Prominent kings and civic leaders were honoured with portraits or statues that quite often became targets of public anger and damage, sometimes inviting vengeful reaction by them or their descendants. K. first explains the function of these works of art and then explores their fortunes, focusing on the well-documented rulers of Ptolemaic Egypt and on the long reign of Philip V of Macedon (221–179 BCE) who ruthlessly ravaged Attica, Aetolia as well as other regions of Greece. In her discussion of the few fragments from an over-life-sized equestrian statue found in the Athenian Agora, K. implies that it may have belonged to Philip V, a conclusion based on the sandaled foot, the most prominent of the remains. Sandals are difficult to date unless one consults K.D. Morrow, *Greek Footwear and the Dating of Sculpture* (1985), and the one in question must be Hellenistic, a fact that favours K.'s suggestion.

The brief conclusion explores the afterlives of Greek sculptures in the Roman and Early Christian periods. In case the reader decides that respect for art in ancient Greece was awful, what followed would make it look saintly. Obviously, K. did not have a chance to consult T. M. Kristensen and L. Stirling (edd.), *The Afterlife of Greek and Roman Sculpture: Late Antique Responses and Practices* published in 2016, a coincidental sequel to her book.

Athens was not a city characteristic of ancient Greece, but more like its unofficial capital for culture, finance and, at times, its colonial centre. Like so many scholars, K. focuses most of her book on Athens and Chapters 3–5 exclusively. It becomes, therefore, disconcerting to constantly read the generalising ethnic 'the Greeks'. Even after spending two chapters on Athens only, this ethnic appears at the beginning of Chapter 5 (p. 149) where 'the Athenians' would have been more appropriate. The reader may also wonder whether the stated thesis of the book to be 'the first comprehensive historical account of the Greeks' negative interactions with monumental sculptures' (p. 2) is fulfilled. Certainly the 'voodoo dolls' and arguably the herms (Chapters 2 and 4) are not monumental. Also, the Athenians are in no way responsible for the Persian destruction (Chapter 3), only for the unprecedented task of disposing of the sad remains. These three chapters could have been incorporated either in the introduction or in Chapter 2 – where parts of them appear anyway – and more space given to Chapters 5 and 6. The cases of Philip V and recycled sculptures are very close to the goals of the book and could have deserved their own chapters.

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DEVELOPMENTS OF GREEK ART IN THE FOURTH CENTURY

CHILDS (W.A.P.) *Greek Art and Aesthetics in the Fourth Century B.C.* Pp. xxxvi + 364, ills, b/w & colour pls. Princeton and Oxford: Department of Art and Archaeology, Princeton University / Princeton University Press, 2018. Paper, £50, US$65. ISBN: 978-0-691-17646-8.
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As C. observes, each phase of classical history has its time in the spotlight. For decades, it has fallen on the fourth century BC. However, a unified theory to explain the diverse artistic

output of this era has remained elusive. The purpose of this volume is to put forth an interpretative theory of Greek aesthetics in the fourth century.

Approaching this, C. frames the fourth century with the last third of the fifth, bookended between the completion of the Parthenon and 300 BC. C. argues that the state of the artistic evidence from copies and originals is fragmentary, but not more than for other periods. Although he does not attempt to clarify chronology in general, such discussion is important in deciding what works to include. C. concludes that what remains represents a microcosm of the entirety of sculptural output – good, mediocre and poor. Alexander and his wars seem to have relatively little impact on the art and aesthetics of the era, when compared to the near-constant political and military strife or democratic values in Athens.

Without tying the political and artistic realms too neatly together, C. explains the rather generic figures seen on Attic grave stelai as representing the 'solid citizen' preferred by Athenian democratic values. Markers of special status sometimes occur, but they stand out because of the very prevalence of the norms. The intimacy of these scenes and the controlled viewing environment provided by the increasingly deep architectural frameworks are characteristics that are shown to be shared with fourth-century work in other media.

The presentation of artworks is explored to determine how the form and context of the presentation would have influenced a viewer's understanding. Increased control of space around figures through backdrops and settings becomes one of the defining features of the period, and viewing angles for sculptures are often very specific. This framing of scenes of deities or the dead is seen as a window into an epiphany; the otherworldly beings are immanent – sharing space and interacting with depicted figures and the viewer in an intimate way.

Images of deities parallel those of mortals. They are shown in banal moments of action or contemplation – ancillary action that only implies the greater narrative context. C. argues that this strengthens the impact on the viewer, who participates by recalling central narrative elements left undepicted.

Figures are imbued with a quality of 'aliveness' not drawn from overt action, but by a nervous tension that suggests an inner life, and occasionally, by a real approximation of motion, as opposed to the graphic depictions of motion previously employed. Fourth-century statues use their attention rather than simply their limbs to claim the space around them, referencing character, mental states and situations implied but not depicted.

Differentiation between deities and mortals is complicated when they are shown in closer interaction. C. points to the trend exemplified by awe-inspiring characters such as Amazons and Medusa, who are made less threatening and more alluring. Goddesses notably gain characteristics of youth, beauty and attraction. While appropriate for Aphrodite, even Athena and Artemis are not immune from the trend. C. asserts convincingly that youth and attractiveness were used as a marker to separate divinities, male or female, from mortals, typically shown as mature, sober and stolid – the 'good citizens' of the grave reliefs.

Fourth-century art shows a decline in the popularity of heroic myths, choosing instead domestic and quotidian contexts. When myths are referenced, they are often subverted in ways that parallel Euripides' treatments. C. asserts that, at a time when allegorical figures are increasingly found in art and literature, even objects as simple as a *strigil* or *louterion* can be taken as symbolic.

Contemporary authors are mined, not primarily for personal opinions on art, but for their understandings of how images operate, and perceptions of the expectations of viewers. Plato's suspicion of the deceptive power of artists is an indication of the naturalism they had achieved. C. contends that his concern might have been founded on distaste for subjective relativism, as artists had better learned to consciously manipulate style as a carrier of

meaning. The changes in art parallel the development of rhetoric, with its appeal to emotion and its recognition of subjective relativism. C. concludes that a fourth-century critic would expect an image to express character through expression and stance, appear alive, match its function appropriately and demonstrate beauty and a goodness of soul.

Increased display of private wealth by a broader public is one of many social changes documented in the artistic evidence. Even modest homes begin to have mosaic floors and peristyles. Another is the position of women, as mortal women are depicted more often, and are more central to the scenes, although C. points out that they are still shown as dependents of their male relatives. Continued foreign influence in Greek art, and increased influence of Greek art abroad, parallels larger foreign populations in Greek cities and devotions offered to foreign deities.

Colour in sculpture, an important topic much discussed recently, is mentioned, but a great deal more on colour is discussed in regard to painting. The reputed styles of Parrhasios and Zeuxis are compared to the sparse surviving examples of comparable painting. Hardly any actual artist can be shown to have relied entirely on crisp outline or modelled colour through their career. Most can indeed be found to have made use of either or both as needed. Painting is presented by C. as rather unlike funerary relief, where the architectural members frame a window onto an epiphany. Instead, the surface of a painting is not a window at all, but a discreet surface upon which pictorial elements are arranged. While painting does not become the predominant art of the century, the new advancements in the field were highly evident.

The fourth century is treated as a natural continuation of the fifth, with little interruption from the Peloponnesian War. Most characteristics of fourth-century art had roots in or before the middle of the fifth. Instead of decline, C. sees the fourth century as a period of vibrant experimentation, when Greek art comes of age. The transition to Hellenistic art is seen as seamless. The art of the fourth century is dominated by intimacy and emotion that underline the importance of everyday human existence, rather than lionising the violence and chaos of the period. Rather than direct reaction to political and military circumstances, C. indicates escapism and an assertion of the dignified simplicity of mortal life.

The work provides a large number of references, and the bibliography is authoritative until *c*. 2000, with admittedly sporadic updating since. The handsome illustrations are located at the back of the book; placing them in-line with the text would have been problematic, since C. returns often for comparison or further examination. While the illustrations are clear, frequent reference requires substantial page-flipping that can interrupt the flow of the argument, especially during technical discussions of drapery of the 'rich' and 'plain' styles. If a subsequent edition is planned, this work would benefit from having the illustrations bound separately to be viewed alongside the text.

This volume is a welcome addition to the corpus of works on the period. It argues for criteria that can be seen to mark fourth-century work across the arts. While most works on the period focus on a single art form, typically sculpture, C. has proffered a unified aesthetics that is eminently useful. The contribution, in presenting relevant prior scholarship and new observations, is undeniable.

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