

FRANCESCA CURTI, ALESSANDRA PARRINI, IASOS. CERAMICA ATTICA A FIGURE ROSSE (MISSIONE ARCHEOLOGICA DI IASOS, VII), ROMA PUBLISHER GIORGIO BRETSCHNEIDER, 2020, XV + 179 PAGES AND 85 BLACK AND WHITE PLATES, ISSN 0391-9293 (PAPER) # ISBN 978-88-7689-319-3 (PAPER)

*Reviewed by Kleopatra Kathariou**

Iasos, an important *Emporion* on the Carian coast in antiquity, makes nowadays one of the most interesting archaeological sites of the western coast of Turkey that is definitely worth visiting. This is due to the systematic excavations carried out by generations of Italian archaeologists who have worked on behalf of the so-called *Missione Archeologica Italiana di Iasos* since the 1960's and brought to light many parts of the ancient city as well. According to the tradition, Iasos was founded by Argive settlers who sustained severe losses during a war against the Carians; the city experienced a period of great wealth and prosperity in the 4th century BC, when it became part of the Hecatomnid Kingdom and again in the early Roman period.

The book under review here that is actually the seventh in a row of monographs about Iasos in the series of *Archeologica* published by Giorgio Bretschneider¹, is the result of the fruitful collaboration of two well-esteemed Italian colleagues, Francesca Curti and Alessandra Parrini who un-

dertook the arduous study of attic red-figure pottery unearthed in Iasos during excavations conducted for half a century (1960-2012)². With its 617 catalogue entries this study was certainly not an easy-going one.

The book starts with a brief *Presentazione* (p. IX) written by Fede Berti, in which she declares how important this study is for the better understanding of the political, social and commercial dynamics of the city of Iasos. Next follows a brief *Preface* (p. XI) written by Ian McPhee, who points out that the significance of the particular study is further enhanced because the material under discussion is set 'in context' despite its fragmentary condition. Thereafter comes an *Introduzione* written by the two authors (p. XIII), where they explain the way, they co-worked³: Francesca Curti was the one who worked mostly with the fragments *in situ* (2008-

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¹ These are Pecorella 1984; Tomaselto 1991; Baldoni 2003; Momigliano 2012; Baldoni, Berti, Giuman 2013; Masturzo 2016. Apart from these monographs, a *plethora* of interesting articles concerning the progress of the Italian archaeological excavations is published in the periodical *Bollettino dell'Associazione Iasos di Caria* that also reached the 27th volume so far.

² The scholar who initiated this endeavor was Doro Levi (1960-1972). Two women succeeded him, Clelia Laviosa (1972-1984) and Fede Berti (1984-2011).

³ Some preliminary results of the study of attic red figure pottery from Iasos were published by F. Curti (Curti 2004; 2011), who actually defended a Doctoral Thesis in 2012 at the University of Firenze entitled *La ceramica attica a figure rosse di Iasos – Documenti per la ricostruzione degli scambi tra Atene e la Caria (V e IV secolo a. C.)*. One year later followed an extended article by the two of them (Curti, Parrini 2013), foretelling the monograph under review here.

2011), whereas Alessandra Parrini spent two years in Athens (2008-2009) consulting the archives of the Italian Archaeological School there.

The three contributions coming next give an additional value to the present monograph. Roberta Fabiani (pp. 1-6: *Per una lettura dei rapporti tra Iasos e Atene nel V e IV secolo a. C.*) writes an exceptional and thorough text on the political ties between Athens and Iasos in the classical period based on the existing literary and epigraphic evidence. Thereafter follows a text written by Francesca Curti (pp. 7-13: *Per una lettura delle importazioni di ceramica attica a Iasos*) for the attic pottery found in Iasos as a whole; by reading it, one gains an overview of the black-figure⁴ and red-figure pottery from the 6th century onwards (i.e. different shapes, artists and pottery workshops). Here are particularly useful a table and three charts allowing someone to understand the chronological and topographical distribution of the material under study here; thus, it becomes apparent that: a) almost 2/3 of the attic red-figure pottery from Iasos can be dated in the 4th century BC, b) kraters make up almost 3/4 of it and c) almost 1/2 of this material was discovered in two habitational quarters of the city. The author briefly discusses the Athenian commercial networks in the Eastern Mediterranean in general⁵ and goes one step further, suggesting as a possible route taken by the traders that carried these Athenian vases a route that included the island of Amorgos⁶. As for the contribution written by Bernhard Schmaltz (pp. 15-17: *Iasos, Attische rotfigurige Keramik*), due to his experience with attic pottery imported to Kaunos⁷, the thoughts he shares with us are much respected. He is totally right in saying that despite the fragmentary condition of the material under study here, each and every single sherd matter – even the most unpromising one – and has a lot to tell us.

The main and largest part of this book (pp. 19-122) is the catalogue of the 617 entries. This enormous material is organized according to the place of its discovery in 11 sections⁸, whereas a 12th

section includes the fragments without secure provenance. Before the catalogue itself there is a short preface (pp. 21-25) that includes a topographical plan with the different urban and extra-urban areas of Iasos and a table showing the distribution of the different shapes of vases discussed here (458 out of the 617 fragments are kraters). Each section is provided with a brief description of the excavation and the architectural remains written by Fede Berti and provided with the corresponding bibliography.

The catalogue entries are written according to the standards of series like the *CVA* or the *Athenian Agora* volumes. The text length differs, depending on the size of each fragment. The discussion of the larger and better-preserved fragments can cover half a page (having a detailed discussion of shape, subject matter, painter's hand, chronology and parallels); on these fragments, the authors have worked exhaustively. Therefore, only some of the smaller sherds allow someone to have a different view or to give additional information. As B. Schmaltz notes (p. 17) these are "*Bruchstücke, die das Auge schärfen können*".

Here, I want to make some remarks on sherds that simply caught my attention; these remarks are of minor importance and do not affect the significance of this book at all.

No. 1

This is definitely a work by the G Group⁹, as the author suggests. In fact, some details of the depicted horse are so characteristic – especially its mane and its half-open muzzle – that it is possible to recognize the hand of the artist who painted it. This must be the hand that painted the scenes on the A sides of a bell-crater in Ferrara, Museo Archeologico Nazionale di Spina (*ARV*² 1468, 143; BAPD 230352; Curti 2009, 255 ff. figs. 1-3) and of a pelike in Yalta, Museum of Local History KP 862 (Štal 2000, 59 no. 90, pl. 172; Vdovichenko 2003, 494 no. 1060, fig. 12. 60,7). By the same hand is also painted the scene on side A of a pelike in Thes-

⁴ For the attic black-figure pottery in Iasos see Landolfi 2004; 2009; 2019. For the category of Panathenaic amphorae see Berti 2005 and for the black-glazed ones, *eadem* 2013. For the pottery of the Hellenistic and Roman Period see Baldoni 2003; 2013.

⁵ These observations are already expressed in Curti, Parrini 2013.

⁶ For the pottery trade between Athens and Amorgos and its importance see more recently Manoledakis 2012: 76-77.

⁷ Kaunos as a city had lot in common with Iasos – in terms of shapes of vases and subject matter, which were preferable by the elite of these cities and the local consumers. See Schmaltz 2012.

⁸ These 11 sections are: 1) the prehistoric necropolis, 2) the

Isthmus, 3) the so-called Macedonian Tomb, 4) the Agora, 5) the excavation sector to the East of Bouleuterion, 6) the excavation sector in front of the Exedra of Artemis Astias, 7) part of the fortification walls of the city: the foundations of the East Gate, 8) the habitational quarter at the East Gate, 9) the habitational quarter at the area of the Theatre, 10) the city' Acropolis and 11) the Sanctuary of Demeter and Kore.

⁹ For a more detailed discussion on the trade routes and the criteria defining the diffusion of the vases by the G Group in different markets see more recently Kathariou 2021.

saloniki, Archaeological Museum (BAPD 9041326; Trakosopoulou-Salakidou, Kathariou 2019).

No. 13 (= *piede di figura con lunga veste bordata di nero in movimento a destra verso una figura femminile sovradipinta di bianco dall'ampio panneggio*)

It must be a male standing in front of a seated female. For the figure-type of the male – standing frontally, head in profile to the right, left leg in profile and right leg shown in frontal view – as well as for the figure-type of the seated female, the closest parallel is that on side A of a bell krater in Ensérune (ARV² 1448, 1; BAPD 218163) attributed to the Toya Painter. For another composition with comparable figure-types, cf. also another bell-krater by the Toya Painter in Madrid, Museo Arqueológico Nacional (ARV² 1448, 2; BAPD 218164). For the dotted decorative pattern on the lower border of the male's garment cf. those on the garments of the females depicted on a bell-krater by the Toya Painter in London, British Museum (ARV² 1448, 5; BAPD 218167).

No. 36 [= *mano femminile sovradipinta in bianco che impugna qualcosa e parte di altra figura (scena di lotta?)*]

Turning the fragment upside down, the figure can be interpreted as a youthful male figure (Dionysos?) shown seated to the left, probably looking back at a female (Maenad?). From the male figure only a part of the left side of his torso and his left arm are preserved. Scenes of Dionysos seated among members of his thiasos (Maenads and Satyrs) are extremely popular on bell- and calyx-kraters of the 4th century BC. The fact that the hand of the female is depicted at the height of the shoulder of the seated male reveals that the figures of the composition were arranged in various levels¹⁰.

No. 41 (= *parte di panneggio con larghe pieghe orizzontali; cratere a calice o a campana*)

Instead of seeing a part of a figure's drapery with large horizontal folds, this could possibly be a part of an altar. Altars are frequently depicted above the handles of calyx-kraters of the 4th century BC. The inclination of the walls of the particular fragment reinforces the hypothesis that it actually belonged to a calyx-krater. For examples of Ionic stepped altars – and thus garlanded, see e.g. those depicted on two calyx-kraters in Athens, Benaki Museum

(BAPD 9029979 and 9029980 respectively) attributed to the Retorted Painter. Cf. also the ones depicted on two kraters by the L.C. Group, one in the Benaki Museum (BAPD 9029981) and another one in the National Archaeological Museum of Athens (BAPD 218282). The altars depicted on calyx-kraters of the first quarter of the 4th century BC are more elaborated (for example the name-piece of the Painter of Athens 12255 [BAPD 218043] as well as another one in Havana put by Beazley close to the Painter of Athens 12255 [BAPD 218045]).

No. 46 (= *parte inferiore di figura panneggiata e piede*)

Instead of the lower part of a draped figure and foot, this may well be part of a male figure in profile to the right with naked torso and a few folds of the cloak that falls over his left shoulder visible. The particular male figure with his posture and gesture strongly resembles figures mounted on a chariot who hold the reins or the chariot box with their bent and outstretched arms. Most frequently Herakles is depicted on a chariot driven by Nike¹¹ but there are also representations of athletes participating in an *apobatikos agon* shown mounted on a chariot. See selectively the figure of Herakles on a calyx-krater by the Upsala Painter (ARV² 1437, 13; BAPD 218072) and the apobates with himation over his shoulder on a chous fragment from the Athenian Agora (BAPD 16254; *Agora XXX*, pl. 79 no. 765).

No. 59 [= *coda di cavallo e parte posteriore dell'animale, in corsa verso sinistra; dietro forse parte di uno scudo e, sotto, di un personaggio in costume frigio. Scena di Amazzonomachia (?)*]

By rotating the fragment 180° degrees, it becomes apparent that there is actually only one figure (not two), an Amazon or Arimasp depicted on horseback to the right; a part of the figure's right arm that is shown bent is also visible. The particular theme is rarely depicted on vases of that shape (i.e. a squat lekythos). A good parallel with an Amazon on a horse galloping to the right appears on a squat lekythos in Berlin, Antikensammlung (CVA Berlin 16, Pl. 39, 1-6; BAPD 9035130) dated to 400-390 BC. For similar scenes, cf. also selec-

¹⁰ Cf. the fragments with cat. nos. 50, 99, 149 in this volume.

¹¹ For a more detailed discussion of the theme of Herakles' introduction to Mount Olympus, as it appears on vases attributed to Painters of the Plainer Group see Kathariou 2002: 57-59, 147-151, 203-204.

tively those on three pelikai by the G Group, one in Okayama, R.O. Collection (BAPD 7224), another one in Stockholm, Medelhavsmuseum (*ARV*² 1708, 68bis; BAPD 275723) and a third one in Rhetymno, Museum (*Para* 495, 62bis; BAPD 340117). See also the scene on a bell-krater near the Filottrano Painter in Ferrara (*ARV*² 1455, 1; BAPD 218259).

No. 84

The spiral-shaped grooves on top of the lekani lid are noteworthy here; one may expect similarly cut grooves on the bottom of the missing knob. Good examples of lekani lids with similarly cut spiral-shaped grooves atop are two ones attributed to the Otchët Group – one in Toronto, Royal Ontario Museum (*ARV*² 1497, 14; BAPD 230796) the other one from the Athenian Agora (*ARV*² 1497, 29; BAPD 230811). This technique is also well known in the make of B cups¹², where it was used to affix the bottom of the bowl to the stem.

No. 86

The largest fragment illustrated on the top row of pl. XVIII might be rotated ninety degrees counterclockwise, so that the preserved part of the naked torso of the depicted symposiast shown reclining on a cushion and his bent left arm will become recognizable.

No. 98 (= *testa di giovane di profilo a destra...; in secondo piano una mano solleva un rhyton che termina con protome di animale; potrebbe trattarsi di un banchetto...*)

The fact that the author gives as a parallel the figure-scene on a bell-krater by the Philocleon Reverse Group in Vienna, Kunsthistorisches Museum (*ARV*² 1442, 1; BAPD 218119) shows that she misunderstands the figure of the young male in profile to the right as a symposiast. By taking into consideration the fact that his head is depicted lower than the hand of the other figure that holds the rhyton, it becomes evident that the figure of this young male cannot be a symposiast but a servant who stands timidly next to the kline of the reclining symposiast, ready to serve him wine. The closest parallel for the figure type of the young

wine-pourer, whose head is only visible here, is the one depicted on the symposium scene on a calyx-krater by the Upsala Painter in Athens, National Museum (*ARV*² 1437, 14; BAPD 218073; TIVERRIOS 2020, 66 fig. 45). Also comparable is the figure-type of a youth shown holding an oinochoe and a cup on the fragment of a crater in Tübingen, Eberhard-Karls-Universität (BAPD 11622; *CVA* Tübingen 4, 67 text to pl. 29.8) put near the Erbach Painter and the Upsala Painter.

In order to reconstruct the figure-type of the symposiast holding the rhyton in his upraised right hand well comparable parallels are those depicted on a bell-krater by the Peralta Reverse Group in London, British Museum (*ARV*² 1442, 1. 1443, 1; BAPD 218121; KATHARIOU 2002, pl. 78A) as well as on two bell-kraters by the Painter of Louvre G 521: his name-piece in Paris (*ARV*² 1441, 1; BAPD 218106) and another one in Bologna, Museo Civico Archeologico (*ARV*² 1441, 2; BAPD 218107)¹³.

No. 99

On the figure-scene of a bell-krater in Taranto (*ARV*² 1430, 13; BAPD 260135) mentioned by the author as a parallel for the figure-type of the satyr depicted here, the maenad next to him is shown moving dancingly. Here however, the maenad on the fragment from Iasos is shown in a different stance; in order to reconstruct her figure-type, particularly helpful is that of a maenad on a bell-krater in Madrid (BAPD 41893) attributed again to the Retorted Painter, on which she is shown standing with her left leg leaning on a rock while looking toward the central figure of the composition.

No. 146 (= *gamba destra virile in movimento verso sinistra su fascia con meandro continuo profilato*)

The slight inclination of the leg indicates that the depicted figure is actually shown standing to the left with one leg leaning on a rock. It is a common figure type on vases painted by the Meleager Painter. See selectively the figures of the satyrs painted on the A side of two bell-kraters, one in Bologna (*ARV*² 1410, 21; BAPD 217938; KATHARIOU 2002, pl. 16Γ) and another one in London (*ARV*² 1410, 23; BAPD 217940). The same iconographical type is used also for athletes painted on the B

¹² For the understanding of the different techniques employed for the make of B cups particularly helpful is an article written by J.M. Hemelrijk. For the discussion of the use of grooves more specifically see Hemelrijk 1993: 154-156 with ill. 17-21; 158. For similarly cut grooves cf. also *CVA* Göttingen 4 (2012), 122 text to pl. 55.3.

¹³ For a discussion of the symposium scenes which were a common iconographic theme on attic red-figure kraters dated in the first quarter of the 4th century BC. see more analytically Kathariou 2002: 63-67, 159-164, 205.

side of bell-kraters painted by the Meleager Painter, as e.g. one in Berlin (*ARV*² 1410, 19; BAPD 217936; KATHARIOU 2002, pl. 17B) and another one in Budapest (*ARV*² 1411, 30bis; BAPD 217948).

No. 171 (= *fascia a risparmio in corrispondenza dell'orlo, cesto appeso a parete davanti a un oggetto rettangolare decorato da piccoli v e da punti. A destra figura di cui resta il profilo della spalla*)

Baskets are frequently shown in symposium scenes hanging up by cords in the background; in this way the artists made an indirect reference to the banquet having taken place before the actual symposium. Less common are those shown covered, as the one depicted on the fragment from Iasos. For baskets covered with a piece of cloth see selectively a) a bell-krater by the Polygnotos Group in Altenburg, Staatliches Lindenau-Museum (*ARV*² 1055, 66bis; BAPD 213698) and b) another one by the Hasselmann Painter in Ferrara (*ARV*² 1137, 30; BAPD 215067). Below the basket the part of the right arm of one's figure that is visible only may well belong to a symposiast.

No. 172 (= *Amazzone con testa volta a destra che impugna una lancia con la mano sinistra*)

The half-naked female shown here wearing a helmet and holding a spear can be better understood as a female pyrrhic dancer rather than as an Amazon¹⁴. For the reconstruction of the figure type of the female pyrrhic dancer here good parallels are provided by the figure scenes on: a) a bell krater by the Lykaon Painter in Naples, Museo Archeologico Nazionale (*ARV*² 1045, 9; BAPD 213564), b) a calyx-krater by the Kassel Painter in Paris, Musée du Louvre (*ARV*² 1084, 12; BAPD 214553), c) a hydria by the Kassel Painter in Sorrento, Museo Correale di Terranova (*ARV*² 1085, 35; BAPD 214576), d) a neck-amphora by the Painter of Munich 2335 in Madrid, Museo Arqueológico Nacional (*ARV*² 1161, 10; BAPD 215358), e) a fragmentary cup in St. Petersburg, State Hermitage Museum (BAPD 2672; Lezzi-Hafter 1988, pl. 181 cat. no. 281), and f) a lekythos in Cape Town, South Africa Cultural History Museum (*ARV*² 677, 11; BAPD 207942).

¹⁴ For this subject-matter in general see Delavaud-Roux 1993; Ceccarelli 1998. For female pyrrhic dances see more recently Osborne 2018: 183-187 (with updated bibliography). For the theme of the feminine armed dance set in a sympotic context which has been interpreted as a form of entertainment performed by professional dancers see Schäfer 1997: 76-81.

No. 176/2 (= *coppia di ali dispiegate di profilo a destra. Piumaggio reso con segmenti e punti*)

The fragment needs to be turned upside down; the winged figure was actually shown in profile to the right. For similarly rendered Eros' wings cf. selectively a bell-krater by the Dinos Painter in Harvard University, Arthur M. Sackler Museum (BAPD 44027), a bell-krater by the Pothos Painter in Providence, Rhode Island School of Design (*ARV*² 1188, 1 BAPD 215735) and a bell-krater by the Painter of the Oxford Grypomachy in Vienna, Kunsthistorisches Museum (*ARV*² 1428, 12; BAPD 260116). The fragment with the **cat. no. 316** also needs to be similarly turned.

No. 177

The two joining (or non-joining) fragments need to be repositioned; for doing so, the outline of the left part of the body of the satyr and the line above his navel are mostly helpful.

No. 191 (= *parte del corpo di un animale rivolto a sinistra*)

This is not part of the body of an animal facing left but part of a winged figure (Eros); a part of his right wing, shoulder and arm are preserved. A good example for Eros' iconographical type (but a mirrored one) is the one shown on the fragment with the **cat. no. 173**.

No. 194 (= *scena di komos: a sinistra un oggetto verso cui si rivolge un giovane con il capo coronato e il petto nudo. Accanto, volta a destra, suonatrice di doppio aulos...*)

The central figure of the particular komos scene seems to be the female playing pipes. The young male depicted behind her is shown moving to the right while looking back to another figure which is not preserved who must have carried a tray filled with food. For figures of komasts holding trays with their upraised hands cf. the one depicted on a bell-krater by the Painter of London F 1 in Heidelberg (*ARV*² 1421, 4; BAPD 260036; KATHARIOU 2002, pl. 66B) as well as another one on a bell-krater by the Upsala Painter in Brussels, Musées Royaux (*ARV*² 1436, 2; BAPD 218061; KATHARIOU 2002, pl. 83A).

Well comparable flat trays filled with fruits illustrated as white dots like on the crater fragment from Iasos are those carried by a Satyr and Eros on a bell-krater by the Meleager Painter in London, British Museum (*ARV*² 1410, 23; BAPD 217940; KATHARIOU 2002, pl. 19Γ). Cf. also the tray

that one maenad holds with her upraised right hand on a calyx-krater by the Painter of Athens 14627 in Moscow (*ARV²* 1451, 7; BAPD 218209).

No. 236 [= *gamba piegata* (?)]

With a rotation of the fragment by 90° degrees clockwise, instead of a bent leg one sees the outstretched left arm of a figure holding a round object. Worth mentioning here is that the vase-painter used also preliminary drawing for rendering the outline of the figure's left arm that is well visible. The figure of an Eros holding a tympanon on the figure scene of side B on a pelike in New Haven, Yale University (BAPD 14674) makes a particularly good parallel in order to reconstruct the hand of the figure on the Iasos' fragment.

No. 295 (= *parte di figura femminile con veste fittamente pieghettata, con bordi smerlati da cui sporge il braccio sinistro*)

After a 180-degree turn of the fragment, it becomes apparent that the depicted figure is shown in profile to the right with her right arm upraised. The figure type is the same as that of the female depicted on fragment with the **cat. no. 311**. Figures depicted in the particular posture and gesture are usually Nikai¹⁵, as e.g. Nike holding a band in front of a seated youth on a calyx-krater in Vienna, Kunsthistorisches Museum (BAPD 578), Nike about to put a wreath around the head of Herakles on a fragment from a bell-krater from the Athenian Agora (BAPD 29698), Nike shown between draped youths on side B of bell-kraters (BAPD 24282 and 260125 respectively) or Nike holding a tray with food in front of Dionysos on a calyx-krater in Athens, National Museum (BAPD 218131).

No. 331 (= *spalla e braccio di figura volta a destra con chitone manicato e mano protesa di altra figura*)

Instead of having one figure with an outstretched hand toward the shoulder of another figure, this must be a single figure with her right arm put on her waist. For well comparable exam-

ples of female figures see selectively a bell-krater by the Erbach Painter in Stuttgart, Württembergisches Landesmuseum (*ARV²* 1418, 9; BAPD 260009; KATHARIOU 2002, pl. 61A), a hydria painted by him in New York, Metropolitan Museum (*ARV²* 1419, 12; BAPD 260012) and two bell-kraters by the Painter of Vatican 9103, his name-piece in Vatican (BAPD 218080; KATHARIOU 2002, pl. 85A) and another one by his in Vienna (BAPD 218081; KATHARIOU 2002, pl. 85B).

No. 476 (= *figura femminile di cui rimane il kolpos del peplo stretto in vita a formare sbuffi di morbide pieghe che si sovrappongono a sinistra alla volluta laterale della palmetta*)

The possibility to have the *kolpos* of the peplos of a female depicted here has to be excluded. The fact that part of the spiral of the tendril that circumscribes the palmette in the handle area is visible indicates that this must be the lower part of the figure composition right above the meander band serving as the ground line of the figure scene. A good iconographic parallel for a female with similarly painted lower border on her garment is the one depicted on side A of a bell-krater by the Toya Painter in Ensérune (*ARV²* 1448, 1; BAPD 218163); the particular example is also helpful for reconstructing the palmette decoration below the handle.

More specifically, the female on the Iasos' fragment shown standing on her toes must actually be a Nike. A close parallel for her figure-type is the Nike shown leading a bull on a bell-krater in Dublin, University College (BAPD 30669). For a Nike in a similar stance and pose, cf. also the one on an Apulian bell-krater in Paris (BAPD 10873) shown crowning the horse of a draped youth.

The second longest part of this book (pp. 123-163) following the catalogue discusses the different shapes of attic red-figure vases found in Iasos¹⁶. By consulting the useful tables and charts included here – even without reading the text – the reader can recognize the shape that leads in number is that of the krater (74% of the whole material), with the bell-krater¹⁷ being the most popular one.

¹⁵ The same iconographical type is also employed in departure scenes with warriors. Cf. for example the females: on a column-krater by the Harrow Painter in Kassel, Antikensammlung (BAPD 1205), on a pelike by the Niobid Painter in Paris, Musée du Louvre (BAPD 206987), on a Nolan amphora by the Chicago Painter in Paris, Musée du Louvre (BAPD 207296), and on a column-krater in Cambridge, Fitzwilliam Museum by the Painter of the Louvre Centaureomachy (BAPD 214624).

¹⁶ These are: *I vasi per mescolare e servire; I contenitori per liquidi; I vasi potori; I contenitori da mensa; I contenitori per olii profumati; I contenitori per toeletta; Altri contenitori e Forme non identificabili.*

¹⁷ The profile drawings of bell-kraters mentioned by the author (p. 131 footn. 19) as published by Langner 2013: 137-140 are actually profile drawings taken from Kathariou 2002, figs. 10-30. For a detailed discussion of the kraters made by the Meleager Painter's workshop and by the contemporary Plainer Group that actually formed a

In fact, 166 of the 458 fragments belong to bell-craters, whereas there are 263 wall fragments for which one cannot say with any certainty whether they belong to bell- or calyx-craters. Worth mentioning here is the existence of a fragment of a Falaieff krater, which is the rarest type of krater¹⁸.

In respect to the iconographical themes depicted on these craters, the most common ones, as one might expect, are dionysiac, symposium and komos scenes; rare themes with a more 'local' character are the Judgement of Paris, the myth of Orpheus, the contest between Apollon and Marsyas and the myth of Bellerophon. Consumers in Asia Minor certainly appreciated the *oklasma* scene depicted on a bell-krater (no. 402)¹⁹. Worth mentioning here is a group of terracotta figurines of seated female musicians and an *oklasma* dancer discovered in a late 4th century tomb of a woman in the Western Necropolis of Assos (the so called M4 tomb)²⁰ which all reveal the intellectual environment of aristocratic women at Assos and indicate the existence of professionally trained female musical groups in 4th century BC Asia Minor. To the bounty of information given in this well written part, one can add only a tidbit concerning studies of shapes²¹ painters²², or iconographical themes²³.

The book is well-edited²⁴ and amply illustrated. The high quality of the images on the 85 plates

(both b/w and colored ones) allows the reader to understand each and every detail described in the catalogue. For a book with so many photographs, it is certainly well worth its price. Useful tables and charts which are well integrated in the body of each section are one more of the advantages of this book. In order to facilitate the reader an index of potters, painters, groups and classes, a second one of principal subjects and probably also a third general index (with realia, antiquaria etc.) could be useful.

Overall, the present monography by Francesca Curti and Alessandra Parrini makes an important contribution to the field of attic painted pottery and its distribution. The authors efficiently pass through a tremendous amount of material and succinctly elaborate on the different shapes and subject matters of vases found in Iasos as well as issues connected with the criteria that led to their distribution in Caria. Their work will be of interest to both Greek and Near Eastern archaeologists, particularly to those conducting iconographical research.

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workshop see Kathariou 2002: 7-20, 90-103, 190-194.

¹⁸ For the Falaieff kraters see also Stolba, Rogov 2012: 261, 271-272 B 1 text to pl. 23.34-35; Bosnakis, Papanikolaou 2016: 224-244.

¹⁹ For *oklasma* see more recently Ercoles 2012, esp. 9-10; Llewellyn-Jones 2016: 31-38 esp. 35 and footn. 19; Llewellyn-Jones 2017: 1-22 esp.; Doğan Gürbüzler 2018.

²⁰ For a detailed discussion of this tomb and the particular figurines see Şare, Arslan 2015; Şare 2017, esp. 573-576.

²¹ For example, for the shape of pelike see Štal 2000; Kathariou 2016; Kourtzellis, Panatsi 2019; A. Schöndenkinger, *CVA* Berlin 15 (2014); Kathariou 2021.

²² For the Fat Boy Group see also Paleothodoros 2014. For the Filottrano Painter see Akamatis 2019. For the Marsyas Painter see Jaeggi, Petrakova 2019; Thanos 2019; 2020. For the Plainer Group that actually formed a workshop of its own see Kathariou 2012 *passim*; for Talos Painter see Thanos 2014-2015. For the production of attic red-figure and black-glazed pottery of the 4th Century B.C see Papanastasiou 2004. For Kerch Vases see selectively Jaeggi 2012a. For the distribution of attic vases in the Black Sea area see Jaeggi 2012b; Akamatis 2015; Giudice *et alii* 2015.

²³ For the symposium and its iconography see more recently Smith 2014; Dickmann, Heinemann 2015; Filser 2017: 127-277; Osborne 2018: 168-187; Tiverios 2020. For children in images connected with cult and festivals as the one depicted on the chous no. 361 see more recently Seifert 2011, esp. 107-155 (Ch. 4); Beaumont 2012: 69-84.

²⁴ There are only a few typos, like rython instead of rhyton

(p. 45), hymation instead of himation (p. 58), Akamati instead of Akamatis (p. 66, 165), silhouette instead of silhouette (p. 130), Jan instead of Ian (p. 132), pixis instead of pyxis (p. 177). The fragment no. 222 is mirrored illustrated in comparison to a former publication (Curti, Parrini 2013: 180 fig. 222). There is also a reference to the Budapest Painter (p. 57 no. 142): it is better to refer to the Budapest Group (according to the criteria set by Beazley [ARV² 1439] who classified four kraters together because the reverses [of these kraters] are by one hand).

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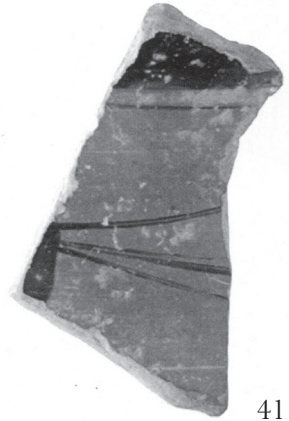
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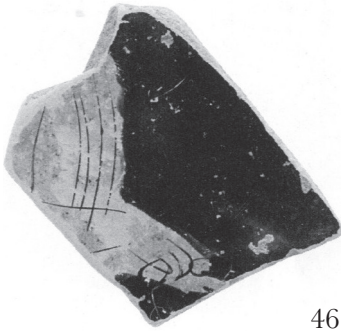
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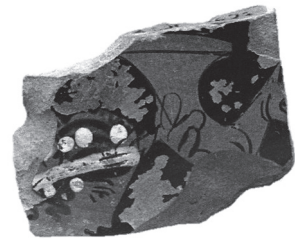
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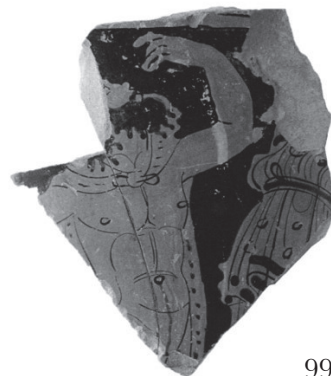
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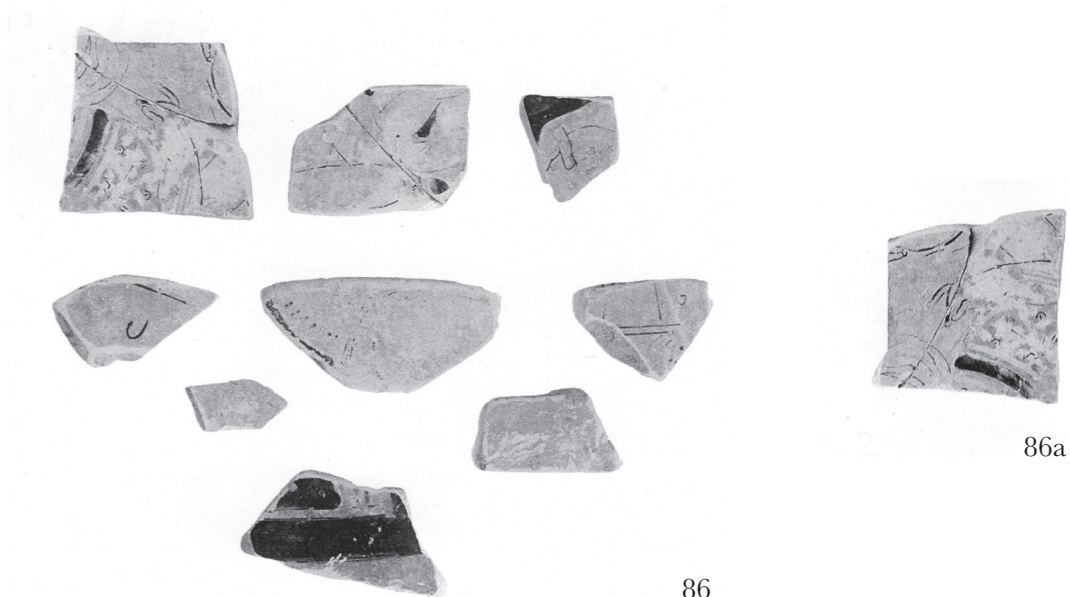
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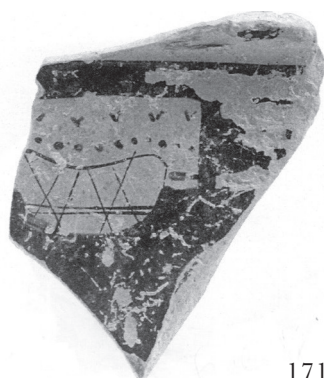


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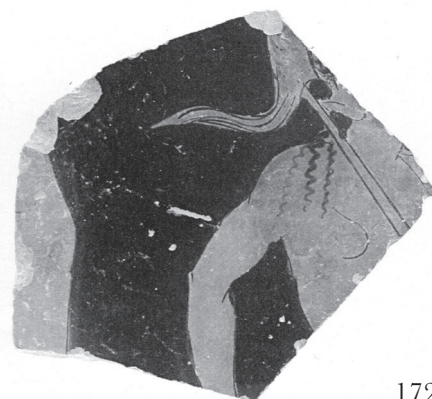
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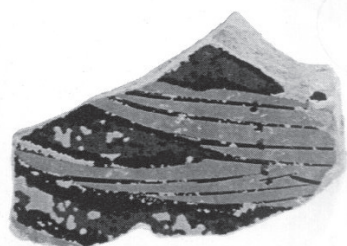
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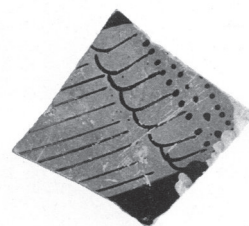
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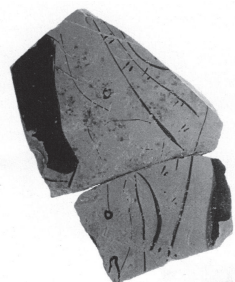
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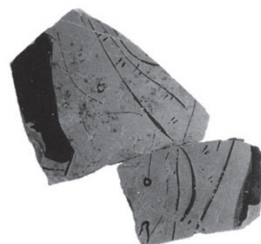
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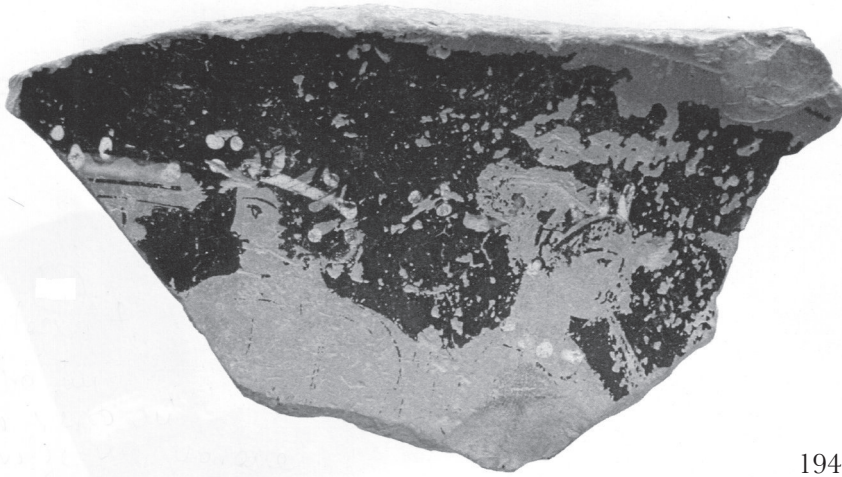
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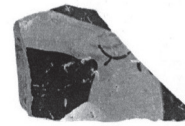
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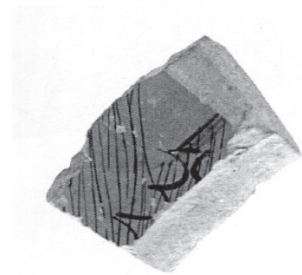
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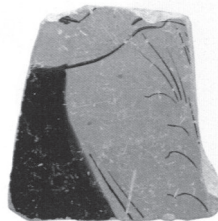
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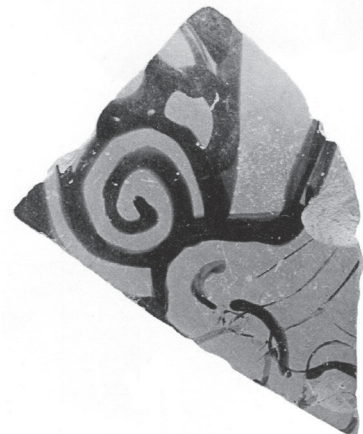
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