

that perfectly fits what the image shows. Although the absence of the final sigma makes this reading less than definitive, and although this reading does not do anything to explain the curious appearance of Eurymedon, this is a valuable contribution to the understanding of this much-discussed image.

In the final chapter Mary Moore also examines a single well known inscription, the fragment of a dinos signed by Sophilos found at Pharsalos which names the funeral games of Patroklos (Athens NM 15499). Moore reconstructs the full scene, on the basis of the parallel scene on the François Vase, to show the chariot of [Eume]los racing towards the grandstand, and Achilles and a tripod standing behind it. She argues that those who insist that we cannot have here an illustration of *Iliad* 23 have allowed too little for the difference between art and text, and that what the painter has done is to show Eumelos still out in the lead – relying on his viewers to know what happens next. The reconstruction here is carefully done, and the implications for art and text important.

There is no conclusion to this book, and indeed it is hard to write one. Certainly if the aim of the volume was indeed to foreground ‘the urgency of establishing a thorough and epigraphically accurate database of ancient Greek vase-inscriptions’ that aim has failed. Nothing here suggests that the task is urgent. There are indeed corrections to our understanding of particular inscriptions, but if there are major consequences of those for our understanding of ancient Greece, those are left unexplored. Two of the papers, Yatromanolakis’ and Smith’s, complement each other well in exploring how inscriptions work within a scene to help the viewer experience what is going on. Other papers advance our understanding of particular pots or particular classes of inscription, but their non-communicating juxtaposition either leaves the reader frustrated (both papers on *kalos/kale* inscriptions beg for fuller contextualisation) or draw attention to the partial treatment each affords (as with the two papers on Apulian inscriptions). The urgency is not for a better database, it is to give more thought to what questions even the existing database might answer.

ROBIN OSBORNE
FACULTY OF CLASSICS
UNIVERSITY OF CAMBRIDGE
ro225@cam.ac.uk

Frontisi-Ducroux, F. 1998. Kalé: le féminin facultative. *Métis* 13: 173-185.

Hellenistic

François Queyrel. *La Sculpture hellénistique I: forms, themes et fonctions*. pp. 432, 415 b/w illustrations, 53 colour plates. 2016. Paris: Éditions Picard. ISBN 978-2-7084-1007-7 €89.

Queyrel’s latest tome is a big, richly-illustrated one: the first of two dedicated to Hellenistic sculpture projected for Picard’s *Les Manuels d’art et d’archéologie antiques*. The series, which already includes volumes on the Bronze Age, on Classical Greek sculpture (by †Claude Rolley, one of the persons to whom this volume is dedicated), and on Greek architecture, has become an essential tool for scholars, teachers, and students.

As with the other volumes, the detailed Sommaire gives a useful overview of the contents (a list of the main headings appears below). The text is divided into two parts—1) Caractères et approches de la sculpture hellénistique, and 2) Principales catégories de sculptures. These are further subdivided into a total of 25 chapters (11 in the first part; the remainder in the second). A planned subsequent volume will present ancient places along with their sculpture.

The Introduction explains that Rolley began work on this Hellenistic sculpture volume before his death (his notes on a first chapter, together with a brief text on draped female figures, are incorporated in the present work), yet Queyrel respectfully makes clear that he has written the text according to his own plan, not that of his predecessor. His Introduction offers reflections on chronology before giving a brief overview of recent scholarly work on Hellenistic sculpture.

Each chapter sets forth the theme in general terms, using specific examples to illustrate points, then turns to various case studies to demonstrate issues and problems, incorporating the author’s own point of view. The text frequently challenges earlier interpretations, such as that regarding the dating of the Terme Boxer, which Queyrel would place earlier (perhaps in the late third-early second century B.C.) than Himmelmann or Ridgway (p. 85). While the focus is always first and foremost on the sculpture, the works are examined in context—historical, religious, political, spatial—depending on the object.

Chapter 1 offers a very brief overview of the term ‘Hellenistic’, (which was first articulated

by Johann Gustav Droyson in the 19th century), and a brief discussion of the changed historical situation that led to the multiplication of honorific bronze statues. Chapter 2 takes up the Laocoon, discovered in 1506 in Rome, as a case history in reception from the Renaissance to the 19th century. Before providing a detailed account of the statue's unearthing, he reminds the reader that the Hellenistic sculpture revered from the Renaissance to the 18th century is that which was found in Rome and consists primarily of Roman copies or interpretations of the originals, rather than the originals themselves. Contemporary reproductions of the group in various media form the basis for a discussion of restorations to the statue. Eventually, the Laocoon became a symbol of the admiration for antiquity, especially so in seventeenth-century France, and forms a cornerstone of Winckelmann's 1755 *Réflexions sur l'imitation des oeuvres grecques dans la peinture et la sculpture*. The Laocoon lost its prominent place in contemporary imagination with the arrival in Europe of works from Greek soil, such as the Parthenon sculptures, in the 19th century.

The discovery of the Altar of Zeus from Pergamon in 1878 forms the historical core of Chapter 3, which discusses its reception by scholars, its date, and relationship to the Laocoon and the Sperlonga sculptures. Chapter 4 addresses the various means of perceiving Hellenistic sculpture, including the importance of physical context and the interaction between sculpture and spectator. Using the Aphrodite of Melos as an example, Chapter 5 offers a thorough analysis of the work itself, including attempts at reconstruction and the viewing angle; the author advocates the view that the figure once held an apple, which had a double meaning: it is not only the prize awarded to the goddess by Paris but also a play on the name of the island since the ancient Greek word for apple is μήλον. The wide-ranging discussion also looks at comparanda from Melos, Pergamon, Kos, Tralles, and elsewhere, and indeed, the chapter's focus starts to dissolve in the final pages.

The Alexander Sarcophagus is the subject of the brief Chapter 6, which raises questions of historical versus non-historical images. Contrary to the usual scholarly interpretation, Queyrel proposes that the sculpted scenes do not refer to specific historical moments, but more generalized ideals. For example, the prominent battle scene on the long east side presents a synthesis of all of Alexander's victories in a single image, and the north side concentrates on general conflicts between Persians and Greeks/Macedonians under both Alexander the Great and Philip II.

Chapter 7 considers the modern reception of Hellenistic sculpture, which picks up the thread of Chapter 1, the reception of the Laocoon in the Renaissance, and places it in a larger context. Phenomena, such as portraits of illustrious men of the Greek and Roman past created in the Renaissance, demonstrate the uses to which antiquity could be put in later times. Three Hellenistic sculptural motifs receive special treatment here: the Pseudo-Seneca, blind Homer, and figures from the Lesser Attalid dedication; all of these types were reproduced by later artists in various media through direct or indirect contact with ancient works. A description of antiquarian responses to the past, including brief descriptions of the contributions of notable figures, such as Caylus and Winckelmann, follow.

The ancient reception of Hellenistic sculpture is the theme of Chapter 8, and Queyrel discusses both the written and visual reception of Hellenistic sculpture. Of the written material, the focus is, not surprisingly, on Poseidippus and Pliny. The former distinguished the classicism of Polykleitos (idealization) from that of Lysippos (emphasis on reality), and Pliny, of course, rendered the judgment that art ceased to be made between the 121st and 156th Olympiad (*HN* 34.19), i.e., 292-157 B.C., which Queyrel interprets as referring only to bronze sculpture. As for the visual reception, Queyrel discusses Roman copies and the problems with terminology, e.g., 'copy,' as well as how to discern the original and its date using the notoriously complex Farnese Bull group.

Style, composition, color, texture, and aesthetics constitute the themes of Chapter 9, where Queyrel also takes up the categories of Baroque, Rococo, and Realism, those conventional terms for various themes of Hellenistic sculpture. Chapter 10 considers stylistic revivals, and a very brief Chapter 11 takes on the vexed issue of the chronology of Hellenistic sculpture.

Part 2 begins with a useful overview of cult statues (Chapter 12) terminology (*eikon* and *agalma*), functions, and types, then moves on to portraits in Chapters 13 and 14; the former treats portraiture in general, while the latter deals specifically with draped figures and typologies. Victory monuments and their display are the focus of Chapters 15 and 16, with a special concentration on the Nike of Samothrace and the bronze jockey and horse from Artemision, an athletic victory monument, according to Queyrel and others. Chapters 17 and 18 continue the theme with a focus on the sculpted Attalid monuments in various locations that celebrate their victories over the Gauls. The author disagrees with those scholars who regard

the Gigantomachy on the Altar of Zeus at Pergamon as a mythological allusion to the Attalid defeat of the Gauls specifically and instead interprets it as referring to Attalid victories over various opponents. Architectural sculpture using examples from all over the Hellenistic Mediterranean is the topic of Chapter 19, then Chapter 20 takes up epic themes, e.g., Iliac tablets, Sperlonga sculptures. Other mythological themes are treated in Chapter 21: the Niobids, the female figure preparing a sacrifice from Anzio, and the Belvedere torso, which, has been interpreted as a hero (either Achilles or Herakles, according to Queyrel). Marsyas receives his own chapter (22), as do sensual themes (Chapter 23) and genre images (Chapter 24). The final chapter is given over to sculptures in domestic contexts. A useful catalogue with extensive bibliographies for every illustrated work concludes the text. A timeline, glossary, bibliography, and four indices follow.

The book exhibits an enormous and impressive range of knowledge; the objects chosen include the 'usual suspects,' but also a great number of lesser-known works, e.g., Figs. 281, 356, 372, Pl. 26, a choice that is very welcome. This comes, however, at the cost of depth: discussions of even the most significant or best-known monuments are often frustratingly brief but perhaps this will be rectified in the projected second volume of this series.

While adhering to the usual classification of Hellenistic sculptures into genre, portraits, realism, etc., the organization of this (admittedly unwieldy) assemblage of material raises the question of the intended audience. The appearance of a timeline and glossary suggest that this publication is for someone with little or no previous knowledge of this subject, yet this book is certainly not suitable for a beginning student of sculpture. Discussions of the reception of Hellenistic sculpture and approaches to it appear in the first few chapters before the sculpture itself has ever been discussed, according to Rolley's original plan, leaving the novice lost amid a sea of names and dates. The technique of casting bronze—both direct and indirect—is alluded to but the process is not described in detail nor is Fig. 2 helpful to the novice without more detailed explanation. The discussion of individual works is scattered throughout several chapters, e.g., draped portraits are treated in both Chapters 13 and 14, although the latter specifically addresses this statue type, while the former is more inclusive and also concerns statues of athletes. This does not make easy reading unless one is already familiar with the subject. Granted this is not a monograph with a single argument, and Hellenistic sculpture does not fit into tidy categories, so a certain amount

of repetition can be expected. Nonetheless, one expects some continuity and a logical sequence both within and among chapters. Other volumes in Picard's series are far more beginner-friendly, and it is regrettable that this is not the case with the present tome.

The color plates are, for the most part, excellent but the color is 'off' in some, and there are many black-and-white images that are too small, too dark or muddy, or of not high enough resolution to illustrate the points made in the text, e.g., Figs. 20, 38, 82. The scale should have been included in some drawings to make the point, e.g., Fig. 223. Comparanda often are not illustrated, which is truly unfortunate, yet a great benefit are photographs that offer rarely seen views of familiar works, e.g., Fig. 299c, an aerial view of the tray held by the Anzio figure mentioned above. One oddity of this volume is the reference to images discussed – but not illustrated – in the present volume, which are planned to be illustrated in volume 2. In other words, one needs both volumes in order to understand the text, something that is unlikely to happen outside the confines of a library or unless one is a professional in this field.

In spite of these criticisms, the book is enormously useful for its comprehensiveness and its collection of images, and the price of the volume is remarkably reasonable, especially considering the 53 color plates. Advanced students and scholars will find it a useful and welcome addition to their shelves.

JUDITH BARRINGER
UNIVERSITY OF EDINBURGH
J.M.Barringer@ed.ac.uk

Guillaume Biard. *La représentation honorifique dans les cités grecques aux époques classique et hellénistique*. pp. 573, 52 b/w plates. 2017. Athens: École française d'Athènes. ISBN 978-2-86958-277-4 paperback €89.

John Ma. *Statues and Cities: Honorific Portraits and Civic Identity in the Hellenistic World*. Pp. xxv + 382, b/w ill. 2015. Oxford: Oxford University Press. ISBN 978-0-19-873893-0 paperback £35.

Honorificabilitudinitas is a bit of a mouthful: since Dante, at least, the Latinate term has been recognized as an overload of syllables.¹ What

¹ De vulgari eloquentia II.7.6.