"Imperial Ideologies and Modes of Appropriation" discusses the range of ways artefacts and artisans could travel, not only through trade but as gifts, booty, and royal propaganda.

Greek Art and the Orient is almost too much of a good thing. The monograph is so densely packed with theory, overviews of scholarship, and alternate explanations that the reader struggles to process it all, much less summarize it into a short review. Gunter offers more questions than answers, and the cynic might say the only conclusion the monograph reaches is that we can conclude very little. Mainly, Gunter seems to argue against the title of the monograph itself: she makes a case for a cultural sphere covering the entire eastern Mediterranean and points out the paradox of contrasting two parts of the same whole.

Despite being a demanding read, the work is worth the effort, particularly for those already familiar with the basics of art-historical theory and Assyria. The reader might be frustrated by how *Greek Art and the Orient* keeps diving into finer and finer distinctions – the fine nuances make it very difficult to get enough leverage to say anything on the topic – but no one can deny Gunter's discussion is thoughtful and learned. The reader is left wishing Gunter would elaborate on how the distinctions she draws would have been perceived in antiquity, but perhaps that is a topic for a different day and a different monograph.

Elina M. Salminen

Michael Squire: *Image and Text in Graeco-Roman Antiquity*. Cambridge University Press, Cambridge – New York 2009. ISBN 978-0-521-75601-3. XXVI, 516 pp., 25 plates, 142 ill. GBP 75, USD 120.

This well-researched book focuses on a hotly debated topic which has interested scholars since antiquity: the relation between the visual and verbal spheres. With a mastery of a huge bibliography, Squire contests the traditional logocentrism, which dominates the modern study of ancient art and literature, and suggests new methodologies for both viewing and reading.

The book is divided into three parts. In Part 1, Squire locates the origins of the modern modes of viewing and reading images in the Lutheran Reformation and in the famous 1766 essay on Laocoon by G. E. Lessing. In fact, while Lutheran ideas about the importance of the text for unlocking the meaning of an image laid the foundation for the origin of logocentrism, the influence of Lessing's *Laocoon* reinforced the theory whereby texts and images work independently. The result was the imposition of Lutheran assumptions and Lessing's ideas about images and words onto Graeco-Roman culture, regardless of the fact that ancient viewers and readers may have had a different experience of, and approach to, visuality and verbality. Squire argues against this set of methodological assumptions and attempts to show how "visual and verbal realms are interpenetrative, intertwined and interdependent" (p. 145) with the analysis of some examples of Greek and Roman objects and monuments bearing ecphrastic texts (funerary reliefs, symposium vases, domestic mosaics, and the wall-paintings of the Casa degli Epigrammi). However, there is some doubt whether the discussion, which often repeats what other scholars have already written about those examples and rarely includes the author's personal viewpoint, does successfully sketch "a different mode of approaching visual and verbal relations in the Graeco-Roman world" (p. 11).

In Parts II and III, Squire looks in more detail at four specific case studies for a broader

discussion of the symbiosis between ancient visual and verbal cultures. Chapters 3 and 4 are concerned with images and texts combined in a single visual field, while Chapters 5 and 6 deal with texts and images that are not physically bound, but are nevertheless related to each other. In the discussion of the sculptural groups in the Imperial grotto at Sperlonga (Chapter 3) and of the paintings in the cryptoporticus of the House of Propertius in Assisi (Chapter 4), as examples of images physically combined to texts, Squire interestingly shows how the combination of words and images allowed the viewer-reader to experience different modes of combined visual and verbal response. The author then moves on to analyse how the visual and verbal influence and intersect with each other, even when they are not juxtaposed within a single visual field, with two specific case studies: the myth of Polyphemus and Galatea (Chapter 5) and the tradition of still-life (Chapter 6). These two chapters surely form the most interesting and innovative part of Squire's work, as they outline a different mode of approaching the visual and verbal in the Graeco-Roman world. The author, in fact, shows with a number of specific examples how the analysis of images in association with texts and of the texts in association with images reveals a close interpenetration of visual and verbal media, which leads viewers and readers through a variety of different interpretative possibilities. This two-way model of interaction is surely more dynamic and intellectually stimulating than the traditional approach to ancient images, which are seen as an illustrative reproduction of literary descriptions, when there are detailed correspondences between the two media, or as working independently from the verbal, when this correspondence of minutiae is lacking.

There is no doubt that Squire's book provides an interesting interpretative framework for the analysis of the interpenetration between images and text and suggests a variety of different ways for bridging the "gulf between words and images" (p.431). As the author correctly suggests, one of the possible modes of analysis could put more emphasis on the viewing contexts and the viewers themselves, but that "would have required a separate book" (p. 432). Nevertheless, the absence of the ancient viewer-reader throughout Squire's book is noticeable and makes one wonder why the author discusses material evidence of a specific culture without reflecting on its users. The author might have restricted the number of chosen examples and let the ancient viewer direct the modern gaze by putting more emphasis on the questions related to the social status of the ancient viewer-reader, her/his level of literacy and ability to grasp correspondences between the visual representation and the literary description of the same topic, and her/his way of viewing and reading within the spatial limits of the physical context in which those images were put on display. Without the insertion of the ancient viewer-reader into the discussion, the book appears mostly concerned with the construction of a set of methodologies for interpretations that serves only the modern viewer-reader.

These criticisms notwithstanding, Squire's book is rich in insight and suggests a number of topics that will be hopefully explored in future research.

Margherita Carucci

Dimitra Andrianou: *The Furniture and Furnishings of Ancient Greek Houses and Tombs*. Cambridge University Press, New York 2009. ISBN 978-0-521-76087-4. XXIV, 213 pp. 29 b/w ill., 2 plans. GBP 45, USD 80, EUR 51.90.