analysis of the genitive VANALAŠIAL is a case in point. He argues for a division into morphological constituents à la Etruscan: base *VANA-, suffix -LA (e.g., Etruscan TITE-LA), suffix -SIE/-SI (e.g., Etruscan NUME-SIE) + genitive -AL (Etruscan LARIS-AL). Moreover, he claims that the sibilant consonant in the -SI suffix has undergone palatization to -ŠI, a phonological feature found in north, but not in south, Etruscan inscriptions. The result, then, is that Lemnian may not just be archaic Etruscan, but may well be dialectal north Etruscan.

Whether or not de Simone's analyses will convince the linguistic community I cannot say, but I do know that it is challenging publications like this one that move the discipline forward.

REX WALLACE

DEPARTMENT OF CLASSICS
UNIVERSITY OF MASSACHUSETTS
AMHERST, MASSACHUSETTS 01003
RWALLACE@CLASSICS.UMASS.EDU

ISTHMIA. EXCAVATIONS BY THE UNIVERSITY OF CALIFORNIA AT LOS ANGELES AND THE OHIO STATE UNIVERSITY UNDER THE AUSPICES OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS VI: SCULPTURE II: MARBLE SCULPTURE, 1967–1980, by *Steven Lattimore*. Pp. xviii + 64, pls. 36, plans 2. American School of Classical Studies at Athens, Princeton 1996. $55. ISBN 0-87661-936-7.

This volume presents a catalogue of 107 sculptural fragments discovered in the excavations at the Roman Sanctuary of Poseidon at Isthmia, conducted by Ohio State University and the University of California, Los Angeles from 1967 through 1980. Although the fragments come from a variety of contexts, including the Northeast Gate, Tower 14, and the domestic structures of the East Field, over half were found in the Roman Bath. Of the pieces catalogued, eight heads, one torso of a running Artemis, and six reliefs are substantially preserved.

The organization of the volume parallels that of Mary Sturgeon's earlier publication of sculpture from Isthmia (*Isthmia* IV: *Sculpture* I: *1952–1967*, Princeton 1987). The brief introduction presents the archaeological context of the sculptures. For the history of the site, issues of material, sculptural practice at Isthmia, and the relationship of Isthmia to Corinth, Lattimore refers readers to Sturgeon's volume.

The catalogue presents human heads and fragments of heads first, then fragments of human arms and legs, draped females, animal figures, relief sculpture, and unidentifiable sculptures. Following findspot, dimensions, condition, technical features, bibliography, and description, many entries contain discussion of subject matter, comparanda, date, and sculptural type (*Kopienkritik*), with extensive citations of recent secondary literature. Notable pieces include two heads of Polydeukion (cat. nos. 1 and 2), a locally carved relief of the musical victor L. Kornelios Korinthos (cat. no. 87), and a three-figure stele of Nymphs (?) carved in non-Graeco-Roman, geometric style (cat. no. 91).

In a three-page summary, Lattimore concludes, first, that most of the sculptures may be dated to the mid-second century A.D., the peak of the Isthmian sanctuary, when Herodes Atticus dedicated the cult group of Poseidon and Amphitrite; second, that the majority of the sculptures found in the East Field were probably displayed in the domestic structures there; third, that most of the sculptures found in the Bath represent subjects appropriate to this context, and were probably part of the architectural adornment of the building (on this topic, readers might also consult H. Manderscheid's synthetic volume *Die Skulpturenausstattung der kaiserzeitlichen Thermenanlagen*, Berlin 1981); and, lastly, that the sculptures from the Bath were probably made by a Corinthian, rather than an Attic, workshop.

Lattimore's catalogue provides further material for the consideration of sculptural displays in domestic and bath contexts. More importantly, his thorough documentation of a group of three-dimensional and relief sculptures that range widely in carving technique and style—though not in date—provides invaluable evidence for the continuing dialogue on sculptural workshops of Roman Greece, and particularly of the Peloponnese.

ELISE A. FRIEDLAND

DEPARTMENT OF ART
ROLLINS COLLEGE
WINTER PARK, FLORIDA 32789-4499
EFRIEDLAND@ROLLINS.EDU

VICTORY OF PROPAGANDA. THE DYNASTIC ASPECT OF THE IMPERIAL PROPAGANDA OF THE SEVERI: THE LITERARY AND ARCHAEOLOGICAL EVIDENCE, AD 193–235, by *Drora Baharal*. (*BAR-IS* 657.) Pp. ix + 116, figs. 107. Tempus Reparatum, Oxford 1996. £35. ISBN 0-86054-845-7-846-5.

In this volume, the author argues that Septimius Severus links himself in his propaganda to his Antonine predecessors, and to Marcus Aurelius in particular; also, that Septimius's successors in the dynasty make no break with the established policy. This has long been common knowledge, and the author has nothing new to contribute to the field. Worse than this, however, she confuses the evidence and commits numerous errors—one example being her assertion (9) that the Antonine dynasty begins in A.D. 96 with Nerva. There are also such naive statements as the following comment on Caracalla's admiration for Alexander (83): "Hero-worship is not a modern phenomenon, and was common amongst children and youth in antiquity." Finally, there is the author's habit of addressing the reader in small rhetorical questions, as if he or she were still at school.

Baharal focuses on portraits, but her classification is inconsistent and takes no account of the inscriptions (4). Her conclusion (39) is alarming: "There is a tendency to make his [Severus's] own portraits, as well as those of his rivals and his predecessors, resemble the likeness of Marcus Aurelius." If this is genuinely the conclusion you reach,

then portraits are not your field! The author is ignorant of the final type of Commodus portrait, which depicts him with very short hair and beard (like the adult Alexander Severus). The main point about the portraits of Septimius Severus is that the facial features are more or less standard, but the three or (four) different types are defined by the various fashions of hair and beard. Only one actually imitates Marcus, and the three main types may even occur on the same monument (such as on the Arch in Leptis Magna) as different masks for the illustration of different occasions. Had the author made herself familiar with the literature to which she refers, such errors might have been avoided. The portraits she mentions constitute a strange mixture. Some are well established, but many were reworked during the Renaissance (or are entirely Renaissance creations). Others are traditional identifications, long since discredited, or they are her own identifications, which she has failed to substantiate. Some are listed as being in the wrong museums (e.g., fig. 31). Much of the text and many of the illustrations are irrelevant to the discussion and further contribute to the confusion (e.g., 60 [concerning the Fayoum portraits]: "most scholars apparently agree on the period in which they were made, i.e. about 392"). Also, what are we to make of her assertion (45) that Caracalla was "buried in the *Antoninic* grave"? It may sound harsh, but reading this book was a complete waste of time.

NIELS HANNESTAD

DEPARTMENT OF CLASSICAL ARCHAEOLOGY
AARHUS UNIVERSITY
8000 AARHUS C
DENMARK
KLANH@HUM.AAU.DK

HELLENISM AND EMPIRE: LANGUAGE, CLASSICISM, AND POWER IN THE GREEK WORLD, A.D. 50–250, by *Simon Swain*. Pp. xii + 499. Oxford University Press, Oxford 1996. $90. ISBN 0-19-814772-4.

Readers of this journal may well wonder why a book that has absolutely nothing to do with classical art or archaeology is being reviewed here at all. But Simon Swain's huge and detailed account of the main writers of the Second Sophistic will be an invaluable reference book for everyone studying or using the Greek primary sources for ancient art. Henceforth, it will not be possible to extract an item from, say, Pausanias, or an *ekphrasis* from Lucian, and use it simply as if it were an objective document. This volume places their work, and also that of most of the other Greek authors whose writings are central to art historians and archaeologists—Plutarch, Philostratus, the novelists, as well as Dio Chrysostom, Aelius Aristides, and Cassius Dio—in their historical context as part of the revival of Greek cultural identity within the Roman empire. The book is concerned with the construction of identity (and even resistance to the hegemony of Roman rule) on many levels: from the writing of history to the very construction of prose, from obsessions with the past to concerns about ethnicity.

While Swain does not discuss this here, one might say that Greek art was, with classical Greek literature, perhaps the supreme set of material from the past in which Greeks of the Roman era focalized their identities. Swain's Pausanias, for instance, is sensitively presented as political in quite complex ways: his antiquarianism and discussion of monuments are never separable from his broader program, which combines a paean to past Greek freedom with resistance to Rome (here Swain differs considerably, and in my judgment rightly, from the much more pro-Roman Pausanias constructed by Karim Arafat in his recent *Pausanias' Greece*, Cambridge 1996).

While Swain's book certainly has not solved all the problems it raises, and while in certain respects (for example, its definition of politics) it may not be completely satisfactory, *Hellenism and Empire* is a significant and much-needed advance in a most important and underexplored field.

JAŚ ELSNER

COURTAULD INSTITUTE OF ART
SOMERSET HOUSE
STRAND
LONDON WC2R ORN
UNITED KINGDOM

LA PUBLICATION ARCHÉOLOGIQUE SUR CD-ROM: EXEMPLES PRATIQUES D'ÉCRITURE ÉLECTRONIQUE, edited by *Patrice Arcelin*. CD-ROM, supplied with Adobe Acrobat™ Reader for Macintosh, Windows, DOS, and UNIX. Ministère de la Culture, Direction du Patrimoine, Paris 1997. ISBN 2-11-089-968-9.

Does it sound like a dream that you could publish 600-plus pages, packed with color photographs and drawings, put a copy of it in your pocket, and give other copies away for next to nothing? The dream has been realized with publications on compact disk such as this one. This encyclopedic publication of archaeological research, primarily in France, amply illustrates the advantages of publishing on CD. An initial essay by Patrice Arcelin reviews the arguments for CD versus print publication. Several catalogues (of menhirs, pottery, and coins, for example) highlight the flexibility of a publication on CD, which helps the reader navigate the links between the text, catalogue, photographs, drawings, maps, legends for illustrations, footnotes, and bibliography. A particularly useful feature for numismatists is the ability to magnify the photographic images; only in a very few cases were the digitized images of poor quality. Other articles publish the results of excavations and studies of architectural remains. A couple of articles provide video tours of the sites, accompanied by narration. But, since no one has ever figured out how to make the mute stones speak, the sound capabilities of multimedia publishing are still looking for a creative application in archaeological publishing. A particularly useful example of electronic publishing for archaeologists is the compendium of annual reports from all the field projects within a single region of France. Complete publica-