

at Athens? One piece for discussion could be the Attic red-figured column-krater in the Fitzwilliam Museum, Cambridge, which has a standard departure scene of a young man as the main panel and on the rim a line of wild animals, in a black-figured technique, which the hunter might presumably encounter. Discussions about such material are not straightforward and deserve a chapter in their own right.

In H. Forbes's careful study of the use of uncultivated landscapes, one can detect the problems faced by those wishing to draw on modern anthropological studies to understand the landscape and settlement of antiquity. F. understands O. Rackham's warnings that the environment and ecology of today are likely to be very different from what they were in antiquity, and it is perhaps understandable why his conclusion is quaintly subtitled, 'in which we leave the issue of the waste in antiquity unresolved'. His chapter also forms a useful supplement to his essay on 'Turkish and Modern Methana', which has appeared elsewhere (C. Mee and H. Forbes [edd.], *A Rough and Rocky Place: the Landscape and Settlement History of the Methana Peninsula, Greece* [Liverpool, 1997]).

It is clear that the modern romantic view of the Greek landscape is not necessarily in keeping with the ancient one. Osbert Lancaster (*Classical Landscape with Figures* [London, 1947], p. 9) observed, 'in Greece the inhabitants are part of the landscape and were they omitted the picture would take on an unreal lunar bareness carrying no conviction to those acquainted with the reality'. *Human Landscapes* has shown how human use of and intervention in the natural environment had major social and even cultural implications for the world of classical antiquity.

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THE IMAGE OF THE INTELLECTUAL

P. ZANKER: *The Mask of Socrates: The Image of the Intellectual in Antiquity*. (Sather Classical Lectures, 59.) Pp. x + 426, 178 figs. Berkeley, Los Angeles, and London: University of California Press, 1995. Cased, \$45/£35. ISBN: 0-520-20105-1.

Socrates was notoriously ugly: his bulging eyes, bald head and protruding lips were the very antithesis of that idealized male beauty depicted so ubiquitously in the art of Classical Athens. But for Socrates' admirers his physical ugliness was immaterial in comparison with the beauty and wisdom of his soul; what mattered was the interior rather than the exterior, the reality rather than the appearance, a view which is encapsulated in the memorable image of Socrates as Silenus which Alcibiades offers at the end of Plato's *Symposium* (215). The earliest portrait of Socrates (dating from c. 380 B.C., but known to us only from Roman copies) also shows him in this guise, as if to challenge the traditional standards of *kalokagathia*. Socrates' ugliness belies his inner wisdom, and just as Socratic discourse challenges the very assumptions on which the value system of Athenian society is based, so too this portrait can be seen as 'a kind of extension of Socratic discourse into another medium', as Z. puts it. The long-enduring image of the intellectual as a challenger of society's orthodoxies, indifferent to worldly cares, is inaugurated in paradigmatic form in this portrait of Socrates with the ugly face of Silenus.

The theme of Z.'s immensely readable, learned, and wide-ranging book is the portrayal of the intellectual in classical culture from the fifth century B.C. to the fourth

century A.D. Its aim is not simply to produce a catalogue of portraits of prominent intellectuals, a kind of pictorial *Who's Who* of the ancient world, but rather to consider what these images tell us about the changing rôle of the intellectual in Graeco-Roman society. From this point of view what matters is not so much *who* is represented as *how*. The category of the intellectual is, of course, problematic, and Z. is quick to point out that neither the Greeks nor the Romans recognized 'intellectuals' as a distinctive group; for the purposes of this study the term 'intellectual' is used as a convenient short-hand for poets, thinkers, philosophers, and orators. The book is richly illustrated, beautifully produced, and elegantly translated (though 'spotty', rather than 'patchy', is an unfortunate word to use in relation to visual evidence).

As an example of Z.'s method, I shall take the case of Homer. The earliest portrait type of Homer, a life-size statue created c. 460 B.C., is known to us only through copies of the head. Though any reconstruction is bound to be speculative, Z. argues that it is nevertheless possible to get some idea of the conceptual framework of this portrait type: Homer is portrayed as a blind old man, full of dignity and without the negative connotations of old age so characteristic of archaic and classical literature. His blindness is presented in such a way as to symbolize the poet's wisdom, which is itself a feature of his old age. In the Greek imagination, from the beginning to the end of antiquity, all intellectuals were old. Homer's blindness is a continuing motif in his portrayal, but in Hellenistic portraits we find a greater emphasis on his physical frailty and extreme old age, combined with an impression of his god-like loftiness and visionary inspiration. The Hellenistic worship of Homer as the ancestor of all Hellenistic culture is expressed in visual terms in a votive relief by the sculptor, Archelaos of Priene (now in the British Museum), in which Homer sits enthroned like Zeus at the top, surrounded by personifications of the various literary genres, *Historia*, *Poiesis*, *Tragodia*, and *Komodía*, with the figures of *Chronos* and *Oikoumene* standing behind the throne, crowning the poet. The apotheosis of Homer is also evident in his assimilation to Zeus on the many coin portraits from Asia Minor, though in place of a thunderbolt, he often holds a book roll. Homer the reader is another very prevalent image in the Hellenistic 'Age of the Book', and, despite his blindness, we find him depicted as a bent old man reading from the *Iliad*. This new model of the intellectual as reader, which begins in the scholarly world of Alexandria, reaches its zenith in the cult of learning amongst the leisured classes in Roman imperial society evident as much in the wall-paintings of Pompeii as in the funerary imagery of the second and third centuries A.D.

The changing image of Homer reflects the changing image of the intellectual, and this is nowhere more apparent than in the Late Antique portraits of the great intellectual figures of the past: Homer, Pindar, Socrates, and Plato are all alike portrayed as spiritual seekers after truth, striving for the knowledge that comes from mystic revelation in the manner of contemporary fourth-century philosophers. A portrait of Homer on glass, intended for the sanctuary of Isis at Kenchreai, depicts him with long hair, parted in the middle, like Christ's, his right hand raised in the gesture of a teacher. Christian iconography has here transformed the image of Homer; but that iconography itself is heavily influenced by pagan images of the intellectual. The dominant visual image of Christ is as a teacher of wisdom, but this notion of Christ as philosopher is actually at odds with a basic and distinctive feature of Christianity, which is its claim to be a religion of the common people. The cult of learning had so permeated the popular mentality that Christ himself was depicted in the guise of a pagan philosopher.

It is difficult to do justice to the richness, complexity, and subtlety of Z.'s pioneering

book. Suffice it to say that it is not only the first comprehensive account of the iconography of intellectuals in antiquity; it is also a masterly demonstration of the way in which visual evidence can be used in order to deepen our knowledge of classical culture.

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NEWS AND VIEWS OF THE ETRUSCANS

G. BAGNASCO GIANNI: *Oggetti iscritti di epoca orientalizzante in Etruria*. (Istituto Nazionale di Studi Etruschi e Italici: Biblioteca di 'Studi Etruschi', 30.) Pp. 506, 52 text-figs. Florence: Olschki, 1996. Paper. ISBN: 88-222-4403-6.

G. COLONNA (ed.): *L'altorilievo di Pyrgi: dei ed eroi greci in Etruria*. Pp. 46, 27 text-figs. Rome: 'L'Erma' di Bretschneider, 1996. Paper. ISBN: 88-7062-949-X.

J. F. HALL (ed.): *Etruscan Italy: Etruscan Influences on the Civilizations of Italy from Antiquity to the Modern Era* (M. Seth and Maurine D. Horne Center for the Study of Art scholarly series). Pp. xvii + 411, ills. Provo, UT: Museum of Art, Brigham Young University, 1996. ISBN: 0-8425-2334-0.

Of the making of books about the Etruscans there is no end. A recent survey yielded a select list of no fewer than 404 items published between 1978 and 1994 (F. R. Serra Ridgway, *JRA* 4 [1991], 5–27, updated in O. J. Brendel, *Etruscan Art*² [Yale, 1995], pp. 486–513)—and this total was limited to volumes regarded as *raccomandabili* at one level or another. A disturbing feature of current production is the extent to which general statements (especially in English) and mainstream specialist studies (often but by no means always in Italian) appear more than ever to be compiled in isolation from each other. It will be interesting to see, for example, how many of the former will absorb the new light that D. Briquel has recently shed on the evergreen question of Herodotus' alleged belief in the Lydian origins of the Etruscans (1.94: *CR* 43 [1993], 109–10; cf. *OCD*³ s.v. 'Etruscans').

On a wider front, too, the nature of the Etruscan epigraphic and linguistic evidence has always impeded its absorption into general synthesis, while at the same time tempting specialists to cut themselves off even from their peers in other areas of the field. This should not be so, of course: but, human frailty and the modern bibliographical explosion being what they are, few indeed these days can in practice achieve the mastery of all aspects of Etruscology and adjacent fields that characterized the *œuvre* of Massimo Pallottino (1909–1995). The appearance of Bagnasco Gianni's monograph thus deserves a particularly warm welcome. The new research tool she has created yields opportunities for progress in a variety of directions across the whole spectrum of Etruscan studies, and far beyond. Epigraphists and linguists will naturally be grateful for the patient and accurate work that has gone into the compilation of a catalogue of Etruscan inscriptions on artefacts attributed to the