

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.

Dimitra Andrianou's monograph *The Furniture and Furnishings of Ancient Greek Houses and Tombs* delivers exactly what the title suggests but with one necessary specification that should be voiced upfront: the book focuses almost entirely on the late Classical and especially the Hellenistic period. If that is the timeframe the reader is interested in, the publication is an excellent handbook with some interesting tangents into matters such as Hellenistic beliefs concerning the afterlife and the symbolism behind furniture assemblages found in tombs.

The book had its beginnings in Andrianou's doctoral dissertation and this shows – but in a good way. The monograph is clearly structured, with each section containing a summary of the literary, visual and archaeological evidence and a catalogue of relevant artefacts with references. Thanks to this, *The Furniture and Furnishings of Ancient Greek Houses and Tombs* can function as a handbook in addition to making for interesting reading. Sources and scholarship are discussed at the beginning, and lists of furniture and furnishings given to sanctuaries are attached in the appendices. The chapter on furniture is divided by type: seats, bed-couches, tables, containers, cupboards and shelves. The section on furnishings correspondingly covers bedclothes, valances, curtains, rugs and mats, and weaving equipment. The two final chapters are thematic: they discuss furniture donated to sanctuaries and mentioned in treasure lists, and the role of luxury in both life and death in Macedonia.

Andrianou runs through the evidence critically and carefully, making the most of meagre evidence without speculating. Much of the archaeological evidence comes from tombs at Vergina or elsewhere in Macedonia. Whenever detailed excavation reports have been available, she has scanned through them for things such as specific locations and positioning of artefacts. These details become relevant when discussing evidence for looms or shelves, for example; artefacts found lined up or clustered can indicate the way they would have been positioned originally. Such details can be a rare find in relatively generalist publications but all the more welcome for it. Correspondingly, Andrianou points out shortcomings with on-site documentation – a poignant reminder to archaeologists complaining about over-documentation.

*The Furniture and Furnishings of Ancient Greek Houses and Tombs* is an excellent summary of sources on Hellenistic furniture and furnishings for the specialized scholar or an introduction into the topic for the more general reader. Its conciseness is both a strength and a weakness. Brief discussion sections at the ends of the chapters touch on a variety of topics: furniture as evidence for a more open *oikos* than has traditionally been thought; how difficult it is to deduce prestige based on materials (in Athens, wood may have been more precious than marble due to availability); whether furniture dedications were used by priests or not (Andrianou suggests they often were); and how elaborate tombs in Macedonia might indicate Orphic beliefs regarding the afterlife. These are all topics that would be worth exploring at greater length; as it is, the ideas come across as afterthoughts that do not always tie in with the main narrative. Andrianou points out several avenues for future research and one can hope she herself will explore some of them. As it is, *The Furniture and Furnishings of Ancient Greek Houses and Tombs* stands as a useful monograph and a promising start to a career that will hopefully produce work that will be of interest to everyone researching furniture, domestic matters, or Macedonia.

*Elina M. Salminen*