

*Museum*, and publications by the *Association of Friends of the Acropolis* in addition to some well-illustrated children's books.

V. has made the stunning material in the Acropolis museum accessible to a wide audience, and Dumas, as an experienced translator, has done justice to the text. The introduction outlines the development of the museum, including some interesting points regarding the foundation of the building and the impact on the immediate environment. Here, the discussion of the visual and physical relationship between the Acropolis and museum is well synthesised.

The presentation of the museum begins with the domestic and mortuary material from the houses and graves situated on the slopes, providing a different view of the Acropolis from the more obvious public and religious functions. Additionally, archaeology from the smaller sanctuaries such as that of Dionysus and the Asclepeion is well presented. As one would expect, the majority of the discussion focuses on the buildings of the Periclean programme, which are given full treatment in terms of illustrations, with reconstruction drawings and photographs of the monuments, as well as the associated sculptures. The Parthenon sculptures are described in detail and there is some useful situation of the data in terms of Greek sculpture more generally.

The text boxes are helpful additions to the book and they usefully include some focused detail on subjects such as Pericles (p. 64) and the building inscriptions of the Erechtheum (p. 83 & fig. 129) and a section of Plutarch's description of the building works (p. 98). The images of some of the exhibition spaces within the galleries are effective in giving the reader an appreciation of the layout; particularly for the second floor, the archaic gallery (fig. 83), which allows a sense of the rather crowded and busy space that would have been the Archaic acropolis. Photographs of the individual pieces in the museum are excellent with good detailed descriptions (figs 86–7). Reconstruction drawings help to visualise the context, not just in terms of the Acropolis (fig. 128) but for Athens too.

The purpose of the book is to present the function and use of the Acropolis through the material in the museum, and in this respect the aim is successfully achieved. The images and interpretation of elements such as the ionic frieze (p. 142–5), the discussion of colour (p. 145) and the short conclusions make this a more challenging approach to the Acropolis material than the average tourist guide. Elements of the presentation, such as the lack of in-text references and occasional flattening of the diachronic periods, make it less of an academic work. While the writing style and breadth of the material makes this volume accessible to tourists, the presentation of the images and the contextualisation makes this book also worth recommending to students of archaeology, classical and museum studies.

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VOUT (C.) *Sex on Show. Seeing the Erotic in Greece and Rome*. Pp. 256, colour ill. London: The British Museum Press, 2013. Cased, £25. ISBN: 978-0-7141-2278-6.

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Admirers of V.'s *Power and Eroticism in Imperial Rome* will find much to please and provoke them here too. The illustrations take pride of place, some 195, in colour, often

full-page or larger, mostly of objects in the collection of the British Museum. Short though it is, however, V.'s text, witty and wide-ranging, is not unworthy of them.

Insisting that 'erotica' is not an ancient category, V. seeks to interpret the meaning of the many objects and images she discusses within their proper context, to 'put Greek sex back into a world of nude bodies and sympotic culture, Roman sex back into a world of empire and cultural appropriation' (pp. 234–5). The ancients, she says, used sexual images to question, challenge and play with their own cultural conventions; and she does not hesitate to subject some of ours to the same penetrating gaze. (What is 'pornography' – and does this book qualify? How much should our view of ancient sexual violence be modified by the realisation that rape within marriage was countenanced in English and Welsh law until 1991?) After an introductory chapter which stresses how prevalent 'sex scenes' were in Greece and Rome, where the erect phalluses of herms guarded Athenian buildings, erotic paintings identified lockers in the baths, much like images of trees and animals do sections of contemporary car parks, and penis-shaped pendants around Roman necks warded off evil, V.'s second chapter, 'Exposure', denaturalises nudity, always more characteristic of Greek art than of Roman and of men than of women and never to be taken for granted. 'Fantasy' explores how artists blurred fact and fiction, male and female, citizen and slave, human and animal to help viewers think about who they were. In 'Divine Encounters' V. confronts the ever-present sexuality of the gods, not merely an element in ancient anthropomorphism and a way to come to terms with their power – the F-word expresses the ineffable – but also an index of the force of desire, strong enough to make Zeus disport himself as an ant. Sexual violence is the theme of the fifth chapter, 'satyr porn' as well as the way of a god with a maid. Do satyrs do what all men would like to? Or are their rapes and ravishings subhuman behaviour? And does it matter that the victims of their violence are nymphs? ('No mortal women were harmed in the making of this pot.') The final chapter turns to collectors' lust for these antiquities and the contradictions contained within their collections. A helpful guide to further reading rounds out the book, of interest for its observations – for example, that ancient authors are surprisingly silent about women's fatness or thinness – as well as for its bibliography. The Warren Cup, perhaps the museum's most spectacular sex on show, provides a kind of continuity, cropping up as an example of shockingly explicit sex, as a fantasy based on the Romans' ongoing experimentation with Greek culture, as an instance of the foibles of collectors and the vagaries of taste. Judged too racy to include among the many pieces of ancient erotic art E.P. Warren gave to the Museum of Fine Arts in Boston as an element in a 'paederastic evangel', the cup was refused entry into the US in the 1950s and admitted to the British Museum only in 1999; replicas are now on sale in the museum's shop.

It is sometimes hard to focus on V.'s text amidst so many glorious pictures and the eye sometimes blinks at what it sees there. For example, I doubt that a Roman viewer would regard a man being fellated by a woman as a passive partner (pp. 11–12) and, much as I like V.'s extended account of Dionysus (pp. 134–46), he is less like Apollo than she thinks. (We may be able to ferret out references to Dionysus' love affairs, but in general he is presented as satisfactorily sorted with Ariadne; Apollo, scorned and eluded by male and female alike despite his ideal beauty, loses the lovers he does manage to attract.) The discussion of Antinous and Jesus, both powerfully passive and mediators between mortals and gods, is insightful – but surely both are 'androgynous' rather than 'androgenous' (p. 167). At times too the book's burdens – engaging both specialists and those who need to be told that Zeus is the same god as Jupiter, relying mostly on what the British Museum has to show – are heavy even for V. But pornographic, erotic, or whatever, *Sex on Show* is lovely,

marred only by the British Museum comma ('attributed to London-born sculptor, Joseph Nollekens ...').

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KAUFMANN (K.), WANNACK (K.) (edd.) *Bibliographischer Index zum Römischen Staatsrecht von Theodor Mommsen*. (Alturtumswissenschaftliche Texte und Studien 41.) Pp. 287. Hildesheim, Zurich and New York: Georg Olms, 2010. Paper, €39.80. ISBN: 978-3-487-14322-4.

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Theodor Mommsen's *magnum opus* is the *Römisches Staatsrecht*, published in three volumes between 1871 and 1888. For English readers, it is also an *opus arduum*, since it has never been translated into English. The seven volumes of the French version by P.F. Girard, published between 1887 and 1896 and reprinted 1984–1985, are therefore often, and gladly, consulted by non-Germanophone scholars.

On more than 3,000 pages, Mommsen compressed a millennium of constitutional history in a single constitutional theory. Mommsen demonstrated the potential of a systematic jurisprudence which was based upon Hegel's philosophy and optimism. The logically precise and methodically verifiable organisation of the juridical tradition created what had never existed in Roman antiquity, a Roman constitutional law. Mommsen tried to bridge the discrepancy between history and theory, between the historical evolution of the Roman constitution and its systematic description through the bold differentiation between '*rechtlicher Form*' (legal form) and '*faktischem Inhalt*' (factual content). But Mommsen's *Staatsrecht* is also a monument of the nineteenth-century German liberal tradition which transformed the Roman *res publica* into a historical paradigm for a state held together through legal norms.

Mommsen was sure that he had accomplished a *monumentum aere perennius*. He firmly believed that his groundbreaking reconstruction superseded all his predecessors' work. His claim for originality is omnipresent in the book. There is hardly any scholarly debate. A bibliography is missing. References to the work of others are often abbreviated, inconsistent or mutilated. K. and W. have now undertaken the painstaking labour to collect – and, if necessary, to complement and correct – all explicit bibliographical references in Mommsen's *Staatsrecht*, to the important *Handbuch der Römischen Alterthümer*, published by Wilhelm Adolph Becker and Joachim Marquardt since the 1840s, to contemporary monographs and *Schulprogramme*, to collections of inscriptions and coins, to editions of literary texts and to articles in journals. British authors are rarely mentioned, for example J.T. Wood's *Discoveries at Ephesus* from 1877, the catalogue of Greek coins in the British Museum by R.S. Poole, B.V. Head and P. Gardner, W.M. Ramsay's publication of inscriptions from Galatia and Pontus, and a paper by H. Nettleship on *ius gentium*. For Mommsen's academic discourse French and Italian scholars were far more important.

K. and W. even list Mommsen's references to written or oral communications. A synopsis of the three different editions of the *Staatsrecht* follows, and most useful is their compilation of reviews, including, *inter alia*, the *North American Review*, *Athenaeum* and