lowing chapter on the Iron Age. Webster explicitly uses the ethnographic analogy of African k'raal settlements to model socioeconomic and status relations within and between households. However, while there are important points of comparison, the range of variation in economic and social systems that exists among k'raal settlements is not established, nor is it clear whether similar systems are associated with other settlement types.

Profound changes continue to occur during the Nuragic IV period (Iron Age, 900–500 B.C.). These include the appearance of religious centers or sanctuaries, the establishment of Phoenician colonies on the island, and further intensification of metallurgical production and international trade. Webster argues that real stratification of Nuragic societies developed as a result of differential control over resources and labor, and access to trade goods from Phoenicia, Cyprus, Greece, Sicily, and Etruria. The existence of a warrior elite is supported by individual burials, the iconography of the votive bronzes, the unique over-life-size statues from Monti Prama, and the massive circuit walls, wells, and cisterns added at many Nuragic sites. Of great interest is the relationship between indigenous Sards and colonists; Webster suggests that “Orientalized culture” became the new standard of prestige for native populations.

A brief conclusion summarizes Webster's model for the emergence in Sardinia of stratified societies based on “a patrilineal, patrilocal, polygynous social organization and male warrior-oriented oligarchic political organization” (203). Relegated to an appendix is a detailed discussion of the well-known votive figurines, or bronzietti. The 10-page bibliography (with references through 1993) is sufficient, but by no means comprehensive. More disappointing is the poor selection of illustrations. Only 3 of 81 are photographs (in black and white), and the maps are but simple outlines of the island. There is nothing to illustrate the topography or ecological zones that are fundamental to Webster's model, or give more than the plan of the nuraghi and their villages, the giants' tombs, sanctuaries, and the sacred wells. The reader is also occasionally distracted by typographical and other errors.

A Prehistory of Sardinia is well organized, with each chapter including sections on chronology, settlement, technology, ritual, and sociopolitical organization; in each, a handful of settlement, ritual, and burial sites are described in detail, resulting in an accessible overview of Nuragic society that should appeal to both student and professional. Some may find Webster's processual model of social development too dependent on debatable ecological/environmental constraints, and his combination of ethnographic analogy and social theory too creative for the available archaeological data. However, such approaches to understanding and explaining the development of social complexity are very much needed for the Mediterranean, and Webster has laid the groundwork for the formulation of alternative hypotheses and their testing with existing and future data. This volume is well worth the price and is a must-have for those interested in the Bronze Age Mediterranean.

ROBERT H. TYKOT

DEPARTMENT OF ANTHROPOLOGY
UNIVERSITY OF SOUTH FLORIDA
TAMPA, FLORIDA 33620-8100
RTYKOT@CHUMA.CAS.USF.EDU


The two volumes under consideration present in impressive detail the results of the excavation of a prehistoric tumulus, Velika Gruda, in the Kotor region of Montenegro on the south Dalmatian coast of the eastern Adriatic, by a team from Zurich University. Volume I (henceforth VK I), by Margarita Primas, presents the Copper Age phase of the burial mound, while volume II (VK II), by Philippe Della Casa, the Bronze Age phase (and insignificant Iron Age and medieval reuse).

Velika Gruda ("large button") lies only 270 m from a similar tumulus, Mala Gruda ("little button"), both in the fertile coastal plain of Tivat beside the Bay of Kotor. Primas, in VK I, necessarily treats both mounds together (Mala was dug less scientifically by local archaeologists) in her publication of the Copper Age phase, since Mala shows close parallels in its solely Copper Age burial to the equivalent phase at Velika. Primas admits to a fundamental difficulty in the interpretation of the excavated mound, that of the inadequate development of later prehistoric research in the eastern Adriatic (a view echoed by Della Casa in VK II). Despite the admirable technical skill shown in the excavation of Velika Gruda, and the remarkable range of specialist analyses brought to bear on the finds (soil analysis, palynology, metal analysis, and physical anthropology for the numerous burials), a deeper understanding of the society that was responsible for the Copper Age single burials at the Velika and Mala mounds remains unachievable given the present limited knowledge of both the Kotor region and other, adjacent parts of Dalmatia during this period. Matters are only slightly better for Della Casa, dealing with the collective burial clusters within the Bronze Age phase in VK II, where the greater prominence of monuments in the contemporary landscape (fortified hill sites, stone tumuli) and arguably a significant population rise allow some less speculative hypotheses concerning settlement networks and sociopolitical arrangements than the rather fanciful floating ideas to which Primas resorts in placing the rich single-burial graves of the two tumuli into their contemporary regional and extraregional context.

Primas, in VK I, nonetheless brings out the distinctive character of the Copper Age rites: adult males with wealthy grave goods of gold, silver, and copper alloys. The metal artifacts must be exotic, and show "international" typolog-
tical associations. Ceramics are obstinately regional in style, however, and the clay mound tumulus in lowland topography, plus details of the burial rite, find little close parallel in adjacent regions of the central Mediterranean or further distant (closer to home, Dalmatian parallels are problematic owing to the poverty of research). A date for these burials of 2800–2700 B.C. (calibrated) is well argued, coeval to Early Bronze Age Greece to the south (though the contemporary cemetery of collective burials on the island of Levkas shows poor parallels except for polynmetallic wealth items). Although to the north, in central Dalmatia, Copper Age occupation levels are claimed for unfortified hill settlements as well as cave sites, and some stone tumuli are considered to begin by the end of this period, no local sites in the Kotor region can be associated with the isolated tumulus pair.

Primas's strategy to shed light on the finds is twofold. First, she fills out the VK I volume with extraordinary excursions into European and Near Eastern typology, searching for possible parallels for each artifact type or burial rite. This traditional approach is not particularly rewarding, since it soon becomes apparent that coastal Montenegro, with its small districts of fertility and absence of exportable resources, nourished highly distinctive, but small-scale, later prehistoric communities. Nonetheless, we are drawn mechanically through rather tedious and largely fruitless presentations of cultural assemblages throughout the Balkans, culminating in an extended discussion of a cemetery in the Caucasus! Here one has to say that the "Germanic" culture-history approach to prehistory shows its grave weaknesses, since arguably these extended typology games distract archaeologists of this tradition from looking into other means to understand the finds from excavations of this sort—whether regional survey, or explorations in theory taken from the rich western European and American tradition.

Nonetheless, one thing does stand out clearly from the wider context (although this has long been known)—that the third millennium B.C. marks a definite trend toward single burial, often under visible mounds, sometimes of people probably of higher status (from gifts that are unlikely to be available to the majority of the associated population). The two burials in the Tivat Plain mounds fall clearly within this trend throughout Europe, but as to how the males concerned achieved their status, Primas has little convincing to offer us by way of explanation, in her second approach to interpretation. The association of a small, rather isolated district of land of some fertility with the Bay of Kotor, and the undeniable presence of exotic exchange goods in metal prompt a rather intuitive and self-fulfilling model: "The survival of available evidence supports a scenario of several emerging, new centres of power, sometimes only ephemeral, which occupied important points on local bridges and routes of maritime traffic. Thus sea-borne mobility became a successful resource in the Aegean and in South Dalmatia and helped prominent activists to gain distinction at home and finally to get an outstanding burial" (162)—this, despite Primas's own earlier evidence that central Mediterranean trade consistently preferred the route from northwest Greece to southern Italy, neglecting the eastern Adriatic until Hellenistic times. The way in which local leaders participated in these hypothetical overseas ventures is even more curious; perhaps stimulated by the current vogue for academic exchanges in the European Union, Primas speculates that these were "free-movers" who explored the seas before settling down to marry.

Della Casa, in his treatment of the Bronze Age phase at Velika Gruda, VK II, provides a much less traditional attempt to put the burial mound into its regional and wider context. On the other hand, his task is far easier. For one thing, as noted earlier, there is much more information available on contemporary Dalmatian society, even in the Kotor region itself; and, secondly, there are well over 100 burials in the mound for this phase, permitting some internal analysis of the composition of the buried community and—by inference—of the burying society. Once again, one can only express admiration at the flawless technical expertise and scientific analyses deployed by the Swiss team in their painstaking extraction of every detail of the creation of the mound's various strata and of the properties of its artifactual and osteological contents.

Della Casa convincingly demonstrates that the original Copper Age mound of Velika Gruda with its single high-status male burial was reused, after a long interval, for a limited period during the 14th–13th centuries (calibrated) B.C. (local Middle–Late Bronze Age), for a markedly different form of burial. At first using the old mound, then with more clay additions, then finally with a new complete cover of stone across the mound, some 125 bodies were found interred at the site during these centuries. Allowing for decay of bone and the number of pits found lacking clear associated bone finds, Della Casa elevates the original body count to 156. Through careful combination of stratigraphic detail and absolute dates, he suggests, plausibly, that interment occurred over a period of some 120 years, and that deposition was structured in and around "family tombs"—stone-lined graves used for successive collective burial of adults, some half dozen or so being in use at any one time. When these became full, the older bones were carefully removed to ossuary deposits on the mound periphery, while infant and juvenile bodies were placed in jar burials clustered around the relevant "family" cist grave. A small hamlet community of some five or six families, or around 30 people, would then be reflected in a clan burial mound. In contrast to the Copper Age, gifts are rare and not of high value, essentially personal body ornaments.

Della Casa takes a sensible and reasonably supported view of the kind of society into which this hamlet community fitted: Dalmatia in the Bronze–early Iron Age is typified by a proliferation of small hillforts associated with clustered or individual stone tumuli. There seems to be a natural association with the small districts of fertile farming land typical for the entire coast, around which can be seen on dominant limestone ridges and hills such monuments to defense and to the ancestors. If the typical settlement system is one of essentially small-scale sociopolitical units based on the determining topography of arable land, Della Casa suggests that the hillforts (gradine) may often have been refuges for small open settlements in the lowlands rather than permanent settlements, while most stone tumuli have unpretentious burials within them. Around the Plain of Tivat in the center of which lie the Velika and Mala mounds there are indeed such gradine and tumuli, while Della Casa himself has located several
scatters of prehistoric pottery on low hillocks elsewhere in the plain—arguably, the normal residence of the mixed-farming peasantry who buried in such mounds during the Bronze Age and later.

These two volumes are a welcome addition to the limited windows we possess into later prehistoric Dalmatia, primarily thanks to the meticulous presentation and scientific evaluation of a textbook modern excavation. The interpretative weaknesses outlined above are as much the result of the absence of comparable work throughout the region as of the continuing backwardness of theory in the German-speaking archaeological community. As might be expected, the quality of production of these monographs is excellent, and a wider readership will find that the German text is more than adequately summarized, section by section, in English.

John Bintliff

DEPARTMENT OF ARCHAEOLOGY
DURHAM UNIVERSITY
DURHAM DH1 3LE
UNITED KINGDOM
J.L.BINTLFF@DURHAM.AC.UK


Themes from the Fall of Troy are common in ancient Greek art and literature, from the murders of Priam and his grandson Astyanax, the rape of Cassandra by Ajax, the reunion of Helen and Menelaos, the rescue of Anchises by Aeneas, and a few less-popular episodes are evocative of tragic devastation induced by epic hubris. In Archaic and Early Classical Athens, the Ilioupersis was the most popular Trojan story, and the complete saga inspired at least nine epic poems and dozens of plays. This book is not intended to be a comprehensive evidential survey of all the art or all the literature representing the Ilioupersis. Michael Anderson does not attempt to restitch the fragmentary poems from their various echoes and remnants but, rather, to look for evidence of the saga's influence in more completely preserved poems, plays, and visual manifestations.

The text is divided into three sections: the first seeks evidence for the Ilioupersis in epic poetry, the second looks to tragedy, and the third singles out some treatments of the Ilioupersis in Archaic and Early Classical art and iconography—the period when it was most popular. The text is in general thought-provoking and well written, especially when the author is steeped in his subject and inspired by it, as he generally is in the literary sections. Where he is on less familiar territory, as with Attic vase painting, important issues can suffer from hasty conclusions and easy observations. Yet his ideas are clear throughout, and the fresh air is invigorating.

Anderson uses three phenomena to analyze correlations between the Ilioupersis and other epics: narrative continuity; structural or compositional similarity (methodologically linked to the neo-analysis school); and allusion, which he defines as specific reference in one saga to specific elements found in another. Anderson weaves themes of familial destruction and sacrifice throughout his analyses to discover evidence for reciprocity. For example, an external relationship to the Ilioupersis can be traced in Priam's speech at Il. 22.59–71, in which he predicts his death (30). But Homer is not Anderson's focus, and in an effective passage concerning liminality, the author sees clues to a wider range of influence than heretofore considered for Arktinos's Ilioupersis and the Mithra Rias of Lesches, demonstrating the elasticity of the poetic canon in this period. In this vein, one of the more interesting sections in the book deals with the Nestoi, which, coming after the Sack, is positioned well for thematic linkage to the Ilioupersis. This section concludes with an essay in nonlinearity, a very good brief summation of the complexity of transmission and incorporation.

A fifth of the plays of Aeschylus and Euripides, and a quarter of those by Sophocles, incorporate Trojan material, including three plays by Sophocles and two by Euripides about the Ilioupersis itself. Without intending to be exhaustive, Anderson provides examples of the strongest correlations to the Ilioupersis in selected plays, and some of his most convincing writing appears in the section on Aeschylus's Agamemnon, which initiates the Oresteia with the nostoi of Agamemnon from Troy. The author details the indispensable dramatic elements provided by the Ilioupersis: "Without telling us exactly what happened at Troy, the dramatist nevertheless evokes strong impressions of the conquest through the abstract means of metaphor and imagery" and "the Ilioupersis rests uneasily on the horizon, an ambiguous specter whose immense influence is felt and acknowledged, but whose shape and contours cannot be fully discerned" (109).

When he turns to Euripides, Anderson shifts to a paradigm borrowed from 18th-century aesthetic criticism. Lessing's Laocoon provides inspiration for a brief contrast between poetry and painting: "Euripides has constructed the play [in this case the Andromache] not just as a poetic narrative, but also as an Archaic artist would construct a bipartite narrative painting, overstepping Lessing's distinction between temporal linearity in literary narrative and temporal simultaneity in visual narrative" (148). Anderson makes this analogy because he intends the work of Euripides to serve as a bridge between the preceding analyses of the poetry and the following analyses of visual material. But with so much recent work on narrative in Greek art, and on theoretical narratology in general, it is no longer enough quickly to reference Lessing and move on.

The third section of the book deals with Ilioupersis iconography. It is founded on a curiously slight bibliography, especially for a manuscript that began as a doctoral dissertation. The current state of Ilioupersis bibliography contradicts Anderson's statement that "the vast quantity of Ilioupersis artwork has been subjected to frequent study during the past few decades" (179). In actuality, no scholar has followed up with an Attic counterpart to J. M. Moret's excellent treatise on the Ilioupersis in Italian vase painting (L'Ilioupersis dans la céramique italienne: Les mythes et leurs expression figurée au IVe siècle, Rome 1975). So it comes as no surprise that, rather than base his visual section on a truly thorough knowledge of the material, Anderson chooses