

New World, will find this book more interesting. Ultimately, however, even they will be disappointed, for the argument for the two kinds of slave systems is based on generalizations, and in the end it is neither very convincing nor helpful.

*University of Nottingham*

PASI LOMAN

J. A. MACGILLIVRAY, J. M. DRIESSEN, L. H. SACKETT (edd.): *The Palaikastro Kouros. A Minoan Chryselephantine Statuette and its Aegean Bronze Age Context*. Pp. 195, ills, pls. London: The British School at Athens, 2000. Cased, £35. ISBN: 0-904887-35-9.

The Palaikastro Kouros is a statuette standing just under 0.5 m high, fashioned of hippopotamus ivory, gold, serpentine, rock crystal, wood, and Egyptian blue. It represents a young male Minoan figure with closed hands raised to his chest and striding with left foot in front like the later *kouros* figures: as such, it is unique. It comprises eight pieces of ivory originally joined together by wooden dowels, and over 100 scattered gold fragments were found associated with it, the remains of its gold sandals and *zoma*; its head was fashioned from a single piece of serpentine joined to the ivory face and neck at the hairline. Its torso was discovered in 1987–8 and its legs in 1990 in the burnt layers which represent the destruction of Palaikastro in E. Crete at the end of the LM1B period. That the 194 shattered fragments of its legs were found some 10 m from the remains of the torso indicates the likelihood that it was the victim of an act of vandalism, and very possibly of iconoclasm. It is rightly claimed in this volume that the reconstituted statuette is the most remarkable piece of Minoan sculpture ever uncovered, in the quality of its craftsmanship, its size, and its naturalism; it is also of paramount importance to our understanding of the religion of Minoan Crete. It was discovered only 100 m from the find-place of the second-century A.D. *Hymn to the Great Kouros*, and this volume argues convincingly for its identification with the addressee of that hymn.

The editors have divided the papers into four sections: the Context of Discovery (Part 1), Conservation and Description (Part 2), Studies of the Kouros in its Wider Context (Part 3), and a comparatively brief Interpretation (Part 4). In Part 1, Sackett and MacGillivray give an account of the excavation of Building 5 and the Plateia where the statuette was found, and Driessen describes fully the architectural environment and the modification of Building 5, probably in order to house and display the figure. In Part 2, Harrison and Nikakis describe the technical achievement of reconstituting the statuette, but also provide a flavour of the serious differences of opinion which lie behind its successful conservation; and Moak provides the fine details of its fabrication with reference to his own attempts to replicate it. In the substantial Part 3, Driessen identifies the statuette's original location, Room 2 of Building 5, as a shrine for its display, and points to the slabbed pit in this room as its likely storage place, not unlike the Temple Repositories at Knossos; Musgrave, Hemingway, and MacGillivray then locate the statuette in its Minoan artistic context, particularly of ivory and bone carving; and Weingarten uses the Kouros to argue a powerful case that Minoan artists employed a systematic geometric division of the human body using a grid of twenty-one units. MacGillivray takes the crucial step of associating the Kouros figure with the rituals marking the beginning of the harvest and thus with the appearance of the constellation of Orion; Koehl locates the figure within the context of rites of passage, by virtue of its distinctive hair style; Crowther furthers the ritual context by arguing convincingly that Petsophas, overlooking Palaikastro, rather than the mountain above Lasithi, is to be identified as Dikte; and Thome provides the details of Diktaian Zeus in later Greek tradition. Finally in Part 4, MacGillivray and Sackett bring together the accumulated testimony of their collaborators and conclude that the Palaikastro Kouros 'was the personification of the youthful male god who arrived from the underworld to herald the beginning of the Harvest: Diktaian Zeus, associated with Egyptian Osiris and immortalized as Orion', the god, that is, who was invoked in the Palaikastro hymn: 'Hail! Greatest Kouros, / Greetings, son of Time, / Master of all gone to ground. / With your genius in train / Please come again / to Dikta, as the seasons wane / to hear our glad refrain'. The figure of the Palaikastro Kouros is an extraordinary object, and its significance is fittingly reflected in this excellent volume.

*University of Exeter*

N. POSTLETHWAITE