

The next chapter considers representations on figure-decorated pottery and funerary reliefs, and combines modern theories with nineteenth-century meticulous categorization. A subsection on liminal scenes on pottery is subdivided into scenes of funerals, births, and warriors' departings, and these, then, into prothesis – here the author mentions only males laid out –, black- and red-figure; male and female; characterization of age and gender; age, gender and status, and development of the motif. Descriptions are detailed and perceptive, and the author is not afraid of stating the obvious. The discussion of red-figure representations rightly concentrates on loutrophoroi and white-ground lekythoi, the rare depiction of a child's burial on the lekythos Oxford 1895.76a might have been listed in the paragraph on deceased children. ›Hierarchization of age and gender‹ offers a straightforward summary of the iconography of children on black-and red-figure vases. The chapter is largely descriptive, but Seifert analyzes status and hierarchies in departure scenes intelligently: old men are the experienced heads of the oikoi, departing warriors are role-models, and male children are groomed for their adult life following their elders' example, or are servants. Small children carried by their mothers mark the setting as the oikos and designate the warrior as a father.

A further short section considers divine births (in note 183, the hydria Cabinet des Medailles 444, decorated in the red-figure technique, is erroneously located in the Louvre). Pictures of some infant gods show that age was less important to vase-painters than status, the same is true for the human sphere: the higher the status the closer the child is to the typology of grown-ups. Status is also indicated by placement: very young males are depicted with the women of the household, older boys with adult men.

Like the vases, funerary reliefs distinguish the status of children by means of illustrating their age. Infants are shown seated on the laps of their mothers, are carried in their mothers' arms, or stand next to them. On these reliefs children also serve to bestow status on their families.

Chapter 4, ›Children in the context of Attic festivals‹, discusses vases made specifically for festivals, beginning with an examination of the vexed choes. The author differentiates various ages, from children carried on their mothers' arms, children adorned with amulets, crawling children to standing children. In spite of serious evidence against the argument, Seifert opines – probably correctly – that some of these vases were indeed used during the Anthesteria. Her argument is based on the analysis of amulets, marking infants as indirectly or directly participating in a festival, and as received into the oikos and the phratría. Wreaths worn instead of fillets would also point to a religious festival. Seifert concedes, however, that there is next to no evidence. In Seifert's opinion, amulets worn by children in funerary scenes indicate their status, the absence of amulets marks infants as having succumbed to the sphere of death or as mythological

Martina Seifert, **Dazugehören. Kinder in Kulturen und Festen von Oikos und Phratría. Bildanalysen zu attischen Sozialisationsstufen des 6. bis 4. Jahrhunderts v. Chr.** Publisher Franz Steiner, Stuttgart 2011. 398 pages, 42 black and white figures.

Martina Seifert in her habilitation thesis at the University Hamburg of 2004 examines the integration of Athenian children into the society of Archaic and Classical Attica in seven chapters including an introduction. A catalogue at the end lists ninety-one votive reliefs.

Her introduction presents an exceedingly brief but knowledgeable overview of children in Greek art, equally short sketches of festivals in Attica, and the history of research, and finally defines, couched in jargon, premise and method of the book.

The second chapter, consisting of only three pages, deals briefly with epigraphic and literary sources concerning the developmental and educational stages of children's lives.

characters; an argument that is difficult to follow and hard to prove wrong.

In the next segment, the author connects black-figure vases showing women on swings with the Aiora, and later red-figure paintings of the same motif with a revival of the rite in the difficult years of the plague.

A lengthy and highly informed section on the festivals of Artemis concludes that vase-paintings of the so-called *Arkteia* also mark an important stage in the socialization of Athenian women.

Seifert analyzes Attic votive reliefs with even greater thoroughness in the fifth chapter, examining the various standardized types of divine, heroic and human figures, with a regard to added animals, and the recipients and dedicators of such reliefs in great detail, and differentiates age-classes. The flourishing production of votive reliefs in the second half of the fifth century is connected with the completion of the Parthenon, which would have freed labour and funds. In addition to religious purposes, these reliefs also offered the opportunity to present the social status of children to the public.

The sixth chapter explains that religious festivals and the *oikos* served to introduce children into society and guide them towards their adult position within the state. A sub-section on representations of the *oikos* draws attention to the relatively rare depiction of children in Athenian domestic contexts, and argues that scenes such as the prothesis represent the status of children rather than their age. Moreover, Seifert subscribes to the somewhat controversial theory that vases, unlike funerary reliefs, depict the members of several *oikoi* in a single scene, and also points out that, although the *phratria* played an important role in the socialization of children, it is – at best – shown only indirectly in art.

The seventh and last chapter finally places the objects in their historical context, offers a comprehensive summary, and stresses that very young infants served as attributes of the *oikos* and its members, while representations of older children reflected their status and social stage, not their age.

Overall, the book is well written and highly knowledgeable, albeit – given the large number of monuments – somewhat descriptive and superficial in some places, and dealing with the well-known in others. The absence of a catalogue of Athenian figure-decorated vases or at least references to the Beazley Archive's pottery database is somewhat surprising. The whole is delightfully positivistic, guided by well-presented objects, and offers an enormous amount of information to persistent readers. The strict subdivision of pottery into black- and red-figure obscures the chronology to some extent, but Martina Seifert's arguments are supported by well-chosen illustrations of good quality (the chous in fig. 14 is in Erlangen, not Eleusis). In summary, a very rewarding and informative book.