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Cover illustration from Robin Rönnlund in this volume, p. 123, fig. 6. Photograph by Robin Rönnlund. Courtesy of Ministry of Culture and Sports—Directorate for the Administration of the National Archive of Monuments—Department for the Administration of the Historical Archive of Antiquities and Restorations.

ed for consumption, but for breeding or secondary product production (pp. 1152–1153).

The volume concludes with two concordances (pp. 1159–1171: stratigraphic units; pp. 1173–1181: NVAP Inventory and Catalogue numbers) and a satisfactory general index (pp. 1182–1191).

One could wish that material published elsewhere (e.g., by Rutter or Thomas, see above) was also included (or at least more extensively summarized) so that this work would be autonomous, or that the brief treatments of small finds were accompanied by illustrations (most finds are illustrated in Part 1, 89–302). However, the decision not to duplicate information on an already oversized work is certainly understandable.

The proximity of Tsoungiza to Mycenae and the discovery of important LH I and later LH assemblages provides an excellent opportunity to fine-tune our knowledge of a small site in the vicinity of a remarkable power centre (before and after its rise to palatial status) and explore the effects of the development of the latter on the development of the former. Tsoungiza may not have been of more than local importance, but its excellent excavation and publication has definitely provided an invaluable corrective to the image provided by over-emphasizing palatial centres at the expense of their hinterland. Dabney and Wright orchestrated an excellent presentation, definitely well worth the wait. The detailed documentation and minute level of analysis are indicative of uncommon scrutiny and testimony to rigorous data-collection (something particularly apparent in the quality of analysis of the bioarchaeological evidence), setting a very high standard indeed for the publication of Aegean settlement sites.

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E. Rystedt, *Excursions into Greek and Roman imagery (Classical Foundations)*, Abingdon: Routledge 2023.  
272 pp. 90 b/w illus. ISBN 979-0-414-40906-3 (pb)  
<https://doi.org/10.4324/b22992>

<https://doi.org/10.30549/opathrom-16-13>

Best known for her excellent work on the Etruscan acroteria of Aquarossa and Murlo and her studies of early (Mycenaean and Geometric) Greek pottery, University of Lund professor Eva Rystedt has embarked on a much more ambitious project, namely classical imagery from the 6th century BC to the 3rd century AD. Wisely, given the vast range of possible material,

she approaches this study via six case studies: Athenian vase painting, Pompeian wall painting, Hellenistic gravestones from Smyrna, Roman mythological sarcophagi, two public monuments (Parthenon and the Roman apotheosis reliefs), and coinage. An introduction sets up the framework for her monograph and a conclusion synthesizes the results. Appendixed to each chapter are helpful commentaries on the scholarly literature, extensive notes, and relevant bibliography. An appendix provides a list of the terms used by the author and her manner of their usage. And finally two indices, one for museum collections and a useful general index, complete the volume.

The first example appears at the end of the ‘Introduction’, almost as an afterthought. It focuses on an enigmatic wall painting from Pompeii that depicts a Victory crowning an ass who is penetrating a lion. While the image has been subject to various interpretations from the political (allegory of Augustus’ conflict with Anthony) to the folkloric (animals acting like humans), Rystedt follows John Clarke in stressing the context, probably a tavern (or brothel?) given the nearby images of Mercury and Dionysos. Another scholar (Christophe Vendries) has pointed out that the Latin *leo* can refer to the female genitalia and so all the imagery is simply part of bawdy popular culture in ancient Rome. This example illustrates one of the tenets of this book, namely that consideration of context is essential to a full understanding of Greek and Roman imagery and its social messaging.

Two dimensional narrative representations, on Attic tableware and Pompeian domestic walls, are the concern of the next two chapters. What Rystedt terms “lifeworld” motifs such as athletics and the symposium predominate in Attic vase painting due to their alignment with Athenian social values. Themes from myth are used as metaphors, for example, heroic abductions like that of Peleus chasing Thetis affirming mortal marriages. When the two—myth and daily life—appear on the same vessel, as they often do, they together reinforce the message to the viewer/user. Greek mythological pictures that decorate Roman houses reflect the status and aspirations of their owners in more public rooms, while scenes from daily life appear in private quarters.

Funerary monuments make up much of the central content of this book from modest grave *stelai* to monumental marble sarcophagi. The figural gravestones from Smyrna and Roman mythological sarcophagi are viewed as responses to deep psychological preoccupations albeit via very different types of narrative. Greek *stelai* reflect the “lifeworld” of the deceased while the allegorical narratives on marble sarcophagi reference aspirations for love and eventual happiness. The text takes a deep dive into the imagery of the Phaeton sarcophagi followed by brief investigations of Endymion and Dionysos.

Moving from the private sphere of imagery into the public, the author begins the chapter on civic monuments with a

general overview of the Parthenon's extensive sculptural decoration. The text focuses on the east pediment and emphasizes the narrative unity of the birth of Athena alongside the individuality inherent in the representations of the gods. She perceives the concepts of *repose*, *trust*, and *unanimity* in the better preserved corner figures (L/M, E/F, and D). However, given the complete loss of the central divinities, the east pediment remains challenging for an overall interpretation. The next topic is a series of five Roman apotheosis reliefs—considered in reverse chronological order beginning with the Antoninus Pius and Faustina column base in the Vatican and ending with the Grand Camée de France. In terms of format and imagery the Parthenon and Antoninus' memorial are very different and it is hard to see how they fit into the same chapter.

The book's last case study is a short overview of Greek and Roman coinage. Beginning with the silver "turtles" of Aegina, it presents the major mints (Athens, Syracuse, Macedonia, Egypt, and Imperial Rome) with a brief foray into Islamic and Chinese coinage. It is here in the last chapter that a close connection, rather than treating them as distinct entities, is made between Greek and Roman imagery in the form of the ruler portrait. While Roman frescoes also notably borrow their imagery from lost Greek panel paintings, other connections could be explored. For instance, could the ass and lion painting in Pompeii be referencing one of the most famous courtesans in ancient Greece who was named Leaina or "lioness", as mentioned by Plutarch and Pausanias? The death of Phaeton sarcophagi are said to depict the grieving *paidigogos* for the first time, but he already appears in Greek vase painting, mourning the deaths of Medea's sons. Might the eagle bearing Roman emperors to heaven not be somewhat indebted to the imagery of Ganymede's abduction by Zeus in the form of the raptor?

This reviewer found it convenient to read the conclusion first and to become familiar with the recurrent terms used throughout the text. What is stressed in each chapter are artistic materials, modes of production, format of the imagery, archaeological context, and meaning in ancient society. There is less consideration of iconography per se, and often figures are left only vaguely identified. The one major drawback of this book are the illustrations; they are plentiful but none is in colour which is unfortunate for Greek vases and Roman wall paintings, and they are way too small to discern any of the details mentioned in the text. Priced at US\$170 for the hardback this seems highly unfair for libraries which traditionally want durable books; fortunately others can buy the paperback for one-sixth the price.

Scholars are known to republish journal articles in volumes of their collected works; thus, at least before the internet, making it easier to access them. In this instance Rystedt has revised and expanded some of her previously published articles, several of which were written in Swedish. Hence it is useful to find the material revisited here in greater depth and

in more widely accessible English. With its broad compass from large-scale sculpture to small-scale coins and its chronological range, this book will serve students who can thereby gain a deep understanding of many forms of classical art, their complex imagery, and their meaning in ancient society. It is much more than the sum of its seemingly disparate parts and as such should prove enlightening to scholars at all levels.

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V. Evangelidis, *The archaeology of Roman Macedonia. Urban and rural environments*, Oxbow Books: Oxford & Philadelphia 2022, 223 pp., ISBN 978-1-78925-801-1

<https://doi.org/10.2307/j.ctv2v6pckz>

<https://doi.org/10.30549/opathrom-16-14>

*The archaeology of Roman Macedonia* aims, in the author's words, "to provide a synthetic look at the built environment of Roman Macedonia" (p. xi); more specifically, this book attempts to gather and synthetically discuss the archaeological work that has thus far been undertaken in the region that nowadays covers northern Greece and the modern state of Northern Macedonia. The literature used to achieve this goal consists of excavation reports in the *Archaeologikon Deltion* and the *AEMTh* (*Το Αρχαιολογικό Έργο στη Μακεδονία και τη Θράκη*), but also individual articles and monographs that have been produced over the last decades, as well as (unpublished) postgraduate theses of the students of the Aristotle University of Thessaloniki. The thematic focus of the work is clearly on built landscapes and how architecture fits and interacts with them.

The book starts with a Foreword (pp. xi–xii) by the author, shortly explaining his desired goals and his bibliographical sources. An 'Introduction' (pp. xv–xvi) follows, written by Dimitris Grigoropoulos as a short review of the book and its significance in modern scholarship.

The main body of the book is divided into three parts. Part I ('Roman Macedonia: history, people, cities and resources'), consisting of four chapters, sets the historical context of Roman Macedonia. Chapter 1 (pp. 3–12) briefly outlines some major historical events and their impact on the province during the Late Hellenistic period, the Principate and Late Antiquity; a sub-chapter acts as a note on the human geography of the province. Chapter 2 (pp. 13–24) stresses the importance of the physical geography and the natural resources of the province for the development of its micro-regions and local