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*Archaische Keramik aus Olympia* by Erika Kunze-Gotte, Joachim Heidin and Johannes Burow [Review]

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In the Laconian catalogue, 107 pieces represent at least 65 cups (39 with figured tondos) and a dozen vases of other shapes. The quality is unusually high, leading Kunze-Götte to argue for their presence here as dedications. Vases trickle into Olympia from 600 to 550 B.C., becoming steadier thereafter, including one or two vases by each of the major Laconian artists, except the Boreads Painter with a half dozen or so.

Kunze-Götte makes an important contribution in distinguishing a group of high quality cups from the last quarter of the century, otherwise a period of decline for Laconian; because of their details of drawing, excellent black paint and lack of white slip, she suggests they were made by artists who spent time in Athens. The group (Chimaira Painter, Cyrene Painter, a newly named Olympia Painter, and a late follower of the Naucratis Painter) is called the Reform Workshop. Her theory has merit, especially because of the technical improvements.

Occasionally, dating of vases, figure identifications, and attributions are less cautious than expected. These should be judged individually. A few figure identifications were missed: nos. 21 A (pl. 11) may show a draped figure standing behind the chariot team; 35 F (pl. 15) has a hoplite holding chariot reins(?) rather than a sword; and 49 A (pl. 25, upside down) should be the base of the neck and at right the raised wing of the siren. Most significant, though, since it obviates a lengthy discussion (23–6) of *Mischwesen* and the *Seedrachenleib* is 9 E (pl. 4), which is upside down and in fact joins fragment 9 A, giving the Gorgon's arm, part of her dress, and some black-red feathers of her wing.

Another 32 pieces (nos. 108–139), mostly jugs, are identified as Laconianizing products of Elean vase makers, as the paler fabric, popularity of animals, especially birds, and awkward drawing styles make clear. Laconian influence in Elis can be traced back to the seventh century, but most of the pieces are dated to the second half of the sixth century. No. 123 (pl. 45) is likely upside down.

J. Heiden's study of the Corinthian pottery catalogues 107 selected pieces out of a minimum total of 258 Corinthian vase finds at Olympia. Of the 258, 103 are kotylai and 104 are perfume containers (68 aryballoi, 17 alabastra, 19 lekythoi), suggesting to Heiden their use at Olympia as personal items by visitors or athletes (respectively) rather than votives. (There are, however, seven miniature vases [nos. 99–105] which one assumes were dedications.) This is remarkable, and is supported by the Athenian pottery, mainly lekythoi. The earliest Corinthian pieces are two Thapsos Class vases (Late Geometric), with another 19 pieces down to the Transitional phase. The other 83 are late seventh to sixth century or later. The increase in numbers is explained by the growing popularity of the Olympic festival rather than by any strengthened relationship with Corinth. Only two vases stand out from the main group, a round aryballos (no. 27) of the Soldier-Dancer Group with komasts wearing helmets, and an Early Corinthian panther-shaped plastic vase (no. 96).

Of the Attic black figure vases, about two dozen had been published before, while Beazley listed 10 lekythoi and a skyphos. J. Burow catalogues 646 pieces, mostly lekythoi (438), cups (about 100) and skyphoi (about 50); 13 fragments from Panathenaic amphoras are worth not-

ARCHAISCHER KERAMIK AUS OLYMPIA, by Erika Kunze-Götte, Joachim Heiden, and Johannes Burow. (*OlForsch* 28.) Pp. ix + 316, figs. 10, pls. 90. Walter de Gruyter, Berlin 2000. DM 200. ISBN 3-11-016559-7 (cloth).

Three separate contributions are brought together here to fill an important gap in the publication of finds from Olympia. Kunze-Götte studies the Laconian and Elean Laconianizing decorated pottery, Heiden the Corinthian, and Burow the Attic black-figure. It is remarkable how undistinguished the Corinthian and Attic black-figure pottery is for such a wealthy sanctuary. The Laconian, however, rises above its average quality and quantity, reinforcing notions of a special Spartan interest in the sanctuary.

H. Kyrieleis, the series editor, explains in the foreword the poor preservation of the pottery and the general method of study (comparisons with vases found elsewhere), since almost none of the pottery came from contexts helpful for either dating or use. A plan of the sanctuary, however, would still have been helpful to readers.

ing. Some cups (ca. 550–525 B.C.) are of better quality, perhaps brought as votives, but otherwise the vase painting runs from average to abysmal. The very earliest includes cup fragments by the Heidelberg Painter (560–550 B.C.), a large band cup by Lydos and krater fragments from Lydos's Circle (550–540 B.C.), but the majority are lekythoi of the late sixth to first quarter of the fifth century (Class of Athens 581 and Haimon Painter Workshop are common; the best is by the Athena Painter). The latest are palmette lekythoi reaching beyond the mid fifth century. No special or common themes stand out on the vases.

Kunze-Götte provides an index of all Laconian vases she cites as comparisons, as well as a general index and plate index for her contribution. A concordance of inventory numbers to catalogue numbers for all three studies is found at the end, as is a list of negative numbers for each plate. Notably absent, however, is a list of painters and workshops for each of the studies.

Vase descriptions are commendably complete in the catalogue entries. Photographs are excellent; profiles and drawings are useful, especially for the Corinthian. We must indeed be grateful to all three scholars for the care they have taken in publishing at last this large body of fine ware pottery from such an important site.

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