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## Review of *Lexikon Iconographicum Mythologiae Classicae (LIMC)*, vol. 2 (Aphrodisias-Athena)

Brunilde S. Ridgway  
Bryn Mawr College, [bridgway@brynmawr.edu](mailto:bridgway@brynmawr.edu)

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Brommer gives an indication that he bases his chronology on artistic evidence. He lists the tripod struggle *before* the 12 labors, as ancient authors do not, because the hero is often shown without the lion skin, the hero's trophy from his first labor. The reader is left wondering if there is a similar, unexpressed opinion behind the segregation of such encounters as those in Libya and Egypt with Antaios and Busiris from their placement by Apollodorus and Diodorus Siculus in the course of the 12 labors. A third omission is the absence of any reference to some of the more recent concerns of iconographical study, such as the political origin of iconographic change in various of Herakles' exploits. It would be interesting to know whether this omission represents a rejection of this trend in scholarship by a leading figure in the field.

Answers to these questions might have made this book more useful, but as it stands, this volume will make future study of Herakles easier and better.

ANN STEINER

DEPARTMENT OF CLASSICS  
FRANKLIN AND MARSHALL COLLEGE  
LANCASTER, PENNSYLVANIA 17604

LEXIKON ICONOGRAPHICUM MYTHOLOGIAE CLASSICAE (LIMC) II. (Aphrodisias–Athena). Text and plates bound separately. Text: pp. xx + 1112, figs. 217; Plates: pp. 904, pls. 810. Artemis Verlag, Zurich and Munich 1984. DM 2100

The first volume of this *magnum opus* was reviewed in *AJA* 86 (1982) 599–600, when its appearance had all the character of a novelty in need of proper introduction. As with all beginning enterprises, the expressions of welcome from this and other reviewers were met by readers with understandable caution; the first product was impressive, but the task seemed enormous and presumably endless, and judgment was suspended until more issues were available for scrutiny. Now, with the publication of *LIMC* II, no reservations should remain; the task is being accomplished, and in the same exemplary fashion as for the first volume, or rather, with all the benefits accruing from that first experience. In addition, although the number of pages and illustrations has increased, the price (steep as it might seem) has remained the same—a remarkable achievement in these days of inflation and increasing publication costs. The third volume, scheduled to appear in November 1986, should sell for the same amount, which means a virtual comparative reduction of approximately 20%. The Artemis Verlag deserves our gratitude, as well as our congratulations, for the continued excellence of its typographical production.

Some changes have occurred since the publication of *LIMC* I: Algeria, Bulgaria, and Jordan have joined the group of nations involved in the project, and other institutions in countries already committed have added their support. The list of contributors and benefactors has lengthened, and one is more than ever impressed by the organizational ability of the international *Conseil*, and by the involvement of the *Comité de rédaction*, whose seven members

have all provided articles for the volume under review. A total of 66 authors is listed as having contributed to it in various forms, although such a list gives no indication of their specific entries. If one may still ask for something, after such plentiful offerings, it would be for a table presenting not only the contents of each volume in schematic form, but also the author of each entry. At present, this information is provided at the end of each discussion, but in cases of articles that extend over more than 150 pages (e.g., Aphrodite, Artemis), its retrieval may be laborious, especially when more than one scholar has contributed to one subject.

This is indeed a volume of major entries, because it deals with major divinities: Aphrodite, Apollo, Artemis, Ares, Asklepios, Athena. The complex iconography of each has required not only the customary table of contents at the beginning of each article, but also the addition of new regional subdivisions, when a god appears in various local forms. Thus, the eastern peripheral areas are reviewed after the Greek section, and the western after the Roman section, for such entries as Artemis in Parthia, in Egypt, in Thrace, and Diana in the Northwest Provinces. Usually, each deity is treated in its three major forms (Greek, Etruscan, and Roman), but Aphrodite/Turan is not followed by Aphrodite/Venus, which will appear in Vol. III, *Addenda*, as will Ariadne. It is intriguing to note how much lengthier the entry on Mars is than the one on Ares, reflecting ancient preferences.

The complex material is divided and subdivided in a variety of ways, all of them logical and helpful, to facilitate access to the discussion of individual iconographic and sculptural types. In addition, an extensive system of cross-referencing allows the reader to move from the Greek to the Etruscan or Roman section, and also from one divinity to another, when different interpretations are possible, or more than one personage occurs on a single monument. Yet, for all available help, some difficulty can still be experienced if a type is listed under an unfamiliar name, or if the cross-reference works in one direction rather than in both. For instance, a frequent Rhodian sculptural type is listed first as Aphrodite Tiepolo (s.v., Ch. III A, 10c, nos. 293–98), and not much lead is given for further investigation under Artemis nos. 875–77 (Ch. VI 1, 1.1) which reproduce the same type and provide instead ample reference to the Aphrodite entries. Nowhere could I find a discussion of the Spinning Aphrodite, although the possibility of such an iconography was occasionally mentioned (and rejected: e.g., under the Melos Aphrodite, no. 643; a relief in New York, no. 633). Given the unpredictability of identifications or designations, I often found it simpler to move from plate to entry, rather than vice versa, and in this procedure I was greatly helped by the generous number of illustrations provided for each major type. For Artemis alone (without the regional variants) I counted almost 700 individual depictions; and the same can be said for the other major divinities. Frequently, a monument not illustrated at first mention is shown in connection with a later one. It is clear that special efforts have gone into making each photographic commentary unusually rich, in keeping with the significance of the subject, although

collecting the illustrations and laying out the plates must have involved considerable difficulty!

Editing of the volume was completed in 1982, so that publications appearing around that time or later could not be included. Most entries, if not all, are, however, remarkably up-to-date. They vary also in the degree by which they acknowledge divergent opinions. Some are briefer in their review of the scholarship and decisive in their pronouncements; others scrupulously list all proposed dates and interpretations, leaving the issue open. A thorough reading may produce bewilderment and almost panic, as one realizes how much disagreement exists and how little is firmly known. Yet it is encouraging to see that a true effort is being made in almost all cases to distinguish between Roman copies and Roman creations after specific Greek styles; and Roman sculpture is represented by a substantial number of works in the round. Wall paintings, gems, coins, and other forms of art are also substantially considered, and even unpublished items, like the seal impressions from Delos and Paphos, are at least cited if not illustrated (s.v. Athena, pp. 1039–40).

This is not the place to suggest iconographic and bibliographical additions, or to debate interpretations; each reader will have pet theories and chronological preferences that cannot be met in a work of this magnitude. What is remarkable is indeed that the *LIMC* has managed to satisfy so many and varied needs, so that not only archaeologists and art historians but a whole range of students of antiquity are finding it indispensable. The level of scholarship attained in this second volume is uniformly impressive, and if I single out for mention a few entries, it is because of my own level of competence, rather than otherwise: the Artemis presented by L. Kahil is surprisingly multifaceted; the Roman *Apollon* by E. Simon is full of original ideas; and the Greek *Apollon*, by V. Lambrinoudakis et al., is a remarkably objective and thorough presentation. *LIMC* II joins *LIMC* I on the work-in-table, and we can hardly wait for *LIMC* III.

BRUNILDE SISMONDO RIDGWAY

DEPARTMENT OF CLASSICAL AND  
NEAR EASTERN ARCHAEOLOGY  
BRYN MAWR COLLEGE  
BRYN MAWR, PENNSYLVANIA 19010

L'ALBA DELLA MAGNA GRECIA, by *David Ridgway*. (*Archeologia* 7.) Pp. 201, pls. 14, figs. 38. Longanesi & Co., Milan 1984. 20,000 Lit.

The extraordinary excavation of Pithekoussai, the first Greek settlement in the West, has changed our view of early Greek civilization, its chronology, origins, and influence. This is the subject of the present book. David Ridgway, who in 1966 came to work with Giorgio Buchner on the definitive publication of these excavations in Ischia, begun by Buchner in 1952 for the Soprintendenza Archeologica Napoletana, provides us with a thoughtful account of the results and their historical implications. The author takes account of equally extraordinary recent discoveries at Lefkandi and Eretria in Euboea which make it possible to compare the Euboeans at home and abroad. For it was the Eu-

boeans who settled this northernmost Greek outpost in Italy, within sight of Cumae, as close as they could get to the mineral wealth of the Etruscans.

Part I introduces the cast—Mycenaeans, Phoenicians, Greeks, native inhabitants of central Italy—and sets the stage for the Greek presence in the Western world at the end of the Dark Ages and the beginning of the Orientalizing period. (*Alba* in Italian signifies the white light before the aurora, best conveyed perhaps by the English “crack of dawn”.) Part II tells the story of Pithekoussai from 775 to 700 B.C. Part III measures the impact of the momentous events described. Throughout, the author shows his familiarity with problems much debated by scholars: the Mycenaean presence in the West, the origin of the *polis*, the spread of writing, and the world of Homer.

We are only beginning to realize the extent of the Mycenaean involvement in Italy from the 16th to the 11th century B.C. At the end of the international period of the Greek Bronze Age, the cultural and commercial koine broke down, and the peninsula of Italy turned away from the Mediterranean for a while. At the same time, at the very beginning of the first millennium, there flourished in Euboea at least one trade center, and a well-developed society that can claim credit for the most ancient large Greek monument, a structure thought to be a heroon. Located at Lefkandi, it is earlier by over 200 years than any others known so far. The recent excavations show the “invisible cultural baggage” the Euboeans brought with them to the West. Thus Ridgway surveys relations between Euboea and Cyprus; the foundation of the Greek coastal base at Al Mina; the clue of the skyphoi with pendent semicircles, and other less easily traceable items, ideas, and information the Euboeans took abroad. Paradoxically, in the East, the Euboeans could have learned of the riches of the “Far West,” especially of the metals in Etruria, outside the Phoenician commercial monopoly.

Ridgway, a skillful navigator, faces the many controversies involved in recreating this world of Greek and Phoenician merchants around 900 B.C. An example is the inscription of the Nora stele, whose recent translation by Frank Cross documents a Phoenician monopoly in Sardinia. The Phoenicians, who never had a Dark Age, were already long in the West when the Euboeans arrived. They held their advantage in navigation and metallurgy, though not in other fields (A. Rathje, *Opus* 3 [Rome 1984] 341–50).

After the Phoenicians appear the Greeks and Etruscans. Ancient references to Pithekoussai are few but important. Its ancient name, *Inarime* (*Aen.* 9.716; and earlier, *Il.* 2.783), probably related to Etruscan *arimos*, “monkey,” and seems therefore to have been the equivalent of Greek *Pithekoussai*, from *pithekos*, “monkey island,” although Ridgway prefers a less picturesque connection with *pitthos*, or a pre-historic origin for the name.

Ridgway notes how the Homeric tradition provides a constant backdrop, suggesting motivations and ideals for Pithekoussai's pioneers and offering illuminating parallels. The trip from Euboea was dangerous—Alcinous refers to Pithekoussai as the place farthest from his country (*Od.* 7.321–22). The island of Ischia offers advantages which are