votives deposits from them. The territory of Kroton, in contrast, has been much less well-explored, and on G.'s own admission the evidence is both patchy and difficult to interpret.

One aspect of non-urban sanctuaries which emerges, but which is not directly confronted, is the range of types of site which fall under the heading of the term 'rural sanctuary'. Much of the chapter on Kroton, for instance, is devoted to major extra-urban sanctuaries of Hera Lacinia and Apollo Alaios, neither of which are typical of the small-scale sanctuaries that are the main focus of the book. Although the implications of this are discussed in several places (pp. 187–8, 206–8), the organization of the book into a city-by-city discussion has the effect of obscuring the huge range of types of sanctuary, from relatively small-scale local shrines to significant religious centres such as Hera Lacinia, and from extra-mural sanctuaries such as those of Persephone at Lokroi to centres at a much greater distance from the city. Nevertheless, G. produces a useful review of the evidence for each city, along with a discussion of the ways in which rural cult-places can be interpreted as evidence for inter-ethnic contact. One of the merits of this book is that it addresses the question of interaction with the non-Greek population and seeks to analyse this without attempting to impose a single model for all the sanctuaries studied, avoiding the temptation to oversimplify some tricky and incomplete evidence. G. suggests a number of scenarios for Greek–Italic contact, including the rôle of rural sanctuaries as emporia or centres for exchange of goods, and the possibility that Greeks and non-Greeks continued to cohabit in areas around some of these cult-places. The difficulties inherent in the evidence are encapsulated by Francavilla Marittima, an indigenous settlement which later became the site of a Greek sanctuary of Athena. The relationships between Greek and non-Greek occupation and function at this site are still a matter of controversy, despite extensive excavation. Overall, despite its occasional lack of clear focus, this book provides a useful discussion of an area of the archaeology of cult which has in the past been frequently overlooked in favour of studies of the more high-profile urban sanctuaries.

University College London KATHRYN LOMAS

THE PARTHENON SCULPTURES

M. R. Lagerlöf: *The Sculptures of the Parthenon. Aesthetics and Interpretation*. Pp. viii + 204, ills. New Haven and London: Yale University Press, 2000. Cased, £20. ISBN: 0-300-07391-7.

A schoolboy once wrote to E. M. Forster, asking him to settle an argument in class as to whether the Christmas tree in *Howard's End* was a symbol or a metaphor. Forster replied that, on the whole, it was a Christmas tree. This warning against overinterpretation might well be applied to much of Margaretha Rossholm Lagerlöf's book, at least for those of us for whom words like 'symbol', when applied to Greek sculpture, make the heart sink rather than evoke 'a ring of abundant promise' (p. 87). While not disputing that figures such as East pediment D and M 'invite interpretive endeavour' (p. 60), I would question the need for such extended discussion, and such conclusions that D 'represents the dichotomy between intoxication and a latent capacity for battle' (p. 59). Although such discussions and interpretations are commonplace in L.'s book, one misses an exploration of the important question of whether the themes would be seen differently by an Athenian and a non-Athenian.

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L.'s book, according to the dust jacket, offers 'a complete overview of current knowledge about the sculpture of the Parthenon and suggests new interpretations of the ancient temple's sculptural creations'. This is indeed an ambitious programme, and it is not surprising that it is not realized. Not only are there omissions from the bibliography on the Parthenon—the shortage of Greek works is especially regrettable—but L. is not in full command of the scholarship that she does know. For example, writing on the East pediment (the theme, so certain on pp. 50–60, suddenly becomes 'probable' on p. 82), L. says 'if the reconstructions hold good—with a commanding, seated Zeus . . .' (p. 51), thus bypassing the influential arguments of Olga Palagia (*The Pediments of the Parthenon* [Leiden, 1993] pp. 29–30, ills 18, 20) for a standing Zeus, although L. cites Palagia in her bibliography. And there are significant omissions elsewhere, e.g. L.'s discussion of Plato (notably pp. 148–65) would have been enhanced, and clarified, by reference to C. Janaway, *Images of Excellence. Plato's Critique of the Arts* (Oxford, 1995).

At times, L. is far from providing a clear critique of the scholarship that she uses. Most obviously, her ambivalence over Joan Connelly's interpretation of the frieze, which she appears to believe compatible with the traditional interpretation of the cloth as a *peplos*, reveals a failure to comprehend and respond to the arguments used. Nor does she give proper weight to published responses to Connelly.

These difficulties are compounded by it being quite unclear who the book was written for. At times it seems to be for those with little or no knowledge of Greek, or Greek architecture or sculpture, hence L. explains what an 'aition' is (pp. 2–3), and what metopes and triglyphs are and where (p. 2: L. wrongly calls the metopes rectangular and the triglyphs square, the former error corrected on p. 166). But the elaborate, at times tortuous, analysis which makes up much of the book presumes a detailed knowledge of the sculptures, as does the absence of reconstructions of the pediments and other visual aids. These are essential to all but experts if the reader is, as L. intends, to understand the overall theme of the sculptures. Similarly, it is a major fault that she concentrates overwhelmingly on the frieze and East pediment, with the metopes and West pediment ill-served. Most regrettable is the omission of the Parthenos, bar a passing reference (p. 7); without it, any attempt at an overall view of the themes of the sculpture is severely restricted, and L.'s claim, in itself perfectly reasonable, that 'Athena herself determines the core meaning of the temple as a whole' (p. 88), is deprived of one of its chief supports.

There are a few errors of fact, e.g. Plutarch is dated over a century early (p. 8). The rather convoluted style in which the book is written may be the responsibility of the translator rather than the author. The infelicities certainly are, e.g. 'gigantomacchia' (e.g. pp. 2, 3, 16), 'instantaneity' (p. 51), 'belongingness' (pp. 57, 88, 89), 'envisualize' (e.g. p. 22), 'insettings' (p. 80).

King's College London K. W. ARAFAT

STATUE GROUPS

C. Ioakimidou: *Die Statuenreihen griechischer Poleis und Bünde aus spätarchaischer und klassischer Zeit*. Pp. 409, plans, ills. Munich: Tuduv, 1997. Paper, DM 79.80. ISBN: 3-88073-544-1.

This book, which is the publication, in a slightly revised form, of the author's dissertation (Heidelberg 1994/5), offers a very useful discussion of the large statue

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