

There is, in short, hardly any aspect to this book that I find myself justified to criticise. Hardly, because of two reasons. The first is the issue of colour, and it is more recommendation for the undoubted second edition than criticism. Readers are encouraged to remember the omnipresence of colour on Greek sculpture (box on materials and processes, 25) and are occasionally reminded, yet the later chapters of the book are very quiet on polychromy. While discussions are still raging for colour on post-Archaic sculpture, some images of the more realistic polychrome reconstructions would be a welcome addition to the coloured plates (the Alexander sarcophagus?). Vinzenz Brinkmann's very recent work on the colouring of bronzes has a place in this book too (<http://www.stiftung-archaeologie.de/>).

My second point is not entirely fair, since Fullerton explains why the choice for monumental sculpture was made: it takes its cue from a stylistic development which was driven by major, elite commissions (xxvi). To complain that non-elites are not discussed seems beside the point. However, the claim of putting monumental sculpture in its historical context requires a fair assessment of that context, and in the nearest vicinity are many small monuments by anonymous artists for patrons we do not know. To what extent they were interested in the ideologies and philosophies, in the humanism that Fullerton puts at the heart of Greek sculpture, is a question that merits attention. A stronger acknowledgement of this large quantity of sculpture that did not drive stylistic development forward, yet had its place in the phenomenon of sculpture, would be welcome. But to learn, and learn well, what this development was and how it came about, *Greek Sculpture* is one of the best options in quite some time.

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BARTMAN (E.) *The Ince Blundell Collection of Classical Sculpture 3: The Ideal Sculpture.*

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When Henry Blundell died in 1809 his collection of antique sculpture numbered 599 pieces, 113 of which appear in this volume devoted to 'ideal'

sculpture: statues, statuettes, heads and fragments representing a variety of deities, genres and anonymous male and female figures (but not portraits, catalogued in earlier volumes). Many were acquired in Rome in the late 18th century; most were not new finds but rather came from older collections such as the Mattei and the Villa d'Este at Tivoli, often via restorers such as Cavaceppi, but a significant number of the larger pieces were bought later from sales in London (one of them – a seated statue, cat. 57 – was allegedly fished out of the Thames and may have come from the Arundel Collection). Virtually every item has been 'restored' to some extent; the record must be the statue of Diana (cat. 17), a pastiche made up of 127 ancient and modern pieces. But being well-preserved with minimal restoration equally does not guarantee antiquity and can seem to suggest 18th-century forgery. The current identity of several figures is a creation of the restorer. 'Theseus' (cat. 49), for example, was created by combining three pieces which did not originally belong together, including a helmeted head of Mars and a club.

Blundell's collection has been disparaged by contemporary and later critics (Charles Townley clearly thought it second-rate compared to his own), but Bartman argues for its importance with regard to certain individual pieces that represent unusual types (for example cat. 14: 'Phrygia', a geographical personification, though not actually Phrygia) or enhance our knowledge of a known replica series, such as Blundell's satyr and hermaphrodite group (cat. 65), which belongs to a type known in ca. 30 replicas. The provenances of many of the sculptures, although often unspecific (or clearly false), would seem to suggest their original use as decoration for Roman houses, villas, gardens and tombs; identifying and reconstructing the ancient elements enriches our understanding of Roman taste and in particular the liking for sculpture that reproduced known Greek originals or looked archaic. But the collection also has importance as representative of sculpture acquired on the Grand Tour. In their restored state the marbles illustrate late 18th-century taste and learning (the group of the satyr and hermaphrodite, for example, has a forged signature, 'Boupalos', which represents a complex and learned joke), and many pieces show the expertise and ingenuity of their restorers. The statue known as the Ince Athena (cat. 1) is instantly recognizable and distinguished from countless other Athenas by the little owl she holds

in her hand – a product of the 18th-century restoration. Much of the restoration work was carried out in Italy, before sale, but perhaps the best-known instance of adjustment of a statue to conform with contemporary tastes occurred after purchase: the conversion of a sleeping hermaphrodite with small children to a sleeping Venus with the ‘brats’ removed (cat. 6). In its original state it represented a rare subject; as Venus it was more in tune with Blundell’s taste – and more valuable.

Each catalogue entry details any known (or alleged) information about provenance and previous history, and which parts are ancient as opposed to restored; further analysis identifies the ancient works copied or used as inspiration by the Roman sculptor and the effects of restoration on the sculpture’s subject, composition and style. The catalogue begins with statues of Athena and Venus (including the converted hermaphrodite and the buttocks of the Capitoline Venus, left unrestored); next come male gods with a focus on Apollo, though there is an over life-size Jupiter and a separate section on Bacchus and his circle. Otherwise there are numerous pieces (many of them disembodied heads attached to modern busts) which represent unidentified male and female subjects, although one statue (cat. 16), of a type known in over 20 versions, is distinguished by an inscription (in Greek letters), ‘Anchirrhoe’, apparently added by the Roman sculptor. The section on ‘genre’ subjects includes small boys and animals. But most distinctive and revealing are the final two sections: on sculpture that is archaizing and severizing (15 entries) and Egyptianizing (17 entries) made by Roman sculptors in imitation of the styles of the past and favoured for decorative purposes. Overall the catalogue entries show a thoughtful and knowledgeable engagement with the material, though at times the descriptions and analyses can be difficult to follow and rather subjective. There are a couple of unfortunate errors: Ince Blundell Hall is twice said to be in Yorkshire instead of Lancashire and figure 11, a drawing showing the restored parts of a statue of Athena, is ascribed to cat. 1 whereas it clearly applies to a different statue of Athena, cat. 2. But otherwise this catalogue provides a valuable addition to the publications of Henry Blundell’s collection, showing it not to be of little consequence at all.

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PHILOSOPHY

TRABATTONI (F.) **Essays on Plato’s Epistemology**. Leuven: Leuven University Press, 2016. Pp. 308. €80. 9789462700598.

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This book is a collection of 14 essays written by Trabattoni between 2002 and 2013 and partially revised for this publication. The first six essays discuss aspects of knowledge in *Theaetetus*, while the remaining eight tackle epistemological issues in other dialogues, such as *Cratylus*, *Republic*, *Protagoras* and *Parmenides*. Some essays also address the reception of the so-called ‘theory of ideas’ in Aristotle. The collection is informed by two main theses: (1) human beings cannot aspire to knowledge (*epistēmē*) but can attain judgement (*doxa*), which is contaminated by fallible *logos* (an account produced in dialectical exchange); and (2) doubts and objections bedevil man’s quest for truth and render its acquisition conditional and incomplete. Truth is accessible only to gods and disembodied souls, whereas embodied souls draw upon their memories and *logoi* in order to grasp the visions of things they beheld in their disembodied states.

As the most systematic examination of knowledge in the Platonic corpus, *Theaetetus* receives the lion’s share of the author’s attention. In the chapters devoted to it, Trabattoni revisits important moments of the dialogue, such as the positing of thought as inner dialogue and the refutation of the third definition of *epistēmē*. He also ventures outside the bounds of *Theaetetus* to discuss Franco Ferrari’s annotated translation (*Teeteto*, Milan 2011) and David Sedley’s interpretation of the dialogue (*The Midwife of Platonism: Text and Subtext in Plato’s Theaetetus*, Oxford 2002). Although he inevitably rehashes arguments available in the literature, he also offers new and interesting frames from which to view key passages. For example, in chapter 3, he revisits the jury passage (200d–01c), where Socrates illustrates the difference between knowledge and correct judgement and claims that only eyewitnesses may know an event, whereas those who rely on other people’s accounts may at best judge it correctly. Trabattoni analogizes the eyewitness to the person recollecting the truths beheld in a disincarnate state: these two have knowledge, whereas the person relying on others’ accounts has access to the more or less murky visions witnessed by embodied human souls.