

geographically rather than diachronically, starting with Attica and moving outward through the rest of Greece, then to the Near East, north Africa, and Magna Graecia. It reads rather like Pausanias or Strabo had they concentrated solely on nymphs, and focuses on three basic themes: the nymphs' presence in the landscape, rites of passage associated with nymphs, and local genealogies of nymphs. Here L. includes details about the Klepsydra spring in Athens and cults of female pluralities in Boiotia; about the nymphs associated with the oracle of Zeus in Dodona; and about the nymphaion at Mt. Mieza in Macedonia that served as a school for Aristotle and his pupil Alexander. Readers may need a Homeric love of genealogies to get through the minutiae of this chapter, but they will be well rewarded. One wishes, however, that the chapter included a map of the main nymph cult sites.

Many caves used for nymph worship remain unexcavated, including three in the Mieza area. L.'s last chapter, which summarizes the work of archaeologists, focuses on the few *excavated* caves known to have hosted nymph cults. The most spectacular finds come from the Korkyrian cave on Mt Parnassus, near Delphi; cult activity here definitely dates from the sixth century B.C.E. down to the second, and it is also the most frequently mentioned nymph cult site in ancient literature. Artifacts include terracotta figurines, pottery fragments, seashells, jewelry, coins, thousands of *astragaloi*, and inscriptions to Pan, the nymphs, and Apollo Nymphaetes.

If L.'s book is at times dry and occasionally unconvincing, it is nevertheless a well-researched, often engaging study that should prove invaluable to classics scholars interested in Greek myth and religion. Purists may quibble with certain details—L.'s constant description of silens as equine, when, at least from Hellenistic times, they were also caprine; her choice of 'Philippides' rather than the preferred ms. reading 'Phidippides' in discussing Herodotus 6.105–6. But this book, which followed naturally from L.'s previous study, *Greek Heroine Cults*, further establishes her as an expert on the rôle of female figures in Greek religious practices.

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IMAGES OF YOUTH

G. FERRARI: *Figures of Speech. Men and Maidens in Ancient Greece*. Pp. viii + 352, pls. Chicago and London: University of Chicago Press, 2002. Cased, US\$60/£42. ISBN: 0-226-24436-9.

This book is half theory-rich discussion of how to combine the evidence of images with that of texts, half exploration of the lives and representation of young men and women. The eight chapter titles (e.g. 'The Thread of Ariadne', 'The Manly Aphrodite') give little indication of their contents, and there is no conclusion. The opening draws attention to the wealth of imagery on Athenian pottery, but despite the 149 plates and the twenty-five-page catalogue of pots, only the first two chapters are substantially concerned with that imagery. F. claims that the book is united by the hypothesis that both words and visual figures are projections of thought and that the two modes meet in metaphor, but the dominant impression left on the reader is less of methodological issues advanced than of F.'s desire to expound (interesting) views different from those currently widely held on a collection of points about the lives of young persons in Athens. For all that it has been long in the making, this seems a distinctly unfinished enterprise. What the whole picture of men and maidens in classical Athens (the subtitle is misleading, there is practically no interest here in

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other parts of Greece—even Spartan women are indexed on only three pages) ends up looking like after F.'s revisions, readers are left to piece together for themselves.

In the introduction F. raises the problem of relating imagery to other historical evidence and outlines her own views on method. She proposes to adopt a straightforwardly linguistic model of how images communicate, the image being the means by which the artist addresser establishes exchange with the customer addressee so as to convey in a code and by a physical and psychological channel a message relating to some context. She objects to attempts to divide 'myth' from 'genre' scenes and draws attention to her argument that 'certain visual figures have metaphoric valence'. She then notes that she takes images from pots without regard for the other decoration and use of the pots or their date. She implies that the nature of the evidence makes any other procedure impossible, but this is hard to square that with the wealth of images to which she had drawn attention on her first page.

Chapter 1 plunges straight into the issue of distinguishing female status: how does one distinguish housewife from hetaira? Focusing on the 'spinning hetaira', F. shows, by looking at the whole range of scenes with connections with wool-working, that scenes of industry and scenes with erotic connotations do not form two distinct sets, but that industry and eroticism together pervade scenes linked with wool-working. The detailed discussion of images is hard to follow, both because it is very compressed (six sides) and because the reader has to move back and forth through the pages of plates, but the conclusion is both unsurprising and inconclusive with regard to the problem from which F. began.

Chapter 2 looks at other aspects of representations of women with wool-working connections. First, the space in which they are placed is explored, through Homeric and other literary texts which mention the area in front of the house. Next, the groups in which the girls are found are considered; F. argues that distinctions between figures are too weak for mistresses and maidens to be identified, and that what we see is a group of peers, of *parthenoi* such as formed choruses at festivals. Finally, baths and adornment are covered, with F. drawing attention to figures who display modesty by being fully enveloped in a mantle. She concludes that what is represented is 'ideal femininity'—glamorous, industrious, and modest.

Chapter 3 returns to the enveloping mantle to formulate an argument that full understanding of 'aidos the concept' depends upon awareness of the metaphor of *aidos* as mantle. Despite the formidable theoretical army F. assembles (which includes Nelson Goodman and Jacques Derrida), the move which she makes seems to me one that is to be resisted. To see a mantle when *aidos* is spoken of, or to see *aidos* in every mantle, ties down both concept and image in a way that impoverishes each. Ideas of *aidos* need to retain the possibility that modesty may reign in the absence of a mantle; images of mantled figures the possibility that *aidos* may be absent despite the careful concealment of the body. Idea and image must be allowed to speak to and in their context of use. F. is insistent that images must be removed from 'the discourse of nature' since 'they are projections of thought'. But what makes an image special is that *this* projection of thought is part of the discourse of nature.

Chapter 4 moves, via Achilles on Skyros, from groups of young women to groups of young men, and to a discussion of *paiderastia*, largely through exposition of Plato's *Symposium*. Chapter 5 continues this with a discussion of *kouroi* that insists, largely on the basis that some *kouroi* have jewellery or traces of paint indicating a fledgling beard, that *kouroi* are sexualized figures representing the moment of coming of age and are to be linked to rites of initiation into manhood. Chapter 6 then has a full-scale assault on the nature of *paiderastia* that insists that the *eromenos* was no child but was coming of

age as a man. The artillery is largely provided by literary texts, whose *tendenz* is largely ignored and whose age terminology is interpreted as if technical. F. has little difficulty showing that youths who are coming of age are shown on vases as the appropriate receivers, and also givers, of amorous attention. But when other pots show 'men accosting boys', F. insists that such scenes should not be taken at face value as they show only 'an obsession with, and a degree of tolerance for, the fantasy of sex with a minor'. Once we accept that the nature of acceptable sexual relations between males was subject to debate, discussion of both texts and images needs to pay rather more attention to context, and to change over time. Once more, there is an unproductive mechanicity to the discussion here.

The final chapters return to women. Chapter 7 is concerned with whether there are initiations for girls comparable to those for men, and inevitably turns on *Lysistrata* 641–7 and the *krateriskoi* from Brauron. F., who in the introduction denied any clear distinction between 'myth' and 'genre scenes', argues that the images of naked girls running, found on some *krateriskoi*, are not images of ritual at Brauron but allusions to the mythical past. The final chapter re-examines the literary evidence for the stages of marriage, seeing in the word *engue* an 'image of laying valuables in store in a vault'. F. insists both that marriage was an initiation which did not leave indelible marks on the women involved and that concubinage was widely practised, but that the wife had a particular rôle in reproducing the citizenry. The various strands of this discussion are neither unravelled nor tied up by the closing quotation from Plato *Laws*.

It is sad to report that Chicago University Press here presents readers with, among other things, Aristotle's *Nicomachean Ethics* (p. 75), Isocrates' *Aeropagiticus* (p. 152), Achilles's (twice) Mirmidons (p. 158), Thucydides and Thucidides (p. 157), and *hedna* as a singular (p. 180).

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MASCULINITY

R. M. ROSEN, I. SLUITER (edd.): *Andreia. Studies in Manliness and Courage in Classical Antiquity*. (*Mnemosyne* Suppl. 238.) Pp. vi + 359, ills. Leiden and Boston: Brill, 2003. Cased, €80/US\$93. ISBN: 90-04-11995-7.

Masculinity is like air in classical antiquity: it is necessary, constantly around, but becomes something to fight about primarily when there is not enough of it or it is somehow polluted. It is perhaps, then, no surprise that after thirty years of investigation of all aspects of the female in the ancient world, led by feminist studies, and a brief sojourn with gender, led by gender studies, masculinity is now the new black (as it were). This is not—or should not be—merely business as usual: live white males communing with dead white males. Those thirty years have made a huge difference, and while the trend-setting Foucault has been widely criticized for offering too restricted a view of the masculine from the normative world of didactic texts, more recent explorations have shown how a sophisticated modern methodology can change the way we can appreciate so central a category of ancient life—as can be seen, for example, from Maud Gleason's *Making Men* or from Anthony Corbeill's close look into the Roman mouth, or from the collections of Foxhall and Salmon, *When Men were Men* and *Thinking Men*.

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