

urma studiului hipoplaziei s-a renunțat la ipoteza dublei nașteri într-un an a scroafelor de porc, s-a demonstrat că animalele erau crescute în bune condiții și nu s-au observat schimbări majore în mediul înconjurător.

Partea următoare a volumului, D. *Ethnographic Studies* (p. 283-356), debutează cu articolul *Ethnoarchaeology of pig husbandry in Sardinia and Corsica*. Autorii (Umberto Albarella, Filippo Manconi, Jean-Denis Vigne și Peter Rowley-Conwy) trec în revistă o serie de date moderne de natură socio-economică asupra practicilor prezente și tradiționale ale creșterii porcinelor în Sardinia și Corsica și care pot fi extrem de utile în interpretarea arheozoologică.

Jacqueline Studer și Daniel Pillonel prezintă în articolul *Traditional pig butchery by the Yali people of West Papua (Irian Jaya): an ethnographic and archaeozoological example*, tradiționalele metode de sacrificare, preparare și consum a porcului în Papua Noua Guinee. Această experiență etnografică este transpusă apoi într-o analiză arheozoologică extrem de interesantă.

În articolul *Pigs in the New Guinea Highlands: an ethnographic example*, Paul Sillitoe, prezintă studiul său realizat timp de 24 de ani asupra turmelor de suine din cadrul populației Wola. Analiza sa etnografică privește demografia populațiilor de porci, dezvoltarea indivizilor în cadrul turmei și deplasarea acestora.

Ultima parte a cărții, E. *Pigs in Ritual and Art* (p. 357- 387), este dedicată imaginii suinelor în practicile rituale, dar și în artă. Cele două articole *Wild boar hunting in the Eastern Mediterranean from the 2nd to the 1st millennium BC* scris de Anne-Sophie Dalix și Emmanuelle Vila și *The pig in medieval iconography* de către Sarah Phillips tratează această problemă.

Cartea prezintă în final un glosar de termeni, precum și o listă extrem de bogată de referințe bibliografice. De asemenea trebuie remarcat faptul ca volumul este în ansamblul său generos ilustrat prin fotografii, tabele și figuri de o bună calitate.

Acest volum *Pigs and Humans. 10,000 years of interaction* se adresează studenților și specialiștilor din arheologie (și în special în arheozoologie), antropologie, etnografie, istorie și biologie.

Douglass W. Bailey, *Prehistoric figurines. Representation and corporeality in the Neolithic*, 243 pages, 64 figures, 5 front photographs, London and New York, 2005, Routledge, ISBN 0-415-33152-8, Paperback, 44.95 USD.

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I confess that I am not eager on Neolithic figurines, and, implicitly, I lack the necessary competence to discuss this category of material culture. Therefore, my text is not going to be an actual book presentation or a review. Under the circumstances, one might wonder why I have chosen a book that refers to a topic not included among the themes I care for. What made me write these lines are the architecture and narrative style of the text produced by Douglass W. Bailey. I simply wanted to say a few words about the pleasure of reading this book. Consequently, I am not going to insist on the "scientific content", nor am I going to mention the interpretation provided by Bailey on the Neolithic figurines, because describing this book is like recounting to someone a movie or a novel, and robbing that person of the pleasure (at least in part) of watching/reading.

From the very third page, due to five relevant photographs that, at the same time, vary from the pattern used by most publications dedicated to the topic, Bailey tempts the reader into the world of Neolithic figurines. To prepare her/him for that journey, the author first presents an image of the Neolithic in south-eastern Europe, and then he critically presents various ways in which the anthropomorphic figurines have been interpreted. At the end of this first chapter, Bailey partially reveals, under the form of questions, different from those posed by other archaeologists, the content of the journey, but only with a view to raising the interest and curiosity of the reader. During the reading, the latter is introduced into a series of aspects relating to Neolithic figurines, namely: the

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miniaturism and dimensionality (Chapter 2), the anthropomorphism and the socio-politics of representation (Chapters 4, 6 and 8). The reader's curiosity is constantly stimulated: the chapters that include the analysis of these aspects begin with the story of discovering some Neolithic figurines, followed by the discussion on modern examples relevant for the tackled theme (from the miniature objects, Disneyland, dolls, photographs, to the pictures by some French and English painters from the early 19th century, and to the works by some of the Young British Artists from the late '90s), only for the author to return later to the figurines he started with in the first place. I have to say that the author repeatedly warns the reader that the modern examples are not provided as direct analogies for the Neolithic figurines: e.g., *"The preferred approach has been to ask how these more modern examples of anthropomorphic representation work and then to use the answers obtained to gain a fuller appreciation of Neolithic figurines as particularly powerful material culture"* (p. 84). Between these chapters, in close relationship, the author intercalates three case studies referring to Neolithic figurines in south-eastern Europe, analysed not in themselves, but in relation to the built space and the funerary one: Hamangia (Chapter 3), Cucuteni/Tripolye (Chapter 5) and Thessaly (Chapter 7). And here, Bailey makes use of the same strategy of drawing the reader's attention: the chapters begin with the story of discovering some figurines, continue with the discussion on the case studies, and end up with the return to the figurines from which he began. In each chapter separately, Bailey offers new interpretations, but at the same time asks new questions, opening other research perspectives considered in the next chapters. Finally, after a long journey in time, through various geographic regions and passing through different disciplines, the author widely reveals his own interpretation, his image on the Neolithic worlds discussed (Chapter 9).

The narrative sequence from Neolithic figurines to modern examples, and back to Neolithic figurines, presented in "the more theoretical chapters", pervades the entire book, in alternation of these chapters with the case studies; thus, the reading carries the reader in a captivating winding travel, from the past to the present and back to the past. Regarded in a dialectical relation, the modern examples and the archaeological ones discussed by Bailey help realize a more sensitive understanding of the past, of the Neolithic figurines, and of the present, of the constant fascination of these figurines upon archaeologists. Last but not least, Bailey's work stimulates the reader, if (s)he did not do it already, to visit modern and contemporary art galleries. Moreover, he stimulates a breakthrough of disciplines, the acceptance of the hybrid.

For most Romanian archaeologists, who stick to the cultural-historical approach, Bailey's work will fail to make an impression, as it will rather be perceived as an art book, not an archaeology one; it is very likely for it to be regarded with a mixture of superiority and hostility. Superiority, that is, because in their eyes, Bailey's approach is not "real archaeology": he does not publish new material (a lot or lots of figurines), does not gather in his volume the figurines of a site, of an "archaeological culture" or of a region, does not build up new typologies and chronologies, and, above all, does not offer a recipe-interpretation to which they could mechanically relate the figurines discovered by themselves. Hostility, because they will find themselves (consequently, will feel offended) in Bailey's assertions according to which the analyses and interpretations of many archaeologists from the Balkans regarding the figurines are *"simplistic"*, *"unreflective"*, *"anecdotal"*, *"damaging"*, *"unsupported"*, *"frustrating for their absence of argument"*, *"exasperating for their blind empiricism"*, *"a fetishism of measurement"* (pp. 12-14), epithets that, I for one, find perfectly justified. Therefore, I do not expect the Romanian archaeologists to follow Bailey's example and consider artistic works to be useful for their endeavours, in spite of the fact that, in their own country, some projects of some of the artists are, in my opinion, archaeological; an example of this kind (not relating to the topic tackled by Bailey) is the artist Daniel Knorr's project regarding various refuse found in and selected from the public space (see for details D. Knorr 2007).

At the end, I reiterate the fact that, as far as I am concerned, the argumentative sources, the way in which the text is built up and the narrative style make of Bailey's book a pleasant stimulating reading.

Reference

- D. Knorr 2007 *Carte de artistă*, Colecția "Public", Cluj, Editura IDEA.