set of profile-drawings mostly drawn to actual size, although a few larger vessels are reproduced at 1:2.

Altogether, the fascicule is a well-produced and useful addition to the *CVA* series, and one which complements the first fascicule in providing scholarly access to a collection that includes items of quality and interest within a wide chronological and geographical range.

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doi:10.1093/clrevj/bni186

POLITICAL PAINTERS

R. T. NEER: *Style and Politics in Athenian Vase-Painting. The Craft of Democracy, ca. 530–460 B.C.E.* Pp. xxii + 306, ills. Cambridge: Cambridge University Press, 2002. Cased, £55, US$80. ISBN: 0-521-79111-1.

This book claims to focus on 'how pictures show what they show' (p. 2) but is more about why they show what they show. The 'pictures' are a very carefully chosen selection of red figure vases, from the late archaic and early classical periods (530–460), a period that witnessed the influence of the symposion on Athenian life and vase painting, as well as the birth of democracy, so these topics are Neer's subject matter. Yet the broader aim is more important: 'Instead of describing artworks in terms of other representations and claiming to have thereby "explained" them, I will try to see how an object might in itself be a political act—not the hypostasis or the signifier of a political act, but the very thing itself' (p. 25). He succeeds in this endeavor. *Style and Politics* is a rewarding yet difficult read, difficult mostly because we are not expected to agree with all that N. has to say.

In the introduction, 'Greek Revolutions Revisited', N. explains that Chapter 1 is meant to elucidate an appropriate (sympotic) vocabulary, while Chapters 2–4 comprise the main discussion: each 'identifies a formal trait, associates it with a set of social practices, and uses it to rethink certain aspects of Greek naturalism, portraiture, and politics' (p. 6). After a brief conclusion, two appendices each address 'a potential objection to the main argument' (p. 6), which are necessitated by recent controversies in the study of Athenian vase painting: chronology and the value of ceramic (drinking) vessels.

Chapter 1, 'The Greek Symposium and the Politics of Adornment', is an excellent review of scholarship on the symposium, but starts with the unqualified assertion that most Attic vases were symposium paraphernalia: in the later classical period wedding and other ritual vessels seem to have predominated. Some might be put off by the mere nod that N. gives to the barbarian consumers of these vases. N. stresses the hedonism and agonistic qualities inherent in the symposium, as well as the politically charged climate that it engendered, and pays particular attention to the ways in which sympotic texts attest the physical involvement of cups in the games and riddles that engaged the symposiasts (he continues this discussion in Appendix Two). The chapter amounts to an encyclopedia of sympotic terms and concepts, e.g. how Anakreontic vases are symptomatic of *lydopatheia* ('obsession with Lydia'), *habrosyne* ('luxuriousness'), and *askesis* ('self-fashioning', which found comparable practices in the Renaissance). In a final section, 'Paratactic History', N. argues for extreme contextualism: for example, in

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https://doi.org/10.1093/clrevj/bni187 Published online by Cambridge University Press

assessing a red figure pot, one should not prioritize the thing that it is thought to evidence over the pot itself. Here N. condemns the contributions of post-structuralism, and both ridicules and encourages the continuing trend to seek political manifestations in material culture.

Chapter 2, 'The Evolution of Naturalism Or, Drawing the Net', is an investigation of how classical naturalism evolved out of vase painters' efforts to fragment the picture field. After a brief criticism of 'orthodox' thinking on the so-called Greek miracle, N. suggests that 'if one suspends belief in progressivism, empiricism, and idealism, the result will be a richer understanding of Greek naturalism as an historically contingent phenomenon' (p. 32). This 'result' is interwoven in N.'s subsequent account of the beginnings of the red-figure technique, which he sees as a stimulus for (rather than an answer to) artistic interest in foreshortening, detailed musculature, and chiaroscuro; an extension rather than rejection of the black-figure technique; and the phenomenon that brought the principle of repetition and the importance of depicted space to the fore. He traces pictorial tension through the works of Euphronios, Douris, and the Berlin Painter, but overreads the Foundry Painter's name vase (Berlin F2294) as a series of deliberate statements on the limitations of the art of vase painting.

Chapter 3, '"Crafted without flaw": Making Painters in the Age of Kleisthenes', analyses the phenomenon of vase painters inserting their own names, and perhaps identities, into the images with which they decorated pots: 'self-portraits'. The three foci of this chapter are (i) the pictorial ambiguities inherent in the social paradox of low-class craftsmen feasting with aristocrats;[1] (ii) the fluidity of social boundaries engendered by the symposium; and (iii) the rôle that 'potter-portraits'[2] played in the democratic revolution at Athens. The potter-portraits themselves are part the fascination with allusion and games exhibited not only by the symposiasts, but also by the Pioneers—the group of late archaic painters whom N. sees as politically subversive. The chapter ends with a useful check-list of potter-portraits (seventeen pictures; texts on sixteen vases).[3]

Once N. has argued that these red figure vases are 'fault-lines in the ideology of the traditional, aristocratic city-state' (p. 124), he moves more directly to the 'civic' iconography represented on Athenian vases in the beginning of the fifth century (in the new democracy) in Chapter 4, 'Diallage. Iconography and the Improvisation of Democracy'. The transition from the previous chapter is clever: whereas in the Pioneer period the painters (re-)imagined themselves and their rôle in their paintings, now the early classical painters 're-imagine [the new city] for a particular and interested audience' (p. 136). N. reviews the evidence for the Tyrannicides monument—the primary example of the explicit public use of art—before he moves onto (too) few exemplary vases.

The three-page conclusion, 'Figures and Politics', is rather a summary of N.'s 'short history of archaic *poikilia*' ('"painting", "adornment", "shimmering sheen and

[1]N. hides in a footnote (n. 5 on p. 232) the epigraphic and historical evidence for the low status of the painters.

[2]Most 'potter-portraits' are actually 'painter-portraits'.

[3]I must disagree with N.'s dismissal of the Sosias portrait on Euthymides' Morgantina krater. In suggesting that the inscription on this vase, SOSIA[S], should refer not to the male figure ('Sosias') at its left—as suggested by J. Neils, 'The Euthymides Krater from Morgantina,' *AJA* 99 (1995), 438–9—but to the Amazon at its right, because the letters 'clearly face . . . toward the Amazon' (p. 110), he contravenes labelling conventions employed from the time of Euthymides and throughout the classical period.

https://doi.org/10.1093/clrevj/bni187 Published online by Cambridge University Press

shifting movement" ', p. 184): this term, which N. favours, would have been an apt title for this conclusion, or even the book.

Both appendices are good reviews, yet not thorough enough to enlighten novices. Appendix 1, 'Chronologies', argues that red-figure stylistic development was not uniform (rather, that experimental and conservative styles coexisted) and focuses on the traditional use of the Siphnian Treasury at Delphi as well as *kalos* inscriptions (which he never actually explains) as linchpins for the stylistic dating of Athenian decorated wares. A digression into sculptural style relies on an unwarranted comparison of drapery lines between the 'fleeing Girl' from Eleusis and the Pan Painter's Artemis: such doughy hemlines are customary in the early classical period yet there are particular difficulties in dating the works of the 'mannered' Pan Painter. Finally N. provides a quick summary of the old argument that a post-Pioneer period existed and had developed by the time of the Battle of Marathon. 'Ulpian's question' (Appendix 2)—named for Athenaeus' character who claimed that 'down to Macedonian times, people at dinner were served from clay utensils' (*Deipn*. 6.228c)—is a justification of the contention that painted pottery was used by the populace of Athens, even its élite. While he nicely reviews the reviews of Vickers and Gill[4] here, as elsewhere, N. seems more comfortable with the literary than archaeological evidence.[5]

There is constant tension between N.'s scholarly intent (he wrote it as a PhD thesis) and the editorial pursuit of a more general audience. Those uninitiated into the world of ancient Greek vases or even classicists who rarely engage with art history would not follow much of the discussion. N.'s comment that something 'is not "Classical" in the Wölfflinian sense' (p. 3), for example, passes without citation or further explanation so that the reader who is unfamiliar with Wölfflin's writings will miss the point. Greek terms (e.g. 'symposion') are introduced in transliteration, but then dropped in deference to Latinized versions ('symposium') without a glossary or even a note to indicate how one word maps onto the other. Typographical errors occur in text (e.g. 'hisorical' on p. 3), cross references (a discussion at the top of p. 34 refers us to Fig. 85 as a Panathenaic amphora but that figure shows a red-figure stamnos), and footnotes (e.g. N. incorrectly refers to 'Neer 1997' rather than 'Neer 1995' in n. 80 on p. 228). The extensive bibliography is riddled with inconsistencies in punctuation and presentation as well as typographical errors (every other citation in one footnote [n. 4 on p. 218] had one or more errors). The number and quality of images is good, yet N. seems to have settled for images that were readily available rather than those that would best make his point. The points on Euphronios could have been applied more convincingly to a better preserved artwork than the small Louvre fragment that shows Herakles and the lion (Fig. 13).

N. combines qualities that make a good ancient art historian: knowledge of primary and secondary sources for ancient literature as well as art, competence in theory, and the ability to look carefully at art.[6] He is to be congratulated for such a stimulating study of well-known material, and his arguments will fascinate and frustrate scholars

[4]M. J. Vickers, D. W. J. Gill, *Artful Crafts* (Oxford, 1994).

[5]See D. M. Pritchard, 'Fool's Gold and Silver', *Antichthon* 33 (1999), 12ff., for example, for an archaeological perspective that focuses on small finds in household settings.

[6]N.'s attention occasionally lapses: his discussion of the vase represented in Fig. 19 suggests that the two warriors are equally divided between red-figure and black-figure, yet the bodies of both are entirely in black-figure. His study of a figure with two left hands ignores the striking metal cup, in the second left hand, which surely indicates Thoudemos' special status and could work well with Neer's reading (pp. 114–16).

https://doi.org/10.1093/clrevj/bni187 Published online by Cambridge University Press

for years to come. Yet in a text that shimmers with erudition, embracing all of classical Greek art and attacking most previous approaches, N. occasionally loses the plot, as will some readers.

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doi:10.1093/clrevj/bni187

HISTORY OF COINAGE

D. M. SCHAPS: *The Invention of Coinage and the Monetization of Ancient Greece*. Pp. xviii + 293, ills. Ann Arbor: The University of Michigan Press, 2004. Cased, US$48, £30. ISBN: 0-472-11333-X.

Given the burgeoning interest in the effects of coinage in ancient Greece, there is a certain timeliness in the appearance of this book by David Schaps. As the two parts of the title indicate, it surveys both the background and advent of coinage and its impact: 'how its influence proceeded through the society that adopted it until most areas of that society had been fundamentally altered' (p. 2).

The latter concern is treated in six chapters, each devoted to a particular social or economic sector: the local retail or marketplace economy, warfare, politics, labor, agriculture, and money-lending and banking. Of these, S. finds that monetization had by far the greatest impact on local trade and lending since he believes that significant retail trading in an agora and lending at interest barely existed, if they existed at all, in archaic Greece prior to the introduction of coinage. The monetization of war and politics resulted in the growth of large, expensive navies, increasing reliance on mercenaries, and political power that depended upon monetary resources. Agriculture, on the other hand, was only marginally influenced by the expansion of a money-based economy. And the impact on labor, too, was mixed, owing to the persistence of slave labor and women's domestic production alongside an expanding pool of free wage-earners.

Contending that it was the introduction of coinage in the sixth century B.C.E. that made this monetization possible, S. devotes the first half of the book to the history of monetary practices in Egypt, the Near East, and early Greece in order to demonstrate the uniqueness and special importance of coinage as an economic catalyst. He duly notes that weighed silver had served as the preferred monetary metal in the Near East since the third millennium and that 'there was no significant function of money that could not be performed by silver' (p. 51). But archaic Greece stood monetarily and economically apart. For although

> [t]he Greeks were in commercial contact with the Phoenicians, who used weighed silver as their medium of trade, and the Greeks themselves apparently conducted at least some of their own international trade by means of silver, [i]n their internal transactions, the archaic Greeks had come to use utensils—spits, tripods, and cauldrons—as a standard of payment and perhaps to a certain extent, as a means of exchange. This use was still primitive and clumsy . . . not at all sufficient to form a basis for widespread retail trade (p. 195).

All of this changed, however, when the Lydians invented coinage, since 'the invention of coinage made the precious metal of the East so convenient of use that the Greeks came to adopt it themselves' (p. 104). Thus, by sweeping away spits and cauldrons and providing for the first time a convenient mechanism that allowed Greece to emerge

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