of course, makes relating the scene to the shape on which it appeared a problem. No real attempt was made then to imitate the original painting technique—though there is some half-hearted shading to indicate colour differences—which is an added obstacle to identification. Plates A–H therefore really are a minor miracle: they show, in colour, and on the same scale, a selection of the fragments laid on the Tischbein plates which illustrate the vase scene from which they come. The ingenious black and white plates, by the photographer John Heffron and draughtswoman Candida Lonsdale, assemble associated fragments opposite or next to a meticulous drawing; if there is a related Tischbein plate, it appears there too. The authors' catalogue text is, I think rightly, allowed greater length than usual, so as to accommodate the description of what is there and its condition, but also to allow for some judicious interpretation, and extended attribution commentary and parallel-citation, all of which is particularly revealing and constructive in this context.

This review could be read, if you like, as another report from the *CVA* front, on a volume which broadens the frame of reference of the series yet again, and certainly contributes to current debate about its purpose, content, and format. This volume is in some ways an extreme version of many of the characteristics which have evolved in the history of the series, in that its contribution to collection studies is presented more explicitly and deliberately than in many fascicles for well-established assemblages. Its extended introduction gives us not only the history of the collection, but also the history of its afterlife, its recovery, and the specific job of reconstructing a collection in more than one sense, and records a major piece of research and conservation work. In many ways its priorities mirror those of Hamilton and Tischbein in their original publication of the collection—not only connoisseurship, but dissemination, education, history, and an aid to the acquisition of technical expertise. That makes this fascicle an impressive volume, quite apart from its evident glamour.

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VASES IN MANNHEIM

F. UTILI: *Corpus Vasorum Antiquorum. Deutschland* [Band 75]. *Mannheim, Reiss-Engelhorn-Museen, ehemals Reiss-Museum. Band 2*. Pp. 89, ills. Munich: Verlag C. H. Beck, 2003. Cased, €80. ISBN: 3-406-50565-1.

This is the second *CVA* fascicule of Mannheim vases (the first was Greifenhagen's in 1958). The introductory foreword gives a brief history of the collection: as with many in Germany, it was founded by an energetic eighteenth-century collector, in this case the electoral prince Karl Theodor. It continued to grow through the nineteenth century, and the first catalogue was begun in 1882 by K. Baumann, using numbers prefixed by Cg (*céramique grecque*) for Roman items as well as Greek; these inventory numbers are the vase-references used in the fascicule, as are those prefixed with Bg (*bucchero grecque*). The collection was badly damaged in WW II when the Mannheim Schloss was bombed, but was recovered in large part from the rubble. The old arsenal building which housed the vases after the war came to be known as the Reiss-Museum after the family whose donation paid for the building's restoration,

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and now most recently it has become the Reiss-Engelhorn-Museum, thanks to the establishment of a foundation in 2001.

The present fascicule includes a total of 86 vases of various fabrics and techniques: Attic geometric (2); Corinthian (5); Attic black-figure (10), bilingual (1), red-figure (10), plastic (1) and relief ware (1); Etruscan impasto (8), bucchero (1), orientalizing and Corinthianizing (4); Daunian (5); Apulian (8); Campanian (1); Paestan (1); Gnathian (17); Italian relief ware (2), stamped ware (2), black-glaze ware (6); and an unglazed beaked jug. Seven items were already included in *CVA* Mannheim 1, but have been incorporated here after recently undergoing major conservation including re-firing (listed in the first concordance on p. 86). Utili advises (p. 8) that there remain some 200 vases that have not appeared in either the first or this second fascicule, for the most part unpainted wares.

In his text entries for the vases, in addition to the customary information, U. has added a new reference category, which should from now on become a standard feature of vase-publication: the Beazley Archive reference numbers, which will allow for easy online checking of further publications in the future. He has made a commendable effort to identify comparanda for scenes and in support of attributions, both new and existing; it is unfortunate that in the many references to vases, there is a minor tendency, irritating in its inconsistency, to omit some of the stops in museum vase numbers, frequently those in New York and Boston, but also Toledo (p. 16) and San Antonio (p. 13); sometimes too stops are misplaced, as on p. 37 for 'J. Paul Getty Museum' 83.AE.217 (which should in any case be cited as Malibu). Otherwise there are few typographical errors; one that is repeated is *gamma* for *upsilon* in Lydos' name in a reference to Tiverios' monograph (pp. 21 and 24); on p. 37 the form of reference should indicate Paris, Cabinet des Médailles 575 *and* 648; the caption to pl. 33, 1–2 should read Cg 456 (not 356).

At the end of the text pages there is a series of ten indexes which, in addition to the concordances of inventory numbers with plates and profile-drawings (I) and plate correlations for the seven vases from the first Mannheim fascicule (II), include indexes of painters, potters, and workshops (III), inscriptions (IV), graffiti and dipinti (V), subjects depicted (VI), archaeological provenience (VII), previous collection history (VIII), technical particularities such as ancient repairs and kiln-contacts (IX), and finally measurements: height, volume, and weight (X). These detailed tables of information seem now to have become standard features of *CVA* fascicules from Germany, and it is to be hoped that other countries will adopt the custom.

The quality of the photographs is superb, as is often the case with the publication of a comparatively small collection, and there are four splendid colour plates providing photographs of eight of the pieces that best preserve their original added colours; this is particularly valuable for the unusual Attic plastic lekythos (Inv. Cg 444), where significant traces of original colour remain on the white ground. Of the photographic coverage one might make just two critical comments: the first concerns the two Attic red-figure cups (Inv. Cg 360, pls 22, 4–7 and 23, 1–4; Inv. Cg 344, pls 24, 1–4 and 25, 1–6) where although there are good details, it is difficult to gain an overall impression of the entire composition of each exterior scene. The second relates to the name-vase of the Mannheim Painter (Inv. Cg 61), an oinochoe of unusual form which, although included in the first Mannheim fascicule, has since been refired: some additional details of the painter's characteristics would have been of potential use to scholars. In general, it should be established practice in the production of *CVA* fascicules to provide comprehensive coverage of painters' name vases as a reference point in order to facilitate further attribution. Finally the twenty-three *Beilagen* offer a comprehensive

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set of profile-drawings mostly drawn to actual size, although a few larger vessels are reproduced at 1:2.

Altogether, the fascicule is a well-produced and useful addition to the *CVA* series, and one which complements the first fascicule in providing scholarly access to a collection that includes items of quality and interest within a wide chronological and geographical range.

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POLITICAL PAINTERS

R. T. NEER: *Style and Politics in Athenian Vase-Painting. The Craft of Democracy, ca. 530–460 B.C.E.* Pp. xxii + 306, ills. Cambridge: Cambridge University Press, 2002. Cased, £55, US$80. ISBN: 0-521-79111-1.

This book claims to focus on 'how pictures show what they show' (p. 2) but is more about why they show what they show. The 'pictures' are a very carefully chosen selection of red figure vases, from the late archaic and early classical periods (530–460), a period that witnessed the influence of the symposion on Athenian life and vase painting, as well as the birth of democracy, so these topics are Neer's subject matter. Yet the broader aim is more important: 'Instead of describing artworks in terms of other representations and claiming to have thereby "explained" them, I will try to see how an object might in itself be a political act—not the hypostasis or the signifier of a political act, but the very thing itself' (p. 25). He succeeds in this endeavor. *Style and Politics* is a rewarding yet difficult read, difficult mostly because we are not expected to agree with all that N. has to say.

In the introduction, 'Greek Revolutions Revisited', N. explains that Chapter 1 is meant to elucidate an appropriate (sympotic) vocabulary, while Chapters 2–4 comprise the main discussion: each 'identifies a formal trait, associates it with a set of social practices, and uses it to rethink certain aspects of Greek naturalism, portraiture, and politics' (p. 6). After a brief conclusion, two appendices each address 'a potential objection to the main argument' (p. 6), which are necessitated by recent controversies in the study of Athenian vase painting: chronology and the value of ceramic (drinking) vessels.

Chapter 1, 'The Greek Symposium and the Politics of Adornment', is an excellent review of scholarship on the symposium, but starts with the unqualified assertion that most Attic vases were symposium paraphernalia: in the later classical period wedding and other ritual vessels seem to have predominated. Some might be put off by the mere nod that N. gives to the barbarian consumers of these vases. N. stresses the hedonism and agonistic qualities inherent in the symposium, as well as the politically charged climate that it engendered, and pays particular attention to the ways in which sympotic texts attest the physical involvement of cups in the games and riddles that engaged the symposiasts (he continues this discussion in Appendix Two). The chapter amounts to an encyclopedia of sympotic terms and concepts, e.g. how Anakreontic vases are symptomatic of *lydopatheia* ('obsession with Lydia'), *habrosyne* ('luxuriousness'), and *askesis* ('self-fashioning', which found comparable practices in the Renaissance). In a final section, 'Paratactic History', N. argues for extreme contextualism: for example, in

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