

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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at the centre of the learning experience they celebrate here. The editors' description of the graduate seminars on Attic and non-Attic vase-painting (and the office) in which the honorand 'taught them how to *see*' is also a mirror of the breadth of subject matter to which that seeing led them. The forty-eight pieces in three languages which make up the volume cover an enormous range of subject matter, with a chronological and geographical spread from early Greece to Imperial Rome, and from C. White on Rubens' *Pan and Syrinx* to E. Knauer on fragmentary Gandhara sculpture of unmistakable Graeco-Roman descent. We have the minute observation of vase paintings we might expect, but also collection and reception studies, iconographic interpretation, stylistics, and approaches from new angles to familiar material—very much a tribute to the generator of a publication list which demonstrates a legendary breadth of interest and expertise.

Thematic studies have an expanding place in current work on vase iconography; one view of the Athenian pottery industry tends towards a sense that it had a notional picture-book on which most practitioners drew and played with variations and nuances. In this context, studies of repeated motifs or generic action have an important rôle—they can pick up those nuances and do away with any sense that we can dismiss the motif as space-fillers, or they may develop a view of a repeated iconographic convention as a meaningful statement. Hence E. Böhr's study of cranes in female company, domesticated or otherwise, and Metzger's pot-pourri of Eleusinian motifs on a calyx krater in Nantes. E. A. Mackay traces the history of Herakles' short, curly hair, in a world of long-haired gods and heroes, as a signifier with an athletic overtone. B. Cohen and H. A. Shapiro run with an amusingly reflexive study of games with vases on vases in sympotic or Dionysiac contexts. A.-F. Laurens also gets into the drink in a study beginning in a cup in Amsterdam with a nightmarish encounter with a ketos and steering into the world of alcoholic dreams. M. S. Venit links two neck-pelikai by Euphronios with Lucian via the naughty Eros and his human parallels, spanked with a sandal, itself a bearer of erotic overtones.

Shapes, patterns, and iconography are traditionally linked in studies which use them to associate a group of vessels, and may allow attribution or discussion of other implications. Here we have M. Denoyelle on a group of small vases by the Creusa and Dolon Painters—the key to that important early workshop in Metaponto. B. Cook looks at red-figure lekythoi by the Phiale Painter in terms of atypical shapes and patternwork. A. J. Clark links three red-bodied vases with his mentor's protégé, the Amasis Painter. D. Williams looks at the wider context of a white-ground alabastron by the Painter of London D15 via its style and pursuit iconography. J. Neils makes links with von Bothmer's own studies of Amazons and his recent look at a hydria in Toledo through her own discussion of the Charithios hydria. J. M. Padgett contributes a study of the innovative psykter-column krater in the Metropolitan Museum attributed to the Troilos Painter. E. Simpson dissociates the Andokides and Lysippides Painters by a study of the carpentry of Herakles' retirement kline. And K. Schauenburg links two Apulian vases, one a striking covered mug-shape, in a Neapolitan private collection, with a small group of others in a classic shape-and-iconography study.

Those fragments remain a central theme: M. B. Moore's piece on a fragment of a squat lekythos by the Washing Painter demonstrates the thoroughness of that early observation-training, as does H. Mommsen's extension and reconstruction of an Exekian amphora with Herakles and Triton from widely scattered fragments.

As we would expect, the concentrated iconographic study, and not just vase-based, is a central thread in the volume. K. A. Schwab demonstrates the linking rôle of the

Palladion on the north metopes of the Parthenon. E. B. Harrison links a fragment of the Erechtheion frieze with a cup in the Vatican and the three-figure relief of the daughter of Pelias, and thereby finds a new site for the reliefs in the so-far-undiscovered sanctuary of Herakles in Melite. J. H. Oakley sets a black-figure representation of the transportation of Sarpedon on an olpe in the Nicholson Museum, Sydney, previously unknown to the honorand, in the context of the ten other Attic and two South Italian versions, and pairs it with a white-ground brother in Bochum showing Eos and Memnon attributed to the Painter of Vatican G49. J. Mertens picks up the edges of the Sarpedon scene by taking a look at the human observers, Laodamas and Hippolytus, who flank and frame Euphronios' version, and link the heroism of the central scene with the human observer of the picture. J. Gaunt explores the eponymous side of the Niobid krater and links it with Pheidias' study of the same subject for the arms of the throne of Zeus at Olympia. On the domestic front we are treated to M. Schmidt on Medusa as mother; A. Lezzi-Hafter explores a rare Achilles departing Skyros, leaving Deidamia holding the baby, on an olla by the Mannheim Painter. N. Kunisch identifies a fragmentary chariot departure as that of Amphiaraos; R. Cohon suggests that separation and detachment underlie the Romulus and Remus theme, even on the Ara Pacis. M. Robertson presents a neat note on domestic and categoric integration in his *Victoria Domestica*.

A number of papers reflect the honorand's interest in metalwork, both iconography and techniques: I. Jenkins looks at the iconography of the death of Ajax via a neglected Geometric bronze. M. Pfrommer suggests an Alexander-related iconography for a gold scabbard sheet in the Metropolitan Museum. S. Descamps-Lequime looks at a bronze sphinx as a furniture mount, M. Vickers at the metrology of some groups of precious metal vessels. Erika Simon studies a pair of silver beakers by Cheirisophos with scenes of Philoktetes and Achilles. A. P. Kozloff looks at the Foundry Painter's name vase from the standpoint of an Egyptologist with knowledge of Egyptian metalworking techniques and scenes. J. Chamay studies cup-fragments with a view of coin-striking: von Bothmer was able to link the two C. originally saw with a third, which elucidated some of the mystery of the process.

Two papers study items in relation to their original tomb-groups: M. Pipili looks at the Penthesilea Painter's disc from the Vari cemetery in its context in a female inhumation burial with an unusual number of lekythoi; J. de la Genière finds Demeter, Dionysos, and the afterlife the linking idea in a new overview of the contents of the Brygos Tomb.

The scatter of papers on reception and history of the study of classical antiquity gives us C. Lyons on the Duke of Noia's classical antiquities and H. Giroux's analysis of the Louvre acquisitions from the Canino sale. D. Buitron-Oliver and A. Oliver provide a cameo of the activities of the Vicomte de Castillon Saint-Victor at Kourion, C. C. Vermeule an absorbing study of the peregrinations of ancient marbles, and E. J. Milleker a view of the Begassière head as a cutting-edge Apollo for the late Republican market. H. Cahn's edition of a letter from Beazley to Langlotz neatly kills several scholarly birds with one stone.

Finally, a small group of non-Attic pieces, not all ceramic—M. Iozzo on 'Chalcidian' and the Phineus Painter; P. Devambez on Argive bronze hydriai with plastic additions, F. Causey on an amber pendant of a ship with sailors with overtones of the *Odyssey*. Last but not least, my personal favourite—a look by W. R. Biers at a gorgeous East Greek lion aryballos in Kansas City, one of the many real treats of a rich volume which does its assemblers, writers and honorand credit. If there is an overall message which comes out of this, it is perhaps the enduring fascination of the

speaking object—something essential to that table of fragments as it is to its many descendants.

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PARRHASIUS

G. ABBAMONTE, L. GUALDO ROSA, L. MUNZI (edd.): *Parrhasiana II. Atti del II Seminario di Studi su Manoscritti Medievali e Umanistici della Biblioteca Nazionale di Napoli, Napoli, 20–21 ottobre 2000*. (A.I.O.N. Annali dell'Istituto Universitario Orientale di Napoli, Dipartimento di Studi del Mondo Classico e del Mediterraneo Antico, Sezione Filologico-Letteraria 24 [2002].) Pp. 243, ill. Naples: Istituto Universitario Orientale, 2002. Paper. ISSN: 1128-7209.

Aulo Giano Parrasio (Parrhasius) was born at Cosenza in 1470 and died in Naples in 1534. For Sabbadini, he was 'erede e il continuatore dei metodi del Valla del Poliziano del Leto, il più illuminato umanista e il critico più geniale del suo tempo'. More recently, and more harshly, Grafton has seen him as no more than 'a clever poet and interpreter of poetic texts' who did not, for one reason or another, apply his 'admirable [critical] principles in his own editorial work'. It is as the collector of a magnificent library that he is best remembered. Sabbadini said of this collection that it was 'in attesa di uno studioso che la illustri degnamente', and since then Italian scholarship has done much to provide the light. The books come from many sources, most notably Bobbio. On Parrhasius' death they passed to Antonio Seripando, then to Antonio's brother Girolamo, then to the Augustinian house of S. Giovanni a Carbonara in Naples, and eventually (in large degree) to the Biblioteca Nazionale in the same city. These names and these libraries, together with the rather thinly spread learning of Parrhasius himself, are constant themes of the book under review.

The topic of Paolo Radiciotti's engagingly unbuttoned ('se mai il testo di questa comunicazione verrà stampato') contribution is the part of MS Naples IV.A.8 (*CLA* iii.403) that contains a section of the *Liber Pontificalis*. He argues on palaeographical grounds that it, and other examples of this type of 'corsiva nuova altomedievale', should be dated to c. 750 rather than to the turn of the seventh and eighth centuries. Radiciotti was denied access to the precious manuscript, and has a tart note on the matter: 'un codice che non si mostra a nessuno . . . è come se fosse perduto del tutto' (one understands both sides of this question). Carlo Vecce writes about Antonio Seripando, addressing but not solving the intriguing question of why he so often imposed a *damnatio memoriae* on Iacopo Perillo (thus in a Gellius the helpful 'Iacobus Pirillus et Antonius Seripandus fratres carissimi sequuti fidem codicis Francisci Aretini hunc emendarunt' is replaced by the characteristically humanist formula 'Antonii Seripandi et amicorum'). From Luigi Ferreri we learn of some of the Parrhasian manuscripts that passed to the Vatican library, especially Barb. Gr. 194 (John Lydus): not to speak of the gloomy story of the dispersal of the Carbonara library.

As to Parrhasius himself, Carmela Ruggiero lists from a manuscript in the Biblioteca Oratoriana dei Girolamini a series of late letters, copied from a now lost printed edition. Roberto Palla shows that Parrhasius' transcript of the ps.-Tertullian *Carmen de Iona* should interest editors (a little), even though its ultimate source (*CLA* iii.394) is known. Giuseppe Ramires throws light on Parrhasius' work on Servius, and