

Der Fehler, dass in der Bibliographie ein Artikel von Radke gleich zweimal zitiert wird, ist daneben nur ein weiterer kleiner Schönheitsfehler. Er zeugt, wie auch ein Fingerabdruck auf der Halbton-tafel VI, V, von einer mit einer solchen Editions-aufgabe unvereinbaren Unsorgfältigkeit. Doch lassen wir uns ob dieser Mängel die Freude daran nicht verderben, dass jetzt eine erste moderne Farbproduktion der T.P. herausgegeben wurde. *Eeva Ruoff-Väänänen*

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*J.R. Green: Gnathia Pottery in the Akademisches Kunstmuseum Bonn.*

Verlag Philipp von Zabern, Mainz 1976. 32 p., 32 plates.

DM 48.-.

The collection of Gnathia pottery in the Akademisches Kunstmuseum Bonn consists of 34 entire objects and two fragments. The author has divided the material according to the style of decoration and technique into three main phases of the Apulian workshops. His account is in general punctilious, thus complementing the precision of the photographic documentation (in black and white).

The development of decoration in Gnathia pottery from the Rose Painter's delicate lines through degeneration of style and taste to unclear traces of the former skill becomes quite clear even from a small selection like this.

To make the reader's task easier it would have been preferable to have incorporated the footnotes in the text itself. As it is, the reader needs at least three fingers at various points in order to follow the text, the notes and the planches correctly. Furthermore, many of the footnotes contain relevant additional information e.g. as regards the colours and decoration.

Is it an oversight or simple naïvety that induces the writer to state at the top of page 4: "However not all Gnathia vases were funerary even if most of them have been preserved for us in graves"?

The author constantly compares his material with the red figured vases. Another comparison - even more fruitful - could have been made with the possible connections with the third Pompeian style, as is suggested by Bianchi Bandinelli.

Since relatively little is known of republican pottery, every attempt to assess and publish material is welcome. This small edition is a proof of profound knowledge of the field.

*Leena Pietilä-Castrén*