

serving to introduce the reader to salient points of discussion from the various parts of the Aegean and to point in the direction of further reading. The editors set no prescriptive format for these summaries, but chapters generally include a geographic overview, a presentation of settlement data and material culture, and a thematic discussion on the long-term history of the region. There is a weighty bibliography for each chapter, notable for containing many primary Greek-language publications – especially from the local *ephoreries* (for example, Alexandra Alexandridou on Athens and Attica, and Catherine Morgan on the Central Ionian Islands) and including new and (at least at the time of the chapters' final submission to the editors in 2017) unpublished data (for example, William Cavanagh's inclusion of Ayios Vasileios in his chapter on Sparta and Laconia, or Jack Davis and Sharon Stocker's discussion of the 'Griffin Warrior' shaft grave in their chapter on Messenia). The fifth and final section widens our view to the broader Mediterranean, to both areas of Greek settlement abroad and areas in contact with the Greek-speaking world. Here, discussion is necessarily more general, given that, for example, the whole macro-region of Anatolia is allocated the same page count as the much smaller region of Ionia from the previous section. But this is an important section, nonetheless, for reminding the reader that 'early Greece' did not exist solely in the bubble of the Aegean.

The production of the volume is of a high-quality, and the division of text into two more easily handled volumes is welcome. The twenty-three black-and-white maps at the start of volume 1 are informative and legible – although they could usefully have been reproduced at the start of volume 2, whose focus is more explicitly geographic. A small number of colour plates help to strengthen the argument of avowedly visual chapters on wall paintings (Andreas Vlachopoulos), textiles (Marie-Louise Nosch) and jewellery (Eleni Konstantinidi-Syvridi); but for a volume that is rich in so much data, it is a shame that there could not have been *more* images. This is not a criticism of the editors – and, indeed, the addition of many more plates would have inflated the cost of this volume beyond what is already quite a steep price tag. But it is a pity that the publishers could not offer a more widely illustrated (and cheaper) online version of this book.

Overall, this is a rich and engaging companion with a novel chronological framework. It will serve both a more general and a more specialized readership, and it stands to be the authoritative introduction to early Greece for a whole new generation of students.

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KOEHL (R.B.) (ed.) **Studies in Aegean Art and Culture: A New York Aegean Bronze Age Colloquium in Memory of Ellen N. Davis.** Philadelphia, PA: INSTAP Academic Press, 2016. Pp xvii + 158, illus. \$36. 9781931534864.
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In practice, archaeologists and historians grapple with two different groups of past peoples: those under study and prior researchers. Understanding the latter's interests, aims and character are important for contextualizing their work, and *Festschriften* can contribute such valuable insights, especially for scholars who, as in this case like myself, never had the privilege of meeting the person to whom it is dedicated.

A handsome portrait of Ellen Davis in the field and a short biography in the preface are accompanied by a useful bibliography of her work, which serves as a reminder in this publication-orientated age that quality, not quantity, is more likely to secure a lasting

impact; it provides an overview of her interests: gold and silverware, frescoes, nature, representations of age, the lack of ruler imagery and the dating of the Thera eruption. Perhaps mercifully, given the heated nature of the ongoing chronology debate, this last is not touched upon. Throughout, various contributors hint at further ideas that Davis discussed, but never put into print.

The first four chapters relate to Davis' interest in metals, their sources and, of course, her seminal work on gold and silver vessels. Judith Weingarten builds directly upon the latter, resolving a dating issue concerning the well-known silver lobed *kantharos* from Gournia that had vexed Davis, and affirming Davis' recognition of its unique status in the Aegean corpus and probable ritual connotations. Malcolm Wiener also returns to Davis' work on metal vessels, in particular her argument that two separate craftspeople, a 'Minoan' and a 'Mycenaean', were responsible for the two famous gold Vapheio cups with scenes of bull-hunting. Although acknowledging that this attribution is problematic, Wiener is still sufficiently persuaded to use them to explore what he considers a long-standing cultural relationship between host and guest present throughout the Mycenaean period. This necessarily brief but wide-ranging treatment will hopefully be expanded upon in future. Günter Kopcke challenges Davis' ideas about a metal shortage on Crete. While agreeing with Davis that the Carpathians were a probable gold source, his counterarguments clearly highlight the pitfalls encountered when taking the archaeological record at face value, especially for metals. Philip Betancourt, Susan Ferrence and James Muhly round off this section by publishing Early Minoan metal finds from Petras which they argue demonstrate that the type of strong links between Crete and more northerly locations, as identified by Davis, were also present earlier; however, their evidence goes no further than previous observations that Crete shared certain elements of material culture that were distributed across much of southeastern Europe, probably mediated via the Cyclades.

The following five chapters are oriented towards Davis' interest in iconography. Christos Doumas employs the full spectrum of Cycladic art to discuss past perception of the human condition, in particular noting the essentially human side to their deities. Andreas Vlachopoulos discusses the use of colour in Aegean frescoes, a subject of apparent interest to Davis, revealing how optical illusions were produced by combining colour with shape, and emphasizing the importance of purple in the palette. Elizabeth Shank investigates the depiction of water in miniature frescoes, a hitherto neglected subject. She identifies six different methods, using colour, pattern and even three-dimensional manipulation of the plaster to create a feeling of movement and communicate transparency. Bernice Jones applies Davis' style of meticulous first-hand observations to examine the faïence 'snake goddess' figurines from the Knossian Temple Repositories. Disentangling Arthur Evans' reconstructions from the originals enables her to advance a new interpretation of their appearance and meaning. Robert Koehl returns to a favourite subject for both Davis and himself: age-related rituals. Using microscopical analysis to gather high-quality data on the details of glyptic images, he argues for a clear distinction of age grades and the integration of homoerotic elements into initiation practices.

The volume finishes with a very original contribution by Thomas Palaima, who reconsiders Davis' observations concerning the 'missing ruler' in Minoan and Mycenaean iconography by turning to evidence from the Linear B and archaeological records.

The book is well presented, with an easy-to-read layout incorporating many images, including colour, vital for the subject matter. A stated aim of this volume was to appeal to scholars beyond the Bronze Age Aegean. Given the specialist and varied nature of the subjects treated, this is difficult to achieve, but some overarching themes may attract a wider readership. That most contributors seek not only to extend but also challenge

Davis' ideas and methodology is a welcome approach. This book's value lies in providing exemplars that combine archaeology and art history in modern scholarship, thus inspiring others to follow in Ellen Davis' pioneering footsteps.

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SHERRATT (S.) and BENNE (J.) (eds) **Archaeology and Homeric Epic** (Sheffield Studies in Aegean Archaeology). Oxford and Philadelphia: Oxbow, 2017. Pp. xvi + 165, 17 figs. 9781785792952.

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Once upon a time, Aegean prehistorians from all over Europe and America would gather every January in Sheffield for a symposium. The theme would reflect the preoccupations of prehistorians anxious to create a counter-narrative to the study of the Aegean world from the Palaeolithic to the end of the Bronze Age: a narrative of social and political development, informed by anthropological and archaeological theory that had finally freed itself from the tyranny of the text. Homeric archaeology is dead! Long live Aegean prehistory!

The volume under review is one of the last in the series to be published. Its very title is an acknowledgement, if not quite of defeat, but rather of the continuing relevance of Homer to the study of the Aegean Bronze, Iron and Archaic ages. It deals directly with the 'Homeric Question' as understood by archaeologists. That is, what exactly can archaeologists usefully glean from these texts? And does the 'World of Homer' relate to any single period? The book also touches, albeit obliquely, on the older Homeric Question: whether the composition of the Homeric poems was an event (attributable to a single poet) or a process that took centuries.

Both the editors and many of the contributors (Dickinson, Sherratt, Snodgrass, Davis, Mazarakis-Ainian and Panagiotopoulos) are as well versed in Homer as they are in their archaeology. They can address both 'Homeric Questions'. After a brief editorial introduction, Snodgrass outlines quite why archaeologists cannot ignore Homer. Forty years ago, it was still widely assumed that both the *Iliad* and the *Odyssey* were composed in the years around 700 BC. This assumption underpinned debates about 'the world of Homer', particularly Finley's notion that Homeric society reflected the social order of an historical period (tenth and ninth centuries BC (M.I. Finley, *The World of Odysseus* (New York 1954)). Advances by literary scholars, first the dating of the poems to the seventh century, and then, more radically by Nagy (for example, G. Nagy, 'An Evolutionary Model for the Making of Homeric Poetry: Comparative Perspectives', in J. Carter and S.P. Morris (eds), *The Ages of Homer* (Austin 1995), 163–79), the recognition that the composition of the poems was more a process with stages lasting over several centuries than a single event, have rendered attempts to make Homer part of history much more difficult. Many of these ideas are taken up by Dickinson, who provides an effective rebuttal to many cherished beliefs: that the Trojan war was an historical event (datable to the Late Bronze Age and comparable to Rameses III's defeat of the Sea Peoples); that the 'catalogue of the ships' reflects Mycenaean political geography; or that the world of Homer relates to any specific historical period. Sherratt's focus is more on what archaeology can tell us about the oral tradition of Homeric poetry by looking at the iconography of bards (and their lyres) from the Late Bronze Age to early Archaic times. Davis and Lynch's focus is narrower, on the post-Bronze Age history of Pylos (that is, the site Ano Englianos). They argue that later occupation was sporadic at best, that there was no sanctuary erected over the palace and that this Pylos was simply forgotten: it is not Telemachus' Pylos. Panagiotopoulos, too, is concerned with memory, in his case how the past was