

# Sotades: Symbols of Immortality on Greek Vases

REVIEW

967

amples are well chosen and plentiful, but perhaps most importantly, they represent the results of the most recent field research. For example, Podere Tartuchino (pp. 167–71), Sorgenti della Nova (p. 56), and the Monte Michele tomb from Veii (p. 120) are discussed in an unprecedentedly detailed fashion. The one exception to prove the rule is in the comparison of house and tomb shapes (pp. 161, 219 & 234–5) where both authors, following Cristofani (1979: 30), use Osterberg's 1975 reconstructions for the houses at Acquarossa, rather than those of Nylander (1986). This is the only such example in an otherwise excellently up-to-date account of research in the field (and, for the first time in a while, all properly referenced). The same can be said for the use of secondary literature, which brings research in the English-speaking world together with that in the rest of Europe. This is not merely a geographical or linguistic feat; it requires the combination of very different academic traditions, which is seen most effectively in comparing chapters 1 & 2 with chapters 3 & 7, and more specifically in discussion of the problems and pitfalls of interpreting tomb-paintings (pp. 236–19) which are not considered by other recent authors on the subject (for example Pairault Massa).

The authors state that they wish to bridge the 'daft cleavage' between public and academic perceptions of the Etruscans (p. xii). Given the different backgrounds of the two authors, it is not surprising that a recurring theme in the book is in reconciling cleavages which have grown in the academic discipline: this they do by integrating written and material sources, landscape archaeology with art history and new research with accepted narratives. The result is that by reconciling the latter so elegantly, they cannot but succeed in bridging the former.

VEDIA IZZET

Christ's College, University of Cambridge

## References

- CORNELL, T.J. 1995. *The beginnings of Rome*. London: Routledge.  
CRISTOFANI, M. 1979. *The Etruscans. A new interpretation*. London: Orbis.  
NYLANDER, C. (ed.) 1986. *Architettura nel Viterbese*. Rome: De Luca.  
PAIRAULT MASSA, F.-H. 1992. *Iconologia e politica nell'Italia antica. Roma. Lazio, Etruria dal VII al I secolo a. C.* Milan: Longanesi.  
SMITH, C.J. 1986. *Early Rome and Latium*. Oxford: Clarendon.  
SPIVEY, N.J. & S.K.F. STODDART. 1990. *Etruscan Italy*. London: Batsford.

HERBERT HOFFMANN. *Sotades: symbols of immortality on Greek vases*. (With drawings by François Lissarague.) xviii+206 pages, 308 illustrations, 1997. Oxford: Oxford University Press; 0-19-815061-X hardback £70.

Autumn 1987. A young Research Fellow at Cambridge basks in some satisfaction at the appearance

of his doctoral dissertation as a monograph. Published by Oxford's Clarendon Press, this dissertation is a minor monument to the methods of Oxford's former professor of Classical Archaeology, J.D. Beazley, sleuthing tracking down the culprits of ancient figured vases. In this case it is an Etruscan artist, indeed named by Beazley as 'The Micali Painter', whose *oeuvre* has been established by the undersigned as consisting of some 2000 pieces. No pots were ever signed by this painter, but his 'hand' has been defined, and his works collected in a speculative *catalogue raisonné*.

Through Cambridge mists, in a pine-green Tyrolean-style overcoat, materializes the form of a foreigner: Herbert Hoffmann, once of Hamburg, now enviably ensconced in the Tuscan fastness of Radda in Chianti. Waving his slim copy of *The Micali Painter and his followers*, Hoffmann introduces himself and accepts a coffee. He taps the book. "This is interesting", he says. "Pardon me, however, if I say that it is actually much more interesting than you seem to realize."

For the next hour or so we crouched over the book. Precisely three and a half pages of its text belong to the chapter entitled 'Iconography': Hoffmann sees the sentence declaring that 'the application of sustained exegesis to the iconography of the Micali Painter's vases is virtually impossible', and tut-tuts busily. He eagerly flicks through the illustrations. "Now look at this", he exclaims. "What is this?" — "Some sort of head on the ground". I shrug. "Typically eccentric bit of space-filling on the part of this painter." "Space-filling?" retorts Hoffmann. "Of course not! The vase is an *oinochoe*, a wine-pourer, thus belonging to the Dionysiac sphere. And this shows the *anodos*, the rebirth, of Dionysos."

To describe my first encounter with Herbert Hoffmann as a type of Pauline conversion would be over-dramatic: but he did bring the aura of genuine enlightenment with him on that day, and put an end to my slouching. It was the enthusiasm of the convert. For Hoffmann himself had originally built an academic career on the basis of Beazleyan attribution and classification of Greek vases; then, in the mid-1970s, he discovered social anthropology. With the encouragement of Edmund Leach, Hoffmann began applying systems theory and structuralist approaches to the analysis of Greek vases. He effectively renounced the practice of mere attribution. His work ever since has centred upon the search for systemic iconologies in ancient Greek vase-painting.

"Until recently, it was taken for granted that the pictures painted on Greek vases are there in most cases simply to fill up vacant space with pleasing decorative motifs and interesting scenes from myth and legend." Hoffmann's overture to the collection of essays that make up *Sotades* is doubly outdated. The Classicists described the 'Cambridge Ritualists' — notably Jane Harrison, whose *Themis* appeared

In this book the author explores the work of the fifth-century BC Athenian vase-painter, Sotades, one of the most familiar names in vase painting. Previous.mydietdigest.com: Sotades: Symbols of Immortality on Greek Vases ( ): Herbert Hoffmann: Books.Download Citation on ResearchGate On Jan 1, , Verena Paul-Zinserling and others published Sotades. Symbols of Immortality on Greek Vases by Herbert.Read the full-text online edition of Sotades: Symbols of Immortality on Greek Vases ( ).Sotades: symbols of immortality on Greek vases / Herbert Hoffmann. Bookmark: mydietdigest.com; Physical Description. xvi, pages.Type: Article. Title: Sotades: symbols of immortality on Greek vases. DOI: / Keywords: Science & Technology, Life Sciences & Biomedicine.Sotades: symbols of immortality on Greek vases. Responsibility: Herbert Hoffmann. Imprint: Oxford: Clarendon Press ; New York: Oxford University Press, Hoffmann Herbert, Sotades: symbols of immortality on Greek Vases. (With drawings by Francois Lissarague.) xviii+ pages, illustrations.Sotades: Symbols of Immortality on Greek vases. By Herbert Hoffmann. mm. Pp xvi + , figs. Oxford: Clarendon Press, Booktopia has Sotades, Symbols of Immortality on Greek Vases by Herbert Hoffmann. Buy a discounted Hardcover of Sotades online from Australia's leading.Sotades: Symbols of Immortality on Greek Vases - Herbert Hoffmann - ?????? Google.mydietdigest.com: SOTADES - SYMBOLS OF IMMORTALITY ON GREEK VASES: large 8vo., pp.; VG/VG1 spine silver with white and black lettering; dust jacket .Herbert Hoffmann, Sotades: Symbols of Immortality on Greek Vases. Oxford: Clarendon Press, Pp. xvii + ISBN X.HOFFMANN, HERBERT. xviii, pp., illus., bibliogr. Oxford: Clarendon Press, [pounds] For anyone familiar with Hoffmann's work on Greek.Symbols of Immortality on Greek Vases Herbert Hoffmann. Oxford University Press, Great Clarendon Street, Oxford 0x2 6DP Oxford New York Athens Auckland.inom vardagar. Kop Sotades av Herbert Hoffmann pa mydietdigest.com Sotades. Symbols of Immortality on Greek Vases. av Herbert Hoffmann. Inbunden .hardback, large 8vo, from the publishers File Copies and stamped as such to top and fore-edge and also at head of front free endpaper - thus good only but.In Greek Vases in the J. Paul Getty Museum, Los Angeles. Hoffmann Hoffmann, Herbert. Sotades: Symbols of Immortality on Greek Vases.Sotades: Symbols of Immortality on Greek Vases - Herbert Hoffmann - ?????? Google. Greek Symbols and their translations and meanings. Greek.Papers from the Greek Drama Conference (Nottingham, 18~20 July ), eds. on Grabinschriften) Hoffmann, H. "Death and False Noses", in id., Sotades. Symbols of Immortality on Greek Vases, Oxford , 6 (with references to .

[\[PDF\] X-Treme Latin: All the Latin You Need to Know for Survival in the 21st Century \[Paperback\]](#)

[\[PDF\] India and Sri Lanka \(Cultures and Costumes: Symbols of Their Period\)](#)

[\[PDF\] The Wholehearted Way: A Translation of Eihei Dagens Bendowa, With Commentary by Kosho Uchiyama Roshi](#)

[\[PDF\] CompTIA Security SYO 401 Exam Prep](#)

[\[PDF\] Tu cerebro mas joven \(Spanish Edition\)](#)

[\[PDF\] ARIS - Business Process Modeling: 3rd \(Third\) edition](#)

[\[PDF\] Pakistans Birth](#)