because there is a natural tendency to reject the messy contradictions of historical evidence in favor of nice, neatly packaged conclusions. One of L.'s great contributions is that her book will make it much more difficult to maintain such positions with any legitimate confidence. In the end, her methods and analyses have helped illuminate particular problems, and have raised troubling and difficult questions about many more. If the reader is sometimes left feeling that in seeing the divergence of these sources one must accept how partial and incomplete both are, this brilliant book will have done, I think, what it was intended to do and brought us a step closer to illuminating the complexities of the social construction of gender in Athens.

University of California, Berkeley DAVID COHEN

LANDSCAPE IN GREEK ART

G. HEDREEN: *Capturing Troy. The Narrative Functions of Landscape in Archaic and Early Classical Greek Art*. Pp. vi + 297, pls. Ann Arbor: University of Michigan Press, 2002. Cased, £41. ISBN: 0-472-11163-9.

It used to be a commonplace generalization, at least in the context of learning and teaching on the subject of Greek narrative art, that the ancient Greek artist was supremely uninterested in landscape and natural features, at any rate if painting vases. By the same token, settings of any kind, including architectural ones, were said to be rare. Where either appeared, they were the product of a periodic desire to fill background space—the tree which is often seen in the background of Athenian late black-figure and early red-figure—or they had a localized point to make in the context of some narratives. This is where the generalization began to crack, and H.'s book is the outcome of some serious and long-term thinking, his own and others', about the point of those natural or architectural features in a visual medium which turns out to make much more use of them than had been recognized until relatively recently.

Vase-painting is a medium which does not, obviously, lend itself to landscape painting *per se*; its graphic conventions and colours, except in white-ground, are deeply unhelpful. Landscape in its own right is not, in any case, the major concern of a cultural predisposition towards the depiction of people reacting to each other. On the other hand, a medium which explains what its human or divine figures are doing, and may identify them, by the use of attributes or items of furniture, is predisposed eventually to become more sophisticated in the information or resonances inherent in those objects. Natural progression from there will eventually ensure that a tree or a *kline* associated with an identifiable hero will stand for more than the plant or furniture does on its own.

H.'s very considered introduction dovetails the implications of that with a sophisticated exposition of his own development of Robert's view that knowledge of the story, but not of an extant text, was a normal prerequisite for reading the images. Or to come at it from another angle, the stories and their outcomes were well known, though capable of ongoing evolution, and the vase-painter's visual narrative was both part of and dependent on a similar tradition of common frameworks and evolving detail. Few vase-paintings are illustration, in any modern sense which presupposes an associated text, but most of them adopt strategies of reference to a known story-frame, for which they may use techniques of synoptic or continuous narration, rather than observing unities of time and space. In particular, H. emphasizes, they assume that the

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outcome of the story is familiar to the viewer, but that that is all the viewer needed, as he was 'more active and creative, and less reliant on textual or poetic authority, than many scholars seem to believe'. There is therefore a very obvious parallel with what we now believe to be the character and construction of oral poetry in archaic and early classical Greece. This implies, at least, that the viewer, no less than the artist, had the freedom to fashion 'new relationships of necessity or probability (to use Aristotle's terms) among the traditional figures, events, and tales of the Trojan War'.

What follows is a very persuasive exploration of the setting elements in archaic and early classical Trojan War pictures, articulated via the knowledge that it is in these representations that the earliest trees, rocks, cult images, altars, and furniture occur, and that the stories we have occur in places which may affect or explain the outcome. This drives the structuring of the central chapters by story rather than motif: a sanctuary is the setting for the rape of Kassandra, the recovery of Helen, and the death of Priam; the Greek camp is the setting for the game played by Ajax and Achilles, and the vote over the fate of Achilles' arms. Troilos' story involves a number of different settings with varying significance; the setting of the judgement of Paris in the context of his early employment as a herdsman helps an understanding of his choice in making that judgement. H. argues that the setting may create links between stories, and underline the cause and effect structure that many of them have. It may enhance our understanding of individual figures or allow the inclusion of subplots, such as Priam's reaction to the news of the ambush of Troilos, and the possibility of a rescue.

All the story-related chapters are rich in examples which allow local expansion on this view of narrative strategy: the Troilos chapter delves into the prerequisites for the sack of Troy, and explores the fate of Polyxena as well as that of her brother, and their links with the fate of Achilles himself. The section on Achilles and Ajax' board-game is particularly successful: it argues, among other things, for the table as an operational link with the one which figures in the vote on the ultimate ownership of Achilles' armour. Ajax can be assumed to be the loser from gesture and posture, if not always position, in the standard framework for the picture, and he loses again in the vote. The palm tree which appears occasionally in the game scenes may link with Exekias' bleak view of his suicide, suggesting that for some painters it took place at the same site as the game, rather than simply indicating death in a foreign land. I suspect that more could be made of (among other things) the armour at the other edge of the scene than H. apparently wants to, but the picture he paints of a network of visual references is entirely convincing, and timely in the context of a growing debate which is increasingly uncoupling word and image.

H.'s conclusions engage both with Gombrich's contention that increased realism in Greek art is a consequence of the individuals artist's desire for a more persuasive visual narrative, and with Barthes's 'reality effect'. Gombrich is too dependent on the input of the individual reacting to his own visual experience; Barthes's theory needs a relatively easily made distinction between indicators which enhance the overall sense of reality and ones which are active narrative tools. H. remains clear that the 'plausibility of a visual narrative lies . . . in the extent to which the pictorial elements supply information relevant to reconstructing why the story turns out in the way it is generally understood to end'. The sense of increased realism in archaic and early classical art is fuelled by the recognition that it provides us with more information on which to construct that logical narrative. H's book involves a rather different Troy narrative from the Homeric one, with different priorities, and its reading of storytelling mechanisms is one which works in a conceptual framework which presupposes skills different from those involved in the composition and reception of a verbal narrative,

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though running in parallel. I shall be returning often to a reading of visual narrative technique which has the enormous virtues of neatness and clarity, and sets up further possibilities in both the themes discussed here and for other storylines altogether.

University of Glasgow ELIZABETH MOIGNARD

ERETRIAN EPIGRAPHY AND EARLY HELLENISTIC HISTORY

D. KNOEPFLER: *Eretria fouilles et recherches XI. Décrets érétriens de proxénie et de citoyenneté*. Pp. 490, ills. Lausanne: Editions Payot, 2001. Paper, Sw. frs. 169. ISBN: 2-601-03270-7.

Eretria XI forms part of the ongoing series on the excavations and research at Eretria conducted by the Swiss Archaeological School in Greece since 1964. It is also the second of three Knoepfler books that has its origins in his tripartite doctoral dissertation on Eretria during the lifetime of the philosopher Menedemos (for a summary, see *Revue Historique* 273 [1984], 241–5). The first instalment is *La Vie de Ménédème d'Érétrie de Diogène Laërce* (Basel, 1991), and throughout *Eretria XI* (and elsewhere in K.'s publications) we are referred to the third (forthcoming) instalment, *La cité de Ménédème*.

For the faint-hearted, *Eretria XI* will be a challenge, but nevertheless a mine of information and detail. A determined reader will gain a vast amount from careful scrutiny of the highly involved text and nearly 2200 footnotes in the main body of the volume (there are also four appendices). The volume is not straightforward as an analysis of the institutions of *proxenia* and citizenship of Eretria. The conclusion succeeds in pulling together some themes and the text (again with the index) can provide answers. Nor is this a corpus of the city's proxeny and citizenship decrees (as K. explains, p. 20).

Epigraphy: The volume presents detailed treatments of all the known inscriptions from Eretria conferring *proxenia* or Eretrian citizenship: forty-nine decrees. A fiftieth (**XXXI**), *proxenia* for *theoroi* of Magnesia, comes from Magnesia on the Maeander. Decrees published completely with a full transcription and translation (**1–19**) are distinguished from those without a full text (**I–XXXI**; new texts are printed for **IV** and **XIII**). The decrees are presented in three sections (for a useful summary of the dates, see pp. 426–7, Fig. 101): **1–4** are followed by **I–V** (*c*. 430–323 B.C.), **5–14** by **VI–XXIV** (322–268/7 B.C.), and **15–19** by **XXV–XXXI** (*c*. 267–196 B.C.). This separation means some back and forth, such as for the only two decrees granting a combination of citizenship and *proxenia* (pp. 116–17), for Apollodoros of Macedon (**5**) and another for his father or son, Anaxidotos of Macedon (**XI**). K. provides excellent photographs of the stone or squeeze for all inscriptions, except two (**19** and **XXVI**, lost since the late nineteenth century). And for all inscriptions (including those without transcriptions) we are given technical lemma and publication history for the stone. At least a reproduction of the texts of **I–XXV** and **XXII–XXXI** would make the volume more user-friendly and facilitate the examination of the institutions (NB in **XXIII**, K. notes [p. 265 n. 1035] a slip in Ziebarth's published text at *IG* XII 9, 208, l. 22). Transcriptions: in the margin, letters indicating fragments float and should be placed as close as possible to the actual break (as in **IV** with *IG* XII 9, 204 on left margin, but cf. **4**, fr. B, l. 8, **5** fr. B, l. 10 etc.). Could we not have the editor's date for the decree at

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