The final chapter of this section examines life and myth in art, and notes that the interaction between the two provided a depth and immediacy to myths while transferring a 'mythic glamour' to mortals.

Part four has five chapters which focus on problems in interpreting images. These address how artists have sought to show what cannot be seen, with two chapters on confusions and difficulties in distinguishing between myths, and outright misunderstandings and muddles in ancient images. It is perhaps the most thought-provoking section of the book, especially the final chapter, 'Can the Key to an Image Always be Found?' W. states that 'if [images] are intended to illustrate a story and the right story is identified, the elements will fall into place in accordance with the narrative . . .', but the discussion of the Parthenon frieze and the Portland Vase highlight the difficulties in finding 'the right story'. She includes a brief discussion of the scholastic debate on these two pieces and notes that at times it is not always possible to find a solution which appears to fit.

W.'s appendices are a strong point of the book. The first discusses the survival of Greek myths in art and literature, and covers how the images and pieces they appear on have survived—either directly as archaeological material, as references in literature, or as copies. She also examines how the stories themselves have survived, noting differing versions, Roman adoptions and adaptations, and the use of mythical compendia. In the second appendix the illustrations are described in the context of art history. Although W. has dotted throughout the book traditional art historical interests, such as artistic techniques and considerations (e.g. use of space, the tensile strength of marble, temporal fads in imagery), here she relates the traditional line of artistic development in Greek and Roman antiquity, which provides a context to place earlier discussed items. The third appendix places the illustrations in the context of the five mythical cycles. W. freely acknowledges that she has made arbitrary choices in the versions of myths she has discussed, and provides a list of ancient source material as well as one of modern discussions on the topic.

The book seems to be primarily aimed at non-specialists. As such, it is suited to undergraduates or for anyone looking for an introduction to the intricacies of iconography and artistic interpretation, as well as scholars of mythical interpretation. Minor quibbles would be that much space is given to the discussion of myths prior to examining the images, although this is a balance which will vary for each reader, and at times, W.'s description of the images becomes somewhat emotive. But these are very minor issues in a book which is beautifully presented and lavishly illustrated, and, with its genuinely multidisciplinary approach, is to be valued as much for its methodology as for its content.

Rainham, Kent N. J. WAUGH

LIMESTONE SCULPTURE

N. Kourou, V. Karageorghis, Y. Maniatis, K. Polikreti, Y. Bassiakos, C. Xenophontos: *Limestone Statuettes of Cypriot Type Found in the Aegean. Provenance Studies*. Pp. xiv + 117, maps, ills, b/w and colour pls. Nicosia: A. G. Leventis Foundation, 2002. Paper, Cyp£12. ISBN: 9963-560-52-0.

'Marble studies' are a well-established part of the modern investigation of ancient

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sculpture and building stones. We hear much less about limestone, and this makes the present volume of provenance studies of particular interest. This project and publication bring together two archaeologists (Karageorghis and Kourou) with a team of archaeometrists from the National Centre for Scientific Research 'Demokritos' in Athens (Maniatis, Polikreti, Bassiakos and Xenophontos). Maniatis and Polikreti have recently published articles on the application of electron paramagnetic resonance (EPR) spectroscopy for the 'characterization and discrimination of Parian marble' (D. Schilardi and D. Katsonopoulou, *Paria Lithos* [Athens, 2000], pp. 575–89), and now apply this technique to the study of limestone. In contrast to stable isotope analysis, which has been the more traditional and dominant technique in the search for scientific 'signatures' of ancient marbles, EPR studies are new and experimental. So, this volume is about applying a new technique to a material rarely considered.

The subject matter is a promising one. Cyprus is recognized as an important centre of production for limestone sculpture, but in excess of 1000 pieces that could be described as 'broadly following, partially or entirely, Cypriot types and styles' (p. 1) have been found outside of Cyprus. Most of these statuettes average 10–20 cm, were carved from limestone (rarely alabaster or sandstone), and were all made during the archaic period. The findspots ring the island of Cyprus: the Syro-Palestine coast, Naukratis, and the eastern Aegean; the number of examples found outside this area is very small. Some of these works are clearly Cypriot imports, but others seem to be in a 'mixed style': were they all carved on Cyprus and exported, or were some carved by artists outside the island, perhaps from local stone?

Building on the work of earlier scholars (notably Sorensen, Hermary), but with a new emphasis on the inscriptions and distribution, three classes are identified: Cypriot, Aegean, and Naucratite. A concern with the stone is admittedly not new; cf. Jenkins (G. Tsetskhladze et al., *Periplous* [London, 2000], pp. 153–62), who finds that the creamy white, finely pock-marked stone, with distinctive veins, used for examples from Knidos, is also shared by pieces from Rhodes, Samos, and Cyprus. But at the heart of this new volume is a survey, employing EPR and optical microscopy (OM), of limestone from quarries in Cyprus, Samos, Egypt, and Rhodes. Both the EPR readings and OM indicate coherent regional characteristics (though Samos B slightly overlaps with Samos in EPR, and the Samos and Cyprus OM features seem to be close). The study reconfirms earlier observations that Rhodes does not possess limestone suitable for sculpture without the addition of a surface coating of stucco.

The title of the book, *Limestone Statuettes of Cypriot Type Found in the Aegean*, reflects the fact that the EPR samples taken from these artefacts are confined to material from the Heraion on Samos (fifteen examples), from Lindos and Vroula on Rhodes (ninteen examples), and from Cyprus (two examples). It seems unfortunate that samples from objects founds on the Syro-Palestine coast and Naucratis were not included. The EPR and OM studies of the east Aegean samples indicate a Cypriot origin for the limestone—and I suppose (given the evidence of surface inspection) we should infer that all Cypriot type statuettes were made of stone from Cyprus.

The project team concluded that 'the easiest explanation is to accept that Cypriot artists, working in Cyprus and using Cypriot limestone, were producing a particular class of mostly small size statuettes for export' (p. 75). It is remarkable that the Cypriot sculptors should have created (or copied) types and features which in some cases seem to have had no market within Cyprus itself. This is in contrast, as the authors note (p. 76), with contemporary Cypriot terracottas that were also exported but which avoid 'excessive foreign elements'. Their solution is that the sculptors themselves were

Greeks who sought to work in an Aegean stylistic tradition while using Cypriot limestone. The Cypriot class is found only on Cyprus and the Syro-Palestine coast. Examples from the Syro-Palestine coast are described as 'occasional imports from Cyprus', though there are thirty-eight examples from Sidon and 449 from Amrit (p. 6). Only statuettes from Cyprus and the Levant carry inscriptions with the Cypriot syllabary, while those from the Aegean and Naucratis are written in Greek. This suggests the Levantine examples, at least, were carved for Cypriots living abroad. It is not clear how sculptors on Cyprus could or would have wanted to control the distribution of their products. If there were Greek sculptors providing work for a Greek market, then the movement of merchants, sailors, and mercenaries should have caused the different sculptural styles and types to be scattered. There is much to think over in this book, which is clearly a pioneering study, in regard both to the application of EPR to limestone studies and to our understanding of 'Cypriot type' figures.

Macquarie University KENNETH SHEEDY

HYDRIAI IN BERLIN

E. Böhr: *Corpus Vasorum Antiquorum. Deutschland [Band 74]. Berlin, Antikensammlung, ehemals Antiquarium, Band 9] Attische rotfigurige Hydrien. Attische Firnis-Hydrien.* Pp. 98, ills, pls. Munich: Verlag C. H. Beck, 2002. Cased, €80. ISBN: 3-406-49044-1.

This important fascicule covers red-figure and black-glaze hydriai (including kalpides) in the Antikensammlung in Berlin. It is the first CVA fascicule since the reunification of the collections, divided following the Second World War between the Pergamonmuseum in the former East Berlin and the Charlottenburg Antikenmuseum in the former West, and in addition to the regular items, it includes descriptions, old photographs, and drawings of four hydriai lost from the collection since the war, as well as two vases now identified as part of the pre-war collection of M. de Rothschild in Paris, now represented only by some fragments recovered from the site of Göring's villa at Carinhall. As Böhr makes clear in her foreword, the volume presents the results of major research of various kinds, both technical and detective, undertaken by a number of leading scholars, not least among whom is the author herself.

The extant vases have been painstakingly cleaned of earlier, often significantly misleading, restorations; the process has brought to light such important discoveries as the modern origin of the flutes on the body of the fourth-century black-glaze hydria Inv. F 2851, and has led to the separation of a nineteenth-century pastiche into its constituent parts: Inv. F 2175 A (a hydria, probably black-glaze, of around 510 B.C.) and Inv. F 2175 B (a fragment preserving the main and shoulder scenes of a hydria of the same date, attributed to the Painter of Munich 2303).

In addition to the standard information that is the norm in a CVA fascicule (dimensions, description of scenes, and bibliographical information), the entries for the vases include detailed analysis of the vase-forms, and discussion of shape, painter, scene, and ornament that situates each piece amid appropriate comparanda; particularly valuable is the inclusion of comparative criteria for new attributions. Drawings reveal the lines of preliminary sketching in the scenes, and the layout of inscriptions is faithfully represented. An innovative feature is the analysis of proportional relationships between measurements of height, weight, and volume for

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