

CLASSICAL VASES FROM GERMANY

BÖHR (E.) (ed.) *Corpus Vasorum Antiquorum. Deutschland. München, Antikensammlungen, ehemals Museum Antiker Kleinkunst. Band 18. Attisch bilingue und rotfigurige Schalen.* (Deutschland, Band 98.) Pp. 159, ills, pls. Munich: C.H. Beck, 2015. Cased, €98. ISBN: 978-3-406-67748-9.

HOFSTETTER-DOLEGA (E.) (ed.) *Corpus Vasorum Antiquorum. Deutschland. Dresden, Staatliche Kunstsammlungen, Skulpturensammlung. Band 2. Attisch rotfigurige Keramik.* (Deutschland, Band 97.) Pp. 111, ills, pls. Munich: C.H. Beck, 2015. Cased, €98. ISBN: 978-3-406-67747-2.

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The two volumes of the *CVA* reviewed here include the eighteenth fascicule of the Antikensammlungen in Munich devoted to the Attic bilingual and early red-figure cups and the second fascicule of the Staatliche Kunstsammlungen in Dresden that deals with Attic red-figure vessels of closed shapes.

The Antikensammlungen in Munich hold an impressive collection of ancient pottery and this is testified by this fascicule devoted to the Attic bilingual and red-figure drinking cups from the late sixth century, skilfully presented by B. The volume supplements the previous *CVA* fascicule from Munich devoted to the archaic red-figure cups of the early fifth century B.C. (S. Pfisterer-Haas, *Antikensammlungen ehemals Museum Antiker Kleinkunst*, vol. 16 [2010]). Included is an exquisite selection of cups or fragments of cups from this very interesting and innovative period in Attic pottery production. Many of these were found in the numerous Etruscan tombs revealed in the region of Vulci around 1830. The majority of these can be connected to the collection of the Candelori brothers, but a few also belong to the material excavated in the territory of Lucien Bonaparte, 'Principe de Canino', in 1828–1829. These important collections were acquired for King Ludwig I by Martin von Wagner and Friedrich von Thiersch respectively.

The publication comprises four main sections with a foreword, a thorough list of abbreviations, the main catalogue and ten indexes. The material is documented with profile drawings (1:1) and black-and-white photographs with numerous details of the cups, including illustrations of the underside of the foot of all vessels. Accompanying the text are drawings of all potter/painter signatures, *kalos* names and names of mythological figures, inscriptions that are frequently found on this group of vessels. Furthermore B. has included illustrations indicating preliminary sketches in the figural decoration on selected pieces.

In the foreword B. briefly outlines the contents of the fascicule, the acquisition history of the vessels from Vulci as well as comments on the terminology and approach of this specific volume, ending with acknowledgements.

The catalogue includes eight examples of Attic bilingual eye-bowls (four by or near the Oltos Painter, three by the Painter Pheidippos and the potter Hischylos and finally one near the Psiax Painter), three well-preserved examples of Attic red-figure eye-bowls (one attributed to the Psiax Painter, one near the Bowdoin-Eye-Painter and finally one near the Scheuler Painter) together with eleven smaller fragments of the type, while the most comprehensive part of the catalogue is the Attic red-figure cups comprising more than 40 cups and numerous fragments of these including works of a great range of late sixth century B.C. Attic cup-painters such as Euphronios, Oltos, Phintias, Epiktet and the Euergides Painter. Some of the more significant pieces are the great masterpiece signed by Euphronios as

painter and Kachrylion as potter, decorated on the interior with a rider on his horse and on the exterior with Herakles fighting Geryoneus and technically distinguished by the use of coral red (inv. 8704, Tafeln 16–21, description pp. 40–53); the cup signed by Phintias as painter and Deiniades as potter, decorated with the giant of Alkyoneus (inv. 2590, 53–60, Tafeln 22–3; Tafel 83.5, Beilage 2.3); the themes of Achilles on the cup attributed to the Oltos Painter (inv. 2618, Tafeln 26–9, 83.17 and Beilage 7.2) and finally the beautiful composed tondo decoration by the Elpinikos Painter depicting Theseus battle against Sinis (inv. 8771, 143–5, Tafel 82, Tafel 84.23, Beilage 17.2). Well-represented are also a significant number of elaborate symposion scenes, komast and dionysiac themes. The final section of the catalogue includes five fragments of bowls that are now lost, but can be documented from older photographs and drawings.

For each vessel B. describes the provenance of the vessel (site and collection), measurements and capacity and gives a comprehensive bibliography. This is followed by a detailed description of the present condition of the vessel, its restorations (modern and antique), the shape, ornaments, figure decoration and inscriptions. Finally, she provides a useful range of references for comparative examples. All catalogue entries give a thorough and qualified description of the vessels and provide a significant tool for any future study on these works.

The indexes include concordances of inventory numbers, plates and Beilagen (I); provenances – findspot (II); provenances – collections and gifts (III); cup shape (IV); measurements and capacity (V); workshop – potter – painter (VI); technical features (VII); inscriptions (VIII); iconographic themes (IX); and finally an index of supplementary illustrations (X).

The second volume reviewed here is the Attic red-figure pottery in the collection of the Staatliche Kunstsammlungen in Dresden, and more specifically the closed shapes. This is the first volume from the collection dealing with the Attic vases, while the previous fascicule was dedicated to the Apulian, Campanian and Lucanian red-figure production of Southern Italy (R. Hurschmann, *Staatliche Kunstsammlungen Skulpturensammlung*, vol. 1 [2003]). Altogether 98 vessels are included. All illustrations are in black and white including a great number of photographs of details of individual vases as well as some examples of photographs of the vessels before modern restored parts were removed. Profile drawings are provided for all vessels.

In the foreword H.-D. outlines the consequences of the nineteenth-century restoration work that can be documented on the vessels and what considerations have been made by the conservation team in the process of removing these modern alterations. H.-D. continues with the acquisition history of this collection, which for the main part belongs to the group of vessels collected by Emil of Sayn-Wittgenstein-Berleburg in Italy around the middle of the nineteenth century. The majority of these vessels were bought by him from the collection of Vincenzo Togliola in Nola and some presumably excavated by himself in Nola and also in the Crimea during his service as a general in the Russian army. Another much smaller part of the vase collection in Dresden's Skulpturensammlung came to the collection from the archaeologist Otto Magnus von Stackelberg. H.-D. ends the foreword with some notes on terminology and acknowledgements.

The catalogue is organised according to shape, including neck amphoras, Nolan amphoras, Pelikai, kalpides, loutrophoroi, jugs, head vases, lekythoi, askoi and an aryballos. The chronological span is from around 470 to 350 B.C. The neck amphoras are represented by three examples from the late Archaic to early Classical period workshop of the Berlin Painter, Orchard Painter and a follower of the Euphronios Painter. Fourteen examples of the variant of the neck amphoras known as the Nolan amphora can be found in the subsequent section. The Nolan amphora was invented in the workshop of the Berlin Painter but produced by other workshops as well down to around 430 B.C. The shape is represented in this catalogue by examples from the early Classical workshops of the Charmides Painter, Dresden Painter, Deepdene Painter,

Providence Painter, Painter of London E342, Painter of Brussels R284, and the later workshops of the Polygnotos Painter, the Achilles Painter and the Phiale Painter. The themes depicted on these vessels include Herakles and Kyknos, the Eleusinian Triptolemos, Dionysiac themes, Nike and generic scenes of offerings, warriors and women. The sixteen pelikai included are mainly represented by examples from the early Classical period depicting general themes with the representation of Kirke and one of Odysseus' men that has been turned into a swine, a vessel attributed to the Ethiop Painter. Of the later pelikai should be noted two late Classical examples found in a tomb context in southern Russia, one of them depicting an oriental figure on a horse (presumably an Amazon) dressed in the characteristic anaxyrides and fighting against a nude male warrior. The kalpides are represented by nine examples including vessels attributed to the Christie Painter and Euphronios. Furthermore the catalogue includes two loutrophoi, five jugs, three head vases, one figure vase, 32 lekythoi, three askoi and a single aryballos. Together they form a nice representative collection of closed Attic shapes and iconography of the Classical period.

The indexes include a concordance of inventory numbers and plates (I); provenance – site and collection (II); measurements and capacity (III); technical features (IV); iconographic themes (V); inscriptions (VI); and finally an index of painters and potters (VII).

Both volumes are significant contributions to the study of Attic red-figure production from the earliest innovative phase in the late sixth century B.C. and down into the late Classical period in the middle of the fourth century B.C. Both authors provide a thorough description and references for each vessel to the characteristic high standards of the *CVA*.

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WORKSHOPS OF GREEK VASE PAINTERS AND POTTERS

ESCHBACH (N.), SCHMIDT (S.) (edd.) *Beihefte zum Corpus Vasorum Antiquorum. Deutschland. Töpfer – Maler – Werkstatt. Zuschreibungen in der griechischen Vasenmalerei und die Organisation antiker Keramikproduktion.* (Band 7.) Pp. 191, ills, maps. Munich: C.H. Beck, 2016. Cased, €59.90. ISBN: 978-3-406-66940-8.

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The original German *CVA Beiheft* appeared in 2002, like this one the outcome of a conference at the Bavarian Academy of Sciences. Its papers were designed to look at the history and purpose of the *CVA* itself and to enlarge on some of the categories of information it provided – vase-shapes, making, painting practice, pattern-work, inscriptions and collection history. Its overview papers engaged, among other things, with the usefulness of the series to scholars of its material.

This volume also might well be read as an overview or update on current perceptions of the state of play on ancient Greek workshops and their structures. We have here a group of papers that represent the outcome of another conference at the Bavarian Academy in October 2014, under the title ‘Maler, Schule, Werkstatt’, designed to explore the organisation of the ancient ceramic industry, and current and past perceptions of it and especially the status of the painters in relation to the potters. S. provides a perceptive and balanced overview of the history of the debate and the major players in this field, offsetting