

ment on the choice of Niobids for pyxis decoration might have been made. P. 184, the setting of the Phrasikleia inscription is bad, as it is an elegiac couplet, the scansion of which is hidden also by the updating of some of the letters. P. 185, we cannot be certain that the figure behind Iphigeneia on the Palermo lekythos by Douris is not touching her, as the vase is fragmentary. Reference should have been made to Kurtz, *Athenian White Lekythoi* (1975) pl. 10, 1 and pp. 29–30. Dr Kurtz reminds us that there was a fourth figure, of which a foot remains, and instead of alpha rho beginning a word for altar (it certainly cannot be *ara*), they might be the start of Artemis' name.

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CORINTH. **American School excavations.** Vol. vii, part iv. **The red-figure pottery.** By S. Herbert. Princeton: American School of Classical Studies at Athens. 1977. Pp. x+88, 36 plates. \$25.00.

The aim of this volume is to present the mostly fragmentary Corinthian red-figured pottery from Corinth, although the title itself does not state that clearly.

In the introduction Sharon Herbert thinks that the stimulus for Corinthian potters to imitate Attic pottery was not so much the Peloponnesian War, which cut down imports to cheaper ware only, but the impossibility of ordering special-purpose vases from Athens. There is also a discussion of the technical devices the Corinthians used to make their pale clay look like Attic. One would have wished to see some colour photographs, as those devices differ from one workshop to another.

The author presents the material, nearly 200 items, under three aspects. First she recognizes two workshops with several painters, the Pattern and the Sketch Workshop, which both produced during two generations. In the latter an Athenian, the Suessula painter, worked for a short time. A third group consists of a few vases painted in added colour. The future will test the separation of different hands.

The next chapter is a very important one, as it gives a thorough summary of 13 deposits which shows that dating Corinthian red-figure by comparison with Attic red-figure—both in shape and style—would lead to too early a dating. The rather conservative Corinthian potters and painters must have worked during a period of c. 425–350 B.C.

In the last and most voluminous chapter, the catalogue is arranged according to shape. One result is to demonstrate the selection of Attic shapes. The most popular ones in Corinthian red-figure are bell-kraters, skyphoi of Attic type and a small variant of the pelike. Around 400 B.C. one finds the greatest variety: apart from those already mentioned, the calyx-krater, the hydria, several shapes of oinochoai, squat lekythoi, askoi, a lekane, cups and plates. For the most part they repeat the Attic prototype without following their evolution. Only one variation of the bell-krater is definitely not modelled after Attic pottery: a broad squat krater which seems to be a genuine Corinthian invention. Its paintings also, among them Phlyax scenes, do not correspond to Attic iconography.

This study of Corinthian red-figured pottery is the first

fundamental essay on a fabric which was recognized almost a hundred years ago. With its plates of good quality it will serve all who are interested in Greek pottery. One hopes that it will stimulate the publication of other non-Attic red-figure vases, such as Elian or Chalcidian.

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CORPUS VASORUM ANTIQVORVM. **France. Fasc. 28. Musée du Louvre, fasc. 19.** By H. Giroux. Paris: De Boccard. 1977. Pp. 56, 29 text figs., plates 23–78. £25.55.

This fascicule publishes 92 rf. cups or cup-frr. and follows on Fasc. 10 (Villard). Devambez in his preface notes how much work has been done on the frr. by Villard, Beazley, Bothmer and Giroux; two cups are republished here from Fasc. 10 with substantial additions, and more such are listed in an appendix. Pls 23–37 are eye-cups (including the late archaic group); 38–55 other cups Type A with palmettes at the handles; 56–78 other cups Type A, cups with potter-signatures, and a few others. This is a model fascicule: cleaned vases; good photographs helped by meticulous description (so that, for instance, one is never in doubt whether a feature in the picture is part of the design or fortuitous—chip or plaster join); foot-sections; full bibliographies; brief but enlightening discussion and comparison. Particular debts are noted to Devambez and Bothmer, who is responsible for many associations and has supplied not a few frr. from his own collection through the Metropolitan Museum, and to others; but G.'s own contribution is superlative. There are works of high quality, but the particular value is in the coverage of rather ill-mapped regions: Euergidean work, for instance, associated on one side with Epiktetos, on the other with the circle of the Epeleios Painter (a murky area); or the illustration together on pls. 48–51 of G36 and 38, ascribed by Beazley to one hand, and 37, given by him to the Thalia Painter as poor work but still better than the other two, though related to them. Where Beazley had made attributions these are accepted, with an occasional note of doubt: the comic slapdash G94 ter, of which B. said that the outside was near Epiktetos, the inside not, but they were by the same hand, is said by G. to be certainly by the same hand as N.Y. 22.139.28, placed by B. in the wider circle of the Nikosthenes Painter. Perhaps the resemblance to Epiktetos (which the reviewer can just see), is due to the exterior being copied from a composition by him. G.'s thoroughness and good sense leave a reviewer little to add. P. 47,2–4: graves are worn also by the left-hand warrior in the fight on the Euergides Painter's cup in Castle Ashby, *CV* pl. 34 (regrettably not noted there in the text). Pls 68–9: the figure on the stool, in back view, is called a man by G. Is it not rather a woman, like the other recipients of male attention in the picture? Pls 72–3: 'continuous style' Theseids are surely less rare than G. suggests; e.g. *ARV*² 115 no. 3, 191 no. 104, 192 no. 107, 431 no. 47, 1153 no. 13, 1174 no. 1, 1269 no. 4, *ARV* 660 bottom; and see Blatter in *AA* 1975 351 ff.

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