This book represents a sort of compromise of two different approaches: a formal one, interested in compositional issues, and a historical one, interested in political issues. The two approaches run parallel, and there seems to be no effort to reconcile them. The real problem, however, is that there seems to be little ground for any conclusive compositional and historical interpretation of the groups, which are very fragmentary. For many restitutions, I. heavily relies on Pausanias, taking his references as systematic descriptions, and as records of the original sequence of the statues. I. acknowledges that this might not always have been the case (p. 191), but this possibility should have been taken into more serious consideration, especially in cases where no other evidence is available. Also, for many groups, chronologies are only approximate, and are often determined on the basis of the historical context, a strategy which runs the risk of some circularity in the argumentation. This is an intelligent, useful book, but many of I.'s conclusions are only plausible possibilities.

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PERGAMUM AND SPERLONGA

N. T. DE GRUMMOND, B. S. RIDGWAY (edd.): *From Pergamon to Sperlonga: Sculpture and Context*. Pp. xxiv + 315, ills. Berkeley, Los Angeles, and London: University of California Press, 2001. Cased, $70. ISBN: 0-520-22327-6.

This provocative volume publishes the proceedings of a conference held at the Florida State University in February 1997, on a theme proposed by Professor Brunilde Ridgway. The purpose of the conference was to explore the relationship between what are often seen as two of the best-known products of Hellenistic art, the Great Altar at Pergamon and the sculptures from the Cave at Sperlonga. Like R.'s own work in the field, the volume claims to take a fresh look at traditional approaches to Hellenistic sculpture. As outlined in the introduction (pp. 1–6), a key theme of the conference and the resulting publication is the question of sculptural style. Is it possible to see a discrete sculptural style, here the oft-quoted Pergamene or Rhodian 'Baroque' of the mid-second century B.C., as typical of a particular chronological period, or can a style be reused at a later period to evoke particular ideas and associations? While the appearance of similar stylistic features in both the gigantomachy of the Great Altar and the sculptures from Sperlonga has led past scholars to suggest a direct connection between the two, the papers presented here suggest that such links are, in fact, rather more elusive.

The volume is roughly divided into two halves. The Pergamene section includes a paper by Erich Gruen setting out the wider cultural context within which the Great Altar was created, as well as two papers concentrating on the Altar itself. That by Andrew Stewart gives a useful survey of recent scholarship on the Great Altar and presents his own views on various contested issues. A particularly interesting suggestion (pp. 46–9) is his argument that cuttings in the blocks from the sacrificial altar suggest the display of captured arms rather than sculptures (such as the so-called Lesser Attalid Dedication figures proposed by Hoepfner). Mary Sturgeon's paper looks at the parallels between the Altar and earlier dynastic funerary monuments, as well as the decorative programmes of later Roman theatres, suggesting the multiple associations of the Altar as a dynastic, religious, and celebratory monument.

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At this point the volume turns to the link with the Sperlonga sculptures, with a brief overview of current scholarship by Ridgway. While some scholars, most notably Moreno and Andreae, suggest that these copy famous groups produced at Rhodes or Pergamon, R. urges caution, suggesting instead that the sculptures should be seen as new creations of the Roman period drawing on earlier artistic themes and styles without copying specific prototypes. The tangled question of the existence of a Rhodian school of sculpture forms the subject of the paper by Pollitt, which concludes that any rational analysis must leave the existence of such a school in the realm of 'pipe dreams' (p. 106).

With the Rhodian school despatched, the remaining papers turn to Italy. Anne Weis discusses the Sperlonga sculptures in their Italian setting, arguing that their scenes of Odyssean adventures reflect the *Aeneid* rather than the *Odyssey*. In particular, she suggests that Odysseus serves as a foil to the Roman hero Aeneas, whom she would see, along with the body of the dead youth, Lausus, in the Pasquino group (pp. 119–24). This suggestion finds a response in Peter Green's paper, who rejects the identification and tentatively suggests that these two figures may instead represent Ajax and Achilles (pp. 183–5).

The next two papers, by Marszal and Steingraber respectively, discuss more tangential issues. In line with the underlying tenor of many of the papers, Marszal advocates caution about the generally held view that sculptures such as the Ludovisi and Capitoline Gauls represent Attalid victory dedications, arguing that these particular pieces cannot, in fact, be assigned a place on any of the associated bases from the Pergamene acropolis. Steingraber, in contrast, outlines the possible Pergamene influences on Etruscan art. De Grummond's response suggests that many of these themes also have a long tradition in Italian imagery independent of any influences from the Greek east.

In conclusion, the papers in this collection actually suggest the opposite of its title. While previous scholars have sought to tie together the sculptures from Pergamon and Sperlonga as examples of 'Hellenistic Baroque', these papers caution against the urge to see all surviving pieces of evidence as interconnected. In all, this provides a welcome, if sometimes disconcerting, reminder that many of our assumptions about Hellenistic art have been based on rather shaky foundations. Rather than finding answers here, the reader is instead presented with stimulating suggestions and fresh avenues for research.

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MANNERIST VASES

T. MANNACK: *The Late Mannerists in Athenian Vase Painting*. Pp. xviii + 153, ills, pls. Oxford: Oxford University Press, 2001. Cased, £60. ISBN: 0-19-924089-2.

The conventional name given by Beazley to this group of Athenian vase painters was intended to evoke resonances with the art of more conventionally studied periods and places, especially sixteenth-century Italian painting, and with its critical reception. A mannerist style plays games with established subject matter, and with technique; it may also be allusive, obscure, and value the style of expression more than the material expressed. It will often be the work of artists who refer to each other's output, whether or not they are actually colleagues. The critic who is not a member of the coterie will view the results as signalling the end of painting as we know it; anyone

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