

Töpfer – Maler – Schreiber: Inschriften auf attischen Vasen. Akten des Kolloquiums vom 20. bis 23. September 2012 an den Universitäten Lausanne und Basel / Potiers – peintres – scribes: inscriptions sur vases attiques. Actes du colloque tenu aux Universités de Lausanne et de Bâle du 20 au 23 septembre 2012 / Pottery – painters – scribes: Inscriptions on Attic vases. Proceedings of the colloquium held at the University of Lausanne and Basel from 20th to 23rd September 2012. Edited by RUDOLF WACHTER. *Akanthus Proceedings IV.* Akanthus Verlag für Archäologie, Kilchberg – Zürich 2016. ISBN 978-3-905083-37-8. 168 pp. EUR 50.

The articles compiled in this volume have their origin in a colloquium held at the University of Lausanne and Basel in 2012. They are dedicated to the discussion about inscriptions on Attic vases and, as its editor Rudolf Wachter points out, they augur a renewed interest in the field. The book maintains a fruitful dialogue with the traditional literature and research about vase inscriptions (the works by John Beazley, François Lissarrague, Henry Immerwahr) but also introduces new perspectives and analyses. The most important part of the book consists of a short introduction by Rudolf Wachter and nine articles with illustrations. At the end we find a very useful list of concordances and an index of names and subjects.

In the Introduction, Wachter argues for the importance of the conference in showing the potential of the new researches dedicated to Attic vase inscriptions and calls attention to the importance of the development of the AVI online database (Attic Vase Inscriptions / Attische Vaseninschriften), the continuation of Henry Immerwahr's CAVI (Corpus of Attic Vase Inscriptions). The first chapter by Georg Simon Gerleigner explores the motif of the riddle of the sphinx of Thebes in black and red pottery. He presents a detailed study of the iconography and the text of these two types of vases, and reflects on the complex connection between images and inscriptions. Kristine Gex analyses the Douris signature on vases not decorated by the Painter Douris himself. She studies in particular the "Douris Inscriptions" on cups attributed to the Cartellino Painter, and explains them through Cartellino's admiration of Douris: Cartellino imitates Douris' style and pays tribute to his model, introducing even his name as a sign of respect. Alan Johnston deals with the historical and geographical development of the use of marks in pots from the eighth to the fourth century. The author finds small marks on the vases of the eighth century (simple letters and signs of property); by the seventh and the sixth centuries the use of marks increases and the author identifies them as clear trademarks. The evidence of trademarks decreases gradually during the fifth century and becomes minimal after the fourth century BC. Cécile Jubier-Galinier offers an accurate study of the inscriptions in late black figure pottery, considering at the same time the chronological uncertainties about the subject. She concludes that the group of late black figure paintings is not uniform (some of them integrate writing and images, some others do not)

because they are produced by different atelier traditions, and there are chronological discrepancies inside each group. Thus, the Emporion and the Haimon paintings scarcely include writing, while the Painter Diosphos uses signs and pseudo-inscriptions. On the other hand, the production of the Sappho Painter is unique and heterogeneous (sometimes we find legible words and a thoughtful and studied use of writing, sometimes nonsense inscriptions). The chapter “Athenaios epoiesen”, by Adrienne Lezzi-Hafter, deals with the attribution of that signature to Phintias and Xenophantos. The expression of the title is understood as a sign of pride in exceptional products and as a revindication of the persistent activity of Athenian vase manufacturers after the Peloponnesian War. Angelos P. Matthaiou discusses ten inscriptions on Attic vases, mostly graffiti between the sixth century and the middle of the fourth century BC, in order to highlight the need for a critical edition of the corpus of Attic graffiti and dipinti. This edition will be a significant contribution to the study of Attic language and its cultural environment. The Attic nonsense inscriptions and the inscriptions in which the term *kalos* appears are the subject of the next chapter by Jan-Matthias Müller. He points out that, at first sight, these two types of inscriptions give the impression of redundancy, triviality and arbitrariness, and generally raise more questions than answers. Thus, in order to reach a better understanding, he proposes to classify them in extradiegetic, diegetic, intradiegetic and metadiegetic inscriptions. This examination provides the author with a new frame to assess the narratological and pragmatic functionality of the corpus studied. In a short but well-researched chapter, Leslie Threatte discusses the use of the dipinti on Attic black and red figure vases as evidence of the reconstruction of the Attic dialect. The linguistic phenomena analysed are the omission of the nasal before the consonant, general to most parts of Greece and not specific to Attic; the use of the form EIMI for the first person singular of the verb to be, a normal spelling in Attica, opposed to the Ionic version EMI; and the use of XΣ and ΦΣ instead of Ξ and Ψ, which requires more evidence to yield accurate results. Rudolf Wachter dedicates the last chapter of the book to a linguistic as well as literary approach to early Greek inscriptions in relation to the origin and spread of the alphabet.

The book is remarkable in the accuracy of the researches of the studies discussed, their clear explanation and the relevance of the discussions. In addition to what has already been mentioned, one of its greatest merits is the thematic unity that it achieves. Each chapter, although dedicated to a specific subject – even with different theoretical and methodological approaches, as we have seen – is connected to the others by a common thread that not only gives depth to the final product, but also results in a very engaging read. The material aspect of the edition is also noteworthy: the quality and size of the pages enhance the impeccable photographs and drawings that not only illustrate but also complement the body of the chapters. Finally, I would like to highlight that although the focus of the publication is on Greek vase inscriptions, the implications of the results and reflections presented

provide valuable information for the specialist in other areas of Ancient Greek studies – archaeology, history, literature, art and Ancient Greek language – which evidence its interdisciplinary scope.

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CATERINA PARIGI: *Atene e il sacco di Silla. Evidenze archeologiche e topografiche fra l'86 e il 27 a.C.* Kölner Schriften zur Archäologie 2. Dr. Ludwig Reichert Verlag, Wiesbaden 2019. ISBN 978-3-95490-366-5; ISBN (e-book) 978-3-95490-721-2. 240 pp. EUR 98.

The study of Roman Athens has most often been concentrated on the activities of Augustus and Hadrian, and the time between the siege and destruction by Sulla in 86 until the founding of the province of Achaia by Augustus in 27 has largely been ignored. Post-Sullan Athens has been treated in passing in *Athens, The City beneath the City: Antiquities from the Metropolitan Railway Excavations* (2001), the *Studi di Archeologia e Topografia di Atene e dell'Attica* series (2008–) by the Italian Archaeological School at Athens, and in various notices in the *Archaïologikon Deltion*. This shortfall in our knowledge of Athenian history has now been amended by Caterina Parigi with her systematic study of the city in the first century BC, including the time both before and after the Sullan siege.

The presentation of the historical context is followed by eight chapters focusing on topographical districts or structural categories: the walls, the necropoleis, the Kerameikos, the Agora, the Acropolis and its slopes, the area further south of the Acropolis and approximately the district of the modern Makriyanni, the Areopagus and the residential quarter in the valley towards the Pnyx, and finally the area to the east of the Agora. Each chapter covers the respective excavation histories, literary and epigraphical sources, a description of the monuments, and an analysis of the sources, followed by concluding remarks. Furthermore, each chapter is supported by generous appendices listing the associated sources and finds. Taking such a large and heterogeneous body of information and presenting it as interesting reading has demanded great persistence from the author.

The period in question has usually been seen as a somewhat “decadent” transition from a Greek Athens to a Roman Athens. Also, that the actions of Sulla and his troops were a catastrophe for the city, especially in the economic sense, from which it recovered only during the reign of Augustus. By tracing the actual condition of the temples and other structures, the use of various building techniques, and the evidence for and dates of restorations, the author has been able to suggest, e.g., whether the structural effects were due to actual destruction and pillaging – and even to trace the routes the Sullan troops must have taken through the city – or were rather due to natural