

But this volume will certainly constitute also an invaluable starting point for further future research.

Marco Fantuzzi
Columbia University, New York,
and Università di Macerata

Joannis Mylonopoulos
Universität Erfurt

Ann Steiner, *Reading Greek Vases*, Cambridge: Cambridge University Press, 2007. 346 pp. ISBN-13: 978-0-521-82522-1.

Ann Steiner (hereafter S.) has worked on different aspects of visual repetition in Attic vases during the last decades,¹ but this is her first book-length contribution. In the study, divided into eleven chapters, she aims to explain the role of repetition on Athenian black- and red-figure vase painting between 600-480 BCE. S. argues that since these paintings function as texts to be read, understanding repetition in the imagery depicting particular subjects and especially the use of repetition on a single visual text, i.e. a single vessel, is crucial to knowing how Athenian pottery conveyed meaning to its audience.

The author begins her discussion with an analysis of the imagery and inscriptions on a red-figure pelike by Euthymides and Euphronios, in order to elucidate the significance of repetition. After looking at earlier discussions of the meaning of repetition in Bronze Age art, Athenian vase painting and Homeric epic, S. surveys the central ideas about repetition in information theory, social anthropology, structural linguistics, and narratology, and defines the terms she proposes to use throughout the study.

The second chapter discusses the use of repetition on vases by Exekias, considered to be one of the most creative black-figure vase painters, and concludes that he uses repetition 'as a hook to draw the viewer into a process of close comparison' (31). These cohesive devices communicate to the viewer a message through such means as ellipsis, synonymy, and antonymy. S. then considers how his solutions influenced other vase painters and became a standard part of the visual code. The use of repetition was an option that was not always employed so that its use reflects a deliberate choice on the part of the artist.

In the third chapter S. widens her investigation and, by looking at three case studies, she considers mass-produced nearly identical vases by anonymous artists, which she calls 'Types', in order to understand their impact on Athenian viewers. These three Types are Horse-head amphoras, Komast-dancer cups, and Glauk-skyphoi. In all of them, the same decoration is repeated almost identically. In her view, this type of repetitions allows the user to understand their identity and perhaps also their specific function very quickly.

The fourth chapter digresses from the focus on repeated imagery and considers the elements of 'metadiscourse'. Although S. does not explain this term's particular meaning for her argument, she identifies its main components — written inscriptions and images of repeated spectators — and analyzes their functions. They are a kind of commentary on the mechanics of interpretation. The repeated spectators may exist so as to tell the viewer how to understand the action, they may represent the audience for whom the main scene is demonstrated or they may alert the viewer to the fact that the different scenes of one vase are connected. Perhaps they also perform a 'phatic'

¹ See 'The Meaning of Repetition: Visual Redundancy on Athenian Vases', *Jahrbuch des Deutschen Archäologischen Instituts* 108 (1993), 197-219; 'Illustrious Repetitions: Visual Redundancy in Exekias and his Followers', in J.H. Oakley et al. (eds.), *Athenian Potters and Painters*, London, 1997, 157-169; 'New Approaches to Greek Vases: Repetition, Aesthetics, and Meaning', in G.P. Warden (ed.), *Greek vase painting: form, figure, and narrative: treasures of the National Archaeological Museum in Madrid*, Dallas, 2004, 35-45.

function, opening and keeping open the channels of communication between artist and viewer, expressing greetings and conveying particular content. Written inscriptions can also play these same roles. In the last part of this chapter S. digresses even further and looks into the authorship of inscriptions and graffiti, their intended viewers and readers, the difficulties involved in reading them aloud or silently, and their functions.

In the fifth chapter S. enumerates the various types of single or repeated inscriptions, i.e. signatures, greetings, sounds, *kalos* declarations, names and commentaries, and analyzes their location on black- and red-figure vases and how they relate to the imagery by reiterating, amplifying, distorting, undermining, ignoring or even replacing its effect. But as S. admits: 'sometimes the inscribed words appear in conjunction with repetitions in imagery... but often there is a disconnect between the meaning of the words and the imagery. This disjunction ensures a more complex and more comprehensive role for the vessel in its use context' (92).

In chapters six through nine S. returns to the figural scenes while applying the new understanding gained by her analysis of repetition of inscriptions and images of spectators in the preceding two chapters. Chapter six deals with the role of repetition in visual narration. After a short review of the taxonomy and nomenclature used to define the ways vase painters depicted stories, S. focuses on the use of repetition to connect separate scenes that describe different moments in the action, divides them into different categories of narrative depiction and outlines their chronological development. In chapter seven S. takes a look at how artists make use of repetition to create visual simile and engender paradigmatic relationships. Chapter eight analyzes how repetition is used to explore the images' different points of view and character. In chapter nine S. provides an overview of how parody is achieved through repetition and shows that it is already found in the second quarter of the sixth century BCE.

Chapter ten presents six additional case studies, vases by Psiax, Epiktetos, Oltos, the Kleophrades Painter and the Berlin Painter, and S. demonstrates how a single vase can exhibit multiple ways for repetition to create meaning.

In the eleventh and last chapter S. ends her discussion by turning to a theme anticipated in the preceding chapters: the ways in which repetition on the vases is reiterated in the symposion and in the poetry performed there. She reviews the evidence for the use of pottery in Greek symposia: the types of vase shapes and the opportunities for visual inspection of the vessels in sympotic space. She also discusses the visual links between sympotic vessels and setting to show how pottery advanced the symposion's role in enculturation. S. then reviews the role of repetition in some epic and poetic examples, mostly by Homer, Pindar, Plato and Xenophon, to reconstruct the performance aspect of the sympotic context. In her view this provides a useful analogy to similar performance aspects on the sympotic vessels' vase paintings.

In her conclusions, S. stresses the main achievements of her study: the association of repetition with the perception of the vase as a single-text unity and with the role of the spectator; the chronological development of the uses of repetition; the integral role of repetition in storytelling; the centrality of parody in the use of repetition; and the interplay between the redundancies of words and images on the vessels and the symposion.

There are some problems and inconsistencies in S.'s work. Although she devotes part of the first chapter to defining the terms which she will use throughout the study, she does not in fact utilize them, while other terms which she uses repeatedly remain unexplained. The basic organization of the book also seems questionable. It would have probably been more helpful to discuss repetition in inscriptions first and then turn to a more concise analysis of all types of figural scenes including the role of repeated spectators. In fact, some of the examples are redundant, while others are not completely explicit or convincing. For instance, how exactly do both sides of Lydos' column-krater in London (figs. 7.13-14) exemplify paradigm? The bibliography is extensive and up-to-date, but although I have not checked all her references, I note three misspellings: A. Mackay (and not Makay), M. Söldner (and not Soldne, the co-author of B. Schmaltz) and S.

Pfisterer-Haas (and not Pfsitterer-Hass), and bibliographic details from Steiner's article 'New Approaches' are absent (see my note 1). I would also have suggested labelling the vases Attic rather than Athenian.

These problems, however, should not deter us from reading this book. As many of us who work with Attic vases know, the basic systems underlying their shape and decoration are simple and easy to follow, but detailed contemplation and analysis is often rewarded by deeper understanding and surprise. This is the main contribution of this study. By analyzing repetition on imagery and inscriptions S. has invited us to look at vase paintings with fresh eyes. This interesting, thought-provoking book has many useful analyses and insights. I was particularly interested in her look at repetition to generate parody (18, 200ff.) and to manipulate time, place and sequence (24, 100ff.), as well as her work on the inscriptions (chapter five), analysis of repetition on the first three of her six case-studies (chapter ten), and her association of repetition in images and inscriptions with the symposion (chapter eleven). Intelligent texts and plentiful illustrations, helpful to S.'s main arguments, invite us to look again at Attic vase paintings and remind us of their degree of sophistication and ingenuity.

Sonia Klinger

University of Haifa

Daryn Lehoux, *Astronomy, Weather, and Calendars in the Ancient World: Parapegmata and Related Texts in Classical and Near Eastern Societies*, Cambridge: Cambridge University Press, 2007. XIV + 566 pp. ISBN-13: 978-0-521-851817.

A parapegma is a device for tracking days, either within calendar cycles or within a cycle of annual phenomena (e.g. astronomical events), by the use of a movable peg or pegs. It usually consists of a stone, clay tablet, wall of building, etc., on which a continuous sequence of days is inscribed, some or all identified with a number, date, or astronomical or weather phenomenon, and with a small hole allocated for each day. A peg would have been moved along the sequence and inserted daily into the hole of the current day.

This work is primarily an edition, catalogue, and study of ancient parapegmata. As it turns out, a fairly large number of Greek and Roman parapegmata have been discovered, suggesting that their use must have been common in Graeco-Roman Antiquity. The term 'parapegma' is taken in this work in a more general sense, however, to include not only epigraphic or material exemplars, but also literary texts that are clearly modelled on, or similar to, the sequences of days inscribed in actual parapegmata (some by known authors such as Ptolemy, Ovid, Columella, and Pliny, others anonymous such as the appendix to Geminus' *Isagoge*). Lehoux identifies two very distinct traditions, the Greek and the Latin. Greek parapegmata, first attested in literary form in the third century BCE (*P. Hibeh* 27) and in material form in the first century BCE (Miletus parapegma II), nearly all track annually recurring astronomical events and the meteorological phenomena traditionally associated with them. Thus, they typically offer a single, continuous sequence of peg holes, alongside which are indicated events such as the rising or setting of a particular star, the direction and strength of the wind, etc. This 'astrometeorological' information would have been particularly useful to farmers, sailors, or others for whom annual seasonal changes were of great importance. The astrometeorological tradition was incorporated in the Latin literary parapegmata, but Latin material parapegmata were completely different: they were designed to track the days of shorter cycles such as the lunar month (29- or 30- day cycles), the hebdomadal or planetary (7-day) week, and the nundinal 'week' (8 days), which are all mutually incompatible. Latin parapegmata normally consist, therefore, of several sequences of peg holes (for the lunar month, the planetary week, etc.) that were meant to be used together in combination. According to Lehoux, the main purpose of Latin parapegmata was astrological (lunar and planetary). He argues