery, from the collection of clay and fuel through firing in the kiln. Given her profound knowledge of ancient Greek kilns, it is unsurprising that *pinakes* depicting the firing are given an extended treatment (pp. 186–94). An in-depth comparison of the *pinakes* and Athenian representations of potters at work follows, and an exploration of the inscriptions closes the chapter. Chapter 6 further broadens the picture by contextualizing the *pinakes* within the other extant evidence on ceramic production throughout Greece, from the Archaic period through the present. Here, Hasaki marshals an impressive array of archaeological, archaeometric, experimental, and ethnographic data, resulting in one of the best overviews of the ancient Greek pottery industry. Chapter 7 is the full interpretation of the Penteskouphia *pinakes* as evidence of stress on the potters' workshops that created the artefacts stemming from the rise of Athens as a major rival producer of pottery. Against the backdrop of

industry and religion at Corinth more broadly, Hasaki hypothesizes that the vicinity of the findspot of the *pinakes* may have been home to a community of potters (pp. 281–83), or perhaps some kind of sacred grove or shrine to Poseidon (pp. 293–95). Even though such a view can only be validated through new archaeological work, Hasaki creates a vivid and compelling picture.

A major contribution of Hasaki's investigation is that it brings analysis of Corinthian ceramic production in line with that of Athenian pottery. The study of Corinthian ceramics has been for many decades an important avenue of inquiry (Payne, 1931; Amyx, 1988; Green, 2023), but Athenian pottery has received greater attention and tends to be what comes to mind when one thinks of 'Greek ceramics'. No doubt this is in part due to the fact that Athenian ceramics are characterized by extensive figure-decorated pottery with iconography populated by gods, heroes, and mortals, whereas the repertoire of Corinthian vase-painting, though not at all devoid of human or divine figures, is known for its decorative ornament and animal imagery. The examination of the *pinakes* is a welcome entry in the existing scholarship not only on these artefacts in Corinthia and elsewhere in the ancient Greek world, but on portrayals of the quotidian in the iconography of ancient Greek vase-painting, often labelled genre scenes or scenes of daily life. While there has been continued interest in the phenomenon in Athenian vase-painting (Bazant, 1985; Oakley, 2020), Hasaki's focus on such imagery in Corinthian vase-painting is a much-needed addition to the scholarly literature. Likewise, the broad contextual approach employed by Hasaki that does not merely confine itself to archaeological context has been increasingly important for the study of Athenian ceramics in the last decade (Alexandridou, 2011; Lynch,

2011; Smith, 2012) and enriches her exploration of the *pinakes*. Although archaeological context is the most important, it is by no means the only type of context.

Furthermore, Hasaki's research adds depth to the existing scholarship both on the Penteskouphia *pinakes* themselves as well as on *pinakes* in ancient Greece beyond Corinthia. Recent work on the Penteskouphia *pinakes* has been carried out by Palmieri (2016), who focuses primarily on the iconographic repertoire of the *pinakes*. Palmieri's research is based on 182 *pinakes*, with autopsy being conducted on a few examples in Corinth and observation via photographs of some in the Louvre. Hasaki, then, has greatly expanded on this earlier work, which Palmieri herself frames as a starting point rather than the final word on the *pinakes*. Furthermore, while Hasaki is correct when she emphasizes the fact that the Penteskouphia *pinakes* have no exact *comparanda* on account of their sheer number, types of iconography, and inscriptions, such objects are known from elsewhere in the ancient Greek world, such as Athens and Sicily. Hasaki places the Penteskouphia *pinakes* in dialogue with those from Athens in particular, a choice that makes sense given the city's status as another major centre of ceramic production in Greece. The Athenian *pinakes* are the subject of a study by Karoglu (2010) which is in some ways more similar to Hasaki's approach to the Penteskouphia *pinakes* than is Palmieri's, given that it is interested not only in iconography, but other significant issues including provenience, cult, inscriptions, and the dedication of *pinakes*.

Finally, beyond its significant scholarly merits, the presentation of the text is worthy of comment, as are its potential audiences. The prose is clear and generally free of errors. Like all ASCSA publications, the volume itself is of high quality.

Fittingly for a book dealing with artefacts known for their visual qualities, the book is amply illustrated, with over 230 illustrations. As far as audience is concerned, the book is best-suited for ancient Mediterranean specialists interested in ceramic production and vase-painting. Given the many issues with which the Penteskouphia *pinakes* intersect, however, it is also a worthwhile read for those interested in craftspeople, craft production, and epigraphy. In sum, *Potters at Work in Ancient Corinth: Industry, Religion, and the Penteskouphia Pinakes* is an essential new entry in Greek archaeological research that sets the stage for the full publication of the corpus of the Penteskouphia *pinakes*.

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NAJEE OLYA  
*The College of William and Mary, USA*  
[nsolya@wm.edu](mailto:nsolya@wm.edu)

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Luc Laporte, Jean-Marc Large, Laurent Nespoulous, Chris Scarre and Tara Steimer-Herbet, eds. *Megaliths of the World* (Oxford: Archaeopress, 2022, 2 vols, 1428pp., numerous b/w and colour illustr., pbk, ISBN: 9781803273204, Digital ISBN: 9781803273211, Open Access: <http://doi.org/10.32028/9781803273204>)

These impressive volumes originate from a course on Megaliths of the World delivered consecutively from 2014 in Rennes (France), Trujillo (Peru), and Évora (Portugal), and the international meeting *Les mégalithes dans le monde* (Megaliths of the World), held in Les Lucs-sur-Boulogne (Vendée, France) in 9–15 September 2019. Several researchers were involved in the celebration of the conference; but four names stand out as the key organizers of such ambitious endeavour, Jean-Paul Cros, Sophie Corson, Jean-Marc Large, and Luc Laporte. In the spirit of Joussaume's *Dolmens for the Dead* (1988), originally published in 1985 as *Les Dolmens pour les Morts*, these volumes aim to showcase the diversity of megalithic monumentality across the world, with expressions spanning from 10,000 BC in Göbekli Tepe (Turkey), to nowadays (e.g. Madagascar). The volumes collect the contributions to the meeting, a total of seventy-two papers by 150 researchers of twenty-five nationalities. Given the amount of chapters covering broadly comparable—but different and mostly independent—phenomena, as well as the diversity in points of view and academic traditions represented within these volumes, I will not be able to mention all the chapters but will mainly provide a

general overview and outlook of the volumes and some reflections.

*Megaliths of the World* is prefaced by Roger Joussaume, who presents the aim and scope of the book, situating it within a broader scholarly context. This is followed by a brief Introduction by the conference organizers Jean-Paul Cros, Sophie Corson, Jean-Marc Large, and Luc Laporte. The bulk of the book is composed of eight sections covering different parts of the world, each with an introduction giving an overview and a variable number of chapters. Laporte authors a Conclusions chapter offering a brief synthesis of the contributions (pp. 1391–402). Finally, each volume is rounded off by a section with the abstracts of the volume's chapters in French.

Part 1, titled 'Megaliths', is composed of five chapters discussing disparate theoretical and interpretative questions that generally relate to the study of megalithic monumentality. This includes a chapter by Laporte tackling important aspects of the dynamic social lives of megalithic monuments and making a plea for the detailed study of megaliths. Macé and Nespoulous focus on written sources and how they can aid the understanding of the roles of megalithic monuments, in this case through myths of the Kofun period in