ART, DESIRE, AND THE BODY IN ANCIENT GREECE, by *Andrew Stewart*. Pp. xiv + 272, color pls. 8, figs. 159. Cambridge University Press, Cambridge and New York 1997. £45. ISBN 0-521-45064-0.

There may not be a sea change in the study of classical art, but finally it appears that a critical mass of scholars has heard about THEORY and about the BODY. In Britain, France, and the United States, "the fuss about the body," to quote Caroline Bynum ("Why All the Fuss about the Body? A Medievalist's Perspective," *Critical Inquiry* 22 [1995] 1–33), has generated some quite splendid and elegantly theorized work. The space opened by Françoise Frontisi-Ducroux and François Lissarrague, by Robin Osborne and Christiane Sourvinou-Inwood, and by Page duBois and Alan Shapiro, among many others, should happily accommodate Andrew Stewart's new and comprehensive book. *Art, Desire, and the Body* is a product of broad knowledge of Greek art, extensive and thoughtful readings in contemporary theories of society and of representation, and of extensive work on specific topics from erotica to Amazons.

The book is broad in scope and intended audience. It considers Greek art (and to a minor degree architecture) from the Bronze Age through the Hellenistic period, and looks at monumental sculpture, lost wall paintings, vase paintings, small bronzes, and mirrors. Using carefully chosen texts to help in establishing contexts for the works of art, Stewart sets as his goals to explicate "the notions of body and gender that . . . artists were attempting to articulate" and to understand "the spectator's imagined and actual reactions to the work" (7). He does so, in many cases successfully as well as interestingly, and his clear and graceful language combines with a willingness to define terms and concepts to make the book accessible to nonacademic readers as well as to specialists. The desire to speak to readers outside the field of classical archaeology poses some problems for the book, though; one is that the lovely chapter on technical matters, "Tooling the Body," seems less fully integrated into the larger plan of the book than it might be, even as it provides necessary information for those readers. Similarly, a few of the chapters tend to seem a bit rushed or perfunctory, present more because of a desire to fill the reader in on political and artistic change than because of the need to make a new argument. "The Athenian Body Politic" is, by comparison with some of the other chapters, rather unsatisfying except to the extent that it gives an overview of a great deal of material from the sixth through the fourth century B.C. Its desire to show "why no one symbol of [the Athenian] body politic became definitive, and why figurations of it were always in a state of flux" (134) is fulfilled in other sections of the book, however.

Where the book is at its best, to my mind, is in the chapters that take on specific problems. In these Stewart combines his knowledge of context and text with sensitivity to the objects themselves, at one point asking, for example, how the social and historical context of Late Archaic small bronzes helps us to understand these images of fully or semi-nude *parthenoi* (115). The book works wonderfully when the question "how do ideas about the body, about desire, about visuality, about social context, help us to understand and appreciate the objects?" stands in the foreground. The introduction, "Perspectives," lays out the theoretical principles on which arguments will be built; it uses major monuments such as the Parthenon frieze riders and the Knidian Aphrodite as the basis for asking questions about meaning and facture that the theory will help to clarify or answer. The chapter "Three Attic Ideologies," focusing on kouroi, tyrannicide images, and the ephebic riders of the Parthenon frieze, then makes use of theory, for example in its explication of the workings of the desiring gaze of an idealized Athenian male citizen. The success of the chapter, its ideas and arguments too many for this short review to discuss, comes from the play between Stewart's interest in this kind of contemporary theory (both about sexuality and body and about representation) and his desire to understand concretely the relationship between form/style and "the changing social and political economy of Athenian homoeroticism" (63). His readings of the monuments in this chapter (and elsewhere) build on the work of several prior generations of scholars as well as on that of his contemporaries but end by being original and in many spots exhilarating. One comes away from this chapter with a better understanding of the way sexuality and desire, as they took concrete form in representation, functioned in the making of interwoven political ideologies—of manliness, of the polis, and of belonging.

Readers will find much to think about and to argue with as well as to agree with in Stewart's book. One of the problems for me in the author's generally citizen-centered readings, or rather in the absence of the possibility of women's or other resistant readings, nevertheless provided an interesting insight into one of the methodological consequences of locating the artist and his intentions at the heart of interpretation (here the reader might want to have a look at Jeffrey Hurwit's review essay, "The Death of the Sculptor?" *AJA* 101 [1997] 587–91, on the current scholarly and theoretical status of the Greek artist). Since that artist, normatively male, speaks most often for and to an intended audience of male citizens, and since his context is so often dominatingly male (with women generally silent), it is all too easy to settle for reading the monuments only through male eyes. Does that mean that we can refuse to explore, to imagine, resistant readings, whether by women or metics, slaves or foreigners? Does the lack of textual evidence conspire with the traditional prominence of artist's-intention-based interpretation to give permission to us to limit our readings? There seem to be several places where resistant readings, along with more discussion of complicitous or socially dominant readings, might be useful. Stewart provides a very sophisticated one in his section on case mirrors (171–81); he concludes that "a phallocentric *story* cannot be easily replotted through a *gynaikocentric* discourse" (174) (author's emphases).

Thinking about the Knidia and Stewart's reading of her, I am struck by the extent to which Praxiteles and his later male commentators dominate the discursive field so thoroughly that only one kind of viewer becomes possible. This male viewer is understood in all his ambivalence and complexity and his reception of the statue in fact illuminates

her form and pose in some important ways. But the fact of female worshippers as viewers is utterly neglected here, not least because they stand outside the artist's (likely) intentions. This seems, ultimately, to narrow the possibilities for reading as well as to preclude a sense of the relationship between female worshippers, including priestesses, donors, and celebrants, and the statue. To the extent that ex-votos and inscriptions can speak of the presence of such female worshippers, ought we not to keep an open mind and methodology to deal with the multiplicity of alternative readings and other understandings of individual and collective relationships to what remains a divine body? And might such an open methodology have implications for inventive (and potentially even useful) interpretations of other Greek monuments? The book provides opportunities for thinking creatively with as well as against the author; the clarity of his ideas and the visibility of his theories and methods encourage such creativity.

In short, Stewart has performed a fine and valuable service; not only has he given us a timely and sophisticated overview of a field in the process of developing, but he has also used contemporary theory in ways that are productive for the future. And the book is a good read—not something we say very often in these pages.

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PANDORA: WOMEN IN CLASSICAL GREECE, edited by *Ellen D. Reeder*. Pp. 431, figs. 400, color 140. Princeton University Press, Princeton 1995. $95 (cloth), $35 (paper). ISBN 0-691-01124-9.

Anyone interested in the role of women in ancient Greece should purchase this beautifully produced and reasonably priced book for its plethora of well-documented images alone. Ellen Reeder, the curator of the original exhibit at the Walters Art Gallery in Baltimore, is to be congratulated for her extraordinary energy and diplomacy in gathering a rich group of artifacts from a remarkable range of private collections and museums. In her role as editor of the volume, however, Reeder's solid discussions of objects in the catalogue far surpass her opening essays.

Reeder's introduction and opening essay summarize, but do not seriously address, the choice of topics represented. The availability of objects naturally dictates the shape of such an exhibition, and the inclusion of wedding scenes and representations of cult, ritual, and textiles is obviously central to any examination of women in Classical Athens. Yet the choice of particular myths or female deities, and the underrepresentation of, for example, women's role in death ritual are insufficiently discussed, or are even left unexplained. These essays appropriately survey women's lives and status in Classical Athens, but the discussion is riddled with numerous small errors (e.g., uncles were only the first in line as marital prospects for Greek heiresses [23]; and Apollo, not Athena, says that the woman is only the nurse of a man's seed in Aeschylus's *Eumenides* [25]) and dubious interpretations (e.g., it is *not* generally agreed that Greek society descended from a culture that worshipped exclusively female divinities [14]). Given the difficulties involved in interpreting the problematic and fragmentary written, archaeological, and visual evidence offered for the lives of Greek women here, a sophisticated discussion of methodology would have better oriented the inexperienced reader to profit from the volume as a whole.

In a book that attempts to locate visual evidence in its larger cultural context, interpretive essays should ideally do the same, as well as offer new perspectives on the material discussed. Each should directly illuminate the book's topic and the works presented in the catalogue, and address some of the methodological problems in interpreting the material under discussion. In *Pandora*, the principle of selection for its eclectic essays is unclear. Andrew Stewart's essay "Rape?" fits the bill most closely. Representations of sexual pursuit are discussed in relation to the larger cultural context and the latest scholarly studies in a provocative fashion that leaves the reader with almost too many ideas to process. Alan Shapiro's study of the cult of Kekrops's daughters argues convincingly that the importance of these heroine cults and their popularity in vase painting in Classical Athens can be explained by its close links to the city's tutelary goddess, Athena. François Lissarrague considers with typical methodological finesse the implications of the boxes and containers that are constantly used to define the female world in Greek art; through the deliberate visual linking of open doors and chests, for example, a vase painter can play with the motifs of hiding and revealing that are elsewhere associated with the female in Greek thought. Sally Humphreys argues that "Greek culture . . . presented women with contradictory stories about female identity, and this contradictoriness surely left some room for maneuver" (106). Because three-dimensional figures have ritual functions, the viewer can construct an active relation with them. Humphreys suggests that we can view such images "against the grain of ancient Greek culture and our own" (109). This stimulating challenge might have been strengthened with a closer interpretation of images from this perspective.

Two nevertheless valuable essays by Froma Zeitlin and Christiane Sourvinou-Inwood address visual representations of women only tangentially. Zeitlin's essay on the Archaic poet Hesiod's influential misogynistic myth of Pandora illuminates the title of the volume and links the famous pithos in which this first woman traps the ambivalent Hope with the ancient view of the womb as an inverted jar. Hope thus represents the unborn child, a necessary but ambivalent good in the eyes of the poet. Sourvinou-Inwood argues usefully against misusing modern Mediterranean culture to interpret the ancient world. For example, while both modern and ancient Greece define public and private worlds similarly in terms of gender, Classical Athens gave women an important public role in religion, whereas the modern Greek church does not. Her argument that women have roles complementary and equal to those of men in the religious sphere needs further qualification, however. Although women play central roles in