

classical art is unparalleled. The inherent complexity of the subject, and the wealth of details the author provides in both the text and the notes can in fact easily overwhelm the less knowledgeable or less careful reader. The book probably works best, especially for students, as a rich source of information on individual monuments. If one wants to find out the most recent scholarly thinking on a wide range of Hellenistic sculpture, there is simply no better place to go.

The book divides the material in a way that will be familiar from R.'s many other books, beginning with architectural sculpture and ending with reliefs. Some of the categories work better than others. The chapter on architectural sculpture (Chapter 2), for example, brings together such different monuments as the Hierothesion of Antiochos I of Kommagene at Nemrud Dagh (pp. 33–8) and the monument of C. Julius Zoilos at Aphrodisias (pp. 38–42). Both of these monuments are well dated, which is the reason for their inclusion, although I am not sure that either would immediately spring to mind as examples of architectural sculpture. This juxtaposition, however, well demonstrates R.'s characterization of the Hellenistic period as a whole, with its ever-increasing plurality of artistic styles and purposes. Clear-cut and clearly definable monument types and categories should neither be expected nor insisted upon, and R.'s flexibility in her organization of the material makes this immediately apparent.

One regret of this reader is that R. chose not to include and consider the many fine and interesting portraits of the first century, particularly those from Delos and Athens. While many of these probably depict Romans, such portraits were clearly a large and important category of late Hellenistic sculptural production, which is mostly missing from this book. Although the author says she does not wish to write a book on Roman art (p. 13), it seems impossible to me to make such a distinction, especially when dealing with the art of the first century B.C. Rome itself was then a Hellenistic city, and Romans were probably the main patrons for Greek sculptural production during this period, as many of the monuments R. discusses show. In fairness to the author, however, I should admit that portraits are a special interest of this reviewer. The lack of portraits aside, R. should be praised for including and considering a great deal of material that is much less widely known than the well-studied Delian portraits, such as the archaistic statue of Dionysos from Rhodes (pl. 52), the statue of Artemis Kindyas in the Peiraieus Museum (pl. 49), or the bronze portrait statue of a youth from Hierapetra in the Herakleion Museum (pls 45a–f).

The first sentence of the book reads: 'This is my last book on Greek sculpture.' This should give any serious student of Greek art pause. While there is much here with which to disagree, this densely argued volume is packed with a wealth of information and contains many insightful observations, and clearly shows R. has much more still to offer to the field of Greek sculpture. It would indeed be a pity if she were true to her word.

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## WINCHESTER VASES

J. FALCONER, T. MANNACK: *Corpus Vasorum Antiquorum. Great Britain, Fascicule 19: Winchester College*. Pp. [vi] + 26, pls. Oxford: Oxford University Press, 2002. Cased, £45. ISBN: 0-19-726257-0.

This first published catalogue of the Greek vase collection of Winchester College

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includes eighty-seven objects representing almost every recognized fabric and technique: Attic geometric, black-figure, red-figure, white ground, and black glaze; protocorinthian, Corinthian, Corinthian red-figure; Lucanian and Apulian red-figure, Gnathian, Daunian; East Greek; Boeotian; Etruscan black-figure and bucchero, Italiote black painted ware; Cypriot; Minoan; Mycenaean. Its sixteen plates offer small but generally adequate photographs of good quality, although for the name vase of the Winchester Painter more expansive illustration would have been desirable since it has been only partially published before (in J. Boardman, *Athenian Red Figure Vases. The Archaic Period* [London, 1975], fig. 85).

The value of the Winchester fascicule is undeniable in making available to scholarship a significant collection, and including *all* its current pieces (with the exception, noted in the Introduction, of some Bronze Age sherds from Phylakopi). The inclusion in *CVA* fascicules of fragments preserving painted decoration is always a positive move, for bringing them into the public domain promotes the likelihood of important joins in the future. Attributions are recorded for twenty-eight of the vases, and comparanda are offered for shape and decorative format in some of the entries. Of particular note is the celebratory inclusion of the recently recovered red-figure lekythos by the Aischines Painter (31a: pl. 9.7–9) that had been lost from the collection some forty years ago; brief descriptions are included (p. 26) of fourteen other vases, still missing.

In conformity with the British approach, the authors have adhered strictly to the original concept of a *CVA* fascicule, to an extent that now seems minimalist by comparison with recent German fascicules. While the principle of excluding interpretative observations from a factual record should continue to be respected, this prescription should not have precluded a brief situating of attributed pieces within the painter's *oeuvre*, and, reflecting the increasing scholarly interest in iconographic over attributive analysis of vases, some pointers to major recognized publications on iconographic subjects would have been a welcome addition. The *heta-rho* graffito incised on the underside of the kalpis hydria foot is reproduced (p. 6), but without noting that it conforms with Type 5D in A. Johnston, *Trademarks on Greek Vases* (Warminster, 1979), pp. 117–18. There is no comprehensive set of profile drawings such as have come to be regarded as the norm in North American and European fascicules; in fairness it must be noted that the entire cups are profiled, albeit with no indication of the scale. It would also have been useful to have included drawings of the preliminary sketches on some of the vases (the presence of which is noted in the relevant vase-entries), as is recently done in Elke Böhr's *CVA* Germany 74: Berlin 9 (Munich, 2002).

At the end of the volume (pp. 24–5) there is a concordance, providing correlation of the *CVA* catalogue numbers with the two different sequences of references from the collection's past: these are the numbers assigned to the vases prior to 1960, and the catalogue numbers in J. M. Hammond's *Greek Vases in the Museum, Supplement to The Wykehamist*, No. 1099, 6 March 1962 (cited as 1961 on p. 24), which is otherwise unpublished. The authors express the hope that their new catalogue numbers will become the standard form of reference for the collection—indeed a useful outcome, although perhaps partially countered by Beazley's having used the pre-Hammond references for the relevant entries in his attribution lists (*ABV*, *ARV*<sup>2</sup>, and *Paralipomena*) that remain the primary scholarly reference.

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