myths. Successively she studies the myth of Erichthonios and the problem of Athenian autochthony, Pandora and the absence of a first Athenian woman, and the fact that Athens knew no "Athéniennes" but only "femmes d'Athènes". The same problems are further elaborated upon in detailed and original analyses of the Ion and the Lysistrata. An extensive index of subjects concludes the book. The researches by Loraux convincingly show that democratic Athens manipulated its old myths in order to reflect upon and to legitimate the exclusion of its women from the political scene; in Athens myths evidently constituted an important medium for the male discourse. This "ancrage civique" of many Athenian versions of the old myths will have to be taken into account in further analyses. One is left wondering to what extent other Greek cities manipulated their myths as well.

One of the main concerns of the Parisian équipe in recent years has been the study of sacrifice. It is therefore appropriate that Detienne has written a preface for the useful study by Berthiaume on the mageiros. Basically, this is a study of realia. In successive chapters the author analyses the role of the mageiros as sacrificer, butcher, and cook. He demonstrates that it is impossible "de séparer boucherie et sacrifice lorsque l'on parle de la Grèce ancienne" (p. 80). There are interesting observations on the absence of women as mageiroi (p. 30 f.), the tendency to pay more attention to the equality of the meat than to the quality (p. 50), and the consumption of meat which has not been mediated by a sacrifice (81-93). Extensive indexes conclude the book.


This can only be a short notice of a very extensive work which deserves a more thoroughly discussion. After *The Archaic Style in Greek Sculpture* and *The Severe Style in Greek Sculpture* this book does not come unexpected. The author, Rhys Carpenter Professor of Archaeology at Bryn Mawr College, announces moreover further publications, one for each of the remaining centuries before Christ. At present she begins about 450 B.C. and stops at the turn into the fourth century B.C. The title of this book, a cross between a hand-
book and a monograph, is rather misleading, as Brunilde Ridgway
deals only with the years from about 448 onward.

The author says that, as a result of her apprenticeship with Rhys
Carpenter, she does not believe in the fruitfulness of attempting to
reconstruct the oeuvre and style of single masters. She does not
want to follow the tradition of focusing on the few great names of
Greek sculptors that the ancient sources have preserved for us. This
is, in my opinion, an excellent idea. No doubt she is right that the
present nature of our evidence is such as to warrant a largely
anonymous treatment. One can only agree with her, that we tend
to see with Roman (or Hellenistic) eyes. The role played by
individual artists is by no means clear to us. It is true, as she puts it,
that for example the surviving fragments of the Erechtheion are of
perfect workmanship, while they exemplify stylistic traits which we
usually attribute to great masters. However, if we may go so far as
to say that "no single man of genius suddenly altered the course of
sculpture" is another question. Even admitting that we know very
little about Pheidias' style, the fact remains unaltered that he was
always considered a genius, not only in Roman times. That his
drinking cup was found at Olympia, seems to illustrate that his
personality was highly esteemed from his death onward, as it was
during his lifetime. Otherwise such simple relics would hardly have
been left in his workshop for centuries to come. A position of too
extreme scepticism must be avoided. We should not forget that
nearly all bronze masterworks have vanished. It would be wise to
accept that not only well-known vasepainters sometimes signed
their works, just to mark their own important individuality; no
doubt great sculptors must have done the same. The information
later writers like Pausanias received, came certainly to them not
only from Hellenistic scientific or other literary sources. Be this as it
may, I certainly do agree with the author that the best method to
judge Classical sculptures is on the basis of iconography and style
rather than by attributions to individual masters and in illustration
of the literary sources.

Brunilde Ridgway divides her material over nine chapters. Ch.
2—after some general viewpoints in Ch. 1—deals with the metopes
of the Parthenon and the Hephaisteion at Athens, and with these of
the Bassai Temple and the Argive Heraion (subject, composition
and style). Together they demonstrate the development of the
Classical style, even if we miss some intermediate stages. It seems,
however, that carved metopes should not be taken as the norm.