can only be inferred from scholia focusing on deviations to a presupposed norm (307–14).

To be sure, Nünlist's method of discussing "the Greek material under modern rubrics" (3) has its risks: some connections are exaggerated by the author, for example between the "poetic custom" mentioned in schol. Eur. Hec. 74 and focalization (131), or between the principle of deliberate narratorial omissions (κατὰ τὸ σιωπώμενα) and W. Iser's "cooperative reading" (165). Not all the texts discussed on 94–115 will really conceal a deep theoretical background in terms of narratology, and τομή in schol. T Il. 13.674b means "narrative caesura," rather than "cut" in the modern cinematographic sense.

But these are rare instances. Perhaps a more important limit is Nünlist's decision (18–19) not to take into account the stratification and sources of the scholia: while Aristarchan exegesis is often marked as such, there is no attempt to trace an historical development of exegetical trends from the Hellenistic down to the late imperial. Of course, this is no easy task; indeed in many cases it proves impossible to reconstruct the authorship of the scholia because of their anonymity, their frustrating brevity, and the transformations in language they have undergone over the centuries. Yet, to quote but one example, the reader ought to be informed that the texts on the three types of poetry quoted on 97 (and note 19) are neither ancient nor Hellenistic, but derive from John Tzetzes (twelfth century). Let us hope that this rich, intelligent, and learned study will encourage other scholars to carry out a systematic study of chronological layers, and an even deeper terminological and ideological comparison with extant works of rhetoric and literary criticism, from Aristotle to Dionysius of Halicarnassus to Michael Psellus.

Università Ca' Foscari, Venice FILIPPOMARIA PONTANI
Classical World 104.2 (2011)

Alexandre G. Mitchell. *Greek Vase-Painting and the Origins of Visual Humour.* Cambridge: Cambridge University Press, 2009. Pp. xxv, 371. $95.00. ISBN 978-0-521-51370-8.

The appearance of this book is very welcome: its subject is delightful and has so far not been treated in a solid book. I have always wondered how that could be, for Greek literature and painting abound in witty fancies. It is a very serious and extensive study of the material and of the countless theories that have been proposed since the earliest Greeks down to modern times. It deals with all kind of aspects, and ventures even into the subtle relationship between humor and democracy. Its main aim is "to penetrate one step further into the Greek psyche" (xvii–xviii). The material discussed is vast, as can be gleaned by leafing through the indexes. Astonishingly extensive is the general index in which the subjects that are discussed are enumerated: it occupies no less than fourteen two-column pages. To give an example: the entries for satyrs alone contain sixty-four different themes! There are, moreover, thirteen Tables in which the comical scenes are arranged under various headings. Table 1 lists different kinds of laughter (e.g., non-euphoric, euphoric), while table 2 lists the various theories and the anthropological approach to humor and laughter. Tables 3 and 4 list the shapes of the vases with comic scenes. Table 5 gives the various types of humour and the number of vases on which they appear. Tables 6a–c contain the painters of the comic vases and the scenes in question, with the number of vases cited. Mentioned often, for example, are the return of Hephaestus and Heracles frightening Eurystheus into the pithos. In tables 7–10, we find the scenes

with satyrs in parodies of everyday life and myths. Types of comic scenes enumerated in these tables include gluttony, caricature, scatology, and satyrs as wine makers or as warriors in mock-heroic poses. We must be grateful for the completeness with which Greek (mainly Attic) humorous vases have been collected and discussed.

Greek humor is mainly explained as referring to τὸ γελοῖον (it is one of the flaws of the book that Greek expressions are quoted in nearly impossible Latin transcriptions, e.g., 67). However, humour is so vague a word that it cannot be summed up in a definition: it obviously lacks a clear-cut meaning, because it denotes all situations in which we are amused, or pleasantly tickled to smiles, to chuckles, or even to outright laughter. The urge to analyze these psychological reactions and proffer definitions may be philosophically interesting but makes most books on humour duller than the subject warrants. Fortunately, however, this is not the case with the present book: it contains a wealth of information and is rich in interest. The illustrations, however, which should have been similar in quality and a joy for the eye, are downright shocking, both the photographs and the drawings (vectorized, see xviii).

Apart from this disappointing defect, one or two other slight criticisms may perhaps be proffered. More emphasis might have been laid on the light-hearted playfulness of some painters, their whim to add tiny details to arouse a faint smile, for example when the Euergides Painter depicts a dog that scratches its neck energetically while clearly enjoying the satisfaction of it (ARV^2 96.136; there is a distinct smile on its face). Or the way in which the Andokides Painter makes light of the deeds of Heracles when he shows him crouching to approach Cerberus with soothing sounds, smiling so as to put the monster at ease, and then suddenly applying the chain (Cerberus looks baffled, not knowing what to do: ARV^2 4.11), or when Heracles hoists the Nemean lion over his head in what is known as the "flying mare," a trick of the wrestling school that is effective but perfectly harmless for the opponent (ARV^2 4.8). Such details, which are truly innumerable on Greek vases, do not, I believe, belong to the realm of τὸ γελοῖον, but to something more subtle, less easily caught in a single term.

In this connection it is surprising that there is no mention of the Caeretan hydriae with their countless witty details and scenes: only one hydria is shown, fig. 61, but its interpretation is defective: the three figures shown are, from left to right, Apollo, Maia, and her legitimate husband Atlas, while baby Hermes in swaddling clothes is pretending to sleep (but with eyes wide open), stretched out on top of what seems a faithful picture of a modern tea-trolley on wheels.

There are, of course, more points on which the reader may disagree. Sometimes the dating seems questionable (figs. 36, 42, 61, 79, 92, 99). It is a mistake to tell the reader that the inscription Νικοσθένης ἐποίησεν in fig. 81 is (a comic) part of the scene of two dancing men, in which it is written, since the habit of the painter is to place these inscriptions indiscriminately in very unlikely spots on his pots; the comment under fig. 81 is therefore misleading. It may also be remarked that the style of writing is in places somewhat cumbersome. For example it is said that satyrs often "despoil the usual iconography and become a translation agent between different categories of representation" (165–66); this refers to details such as the satyr who holds onto the eyebrow of an ornamental eye of an eye-cup (fig. 80); it could also be applied to Heracles' very unusual way of fighting his monsters as mentioned above. But in spite of such (minor) objections and the very inadequate illustrations, the book is an important standard work

and will be a basis for all further study of this fascinating aspect of Ancient Greek culture. (Incidentally, the author refers to the Museum Scheurleer in the Hague [120, n. 83], but that museum closed in 1934, after which its collection formed the basis of the Allard Pierson Museum, the archaeological museum of the University of Amsterdam.)

Allard Pierson Museum, Amsterdam J. M. HEMELRIJK
Classical World 104.2 (2011)

Margarethe Billerbeck and Mario Somazzi. *Repertorium der Konjekturen in den Seneca-Tragödien*. Mnemosyne Supplements, 316. Leiden: Brill, 2009. Pp. viii, 291. $138.00. ISBN 978-90-04-17734-5.

There has been a remarkable renaissance of interest during the past few decades in Seneca Tragicus. He is no longer dismissed, as he was to me as a student in the fifties at Harvard, as a muddled and ignorant imitator of his "sublime" Greek predecessors, as Longinus would call them; of value only because his *Thyestes* provides hints as to how Sophocles may have treated the tale. We now have new critical texts, commentaries, translations, as well as historical and literary studies that elucidate Seneca on his own terms.

Margarethe Billerbeck, famed already among Senecan enthusiasts for her exemplary commentary on *Hercules Furens*, and her Freiburg team have worked together for ten years to provide us with an invaluable and permanent contribution to scholarship, an indispensable tool for understanding the Latin text of the nine tragedies plus Pseudo-Seneca, *Octavia.* They have collected every emendation ever made on Seneca's plays from the *editio princeps* of 1514 to 2007. Even unpublished American dissertations are covered. This book will be repeatedly consulted by everyone who wishes to understand the ancient text precisely. An informative introduction is written in four languages, German, English, French, and Italian. An international readership is rightly expected. Precise references to emendations, whether in an edition, a secondary work, Festschrift, or article, are provided. That is a great help. It will save countless scholars from the embarrassment of having been "anticipated," although if two informed scholars independently advance the same emendation, the likelihood of its accuracy increases. But there always remains the nasty suspicion of theft. A lengthy bibliography of sources precedes the collection. The emendations are listed by verse after Zwierlein's OCT of 1986. It is a pity the plays were not presented alphabetically by title rather than in their ancient order, which would have eased consultation. An appendix gathers over 200 emendations in Giardina's edition of 2007, which appeared too late for inclusion in their correct place. Two essays on the editions of Jodocus Badius Ascensius (1514) and Avanzi's Aldine of 1517 conclude the book. The accuracy is remarkable and I have detected no omission.

Urge your library to purchase a copy of this volume before it goes out of print. It is a fine investment, what Thucydides would call "a book to keep." I only hope that its usefulness may inspire imitations for other authors.

University of Illinois. Urbana/Champaign WILLIAM M. CALDER III
Classical World 104.2 (2011)