

asymmetrical pairings maintained a sense of masculinity, both as lover and beloved. Theognis and vase-paintings provided instruction and identification for men who were intended to rule, and who did rule by virtue of their strength, looks, and membership in the ruling class. Susanne Moraw displays as contrary to one another two representations of Athenian wifeliness in the fourth century: Xenophon in *Oeconomicus* presents the picture of a virtuous, hard-working household-manager, while a number of vase-paintings, notably on the vessel called *lebes gamikos*, show a gorgeous, cosseted idle creature. The constructions are formed with a view to their audience. Reality, she concludes (while not considering the differing views as successive phases in married life) falls somewhere between. Martin Bentz and Christian Mann note instances where an athlete was regarded as hero and given attendant cult recognition. The construction was of importance for a community's identification in the Greek world. Such athletes tended to be a boxer or pankratiast in the fifth century in the Olympic games. Suzanne Gödde explores how Aeschylus and Euripides (mostly) used *σχήματα* as physical gestures and as rhetorical figures in *ἐκφράσεις*. Peter von Moellendorff cites allusions—sometimes oblique—to Homer's *Iliad* in Sophocles' *Ajax*. The audience might have been prompted to compare the picture of a troubled hero in the play with that of a monumental hero in the epic poem. He finds a possible political direction in Sophocles' interplay of texts. For Stefan Schmidt, Attic (mostly) RF vase-painters' representations of the Muses, of Marsyas, and of Thamyris lead to discussion of Plato on mimesis, theories of depiction, and description, and a picture of Music. Barbara E. Borg reads allegory into personifications of Paidia, Eunomia, and Eukleia in company with Aphrodite in some late fifth-century Attic RF vase-painting. 'Let Good Order attend the sensual pleasures of matrimony' is the wholesome message. 'Aponia' on pp. 300, 310, a misreading for Eukleia, does not affect the argument; see G. Ferrari, *MMJ* 30 [1995], 17–18 for the correction. A. L. Boegehold, *When A Gesture Was Expected* (Princeton, 1995), p. 34 offers another view, not one that is necessarily contrary, of Eunomia and Eukleia here.

The essays throughout are readable and often provide new perspectives to important themes.

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SCULPTURE IN THE FIRST CENTURY B.C.

B. S. RIDGWAY: *Hellenistic Sculpture III. The Styles of ca. 100–31 B.C.* Pp. xxii + 312, ills, pls. Madison: The University of Wisconsin Press, 2002. Cased. ISBN: 0-299-17710-6.

This book is the final installment in a series of three volumes written by the author over the past decade on the sculpture of the Hellenistic period. R.'s project takes chronology as its main organizing principle, and it aims to identify and analyze as carefully as possible the formal characteristics—the styles—of sculpture made, in this case, in the first century B.C. Securely dated monuments are, therefore, R.'s primary focus. While some might raise an eyebrow over the author's methodological approach, which insists that 'the monuments be made to speak for themselves', R. always makes it perfectly clear to the reader what is 'fact' and what is interpretation, and clearly signals when and how she differs from other scholars' points of view. Indeed, R.'s generosity to the work of others is one of the signature characteristics of her scholarship, and her command of the immense and ever-growing bibliography on

classical art is unparalleled. The inherent complexity of the subject, and the wealth of details the author provides in both the text and the notes can in fact easily overwhelm the less knowledgeable or less careful reader. The book probably works best, especially for students, as a rich source of information on individual monuments. If one wants to find out the most recent scholarly thinking on a wide range of Hellenistic sculpture, there is simply no better place to go.

The book divides the material in a way that will be familiar from R.'s many other books, beginning with architectural sculpture and ending with reliefs. Some of the categories work better than others. The chapter on architectural sculpture (Chapter 2), for example, brings together such different monuments as the Hierothesion of Antiochos I of Kommagene at Nemrud Dagh (pp. 33–8) and the monument of C. Julius Zoilos at Aphrodisias (pp. 38–42). Both of these monuments are well dated, which is the reason for their inclusion, although I am not sure that either would immediately spring to mind as examples of architectural sculpture. This juxtaposition, however, well demonstrates R.'s characterization of the Hellenistic period as a whole, with its ever-increasing plurality of artistic styles and purposes. Clear-cut and clearly definable monument types and categories should neither be expected nor insisted upon, and R.'s flexibility in her organization of the material makes this immediately apparent.

One regret of this reader is that R. chose not to include and consider the many fine and interesting portraits of the first century, particularly those from Delos and Athens. While many of these probably depict Romans, such portraits were clearly a large and important category of late Hellenistic sculptural production, which is mostly missing from this book. Although the author says she does not wish to write a book on Roman art (p. 13), it seems impossible to me to make such a distinction, especially when dealing with the art of the first century B.C. Rome itself was then a Hellenistic city, and Romans were probably the main patrons for Greek sculptural production during this period, as many of the monuments R. discusses show. In fairness to the author, however, I should admit that portraits are a special interest of this reviewer. The lack of portraits aside, R. should be praised for including and considering a great deal of material that is much less widely known than the well-studied Delian portraits, such as the archaistic statue of Dionysos from Rhodes (pl. 52), the statue of Artemis Kindyas in the Peiraieus Museum (pl. 49), or the bronze portrait statue of a youth from Hierapetra in the Herakleion Museum (pls 45a–f).

The first sentence of the book reads: 'This is my last book on Greek sculpture.' This should give any serious student of Greek art pause. While there is much here with which to disagree, this densely argued volume is packed with a wealth of information and contains many insightful observations, and clearly shows R. has much more still to offer to the field of Greek sculpture. It would indeed be a pity if she were true to her word.

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SHEILA DILLON

WINCHESTER VASES

J. FALCONER, T. MANNACK: *Corpus Vasorum Antiquorum. Great Britain, Fascicule 19: Winchester College*. Pp. [vi] + 26, pls. Oxford: Oxford University Press, 2002. Cased, £45. ISBN: 0-19-726257-0.

This first published catalogue of the Greek vase collection of Winchester College