

lost texts, describing instead a positive creative tradition among artists, who were not simply drawing what they had seen or read, but adding to and adapting traditions in parallel with poets and playwrights. Simplistic ideas about illustration are unfortunately still very prevalent in modern studies of art and literature, and this book, readable and illuminating, is a very welcome antidote.

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MYTHS IN ART

S. WOODFORD: *Images of Myths in Classical Antiquity*. Pp. xxvi + 305, ills. Cambridge: Cambridge University Press, 2003. Paper, £18.95/US\$25 (Cased, £50/US\$70). ISBN: 0-521-78809-9 (0-521-78267-8 hbk).

Woodford's book appears at first glance to fit into the model of previous handbooks which cover the ever-popular subject of mythical images in art. However, to describe it as such would be doing this work a great disservice.

It is structured into five parts, and further broken down into chapters. Along with glossaries of both mythical and historical characters, there are also three appendices and suggestions for further reading. Thus, the concerns of limited references to mythical source material in the text are resolved in these later areas.

The first chapter, the introduction, begins by defining the methodology which provides the basic structure for the study as a whole. Here the aims of W.'s study are explicitly stated: to explore 'various aspects of how artists in classical antiquity managed to evoke so many myths so successfully in visual form'. She provides a brief outline of a myth and discusses examples of images which appear to depict the myth in question. Then follows a discussion of how to identify a match between myth and image through the use of 'clues'—which are themselves the topics for the subsequent chapters. She looks at Greek, Roman, and Etruscan images, and includes those which can be matched to myths and those which cannot. She also looks at various literary traditions and literary sources for ancient descriptions of images, and thereby establishes a non-hierarchical dialogue between story and image. The important point that myths were not static creations is highlighted, and, further, that while artists were able to draw on the literary tradition, they were equally free to work independently from literature.

Following the introduction, the first section, 'Transforming Words into Images', has three chapters. These discuss how myths are made recognizable to their audience and how the artist chose a particular moment of the myth to depict, and there is a chapter ('Epic Expansiveness versus Tragic Focus') where she creates an analogy between artistic and literary styles.

The second part—'Building Images'—also has three chapters, and begins with a discussion on formulas and motifs. The next chapter deals with the transference of types of image, with the third covering the creation of compositions and discussing the 'tension between decoration and narration', as well as spatial restrictions and innovations in the use of space.

Part three, 'Innovations, Developments and Connections', has five chapters. The first three cover innovations inspired by poets, those inspired by artists, and the changing interests in images, and a strong chapter on history and myth in art follows.

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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.

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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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