

therefore provides welcome proof that the language preserved in it and in the Blemmyan names is in fact related to Beja, and it thereby corroborates Kirwan's identification of the two peoples:

Blemmyan names	Ostrakon	Beja
χαπα	χαπα	<i>hada</i>
	ΙΟΥ- etc.	(<i>w</i>) <i>û</i> - etc.

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ART AND LIFE

R. VON DEN HOFF, S. SCHMIDT: *Konstruktionen von Wirklichkeit. Bilder im Griechenland des 5. und 4. Jahrhunderts v. Chr.* Pp. 317, ills. Stuttgart: Franz Steiner Verlag, 2001. Cased, €44. ISBN: 3-515-07859-2.

Seventeen young Hellenists use sculpture, vase-paintings, coins, and literary texts to identify the picture or image a Greek might have formed—or had formed for him or her—as a basis for further thought or action when prompted to consider any one of a variety of things he or she took to be real. The pictures are as various as, for example, ‘dangerous woman’, ‘masculinity’, ‘slave’, ‘music’, and ‘married love’. Most of the essays offer challenges and matter for reflection.

Egon Flaig arguing that Greeks perceived slaves as ‘Untermenschen’ likens their work in the mines to Nazi extermination camps. No one, to be sure, would live long slaving in those galleries in Laureion. In saying, however, that slaves had no recourse to appeals, he misses *inter alia* the Theseion at Athens. See K. A. Christensen, *AJAH* 9 (1984 [1990]), 23–32. Detlev Wannagat observes that the now famous ithyphallic figure who threatens a cowering Persian with rape on a mid-fifth century RF oenochoe has a beard and cape that do not conform to usual representations of Greeks: he is therefore probably a peltast and in some sense a foreigner. Ralf von den Hoff comparing Attic RF paintings of Theseus and the Minotaur suggests that Theseus was a part at least of the identity of an Athenian.

Stefan Ritter observes differences in the treatment of hair, beard, and crowning wreath on a head of Zeus on coins from Elis (363 B.C.E.), Pisa, and the Arcadian League, and derives a political message. Veit Rosenberger sees Delphi as the true center and representation of Greek identity. Apollo stuffs the Pythia with bits of information, and she is at the same time a vacant area for projection of the hopes of all Greeks. Anja Klöckner considers anomalies in two relief sculptures, one a dedication to the Nymphs, the other to Asklepios, and offers an explanation. Kai Trampedach considers ‘dangerous women’, and finds them in fact ‘endangered’. Renate Schlesier interprets inscribed gold leaves found here and there in graves in the Greek world and generally described as Orphic. She associates them with Dionysos, where they offer hope for a better life hereafter. No texts or illustrations are provided. Jens Arne Dickmann considers representations of children in elegy, votive reliefs, funeral stelai, and vase-painting to seek out complexities in a putative Greek way of seeing children. There are no illustrations.

Günter Fischer identifies the beardless horse riders on the Parthenon frieze as young aristocrats, who will have been the knights in a recently formed class, serving as rôle models for the democracy. Adrian Stähli explains how males loving males in socially

asymmetrical pairings maintained a sense of masculinity, both as lover and beloved. Theognis and vase-paintings provided instruction and identification for men who were intended to rule, and who did rule by virtue of their strength, looks, and membership in the ruling class. Susanne Moraw displays as contrary to one another two representations of Athenian wifeliness in the fourth century: Xenophon in *Oeconomicus* presents the picture of a virtuous, hard-working household-manager, while a number of vase-paintings, notably on the vessel called *lebes gamikos*, show a gorgeous, cosseted idle creature. The constructions are formed with a view to their audience. Reality, she concludes (while not considering the differing views as successive phases in married life) falls somewhere between. Martin Bentz and Christian Mann note instances where an athlete was regarded as hero and given attendant cult recognition. The construction was of importance for a community's identification in the Greek world. Such athletes tended to be a boxer or pankratiast in the fifth century in the Olympic games. Suzanne Gödde explores how Aeschylus and Euripides (mostly) used *σχήματα* as physical gestures and as rhetorical figures in *ἐκφράσεις*. Peter von Moellendorff cites allusions—sometimes oblique—to Homer's *Iliad* in Sophocles' *Ajax*. The audience might have been prompted to compare the picture of a troubled hero in the play with that of a monumental hero in the epic poem. He finds a possible political direction in Sophocles' interplay of texts. For Stefan Schmidt, Attic (mostly) RF vase-painters' representations of the Muses, of Marsyas, and of Thamyris lead to discussion of Plato on mimesis, theories of depiction, and description, and a picture of Music. Barbara E. Borg reads allegory into personifications of Paidia, Eunomia, and Eukleia in company with Aphrodite in some late fifth-century Attic RF vase-painting. 'Let Good Order attend the sensual pleasures of matrimony' is the wholesome message. 'Aponia' on pp. 300, 310, a misreading for Eukleia, does not affect the argument; see G. Ferrari, *MMJ* 30 [1995], 17–18 for the correction. A. L. Boegehold, *When A Gesture Was Expected* (Princeton, 1995), p. 34 offers another view, not one that is necessarily contrary, of Eunomia and Eukleia here.

The essays throughout are readable and often provide new perspectives to important themes.

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SCULPTURE IN THE FIRST CENTURY B.C.

B. S. RIDGWAY: *Hellenistic Sculpture III. The Styles of ca. 100–31 B.C.* Pp. xxii + 312, ills, pls. Madison: The University of Wisconsin Press, 2002. Cased. ISBN: 0-299-17710-6.

This book is the final installment in a series of three volumes written by the author over the past decade on the sculpture of the Hellenistic period. R.'s project takes chronology as its main organizing principle, and it aims to identify and analyze as carefully as possible the formal characteristics—the styles—of sculpture made, in this case, in the first century B.C. Securely dated monuments are, therefore, R.'s primary focus. While some might raise an eyebrow over the author's methodological approach, which insists that 'the monuments be made to speak for themselves', R. always makes it perfectly clear to the reader what is 'fact' and what is interpretation, and clearly signals when and how she differs from other scholars' points of view. Indeed, R.'s generosity to the work of others is one of the signature characteristics of her scholarship, and her command of the immense and ever-growing bibliography on

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