

completa dei diversi ritratti di Agrippina. In uno studio del genere non poteva mancare l'analisi del materiale epigrafico e numismatico (dove è da aggiungere il lavoro di U. Hahn, *Die Frauen des römischen Kaiserhauses und ihre Ehrungen im griechischen Osten anhand epigraphischer und numismatischer Zeugnisse von Livia bis Sabina*, 1994, 130 sgg.). Riconosciuto il volto di Agrippina sulla base dei tratti fisionomici e della pettinatura, si procede all'esame dei singoli ritratti plastici e così si giunge ad una classificazione tipologica e cronologica. Alla fine del volume vengono presentate le schede relative ai ritratti di dubbia attribuzione nonché a quelli espunti dalla serie di Agrippina Maggiore. Il libro è ornato da una serie di ottime illustrazioni.

*Mika Kajava*

MARTIN ROBERTSON: *The art of vase-painting in classical Athens*. Cambridge University Press, Cambridge 1992. ISBN 0-521-33881-6. 350 p. GBP 27,95 (paperback).

The last decades of this millennium have witnessed an ever increasing speed to publish books on ancient pottery with new angles, with newly published collections and old theories revised. Cambridge University Press, renowned for its excellent monographs on different aspects and areas of Greek and Roman art, has now published a volume of Athenian vase-painting in the classical era. The author, Professor Martin Robertson, has dedicated a lifetime to studies on Greek art, and wants by this book to create a general presentation of red-figure vases, corresponding to Sir John Beazley's 'Development of Attic black-figure'. The classical period is thus expanded to the last third of the sixth century including red-figure technique from its very beginning. This is not of course completely virgin territory as Athenian red-figure vases have already been studied by John Boardman in two handbooks, the archaic and classical periods, 1975 and 1989. The author, however, emphasizes two points, his desire to write essentially about drawing, and to reconsider the Beazlean method of distinguishing the hands of individual vase-painters on stylistic grounds, lately so heavily criticized.

The material includes also other techniques than red-figure and is divided into groups by shapes and painters. The illustration is scarce, varies in quality, the choice being quite conventional. It is the author's wish that his book should be used together with Boardman's handbooks with more numerous illustrations. He also gives references to other publications with better pictures. The lack of a sufficient number of photos is the usual handicap of these kinds of books, more so with a book treating the delicate features of the styles of several painters. For less advanced readers Prof. Robertson kindly offers in his text clear explanations of basic terms and techniques making his book interesting reading for larger groups of readers. He also points out new theories analysing their weak and less weak points. The notes are seldom used for further discussion, the large bibliography gives a reader a good view of older and current publications. A book on such a heterogeneous subject as hundreds and hundreds of vase painters during almost two hundred years is bound to remain less compact than a book for instance of Roman painting. All in all, this volume is a good contribution to the Cambridge University Press series of ancient art.

*Leena Pietilä-Castrén*