

Wilfrid Laurier University

## Scholars Commons @ Laurier

---

Ancient Studies

Faculty of Arts

---

4-1-2000

### ***East Greek Pottery* by R.M. Cook and Pierre Dupont [Review]**

Gerald Schaus

Wilfrid Laurier University, gschaus@wlu.ca

Follow this and additional works at: [https://scholars.wlu.ca/ams\\_faculty](https://scholars.wlu.ca/ams_faculty)

---

#### **Recommended Citation**

Schaus, Gerald, "*East Greek Pottery* by R.M. Cook and Pierre Dupont [Review]" (2000). *Ancient Studies*. 3. [https://scholars.wlu.ca/ams\\_faculty/3](https://scholars.wlu.ca/ams_faculty/3)

This Book Review is brought to you for free and open access by the Faculty of Arts at Scholars Commons @ Laurier. It has been accepted for inclusion in Ancient Studies by an authorized administrator of Scholars Commons @ Laurier. For more information, please contact [scholarscommons@wlu.ca](mailto:scholarscommons@wlu.ca).

EAST GREEK POTTERY, by R.M. Cook and Pierre Dupont. Pp. xxix + 226, figs. 94, maps 2. Routledge, London 1998. \$85. ISBN 0-415-16601-2.

Sixty-three years after the appearance of his masterly study of Fikellura pottery (*BSA* 34–35 [1933–1934] 1–98) and thirty-eight years since his first overview of East Greek vase painting (*Greek Painted Pottery*, London 1960), R.M. Cook, collaborating with P. Dupont, offers this updated, detailed survey of East Greek wares, crowning his long interest in the subject. Recent work on Fikellura, Chian, and other wares, revisions in dating, the need for a clearer explanation of the Wild Goat style, attributions of fabrics based on clay analysis especially for Milesian products, a recognition of the importance of trade amphoras for economic history, and the desirability of summarizing and critiquing scholarship in the field fully justify this excellent handbook. Cook admits that the topic has been neglected, that the vase decoration is less artistically advanced than mainland Greek work, and that excavators have been sadly negligent in making their finds available for study. We are told where work still needs doing. What is largely unemphasized is the significance of this distinct tradition within Greek craft and the importance of being able to distinguish these products in the archaeological record.

After summaries (chs. 1–3) of the history of East Greece down to the fifth century B.C., of finds of East Greek pottery around the Mediterranean and Black Seas, and of both relative and absolute chronology for the pottery, Cook surveys the various wares, mostly fine decorated ones, associated with East Greece from the Protogeometric to the end of the Archaic period (chs. 4–22). Dupont contributes a long final chapter on Archaic trade amphoras from the region. Detailed notes with bibliography for each chapter appear at the end, along with an index. Over 220 illustrations of vases, roughly divided between fine wares and trade amphoras, are conveniently placed in the text. Lists of illustrations, abbreviations, and a handy glossary appear at the front. Besides the painted wares normally associated with East Greece (e.g., Wild Goat, Chian, Fikellura, Clazomenian, Vroulian) Cook also adds chapters on Banded and Plain wares, Grey ware and Buccero, Relief ware, and even faience for completeness. Some imitative products of Caria and Greek colonies are also discussed, as are examples of fine East Greek workmanship produced in Etruria—the Swallow Painter (Middle Wild Goat), Northampton and Campana groups, and Caeretan hydrias (late Black Figure). Unmen-

tioned, though minor, are West Anatolian Lined wares found at Gordion and Sardis, which are dependent on East Greek models (*AnatSt* 42 [1992] 168–77).

Cook's longest and most important chapter is devoted to Wild Goat. Students have long waited for a more detailed discussion of Cook's divisions of Early, Middle I, II, and now a posited III (outline and reserving of details), and clarification of Late Wild Goat (Black Figure tradition) of the North Ionian area. This is provided, although Cook acknowledges that work is still needed on some individual painters and groups, and perhaps some refining of chronology. Dupont's careful analysis of clays of the region and samples from the various East Greek pottery types has been important in attributing most Early and Middle Wild Goat, as well as most Fikellura, to Miletus, at the expense of Rhodes. The publication of Dupont's data has still not appeared, but Cook and others accept his conclusions (*Dacia* 17 [1983] 19–43). Perhaps most controversial are Cook's suggestion that Middle Wild Goat II continued as late as ca. 590 B.C., and that a few meager pieces should be assigned to Middle III to act as a bridge to Fikellura, which he suggests began ca. 560 B.C. If it indeed exists, Middle III is called "decadent." Cook offers no explanation here for the surprising drop-off in production at Miletus, even though reserving Wild Goat continues to be produced in North Ionia and Aeolis. Elsewhere reasons have been adduced, including civil conflict (Dupont), the effects of colonization (Cook), and the toll of 12 years of war with the Lydians perhaps ending as late as 602 B.C. (Schaus in *BSA* 81 [1986] 291–2). Cook prefers to see Fikellura as a revitalization of a lingering Middle Wild Goat vase tradition at Miletus ca. 560 instead of an Ionian Little Master cup painter reworking the old Middle style ca. 550 as suggested by the reviewer. This is fair. Further clay analysis and a few more finds of the fine cups may help resolve the issue; meanwhile, a compromise date in the 550s for the beginning of Fikellura seems reasonable. Important also are the Carian vases imitative of Milesian Wild Goat and Fikellura, which have now been discussed by Cook in *ÖJA* 18 (1999) 79–93. Cook's critical style, described in an earlier review (*AJA* 65 [1961] 405) as crusty, cantankerous, even lordly, is in fact precise, refreshingly honest, if a little blunt, and not given to overstatement. He says, for example, of himself, "my knowledge of East Greek pottery is patchy" (xxi), yet no other scholar is so clearly suited to tackle this subject.

Dupont's concluding chapter provides much new information about the various series of East Greek trade amphoras. Chian, Lesbian, Samian, Clazomenian, and Milesian amphoras can now be distinguished; the last two because of clay analyses. Three other series, Zeest's types 3 ("Samian"), 15 ("Protothasian"), and 18 ("Thasian circle"), are thought to originate in the north Aegean, although the "Samian" has supporters for Samos. Well-chosen profile drawings help the reader follow the developments described within each series. Dupont discusses fabric, attribution, shape development, chronology, distribution, stamps or marks, and capacities for each type. He also speculates about the original contents traded in the amphoras—wine or olive oil. Dupont wisely cautions against drawing conclusions that are too firm, especially since these containers were commonly reused. He rejects Grace's reconstruction of the Samian series for the second half of the sixth cen-

tury and Clinkenbeard's attribution of the "fractional red" or "tumbler bottomed" Lesbian amphoras to Thasos. One would like to know why the capacities of trade amphoras generally decreased from the seventh to the fifth centuries, but no comment is offered on this.

Cook and Dupont have handled a difficult topic with genuine expertise. The result is impressive, a compact, easily used reference, not likely to be superseded for very many years.

GERALD P. SCHAUSS

DEPARTMENT OF ARCHAEOLOGY AND CLASSICAL

STUDIES

WILFRID LAURIER UNIVERSITY

WATERLOO, ONTARIO N2L 3C5

CANADA

GSCHAUS@WLU.CA