

it eschewed the discourse of identity, so perhaps it is identity *per se* that needs to be better identified before it can become a precise analytical tool.

San Francisco State University

DAVID G. SMITH
dgsmith@sfsu.edu

OFFERINGS

PRÊTRE (C.) with HUYSECOM-HAXHI (S.) (edd.) *Le Donateur, l'offrande et la déesse. Systèmes votifs dans les sanctuaires de déesses du monde grec.* (Kernos Supplément 23.) Pp. 337, figs, ills, maps. Liège: Centre International d'Étude de la Religion Grecque Antique, 2009. Paper, €40. ISBN: 978-2-9600717-6-4.

doi:10.1017/S0009840X11001788

The continuing interest in the study of ancient Greek religion is attested by the publication of this book, the latest in the series of supplements to the specialist journal *Kernos* which have appeared on a regular basis for almost 20 years. The volume represents the proceedings of the meeting of the International Center for the Study of Ancient Greek Religion which took place in Lille in late 2007, and the Editors should be congratulated on the speedy publication of the papers.

As the title suggests, the aim of the volume is to analyse the mechanism of making an offering by consideration of the donor, the nature of the offering and the goddess to whom the offering is being made. The opening section deals with the general theoretical principles underlying this topic (Prêtre, de Polignac, Pironti, Chaniotis and Jacquemin). In particular, the paper by de Polignac sets the scene, by recalling that the ancient Greeks did not place male and female deities in a separate category and by setting out the way in which they perceived the making of an offering to a deity. It is pleasing to see discussion of offerings from a wide range of sanctuaries, spread through many areas of Greece and some parts of the wider Greek world. Some papers consider female deities as a group (such as those by Saint-Pierre and Larson), while others focus on individual deities: Hera (Baumbach), Artemis (Trippé, Mitsopoulou-Leon), Demeter and Kore (Bookidis, Clinton) or Aphrodite (Durvyne, Wallensten, Croissant). This approach not only enhances the scope of the volume, but also enables the reader to make useful comparisons.

Out of the 21 individual contributions, I shall focus on four papers, all of which follow an archaeological approach. Two take as their starting point two classes of offerings made from terracotta found in large numbers at many sanctuaries: female protomes (Muller) and plaques depicting full-length female figures (Pilz). The other two deal with offerings from lesser known sanctuaries: the sanctuary of Artemis Hemera at Lousoi (Mitsopoulou-Leon) and the various sanctuaries on the island of Kythnos (Mazarakis Ainian).

One of the most common offerings to a goddess was a female protome, a depiction of the upper half of the body, made from moulded terracotta. Muller's paper discusses the important question of the identity of the females represented by the protomes; was it the goddess to whom the offering was made, or the woman making the offering? He challenges the traditional view that the protomes were intended to represent a goddess, whether associated with the underworld or fertility. Muller observes that the protome form has its full-length counterpart, whether

standing or seated, and argues that the full-length figurines are a depiction of a mortal woman who was seeking the protection of the goddess. Although this view is controversial, it provides a thought-provoking discussion of a class of object found in museum collections throughout the world.

The offerings discussed by Pilz have a more defined geographical focus, the island of Crete. He considers the relief plaques dating to the early part of the Archaic period found in sanctuaries on Crete, and which show females, both naked and clothed. It has long been considered that this type of artefact may have been introduced into the Greek world by similar terracotta objects made by Near Eastern artisans. However, Pilz makes the interesting suggestion that the inspiration for the iconography of the Cretan terracotta plaques was the imitation of ivory figures, both Near Eastern and locally made, which formed the handles of mirrors. Given the portable nature of mirrors and a desire to emulate the iconography of objects made from a rare and precious material associated with the elite, Pilz's suggestion should not be ruled out. Accordingly, the function of the plaques may be more complex than an association with 'rites of passage', which has become the conventional explanation for this class of artefact.

Mitsopoulou-Leon discusses offerings from the small rural sanctuary of Artemis Hemera at Lousoi, in the modern region of Achaia. She shows the value of the reassessment of finds from early excavations (in this case, undertaken in 1898 and 1899 and published in 1901) alongside those from more recent work from 1983 until 2000. She divides the votives into three main groups: objects which can also be offered to other goddesses, offerings to Artemis but not especially the Artemis of Lousoi, and offerings closely connected with Lousoi. The latter section presents not only particularly interesting objects, but also shows the value of literary evidence in helping to interpret archaeological finds. Literary descriptions of Artemis Hemera indicate her occupations as hunting, the care of wild animals, spinning and a concern for young girls. The finds at Lousoi reflect these attributes, as finds include votives in the form of deer antler made of solid bronze and terracotta statuettes of young girls. In particular, Mitsopoulou-Leon makes excellent use of the surviving work of Bacchylides, who wrote about ceremonies that took place in the sanctuary at Lousoi.

As opposed to a single sanctuary, Mazarakis Ainian's paper considers offerings made at the numerous sanctuaries on the island of Kythnos, in the western Cyclades. He demonstrates, in a very accomplished fashion, the advantages and the limitations of interpreting data collected by intensive survey. One of the most fascinating sections is his discussion of the excavation of the unplundered adyton of the Archiac temple at the sanctuary, whose patron deity is unknown, at the north of the 'Middle Plateau' on Kythnos. He also considers material excavated at the north sanctuary during the last decade with survey data collected in the 1990s to elucidate the nature and identity of the deities to whom the sanctuaries on Kythnos were dedicated, most of whom seem to have been female. As he notes, the identification of the patron deity of the north sanctuary is not an easy task. The nature of the offerings, and presence of an adyton, suggest a joint dedication to a god and a goddess, who he tentatively suggests were Apollo and Artemis. Of equal interest is his discussion of the votive systems present at the northern sanctuary: whether offerings were made specifically for dedication or were used in life, and whether the donors were from Kythnos or outside the island. Mazarakis Ainian's paper is key to the theme of this volume; he demonstrates the difficulty of identifying the name, or even gender, of the deity or deities to whom a sanctuary unattested in

literary sources was dedicated. An important conclusion is drawn that although some types of offering were associated with particular deities, it was acceptable to make the same categories of offering to deities with similar characteristics. The paper plays an important role in the understanding of those making offerings to goddesses and the nature of the cult practised on Kythnos, and, more generally, demonstrates how modern archaeological techniques can be employed to enhance our understanding of cult practice in a lesser-known area of Ancient Greece.

Overall, this is a very accessible volume, with papers presented in French or English, accompanied by abstracts in both languages. It is a worthy addition to the series of supplementary volumes of *Kernos*, a journal named after a ritual vessel with many openings, used for offerings, which aptly reflects the range of approaches taken by the contributors.

National Museums Liverpool /
The University of Liverpool

GEORGINA MUSKETT
georgina.muskett@liverpoolmuseums.org.uk

CVA

PFISTERER-HAAS (S.) *Corpus Vasorum Antiquorum. Deutschland. München, Antikensammlungen, ehemals Museum Antiker Kleinkunst. Band 16. Attisch Rotfigurige Schalen.* [Deutschland, Band 88.] Pp. 92, ills, pls. Munich: C.H. Beck, 2010. Cased, €98. ISBN: 978-3-406-60761-5.

doi:10.1017/S0009840X1100179X

This excellent *CVA* contains 56 Attic red-figured cups decorated by painters who specialised in this shape and were active during the time of the Persian Wars. P.-H. begins with a general history of the acquisition of the cups from various collectors and dealers as well as a brief discussion of the earlier scholars who wrote about them. Several technical experts contributed to this fascicule. E. Italiano, N. Lehner, U. Strnischte, L. Rintelen, A. Buhl and E. Lehr cleaned and restored them. R. Kühling took the superb black-and-white photographs, including some in a raking light to illustrate preliminary sketch (e.g. pls 22, 7; 26, 6; or 39, 3–6), a feature difficult to see in standard black-and-white photographs. J. Schilbach drew the profiles as well as the inscriptions and graffiti, all printed 1:1. Graffiti are drawn realistically against a black background to imitate their appearance on the vase (e.g. p. 30, fig. 9 or p. 46, fig. 18), a welcome new feature.

P.-H. describes each cup in meticulous detail. After the heading, she provides numerous measurements; if the cup is whole, its weight in kilos and its capacity in litres are included. The bibliography for each cup appears in chronological order with the exception of the Beazley *ARV*² references, which come first because they are primary. Each description begins with the condition of the cup, technical observations and ornamental patterns. Next comes the figural decoration, beginning with the tondo, then Side A and Side B, followed by the attribution to painter and to potter, especially Euphronios, who turned to making cups when he ceased decorating pots. Comparanda include full discussions of painter, potter and iconography. The text concludes with eleven indexes: 1: Concordance to the Inventory numbers, Plates and Supplements; 2: Joining Fragments in other Collections; 3: Provenances; 4: Acquisitions from Collections and Gifts; 5: Measurements; 6: Technical Features;

The Classical Review vol. 61 no. 2 © The Classical Association 2011; all rights reserved