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Iconographical Studies on Nike in 5th Century B.C.: Investigations of Her Functions and Nature by Cornelia Thöne

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In fact, much of the focus of this book is on material that, for typological or geographical reasons, often receives limited attention in handbooks. Thus, Hellman's discussion of roofs includes, besides the better-known types, also those with lanterns, cones, and pyramids. She draws her examples from a wide range of sites, including the Cyclades, where she has worked extensively, but also Thasos and even Thrace in the north, as well as western Greece. Numerous references and copious illustrations aid the reader in understanding these monuments and the details discussed.

Although the broad scope of this book requires the author to rely heavily on the work of other researchers, she cites the latest sources and includes even unpublished articles and dissertations. This is particularly important for areas where scholarship and knowledge have increased markedly in recent years, as with arches and vaults or roof-tiles. The specialist may miss the detailed tables offered by Martin and Orlandos, but this omission is offset by a very readable text and a well designed layout. Anyone interested in Greek architecture will certainly find this book useful.

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IKONOGRAPHISCHE STUDIEN ZU NIKE IM 5. JAHRHUNDERT V. CHR.: UNTERSUCHUNGEN ZUR WIRKUNGSWEISE UND WESENART, by *Cornelia Thöne*. (Archäologie und Geschichte 9.) Pp. 162, pls. 12. Archäologie und Geschichte, Heidelberg 1999. DM 90. ISBN 3-9804648-2-2 (cloth).

An iconographical study of Nike in the fifth century B.C. is timely because of the abundance of material now available for consideration, particularly in vase painting. Previous publications devoted to the topic were brought out mostly in the latter half of the 19th century, while in the 20th century she has been treated within a larger discussion of cult personifications, as a lexicon entry, or within a broader time frame. Thöne's study is most welcome for its specific focus on the fifth century and for the author's thorough examination of the numerous representations known today, as well as her proposed interpretation of Nike's significance by the second half of the century in Athens, when democracy was the political structure.

This monograph for the *Archäologie und Geschichte* series is a reworking of her 1992 dissertation at Ruprecht-Karls-Universität Heidelberg. Thöne's main inquiry concerns Nike's meaning in the fifth century, especially in Athens, and how it is linked to the increased number of settings and themes in which Victory is portrayed. By turning to numerous representations on vases, Thöne establishes typologies that highlight the different roles Nike played in Greece during the time under consideration. Through this method the author investigates the transformation of Victory's personification from the Ar-

chaic period to the end of the fifth century B.C., from a more restricted and formulaic representation to one with political dimensions.

The book is organized into 10 chapters, with a thorough list of vase representations, of which only a limited selection is illustrated. Her list is noteworthy for its comprehensive nature and for going beyond what is illustrated in *LIMC* 6; it also includes some unpublished material. The quality of the plates is very high, yet one wishes that more examples could have been illustrated.

Thöne begins with a brief discussion of literary sources and Archaic representations, before turning to the transformation of Nike from a more conventional form in the *kniefahrt* pose of the sixth century to an increasingly versatile and active figure shown in a greater variety of settings starting in the early decades of the fifth century. With the advent of democracy in Athens, representations of Nike assume a greater significance: a new emphasis is given to achieving one's potential abilities. Victory's presence can serve as a testament to that achievement, at the same time she can indirectly allude to one's weaknesses—failure in attaining achievement.

Since the early fifth century, lyric poets had placed Nike in association with contests or competitions, whether for athletics, poetry, music or theater, but only rarely in a military setting. Thöne creates additional categories for her study of Nike, such as a sacred context, cult worship, mythological representations, participation in events with Olympian divinities, and political victory monuments, with these categories forming the subsequent chapters. Worth mentioning here is Thöne's observation that it is Nike, by her presence, who functions as a guarantor of eternal glory within the sacred association. Also, in cult worship, Nike is not worshipped by herself but in her linked relationship to Athena, as with the Athena Nike cult on the Athenian Acropolis. In this latter context, according to the author, Nike would serve to glorify the ability and potentiality of Athens.

In turning to Nike's connection with the political structure of Athens, Thöne observes a change from the first to the second half of the fifth century. Relying on preserved representations, Nike appears in a military milieu only in the minor arts in the private sphere. In contrast, the second half of the century can be characterized by more public art, particularly such sculptural monuments as the Nike by Paionios at Olympia.

From these investigations the author concludes that Nike's presence in representations signifies the potential for successful accomplishment, not that she necessarily brings success by her presence. Furthermore, this personification of Victory functions as an active agent to effect victory in contexts associated with competitions. Glory and honor can be bestowed on those who attain their abilities, and in a similar vein, what applies to the individual can apply equally to the society at large.

In Thöne's conclusion, she draws parallels between Nike and Eros—both winged figures share several traits. The author makes a compelling observation that representations of Eros also reflect a transition and development during the fifth century. In addition to the cited oinochoe in Spina where the two winged figures appear together by an altar, it may be worth noting here that both deities are introduced as integral forces in the gi-

gantomachy on the Parthenon East metopes. In the latter, Nike accompanies Athena in East 4 while Eros stands next to Herakles in East 11. Among the 14 east metopes these are the only two with a three-figure composition, and both are placed fourth from either end. This special relationship between Nike and Eros in such a prominent monument would seem to bear out Thöne's observations, which she based on other examples. Equally, the need for a monograph-length study of Eros would seem now to be a desirable complement to Thöne's important and thorough investigation of Nike in the fifth century B.C.

Thöne convincingly demonstrates the usefulness of such a thorough iconographical study of Nike, and her generous footnotes will assist the reader in locating a wealth of material related to the topic. Her careful selection of representations on vases (by catalogue and almost all the plates) makes one wish to see similar treatment for representations of Nike in sculpture and architectural sculpture. Nevertheless, her study is a valuable achievement, and scholars will continue to benefit from this rich source of information.

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CAPTURING TROY: THE NARRATIVE FUNCTIONS OF LANDSCAPE IN ARCHAIC AND CLASSICAL GREEK ART, by *Guy Hedreen*. Pp. vii + 297, pls. 50. Ann Arbor, University of Michigan Press 2002. \$57.50. ISBN: 0-472-11163-9 (cloth).

The Trojan War was one of the most powerful subjects for ancient Greek artists and poets. The *Iliouperis* was particularly poignant in merging the horrors of war with the beauties of visual and textual representation. While the popularity of the iconography has been well attested and well studied, the relationship between Homeric epic and the beginnings of narrative art remains unsettled. The war, set in Asia Minor, engaged Greek memory both ancient and modern, both mythological and psychological. Even the modern Greek painter Theophilos depicted the heroic dual of Achilles and Hector with the walls of Troy as a theatrical backdrop. In his 1930 version the military garb of the Greek and the Trojan is nearly identical, and the same yet again as the painter himself was known to sport on occasion in imitation of Alexander the Great. Without the addition of the walls and the handy inscription along the painting's upper border it would be impossible to determine an exact ancient moment in the mind of the modern painter, and how this cocktail of text and image might further be construed as a commentary on the present. In much the same way, it is text and image, narrative and landscape, memory and imagination that propel Hedreen's new book.

From a basic scholarly perspective, this book is groundbreaking. Hedreen combines theoretical, art historical, and conventional classical approaches in his discussion of what some might consider a stale subject. Quite the contrary: moving beyond the what of iconography and the

why of iconology, the author argues for a "cause-and-effect logic that governs the unfolding of the stories" (1). He is adamant in claiming a "distant and indirect" (5) relationship of visual and literary traditions, and dismisses strongly the assumption that painters and viewers learned stories from poetry. The elements of a particular story were not random or individual (he speaks little of the artists themselves), but function in an analeptic/proleptic interpretative framework. Thus, trees, rocks, altars, statues, and furniture signify specific settings or narratives, while alluding to others within the Trojan repertoire. They function not only in storytelling and composition, but also to link events temporally and spatially. The resulting case study sets out to prove how a definable system of iconography lends itself to explanation in multiple layers.

The chapters are organized by stories or clusters of stories, rather than by motifs. The best known themes are chosen as leaders: the Rape of Cassandra, the Death of Priam, the Game Table (of Ajax and Achilles), the Ambush of Troilos, the Judgement of Paris. In turn these are bound to episodes (e.g., the Recovery of Helen, the Death of Achilles), to particulars of setting (e.g., sanctuaries of Zeus and Apollo), or to individual motifs. The chapter headings do not always make obvious exactly what is to come. For example, in chapter 2, "The Death of Priam, the Sanctuary of Zeus, and the Building of Troy," there is a lengthy section entitled "tripods, palm trees, and altars." We learn that the meaning of these individual motifs changes when shown solo, combined, or elsewhere. We are reminded of other places in the heart of Greece (Delos and Delphi) where these occur, and it is suggested that Troy may not have been the exotic setting we thought it was. A similar importance is attributed to the gaming table of Ajax and Achilles. It is associated with another piece of furniture—the voting table on which the fate of Achilles' armor was decided—and may even be, according to Hedreen, the very same table transported from one story to another, from one vase to another. The conclusion in this instance might seem a little forced, and the use of archaeological evidence for support might have been expanded. The final chapter, "Setting, Character, and Action in the Judgement of Paris," is an instance of saving both the first and the best for last.

Hedreen's visual evidence is drawn primarily from vase painting, mainly Athenian, mainly red-figure. That being said, his inclusion of ancient textual sources is both useful and competent. However, when speaking about vases we hear little, if anything, about technique, style, shape, or scale of individual objects, and how any combination of these will have influenced and dictated a painter's choices. Nor is there comment on attributed painters and groups, or the amount of attention given to Troy in their overall output. Vases and other arts produced outside Athens, revealing both Trojan and non-Trojan themes, are given minimal attention, if any at all. The Boeotian lekanis in the British Museum (B 80), showing what might be a local festival of Athena, seems relevant to the discussion of striding Athena figures (on Panathenais and other vases) in relation to the story of Cassandra. It is highly appropriate that the recently discovered Gümüşçay sarcophagus depicting the sacrifice of Polyxena (fig. 37; *Studia Troica* 6 [1996] 251–64), as well as a