

BETTINA KREUZER: *Panathenäische Preisamphoren und rotfigurige Keramik aus dem Heraion von Samos*. Samos 23. Dr. Ludwig Reichert Verlag, Wiesbaden 2017. ISBN 978-3-95490-212-5. VIII, 122 S. EUR 58.

Bettina Kreuzer's volume on the fragmentary collection of pottery assemblages from the Heraion of Samos is a detailed and useful study of Panathenaic amphorae as well as several types of red-figure material recovered during the archaeological fieldwork there. It is the 23rd volume in the Samos publication series, the earlier 22nd volume having presented the black-figured pottery from the same location. Both volumes have been written by Kreuzer.

Kreuzer is an acclaimed scholar of Greek pottery. She has worked widely on several different types of vessels and their iconography. Her expertise in attributing painters is brilliantly shown in the present work. This volume, covering assemblages from the 6th to the 4th centuries BCE, continues her well-researched and well-written series of publications. The book opens with an introductory chapter presenting the subject matter at hand and covering some background information about the types of vessels presented, before advancing to the actual descriptions and the catalogue with the photographs and drawings. In general, the presentation style is very logical and structured, although the heavy use of abbreviations might make casual use of the volume somewhat confusing. However, a welcome addition to an often very formulaic genre is the accurate indices of themes, mythological figures and different painters (p. 94–95), which will doubtless prove useful to other scholars of this subject, especially those studying iconography.

Prize amphorae were awarded to the victors at the Panathenaic games, an athletic contest held in Athens every four years in honor of the goddess Athena. The games were founded in the middle of the 6th century BCE and continued to be held in one form or another until the late 3rd or early 4th century CE. Several of these black-figure amphorae (filled with olive oil made from olives from the sacred grove of Athena) were given to each winner, thus making the amphorae a relatively widespread find in archaeological contexts. Some were painted by famous vase painters, such as Exekias or Lydos. The obverse of the amphorae had a depiction of Athena Promachos on the front, with several recurring features that can also be easily seen in the many fragmentary sherds included in the volume at hand. These include the aegis of the goddess, her shield (with various discernible devices), the peplos worn by the deity, or columns topped by standing cocks. The reverse of the amphora, on the other hand, would have had a depiction of the contest for which the vessel was awarded. Thus, the Panathenaic amphorae provide an interesting and rewarding area of research.

Obverse sides of the amphorae are the main focus, and are thus presented first. They include some large fragments or groups of fragments, such as MSP 5 (Pl. 2) or MSP 7 (Pl. 4), MSP standing for *Maler der samischen Preisamphoren*. This anonymous painter receives a convincing treatment in

the first chapter as well, along with Eucharides Painter, since some of the fragments are attributed to him or her as well. Kreuzer's bibliography is impressive and a valuable resource for anyone interested in the study of Panathenaic prize amphorae. Even with the most minuscule pieces, she is able to provide detailed and accurate descriptions and interpretations.

Red-figure pottery takes up a large part of the volume, but the variety is huge, as is to be expected. Indeed, the mass of fragments seems to be rather difficult to approach compared to the relatively uniform shapes and iconography of the prize amphorae. Many of the red-figure fragments come from secondary contexts and are rather worn and small. Despite this, Kreuzer closely examines several impressive pieces. The interpretations given regarding the small but intriguing pelike fragments K 6306 (p. 62–63, Pl. 22), possibly depicting the birth of the goddess Aphrodite, are very well researched and show admirable skill. A similar creative versatility is shown in Kreuzer's long discussion on a seemingly insignificant piece, K 7104 (Pl. 30, p. 92), of a nude male figure playing a cithara. Much attention is given to an unattributed collection of krater fragments from the 4th century BCE, No. 54 (Pl. 25, p. 70–72). These depict a complicated setting with a shrine and several female and male figures surrounding a seated Herakles with his club, with a flying Nike next to him. Kreuzer's comments about this scene are intriguing and stir the reader's imagination, although no clear identification can be given.

Some technical details could have been handled with more care. Although the photographs are mostly of good quality, some of them seem to be slightly overlit. Fragments of MSP 6 (Pl. 3) are confusingly arranged, with only a slight resemblance to their assumed actual sequence on the complete vase. Same hasty arranging can be seen on K 7539 (Pl. 13), where the parts of the chariot wheel do not quite align with each other. It is also unfortunate that the volume is completely black and white, for which the financial realities of scientific publications are to blame in general, and not the author. Nevertheless, a few full color plates would have supported Kreuzer's erudite descriptions nicely, since different shades of black, red, brown, and orange are of vital importance in describing the fragments. Photographs of some of the described sherds are also missing altogether, mostly because they are published elsewhere, although they are still referred to in the text.

Despite these minor drawbacks, the volume is a work of brilliant scholarship and a valuable contribution to the study of Athenian painted pottery. It shows marvelously how scrupulous work can shed light on even the most fragmentary of research materials.

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