discussion, Swain and Davies assess and quote them as they go along (the 'Lacus Curtius' yields the colourless 'only in idle conversation' for Tacitus' '*inani rumore*' at *Ann.* 1.15.10). The student has every help – good maps and plans, a stemma, timeline, glossary, and bibliography – so he or she won't be put off by jokey titles ('The Stepson Also Rises'). Notes are rare, but teachers will provide those. A single figure, Robert Garland's *Hannibal*,[76] closes this section. It is intended for the general reader – which should include students. Not that Roman historians will not benefit from Garland's survey, which has beguiling warmth, candour, and caution, except perhaps in his use of the term 'racism'. Nine chapters, from 'The Man' to 'The Verdict' (all titled thus), cover the sources, Carthage, the Spanish command, and all phases of the war and Hannibal's fate after it. Of the last three, 'The Unintended Legacy' is appropriately sceptical of Arnold Toynbee's claims for Hannibal's effect on Italy, and 'The Afterlife' carries us on (through Silius Italicus, whose *Punica* was damned by the younger rather than the elder Pliny) to film projects probably not now to be realized. Finally Garland gives verdicts, others' and his own. Maps are modest but sufficient; no notes, but 'Further Reading' is wide-ranging and passes careful judgement, and there is a chronology. This is a book to enjoy.

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Art and Archaeology

I begin with a partisan notice of Michael Squire's *Image and Text in Graeco-Roman Antiquity*.[77] The Introduction to this book ought to be read by everyone: it is an analysis of the success of the advertising campaign for Silk Cut cigarettes, a triumph for the 'hidden persuaders' Saatchi & Saatchi, but more generally a triumph for the power of images. In this case, notoriously, no words were necessary; and the addition of a prominent governmental message about the fatal consequences of smoking might as well have been a minuscule footnote, for all the effect it had. The lesson drawn by Squire from this is that we have collectively learned to regard images as distinct from texts: and we must unlearn this modern habit if we are to understand classical art. He proceeds with a nicely slanted citation from Ernst Curtius, claiming that anyone can understand the Parthenon Frieze, whereas Pindar takes some mental effort (it is of course true that Pindar is tough – but the Parthenon Frieze remains even more enigmatic); then lays the blame for this assumption (images simple, texts advanced) at the sandalled feet of Martin Luther. Readers may find the argument here a challenging excursus, densely annotated; it leads naturally, however, into the foundational debate of classical art history, which is about the significance of the marble statue that we know as the Laocoon Group. Squire's grasp of Teutonic scholarly tradition and modern art-historical discourse is impressive, and his diagnosis

[76] *Hannibal.* By Robert Garland. Ancients in Action. London, Bristol Classical Press, 2010. Pp. 168. 18 figures. Paperback £12.99, ISBN: 978-1-853-99725-9.

[77] *Image and Text in Graeco-Roman Antiquity*. By Michael Squire. Cambridge, Cambridge University Press, 2009. Pp. xxvi + 516. 142 b/w and 25 colour illustrations. Hardback £75, ISBN: 978-0-521-75601-3.

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of the text/image tension as more of a modern syndrome than an ancient reality enables him to cut clear paths through certain current debates – for instance, about the rapport (if any) between Homer and early Greek figurative art. Further chapters extend the range of discussion to the Sperlonga ensemble, and various Roman wall-paintings. Whether Squire will succeed in his mission to reconcile 'literary' Classicists – who may regard any lecture with images as suspect – and the 'archaeologists' – who may mistrust all texts as enemies of truth – remains to be seen. The issue of Homeric influence is not broached in the pages of the *CVA* volume presenting Geometric material in the collection of the Ashmolean Museum: this is a laconic descriptive catalogue, whose standard format is looking outmoded.[78] It is hard to see why, apart from for the sake of tradition, material such as this cannot simply be made available online. (A folio plate devoted to thirteen small sherds of Laconian Protogeometric seems to invite attack from those who believe the British Academy ready for 'cuts'.) By contrast, Richard Green's catalogue, *The Logie Collection*,[79] must be regarded as exemplary in its presentation of a minor yet interesting assemblage of classical antiquities now resident on New Zealand's south island (artefacts beyond the Logie Collection at Christchurch are also gathered here). Clear commentary accompanies fine colour illustrations throughout, from a Minoan 'Barnacle' jug to a pilgrim's flask from Byzantine Egypt. Founded as a teaching resource by Marion Steven, with the magisterial support of Dale Trendall, the collection is best known for its Athenian and South Italian painted pottery, with several 'star pieces' including a black-figure amphora depicting the chorus of an early comedy – five figures wearing extraordinary hats and walking on stilts. This book could serve as a teaching aid itself, showing what can be done with limited resources. Circumstances of acquisition mean that the author can do little to establish secure provenance. He compensates, however, by setting each item, whether a humble piece of Samian or a Cycladic figurine, within its generic context, and with a thoroughness that should put many more grandiose museums to shame. A fragmentary *kylix* in the Logie Collection, close to if not by Douris, shows on its inner *tondo* a youth in the clutches of a woman – probably a *hetaira*. It is not clear from the youth's body language that he wants to be in this embrace – apparently happening behind a closed door. So might the image be some jesting reference to the scene of symposium represented on the exterior of the cup? Such speculative interpretation is furthered by a new monograph, *Greek Vase-painting and the Origins of Visual Humour*, by Alexandre Mitchell.[80] That vases decorated for sympotic use carry a range of potentially comic images is, one would think, intrinsically likely: yet the generally elevated status of classical art seems to have deterred scholars from exploring the visual banter of painted pottery. So when Euthymides shows Theseus seizing a girl labelled Korone, to the distress of another figure labelled Helen,

[78] *Corpus Vasorum Antiquorum, Great Britain, Fascicule 24. Oxford, Ashmolean Museum*. by H. W. Catling and T. Mannack. Oxford, Oxford University Press, 2010. Pp. xvii + 46. 65 plates, 20 line drawings. Hardback £75, ISBN: 978-0-19-726444-7.

[79] *The Logie Collection. A Catalogue of the James Logie Memorial Collection of Classical Antiquities at the University of Canterbury, Christchurch*. By J. R. Green. Christchurch, Canterbury University Press, 2009. Pp. 406. Numerous colour plates. Hardback £71.50, ISBN: 978-1-877257-66-7.

[80] *Greek Vase-painting and the Origins of Visual Humour*. By Alexandre G. Mitchell. Cambridge, Cambridge University Press, 2009. Pp. xxiv + 371. 144 b/w illustrations, 12 tables. Hardback £59, ISBN: 978-0-521-51370-8.

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we may be inclined to suppose that Euthymides has been careless in his labelling – rather than accept (with Anthony Snodgrass) that the painter is complimenting a certain Korone, perhaps an Athenian beauty of the day, on her superior powers of attraction. Beyond obvious scenes of parody and burlesque – such as those found on the cups from Kabirion near Thebes – and flagrant ribaldry, recognizing comic scenes may not be easy. Moreover, as Mitchell makes clear in his introductory discussion of humour theory, causes of amusement are culturally complex: the gag that 'dies' is a risk run by any teacher attempting to lighten classroom atmosphere. Yet once we accept that painted pottery was, on the whole, 'low art', generally suited to playful use of the medium, then the opportunities for identifying visual jokes multiply. Mitchell's survey will obviously be a resource for social historians, searching for those moments of subversion that reveal so much about the norms of ancient Greek society. It ought also to prove useful to anyone interested in the artifice of Greek vase-painting, which in many respects offered such a limited scope for artistic expression: playing with the conventions of design, not to mention the conventions of social decorum, was one way of capitalizing on those limits. Komast revellers must often have expressed or provoked mirth – though that can only be inferred from the supposition that 'padded dancers' are padded because they are prone to fall down or bump into each other. In fact, as Tyler Jo Smith points out in her monograph, *Komast Dancers in Archaic Greek Art*,[81] the *komos* was not necessarily a knockabout performance. (Euthymides, again, furnishes us with a scene of three rather stately, if half-naked, Athenian gentlemen, one of them labelled '*komarchos*', taking a turn on the dance floor.) A catalogue of these energetic figures, largely reliant upon painted pottery from the sixth century BC, and ranging across the Greek world, yields plentiful examples of the type: yet we remain frustratingly unclear about the nature of the *komos* in reality, and even its iconographic significance. Carelessly, they are often described as 'Dionysiac', and sometimes their stomping, bottom-slapping routines recall the body language of satyrs – but beyond making generic associations between this imagery and 'the world of the symposium' or 'satyr-plays', it is hard to classify komasts within either the actual or the imaginary band of Dionysos. It is a problem that this study is unable to resolve. A further substantial catalogue from Oxford: *The Marlborough Gems*.[82] Put up for sale by the seventh Duke of Marlborough in 1899, this collection had its origin with the Gonzaga rulers of Mantua in the fifteenth and sixteenth centuries. Cardinal Francesco was enthusiastic about gems, so too Isabella d'Este, as the Gonzagas transformed Mantua into a 'Little Athens'; but a decline in family fortunes caused the antiquities to be sold. Charles I took a good many – but not the gems, which went to the Earl and Countess of Arundel. Subsequent purchases increased the inventory to some 800 pieces, not all of them ancient, and many of them now whereabouts unknown. However, with the benefit of drawings and notes, and impressions and electrotype copies in the Beazley Archive, a comprehensive record of the Marlborough cabinet has been constructed. The result is a rich resource for classical motifs and portraits – and their ingenious recycling by Renaissance

[81] *Komast Dancers in Archaic Greek Art*. By Tyler Jo Smith. Oxford, Oxford University Press, 2010. Pp. xxx + 357. 5 figures, 148 b/w illustrations. Hardback £80, ISBN: 978-0-957865-8.

[82] *The Marlborough Gems*. By John Boardman, with Diana Scarisbrick, Claudia Wagner, and Erika Zwierlein-Diehl. Oxford, Oxford University Press, 2009. Pp. xxi + 360. Numerous colour and b/w photographs and drawings. Hardback £236, ISBN: 978-0-19-923751-7.

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engravers. The second Earl of Bessborough was one contributor to the Marlborough collection and he makes an appearance in Viccy Coltman's *Classical Sculpture and the Culture of Collecting in Britain since 1760*.[83] The title of this book may arouse expectations that it cannot meet: although it begins with a fascinating portrait of Adolf Michaelis, the German scholar who assumed the task of sorting 'trash' from 'treasure' amid 'classical' statuary in the stately homes of Britain *c.* 1880, Coltman's story is firmly fixed in the eighteenth century. The revolution in taste caused by the arrival of the Parthenon marbles is not discussed, and Lord Elgin not so much as mentioned. This is unfortunate, since the disdain expressed by Michaelis for much that the British gentry had been sold during their Grand Tours and after surely stems from the training he had received – from Jahn (his uncle), Overbeck, Curtius *et al.* – in a tradition that accepted original Greek work, from the Aegina pediments onwards, as a touchstone of excellence. What we learn of the early Georgian dilettanti, meanwhile, confirms a few stereotypes: raucous, profligate, short-changed in the family division of brain cells, they were obvious targets for the cunning of Rome-based dealers in antiquities. We have only to remember the fate of the collection so earnestly made by Charles Townley – not exactly languishing in the bowels of the British Museum, but certainly relegated there – to measure the distance in aesthetic appreciation that subsequently opened. Only one aspect of this enthused connoisseurship now seems more attuned to both modern and ancient responses to art, and that is its sensuality. The front cover shows a painting of Townley and friends gathered before two Venus torsos, displaying front and rear. If the composition itself did not suggest erotic arousal, then the preliminary drawing for the picture ('the lecture on Venus's arse') and associated documents leave no doubt. We end with mention of two additions to the literature on Greek civic and domestic archaeology. As part of anniversary celebrations for seventy-five years of the Agora excavations, there is a handsome congratulatory volume, *The Athenian Agora*.[84] Handsome – but a curiously unsatisfactory book, divided between brief accounts of finds related to various aspects of Agora layout and activities and a historical survey of the excavation process since 1931. Little of this is new information, and students remain better served by John Camp's monograph (revised in 1992, and perhaps due for a fresh edition?).[85] A more useful study is offered by *The Furniture and Furnishings of Ancient Greek Houses and Tombs*.[86] There is sufficient new evidence, albeit it mostly from Hellenistic tombs rather than classical houses, to justify a new synthesis – last put together by Gisela Richter in 1966 – and Dimitra Andrianou does it with admirable clarity and purpose. Of course it is not easy to recover the 'stuff' of Greek furniture, and a number of literary allusions suggest that Greek moralists, at least,

[83] *Classical Sculpture and the Culture of Collecting in Britain since 1760*. By Viccy Coltman. Oxford, Oxford University Press, 2009. Pp. xiv + 315. 32 colour plates, 85 b/w photographs. Hardback £53, ISBN: 978-0-19-955126-2.

[84] *The Athenian Agora. New Perspectives on an Ancient Site*. Edited by John McK. Camp II and Craig A. Mauzy. Mainz, Phillip von Zabern, 2009. Pp. 144. 88 colour and 75 b/w illustrations. Hardback £21.95, ISBN: 978-3-8053-4082-3.

[85] John M. Camp, *The Athenian Agora. Excavations in the Heart of Classical Athens*, second edition (London, 1992).

[86] *The Furniture and Furnishings of Ancient Greek Houses and Tombs*. By Dimitra Andrianou. Cambridge, Cambridge University Press, 2009. Pp. xvi + 213. 29 b/w illustrations, 2 maps. Hardback £48, ISBN: 978-0-521-76087-4.

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were inclined to minimalism in this respect: comfort and softness, they supposed, were signals of corrosive 'luxury' (*tryphê*). The Macedonian monarchs, however, showed that even formidable warriors could ease their limbs on gentle couches, and epigraphic records of temple treasuries indicate that gods and heroes were deemed to appreciate such things as footstools, tables, and washbasins. Particularly helpful in Andrianou's method is the explanation of distinctions in the vocabulary, from Homer onwards, of such items. I hankered for a chapter addressing the visual evidence, especially on painted pottery, and was left unclear why the author judged this 'inherently problematic' (17) – but as it is this will be a standard reference work.

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Philosophy[87]

Writing general introductions for beginners and non-specialist readers is a difficult task, and even more so when the introduction is supposed to cover such a vast and diverse terrain as ancient philosophy from its origins to the first century BCE. M. R. Wright's *Introducing Greek Philosophy*[88] is a solid attempt at this difficult genre: after a broad-brush chronological map in Chapter 1, she opts for the thematic approach in the rest of the book, with a non-trivial selection and arrangement of key areas of ancient philosophical discourse: 'Language, Logic and Literary Form' (though very little is recognisable as 'logic' here); 'Cosmologies'; 'Pagan Monotheism'; 'Souls and Selves'; 'Believing, Doubting and Knowing'; 'Leadership, Law and the Origins of Political Theory'; 'Ethics, Goodness and Happiness'. The book is sound and intelligently written, with occasional slips (e.g. *five* books of Lucretius' *De rerum natura* [60]), unclear allusions (e.g. 'knowledge of knowledge' is a 'master science that would bring with it a "theory of everything"' [132]), surprising omissions (e.g. there is virtually no discussion of Hellenistic scepticism in the epistemology chapter), and puzzling suggestions (e.g. while Plato separates the intelligible forms from the constantly changing sensible world of opinion, 'for Aristotle the two worlds are contiguous, defined by the path of the moon' [151]). Wright has a certain tendency to focus on Presocratic and Platonic thought much more extensively than on Aristotelian and Hellenistic philosophy, even where the subject matter would suggest a more balanced approach, and the book perhaps lacks a pinch of flair and attention to the current relevance of ancient ideas and arguments to be as fully successful a protreptic to ancient philosophy as it could be, but beginning readers will certainly learn much from Wright's reliable history. A different kind of introductory

[87] In introducing my first philosophy subject review for *Greece and Rome*, I would like to thank George Boys-Stones for having provided such an admirable, if daunting, model of how to write reviews in which accessibility, informativeness, scholarly acumen, and expository flair are happily wedded, and for suggesting me as a possible candidate to take over the task he performed so effectively for ten years.

[88] *Introducing Greek Philosophy*. By M. R. Wright. Durham, Acumen Press, 2009. Pp. xii + 244. Hardback £45, ISBN: 978-1-84465-182-5; paperback £14.99, ISBN: 978-1-84465-183-2.

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