

et qui fait écho à l'importance politique du Nord dans l'Amphictionie. L'a. souligne donc la différence entre plusieurs types de relations extérieures : l'économie locale rapproche Delphes de Corinthe, sa vie religieuse a une dimension panhellénique, sa vie politique est dominée par le nord de la Grèce.

L'ouvrage n'est pas sans défauts, de forme ni de fond. On regrette l'absence d'une homogénéisation de l'illustration, qui aurait rendu les descriptions stratigraphiques plus lisibles, et la présence d'un certain nombre de coquilles. Résultant d'une thèse soutenue en 1993, le texte, revu en 2000, paraît formellement moins abouti que les travaux plus récents de l'a. et l'approfondissement des thèmes abordés est inégal. L'ensemble formé par les deux premiers chapitres est à la fois le plus traditionnel et le mieux maîtrisé. La présentation de la fouille constitue un modèle du genre, dans la mesure où elle réalise cette quadrature du cercle qu'est l'alliance de la clarté et du détail ; l'a. parvient, mettant en regard dans un raisonnement complexe et convaincant vestiges, inscriptions et témoignages littéraires, à une restitution solidement étayée de l'histoire de la zone et de sa représentativité à l'échelle du site. Le chapitre consacré à la présentation du matériel est riche, mais sa construction est moins rigoureuse, oscillant entre chronologie et typologie ; son excellente introduction méthodologique est plus séduisante que l'application pratique qui en est faite ici. L'analyse du paysage delphien est justifiée par l'a. dans l'optique

d'une variation des échelles de l'étude. Si l'intention est excellente, la réalisation ne convainc pas entièrement : la méthode de croisement des sources, habilement employée pour l'analyse des données de fouille, se heurte ici à une raréfaction des données, éparpillées dans le temps et dans l'espace, qui rend la méthode aventureuse. De plus, ce chapitre souffre d'une assimilation inégale des matériaux utilisés : l'intérêt de l'a. pour les techniques archéologiques récentes (archéobotanique, géologie, malacologie) le pousse à intégrer à sa présentation des développements parfois considérables dont l'apport à la réflexion d'ensemble n'est pas clairement mis en valeur (voir par ex. l'étude malacologique des p. 341-349 ou les tableaux palynologiques des p. 328-340). Si la présentation des carpo-restes découverts en fouille s'intègre heureusement à l'étude de l'alimentation, l'étude du paysage antique aurait probablement pu adopter une forme plus synthétique. Mais ces défauts sont les revers des qualités de l'a., auquel on ne saurait être trop reconnaissant d'avoir proposé, dans une série de publications essentiellement architecturales, un volume riche en approches nouvelles et stimulantes.

Cécile DURVYE,

*Université de Provence, Département des Sciences de l'Antiquité,
MMSH, 5 rue du Château-de-l'Horloge,*

BP 647,

13094 Aix-en-Provence Cedex 2.

durvye@msh.univ-aix.fr

VERDAN Samuel, KENZELMANN PFYFFER Anne, LÉDERREY Claude, *Eretria XX, Céramique géométrique d'Érétrie*, Gollion, École Suisse d'Archéologie en Grèce, 2008, 1 vol. 21 x 29,7, 252 p. dont 109 pl. (dessins, tableaux).

Eretria is one of the most significant places for the study of the Geometric period in Greece. It is seemingly directly related to the first movements of colonization in the "West", as well as to early travels in the Eastern Mediterranean documented by Euboean pottery found in Cyprus and the Syro-Palestinian coast. Excavations at Eretria go back to the beginning of the 20th cent., but the mission of the Swiss Archaeological School

started in 1964 and remains active, in excavation and publications alike, until today. The *Eretria* series of publications with this latest edition counts twenty volumes covering various aspects of the archaeology of the ancient settlement.

The earliest evidence for the existence of some kind of human activity in the area of the Eretria of the historical period goes back to the 9th cent. BC, but the settlement was gradually

formed during the 8th cent. BC. Although excavations have brought to light various archaeological milestones in Eretria, including the sanctuary of Apollo and the so-called Heroon, it is actually the Geometric pottery from the site that can give a more complex picture of the factors, influences and interrelations between Euboean and other sites that led to the formation of the city. The nearby Lefkandi has provided a large and valuable quantity of Euboean pottery that illuminates the evolution of Euboean ceramic traditions from the SM down to end of local Sub-PG IIIa. But the LG material from Lefkandi is insufficient to allow for a full understanding of Euboean pottery styles of the 8th cent. BC. It is at this point that the Eretria material becomes valuable as it offers a wide selection of eighth century Euboean styles.

The material presented in this volume is a selection of pottery from the finds in the sanctuary of Apollo Daphnephoros and the West Quarter of the ancient settlement. It is only a small variety of the entire finds reaching up to 357 pieces that represent *circa* a 10 % of the Geometric pottery found in these two sites of Eretria. From the 12 pits containing Geometric pottery excavated at the sanctuary of Apollo only 6 were taken into consideration for selection and four from the West Quarter. The aim of the book has been to discuss common shapes and styles in order to get a better definition of the sequence and dating of Euboean Geometric ceramic traditions during the 8th cent. BC. The assemblages discussed date to various distinct phases from MG II to LG II thus allowing for a good classification and a stylistic approach of the evolution of Eretrian pottery. Imports include a fair number of good Attic products and some isolated pieces from other areas of the Aegean. What is striking already at first sight is that, contrary to the Lefkandi series that remain till the end of the series basically attached to the purely Euboean Sub-PG tradition, pottery from Eretria is better affiliated to Attic styles. Euboean Sub-PG styles are not missing, but the MG II vases are largely Atticizing, which allows for a better understanding of the pottery sequence and its dating.

Eretria XX is a book compiled by four substantial chapters following a short introduction and completed by a small section with the conclusions of the study. Then follows the detailed catalogue of the pottery discussed complemented by 109 plates with photos and drawings of excellent

quality that allow for an easy reading. The high quality of the edition is further accentuated by the presence of an abstract in German, another in English and a final one in Greek. In his preface to the book P. Ducrey, the President of the Foundation of the Swiss Archaeological School in Greece, describes in detail the provenance of the material under study and provides a useful outline of the Swiss Archaeological School's discoveries and study of the Geometric pottery from Eretria up to now.

The authors of *Eretria XX* follow the absolute dating established by J. N. Coldstream to the memory of whom the book is dedicated. But methodically and by comparisons with Attic and Corinthian pottery they try to ameliorate the relative (and consequently the absolute) dating of Euboean LG pottery. To achieve this they study the selected material in line with the resulting local sequence of the assemblages, while they try to provide a complete overview of each assemblage with statistical tables (cf. pls. 76-86). For this extremely useful quantification of the material the pottery is categorized basically according to technique, though in the discussion decoration is largely taken into account.

In the first chapter on "terminology and methods of classification", the main classes of pottery discussed are defined: the fine painted ware, the handmade, the coarse ware and a relatively new class of semi-fine ware, which in practice is just a poorer version of the fine ware. In this chapter the proposed sequence of Euboean Geometric pottery styles is analyzed in some detail. The earliest phase recognized is the MG II, which in terms of Coldstream's chronology coincides with the first part of the 8th cent. BC. This is a highly Atticizing pottery, thus well linking Attic and Euboean pottery for reasons of dating. But for the LG period the Euboean sequence is less close-fitting to the Attic series and does not allow for more than two chronological divisions (LG I/ LG II).

Most of the arguments for the proposed dating rely on the studied assemblages, which are carefully treated in the second chapter. Of the 6 pits with Geometric material from the sanctuary of Apollo discussed here only 2 (pits 197 and 221) contain MG II and early LG I material, 1 (pit 25) had mainly LG I pottery, while the other 3 (pits 211, 190, 254) included LG I and LG II pottery. The material from the West

Quarter provides much fewer MG II vases from well 10, while pit 68 contained LG I material and the other 2 (pits 9 and 53) LG II pottery.

Sound stylistic analysis taken on in the third chapter presents the evolution of vase shapes, which are discussed in connection with their decoration. This is an extremely well organized and useful treatment of shapes taking into consideration material other than that published here, mainly from Lefkandi and Chalkis, but also from Italy (Pontecagnano and Pithekoussai) and other sites. There are 15 shapes of fine painted vases and 10 of coarse pottery analyzed. From this careful and well-developed discussion of shapes several interesting conclusions come out. For example the lekani is for the first time clearly identified as a typically Euboean shape, while the appearance of the bichrome skyphos is documented in the transitional period LG I/LG II.

The discussion of pendent semi-circle skyphoi brings out some ground-breaking information regarding the lasting of this typically Euboean vase type. More specifically, pendent semi-circle skyphoi are present both in MG II and LG contexts. But while Kearsley's type 5 occurs only in MG II/LG I contexts (cf. e.g. n° 15), type 6 which is a type known so far from mostly MG II contexts, it is well represented in LG I contexts (cf. nos 80 and 94). This seems to come in terms with the Pontecagnano finds, while it puts aside theories claiming the absence of the type from LG contexts. But the eventual conclusion that type 6 disappears at the transitional period LG I/LG II needs further study from later contexts to be confirmed.

A fruitful discussion of the early bird style vases results in a clarification of the typically Euboean skyphos of the "one-bird metope" type (like no 167) largely known from the "West". Reviewed against the local sequence this type of skyphos appears current simultaneously with other types of bird style vases already from the MG II, while its presence at Eretria puts aside the theory that it was a type current only in Chalkis (p. 79).

Wisely the authors of this book did not place much emphasis on representational Euboean styles, but some comments on the vases of the Cesnola style were unavoidable. More vases in this style are presented here (cf. nos 109, 140, 192, 211 [Cesnola?], 242, 291, 296, 338, 341, in addition to nos 147 and 356 published previously

by Gisler) and the cautious brief discussion just highlights the prospect of a future analytical treatment of the subject. The Cesnola workshop, or better style, is simply one of many other LG styles at Eretria. Looking at the published Eretrian pottery *en bloc* it seems that bird styles are more dominant, while other particular styles outside the Attic or the traditional Euboean tradition also exist suggesting a more complex stylistic orientation of the Eretrian Kerameikos. Recent excavations at Eretria have brought to light some vases in very individual styles, but the characterization of no 351 as of a "particular" style is far from convincing as it seems to rather closely follow an Attic tradition.

After the exhaustive discussion of shapes and styles, the fourth chapter takes up a discussion of Euboean Geometric pottery and a reappraisal of its chronology by comparison to Attic and Corinthian sequences. In this thorough analysis the Euboean LG I results as a short period that coincides with Attic LG Ib (cf. table on p. 11), while the LG II is much longer but still does not allow for further subdivisions.

The small chapter with the "conclusions and prospects" of this study, which is added as an epilogue to the book, gives the impression that the authors somehow try to apologize for being brief on some issues. Actually, however, they are always to the point and their succinct observations and comments result in a comprehensive understanding of the discussed pottery and the establishment of a sound chronological sequence of Euboean MG II and LG styles. They present and discuss for the first time contextual evidence for a Euboean, or better an Eretrian, pottery sequence in a sensible, complete and wide-ranging way. They manage to bring out the complexity of Euboean pottery by discussing the MG II Atticizing pottery of Eretria against the traditional Euboean Sub-PG styles better known in their entire sequence from Lefkandi. It thus becomes apparent that Atticizing elements, which basically shape Euboean LG styles, had started to enter progressively already from the MG II period. The possible role of itinerant potters in the formation of various Euboean styles is reasonably suggested with caution.

Altogether this carefully researched and sensibly written treatment of a "selection" of Euboean pottery from Eretria, which has made full use of existing material and bibliography, offers an

extremely good survey of Eretrian pottery styles and sequence from the MG II to the end of the LG period. The next step with the full presentations of the Geometric material from the sanctuary of Apollo and the West Quarter are eagerly expected.

Nota KOUROU,

Professeur à l'Université d'Athènes,
Faculté d'histoire et d'archéologie,
Panépistimopolis 9,
GR – 15784 Ilissia.
nkourou@arch.uoa.gr

SZILÁGYI János György, *Union académique internationale*, Corpus vasorum antiquorum, Hongrie, Budapest, Musée des Beaux-Arts, fascicule 2, Rome, « L'Erma » di Bretschneider, 2007, 1 vol. 24 x 32, 184 p. dont 49 pl.

Ce deuxième fascicule du Musée des Beaux-Arts de Budapest, publié en français comme le précédent (traduction due à A. Bencze) et rédigé par le même auteur, est consacré aux vases étrusques et italiotes de toutes périodes et de toutes techniques, à l'exclusion de la céramique apulienne à figures rouges et à vernis noir, qui doit être publiée dans un volume séparé.

Le matériel provient de dons et de diverses collections privées formées pour la plupart dans la deuxième moitié du XIX^e s. et la première moitié du XX^e s. ; parmi les plus récentes, on notera celle constituée entre les deux guerres par A. Alföldi, entrée au Musée des Beaux-Arts par legs en 1990.

Spécialiste confirmé de la céramique étrusque et campanienne, J. G. Szilágyi, malgré le parti pris de concision exposé dans l'introduction, livre sur la plupart des vases (114 en tout) des études extrêmement détaillées, caractérisées soit par une connaissance de première main des domaines abordés, soit par le souci de donner accès aux données les plus actuelles fournies par l'archéologie. Les descriptions sont méticuleuses, les discussions très complètes, en particulier sur les questions de localisation et de diffusion des ateliers ou sur la validité des groupements et des attributions ; certains des commentaires, par leur longueur et par leur densité, constituent de véritables petites monographies sur le vase étudié (ainsi pour l'œnochoé Northampton, pl. 13). Quelques notices très informées offrent des repères utiles sur des types de productions difficiles à qualifier hors contexte, comme le Gnathia paestan (pl. 18, 7-10) ou sicilien, les lécythes de

Pagenstecher (pl. 19, 1-3) ou les lécythes à décor réticulé (pl. 40, 7-16).

Pour les vases étrusques (pl. 1-15), quelques provenances semblent assurées : Cerveteri, Cumes, Tarquinia (pl. 14, 1-3) ou Castiglioncello pour la collection Lajos Fülep, formée à Florence entre 1906 et 1912 (pl. 14, 7, pl. 15, 1-8). On notera entre autres (pl. 1) un beau support de vase géométrique, exemple de décor d'inspiration eubéenne sur une forme née en Étrurie, attribué au Peintre de Casale del Fosso dont c'est le deuxième exemplaire connu ; une olla stamnoïde géométrique (pl. 2), produite par un atelier grec de Véies sous influence eubéenne, peut-être dans l'atelier du Peintre de Narce ; un plat à pied du Peintre « sans graffito » (pl. 9, 8-10), actif à Tarquinia, et dont la diffusion atteint Marseille, la Sardaigne et Carthage ; une olpè à figures noires (pl. 12, 3, 5, 8) décorée d'éphèbes dansant, les doigts déployés, dont le traitement renvoie aux figures de la « Tomba del Gallo » de Tarquinia (ici transcrit occasionnellement Tarquinies).

Sur la pl. 13 est publiée une œnochoé à figures rouges qui est l'un des vases les plus problématiques des débuts de la production étrusque à figures rouges. Malgré un pedigree ancien (la collection Northampton à Castle Ashby), elle ne figure pas dans le fascicule du *CVA* consacré aux vases Northampton par J. Boardman et M. Robertson en 1979, du fait des doutes qu'elle suscitait alors sur son authenticité. Le débat a été vif sur ce point — p. 35 : à noter que Noel Moon Oakeshott, qui s'est prononcée pour, n'est pas un homme, mais une femme — à cause de l'éclectisme des modèles décoratifs et figuratifs qu'elle présente (cinq techniques différentes, caractérisant différentes