

many insights, which are generally taken for granted today, but which were quite original at the time. Those peculiarities which are often associated with scholarly insights can frequently be explained quite easily as a result of the thinking and culture of the period in question. Scholars as early as the beginning of the present century were well aware of this (Brini, n. 8 pp. 2-3). It is to be hoped, therefore, that Bretschneider will continue with its series.

Jaakko Suolahti

*

Ernst Berger: Die Geburt der Athena im Ostgiebel des Parthenon.
Studien der Skulpturhalle Basel, Heft 1. Archäologischer
Verlag Basel, in Kommission bei Philipp von Zabern, Basel 1974.
90 p. DM 48.-.

After almost twenty years Ernst Berger has again taken up the subject of the reconstruction of the east pediment of the Parthenon. As the author himself states, this subject is very well-known and cannot be expected to be especially rewarding. The writer deals to some extent with the previous publications on the same subject and in this way creates a very good basis for his own ideas. His main arguments focus on the horizontal geison, on which the statues once stood and on which they left their footprints, the existing fragments, the mythology and "topography" of Olympus, gods and goddesses and their contacts with Athene and Zeus etc. Taking into consideration in his rather pedantic way all the possibilities the author offers very convincing solution illustrated by sketches and drawings old and new. In my opinion, however, this study is just as subjective as earlier ones.

This work is the first in a new series, Studien zur Skulpturhalle Basel. The lay-out is pleasant. A special vote of thanks is due for the excellent idea of inserting duplicate copies of the sketches to facilitate reading.

Leena Pietilä-Castrén

Heide Mommsen: Der Affector. Bd. I-II. Forschungen zur antiken Keramik, II Reihe. Kerameus 1. Hrsg. von *John Boardman* und *Herbert Cahn*. Verlag Philipp von Zabern, Mainz am Rhein, 1975. XI, 139 p. & XI p., 140 plates, appendices A-Z.

A new stage in the study of painted Attic pottery is brilliantly embarked on by Heide Mommsen in her monograph on a black-figure artist, the Affector. The usefulness of J.D. Beazley's lists of vase-painters will, no doubt, grow, with the second series of Forschungen zur antiken Keramik, which has taken as its principal task the issuing of monographs on as many as possible of the vase-painters, together with a wide range of pictures of their works.

It may seem that the Affector is quite easy as an object of study in that problems in identifying his paintings are comparatively few;