After-Paper by Liza Cleland). The first section on *The Creation of Colour* is very technical; the second section is entitled *Colour in Artistic Culture*; the third section is called *Colour in Literary and Linguistic Culture*. A brief review cannot adequately cover the many topics addressed in twenty-five essays; what follows is a selection of topics arranged according to colour terms.

White. Andreas Fountoulakis notes that, when the adjective white (*leukos*) is applied to Adonis by Bion, it should be seen as a sign of youthful beauty. Jacqueline Clarke shows that in Catullus colour terms for white can be positive or negative: in Poem 61, those terms are used for the bride in happy contexts, but when in Poem 64 whiteness is used of the virgin Polyxena brutally slaughtered on the tomb of Achilles, it suggests a horrible travesty of marriage.

The adjective 'white' becomes important in the reception of Greek visual art in the Victorian and modern periods; sculpture is often considered to be white and so classical; it can also be granted religious connotations. Oliver St John Gogarty adverts to the paradox of regarding white Greek sculpture as classical: 'We call the white marble classic, it was coloured once'. Compare the colour reconstructions of capitals in this book by Wace and Baranski. The religious connotations of white Greek sculpture feature in Pater and Henry James: Pater finds that 'white Greek goddesses' contrast with the spiritual unease of the contemporary world; James notes that Greek sculptures slowly drop on the spirit 'the large white mantle of peace'.

Red. Red, including the bright-red cinnabar, is one of the most frequent colours used in the palace of Herod the Great at Jericho (S. Rozenberg). Patricia Hannah argues convincingly that men in Athens used a type of red ochre (*miltos*) to colour their bodies. Mark Bradley points out that, for Romans of the early empire, *rubor* in Latin meant 'blush', not 'redness', being the visible expression of *pudor*.

Black. Kerasia Stratihi stresses the significance of the colour black (*melas*) for the cult of heroes: sacrifice takes place at night, a black victim is sacrificed, black clothes are worn.

Brown. Mary Eaverly notes that normally in Egyptian art, men are painted dark (usually reddish brown) and women light. But during the reign of the pharaoh Akhenaten (1352–35 b.c.), both men and women are painted dark. This reflects the increased status of women at this period, notably Nefertiti.

Violet/Purple. I. I. Ziderman shows that the colour term *tekhelet* in the Bible denotes a violet colour that is derived from a sea snail, the banded dye-murex; this sea snail may also produce the colour purple, because of the difference between males and females.

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SYNAESTHESIA

C. CATREIN: *Vertauschte Sinne. Untersuchungen zur Synästhesie in der römischen Dichtung*. (Beiträge zur Altertumskunde 178.) Pp. 240. Munich and Leipzig: K. G. Saur Verlag, 2003. Cased, €82. ISBN: 3-598-77727-2.

The only trouble with such a very good book-of-the-thesis is that it sets standards such as are very rarely reached and shows up the depressing quality of much recent work at this level. It helped to have a supervisor (Woldemar Görler) expert both in

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Hellenistic philosophy and in Augustan poetical usage, and it was a good idea to go to London for a year's work with Michael Silk and Roland Mayer. It is also a healthy sign when the pupil fails to cite an important (but well-hidden) paper by the master, Görler on Virgilian syntax (and idiom, perceptions of motion, etc.), *Vergilius* Suppl. 2 (1982), 48–79. Synaesthesia you find most densely and explicitly in play in writing (in musicology too) of the years 1890–1920; I noted recently 'Helen's one aim is to translate tunes into the language of painting, and pictures into the language of music' (E. M. Forster, *Howards End* [1910], Chapter 5); so e.g. Rimbaud's 'Voyelles' (cited on p. 24, with an evident and helpful appetite for the modern material). In short, the interplay of the senses in thought, language and imagery. It would be very easy to linger over C.'s pellucid discussion of the theory of synaesthesia (with particularly interesting remarks on the ancient evidence, 14–17; the relationship of syn. and metaphor is perceived as early as Aristotle), for he is well read, widely and agreeably curious (rightly noting the extreme poverty of the modern lexicon used to describe wines), and consistently able to deceive his readers into thinking that their German is really not too bad. Or rather, he writes with exemplary clarity on a complex topic, for syn. is not only crucial to wide ranges of metaphor but spills over into the study of, for example, zeugma (pp. 48, 55, 104), enallage (pp. 71, 77) and even hypallage (p. 112). Just possibly there was more to be said about the Greek material; thus on *ridere*, pp. 91–3, consider too the author of *PV*'s 'uncountable laughter of the sea-waves'.

In his rich discussion of the Lucretian and Virgilian material, C. revives the moribund discussion of Virgilian imagery (cf. my laments, *Companion to the Study of Virgil*, pp. 114ff.) and offers interesting criteria for determining whether an image is, or is not, dead. Sometimes, an element in the discussion seems missing: thus on p. 79, the use of *liquidus* suggests a common latent metaphor of sound or speech 'flowing' (contrast occasional 'dry' sounds, *infra*) which seems to call for discussion (cf. Kroll on Cic. *Orator* 42, Stirnimann, *TLL* 7.2.1485.4ff.), while on *laetas segetes* (pp. 31, 37; Cic. and Virg.) you need to bear in mind that *laetamen* (mod. Ital. 'letame') is 'manure' and Lat. *laetus* often suggests 'well-fertilized'; of course C. is right to say that there is an illogicality in the application of *laetus* (and the metaphor is therefore 'kühn', 'bold' for him), but *laetus* itself is more complex than he allows. However, *gemmare uites* in Cic.'s same list of quite bold metaphors (*Orat*. 81–2) is clearly more suited to his purpose.

C. covers ample ground, shrewdly organizing his material sense by sense within author and elucidating very numerous passages in Catullus (pp. 50–1 on 62.9 is good), Horace and Ovid (n 110, excellent on 'feeding the eyes', pp. 133–4 on *aethera mulcere*), beyond his two preferred authors; the general point is important, that syn. is a manner of expression in general use and not a matter of individual predilection. This he has been able to do thanks to a brisk manner, a determination not to dwell unduly on individual problems and an evident disinclination to wallow in the bibliography. Here and there, consequently, he does seem to oversimplify, and could perhaps have read further (e.g. p. 128, *Aen*. 3.514 *auribus aera captat* to be understood as an elegant reworking of *G.* 1.376, heifer into Palinurus), but over three books of the *Aeneid* I have studied C. in minute detail and have learned a great deal (e.g. about the marked primacy of sight over the other senses in V. and about the very tricky grey area between *uidetur* 'it is seen' and 'it seems', p. 58, etc., not to mention the delights of *caecus* 'active' and 'passive', pp. 70ff.), even where we differ. Exceptionally, C.'s book opens up rich vistas of material for endless argument (for a specially challenging and controversial sequence, see pp. 140–1 on dry, flat, brittle sounds); long tracts of

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the *Aeneid* have been punctuated clumsily and read with scant regard for the subtleties of the Latin (C. puts it less coarsely, but see e.g. pp. 63–4 on 2.772–5, 3.147–53). With C.'s discussion of Lucretius, for whom synaesthesia represents a crucial intersection of idiom and argument (cf. pp. 165–73), I do not engage, not wishing to blunt the edge of his argument with the deafness of my own gaze (for you too can try a little synaesthesia; cf. p. 87 for 'dumb sight'). It is no surprise that the printed text is clean (not perfect, but by modern standards, good) and C's foreign languages are rendered accurately. Occasional luxuries, such as author-names and line-numbers for *TLL* references, are surprisingly absent, and an *index rerum* would have helped. But the book is a delight to use (as most evidently it was to write too); when discussed by C., poetic Latin is a complex, inventive, exciting, creative idiom, as it should be and too rarely is in the hands of commentators. It is very much to be hoped that C.'s next book is on a topic equally suited to his enviable range of talents.

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IDEAS OF DISEASE

G. E. R. Lloyd: *In the Grip of Disease. Studies in the Greek Imagination*. Pp. xxii + 258. Oxford: Oxford University Press, 2003. Cased, £25. ISBN: 0-19-925323-4.

After some twenty-five years of cross-cultural explorations in the comparative history of science in ancient Greece, China, Egypt, and Mesopotamia, Geoffrey Lloyd in the present book returns to the subject which he pioneered and opened up in such an impressive and stimulating manner in his publications of the 1970s and early 1980s. Yet *In the Grip of Disease* is not so much a history of Greek medicine in the narrow, intellectual-scientific sense. Rather, it deals with attitudes to, and perceptions and representations of disease as found in predominantly non-technical Greek (and Roman) sources, such as epic and lyric poetry (Homer, Sappho), religious literature (e.g. the healing narratives associated with the cult of Asclepius), Greek tragedy and historiography, philosophy (Plato, Aristotle), didactic poetry (Hesiod, Lucretius), and oratory (Aelius Aristides)—sources which all reflect non-specialist beliefs and expectations in the area of health, disease, and healing, and thus testify to what L. refers to as 'the Greek imagination'. In particular, L. is interested in the impact of ideas about disease as held both by professional Greek physicians (such as the Hippocratic writers) and laymen on other areas of Greek thought about more general issues, such as good and evil, mind and body, causation and responsibility, the divine and the human, pollution and purification, the natural and the supernatural, reason and the emotions, and the individual versus society. Thus the work is concerned with the interface between various discourses (e.g. the secular and the sacred, the natural and the cultural, medicine and politics) and with the ways in which concepts and ideas are associated, transferred, and transformed from one domain to another (e.g. notions such as *pharmakos*, *katharsis*, or the idea of 'sickness of the state', 'therapy of the soul', etc.). Though not explicitly comparative, the work is clearly informed by recent results of social and medical anthropology—the study of health and healing in its specific social and cultural setting—and by the comparative history of health and disease as studied by L. and others. One of the

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