

Greeks who sought to work in an Aegean stylistic tradition while using Cypriot limestone. The Cypriot class is found only on Cyprus and the Syro-Palestine coast. Examples from the Syro-Palestine coast are described as ‘occasional imports from Cyprus’, though there are thirty-eight examples from Sidon and 449 from Amrit (p. 6). Only statuettes from Cyprus and the Levant carry inscriptions with the Cypriot syllabary, while those from the Aegean and Naucratis are written in Greek. This suggests the Levantine examples, at least, were carved for Cypriots living abroad. It is not clear how sculptors on Cyprus could or would have wanted to control the distribution of their products. If there were Greek sculptors providing work for a Greek market, then the movement of merchants, sailors, and mercenaries should have caused the different sculptural styles and types to be scattered. There is much to think over in this book, which is clearly a pioneering study, in regard both to the application of EPR to limestone studies and to our understanding of ‘Cypriot type’ figures.

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HYDRIAI IN BERLIN

E. BÖHR: *Corpus Vasorum Antiquorum. Deutschland [Band 74]. Berlin, Antikensammlung, ehemals Antiquarium, Band 9] Attische rotfigurige Hydrien. Attische Firnis-Hydrien*. Pp. 98, ill., pls. Munich: Verlag C. H. Beck, 2002. Cased, €80. ISBN: 3-406-49044-1.

This important fascicule covers red-figure and black-glaze hydriai (including kalpides) in the Antikensammlung in Berlin. It is the first CVA fascicule since the reunification of the collections, divided following the Second World War between the Pergamonmuseum in the former East Berlin and the Charlottenburg Antikenmuseum in the former West, and in addition to the regular items, it includes descriptions, old photographs, and drawings of four hydriai lost from the collection since the war, as well as two vases now identified as part of the pre-war collection of M. de Rothschild in Paris, now represented only by some fragments recovered from the site of Göring’s villa at Carinhall. As Böhr makes clear in her foreword, the volume presents the results of major research of various kinds, both technical and detective, undertaken by a number of leading scholars, not least among whom is the author herself.

The extant vases have been painstakingly cleaned of earlier, often significantly misleading, restorations; the process has brought to light such important discoveries as the modern origin of the flutes on the body of the fourth-century black-glaze hydria Inv. F 2851, and has led to the separation of a nineteenth-century pastiche into its constituent parts: Inv. F 2175 A (a hydria, probably black-glaze, of around 510 B.C.) and Inv. F 2175 B (a fragment preserving the main and shoulder scenes of a hydria of the same date, attributed to the Painter of Munich 2303).

In addition to the standard information that is the norm in a CVA fascicule (dimensions, description of scenes, and bibliographical information), the entries for the vases include detailed analysis of the vase-forms, and discussion of shape, painter, scene, and ornament that situates each piece amid appropriate comparanda; particularly valuable is the inclusion of comparative criteria for new attributions. Drawings reveal the lines of preliminary sketching in the scenes, and the layout of inscriptions is faithfully represented. An innovative feature is the analysis of proportional relationships between measurements of height, weight, and volume for

those vases that are sufficiently entire to provide such information. While these statistics have been listed for vessels in recent German CVA fascicules, it has been only with the publication of the paper by Martin Bentz and Elke Böhr ('Zu den Maßen attischer Feinkeramik', in M. Bentz [ed.], *Beihefte zum CVA Deutschland I* [Munich, 2002], pp. 73–80) that a practical rationale for including these figures has been offered: the value of the suggestion made at the end of that article that future CVA fascicules should provide an appendix listing these statistics in relation is well exemplified in B.'s present fascicule, which on pp. 96–7 offers not only a table of the height, weight, and volume of each hydria for which such measurements could be made, but also, reprinted from the *Beihefte*, three comparative graphs plotting variously the relationship between volume and height, weight and volume, and weight and height; the use of a range of symbols provides also a diachronic overview. Such analysis is most readily undertaken in a fascicule like this one, devoted to a group of vases of similar shape from a defined period; however, it is to be hoped that scholars compiling subsequent CVA fascicules and similar vase-publications will follow this pattern, so that future researchers will be enabled to investigate and draw conclusions about potting characteristics and patterns of production.

The photographic plates are of excellent quality, with ample details of heads and other features of interest, including the underside of the foot for the three vessels with graffiti. Plates 1–55 offer coverage of extant vases and decoration; Pls 56–9 present smaller photographs of all the hydriai in chronological sequence, pictured to the same scale so that the changes in size as well as shape can be visually assessed. Plate 60 represents the fragments that remain from the two Rothschild hydriai. *Beilagen* 1–12 give lip and foot profile drawings of all the extant vases, and *Beilagen* 13–20 reproduce old photographs of the four lost vases as well as the two Rothschild hydriai when intact.

A comprehensive set of indexes offers every conceivable form of cross-referencing that a scholar could desire in using this volume: a concordance of inventory numbers and plates; an index of decoration subjects, including categories like 'dog' and 'suckling of a child', as well as mythological *personae*; inscriptions; graffiti; potters, painters, and workshops; archaeological provenience; previous collection history; and, finally, the measurements. There are a very few typographical slips—AVR² for ARV² on p. 15, and an occasional substitution of dash for hyphen in Tuna-Nörthing, whose work is cited frequently. This is a volume that has been compiled with every awareness of how scholarly researchers will want to use it, and it will doubtless come to be regarded as a paradigm for vase-publications of this kind.

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A FESTSCHRIFT FOR DIETRICH VON BOTHMER

A. J. CLARK, J. GAUNT (edd.): *Essays in Honor of Dietrich von Bothmer*. With B. Gilman. (Allard Pierson Series 14.) Two vols: text; plates. Pp. 348, ills, pls. Amsterdam: Allard Pierson Series, 2002. Cased, €140. ISBN: 90-71211-35-5.

In many ways, Jody Maxmin's introductory poem, 'Fragments and Identity', says it all: this volume of essays is a verbal reflection of those 'table tops of fragments/of a painter's life' remembered by the editors and many contributors as the teaching tool

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