

Norbert Eschbach, **Panathenäische Preisamphoren aus dem Kerameikos zu Athen. Kerameikos. Ergebnisse der Ausgrabungen XXI.** Publisher

Dr. Ludwig Reichert, Wiesbaden 2017. 353 pages; 28 black and white photos in the text; Beilage I, 1–11; II, 1–14; 126 color plates.

Panathenaic prize amphorae are a very special shape of Attic black-figured vases for they contained the olive oil harvested from trees sacred to Athena and they were awarded to victorious athletes at the games held in her honor every four years in Athens beginning in 566 B.C. during the reign of Peisistratos and ending in the first century B.C.

This special amphora has an echinus or flaring mouth that is flat on top to receive a knobbed lid, a slightly concave neck which is joined to a broad swelling body that tapers sharply to an echinus or a disc foot. A palmette-lotus configuration decorates the neck and a narrow tongue pattern appears on the shoulder on all but the earliest vases, and there are rays above the foot. The earliest Panathenaic prize vases are rather squat and sturdy looking, but gradually they become taller and slimmer. The figural decoration is set in a panel on each side. On the obverse, Athena strides to left between columns (on the earliest examples there are no columns), armed with a spear held high in her right hand and her round shield held out on her left arm. She wears a high-crested Attic helmet, a long chiton and her upper body is protected by a scaly aegis ringed with snakes. A small figure surmounts each column and on the prize vases there is an inscription indicating it is a prize vessel: τὸν Ἀθῆνῆθεν ἄθλων. The reverse of the amphora depicts the event for which the vase was awarded to the winner. While the subjects of each prize vase are dictated by the event for which it was granted, the style of painting on each reflects the style pertinent at the time it was decorated. Thus these vases are especially valuable to us for their contribution to the development of the figural painting on vases during the sixth, fifth, and fourth centuries B.C.

This new Panathenaic study by Norbert Eschbach presents nearly two thousand fragments found in the Kerameikos up to the 2014 excavation season and in his foreword he gives a full list of everyone who contributed to this valuable study. Panathenaic amphorae are found in very many areas of the Kerameikos, but unfortunately in only a few cases is the information detailed enough to establish the relationship between find and provenance.

The first part deals with The Provenances (pp. 3–29).

(p. 4) Particularly informative is fig. 1, the pertinent find spots of the fragments. I wish this plan had been printed at a larger scale; it is sometimes rather difficult to find the references cited in the text.

(pp. 5–14) Finds from the Inner Kerameikos. Building X (fig. 1, no. 25 c): Graves in the area of the Sacred Way and the Eridanos; Building Y (fig. 1, no. 25 b): several fragments; Building Z (fig. 1 no. 25 a): numerous fragments from well documented graves; and the Pompeion (fig. 1, no. 16): overview of the history.

(pp. 15–26) Finds from the Outer Kerameikos. (1) In or in connection with buildings: the Dipylon Gate, the Tritopatreion; (2) in or in connection with grave precincts: Precinct of the Thorikioi; the Corner Terrace; Grave at the north-west corner of the mud brick building; Grave of Dionysos of Kollytos; Grave of the round building at the Eridanos; Grave of Kleomedes; Grave of Thonichos; Grave at 3 Horos; (3) further find places – v. gen'l; (4) Excavation finds 1907–1917. Much of this is very late. These sections are brief descriptions of the topography and character of each area that refer to the pertinent catalogue entries, but do not repeat the information of the entries.

(pp. 27–29) Excursus: the Panathenaic Prize Amphorae from the grave precinct of the Thorikioi. General discussion of the sepulture of Dexileos who was killed in 394/393 – fallen from horse in battle. – General description of the fragments: D1–D3, pls. 124–126. Kuban Group – ca. 410–490 B.C.

The second part deals with The Material (pp. 31–65).

Eschbach begins with brief remarks about the earliest material, sixth and fifth centuries, followed by the more richly documented material of the fourth century, e. g. a general description of the fragments, condition, accessory colors, attribution, and other. It is also a very pertinent and helpful overview of the painters to whom many of the fragments have been attributed if they are not signed. Much more copious and informative is the material from the fourth century, especially the fragments with the name of the archon who was in office when the vases were awarded as a prize. This valuable discussion is especially important for chronology and is a prelude to the details pertinent to the individual catalogue entries and their contribution to the understanding of this shape. The section concludes with fragments dated from the third to first centuries.

The third part displays Contributions to the Iconography (pp. 67–86).

The imagery on the obverse of the Panathenaic prize amphora depicts Athena striding to left between two columns, each surmounted by a figure, a cock on the earliest amphorae, later usually Nike (see N. Eschbach, *Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr.* [Mayence 1986]). The reverse depicts the event for which the amphora was awarded as a prize.

(pp. 71–74) Athletic contests. The one most frequently depicted is the short distance sprint, followed by other footraces, such as the one in armor. Also represented are boxing and wrestling, the last only on vases from the fourth century.

(pp. 74–80) Hippic contests. A few of these are from the sixth and fifth centuries, more from the fourth. Only parts of the horses are preserved on each of the fragments, usually the legs or a little of the body, and they are always depicted at the gallop, whether mounted by a skilled rider or drawing a chariot to which four horses are harnessed guided by the charioteer. The formula for the speed is depicted by painting the hind legs stretched out behind the animal with both hoofs on the ground, and the forelegs raised. This is an artistic convention that conveys speed, but is not exactly how a horse moves in reality, which was understood only after the invention of instantaneous photography (see Eadward Muybridge, *The Horse in Motion* [1887]; *Animals in Motion*, ed. Lewis S. Brown [New York 1957]).

(pp. 80 s.) Victory presentations. This is a rare scene, only five from the Kerameikos are known so far.

(pp. 82–86) The ornament on the neck. This is also an important detail for the dating of the Panathenaic amphorae as illustrated in Beilagen I, 1–11. This is a valuable presentation which allows the reader to observe and understand how the frieze of lotuses and palmettes develops from carefully painted details to an ornament that has a rather sketchy appearance.

The fourth Part deals with Painters and Workshops of the fourth Century (pp. 87–98).

In the introduction to this section (pp. 87 s.), Eschbach outlines the requirements for the workshop which acquired this very lucrative contract. First and foremost it had to have the capacity for the large number of vases to be awarded and the many talented potters and painters available to make and decorate them. This was a large commission and the workshop and artists were engaged in the work for a long time. One difficulty might have been that a red-figure painter would be required to switch to the black-figure technique. Eschbach also suggests that different artists may have painted specific parts of the decoration, e. g., ornament, parts of figures, and other. Other vases of the same style, but without the inscription, may be included in the group dated by the name of the archon, thus helping to establish the chronology of the vases in this century. Charikleides (363/362) and Kallimedes (360/359) are the earliest archons named. Among the artists active during the first half of the fourth century are: the Pourtales Painter who depicted Athena with long hair hanging down her back, so far without a parallel (plate 34, 1, see

the welcome page to the reviews in this volume); others are e. g. the Kallimedes Painter, the Painter of Athens 12592, the Marsyas Painter. Kerameikos Panathenaic amphorae dated in the second half of the century are e. g. the Labraunda Painter, the Painter of London B 607 and B 608, and the Painter of Kerameikos PA 660 and 667.

The fifth part displays Technical Observations (pp. 99–104).

This is a most interesting and informative section because the fragmentary nature of the material permits the examination and understanding of how different parts of the Panathenaic amphora were joined, and highlights details of glaze not easily visible when the vase was whole, e. g., how the foot was joined to the body, evidence of seams in the wall of the body if it was made in parts and joined before firing, the join of the neck to the shoulder and mouth, as well as the attachment of the handles to the shoulder and neck; also observations of the lid and knob. Other details: the thickness of the wall at different heights; character of the glaze on the inside; evidence that the glaze was touched up in places.

The sixth part is the Catalogue (pp. 105–264).

The material is organized chronologically beginning with the few sixth century fragments and ending with the material from the first. For each entry, very full basic information is given: the year of the pertinent century, followed by the catalogue number, the Beilage number and plate reference; then the Kerameikos accession and negative numbers; the provenance; measurements; accessory color, condition, and description of the figures; bibliography; and pertinent discussion. With very few exceptions, each fragment is illustrated in color, many of them in natural size. This is a most valuable feature of the volume because all of the details of drawing, accessory color, and condition are visible and to such an extent that the fragments seem to be physically present. Particularly interesting and informative are plates 120–123 which illustrate in natural size sixteen photographs of the head of Athena on prize vases dated ca. 500–498/7.

The Fragments of the sixth century. 6.001–6.012 (ca. 560–500 B.C.). Pls. 1–4, 4.

(pp. 105 s.) 6.001, PA 443, Beil. II, 1, 1; pls. 1–2. This is the earliest amphora in this book, ca. 560–550 B.C. It has no ornament on the neck. It is inscribed on A: ΤΟΝΑΘΕΝΕΘΕΝΑ[]Α[; ΥΠΕΡΕΙΔΑΣΕΠΟΙΕ[; ΗΑΝΑΡΟΓΕΝΟΣ. A, all that remains of Athena is most of her head and helmet and a little of the lower part of her chiton, also a part of her round shield held out. B, two pairs of men racing to left.

(p. 106) 6.002, PA 450, pl. 3, 1. Fragment of Side A with part of Athena (upper half of chest with aegis, start of left shoulder, red rim of shield. Compare Exekias. Ca. 550–540 B.C.

(pp. 107 s.) 6.010, PA 288, pl. 4, 2. Horse race to right. At the left are two hind legs, but what appear to be forelegs at the right slant too sharply to the left to belong to this horse. The entry is two joined fragments, but the small join does not look quite correct and the color of the surface of the clay is not quite the same on each fragment. To the reviewer, these look like two different horses.

The Fragments of the fifth century. 5.001–5.116. (ca. 500–400/390 B.C.). Pls. 4, 5–7; 5–25; 26, 1–6.

(pp. 109–111) A. Attributed fragments, ca. 500–450 B.C.

(p. 109) 5.001, PA 600, fig. 18; pl. 4, 5. Workshop of the Kleophrades Painter (ca. 400–480 B.C.). Athena (shoulders, body to waist with aegis, a little of her left forearm) to left with part of shield emblazoned with Pegasus.

(pp. 110 s.) 5.004, PA 192 A–N, pls. 5, 1; 6, 1; 120, 1. Workshop of the Eucharides Painter (500–480 B.C.). A, fragments A–G bis: part of left column surmounted by a cock; most of the prize inscription: TON(A)I JNEΘENAΘALON; Athena (helmeted head, part of aegis and round shield, lower legs and feet) to left. B, Fragments H, K–N: boxers; at left part of the judge. Good discussion of the painter.

(pp. 111 s.) B. Unattributed fragments, ca. 500–450 B.C.

(p. 112) 5.009–5.012, PA 291, PA 525, PA 750 and PA 465 (pl. 7). Fragments of racing horses: hindquarters; hind legs; heads of trace horses.

(pp. 112–118) C. Attributed fragments, ca. 450–400 B.C.

(pp. 112–115) 5.013–5.017, workshop of the Achilles Painter (ca. 440–430 B.C.).

(pp. 112 s.) 5.013, PA 168 A–G, pl. 8. Achilles Painter (ca. 440 B.C.). A, Athena (C, D, part of drapery). B, runner. Good parallels for the athlete.

(pp. 113 s.) 5.015, PA 675 A–L, pls. 9; 10, 1–5. Near the Achilles Painter (ca. 430–420 B.C.) A, Athena (C, D, part of drapery), shield with gorgoneion, to left. F, part of the right column capital surmounted by a cock. Part of prize inscription on fragments A and B. B, part of the judge and athletes (H, E, J).

(pp. 115–118) 5.018–5.030, the Robinson Group (ca. 430–410 B.C.), pls. 11, 2–8. 12–18; 12. The ornament on some of these fragments is attributed to the Kleophon Painter, e.g. 5.019; 5.025; 5.026.

(p. 115) 5.018, PA 162 A, pl. 11, 2–5. Preserves part of the prize inscription (pl. 11, 3).

(pp. 116 s.) 5.024, PA 565–567, PA 595(?), pl. 12, 3. B, four fragments of a chariot race to right. All that remains of this energetic scene is part of the hindquarters of the right hand pole horse and the tail of the trace horse, some of the reins and left hand of the charioteer, a little of his white chiton and the rail of the chariot.

(pp. 117 s.) Fragments with neck ornament, 5.025–5.030, pls. 11, 6–8; pls. 18, 7–12.

(pp. 118–124) D. Unattributed fragments, ca. 450–400 B.C.

(pp. 118) 5.031, PA 700, pls. 13–14. Preserved but for foot. A, Athena, to left, shield device: circle of leaves (pl. 13, 6). B, Chariot race to right. Prize inscription next to left column. Very good details in color. By the same hand as Berlin 3979. Ca. 450–440 B.C.

(p. 119) 5.033, PA 544 A–D, Beil. II 1, 3; pls. 15, 5; 120, 2, ca. 450–430 B.C. Mouth, neck, handles, and upper body. Athena to left between columns surmounted by cocks. Shield device: serpent. Pl. 15, 5, first letter of prize inscription. Pl. 120, 2, excellent detail of Athena's head and shoulders.

(pp. 121 s.) 5.040–5.045, pl. 16, 7–10, fragments with part of the prize inscription.

(pp. 122–124) 5.046–5.058, pl. 17, fragments of events.

(pp. 124–127) E. Not attributed, ca. 500–400 B.C.: 5.059–5.070, pls. 18–19, Beil. II 2, 1; 3, 3; 2; 2,5; 1,4; 1,5, 3, 10; 3, 11; 3, 12, fragments of ornament. These are very instructive because they depict the variation that can occur in an ornament that is quite specific as to details.

(pp. 127–139) F. Kuban Group and Circle, pls. 20–25; 26, 1–6, ca. 420–390 B.C.

(pp. 127–130) Kuban Group A, 5.071–5.079, for the Panathenaic Games of 406/5 B.C. (?).

(p. 127) 5.071, PA 734, PA 733.2 and PA 742, pls. 20, 1–4; 120, 3; Beil. 2, 4, ca. 420–410 B.C. Helmeted head, shoulders, part of shield of Athena, to left. Device: Nike flying to left.

(pp. 127 s.) 5.072, PA 735+722.2; PA 752; PA 725.2; PA 713.2*, fig. 20; pl. 20, 5–8, ca. 420–410 B.C. Pankration, parts of two athletes, hand of judge at far right. Good detailed commentary.

(pp. 128 s.) PA 5.074, PA 738, pls. 21, 6–7; 120, 4, ca. 410–400 B.C. [Kuban Group A or B]. Most of helmeted head of Athena, raised right arm with spear to left; capital of column with cock. The helmet has an extra long red crest.

(pp. 130–133) Kuban Group B (5.080–5.095), for the Panathenaic Games of 402/1 or 398/97 B.C. (?).

(p. 130) 5.080, PA 161, Beil. II 3, 6; pls. 22, 2–3; 121, 1. Shoulder fragment with the helmeted head of Athena and an owl held in her right hand (the latter now missing). The crest of her helmet is supported by the neck of a swan (pl. 121, 1). At the left, head and neck of a cock on the capital of the column.

(pp. 130 s.) 5.082, PA 212, pl. 22, 5. Shoulder fragment with a little of the top of Athena's helmeted head, the high crest supported by a snake that curves downward, its mouth open, an unusual crest support, typical for the Kuban Group (p. 131).

(pp. 133–136) Kuban Group C (5.096–5.100), for the Panathenaic Games of 394/3 B.C. (?).

(pp. 133 s.) 5.096, PA 448 A–D, F, J, K, fig. 21; Beil. II 2, 7; pl. 23, 1–3; 121, 2. Helmeted head of Athena to left, her raised forearm holding her spear. Behind her, part of Nike on the column capital, her right arm extended.

(pp. 134–136) 5.098, PA 494 A–Y, fig. 22; Beil. 3, 8; Pls. 23, 5–8; 24, 1–7. A, Helmet crest of Athena supported by the neck of a swan (pl. 23, 5). B, boxers or wrestlers.

The Fragments of the fourth century. 4.001–4.435. (Ca. 380/70–300 B.C. Pls. 26, 7–8; 27–98.

(pp. 140–165) A. Fragments from dated festivals.

(p. 140) Philokles, 392/1 B.C.? or indeterminate year, 380/370 B.C. – 4.001, PA 692.2, pl. 26, 7. Upper body of a male with a drinking horn over his shoulder. It is a little difficult to understand how the horn is held; I wish Eschbach had included a reconstruction drawing.

(pp. 140 s.) Hippodamas, 375/4 B.C.? – 4.003, PA 157 A–T, Beil. II 4, 2; pls. 27, 1–2; 28; 29 [NB pl. 30 comes on p. 142]. Pl. 27, many fragments of Athena to left; part of shield. Pl. 28, signature of potter ΒΑΚΧΙΟΣΕΠΙΘΙΕΣΕΝ; part of prize inscription. B, chariot race to right. I am not certain this is correct because there are no traces of the harness, e. g. reins, chest strap, girth. I wish there had been more of an attempt to position these fragments properly and perhaps include a reconstruction drawing.

(pp. 143–150) Charikleides, 363/2 B.C.

(pp. 143 s.) 4.009, PA 136 A–H, also PA 137 B, PA 146 B(?), Beil. II 6, 11; pls. 31; 89, 13; 121, 3. PA 136 A preserves the helmeted head of Athena to left, a little of her shield held out, and some of the shaft of her spear decorated with a loose band of white dots. At left head and large wing of Nike holding a flaming torch (detail given in natural size). PA 146 E preserves some of Athena's chiton, its borders in added white. B, chariot race to right. PA 146 G shows the head and shoulders of the charioteer and PA 146 H the forehead of a trace horse, both given in natural size.

(p. 146) 4.014, PA 144, PA 147 A–F, PA 152. Pls. 34, 1–8; 121, 4. Most impressive is PA 147 A: head, shoulder with aegis of Athena, some of her shield held out, and the tip of Nike's wing.

(pp. 146 s.) 4.016, PA 143 A–D, pl. 35, 1–4. Most impressive is 4.016 C, a large fragment that preserves part of the incised shaft of an acanthus column with two pairs of projecting leaves.

(p. 150) Kallimedes, 360/59 B.C. – 4.031, PA 213, pl. 37, 3. Helmeted head of Athena to left, part of right forearm with spear. The crest support is serpent. Good comparative material.

(p. 151–152) Theophilos, 348/47 B.C.

(p. 151) 4.034, PA 13 A–H (nine fragments missing since 1913: D', H', I'–L': Ker. 1490, 1551, 28260–28267, 28940), Beil. II 7, 5; pls. 38; 39, 1 (the nine missing fragments are printed in black and white photographs); 122, 1. A, helmeted head of Athena to right, part of spear and white shield (pl. 122, 1 in natural size). Fragment B depicts the capital of the right column surmounted by a Greek (left leg, part of right, a little of his shield) attacking a kneeling Amazon (head missing). Below the capital τ[O]. Fragments E–G show most of the prize inscription next to the right column: |ΘΕ|ΟΦ|ΙΛ|ΙΟΣ ΑΡΧ|Ω|Ν. B, horse race: I, arm of rider; J, left lower leg of rider, body of mount; K, and L, lower parts and hoofs of hind legs of two horses.

(p. 152) 4.035, PA 258, pl. 39, 2. On the capital of the right column: upper half of and armed Greek attacking an Amazon (missing). Similar to 4.034 (pl. 38 B).

(p. 152–154) Pythodelos, 336/35 B.C.

(pp. 152–154) 4.037–4.043, PA 86, PA 706 A, B, PA 82, PA 716, PA 83; PA 84, PA. 781, Beil. II 8, 2 (4.038), Beil. II 8, 1 (4.041), Beil. II 7, 8 (4.042); pls. 40–41. Each fragment but 4.040, PA 716, Pl. 40, 5 depicts part of the head and helmet with crest of Athena; 4.038, PA 706 B also preserves her neck and the start of each shoulder. Pl. 40, 5, a shoulder fragment with a column capital, depicts Triptolemos on his winged chariot (just the wings remain).

(p. 154 s.) Nikokrates, 333/32 B.C.

(p. 154) 4.044, PA 690. Pl. 42, 1, Athena (top of head, lower legs missing) holding an aphlaston in her right hand stands atop the right column (missing). The long curved object hanging in back of her is the crest of her helmet.

(p. 155 s.) Kephisodoros II, 323/22 B.C.

(p. 155) 4.046, PA 54, pl. 42, 4. Nike (legs not preserved) to right on the capital of the left column, her right arm outstretched toward a little drapery of Athena moving to right.

(p. 155) 4.048, PA 833 A–B, Beil. II 5, 10; pls. 42, 7, 8; 123, 1. Athena (head with high crested helmet, her right hand raised). Near Kephisodoros II. Good discussion of details.

(p. 158–160) Neaichmos, 320–319 B.C. – 4.053, PA 656 A–R, pl. 45. A, Parts of Athena to right with large thick white lines decorating the borders of her chiton. B, foot race in armor.

(pp. 160–163) Demokleides, 316/15 B.C. – 4.060, PA 660 A–Zbis, pls. 47; 48, 1–5. Fragment A (pl. 47, 3, printed in natural size) preserves the figure of Nike in added white with spear raised, left arm with shield held out atop the left column (not preserved). A similar Athena (head, shoulders with part of spear and shield) is preserved on 4.062 M (pl. 49).

(pp. 163–165) Polemon, 312/1 B.C.

(pp. 164 s.) Most interesting among these fragments are 4.069, 4.071, and 4.072 on pl. 51 which are printed at natural size and offer tangible evidence of the size of the Panathenaics during this late phase.

(pp. 166–170) **B.** Fragments with the Figures on the Columns.

(p. 166) 4.075, PA 257, pl. 52, 1. Nike in a chariot to right (wing, a bit of drapery and the curved rail of the chariot). Eschbach gives very good commentary for this unusual representation.

Plates 52–54: Many of these fragments are printed in natural size which is very helpful.

(pp. 170–173) **C.** Fragments of A and B.

(pp. 170 s.) 4.089, PA 327 A–F, pl. 55. Horse race to left: most of one horse and rider; part of another.

(p. 172 s.) 4.094, PA 655 and PA 654 C, pl. 57, 3–4. Athena to right holding out her shield almost horizontally.

(pp. 174–195) **D–E.** 4.097–4.010, fragments of Athena to left (before 360/59 B.C. (pl. 59). 4.111 same to right, after 360/59 B.C. (pls. 60–68). Most interesting are 4.111–4.127 (pls. 60–63). Each fragment preserves part of Athena's head with helmet to right. Others are mostly drapery.

(pp. 195–198) 4.196–4.218, pls. 69–71, fragments with part of the prize inscription, many illustrated in natural size.

(pp. 198–201) **F.** Fragments of Side B.

(pp. 198–201) 4.219–4.230, the Group of the Erbach Painter (ca. 400–390 B.C.). The fragments in this section depict various contests.

(pp. 198 s.) 4.219, PA 576 A–B, PA 577; PA 445 G, I, L, pl. 72, 1. 6–8. Wrestling match. Two youths (heads and arms); at left, face and left arm of referee with a thin staff.

(p. 200) 4.227, PA 559, pls. 74, 1; 72, 10–11. Erbach Painter (ca. 400–390 B.C.). The youth dressed in a white chiton may be a charioteer.

(pp. 202–210) **G.** Fragments of Side.

(pp. 202–216) Fragments, mostly very small of various gymnastic contexts, e.g. sprints, long distance race in armor, pentathlon, boxing.

(p. 215 s.) 4.305, PA 156, pl. 83. Boxers after a fight. The victor, in the center, holds the fist binders in his left hand and a reed in his right.

(pp. 216–224) **H.** Hippic contests. Most of these are very fragmentary.

(pp. 216 s.) 4.306–4.310, pls. 84, 1–8. Chariot races: parts of the heads of the horses.

(pp. 217–219) 4.311–4.321, pls. 84, 9–11; 85; 86, 1, part of the chariots and the charioteer. Pl. 85, 4.313–4.320 depicts fragments of several chariot races. Two of them 4.314 (pl. 85, 5) and 4.318 (pl. 85, 6) preserve part of the wheel of the chariot wheeling round and the lower part of the white chiton worn by the charioteer.

(pp. 221 s.) 4.332, PA 299 A–B, pl. 87, 2. Part of a chariot to left, some of the charioteer in a white chiton, the black tail of a horse against a white garment(?). I wonder if these two fragments join, as indicated by the photo.

(pp. 222–224) 4.333–4.336, hippic contests, undetermined.

(p. 222) 4.333, PA 694.2, pl. 87, 3, what remains is definitely the thighs of a man (pace Frel and Bentz). The others on this plate, 2–8 (4.332–4.338), are clearly horses.

(pp. 222–224) Fragments (e.g. 4.435–4.330) come from horse races. Unusual is 4.329 (pl. 86, 9) which preserves the white tail of a mount overlapping the panel and painted against the black glaze.

(pp. 224–239) **I.** Fragments of neck ornament.

(pp. 224–239) Pls. 89–94; 95, 1–12. This welcome section gives a very good presentation of the ornament on the necks of fourth century Panathenaic amphorae. On the neck, just below the joint with the mouth, there is a frieze of palmettes that alternate with lotus buds, which may be a single upright row (e.g. 4.348, PA 334, pl. 88, 10), or a double one, which is less frequent (e.g. 4.372, PA 509, pl. 90, 13 [340–330] or 4.385, PA 331, pl. 91, 13–14 [320–310 B.C.]). Below this ornament is a frieze of tongue pattern that terminates just above the figures, e.g. 4.348, PA 344 and 4.349, PA 689, pl. 88, 10–13 (ca. 370–360 B.C.). Sometimes the top of Athena's head and helmet overlap this pattern, e.g. 4.034, PA 13 A, pl. 38, 1 or 4.048, PA 833 pl. 42, 7–8.

(pp. 239 s.) **J.** Technical Features, pls. 96–97. Nearly all of these are parts of vases and fragments discussed in the catalogue above. They are all fourth century.

(pp. 241–244) The Fragments of the third century. Pls. 99–102.

(p. 241) 3.001, PA 834, pl. 99, 1. The end of Athena's helmet crest is a spiral. Eschbach gives a good discussion of this odd feature.

(pp. 243 s.) 3.012, PA 313, pl. 101, 6. Head and neck of a chariot horse to left. Very odd are the profile eye (instead of frontal), the short mane, and the long lines on the neck which do not correspond to equid anatomy.

(pp. 246–259) The Fragments of the second century. Pls. 103–112.

(pp. 246 s.) 2.002, PA 17, pl. 103, 3–4. Back of Athena's helmeted head and her raised right hand holding her raised spear. An oddity is the white spear.

(p. 251) 2.021, PA 259, pl. 107, 3. Top of column shaft with a thin horizontal capital supporting a man (lower legs and feet) to right.

(pp. 251–255) 2.026–2.030, pls. 107, 8–9; 108. Small fragments of hippic contests, chariot races and mounted contests.

(pp. 255 s.) 2.039–2.046, pl. 109, 1–8. Fragments with a few letters of the prize inscription.

(pp. 260–264) The Fragments of the first century . Pls. 113–117; 118, 1–4.

(pp. 260 s.) 1.001, PA 342 A–C, pl. 113. Part of Athena (helmet, raised right arm with spear, drapery) and round shield held out. Prize inscription (pl. 113, 3). Good discussion.

(p. 261) 1.002, PA 343, pl. 114. Part of Athena. The surface is very faint. See p. 262 for a drawing and the prize inscription.

Pseudo and Miniature-Prize amphorae.

(p. 265) PS 1, PA 160, pl. 118, 5–6. Athena (lower legs missing) to left holding out a round shield emblazoned with the tripod cauldron (drawing in natural size p. 265, fig. 28). Owl on capital of left column; head, neck, and breast of cock on right. Ca. 510–500 B.C.

(p. 266) PS 3, PA 596, pl. 119, 2–3. Neck fragment with the helmeted head of Athena to left. Ca. 200–100 B.C.

(pp. 267–359) Thirteen Indices: (1–3) Concordances; (4) Provenances; (5) Potters, Painters, Workshops and Classes; (6) Dates of Festivals; (7) Inscriptions; (8) Fragments with special technical features; (9) Iconography; (10) Concordances of the inventory and photo numbers. Other Indices: Bibliography; Abbreviations; Text figures and Captions for text figures and Beilagen.

This is a most welcome addition to the vast literature on Greek vases and especially on the prize Panathenaic amphorae. Eschbach gives a full, very clear account and description of each fragment that complements the accompanying photograph. The comparanda are detailed and extremely useful. In short, this new *Kerameikos* volume is a model of how to present fragments of figured vases so that even a newcomer to this field will find all questions answered. I learned much from Eschbach and it was a pleasure to review his new book.

New York

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