from the élite at this opening of access to cultural riches once their preserve actually fuelled the very real political violence of the late fifth century. M. remarks that evidence for resentment specifically to the Odeion as a 'music hall for the masses' is lacking: he might have made something of the fact that Kritias chose it as the place for his kangaroo court in 404 (Xen. *Hell.* 2.4.9).

In short, the occasional lapses into suffocating repetition and doxography in *Synaulia* should not detract from its very real importance in signalling new directions in a fundamental and under-explored area of Greek culture.

New College, Oxford PETER WILSON

VISUAL AND VERBAL CULTURE

N. K. RUTTER, B. A. SPARKES (edd.): *Word and Image in Ancient Greece*. Pp. xiv+ 258, figs. Edinburgh: Edinburgh University Press, 2000. Paper, £16.95. ISBN: 0-7486-1405-2.

This collection of essays originates in a conference held at the University of Edinburgh in 1999; the aim of the conference was to bring together specialists in different areas to consider the theme of the spoken word and visual performance, and the papers do indeed cover a wide variety of topics and approaches. Topics discussed include sculpture (monumental and funerary), vase-painting, drama, and aesthetic theory, while approaches encompass both the theoretical discussions of Goldhill and Halliwell, and the traditional studies of pottery by Sparkes and Moignard. Some of the essays focus very clearly on the interplay between inscriptions or literature and images, while others treat single topics related to the overall theme.

The collection is divided into four sections covering four broad themes, the first of which, 'Images in Early Greece', focuses on pottery. Snodgrass surveys the uses of writing on early Greek pots, discussing the ways in which writing was used by painters, and suggesting reasons for its gradual disappearance in red-figure. Moignard offers an interesting discussion of the effect of vase shape on styles of depiction, demonstrating that myths were adapted to fit metope or frieze designs. Lemos, in contrast, considers the absence of images on pottery in the tenth and ninth centuries B.C., concluding that this was due not to the artists' inability to produce images, nor to lack of available models, but because word was more important than image in this cultural context.

The second section, 'Narrative and Image', comprises three more varied papers. Palagia considers the reconstruction of the statue-bases for the cult statues of Phidias and analyses the reconstructed scenes for political meaning. Sparkes's essay on pygmies is an excellent comparison of literary and visual representations of the battle between pygmies and cranes, charting the development of the pygmy into a representation of true dwarfism, and of the meaning of the scenes as heroic parodies. Both papers, however, claim rather more for their studies than is demonstrated; Palagia's is not really a discussion of 'narrative technique', while Sparkes's claims for the sophistication of ancient pot painters are not clearly substantiated. In the final paper of the section, Halliwell considers Plato's theories of artistic images and their purpose; I am

© Oxford University Press, 2002

https://doi.org/10.1093/cr/52.1.107 Published online by Cambridge University Press

not sure, however, that he entirely succeeds in absolving Plato of adherence to the 'mirror theory' of mimetic art.

The third section, 'Image(ry) and the Stage', is the most coherent, by virtue of its theatrical focus. March's essay on Euripides' *Medea* and Sophocles' *Tereus* offers some excellent illustrations of rarely cited pots, supporting an argument that the myth of the child-killing Procne was invented by Sophocles in his *Tereus*, influencing Euripides' representation of Medea. Her suggestion that many of the scenes on pottery have been too readily interpreted in the light of the later myth is persuasive. Bardill's discussion of the *eidôlon*, the stage ghost, is one of the best contributions in the book, examining the meaning of the term *eidôlon* in Homer, and then looking at the ghosts in *Persai*, *Eumenides*, and *Hecuba.* The material, both literary and artistic, is fascinating, but the essay is accordingly very dense—a more extended treatment of the topic is certainly merited. Goldhill's paper, 'Placing Theatre in the History of Vision', gives something of a general overview of the sub-theme (image and the stage), and goes on to consider the rôle of the spectator within the Athenian democracy and the meaning of *theôria*, the act of viewing.

The fourth section, 'Reading (and) the Image', turns to sculpture, with contributions on statuary, funerary monuments, and temple sculpture. Tanner suggests perceptively that the aesthetics of Greek sculpture should be understood not through philosophical discourse, always a minority pursuit, but as part of the citizens' public discourse of bodily beauty and military prowess. Stears, meanwhile, returns to the funerary monuments with a neat paper discussing the interpretation of funerary stelai, images and words in their social context, and arguing that there was a drift of competitive display away from the cemetery in the third century B.C. Osborne contributes a study of temple sculpture in its architectural setting, a theme he has explored in several previous articles, and his consideration of the way sculpted motifs would be 'encountered' by the viewer is very sharp, although it has little to say on 'word' as related to 'image'.

Osborne's paper, standing as it does at the end of the collection, picks up several themes from earlier papers, such as the relationship between shape and artistic form considered by Moignard, and the interest of Palagia and Stears in the context of sculpture, and this emphasizes by contrast a disappointing feature of the collection as a whole. It is clearly interdisciplinary in that it embraces traditional art history, literature, and philosophy, but few of the papers manage to synthesize these approaches, and it is surely a missed opportunity that the discussion from the conference is not included with the papers. It is frustrating to have references to the valuable and stimulating comments made on the papers without any explicit indication of the areas of cross-fertilization. There is also a striking disjunction between word and image in the text itself, in the variation between chapters in the amount of illustration. Obviously some topics call for more illustration than others, but there is a strong contrast between the richly illustrated chapters of Sparkes, Stears, and March, and those of Bardill and Moignard, which have only one image each. Greater editorial intervention was surely needed here. *Word and Image in Ancient Greece* has much to offer students of classical art and art history, and its essays raise many interesting ideas about the ways in which word and image interacted, but the reader is nevertheless left wishing for more of a synthesis of those ideas.

University of Wales, Cardiff SIAN LEWIS

https://doi.org/10.1093/cr/52.1.107 Published online by Cambridge University Press