

The Derveni Krater Masterpiece of Classical Greek Metalwork. By BERYL BARR-SHARRAR. Princeton: American School of Classical Studies at Athens, 2008. Pp. xvi + 239 + 32 plates. Cloth, \$75.00. ISBN 0-876-61962-6.

The Derveni Krater Masterpiece of Classical Greek Metalwork is a rare publication with something to offer every reader, from the specialist scholar, to the undergraduate to the collector of beautiful coffee table books. It covers the topic thoroughly; the text is clearly written and accessible; and the images, including contextualized line drawings, black and white photographs and 32 color plates, are of exceptional quality and detail.

In her introduction, Barr-Sharrar (B.-S.) explains that she published her first article on the krater in 1979, and her ongoing devotion is obvious in the ways she contextualizes the monument within multiple disciplines. One need not be an art historian to find valuable information in this text, as B.-S. investigates the archaeological, regional, historical, technical, epigraphic, iconographic and stylistic importance of the krater. While the Derveni krater has been the object of numerous individual articles (several by B.-S. herself), it has never received thorough treatment in English. The value of such comprehensive treatment of a single object is apparent in every chapter. This book is not just about the Derveni krater, but about Macedonian burial practices, techniques of metalworking, neo-Attic reliefs and Dionysian iconography, among other matters.

The Derveni krater was part of a chance discovery in 1962 of seven tombs, several of them unlooted. Together the finds from these tombs make up the most extensive collection of Classical Greek bronze and silverware ever uncovered. Of the objects found, the Derveni krater is the most elaborate in terms of scale and decoration, and it has entered into most art history survey textbooks as an example of Greek workmanship and mythological themes expanding into border cultures such as Macedonia. Interesting questions about its life prior to burial are raised by the fact that the vessel dates to approximately 370 BC, while the burial belongs to the last quarter of the 4th century. B.-S.'s chapter on the Derveni Tombs not only makes accessible the details from the Greek excavation reports of the tombs, but helps contextualize the krater within the other high quality objects found in this tomb and others nearby.

The chapters on the major decorative elements of the krater are especially interesting (Chapter 7, The Major Repoussé Frieze; Chapter 8, Animal Friezes, Volute Masks and Cast Shoulder Figures; and Chapter 9, The Uses and Workshop Origins of the Derveni Krater). In these chapters B.-S. exhaustively describes each figure and introduces extensive stylistic and iconographic comparanda in a variety of media, often providing helpful illustrations of obscure pieces. There are ten figures on the main frieze: Dionysos, the mortal Ariadne, a panther, six maenads, a silenos and a hunter. Dionysos is without question the star: he is twice the size of the other figures and his bare leg rests over Ariadne's thigh in a way that highlights the sexuality of their relationship, an unusual though not unique representation of the pair. B.-S. relates this to the reenactment of the marriage between Dionysos and Ariadne by a human representative of Dionysos and the *basilinna* or "queen archon" during the yearly Athenian festival of the Anthesteria, symbolizing the union of Dionysos, as the god of fruitfulness, with the community. The relative size of Dionysos to Ariadne indicates that the scene relates to the moment of the god's epiphany.

Two other figures are also important for the iconographic program. The bearded hunter is sometimes identified as Lykourgos, but B.-S. argues that he is instead a pre-Euripidean Pentheus who goes to capture the Bacchae and Dionysos without disguise. In addition, a maenad to the left of Dionysos grasps a baby by the leg and flings it over her shoulder; this is perhaps a reference to either the Minyads or the Proetids, women who rejected Dionysos and as punishment were made to kill their offspring. The epiphany of Dionysos thus takes place within a world of celebrating bacchants and painful reminders of the horrors awaiting those who resist the god. The smaller animal frieze around the neck (felines, griffins and the aftermath of the hunt) echoes the message, while the solid cast-bronze figures resting on the shoulder—two maenads, a satyr, and Dionysos—enjoy the aftermath of the revelry. Finally, the masks in the volutes can all be related to the underworld in one way or another.

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Five of the maenads are especially useful diagnostically, according to B.-S., because they echo canonical types known from neo-Attic reliefs. The neo-Attic maenads are a set of figure types thought to be adapted from a Hellenistic copy of a classical monument and adapted and imported into various contexts and media. While scholars have long debated the inspiration for these maenads (which appear together, alone or in groups, as early as the 2nd century BC), B.-S. argues that neo-Attic designers were inspired by an original, possibly Athenian late 5th-century monument and not by a Hellenistic copy, as has been argued. The Derveni krater maenads were adapted from the same piece, which must have been accessible to designers working in the 2nd century producing designs that appealed to a Roman clientele. The number of neo-Attic monuments on which maenads appear in groups suggests that the prototype for all of them was either a single monument or separate monuments close to one another. B.-S. also argues that Dionysos and Ariadne on the Derveni krater may have been part of the same original. Her careful reading of the evidence convincingly places the Derveni krater frieze figures as intermediaries between the original Athenian monument and the neo-Attic reliefs.

That the krater was made in the early 4th century but not buried until the late 4th century leaves open the possibility that it was not intended to be funerary. B.-S. suggests that its initial function may instead have been connected with initiation into the cult of Dionysos. The iconographic associations with the underworld (with the funerary masks in the volute eyes) would have referred to such activity, while being equally appropriate for its later funerary use.

B.-S.'s monograph on the Derveni krater brings together enormous amounts of information about this important vessel, including aspects of discovery and technique otherwise inaccessible to anyone lacking access to an excellent research library. Additionally, B.-S.'s provocative use of the Derveni Krater to reconstruct possible connections between Attic and neo-Attic maenads underscores the importance of this object well beyond the 4th century and Macedonia.

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