

GREEK SCULPTURE

PALAGIA (O.) (ed.) *Greek Sculpture. Function, Materials and Techniques in the Archaic and Classical Periods*. Pp. xvi + 326, ills, colour pls. Cambridge: Cambridge University Press, 2006. Cased, £55, US\$95. ISBN: 978-0-521-77267-9.

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This volume of specially commissioned essays, written by well-known experts in the field, surveys the techniques and materials used in making Greek statuary in the Archaic and Classical periods, and explores the various functions these statues served. Most of the chapters either have a geographical focus (M. Sturgeon on Archaic Athens and the Cyclades; B. Barletta on Archaic and Classical Magna Graecia; O. Palagia on Classical Athens; P. Higgs on late Classical Asia Minor) or deal with technical processes such as marble carving (O. Palagia) and bronze casting (C. Mattusch). The final chapter gives an overview of the state of marble provenance studies (N. Herz). The first chapter ('Sources and Models' by J. Boardman) serves as an introduction to the volume in that it deals with the earliest evidence for Greek sculpture in the phase before the rather sudden appearance of monumental stone statuary in the second half of the seventh century B.C.E. A brief select bibliography is included at the end of the volume, and there is a helpful index.

All the chapters are well organised and clearly written and provide very useful summaries of the current state of knowledge on their topics. While most of the information is well known to those who study Greek sculpture, the volume provides an excellent introduction for the non-specialist to a whole range of important material and technical issues that affected and shaped Greek sculptural production. Particularly interesting, even for the specialist, is the careful documentation by M. Sturgeon of the widespread practice of piecing in archaic marble sculpture even in marble rich areas, and the comparative study by P. Higgs of the stone sources, and the carving and construction techniques used in the Mausoleum at Halikarnassos and the Nereid Monument at Xanthos. The chapter on Classical Athens by O. Palagia incorporates recent research on the Acropolis marbles by Greek colleagues, making this important new information accessible to a broader audience. All the chapters clearly demonstrate each author's command of the secondary literature, as well as a direct and sustained engagement with the material remains. Each of these scholars has spent a great deal of time looking at and studying these sculptures at first hand, not only for the purpose of the present volume, but over the course of their distinguished careers. Indeed, as the Editor points out in the Preface, they were chosen because of 'their hands-on approach to material culture' (p. xv).

My main complaints with this volume are the quality of some of the illustrations and the lack of information in most of the figure captions. Dimensions are not regularly given, except in the chapter by Boardman, a surprising omission in a book that deals specifically with process and technique. We are also only rarely told (e.g. in the chapters by Higgs and by Palagia on marble carving) precisely what the image is meant to show. That is, one has to hunt through the text to find the place where the figure is referenced in order to understand what particular aspects of process or technique are being illustrated. The images could have done much more productive work if a brief explanatory caption had been provided. Most of the colour plates at the beginning of the volume seem to me to be unnecessary; black-and-white photographs tend to show details of sculptural technique much more clearly, and the

considerable sum that surely was spent on the colour images could have been used to secure better photographs of the interesting and less well known sculptural material from south Italy and Sicily.

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GREEK PORTRAIT SCULPTURE

DILLON (S.) *Ancient Greek Portrait Sculpture. Contexts, Subjects, and Styles*. Pp. xx + 217, ills, maps. Cambridge: Cambridge University Press, 2006. Cased, £60, US\$90. ISBN: 978-0-521-85498-6.

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The study of ancient Greek portrait sculpture has traditionally relied on identifiable representations. This approach, while offering a secure basis, necessarily limits the information available. Dillon's goal is to expand the corpus of known examples significantly, which she does by adding 108 unnamed portrait types. These are listed in a catalogue at the back and most (but not all) are discussed in the text.

Without identifications to guide her, D. must rely heavily on interpretation. She employs such characteristics as the herm format, multiple copies (31 of her types), stylistic comparisons and external characteristics (e.g. beard, age, expression, clothes) to distinguish a Greek subject. While recognising that styles generally change with time, she also realises that different styles can co-exist. She argues that 'likeness' was not a necessary goal of portraiture, which instead might highlight one's public role. Indeed, another of her aims is to offer new possibilities for interpretation.

Because so much of her evidence is from the Roman period, D. begins her examination of Greek portraiture with a discussion of the Roman contexts in which they were employed. This forms nearly half the text. Her Chapter 2 analyses the process of production through case studies of three types. The first type, her A 11 (incorrectly identified in captions to the accompanying photographs as A 19), is preserved in five versions that share physiognomic features and often other details, which suggest a common model. Her next case study, A 29, involves two heads that have recently been shown to come from the same model, but that appear different, partly as a result of technique and thus artistic interpretation. The third case study focusses on heads that share enough similarities to have been grouped together in the past but that are now assigned to two different models. After thus illustrating the problems in identifying types, she discusses factors affecting appearance, such as material, method of transmission, and availability and character of the model. The invention and appropriation of portraits is an especially important point for consideration. This section makes clear the difficulty of the task.

The chapter concludes with an exposition of the formats used for the display of Greek portraits, which likewise affected appearance. D. states that the most common seems to have been the herm pillar. Indeed, the use of this format is one of the criteria she uses to identify a portrait as Greek. Perhaps appropriately, the bust and shield portrait, which were adopted by the Greeks themselves rather late, are less common. Yet whereas the Greeks preferred the full-length statue and used the body to express