Republicanism, Rhetoric, and Roman Political Thought. Sallust, Livy, and Tacitus[73] comes with garlands of praise on its cover from all over the US. First, then, the reader needs to know that 'Republicanism' here does not refer directly to the Roman phenomenon but is a modern doctrine, essentially American. Secondly, the author is professor in a department of political science, and it is a merit of this book to bring tools of that trade, if not such words as 'redescription', to bear. (The ancients are increasingly seen as relevant to political philosophy.) He 'develops readings' centring on authors' treatment of liberty, rhetoric, and social and political conflict. So armed, he puts forwards three schematic views: Sallust is an 'antagonistic republican', for whom rhetoric might have made resolutions of conflicts possible (Kapust is not consistent on the importance of *metus hostilis* ['fear of the enemy']); Livy is a 'consensualist republican', who held that rhetorical confrontations were a beneficial part of public life for interaction between the many and the few; Tacitus, seeing that a silent politician might still be an endangered poet, concerns himself with prudence. Of course, Kapust visits many other authors, such as Cato, Plato, and Aristotle (allowing accidents to breathings and accents), and, as the book moves on, it becomes richer and more interesting. However, it is Nouvelle Cuisine, and I did not come away replete.

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Art and Archaeology

Classical archaeologists are accustomed to the frustrations of finding only sparse relics from ancient monuments. The frustration is diminished, perhaps, when we know of some grand project in the past that was not intended to endure. Yet the lure of imagining what might have been is still irresistible. Such is the case of the *skenê* (the 'tent' or 'pavilion') erected in Alexandria by Ptolemy II Philadelphos, subject to a new study entitled *The Ephemeral and the Eternal*.[74] Elena Calandra introduces the structure by way of the dynastic tradition of pomp at the Ptolemaic court, a tradition best known as evoked in Shakespeare's *Antony and Cleopatra* – 'the barge she sat in', etc. – and documented in the *Peri Alexandreias* by a Rhodian called Callixenus, as quoted in Athenaeus. The pavilion would have been dismantled by the time of Callixenus, but he gives an enraptured account of its size and decoration. Wooden posts, 22 metres high, supported a fantastic canopy of tapestries, animal skins, and painted panels: a peristyle was created, with statues, paintings, and all sorts of regalia displayed between the columns, and a mass of flowers and greenery beyond. The central banqueting area could accommodate 130 couches for a 'happy few' of courtiers and royal confidantes. The verbal evocation of this magnificent marquee was sufficient to transmit its influence: Nero surely set about trumping it with elements of his Domus Aurea. So

[73] *Republicanism, Rhetoric, and Roman Political Thought. Sallust, Livy, and Tacitus.* By Daniel J. Kapust. New York, Cambridge University Press, New York, 2011. Pp. viii + 196. Hardback £55, ISBN: 978-1-107-00057-5.

[74] *The Ephemeral and the Eternal. The Pavilion of Ptolemy Philadelphos in the Court of Alexandria*. By Elena Calandra. Tripodes 13. Athens, Quaderni della Scuola Archaeologica Italiana di Atene, 2011. Pp. 191. 29 figures. Hardback €96, ISBN: 978-960-98397-8-5.

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what did it celebrate? If Calandra is right with a date of *c.*279 BC, the pavilion marked the apex of Ptolemaic power in the Aegean. She notes that the rival Seleucids were styled as 'Persians', and therefore that Ptolemy might have enjoyed a triumphal mood by using a structure typically associated with Persian regal luxury (cf. Herodotus 9.82). Calandra's revision of Studnickza's 1914 analysis has the benefit of our increased understanding of Macedonian palace design – but it must be said that her final diagram of axonometric elevation is disappointing. Ephemeral as it was, the final effect of this pavilion deserves a more sympathetic and elaborate treatment; something in the style of Piet de Jong would suit. How did the Ptolemies come by the exotica described by Callixenus? One way of answering that question is to give notice of recent work at the port of Berenike, on the Egyptian coast of the Red Sea, as presented by the excavator, Steven Sidebotham, in his *Berenike and the Ancient Maritime Spice Route*.[75] Some 200 miles south of the pleasure spots of Hurghada, Berenike is a 'challenging' site, where archaeologists must dig latrines and make their own electricity. But a Dutch–American team has been working there since 1994, and although they estimate that only 2% of the port city has been uncovered, the results reward their stamina. The hyper-arid conditions favour the preservation of papyri and organic remains, so, beyond the structures of docking and unloading, much can be gleaned about the goods being traded. The emporium, linked by road routes to the Nile, was established by Ptolemy II in the early third century, and named in honour of his mother. When Egypt was annexed by Octavian in 30 BC, Berenike became part of a network connecting Rome to China and South-east Asia via Arabia, and was not abandoned until the mid-sixth century AD. Minerals and aromatics were prominent items of traffic ('gold, frankincense and myrrh'); there were problems with pirates operating from the region that today equates to Somalia; and the Ptolemies and Romans alike had need of elephants (from southern Africa) for military purposes as well as ivory. Complementing the better-known Silk Route, the Maritime Spice Route is revealed by these excavations at Berenike as an important nexus of the 'global economy' in classical antiquity. The spread of wealth ensuing from Alexander's Oriental conquests is reflected in Eleni Zimi's survey of *Late Classical and Hellenistic Silver Plate from Macedonia*.[76] Silver plate is sometimes supposed to have been much used at classical Athenian symposia (Zimi diplomatically avoids mention of Oxonian disputes about the extent of that practice, and its influence upon Attic painted pottery), but only in Macedonia and Thrace has it survived in any quantity from the fourth to second centuries BC. Whether this survival is due to regional traditions of funerary deposition – one would call it 'conspicuous consumption', were it not that graves such as the Great Tumulus at Vergina were deliberately concealed – or rather to prodigal local banqueting practice is arguable either way. In any case, the various containers and instruments collected in Zimi's catalogue appear to attest a reality behind wide-eyed ancient descriptions (in, for example, Athenaeus again) of 'lavish' ceremonial feasting as a regular mode of peer-group consolidation. Such a habit may

[75] *Berenike and the Ancient Maritime Spice Route*. By Steven E. Sidebotham. Berkeley, CA, University of California Press, 2011. Pp. xvii + 434. 39 illustrations, 11 maps, 1 plan. £34.95, ISBN: 978-0-520-24430-6.

[76] *Late Classical and Hellenistic Silver Plate from Macedonia*. By Eleni Zimi. Oxford Monographs on Classical Archaeology. Oxford and New York, Oxford University Press, 2011. Pp. xxxiv + 308. 17 b/w illustrations. Hardback £90, ISBN: 978-0-19-955044-9.

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have been adopted from Achaemenid royalty, and certain vessel shapes show Persian influence. The craftsmanship, however, is demonstrably localized. The area first targeted by Alexander for his extension of Macedonian power was Anatolia. It is an index of that area's topographical, archaeological, and ethnic complexity that *The Oxford Handbook of Ancient Anatolia*[77] calls upon over fifty international contributors and runs to more than a thousand pages. Encompassing Troy to the north and the yet-astonishing Neolithic site of Göbekli Tepe to the south, Anatolia was fittingly the birthplace of 'the father of history' – but Herodotus was privy to little of what is recounted here. The Old Testament mentions the Hittites; however their archaeological revelation, beyond Woolley's work at Carchemish, was only really given ideological blessing in the twentieth century, during Ataturk's establishment of a modern Turkey. As for those other Anatolian groups known to Herodotus – Phrygians, Lydians, Lycians, Cimmerians, etc. – it seems clear that much recent research works from the premise that they occupied the western fringe of Anatolia, not the eastern edge of the Aegean. So Classicists using this volume will be obliged to revise their perspective. The site of Hisarlik/Ilios/Troy becomes a rather minor Bronze Age citadel when viewed from the central Anatolian plateau. Does understanding the language of the ancient Luwians (Lycians) open up any story comparable to Homer? Of course not. So the Trojan epic keeps its glory. And part of the process whereby that special status has been sustained is illuminated by Michael Squire's new study of the so-called 'Iliac Tablets' – a series of miniature marble reliefs fragmentarily surviving from early Roman imperial times. *The Iliad in a Nutshell*[78] assembles a useful new illustrated and annotated catalogue of the twenty-two survivors, and offers a spirited case for their scholarly revaluation. Regarded by previous commentators as artistic bagatelles, to be passed around at the tables of such cultural pretenders as Trimalchio, the tablets grow in sophistication under Squire's 'art and text' analysis. *Contra* (in particular) Nicholas Horsfall, Squire basically argues that the synoptic, summary, epigrammatic nature of these objects implies not a smattering of Homer but considerable expertise. As we have come to expect (dare I say it) from the author, there is nothing abbreviated about his exegesis; but the ludic inclinations of his own prose ('The gr8 db8', etc.) are here rather appropriate to the subject. It is a truism to characterize Homeric poetry as highly visual. It is a bolder claim to declare that 'a Greek myth, regardless of the literary genre in which it is performed, is an essentially graphic creation'. This is the attitude of Klaus Junker, in his *Interpreting the Images of Greek Myths* (36).[79] And it serves him well insofar as the traditional distinction between *Bild* ('picture') and *Lied* ('song') becomes blurred – or, at least, insofar as images are allowed independence of texts. Moreover, as Junker takes his readers through a series of careful case studies, the boundaries of myth and reality also tend to dissolve. The fact that the Sosias

[77] *The Oxford Handbook of Ancient Anatolia (10,000–323 BCE)*. Edited by Sharon R. Steadman and Gregory McMahon. Oxford and New York, Oxford University Press, 2011. Pp. xvii + 1174. Hardback £95, ISBN: 978-0-19-537614-2.

[78] *The Iliad in a Nutshell. Visualizing Epic on the Tabulae Iliacae*. By Michael Squire. Oxford and New York, Oxford University Press, 2011. Pp. xxv + 467. 170 b/w illustrations, 24 colour plates. Hardback £85, ISBN: 978-0-19-960244-5.

[79] *Interpreting the Images of Greek Myths. An Introduction*. By Klaus Junker. Translated by A. Künzl-Snodgrass and A. Snodgrass. Cambridge, Cambridge University Press, 2012. Pp. xiv + 225. 48 b/w illustrations, 1 table. Hardback £55, ISBN: 978-0-521-89582-8; paperback £17.99 ISBN: 978-0-521-72007-6.

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Painter's cup showing Achilles tending the wounded Patroclus is a well-known piece does not weaken Junker's approach: his knack throughout the book is to make us look again, and consider questions of interpretation not in the light of textual references but of visual comparanda. A consideration of 'Method' does not come until Chapter 5: by then, I suspect, he will already have converted some sceptics by the succession of eloquent examples. Eloquent, that is, so long as we buy the idea that one work of art derives primarily from another; and that ancient viewers shared our capacity for imaginative cross-referencing. Did the original owner of the Barberini Faun (third century BC) know about a visual tradition on Athenian painted pottery (fifth century BC) for representing satyrs approaching sleeping Maenads? If so, that would help interpretation – but it cannot be assumed…. Students of Greek art may feel that life is too short to worry whether, in their effort of interpretation, they get caught in the 'hermeneutic spiral' (good) or the 'hermeneutic circle' (bad). But, even at the introductory level, it now seems obligatory to be initiated in such theoretical issues – to judge from Mark Stansbury-O'Donnell's *Looking at Greek Art*.[80] Billed as a 'practical guide to the methods for approaching, analysing, and contextualizing an unfamiliar piece of Greek art' (blurb), it assumes readers will experience monuments and artefacts in various media at first-hand – the first chapter is devoted to thoughts about modern display and presentation – and then adjourn to academia for seminars, not so much about the objects *per se* but rather about how we can begin to understand them. A glance at the index is significant enough – 'Eagleton, T. …Eco, U. …ekphrasis… emic…emulation…ethnocentrism…', etc. – while a glossary covers very few Graeco-Latin terms, and many polysyllabic neologisms ('commodity candidacy', 'syntagmatic functions'). Initiates of the International Baccalaureate system may recognize here the 'theory of knowledge' (TOK) element deemed germane to secondary education; a part of me supposes that Socrates would give his blessing to this intellectual discipline. Whether it is right to approach an 'unfamiliar' work of art with such priming is more open to question: some teachers, I suspect, will prefer their protégés to know how an Athenian black-figure vase was made and used, before analysing its capacity for 'symbolic subjugation'. If nothing else, however, the spirit of Karl Marx might find it droll that, whereas his manifesto for political revolution is currently more or less moribund, his influence upon art historians and archaeologists is rather lively.

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General

One of the best things about blogs (we have always assumed) is that one reads them when they are still fresh and topical. The idea of publishing a book of 'blogging highlights' seems to defeat the object of the exercise: who wants to read an old blog, when one hasn't even caught up with the most recent instalment? It was therefore

[80] *Looking at Greek Art*. By Mark D. Stansbury-O'Donnell. Cambridge, Cambridge University Press, 2011. Pp. xiv + 251. 82 b/w illustrations. Hardback £60, ISBN: 978-0-521-11038-9; paperback £19.99, ISBN: 978-0-521-12557-4.

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