

suggesting that the same individuals are meant. Two scribes show a significant overlap in personal names (Hands 117 and 119), and since in many cases the same names are listed against the same number of sheep at the same toponyms in documents written by both scribes, it seems certain that in most of these cases, one name corresponds to one individual. Equally interesting is the fact that the scribal hands designated collectively as Hand '124' share very few names with other major scribes, fewer than would be expected if names were distributed randomly. This statistically significant prosopographical isolation of Hand '124' corroborates the argument advanced by J. Driessen (*The Scribes of the Room of the Chariot Tablets at Knossos* (2000)) that these texts should be dated to Late Minoan II, earlier than the rest of the Knossos documents (Late Minoan III).

Enegren follows up on her statistical study with five chapters dedicated to examining recurring personal names individually, paying close attention to their scribal context. Although she usually concludes that there is not enough evidence to prove identification conclusively, in many cases she argues persuasively that the same name recurring in more than one text or scribal hand probably represents a single individual. In each individual instance her argument is clear, but I found myself wanting more explicit methodological discussion spelling out the underlying assumptions guiding her analysis. Because each individual case of potential identification differs, it is logical to proceed on a name-by-name basis, but arguably this requires even more discussion and synthesis of the bigger picture.

A comprehensive prosopographical study of Knossos has been long overdue, and for this reason alone this volume should be a welcome addition to the shelves of the specialists at whom it is primarily aimed. This is not to suggest that it does not have other merits: Enegren's chief contribution has been to address the complex issue of prosopographical identification systematically and thoroughly, and to show that in many cases a positive argument can be made for identification despite the difficulties presented by her data set.

DIMITRI NAKASSIS
University of Toronto
 d.nakassis@utoronto.ca

LANGDON (S.) **Art and Identity in Dark Age Greece, 1100–700 BCE**. Cambridge and New York: Cambridge University Press, 2008. Pp. xviii + 388, illus. £50/\$90. 9780521513210.

DOI: 10.1017/S0075426910000613

Langdon has a distinguished record of contributions to the study of early Greece. This ambitious, extensively researched and copiously illustrated book has been a long time in the making, having its distant origins in the catalogue of an American exhibition that took place in the early 1990s. Back then, the title might have seemed a little less problematic than it does now. For then we knew what art was, and no-one was too embarrassed by the term 'Dark Age'. Only the term 'identity' clearly signals that Langdon wishes to make a serious contribution to contemporary debates.

The book opens with a discussion ('Introduction') of Geometric art, 'the first coherent style of ancient Greece' (1). Langdon aims to do justice to the complexity and richness of this art, and outlines an approach that is to combine iconography and contextual archaeology. Chapter 1, 'Art made to order', begins to discuss some specifics, opening with the krater/louterion (London 1899.2-19.1) with the famous abduction scene. Chapter 2, 'Geometric art comes of age: an Archaeology of maturation', considers the role that such art might have played, not so much in initiation rituals, as in the more gradual 'coming of age' of boys and girls. The imagery of Amazons, gorgons and centaurs is argued to be central. Chapter 3, 'Virgin territory: the construction of the maiden', takes the theme of maturation one step further. It discusses representations, in graves and in images, of young unmarried women, often when dancing. Chapter 4, 'Maiden interrupted: the art of abduction', returns to a theme adumbrated in chapters 1 and 2. Chapter 5, 'The domestication of the warrior', deals with representations (again, in images and burial) of the warrior, and his gradual accommodation to new civic norms. Finally, the epilogue, 'Back from the dark', summarizes the main themes.

Langdon's argument is complex and based on elaborate discussions of many individual objects. This sometimes makes it hard to follow, though in the end the principal themes emerge clearly enough. Certainly, this form of argumentation brings out the richness and variety of Geometric material culture, which has too often in the past been dismissed as impoverished and unsophisticated. As Langdon demonstrates, it is anything

but. Langdon makes many provocative suggestions about the significance of centaurs, amazons and gorgons that turn up at odd times and places in the Geometric period. While I found many of these suggestions always interesting and sometimes plausible, I was not convinced of the overall argument that much Geometric art is primarily concerned with 'maturation'.

My difficulties begin with the title. For one thing, the objects and contexts discussed come overwhelmingly from the eighth century and from central Greece (Attica, the Corinthia, the Argolid, Boeotia and Euboea). Only rarely do we catch a glimpse of an earlier pot, bronze or terracotta, though we twice accompany the author on forays towards Crete. The implications of regionalism, which many from Nicolas Coldstream onwards have seen as the key feature of the eighth-century Aegean, are thereby sidestepped. Second, the term 'art' is never really discussed. Art is not a Greek term (if anything, it is a Roman one), and nowadays such a loaded concept has to be justified. In this book, in practice, what the term 'art' comes to mean is 'those objects of interest to modern museums', from whose collections Langdon's examples are mostly taken. This sometimes undermines her attempt to combine the study of images with the study of contexts. The London krater (see above) is emblematic of the problem. The krater is central to her argument about the role of 'entangled objects' in the exchange of marriageable young girls between different communities (here, Athens and Thebes). We know it was made in Attica, but we do not really know where it comes from, or how its archaeological context relates to its use (though Langdon argues vigorously for the Pyri cemetery in Thebes).

Such 'museum-mindedness' (to use Robert Cook's term) also impinges on the issue of identity. Identity is a broad theme and the early mention (5–7) of the miniature amphora (Heraklion 3205) found in a tomb at Adromyloi in the territory of Praisos in east Crete (now fully published in M. Tsipopoulou, *Η Ανατολική Κρητή στην Πρωίμη Εποχή του Σιδήρου* (2005) 199–218) might lead one to expect some discussion of ethnic identity, and the role of both material culture and mortuary practices in sustaining ethnicities. But Langdon is not interested in the place or the context. She is not particularly concerned with regionalism; for her, identity means gender, and Iron Age women are somehow more gendered than Iron Age men.

Such an argument is possible to sustain if we just look at the objects and the images, and if we take images (iconographically) as straightforwardly reflecting something about the culture of Geometric Greece. Or, to put it differently, the argument remains plausible as long as objects remain safely textualized – treated as part of a great iconographic code that is part of the (philologically trained) scholar's job to decipher. But anyone who has actually been to the great sanctuary, city or cemetery sites where these objects were found and used will ask a different question. How did these objects *work* to manage these transitions (between life and death, between youth and maturity)? What are they *doing* here? In what rituals, places, occasions and contexts are they entangled? Such are the questions that only archaeological investigation can answer.

But I do not wish to be too negative here. As an iconographic study, and an exploration of visual culture, this book fully engages with the richness of Late Geometric material culture and demonstrates how much more there is to investigate and to explore in this field. This is a fine and interesting work, one that demonstrates (yet again) both the richness and the ambiguity of what we are pleased to call the 'art' of the era. All scholars concerned with the 'Dark Age' should read it.

JAMES WHITLEY
Cardiff University
whitleya@Cardiff.ac.uk

KREUTZ (N.) **Zeus und die griechischen Poleis: topographische und religionsgeschichtliche Untersuchungen von archaischer bis in hellenistische Zeit** (Tübinger Archäologische Forschungen 3). Rahden: Verlag Marie Leidorf, 2007. Pp. xiv + 308, illus. €71.80. 9783896469830.

DOI: 10.1017/S0075426910000625

Kreutz seeks in this book to document the topographical evidence for Zeus cults in the Greek world from the Archaic to the Hellenistic period, and to combine that topographical evidence with a historical discussion of the use of Zeus by Greek tyrants and ruler dynasties. Kreutz's work comes in the wake of several important books which have refocused religious scholarship's interest on the physical evidence for cult worship and the factors involved in the placement of cult sites (for example, V. Scully, *The Earth, the Temple and the*

(S.) Langdon Art and Identity in Dark Age Greece, 1100â€“700 BCE. Cambridge and New York: Cambridge University Press, 2008. Pp. xviii + 388, illus. Â£50/\$90. 9780521513210. 9780521513210 [Book Review]. James Whitley. *Journal of Hellenic Studies* 130:250-251 (2010).Â Similar books and articles. Artists and Society James Whitley: *Style and Society in Dark Age Greece: The Changing Face of a Pre-Literate Society 1100â€“700 B.C.* (New Studies Archaeology.)Â Barringer Art, Myth, and Ritual in Classical Greece. Cambridge: Cambridge University Press, 2008. Pp. Author. Langdon, Susan. Publisher. Cambridge University Press.Â Buy This Book. \$56.98. plus shipping. (S.) Langdon Art and Identity in Dark Age Greece, 1100â€“700 BCE. Cambridge and New York: Cambridge University Press, 2008. Pp. xviii + 388, illus. Â£50/\$90.Â Early Iron Age ceramic scholarship is still dominated by the study of painted fine wares, particularly those that have turned up in burials rather than the scattered well and other domestic deposits. This paper represe View. This book explores how art and material culture were used to construct age, gender, and social identity in the Greek Early Iron Age, 1100-700 BC. Coming between the collapse of the Bronze Age palaces and the creation of Archaic city-states, these four centuries witnessed fundamental cultural developments and political realignments.Â Combining iconographic analysis, gender theory, mortuary analysis, typological study, and object biography, Susan Langdon explores how early figural art was used to mediate critical stages in the life-course of men and women. She shows how an understanding of the artistic and material contexts of social change clarifies the emergence of distinctive gender and class asymmetries that laid the basis for classical Greek society. ...more. Get A Copy.