

Erika Kunze-Götte, **Corpus Vasorum Antiquorum Deutschland, Volume 87. München Antikensammlungen (ehemals Museum Antiker Kleinkunst), Volume 15. Attisch weißgrundige Lekythen.** Editor C. H. Beck, Munich 2010. 156 pages, 20 supplementary plates with 93 profile drawings, 3 black-and-white-plates, and 85 colour plates.

Erika Kunze-Götte is the author of the masterly written, well documented and aptly illustrated volume on attic white ground lekythoi with outline drawing and matt colours housed in the Munich Antikensammlungen. She commences her analysis with an interesting introduction (Prologue) and then proceeds to the discussion of seventy-six vases, which are arranged into two major categories based upon Beazley's typological distinction between lekythoi of secondary shape and those of standard shape. A small section on various fragments, and lost vases and fragments completes the corpus. Some of the lekythoi are well-known and well-published (e.g., by the Achilles Painter: S 80, pl. 33, and by the Phiale Painter: 6248, pls. 37, 1–2; 38), while others have not received

much attention in the past. The author provides fresh, detailed descriptions for all entries, which often lead to new attributions and interpretations (e. g., 8399 pl. 44, 3–6; 8329 pl. 78, 1–3). The volume includes eight detailed indices that can be of great use to research projects focusing on a single aspect like provenance or iconography.

The author should be particularly commended for providing colour images of all lekythoi, as well as line drawings of scenes no longer legible. Traditional profile drawings complement each catalogue entry, in contrast to other recent publications equipped with CT scans (e. g., W. D. J. Van de Put, *CVA Allard Pierson Museum, University of Amsterdam*, fascicule 3. *Black-Figure, Pattern and Six Technique Lekythoi*. Amsterdam 2006), which in the case of closed shapes provide a more accurate interior profile, but a rather blurry exterior one (cf. J. H. Oakley, *Am. Journal Arch.* 113, 2009, 602 f.).

Thanks to the author's careful study the reader obtains a good overview of the provenance (in the broadest sense possible) of the lekythoi in question. The vast majority is said to originate from Athens, and was either bought in Athens' antiquities market or donated to the *Antikensammlungen* between the late nineteenth and the early twentieth century, as well as the nineteenth-thirties and nineteen-sixties. A dozen of lekythoi comes »from Greece«, of which three were found at Oropos, one in Eretria and at least four are thought to come from Athens as a gift of King Otto of Greece. Ten vases come from South Italian and Sicilian collections, and one piece seems to have been purchased from the antiquities market in Italy. A handful of lekythoi have no provenance at all.

Keeping in tune with the current interest in reception studies, the book provides an intriguing prologue that outlines the history of the collection through the description of select examples of lekythoi. More specifically, she offers valuable information about the interests of each donor (e. g., Ernst Buschor's love for the shape and his targeted purchases) and the place and date of some acquisitions (e. g., naming specific Athenian dealers). Quite elucidating is the inside story regarding previous restorations – the author mentions several phases, especially between the nineteen-sixties and the nineteen-eighties – and the failed plans to publish this material in the past, starting with Buschor's project from the nineteen-fifties.

Turning to the catalogue, Kunze-Götte presents the lekythoi of secondary shape first according to their chronological appearance. Of the pieces in this *Corpus Vasorum* the majority date in the second half of the fifth century, especially between 440 and 420 BC. Painters such as the Tymbos-, the Sabouroff-, the Achilles-, and the Reed Painter and their workshops are well represented in the corpus.

The motifs predominantly consist of visits to the tomb. The reviewer singles out the vase by the Woman Painter (6027, pl. 62, 1–2; 63) for the extraordinary ependytes of the woman visiting the tomb, as well as the impressive tomb-structure indicating the grave.

Also quite striking are the gestures of the figures on number 8499 (pl. 51), which vividly express the desire for contact with the loved ones: the young man (spirit of the deceased) reaches out to the woman to the left of his tomb holding an alabastron. Another notable composition decorates lekythos 7665 (pl. 54). It shows a woman sitting near an altar amidst grave monuments, trees and vegetation, while a second female figure approaches her from the left carrying a tainia. Quite touching are the representations of children (e. g., 7619, pl. 45; 2779, pl. 53).

The lekythos attributed to the workshop of the Tymbos Painter (7662, pl. 17, 1–3) preserves an interesting representation of a grave stele with an athlete. The way the figure is carefully placed within the frame of the stele in a stylized pose, along with the fact that he does not step on the ground level support the interpretation of the athlete as the main relief decoration of the stele, rather than a free standing image of the deceased.

Regarding the complicated scene on the lekythos by the Reed Painter (7670, pl. 72, 4–7), instead of identifying the foot remains in front of the tomb with the feet of the woman visiting the tomb on the left, it seems more probable to attribute them to a third figure between her and the deceased warrior, maybe a figure seated on the steps, a toddler, or perhaps the tail of a dog. The woman's body is indicative of kneeling or bending, and cannot correspond to a seated figure with extra long legs.

Less common topics include scenes from the women's sphere, such as the rare representation of a woman playing the lyre seated next to a palm tree with a kalathos by her feet (8644, pl. 4, 1–6; cf. 7554, pl. 2, 1–3) and that of a seated woman with a wreath that is named by an inscription (S 75, pl. 5, 2. 8). Among the non-funerary topics one finds maenads and Nikai, the latter depicted in a variety of poses ranging from mid-air flight to near-landing, to both feet on the ground, while bending in front of an altar (e. g., 2773, pl. 1; 7657, pl. 3, 1–3; 7700, pl. 6, 7–9; 7656, pl. 21, 1–4). Quite unexpected is the depiction of a komast with a kithara on a small lekythos from Athens (7701, pl. 8, 1–3).

Deities are absent except for Eros (7702, pl. 7, 1–4), Hermes Psychopompos, and Charon (e. g., 8925, pl. 23; 6248, pl. 37, 1–2; 38; 2777, pl. 40, 1–2; 41; 6221, pl. 43). The author makes a convincing case identifying the wingless female figure on the lekythos by the Providence Painter as Iris, following the original suggestion of Walter Riezler (6030, pl. 21, 5–6 and 22, 1. 4).

A peculiar composition is illustrated on a piece from South Italy (2792, pl. 20, 1–3): an ephebe in wide pace extends both his hands forward either to push a rock or touch the entrance of a cave. This enigmatic scene has provoked various mythological interpretations (e. g., Theseus, Sisyphus), which Kunze-Götte deems as unlikely. The reviewer ventures an alternative approach and suggests the identification of the figure with an archer, based on his body posture (cf. *Odysseus on the Attic red-figure skyphos* in Berlin 2588 [2522], ca. 450/440 B. C.), and on the double lines visible in front of his left thigh

that may belong to a bow. In this light, the image of the archer in front of a tymbos (albeit awkwardly shaped) commemorates the fact that the young man lost his life in conflict and carries no mythological connotations.

The discussion of the lekythos by the Reed Painter (7634, pl. 70) is one of the few instances where the author addresses questions about the vases' market. She rightly points out that stock-types like the figures decorating this vase (standing youth and seated woman), would be attractive to a larger clientele, since the deceased could be identified with either one of them.

Overall, Erika Kunze-Götte has produced an exemplary *Corpus Vasorum* fascicle, nearly free of errors (pp. 92 and 106 should read »430« instead of »530« B. C.). Thanks to her acute observations and high-quality research the volume will be of great assistance to all scholars of Greek pottery and iconography.

Rethymnon

Amalia Avramidou