Ironically, this very ungenerous referencing goes hand in hand with much bibliographical overkill and duplication of material: the editors' own biographies appear in each of the three volumes, as does an absolutely identical editorial Introduction (1, 1–10; 2, 1–10; 3, 1–10). Publication details of secondary works are given each time a work is cited. Why is there no list of abbreviations, where it could have been included? In sum, the editors are to be commended for an imaginative and helpful idea; the aim of this anthology is laudable and many of its contributors clearly delivered good scholarship to this project. But its expensive pricing is not justified by the amount of reprinted material, inadequate referencing, and poor editorial control.

University of St Andrews CHRISTINE RAUER

IV. ART, ARCHAEOLOGY AND LANDSCAPE

K. DUNBABIN, *THE ROMAN BANQUET. IMAGES OF CONVIVIALITY*. Cambridge: Cambridge University Press, 2003. Pp. xvii + 291, 16 pls, 136 illus. ISBN 0–521822–52–1. £50.00.

Katherine Dunbabin is probably best known for the contribution she has made to the study of mosaics in *The Mosaics of Roman North Africa* (1978) and *Mosaics of the Greek and Roman World* (1999). This book moves away from the medium specific to concentrate on a particular motif, that of the Roman banquet, which D. has already considered in several articles and contributions to volumes such as Slater's *Dining in a Classical Context* (1991). D. here makes the decision to restrict herself to Rome and Italy, though the mosaics of Antioch pop up several times and the final chapters on Late Antiquity take examples from all over the Empire, on the basis that this is justified by the standardization of culture in that period (10).

The first chapter looks at the antecedents of banquet scenes in Assyrian and Greek art and the dissemination of the motif, largely through the popular idea of the 'trickle down effect' of luxury goods. D. stresses from the outset that her aim is not to use these images to reconstruct the social or practical realities of the *convivium*. Rather, she aims to trace the development of their iconographical elements. This first chapter, however, makes the latter approach seem very much like the former. Perhaps necessarily, it devotes significant space to a narrative of real rituals and is sometimes a little too prosaic — do we have to believe that auxiliaries had actually seen their superiors' tableware to adopt its representation on their own tombstones? One of the most frustrating aspects of this chapter, not at all the fault of D., but symptomatic of the state of research into ancient art, is that a mystical, invisible Hellenistic period becomes the depository for most of the innovations in the basic iconography of the banquet that are apparent between Roman and Classical examples. It highlights the continued vacuum of knowledge persisting long after we might have claimed to have reinstated the Hellenistic period after its extended and damaging neglect.

Ch. 2 moves the discussion to Italy, more precisely to Pompeii, to investigate how these antecedents found a physical and conceptual home in the Roman *domus*. One of the key themes of this chapter concerns the quest to distinguish between those scenes that reflect the reality of the Roman dining experience and those intended as tributes to Hellenistic art. D. generally attributes the bawdier scenes to the Roman, the more refined to the Hellenistic aesthetic. One might want to question to what extent we should be expecting to separate these impulses. The tactic meets its match, for example, in the hugely popular pygmy scenes, which match carefully observed Alexandrian dreamscapes with the ridiculous and often sexually energetic antics of the pygmies.

D. also taps into another currently popular theory (expressed too in Eleanor Leach's *The Social Life of Painting in Ancient Rome and on the Bay of Naples* (2004)) that the experience of imperial rule turned the population of the Roman Empire into an increasingly passive audience. D. interprets the expansion in size of dining-rooms in later Pompeian houses as reflective of the process by which diners are reduced from active participants in social ritual to dumb spectators of their patron's wealth, itself demonstrated by increasingly staged wall paintings and live entertainment.

Ch. 3 considers the public banquet, and hence moves us from the paintings of Pompeii to the reliefs of Italy. Again, trickle-down luxury is a key concept here with local guilds aspiring to the luxury of their betters.

Ch. 4 takes us to the tomb to explore the popularity of the totenmahl motif. In the end, D. decides that its ongoing popularity stems from its status as essentially an empty sign to be loaded with meanings by the viewer, meanings that might range from the material to the philosophical and theological. An extra dimension to this range of meanings is added by the final two chapters, which consider the role of the banquet theme in Christian contexts.

The book is exceptionally well structured. Despite the large body of material, cohesion is maintained by the recurrence of key examples throughout the book. With each appearance another layer of interpretation is added to the example. Only very occasionally does the evidence seem manipulated as in the discussion of the Antioch mosaics (68–70). A number of second- and third-century mosaics from this area are summoned to reinforce the evidence for a Hellenistic preference for elegance and mythological themes over reflections of contemporary reality. It is not until p. 159, in the chapter on Late Antiquity, that the neighbouring and contemporary mosaic of the buffet supper appears precisely as demonstration of interest in the food of the banquet.

This book is filled with the strengths that we have come to expect of D.'s work and provides a very useful overview of the development and different contexts of the banquet scene in Roman art, reflecting the current opinions of scholarship in the many areas on which it touches. Sometimes, it is rather more careful than innovative, with the author underselling her own opinion but, nevertheless, it is an impressive display of knowledge.

University of Bristol SHELLEY HALES

A. ZACCARIA RUGGIU, *MORE REGIO VIVERE. IL BANCHETTO ARISTOCRATICO E LA CASA ROMANA DI ETÀ ARCAICA* (Quaderni di Eutopia 4). Rome: Edizioni Quasar, 2003. Pp. 533, 121 pls. ISBN 88–7140–207–3. €65.00.

A book that strings together all the various strands of evidence on the aristocratic banquet in Archaic Italy is a welcome piece of scholarship. Although the title of the book suggests Archaic Rome as the centre of the author's enquiry, glancing at the table of contents in fact highlights Etruria, as a wider and fundamental context of comparison with Rome. The introduction and ch. 1 introduce, respectively, the main questions of the book and an analysis of the ancient sources on the banquet. Whilst the primary concern of the book seems here to be the origins of the space devoted to the banquet in the Roman house of the second century B.C., the issue that pervades the remainder of the book is the following: how to explain the caesura, in the history of the Roman banquet, that occurs between the end of the monarchy when the Archaic banquet 'disappears' and the second century B.C. when the banquet 'reappears' following Rome's conquest of Greece and Asia Minor? The institutional nature of the banquet and its dependency upon the ideology of aristocratic groups in Rome as in Etruria are deemed as the reasons behind the visibility and occultation of this ritual of conviviality at different times during the Archaic period when the oscillation of the pendulum of political rule and growing socio-political tensions eventually led to the fall of the monarchy and the establishment of *isonomia* as the ideological stance of the new oligarchy of the Republic.

Ch. 2 treats the origins of the banquet as institution from Homer to the Orientalizing period in Tyrrhenian Italy and, at the same time, gives a full account of the various interpretations that have been offered on the banquet both in Greece and in Tyrrhenian Italy to date. Particular attention is devoted to explaining the shift that occurred between the seated and the recumbent banquet and its social implications, and the differences between the Greek and Italic cultural context including the participation and visibility of women at the banquet — all themes that have already been tackled rather exhaustively by scholars of Greece and Italy alike from the 1970s onwards.

Chs 3 and 4 are devoted, respectively, to the banquet in Etruria and the banquet in Rome and Latium: both examine closely the archaeological evidence for the banquet from key sites, including some recently published sites such as Casale Marittimo near Volterra, and the Archaic houses on the northern slopes of the Palatine excavated by A. Carandini and P. Carafa. In these chapters, beside the sites, the Archaic architectural terracottas from both Etruria and Rome take the lion's share of the author's attention since, as the two following chapters, 5 and 6, show, the