

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.

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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 Affecter. 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 Affecter, 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 Affecter is quite easy as an object of study in that problems in identifying his paintings are comparatively few;

but it must be stated at once that a sufficiently large number of other problems exist. An English preface by Martin Robertson and a German one by Mommsen herself is followed by the text, which begins with a chapter dealing with the main publications on the subject; the chapter begins with a bibliography, a somewhat odd habit which finds parallels in the following chapters which open with various lists and tables. The author then justifies her method, i.e. she gives an account of what in her opinion is most essential in a description of the position of the Affecter in Attic black-figure vase-painting. This is reflected in the names of the following main chapters of the book: I. Halsamphoren: Vorbilder und Vergleiche, II. Einzelne Dekorationselemente, III. Gefäßformen, IV. Themen. In all these chapters Mommsen gives her reader a clear picture of the Affecter as a consciously reactionary artist among other contemporary vasepainters and potters. No doubt the special character of the Affecter could have been further demonstrated in other ways (e.g. by studying such details of the figure scenes as arms and armour), but it would hardly have constituted an essential addition to the main theme of the book. In Chapter V. (Chronologie) the author traces the chronological limits of the Affecter from the middle to the end of the 6th century. The monograph concludes with a summary, a catalogue (containing some additions to Beazley's list), a concordance with Beazley's catalogue, a scheme of the different amphoratypen and a museum index (also including vases other than the Affecter's which have been mentioned in the text).

Der Affecter is a good and well documented study, which is perhaps only to be expected since it is based on a doctoral dissertation (in Heidelberg). In some cases the footnotes contain things which could well have been included in the text (e.g. the interesting problem of graffiti connected with Etruscan markets, p. 83 n. 403). This book not only gives a well illustrated picture of the Affecter as an individual artist, but, because Mommsen treats her subject as one that is firmly rooted in its historical context, it substantially increases our knowledge of Attic black-figured vase-painting.

Eero Jarva

Stefan Steingräber: Etruskische Möbel. Archaeologica 9. Giorgio Bretschneider, Roma 1979. XVII, 384 p., Statistics table 1-3, graphics type catalogue pp. 1-16, plates XXXIV.

Tobias Dohrn announces with obvious pride the publishing of the thesis of his pupil Stephan Steingräber, and does so with good reason. Steingräber's extensive work will certainly remain for several decades the general reference book on Etruscan furniture, and it fully satisfies the needs for such a work. He collects and presents the surviving material - both original furniture and that appearing on works of art - and in a corpus-like catalogue provides all the relevant information about them. He creates a detailed typology for each type of furniture. But he is not content with this;