Dimitrios Yatromanolakis (ed.). *Epigraphy of Art: Ancient Greek Vase-Inscriptions and Vase-Paintings.* pp. xiii + 205. 121 colour and b/w illustrations. 2016. Oxford: Archaeopress. ISBN 978 1 78491 487 5 e-Pdf £15, paperback £36.

The preface of this collection of papers sets out its aim as 'foregrounding the urgency of establishing a thorough and epigraphically accurate database of ancient Greek vase-inscriptions' (p.xi), and proceeds, after some general remarks about what gets inscribed, to the cautionary tale of the pyxis in the Metropolitan Museum on which the label for one of the figures, which reads ευνομια, had been misread απονια. Actually what follows is a miscellany of papers on writing on pots, apparently written in isolation (there is no cross-referencing), which make no case for a new database other than by showing that writing on pots can be interesting. The ten papers (eight by male authors, two by female) are divided between five on Attic pots, supposedly united by their interest in methodology, two on Apulian pots, and three further papers on Attic pots (and in one case also Corinthian pots) supposedly united by their interest in placement. The uselessness of the index is well signalled by the fact that while it has entries for 'markedness' and for 'pictorial sounds' (entries in which all the page references are to the editor's own opening chapter), it has no entry for 'nonsense inscriptions', although there are major independent discussions of 'nonsense inscriptions' in chapter 1 as well as in chapter 5, which is devoted to them, and further comment elsewhere (e.g. in chapter 8). This collection of papers is not a book.

The first, and by some 25% the longest, paper is by the editor and addresses the relationship between what is written on pots and sound (it starts with three rather gratuitous examples of inscriptions which have nothing to do with sound, included to show that some inscriptions are unproblematic to understand – just one of several indications that this would have been a better paper had someone edited the editor). The first example of writing relevant to sound is a Tyrrhenian amphora ascribed to the Prometheus Painter showing a running warrior between two cocks holding out a lyre in each hand with 'λυρα ειμι' written next to them. Yatromanolakis concludes that Beazley was right to be puzzled by this, and the best he can do is note that 'The whole image playfully conveys a feeling (expressed by ordinary craftsmen, outside the heroic world of archaic epic and lyric) that problematizes the familiar ideologies of the Iliadic warriors'. The second section of the paper is devoted to how Greek expresses sounds (we have seven pages on which pots do not figure), and turns to inscriptions which have often been regarded as nonsense but which express recognisable sound values – so a black-figure hydria with lots of λε-, λεο-, λει-, λι-, λες syllables and showing HerakLES and a LIon – and to words or sequences of letters that can be vocalised that 'spill out of' the mouths of figures. Yatromanolakis notes in particular the use of νο and νε of λο and λε to express vocalised sounds. He ends his chapter with a discussion of the plain cup in Athens (NM 1104), signed by Exekias as potter on one side and with the letters ενεοινοιοιεν on the other, and argues that if one allows for haplography there are actually a large number of ways in which these letters can be construed to make sense. There is much to provoke thought in this chapter, though readers will end up quite bemused about what exactly the methodology being recommended is.

The second and third chapters explore use of *kalos* names (without cross-reference between the chapters). Thomas Mannack examines late sixth-century cups bearing the inscription *Hipparchos kalos*. He notes that this inscription was particularly popular with the painter Epiktetos, who is responsible for 15 of the 21 late sixth-century vessels (15 of them cups) bearing this inscription (there is also one mid fifth-century skyphos showing the Tyrannicides and bearing this inscription). Mannack explores connections with what he calls 'aristocratic themes such as warriors, athletes and symposia' but one must doubt whether fighting as hoplite, participating in the gymnasium or drinking in company were restricted to 'aristocrats' (if such a term can be applied to Athens). He concludes by comparing the use of the name Hipparchos by painters to their use of the names of other painters (e.g. Smikros). Guy Hedreen in the following chapter looks at *kale* inscriptions, and is particularly concerned to question the idea that *kale* names refer to contemporary Athenian prostitutes. He notes that tag-*kale* can be applied to mythical figures or indeed the goddess Aphrodite, and argues that the name Epilyke is an invention based on the name Epilykos used by the potter-painter who also signs as Skythes, that the name Korone is so widely used as a typical prostitute name that it is unlikely to refer to a particular prostitute, and that Rhodopis is used as the name of a 'nymph' associated with Dionysos, rather than as a prostitute name. He examines the names given to women in fountain-house scenes and argues that they fit poorly with names known to have belonged to women in Athens and should rather be seen as invented names, comparing the names given to 'silens and

nymphs' on Athenian pots. Noting the use of *kale* to describe objects as well as people, he argues that it sometimes refers to the image being beautiful rather than the figure imaged being beautiful. But the arguments here are forced: when we have two other instances of Ηερας καλε (Heras being a known Athenian woman's name) it is implausible that in a third case it should be understood as 'this is a beautiful image of Hera'. Even less is it possible to construe Τιμυλλος καλος ηος τοδε το προσοπον as 'Timyllos the handsome whose face this is' (rather than 'Timyllos is as handsome as this face' – the inscription occurs on a head-kantharos). Hedreen scores some effective points against other scholars in this paper, but further work is clearly needed on this difficult category of inscriptions.[1]

The fourth chapter stays with names, but is interested in mythical names. Burkhard Fehr notes that around 570 BC there was a great upsurge in use of mythical names on black-figure Athenian pottery coinciding with the development of standardized figures and schemata of interaction, and that both use of mythical names and use of standardized figures decline together around 530 BC. He argues that the mythical names provide a 'bridge' between image and poetry, and that the standardized figures (often including standardized onlookers whom Fehr thinks of as figuring the Athenian citizen and his wife) provide a bridge to 'patterns of behaviour that referenced the polis and its system of values'. These seem reasonable and necessary claims, but it is quite unclear to me that either of them either needs or is strengthened by the rest of the paper which conjures up a world of rich and poor alike gathering in the potter's workshop and where writing on pots is invested with the authority of public writing.

In the fifth chapter Pieter Heesen returns to nonsense inscriptions. The bulk of the paper catalogues 293 Little Master Cups with nonsense inscriptions. Heesen shows that these occur on cups sold in Athens as well as cups that were exported, that some painters used more or less the same string of nonsense letters not only on both sides of a single cup but on different cups, and that such close similarity between nonsense inscriptions can be used to identify cups as from the same workshop and even from the same find context. None of this much helps us understand the phenomenon of nonsense inscriptions, but it does show the value of taking them seriously.

Chapters 6 and 7 relate to Apulian pots. John Oakley's survey notes that there are no potter's or painter's signatures, no *kalos* inscriptions (though there are a few in Lucanian), but quite numerous names of gods and mythical figures, some pillars inscribed variously with names, with the slightly puzzling τερμων, and with ηιαρον, some inscribed objects and some dedications. There are a small number of painted expressions of abuse and some dialogues, including cases reproducing scenes in the theatre. Unique is the Darius Painter's name vase on which letters are used to spell out a number. The inscriptions are mostly Atticizing, but with influence from local dialect. Thomas Carpenter then looks more closely at the 25 (out of 132) Darius Painter pots with inscriptions. Some of these inscriptions were made by making small holes first and then joining them up. Both letter forms and spelling are inconsistent across these pots, and there is no consistency as to whether the figures in complex mythological scenes are named. Carpenter suggests that presence or absence of writing depended on whether those who commissioned the pots wanted to emphasise their Greek connection or not.

In chapter eight Tyler Jo Smith looks at writing on Archaic Corinthian and Athenian pots showing dancing. Corinthian pots display a lot of 'speaking names' relevant to the activity shown, Tyrrhenian amphoras have many 'nonsense' inscriptions which are 'deliberately placed to interrelate with the figures', and not least with their sexual activity. A not dissimilar pattern is found on other Athenian amphoras showing dancing. Early red-figure cups on which dancing was a popular scene often display wit, both in what is shown and in how writing is used, in particular how the words and letters are placed. The conclusion that inscriptions in dance scenes variously draw attention to particular figures, movement, bodily functions, noise or balance in the composition seems fair enough, but has limited interest unless writing is used differently in other scenes: here, as elsewhere in the volume, we badly need comparison. The rest of the volume offers material for comparison, but the comparison is left to the reader.

Chapter nine is concerned with a single pot and its inscription. Georg Gerleigner provides a new reading of the writing on the Eurymedon oinochoe (with full illustrations). He points out that the surviving letters (ευρυμεδ[.]νειμ[.]κυβαδεηεςτεκα), conventionally reconstructed as, Εὐρυμέδ[ω]ν εἰμ[ί] κυβάδε ἔστηκα[ς] (where κυβάδε is a *hapax*), should better be reconstructed as Εὐρυμέδ[ω]ν εἰμ[ι] κύβ<δ>α δὲ ἔστηκα[ς]. Since the inscription runs from the aggressor's head, and must be imagined to be spoken by the aggressor, he is saying: 'I am Eurymedon, (but) you stand bent over', a statement

[1] For other issues with them, see Frontisi-Ducroux 1998: 173-185.

that perfectly fits what the image shows. Although the absence of the final sigma makes this reading less than definitive, and although this reading does not do anything to explain the curious appearance of Eurymedon, this is a valuable contribution to the understanding of this much-discussed image.

In the final chapter Mary Moore also examines a single well known inscription, the fragment of a dinos signed by Sophilos found at Pharsalos which names the funeral games of Patroklos (Athens NM 15499). Moore reconstructs the full scene, on the basis of the parallel scene on the François Vase, to show the chariot of [Eume]los racing towards the grandstand, and Achilles and a tripod standing behind it. She argues that those who insist that we cannot have here an illustration of *Iliad* 23 have allowed too little for the difference between art and text, and that what the painter has done is to show Eumelos still out in the lead – relying on his viewers to know what happens next. The reconstruction here is carefully done, and the implications for art and text important.

There is no conclusion to this book, and indeed it is hard to write one. Certainly if the aim of the volume was indeed to foreground 'the urgency of establishing a thorough and epigraphically accurate database of ancient Greek vase-inscriptions' that aim has failed. Nothing here suggests that the task is urgent. There are indeed corrections to our understanding of particular inscriptions, but if there are major consequences of those for our understanding of ancient Greece, those are left unexplored. Two of the papers, Yatromanolakis' and Smith's, complement each other well in exploring how inscriptions work within a scene to help the viewer experience what is going on. Other papers advance our understanding of particular pots or particular classes of inscription, but their non-communicating juxtaposition either leaves the reader frustrated (both papers on *kalos/kale* inscriptions beg for fuller contextualisation) or draw attention to the partial treatment each affords (as with the two papers on Apulian inscriptions). The urgency is not for a better database, it is to give more thought to what questions even the existing database might answer.

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Frontisi-Ducroux, F. 1998. Kalé: le féminin facultative. *Métis* 13: 173-185.

Hellenistic

François Queyrel. *La Sculpture hellénistique I: forms, themes et fonctions.* pp. 432, 415 b/w illustrations, 53 colour plates. 2016. Paris: Éditions Picard. ISBN 978-2-7084-1007-7 €89.

Queyrel's latest tome is a big, richly-illustrated one: the first of two dedicated to Hellenistic sculpture projected for Picard's *Les Manuels d'art et d'archéologie antiques*. The series, which already includes volumes on the Bronze Age, on Classical Greek sculpture (by †Claude Rolley, one of the persons to whom this volume is dedicated), and on Greek architecture, has become an essential tool for scholars, teachers, and students.

As with the other volumes, the detailed Sommaire gives a useful overview of the contents (a list of the main headings appears below). The text is divided into two parts—1) Caractères et approaches de la sculpture hellénistique, and 2) Principales categories de sculptures. These are further subdivided into a total of 25 chapters (11 in the first part; the remainder in the second). A planned subsequent volume will present ancient places along with their sculpture.

The Introduction explains that Rolley began work on this Hellenistic sculpture volume before his death (his notes on a first chapter, together with a brief text on draped female figures, are incorporated in the present work), yet Queyrel respectfully makes clear that he has written the text according to his own plan, not that of his predecessor. His Introduction offers reflections on chronology before giving a brief overview of recent scholarly work on Hellenistic sculpture.

Each chapter sets forth the theme in general terms, using specific examples to illustrate points, then turns to various case studies to demonstrate issues and problems, incorporating the author's own point of view. The text frequently challenges earlier interpretations, such as that regarding the dating of the Terme Boxer, which Queyrel would place earlier (perhaps in the late third-early second century B.C.) than Himmelmann or Ridgway (p. 85). While the focus is always first and foremost on the sculpture, the works are examined in context—historical, religious, political, spatial-- depending on the object.

Chapter 1 offers a very brief overview of the term 'Hellenistic', (which was first articulated