

CLAUDE ROLLEY, *La sculpture grecque 1. Des origines au milieu du V^e siècle*. Les manuels d'art et d'archéologie antiques. Picard éditeur, Paris 1994. 438 Seiten, 448 Abbildungen im Text, 3 Karten.

This large volume is the first of two on Greek sculpture by the author in Picard's new series of handbooks of ancient art and archaeology. Such a series, the reader is told in an introduction by its editor, G. NICOLINI, is needed to aid in teaching at universities and to satisfy the needs of the growing number of the general public curious about antiquity, for previous efforts in French are deemed out of date both in material and approach. While this may well be true, one wonders whether the very idea of such a compendium, comprising an objective account of all Greek sculpture, in all its multiplicitous facets, addressed to such diverse constituencies, is an achievable goal. The author aims high, and his command of the material, including much that has come to light in recent years, and the sheer mass of scholarship that has accumulated around it, is impressive indeed. Unlike most previous treatments of Greek sculpture, moreover, this one fully examines statues and reliefs in various media, at all scales, and across a wide geographical range. The Athenocentrism that plagues many general accounts of Greek art is here absent. Athens, if anything, is given relatively short shrift, as not just the Peloponnesos, Ionia, and the Cyclades, typically treated as equal partners, but also western Greece and the margins of the Greek world are explored in considerable depth. Small bronzes, like the West, constitute another area to which the author has devoted much of his long and distinguished career, and such works receive no less attention than the large-scale marble statuary traditionally privileged by most scholars, providing many illuminating comparisons and a much more comprehensive view of ancient sculptural production in the round. Terracottas, too, are examined frequently and with profit. The book, handsomely produced on thick paper with text in double columns is amply illustrated: both familiar masterpieces and lesser-known pieces are shown to advantage, often from revealing angles. Reconstruction drawings likewise drawn from various sources fill out the picture, while 14 color figures open the volume, which closes with three attractive maps, although not all sites mentioned in the text are plotted therein. Typographical errors are few and for the most part restricted to the bibliography, which is sporadically annotated with high praise and biting criticism and understandably leans heavily toward French scholarship, and to the notes, where years, page, and figure numbers are the most frequent misprints, and which, though placed in the margins are often inexplicably to be found on the adjacent page. These errors are distracting, but pale in significance to the massive achievement of this volume.

Although groundbreaking in the geographical and material scope, the author's approach (Nicolini's claims for the series' new and multi-disciplinary methodology notwithstanding) is traditional, emphasizing problems of styles, schools, and chronology far more than the wider contextual issues that have been treated in many recent studies. The author's concerns, to be sure, are the foundation of our discipline, but treatment of such issues in such great depth, even with considerable refinement, to the relative neglect of other approaches is, perhaps, unbalanced in a handbook. The author, like any reader, clearly has his own interests, and these may well overwhelm the uninitiated through the mass of information presented and the subtlety of argumentation, but for anyone seriously interested in Greek sculpture, the author's sharp eye and extensive erudition provide keen insight and cogent comparisons. Still, because four of the book's five parts are principally occupied with the concerns of connoisseurship, that is to say localizing sculpture geographically and chronologically, rather than contextualizing it socially, religiously, or politically, this book is better consulted repeatedly on specific points than absorbed in a single reading. This, however, is perhaps the nature of any handbook.

Questions of function, context, and meaning are not entirely neglected. Part I, „Qu'est-ce que la sculpture grecque?“ serves as an introduction to both this and the companion volume, and thus treats High Classical through Hellenistic sculpture, to be considered in detail in volume II, as well as that from the ‚Dark Ages‘ to the mid fifth century, which, as the subtitle suggests, is scrutinized throughout the remainder of this book. In the three opening chapters, the author briefly discusses the basic forms and

functions of statues, sculptors and their public, and materials and techniques. He first presents both a roster of ancient terminology for statues and an overview of their functions. This, for the most part, is exemplary, though like so many scholars before him the author propagates the insupportable distinction between votives (well attested in ancient literature and inscriptions) and 'cult' statues, a category which is nowhere defined in the Greek – as opposed to, say, the Mesopotamian, Egyptian, Hittite, or early Christian-sources (his definition of *bedos* notwithstanding). Thus the old assertion that Alexander's dedication of five chryselephantine statues at Olympia, a technique previously „reserved“ for 'cult' statues, is also repeated here, although this division of the ancient material, too, is a creation of modern scholarship. The Philipeion statues (presumably to be treated in greater depth in the companion volume) certainly did carry implications, but there is no evidence that all previous chryselephantine statues were 'cult' statues, whatever those might be. The gold and ivory figures recovered from the Halos deposit at Delphi – on whose origins, but not function, the author speculates later – are more likely to have come from a treasury rather than temple; ancient writers, moreover, mention other gold and ivory statues in such locations. The author's synopsis of the ancient settings of statues, however, is useful, if brief: temples and sanctuaries, agoras, and cemeteries are all examined, while the functions of animal sculpture, reliefs, terra-cottas, and bronze attachments are also enumerated with a range of illustrations – including figures in wood and images of statues on coins, vases, sealings, and stamped amphora handles – all providing a well-rounded introduction.

The following chapter briefly treats the role of the artist, again opening with vocabulary, and then very quickly and inadequately examining social standing by means of a meager selection of anecdotes preserved from antiquity and a few inscriptions. The Erechtheion building accounts are erroneously interpreted, providing sculptors with extremely high pay on the unsupported and unrealistic assumption that the separately carved reliefs to be attached to the frieze could be completed in as little as a single day or two, at 30–60 drachmas each. As the value of such sums are not placed in relative terms the damage here is mitigated. PLATO (Rep. 422e) remarked that „In every city there are two cities: the rich and the poor“, and it remains difficult to ascertain with certainty the cost of living anywhere at any point in antiquity, but one drachma a day does appear to have been the average wage for a skilled worker at Athens in the late fifth century; hoplites in the field received two, for themselves and a servant (see A. BURFORD, *Craftsmen in Greek and Roman Society* [1972] esp. 138–139 and EADEM, *The Greek Temple Builders at Epidauros* [1969], both of which are absent from the author's bibliography, although he discusses inscriptions at Epidauros at some length).

The author's treatment of materials and techniques in Chapter 3 is far more successful. Processes used by ancient craftsmen to create, and by modern scholars to analyze, sculpture, both stone – marble and otherwise – and bronze, are clearly explained, and well-chosen photographs of a number of unfinished works result in one of the best short accounts of marble carving I have seen (for extended treatment now see P. ROCKWELL, *The Art of Stoneworking. A reference guide* [1994]). Given the author's interests and expertise it comes as little surprise that the techniques of bronze-casting receive even fuller coverage, and those of terra-cotta and plaster are not overlooked (although L. D'ALESSANDRO / F. PERSEGATI, *Scultura e calchi in gesso. Storia, tecnica e conservazione. Stud. Arch.* 47 [1987] is). A separate section is afforded chryselephantine statuary, which, the author reminds us, might employ hippopotamus as well as elephant ivory. His overview of the medium, however, is pedestrian, listing only a handful of the many lost statues known from literary sources. As regards the better-known statues, he repeats the common assertion that the gold of the Athena Parthenos served as the monetary reserve of the Athenian state, excerpting a phrase from the funeral speech of Perikles (THUK. 2,13,5) to the effect that it was „entirely removable“, but failing to acknowledge Perikles' explicit statement that this resource was only to be used as the last possible resort and his insistence that any gold removed must be repaid to the Goddess in the same or greater amount (see, e.g., T. LINDERS in: T. LINDERS / G. NORDQUIST [eds.], *Gifts to the Gods. Proceedings of the Uppsala Symposium 1985. Boreas* 15, 1987, 115–22). Likewise, the author's assertion that the (undeniable) fragility of such large composite works explains why we have no copies of Pheidias' Zeus Olympios can not be maintained, for we have more than 200 copies of the Parthenos in various media. (For a possible explanation of the apparently paradoxical disjunction of Zeus' greater literary fame, but comparative visual oblivion now see the present author in L. HARDWICK / S. IRELAND [eds.], *The January Conference 1996: The Reception of Classical Texts and Images* [1996] 1–20 [also published electronically: <http://www.open.ac.uk/OU/Academic/Arts/CC96/cctoc.htm>].) Pausanias' problematical remarks regarding the provisions undertaken for the maintenance of such statues – the pools of oil and water at Athens and Olympia, a well at Epidauros – moreover, are quoted, but not, apparently, deserving of comment. Neither the well at Epidauros nor the underground cavern at Pellene (where PAUS. 7,27,2, saw an early chryselephantine Athena also attributed to Pheidias, overlooked by the author), however, exists (see G. ROUX, *L'architecture de l'Argolide aux IV^e et III^e siècles avant J. C.* [1961] 119; and A. K. ORLANDOS, *Πρακτικά*, 1931, 73–83, esp. 76). Ancient literary and epigraphical sources provide us with

much valuable information regarding Greek sculpture, but they can not always be taken at face value. Perhaps this is the reason the author, in the end, employs them so sparingly.

The great chryselephantine statues of the fifth century and thereafter are further evidence of the Greek taste for *poikilia*, colorful variegated compositions. The author, like W. Schiering, appears unable to decide whether the molds used to cast glass (rather than beat gold) drapery elements excavated at the so-called Workshop of Pheidias at Olympia were destined for the Nike held by Pheidias' Zeus or, less likely in my view, for an unattested late fifth-century chryselephantine statue of Meter. The author follows Schiering's suggestion that these glass elements covered cut-out gold figures, and rightly adduces as similar elements found in the so-called Tomb of Philip. One might add that this technique was also employed by jewelers in the fourth century BC. This seems to be what Pausanias is talking about when he writes of the Zeus (PAUS. 5,11,1) „on the himation are worked small figures and lily flowers“. The author also provides examples of other composite techniques (i. e., akroliths) as well as the encrustation and polychromy of both bronze and marble statues, which are illustrated in the color plates (e. g., Riace A, Akropolis ‚Bluebeard‘, and Kore 675) although figure 10 reproduces the obsolete 1928 Fouilles de Delphes red, white, and blue reconstruction of the east frieze of the Siphnian Treasury (erroneously labeled „north“ in both the figure caption and text). The old Cambridge painted plaster cast of the Peplos Kore (Akropolis 679, figure 8) also continues to give a misleading idea of the appearance of such works. V. BRINKMANN, *Beobachtungen zum formalen Aufbau und zum Sinngehalt der Frieze des Siphnierschatzhauses* (1994) and V. MANZELLI, *La policromia nella statuaria greca arcaica*. Stud. Arch. 69 (1994) obviously appeared too late for inclusion here.

While the author's part I presents a balanced, if brief overview of many facets of Greek sculpture, his chief enterprise in the much more extensive four parts (comprising 34 of 38 chapters) that remain is considerably more limited: the definition of the features characteristic of specific regional schools, their interactions with one another, and their development over time. The author is an astute connoisseur, and his descriptions and explanations of individual statues are always lucid and often unsurpassed. Yet this reader frequently felt the lack of the kind of contextualization that invigorated part I, in general terms, in the treatment of specific works in parts II–V, which are, as one might expect, organized chronologically with the chapters within broken up into smaller sections based, for the most part, on geographical distinctions following an initial treatment of specific historical background or larger methodological issues of attribution and chronology. Thus part II opens with a brief overview of the historical circumstances of the tenth to eighth centuries, from so-called ‚Dark Ages‘ to the ‚Geometric Renaissance‘, including an account of the problems surrounding the ‚Dorian Invasion‘ (to whose bibliography R. DREWS, *The Coming of the Greeks. Indo-European Conquests in the Aegean and the Near East* [1988] should be added). The author then explores the earliest bronzes and terra-cottas of Crete and Olympia. Subsequent chapters outline the evolution of tripods, which developed from practical utensils to offerings, of the statuettes mounted thereon, and of free-standing geometric figures. The author's treatment of Geometric bronze horses is typical of his approach throughout the book. Following just a few words regarding the iconography of the horse as an aristocratic dedication, the distinctive features of the major regional schools – Lakonia, Attica, Corinth, and Argos – are cogently set forth through ample illustration and precise description. Although he clearly recognizes the pitfalls of over-precision, especially as both works and sculptors traveled, the author also attempts to define „secondary styles and ateliers“, criticizing and refining other scholars' previous attempts to do so. His analyses here, however, are not accompanied by illustrations, and read much like annotated inventories, leaving the reader without ready access to a major reference library far behind. This pattern is repeated in later chapters and is one of the features that makes me question this volume's suitability as an introductory text; that it is a mine of information for serious research there can be no doubt.

Style and chronology are the author's chief concerns. The most famous of the five ivory statuettes from the Dipylon cemetery, for example, is adduced, and the author suitably walks the reader through this Greek adaptation of a Near Eastern model. But he leaves the impression that this figure is a free-standing work of sculpture. Like most of its Near Eastern prototypes, however, it was designed as part of a larger composite object, probably a piece of furniture, as is demonstrated by the iron nails driven through the bases of some of its smaller, less often illustrated companions (see G. M. A. RICHTER, *Korai* [1968] figs. 20–24; and J. B. CARTER, *Greek Ivory-Carving in the Orientalizing and Archaic Periods* [1985] esp. 1–7; M. WEBER [Mitt. DAI Athen 89, 1974, 27 with note 5] moreover, has observed „anathyrosis“ atop its polos). Such omissions in no way detract from the author's sensitive analyses of form, but mislead the uninitiated reader as to the role such objects played in ancient society. Nonetheless, setting out to define the diagnostic features of local schools wherever their products might appear, the author does present entire categories of Geometric material usually omitted from treatments of sculpture, such as Peloponnesian bronze birds and figurines from Macedonian and the northern Balkans, both of which survive in considerable numbers. Even Boiotian terra-cotta ‚bell-idols‘ (on which now see M.

SZABO, *Archaic Terracottas of Boeotia*. Stud. Arch. 67 [1994]) are discussed, and the author intriguingly suggests that such images might have been hung from trees, citing as a parallel the cult of Artemis at Kaphyai in Arcadia. It is the author's encyclopedic knowledge that allows for such insights, but the traditional goals of connoisseurship remain his overriding purpose. Thus his perceptive account of the Dreros *sphyrelata* is largely concerned with ascertaining their date and, as with the Dipylon ivory, demonstrating their Greek as opposed to eastern origins in the face of obvious oriental influences. On the technique of these figures see D. HAYNES, *The Technique of Greek Bronze Statuary* (1992).

Part III, devoted to the seventh century, opens with an admirable résumé of Greek contacts with the Orient – North Syria, Urartu, Phoenicia, Cyprus, Phrygia, and Lydia – and the adaptation of forms such as griffin and siren protomes is clearly spelled out, though here, too, illustrations of eastern prototypes in addition to Greek examples would aid the reader. Chapter 10, addressing Crete in the 'Orientalizing' period, begins with a discussion of the series of bronze votive shields discovered in the Idaean Cave, but without illustrating a single example. The author often appears to be concerned with the artworks and the artists who created them – rarely with those who commissioned or viewed them – not as individuals operating within specific contexts, but as examples of larger stylistic tendencies. Thus his treatment of the Daidalic critiques and improves upon that of R.J.H. Jenkins, but chronology and style remain ends in themselves. Mantiklos' dedication to Apollo now in Boston, for example, is illustrated, and its inscription, calling for the god to compensate the dedicant, is even quoted, but the piece serves merely as an example of the early Daidalic alongside less well known Lakonian appliqués. Yet the mentality exposed in this transaction with the God finds revealing parallels elsewhere, for example in Chryses' prayer to Apollo at the opening of the *Iliad*.

The same limited focus obtains when we reach the major stone sculpture of Crete and the Cyclades. Nikandre's Kore, the earliest large-scale Greek marble statue to survive to this day is, as is traditional, compared to the Auxerre Kore, but its inscription, inscribing its dedicator in the orbit of the men of her life, is entirely overlooked. Statues have become mere examples of regional style rather than objects created for specific individuals to fulfill some larger purpose. That the enigmatic 'Lion Master' of Delphi was not created as a free-standing figure is briefly mentioned, but no reference is made to the rarely illustrated rectangular cutting in its back that demonstrates that it was part of some larger composition. The author is far more concerned with the figure's, or rather its carver's, origins: the lion's head has affinities with neo-Hittite works and the God's face, hair, and clothing are also eastern in appearance, but for the author the „complicated“ east Greek meander at its base requires that the piece be the work of a Greek who had „closely studied eastern objects“. Is not the converse just as, if not more likely? But where does such hair-splitting get us? Meanwhile, the roles of such luxurious objects – like the ivory lyre attachment in the form of a jumper from Samos which the author confidently attributes to Crete, or a Cretan working on Samos – of exotic imported styles and materials – the author mentions the jumper's lost inlays, but not those of amber that survive – used in festivals and competitions, and dedicated in sanctuaries, where some of them eventually came to be recorded in temple inventories, all go unremarked.

The author is at his best when tracing the movements and progression of styles throughout the Greek world. Part IV, „Archaic Sculpture from the End of the Seventh Century to the Second Persian War“, is the largest of the book, longer, in fact, than the previous three combined. After a brief introduction on the underpinnings of traditional periodization, the author outlines, in separate sections, the historical situation on the Greek mainland, Ionia, and in the West, where, he emphasizes, 480 BC by no means constitutes the break between archaic and classical that it does on the mainland. This is followed by a methodological statement, already foreshadowed, regarding the evolving realism employed by Greek sculptors in representing the human figure and the drapery that clothes it, especially the limits of G. M. A. Richter's formalistic approach, in which the general progression from conventional to realistic forms are taken to serve as reliable markers of a relative chronology, as if such „advances“ were continuous and coherent. Here, as earlier, the author's approach to such questions is far more subtle, even taking into account biases resulting from a later predilection (both ancient and modern) for more naturalistic works. With his keen sensitivity to local traits, moreover, he rightly rejects Richter's premise that regional distinctions are lost to a common progression. Thus, perhaps, his rationale for dividing the remaining eleven chapters of part IV into two broad groups: the first organized by genre (male figures; female figures; Doric architecture sculpture; Ionic architectural sculpture; and reliefs); the second by styles and schools (Argos and Corinth; the islands and east Greece; Lakonia, Aigina, and Sikyon; Attika; „marginal“ schools; and the West). The overall result, however, is much page flipping, and not only for images, but also for comprehensive treatment of single monuments, different aspects of which are often dealt with piecemeal.

The author writes beautifully of the specific formal features of individual works. His description of the Tenea Kouros, to name but one, is the most revealing I have read, and his account of the development

of Kouros is among the best known to me, despite the fact that some of his comparisons are insufficiently illustrated. His treatment of the Moscophoros (Akr. 624) dedicated by ...*onbos*, not „Rh]ombos“ (see, e.g., L. H. JEFFREY, *The Local Scripts of Archaic Greece* 2[1990] pp. 72, 77, no. 17), however, is disappointing: the formal characteristics of this piece are enumerated succinctly, but the significance of the dedication permanently bearing a dedication is ignored. The stylistic features of the Rampin head are likewise explored, but given the author's interest in works from the margins of the Greek world it is surprising that no reference is made to an under-life-size Cypriot(?) Kouros in Boston that shares its hairstyle (MFA 17.598). The inscribed seated statues of the Branchidai that lined the Sacred Way leading from Miletos to Didyma are merely mentioned in one line; modern approaches to the question of male nudity (see, e.g., L. BONFANTE, *Am. Journal Arch.* 93, 1989, 543–70) are rejected entirely, as is its relation to homosexuality. Discussion of possible social functions of Korai, too, are omitted, though their drapery, if not their underlying anatomy, is sensitively analyzed.

Although the author often deals fairly with scholarly cruxes, some are treated summarily: the famous triple-bodied „Bluebeard,“ we are told, „évoquant le personnage appelé Nérée, Glaucos, d'autre fois simplement le Vieillard de la Mer“, and the objects, now damaged, held in its hands are taken to have indicated its transformations. No reference, however, is made to its wings, lost metal additions (arrows?), or the compelling suggestion of B. KILLERICH (*Opuscula Atheniensia* 17,8, 1988, 123–136) that the figure represents a snake-tailed Geryon. The Temple of Apollo at Delphi and the sculpture of Antenor are examined in considerably greater depth (W. Childs is miscited as Childs here), and the ‚Peisistratid‘ Temple is down-dated as a post-Peisistratid monument. The author castigates scholars for their scepticism towards J. BOARDMAN's ‚seductive‘ theory of the association of Herakles and Peisistratos himself on sixth-century monuments, but fails to mention that scholar's plausible idea that the Amazonomachy pediment of the Temple of Apollo at Eretria might symbolize the raid on Sardis jointly carried out by Athenians and Eretrians in 498 (in D. KURTZ/B. SPARKES [eds.], *The Eye of Greece: Studies in the Art of Athens. Essays Dedicated to Martin Robertson* [1982] 1–28). Metopes at Delphi and Selinus receive thorough treatment: the „ex-Sikyonian“ series is placed in the context of Kleisthenes' cultural politics although direct literary inspiration is dismissed. Recent suggestions of these reliefs' western origins are deemed „speculations inutiles“; and B. RIDGWAY's theory of the relevance of travel myths to international sanctuaries (*Dialogues Hist. Ancienne* 17, 1991, 95–112) is overlooked.

In the author's treatment of Ionic architectural sculpture, concentrating on the ‚Caryatids‘ and friezes, Delphi naturally predominates, but reference should have been made to J. R. MARSZAL's validation of Ridgway's suggestion that the ‚Lyons‘ Kore served an architectural function on the Athenian Akropolis (*Hesperia* 57, 1988, 203–206). The author accepts M. B. Moore's reconstruction of the west frieze of the Siphnian Treasury as the Judgment of Paris (but now see BRINKMANN, *op. cit.*, where it is argued that Athena and Hermes lead a muscular Herakles to Olympos with a winged chariot while Artemis, the figure formerly identified as the victorious ‚Aphrodite‘ adjusting her necklace, draws her bow to drive satyrs off the hero's pyre), but further discussion of the distinct stylistic features of the ‚caryatids‘ and friezes is relegated to a later chapter, where a Klazomenian origin is posited for sculptor and workshop responsible for the west and south (A), while the north and east (B) are considered to have been carved by islanders from Paros or Chios. (BRINKMANN, *op. cit.*, incidentally, restores damaged signature on the north frieze to read „Aristion of Paros made these and the back“.)

Chronological and stylistic issues continue to be the focus in the chapter dedicated to reliefs. Although the author views as coincidence the appearance of athletic themes on funerary stelai at Athens in the wake of the institution of the Panathenaic games in 566, he does not hesitate to follow those who have linked the demise of the genre, along with funerary Kouros, at the end of the sixth century to the sumptuary law, usually associated with the inception of the Athenian democracy, enacted „sometime after Solon“ according to Cicero. For a nuanced rejection of this „legalistic fallacy“ through an examination of both the biases of the ancient authors on whom the traditional view stands and the relation of the reconstructed juridical and archaeological records, both within Athens and elsewhere, where funerary monuments also become restrained contemporaneously, see I. MORRIS, *Hephaistos* 11 / 12, 1992 / 93, 35–50. (Morris also cites A. Cannon's theory of „expressive redundancy“ as a possible explanation for the rejection of lavish display that has reached the „point beyond which continued elaboration fails to impress anyone, and the only strategy left to someone wanting to make a point is to reduce the scale of display“. This phenomenon has „little to do with democratic or aristocratic tendencies,“ but does perhaps find expression in the rise of the Severe Style.)

Before proceeding chronologically to the Severe Style, however, the author treats the features and developments of local schools in still greater depth in six detailed chapters (22–27), building on and refining the analyses of E. Langlotz and F. Croissant, to which he makes constant reference. He naturally returns to many of the monuments discussed earlier and also adduces numerous others, but often without

illustrations. Although the connections he makes are mostly convincing, he sometimes accepts tenuous attributions, such as that of the *ajouré* ivory appliqué from Delphi to Corinth (see the critique of Croissant by J. B. CARTER, *Am. Journal Arch.* 93, 1988, 355–78, who attributes them to Lakonia) or identifications that have been superseded, such as that of the well-known „eunuch priest“ or „Mega-byzos“ from Ephesos which is certainly a female Kubaba / Kybele (see U. MUSS, *Studien zur Bauplastik des archaischen Artemisions von Ephesos* [1983] 102; and, for a recently excavated parallel that served as a handle attachment, A. BAMMER in: J. L. FITTON [ed.], *Ivory in Greece and the Eastern Mediterranean from the Bronze Age to the Hellenistic Period*. British Mus. Occasional Papers 85 [1992] 185–204, Cat. no. 1, pls. 2e and 3). Recent discoveries of further dedications of Cheramyes and the monumental Kouros of Ischys at the Heraion of Samos are included here with sensitive analyses of their carving, but there is no discussion of their placement within the sanctuary. Lakonian bronzes, introduced earlier, are examined at length; the author reprises his attribution of the Vix krater to a western Greek (Tarentine?) workshop; and statuettes continue to be employed effectively to pin down regional characteristics elsewhere. The mingling of various styles is a feature of the monumental marble sculpture of Athens and Attica. In his lengthy treatment of Aristion of Paros' funerary marker for Phrasikleia he dismisses recent scholarship on its inscription as „delirium,“ but is nonetheless willing to see political content in its retrograde stylistic features. Although circumspect as regards most attributions of unsigned works to specific sculptors known only from literary sources (most of which he rightly dismisses as not impossible, but of little use), the author nonetheless accepts the traditional association of the seated Athena (Akr. 625) with Endoios. The standard line of reasoning in support of this attribution, repeated here, is that the marble's heavily weathered condition indicates that it survived the Persian destruction to be seen by Pausanias, but this ignores other very real possibilities, as noted two decades ago by J. A. BUNDGAARD, *The Excavation of the Athenian Acropolis 1882–1890*. The original drawings edited from the papers of Georg Kawerau (1974) 16.

The author is at his most sophisticated in his even-handed treatment of statuary from the margins of the Greek world. Such works are often viewed as ‚provincial‘, inferior to those esteemed on account of later hierarchies of quality. In his discussion of Arcadian bronzes, Boiotian Kouros and terra-cottas, and statuary from the kingdoms of Thessaly and Macedonia in the north, the author stresses that while artists working in these regions obviously looked to sculptural production elsewhere, they did not necessarily view such *exempla* as superior, but rather as the foundations upon which they could fashion their own creations. Nor did those working in the ‚provinces‘ or on the ‚periphery‘ necessarily lag behind those at the ‚center‘, or fail to equal them in skill. Such biases are often modern projections which have served as grounds for attributions. Hence, for example, ‚lesser‘ bronzes in Lakonian style have been identified as Tarentine while higher quality works have been taken to be imports. The author, however, traces the connections between locales and styles emphasizing throughout that interchanges were complex and took many forms (e.g., the traffic between Attica, the Cyclades, and Ptoion is contrasted to strong colonial links of Paros to Thasos and the north Aegean). These important provisos are repeated, with further historiographical comments, in the author's introduction to the sculpture of western Greece, which has traditionally suffered in comparison to that of the mainland and Ionia. While recognizing that sculptors working in the west often aimed to achieve different effects, the author continues to trace, region by region, the various stylistic currents that result in what F. Croissant has called „inventive eclecticism“. His discussion of archaic sculpture closes with the so-called ‚Ludovisi Throne‘, whose Lokrian origin he accepts, although discussion of its even more eclectic counterpart in Boston is reserved for an appendix on forgeries in volume II. (Readers interested in such matters should be aware that J. EISENBERG has recently published his contention that the Ludovisi throne, too, is a nineteenth-century creation: *Minerva* 7,4 July / Aug. 1996, 29–41; see also G. PUGLIESE CARRATELLI et al., *Il trono Ludovisi e il trono di Boston*. *Atti del convegno di studio*, Sett. 12, 1996. *Quaderni di Palazzo Grassi* [1997].)

The fifth and final part of the author's massive tome examines the so-called ‚Severe Style‘. It too opens with a historical introduction, and problems of chronology are also addressed before the statues themselves, which are treated according to regional schools, adjustments of the body in motion and ponderation, and the copying and adaptation of works such as the series of Severe Apollos (Omphalos, Kassel, Mantua) by the Romans. The author compresses his earlier work on the Charioteer of Delphi, emphasizing its helical structure and arguing, on historical grounds, for a precise date of 466, a decade later than traditional. He considers the Artemision God to be Poseidon; and the Riace Bronzes both to be Attic (perhaps dedicated at Delphi), but A to have been produced 30 years earlier than B, that is ca. 460 and 430 BC respectively (attributions unlikely to gain universal acceptance). The author's discussion of monumental female *peplophoroi* known in Roman copies, preceded by a review of mirror handles in bronze, is the most compelling treatment of the problems of sculptural form and attribution surrounding such figures known to me (although it is marred by confusion of left and right in discussion of the so-called ‚Aspasia‘!). And the Temple of Zeus at Olympia, unlike earlier monuments, is treated as a unified

whole, as history, chronology, subject matter, style, and workshops are all considered in a single chapter. If only the Siphnian Treasury had received such treatment, rather than been parceled out piecemeal. The works of Myron and the young Pheidias are sensitively analyzed (the author accepts Furtwängler's Lemnia, but makes no mention of E. HARRISON's suggestion that *Medici* type might actually reflect the Pheidias original (in M. SCHMIDT [ed.], *Kanon. Festschr. Ernst Berger. Ant. Kunst, Beih.* [1988] 101–107). A final chapter (37) briefly outlining the rise of portraiture precedes the Appendix (chapter 38) on the influence of Greek sculpture, limited to works imitating and / or derived from the Archaic. In a brief section devoted to 'Archaistic' works the author proposes that the Piraeus Apollo might have been created as late as the second half of the fifth century (but the figure's many abnormalities suggest a date as late as the second century BC, now see C. C. MATTUSCH, *Classical Bronzes. The art and craft of Greek and Roman statuary* [1996] esp. 129–40). Contemporary influence of Archaic and Severe Greek statuary is usefully divided into three categories: that on a first circle of neighboring communities who closely imitated Greek works, on a second circle that adapted them, and a third circle on whom influence was considerably more diffuse.

The range and content of this book are enormous, and this review has hardly touched upon many of the topics treated therein. In every case C. Rolley leaves us with no doubt of his command of the material, and his opinion of it. His approach may be traditional, but he has refined and extended the tradition, and this substantial accomplishment will serve as a rich scholarly resource for anyone genuinely interested in Greek sculpture. The author is to be congratulated, and his second volume should be eagerly anticipated.

Boston

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