

New Trends in the New Books on Ancient Art, 1958–1964

Margarete Bieber

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Foreword

THERE HAS BEEN AN ENORMOUS OUTPUT of books on ancient art since I reported on publications appearing between 1952–1957.¹ Librarians, classicists, historians, and art lovers have asked me from time to time which of this flood of books they ought to buy for their libraries or their private reading. I thought it desirable, therefore,

¹ *CW* 52 (1958) 72–75.

to compile a kind of critical bibliography of the best books which have appeared in the last six years. In the following survey, I have included those which I consider most important among works available to me, and I have mentioned a few of which I have at least seen a favourable review. I have arranged these books according to subject, giving preference to good surveys of larger fields. I have excluded encyclopedias, articles in periodicals, and reports on excavations. Individual scholars may take exception to my inclusions and omissions, and I should be happy to see supplements to this necessarily limited review.

I. Pre-Greek Art

1. *Oriental Art*

Oriental art has been studied in its own right for a long time, but in contrast to Egyptian art, whose importance to pre-Greek and Greek art has always been stressed, the relations between the Orient and the peoples around the Mediterranean have only recently received due attention. Two books in German are of preëminent importance.

The Turkish scholar Ekrem Akurgal has investigated the art of Anatolia from Homer to Alexander the Great.² This history of Anatolia is well-illustrated, and makes full use of the extensive findings of scientific excavation in the twentieth century. The last part of the book is devoted to Greek art in Anatolia and the interpenetration of Greek and Anatolian civilizations which prepares the way for cultural fusion in the Hellenistic period.

Edith Porada, in collaboration with Robert H. Dyson and Charles K. Wilkinson, has written a comprehensive and excellent survey of the pre-Islamic period in Persia from the neolithic period of about 6000 B.C. to the Arab conquest in the seventh century A.D.³ Chronological tables (pp. 244-251) provide a comparison of the complex history of Iran with contemporary events in Egypt, Mesopotamia, and Anatolia. Of particular importance to classicists are the eighth and seventh centuries B.C., when during the so-called Orientalizing Period

² Ekrem Akurgal, *Die Kunst Anatoliens von Homer bis Alexander* (de Gruyter, Berlin 1961): pp. ix and 380, figs. 264, pls. 8 with 28 figs. and 12 color reproductions, one map; DM 68= ca. \$17. See review by Rodney Young, in *AJA* 64 (1961) 73-77.

³ Edith Porada, *Alt-Iran. Die Kunst in vorislamischer Zeit*, unter Mitarbeit von R. H. Dyson, mit Beiträgen von C. K. Wilkinson [= *Die Kunst der Welt. Die aussereuropäischen Kulturen*, 1] (Holle Verlag, Baden-Baden 1962): pp. 287, 61 color pls. and 121 drawings. Transl. into French: *Iran ancien* (Editions Albin Michel, Paris 1963).

in Greece as well as in Etruria, stylized animals and plant forms from the Orient began to influence the geometric style. Of equal interest is the period of the Achaemenids, especially from the time of Darius to the Greek conquest (522–330 B.C.), when Greeks and Persians were not only enemies, but in artistic contact and exchange with each other (pp. 134–177). The Seleucids (281–64 B.C.), as inheritors of Alexander the Great, tried to combine Oriental and Greek civilizations in Asia (pp. 178–180). It is unfortunate that we do not yet know enough of their monuments. Finally, the Romans predominated in Asia and during the later Empire came under the spell of Oriental art. An English edition of this book, incorporating corrections and revisions, has been promised for the near future.

2. Crete and Mycenae

We owe our knowledge of pre-Greek art in Crete in large measure to the excavations of Sir Arthur Evans. The six volumes of Evans' publication of *The Palace of Minos at Knossos*, which appeared between 1921 and 1936, aroused a storm of enthusiasm for this marvelous civilization until then unknown. Cretan art is not only fundamentally different from but aesthetically superior to Egyptian and Oriental art. Georg Karo was from the beginning a close observer of this newly-discovered civilization and an important contributor to the vast literature which sprang up as a consequence of the many problems surrounding Minoan art. I remember his guided tours for Fellows of the German Archaeological Institute, whose director he became. They introduced us to this new civilization in the same clear and competent manner that I now find in his last book, written when he was 88 years old.⁴ It is the best first introduction to Cretan art I know. The title *Griffins at the Throne*, taken from the wall-painting of winged griffins flanking an alabaster throne in the so-called throne-room at Knossos (Karo fig. 3), is perhaps too narrow. The book deals with the palace as a whole—its architecture, cult-rooms, and wall paintings—as well as with sculpture, vases, sarcophagi, sealstones, gems, and jewelry. The periods covered extend from ca. 3000 to 1000 B.C., comprising the neolithic down to 2600; early Minoan (2600–2200), middle Minoan (2000–1500), when the earliest palaces were built, wall painting and pottery flourished, and great treasures of ivory and bronze amassed;

⁴ Georg Karo, *Greifen am Thron, Erinnerungen an Knossos* (Bruno Grimm, Baden-Baden 1959); pp. 131, 85 ills. from unpublished photographs by Friedrich Hewicker.

late Minoan (1500-1150), when the palace style of ceramics and writing developed; and finally, the sub-Minoan period (1150-1100), when the Minoan style was replaced by the Greek geometric style. Timetables for Crete and the Greek mainland (pp. 118-119) allow chronological comparisons between the development of the Minoan and Mycenaean civilizations. Karo deals with all aspects of his subject in a concise and masterly way. While the book is illustrated largely with well-known objects, all photographs have been newly taken, and some of the latest discoveries are included as well. Some more recent bibliography is provided in the notes (pp. 122-126).

II. Greece

1. Archaic Period

The earliest great era of Greek art, the Archaic period, is now a favorite of archaeologists and art lovers. The first scholarly book to arouse interest in this period was Gisela Richter's book on *Kouroi* which appeared in 1942 and dealt with the most frequent type of life-size human figures in early Greek art. It was soon out of print and has been brought out in a new, much enlarged edition with about forty more *kouroi* added, and a new chapter on the *kouroi* of the early classical period down to 460 B.C.⁵ Detailed analysis of the consecutive development of anatomical knowledge, resulting in increasing naturalism in general structure as well as in every part of the body, has been of use in dating not only the *kouroi* but also related works. Gisela Richter has used a similar method in her examination of archaic Attic gravestones, the Martin Classical Lectures delivered at Oberlin College in 1942 and published in 1944. Her own studies and those of other scholars, particularly the excavations of Georg Karo in the Kerameikos,⁶ led her to rewrite her book and publish it in a beautiful and enlarged form⁷ with an Appendix by Margherita Guarducci devoted to the inscriptions on gravestones.

The second most frequent type in archaic sculpture is the *kore*, the female counterpart of the *kouros*. The fully dressed female statue is found in Attica and Magna Graecia, but most commonly in Ionia.

⁵ Gisela M. A. Richter, *Kouroi. Archaic Greek Youths, a Study of the Development of the Kouros Type in Greek Sculpture* (Phaidon Press, London 1960): pp. 342, 590 ills.

⁶ Georg Karo, *An Attic Cemetery. Excavations in the Kerameikos at Athens* (Philadelphia 1943).

⁷ Gisela M. A. Richter, *The Archaic Gravestones of Attica* (Phaidon Press, London 1961): pp. 184, 216 ills. She is preparing a book on Korai.

The excavations of Wiegand, Buschor and other German scholars in Samos, Miletus and Didyma brought to light numerous archaic statues of standing and seated women. Many of these found their way into the Berlin Museum. Carl Blümel, director of the Ancient and the Pergamon Museums, published in 1941 a catalogue comprising twenty archaic sculptures in the Berlin State Museum. Among them are such celebrated masterpieces as the early archaic standing goddess from Attica, the late archaic seated goddess from Tarentum, and the head of the little girl from a stele with a boy and his sister in the Metropolitan Museum of Art in New York. A new catalogue⁸ has added much newer literature and about fifty other archaic pieces, many of them from Asia Minor. While some of these have been published elsewhere, for example those from Samos in Buschor's *Samische Standbilder*, the last six items are unpublished fragments from Myus, among them twenty-one fragments from a chariot race dated from the middle of the sixth century B.C. Although the book is essentially a catalogue, it contains careful interpretations and dating, together with such extensive comparisons with other archaic sculpture and such rich bibliographies that it can be used as a handbook for the entire period.

2. Vase Painting

Among the greatest achievements of the Greeks are representative drawings on vases. The Mycenaean decorated their vases with flowers and marine life. During the later geometric style, funeral and battle scenes were added to the repertory of abstract patterns. In the orientaling period stylized animals were included in addition to stylized rosettes and palmettes, but human figures in scenes from mythology and daily life do not regularly appear until the archaic period in the sixth century on Attic vases decorated in the black-figured style. The transition to the redfigured style around 530 B.C. further expanded the possibilities of vase-painting and until the end of the fifth century vases probably maintained the same high artistic standard as contemporary wall and panel paintings. The study of *Attic Red-Figure Vase-Painters* has been a life-long work of the eminent

⁸ Carl Blümel, *Die archaisch griechischen Skulpturen in den Staatlichen Museen zu Berlin* [= *Abhandlungen der deutschen Akademie der Wissenschaften zu Berlin, Klasse für Sprachen, Literatur und Kunst*, 1962, no. 3] (Akademie-Verlag, Berlin 1963; 2nd ed. 1964): pp. 75, figs. 225; DM 75=ca. \$19. See review by Bieber *AJA* 69 (1965) 186-188.

scholar Sir John Davidson Beazley, who published in 1942 a monumental two-volume catalogue of these paintings. In 1963 he nearly doubled the size of this epoch-making work to three volumes, and the number of different painters which he distinguishes has grown from about 500 to almost 1000.⁹ The comprehensive nature of the treatment and the extensive indices make this an indispensable source of reference to anyone concerned with the field.

In 1936, Gisela Richter published a model catalogue of the *Red-figured Athenian Vases in the Metropolitan Museum*, using the earlier achievements of Beazley in identifying the various artists. The two beautifully illustrated volumes are too extensive and too expensive for general use, and in 1946 Miss Richter published a shorter survey which was replaced in 1958 by a revised edition.¹⁰ This is not only a guide to the collection in New York, but includes many other important vases in other museums. The illustrations provide in most cases only details, but references are supplied to pictures of the entire vases. There is also an extensive bibliography, a general index, and a museum index. The Introduction discusses the ornaments, shapes, inscriptions, chronology, and technique used by the Athenian potters. The six chapters describe I, the Early Style, about 530-500; II, the ripe archaic style, about 500-475; III, the early Free Style, about 475-450; IV, the Free Style, about 450-420; V, the late fifth century style, about 420-390; VI, the fourth century. Some black-figured vases, white-ground vases, and vases with relief are also mentioned. The book is most enjoyable and instructive.

The works of Beazley and Richter have been followed by a rich crop of books on Greek vase painting. The change of emphasis from an interest in pure content to concern with artistic form is well described in a small book by Hellmut Sichterman, who deals with the form, meaning, and artistic worth of the Greek vase.¹¹ The excellent plates are, with the exception of one vase in Athens and one in the art market, all taken from vases in Italy, where Sichterman lives as director of the photographic department of the German Archaeolog-

⁹ John Davidson Beazley, *Attic Red-Figure Vase-Painters*, 2nd ed. (Clarendon Press, Oxford; Oxford University Press, New York 1963): 3 vols., pp. lvi and 2036, no ills.; \$64.20. See review by Robert Scranton, *CW* 57 (1964) 307.

¹⁰ Gisela M. A. Richter, *Attic Red-Figured Vases, A Survey*, rev. ed. (Yale University Press, New Haven 1958).

¹¹ Hellmut Sichterman, *Die griechische Vase. Gestalt, Sinn und Kunstwerk* (Bruno Hessling, Berlin 1963): pp. 74 with 22 ills.

ical Institute at Rome. The text discusses in general the question whether Greek vases are to be considered as works of artists or of artisans. Sichterman gives an historical survey of the attitudes of various individuals, periods, and types of scholars and laymen. In his own opinion the artistic value of a given vase is determined by the meaning which the artist imparts to the scenes with which he decorates his vases, and results from the intimate connection between the function of the vase and its artistic intent.

Robert M. Cook in his excellent book, *Greek Painted Pottery*,¹² adopts a similar attitude: vase-painting is the creation of a harmonious unity with the pot to whose form it is adapted. The plates provide good illustrations of complete vases and some details and fragments. Cook reviews in detail the history of Greek vase painting from the early geometric of the tenth century B.C. to the Hellenistic period (Chapters I–VII). There follow chapters on the shapes of the vases, technique, inscriptions, chronology, and the pottery industry. Chapter XIII deals with the usefulness of vases for other studies: dating, commercial and political relations, daily life, religion, mythology, and literature. The history of the scientific study of vase painting (Chapter XV, pp. 288–330) extends from the eighteenth century to Beazley. Lists of abbreviations, a good bibliography arranged according to chapters (pp. 334–358), list of museums and their catalogues (pp. 359–361), a glossary (pp. 364–370), and an extensive index (pp. 373–391), add to the usefulness of this book.

The same period covered by Cook's book is dealt with in *A History of 1000 Years of Greek Vase Painting*. The text is by Paolo Enrico Arias, photographs and notes are by Max Hirmer.¹³ This is an imposing volume meant for a wide public of art lovers. The preliminary essay could serve as introduction for those who are new to the field. The beauty of the plates will enchant the layman as well as experts. The commentary, together with a descriptive catalogue, provides information about daily life, dress, theater, athletics, manners, religion, heroes, shapes, techniques, craftsmanship and the artistic achievements of the Greeks. There are extensive notes (pp. 265–392), a select

¹² R. M. Cook, *Greek Painted Pottery* (Methuen, London 1960): pp. xx and 391, figs. 44 in text and pls. 56.

¹³ Paolo Enrico Arias and Max Hirmer *A History of 1000 Years of Greek Vase Painting* (Harry N. Abrams, New York 1962): pp. 410; translated by Brian Shefton from the author's *Tausend Jahre griechischer Vasenkunst* (Munich 1960) pp. 135, pls. 292 of which 52 in color.

bibliography, a museum index and a good general index (pp. 397–410).

Martin Robertson has contributed the volume on *Greek Painting* in the Skira series, “The Great Centuries of Painting.”¹⁴ His excellent text deals not only with vases, but also with wall paintings from Crete in the second millennium to those of Pompeii in the first century A.D. It is interesting to note that the archaic metopes from Thermon and Kalydon do not show marked differences in style from contemporary Protocorinthian vases. The vases may be ranked aesthetically even higher than the architectural paintings (see pp. 48–57). Some of the extraordinary vase paintings of the fifth century—the two ecstatic maenads of the Kleophrades painter, probably Epiktetos (pp. 100–103), or the satyr who embraces a maenad on the early classical white-ground cup in Taranto by the potter Euphronios and the Pisto Xenos painter (pp. 112–114), for example, or the white ground lekythoi of the Achilles painter (pp. 136–145)—demonstrate the change from representation of doing to that of being, and a growing interest in space. One misses among the black-figured vase paintings the most important François Vase, and among red-figured works the fine draftsman Douris. The fourth century might have been enriched by more mosaics from Pella and Olynthos, and the Hellenistic period by those from Pergamon and Pompeii and the pictures on marble from Herculaneum. (The latter, like the Alexander mosaic, are used in the companion volume on *Roman Painting*.) One regrets that the most important painting from the domed tomb chamber in Kazanlak in Bulgaria (ancient Thrace), although mentioned (p. 172), is not illustrated.¹⁵ The effective color plates give many details in addition to full views, and are only occasionally marred by an unconvincing garishness.

3. *Handbooks*

The best and most complete *Handbook of Greek Art* has been published by Gisela Richter.¹⁶ It has replaced, or ought to replace,

¹⁴ *The Great Centuries of Painting. Greek Painting*, text by Martin Robertson (Skira, Geneva 1959): pp. 196 with 100 color pls. in text, one map of Greek world.

¹⁵ Vassil Micoff, *Le Tombeau antique près de Kazanlak* [= *Académie Bulgare des Sciences, Monuments de l'art en Bulgarie*, I] (Sofia 1954): pp. 36, ill. in text 31, pls. 35 (24 black and white, 11 in color).

¹⁶ Gisela M. A. Richter, *A Handbook of Greek Art*, 4th ed. (Oxford University Press, New York 1965): pp. 436, with 500 ill., 4 in color, maps of Italy and Greek lands.

the *Handbook of Greek Archaeology* by H. N. Fowler and J. R. Wheeler (1919), in its day the clearest presentation of Greek art in its many different forms but now out of date. The enormous development of archaeology in the last half century of our era has been fully utilized by Miss Richter. The personal styles of more and more Greek artists and schools have been differentiated, and the succession of styles has been correlated with historical events. Gisela Richter tells this story in a clear and fluent form. The illustrations are integrated with the text, and each caption has the exact or approximate date added. Emphasis is laid on chronological development and on the outstanding specimens in each period. The book is based on an unusually broad and deep knowledge of Greek art in all its branches, from 1100 to 100 B.C. The sixteen chapters discuss 1. The Forerunners in the Stone and Bronze Age; 2. Architecture, divided into Building Materials and Methods; Temples, divided into archaic period about 630–480 B.C., early classical period about 480–450, classical period in the second half of the fifth century, fourth century, and Hellenistic period. There follow altars, treasuries, tholoi, and a host of other architectural forms. Similar completeness and organization appears in Chapter 3: Larger Works of Sculpture. The Sources of information (Pliny, Pausanias) are followed by uses, subjects, materials, techniques, and a chronological account similar to that for architecture but with greater precision in the subdivision of archaic art. In Chapter 4, statuettes (mostly bronze) and small reliefs in various materials, are discussed from the geometric period to the first century B.C., and later. Each object finds its exact place in the astonishing development of Greek art. Similar but broader subdivisions are used for Chapter 5, Decorative Metalwork; Chapter 6, Terracotta Statuettes and Small Reliefs; Chapter 7, Engraved gems; Chapter 8, Coins; Chapter 9, Jewelry; Chapter 10, Painting and Mosaic; Chapter 11, Pottery and Vase-Painting; Chapter 12, Furniture; Chapter 13, Textiles; Chapter 14, Glass and Glaze; Chapter 15, Ornament; Chapter 16, Epigraphy. The long Chapter 11 (pp. 279–358), provides a good general survey of Greek pottery and vase-painting from the geometric period to the Hellenistic age, but might have been improved by a more precise chronology. South Italian vases of the fifth and fourth centuries are treated by the foremost authority in this field, Arthur Trendall (pp. 347–353, figs. 463–471), who has classified these vases and their painters in the manner of Beazley.

Scholarly comments and references to the fundamental publications are found in the notes (pp. 383-387), in bibliographies for individual chapters (pp. 388-398), and in the tentative chronology of Greek sculptural works from *ca.* 850 to 100 B.C. (pp. 399-412). A Glossary explains all technical and foreign words in clear English (pp. 413-414). A list of places with references to the illustrations (pp. 416-418), and an Index of names (pp. 419f) make this book as perfect and indispensable for study, understanding and enjoyment of Greek art as any handbook could be.

Three books published between 1959 and 1962 by Rhys Carpenter assume a general knowledge of Greek art. His approach—or rather, his approaches—are original and new. Always humanistic, Carpenter advances from an esthetic to a critical study, and finally to a consideration of the formal evolution of style in Greek art. *The Esthetic Basis of Greek Art* appeared first in 1921 and has recently been revised and expanded with the addition of eight well-chosen illustrations and a topical index.¹⁷ Carpenter discusses in Chapter I the subject matter of Greek art, in II the forms of artistic presentation, III the esthetics of Greek sculpture, and IV the esthetics of Greek architecture. He examines Greek artistic procedures and the intellectual attitude of the ancient artists towards their craft. He defines fundamental esthetic problems and establishes principles which can be used in evaluating sculpture and architecture of all periods.

In his book on *Greek Sculpture* Carpenter regards sculpture as an anonymous product of an impersonal craft.¹⁸ He stresses technical processes in various periods, and emphasizes the basic distinction between “plastic,” or modelled sculpture, and “glyptic,” or carved sculpture. His discussion includes I. The Beginnings; II. The Archaic Phase; III. Early Reliefs and Hollow Cast Bronzes; IV. Toward the Formation of a Classic Style; V. Temple Pediments; VI. High Classic; VII. Sculpture of the Third Century; VIII. The Renaissance of Classic Form; and IX. The Intrusion of Plastic Form. The sequence is not absolutely chronological, for the material discussed in each of the

¹⁷ Rhys Carpenter, *The Esthetic Basis of Greek Art of the Fifth and Fourth Centuries B.C.* (Indiana University Press, Bloomington 1959): pp. 177 with 8 ills.; \$1.75 paperbound [=Midland Books, No. 19], \$3.50 clothbound.

¹⁸ *Idem*, *Greek Sculpture. A Critical Review* (University of Chicago Press, Chicago 1960): pp. xiv and 276, figs. in text 3, pls. 47; \$6.95. See the reviews of Evelyn Harrison, *Archaeology* 14 (1961) 219, and Margarete Bieber, *AJA* 66 (1962) 237-244.

chapters overlaps. The rather difficult material is presented admirably. The book demands and rewards careful reading.

Carpenter's latest work on *Greek Art* is an extensive study of the formal evolution of style.¹⁹ As he says in his foreword (p. 7), the title ought to read: "A Study of the Formative Evolution of Artistic Style in the Three Major Arts of Painting, Sculpture and Architecture from their Inception in Greek Classical Times until the Mid-Hellenistic Period." Carpenter excludes the "minor arts" of ornamental metal work, terracotta figurines, coins, jewelry, because they would have obscured the main issue of his book. He is concerned only with the evolutionary phases of stylistic form. He includes, however, Attic Vase Painting, which he rightly considers part of the highest accomplishment of Greek art. Carpenter quotes Plato and Aristotle for the assertion that sight is the keenest of our senses. He maintains that the Greek artist imitated not merely the image of the visible world, but reshaped it with the help of a remarkable sense for structural form. Carpenter proceeds to describe the following developments: the genesis of graphic form in engraved designs on geometric vases and figured plates; early geometric and archaic bronze figurines; the tectonic form of architecture and vases; the genesis of sculptural form during the archaic period; the early evolution of pictorial style in Attic black-figured vase painting; archaic sculpture in relief; Attic red-figured vase painting; the creation of the formal classical style in sculpture during the fifth century; the further development of pictorial style from the late fifth century to the Hellenistic period; the transition from formal style in sculpture to the naturalism of the Lysippean school; the evolution of architectural form in the Doric order; and finally the evolution of the Ionic order. This book is well illustrated, thoughtfully written, and it, too, rewards serious study.

Raymond V. Schoder, S.J., during extensive travels has not only developed a profound love and understanding of Greek art, but has also acquired a large collection of color photographs of *Masterpieces of Greek Art*, many of which he has published in a most beautiful and enjoyable book.²⁰ One hundred and twelve carefully and tastefully selected objects of major and minor arts, photographed from the

¹⁹ *Idem*, *Greek Art. A Study of the Formal Evolution of Style* (University of Pennsylvania Press, Philadelphia 1962): pp. 256, figs. in text 54, pls. 9; \$12.50.

²⁰ Raymond V. Schoder, S.J., *Masterpieces of Greek Art* (New York Graphic Society, Greenwich [Conn.] 1960): pp. 219, color pls. 96, end paper maps; \$12.50.

originals largely by the author himself, appear in the 96 color plates, only a few of which might be improved upon. In his short preface Schoder calls his book a "private art gallery, with talking guide. It seeks both to delight and to instruct . . . the commentaries discuss the objects' artistic qualities and supply useful background information. . . . The hope is to bring the reader into direct personal experience of the vitality and beauty of Greek art, and to an understanding of its history" (p. ix). The author has indeed reached this goal.

In an introductory essay (pp. 1-13), "Greek art: Its Ancient Story and Modern Relevance," Schoder gives an excellent survey of the scope and range of Greek artistic achievements, and reviews the history of Greek art from its origins to its decline. He sees the historic role of Greece in the fact that its unified culture of extraordinary quality injected into the life-stream of Western civilization elements which nourished its healthy growth and still contributes much to its vigor. We can, therefore, understand the vital principles of our culture only if we know and understand the fertile Greek element in it. The Greeks enjoyed thinking and honored reason. They admired things of the mind and the world of beauty. Their national ideal emphasized human worth, personal dignity, the joys of freedom, and fairness for all. They are the pioneers in democratic liberty. They sought to find the natural laws by which things exist and function as they do. Balance, clarity of form, beauty and truth were what they sought in life as well as in art.

Not all periods reveal these classic qualities in the same way. In a rapid survey Schoder characterizes: the Mycenaean Age; the Geometric Interlude; the Archaic Period; the Age of Transition; the Classical Plateau; the Hellenistic Revolution; Greece Captures Rome; the After-Glow; and finally, Greek Art and Ourselves. A useful comparative chronology of historical, literary, and artistic developments from the 29th century B.C. to Augustus (27 B.C.—A.D. 14) appears on pp. 16-20. The examples of architecture, sculpture, vases, painting, and other arts are drawn from the plates which provide a well-balanced picture of Greek art, with the emphasis on the archaic and classical periods.

The commentaries to each plate provide the name of the object, its provenance, date, present location, and a sensitive description of content and form, significance, and in many cases offer comparisons with literature. The general spirit, technique, workmanship, and style

also are characterized. The author's wide knowledge combined with artistic understanding and love for Greek art make his book outstanding as an introduction to the greatness and significance of the unique civilization of the Greeks. The only flaw which I found is his misunderstanding of Greek dress—a deficiency which he shares with most male archaeologists. He even manages to confuse the mantle (*himation*) with the main dress (*chiton*, see pl. 33). There are no footnotes, but a well-selected bibliography (pp. 14–15) can lead to further study.

John Boardman has written the definitive modern book on *Greek Art*.²¹ This book is well-organized, and gives a comprehensive picture of the seven main periods of this fountain of European art: I. The beginnings and the geometric period; II. The orientalizing period; III. Archaic art; IV. Classical sculpture and architecture; V. Other arts in classical Greece, (figurines in terracotta and bronze, jewelry, gems, coins, and painting); VI. Hellenistic art; VII. The spread of Greek art to Etruria, Rome, and the other parts of Italy, ending with the Renaissance. Not only is each period excellently characterized, but also changes and the reasons for these changes are discussed.

Most of the illustrations are taken from originals, with only a few copies. The text is written in an admirable style, and the material presented in a reliable and instructive form. The illustrations are well chosen and mostly well-reproduced. Elaborate captions supplement the text, and the list of plates (pp. 273–281) gives the present location of each work and the source of the illustrations. It is rare that a book is so perfectly integrated. The illustrations are always near the text in which they are discussed. There are no footnotes, but a well-chosen select bibliography (pp. 271–272) indicates further reading in general or in special fields. A chronological chart from 1200 B.C., the end of the Mycenaean empire, to the foundation of the Roman Empire gives a concise survey of the geometric, orientalizing, archaic, classical, and Hellenistic periods for sculpture, architecture, vase painting, and other arts (pp. 268–269). A map of the Greek world shows the most important findspots of Greek art, and a good index is added (pp. 282–286). This fine book is the best choice for students and art-lovers who wish to gain a clear and comprehensive picture of Greek art.

²¹ John Boardman, *Greek Art* (Praeger, New York 1964): pp. 286, ill. in text 251 of which 38 are in color, one map; cloth \$7.50, paper \$3.95.

The best and longest part of the book are the first three chapters (pp. 21-118). Here the author uses the special knowledge which he has demonstrated in a book on *The Greeks Overseas*.²² In this latter work he deals with the archaeological and literary evidence for the Greek colonies in foreign lands during the eighth, seventh, and sixth centuries B.C. He discusses separately the Mycenaean background, the adventures of the Greeks in the East, the Greeks in Egypt, in Italy, Sicily and the West, and finally in the North and on the Black Sea. The text is a mine of information for specialists in this field and is illustrated by line drawings and 24 plates.

A comparison between the two books shows how much better a popular book is when based on research and solid scholarship. The same is true of teaching. Professor Boardman exemplifies the importance of combining research and teaching, a phenomenon unfortunately all too rare.

4. *Architecture*

A beautiful companion volume to the Arias-Hirmer book on Greek vase painting has appeared devoted to the history of Greek architecture: *Greek Temples, Theaters and Shrines*,²³ with text by Helmut Berve and Gottfried Gruben and photographs and a foreword (pp. 7f) by Max Hirmer. Berve deals with the historical background of the architectural sites (pp. 9-122), dividing the material into I. Pan-Hellenic Sanctuaries; II. Regional Sanctuaries; and III. Urban Sanctuaries. Gruben, after I. an Introduction on the Doric Temple (pp. 303-315), deals with the specific features of the architecture itself in various parts of the Greek world: II. The Greek Mother Country; III. Magna Graecia; IV. Ionia and V. Pergamon (pp. 303-493). Between these two parts the 176 monochrome plates are printed as pp. 123-300. They comprise general views of sites and detailed photographs of the remains, and include architectural sculptures from Athens, Aegina, Delphi, Olympia, the Argive Heraion, the temples of Athena Alea at Tegea and Apollo Epicurius at Bassae, Epidauros, Delos, Selinus, Akragas, Ephesos, and Pergamon. The purpose of the book, according to Hirmer, is not only to show the monuments which still

²² *Idem*, *The Greeks Overseas* [Pelican Original] (Penguin Books, Harmondsworth [Eng.] and Baltimore 1964): pp. 288, pls. 24, ill. in text 75, maps 7; \$1.45.

²³ Helmut Berve and Gottfried Gruben, *Greek Temples, Theaters and Shrines*, photographs by Max Hirmer (Harry N. Abrams, New York [1963]): pp. 508, 154 line drawings in text. 36 color and 176 monochrome pls. Cf. n.13 above.

stand as an expression of a living art, but also to reveal their actual purpose and to reconstruct them with words and in drawings. He emphasizes the fact that one must know the history, religion and mythology of the periods to which the buildings belong. The book amply meets all these requirements. Berve describes the religion, festivals, contests, usages and long history of the panhellenic sanctuaries at Olympia, the international political importance of Delphi, and the contests at the Isthmus of Corinth, Nemea and Argos. There follow the regional sanctuaries: Eleusis with its mysteries, Dodona with its oracle of Zeus, the temples of Hera at Argos and Samos. The Apollo-sanctuaries of Delos and Didyma and the sanctuaries of Asklepios at Epidauros, Kos and Pergamon are compared. There follow the local sanctuaries—Aegina, Bassae and Sunion—and the urban sanctuaries, providing an excellent introduction to the golden age of Greece: the Acropolis of Athens, citadel temples in Akragas (Agrigentum), Syracuse, Selinus, and such town sanctuaries as the Hephaisteion and Olympieion of Athens, the temple of Apollo at Corinth, the temples at Paestum, at Foce del Sele, in Tegea, Sardis, Ephesos, and others in Selinus besides the citadel temples. Gruben, in the second part of the book, describes the architecture of temples, theaters and shrines in detail, with excellent and useful maps, and clear drawings of plans, restorations, elevations, and architectural details. The bibliography (pp. 495–499) includes important older as well as newer publications and the text shows that the author is familiar with both. Thus, for Eleusis not only Noack's study of Eleusis (1927) is used, but also the newest book by Mylonas, *Eleusis and the Eleusinian Mysteries* (1961). For Priene, Wiegand and Schrader's fundamental publication of 1904 and Gerkan's study of the theater (1921) are used, as well as Kleiner's article on Priene in *RE XXIV* (1960). For Pergamon, besides the monumental publication of *Die Altertümer von Pergamon*, the newest book by E. Rohde, *Der Altar von Pergamon* (1960) is used as well as Boehringer, *Neue deutsche Ausgrabungen in Mittelmeergebiet* (1959). A glossary (pp. 500–502) of architectural and technical terms and an index (pp. 503–508) conclude this fine book.

III. Reprints

The great demand for good books on ancient art has led to the reprinting of some of the older standard books. The *Schriftquellen*,

ancient literary sources for the art history of the Greeks, collected by Johannes Overbeck almost a century ago, was reprinted without change in 1959.²⁴ Although additions would be desirable, the task of making this collection complete would require the collaboration of several philologists and archaeologists with specialized knowledge. In our period of specialization there is hardly anyone who could match the breadth of learning and interest cultivated by scholars of the nineteenth century.

The courageous and enterprising new publishing house Argonaut, Inc., in Chicago, under the leadership of A. N. Oikonomides, has undertaken the task of republishing Furtwängler's *Meisterwerke*, using the English edition of 1895 translated by Mrs. Eugénie Sellers-Strong.²⁵ Oikonomides has added new photographic illustrations and a bibliography. On the other hand, he has deleted the appendix dealing with the topography and temples of the Acropolis, since more recent studies and discoveries have given us quite a different picture of this center of Greek art.

The other standard work by Furtwängler is the monumental study, in three volumes, of ancient gems published in 1900 in Leipzig. This complete history of the art of gem-cutting in antiquity is now in the process of being reprinted in Holland. Vol. I has appeared, II and III are in preparation.²⁶

Another celebrated book which has been recently reprinted is Heinrich Schliemann's *Mykenä*, a report on his research and discoveries not only in Mycenae but also in Tiryns. Mycenae was excavated in 1876, and in 1878 the book appeared in German in Leipzig, and at the same time in English in London and New York, and in French

²⁴ Johannes Overbeck, *Die antiken Schriftquellen zur Geschichte der bildenden Künste bei den Griechen* (Leipzig 1868, reprinted Georg Olms, Hildesheim 1959).

²⁵ Adolf Furtwängler, *Meisterwerke der griechischen Plastik* (Kunstgeschichtliche Untersuchungen, Leipzig-Berlin 1893): pp. 768, figs. in text 140. Transl. by Eugénie Sellers, *Masterpieces of Greek Sculpture* (London 1895): pp. xxiii and 487, figs. in text 185, pls. 18; *Masterpieces of Greek Sculpture, a Series of Essays on the History of Art* by Adolf Furtwängler, ed. by A. N. Oikonomides, with 24 full-page plates and more than 280 text illustrations, new and enlarged ed. (Argonaut, Chicago 1964): pp. xvi and 439, ill. in text 176, pls. 24 with 88 figs.; \$20.

²⁶ Adolf Furtwängler, *Die antiken Gemmen, Geschichte der Steinschneide-Kunst im Altertum*, 3 vols. (Adolf M. Hakkert, Amsterdam 1964-): I. Preface and plates, pp. xvi, pls. 67; cloth-bound, Hfl. 182. II. Beschreibung und Erklärung der Tafeln, pp. 300 with ill. III. Geschichte der Steinschneidekunst im klassischen Altertum, pp. xiii and 464, pls. 3, in preparation. Complete set Hfl. 546.

in Paris. The whole world was excited by news of these sensational discoveries, and the British politician Gladstone contributed a foreword to Schliemann's account. The reprint was published in Darmstadt in 1964 with a foreword by E. Meyer.²⁷

Coins were for a long time of interest only to a small group of specialists and collectors, while philologists and archaeologists relied largely on Pausanias' *Description of Greece* for their information on many artists and their works. Two British scholars, F. Imhoof-Blumer and Percy Gardner, collaborated to produce a *Numismatic Commentary to Pausanias*, illustrating with representations on coins the statues of gods and heroes mentioned in the text. This prompted other archaeologists to study not only the statues but also portraits, altars, temples and other buildings on the coins in order to equate them with existing or lost monuments. The commentary first appeared as three articles in the *Journal of Hellenic Studies*, and was re-issued in a small edition which was soon exhausted due to the growing interest in ancient art. The same editor who has reissued Furtwängler's *Masterpieces* has also revised, enlarged and reissued this book.²⁸ He has added a commentary on the coins of Athens, and has translated into English the quotations from Pausanias used by the older book.

A good example of the usefulness of coins in art history is the little book by Edward Newell on *Royal Greek Portrait Coins*, published in 1937. This is an illustrated treatise on the portrait coins of the various Hellenistic kingdoms, containing historical discussions of the rulers, their coinage and mints. A reprint appeared in 1960, and is invaluable for the study of Hellenistic Portraiture from Philip of Macedon to the last descendants of the Ptolemies.²⁹

Coins were used by Lady Evans to illustrate hairdress in the last

²⁷ Heinrich Schliemann, *Mykenä. Bericht über meine Forschungen und Entdeckungen in Mykenä und Tiryns*, mit einer Vorrede von W. E. Gladstone, nebst zahlreichen Abbildungen, Plänen und Farbendrucktafeln, mehr als 700 Gegenstände darstellend (Leipzig 1878). Reprinted with preface and bibliographical table by E. Meyer (Darmstadt 1964): pp. xxx and 447, ill. 549, pls. 21, 5 maps; DM 23.80=ca. \$6.

²⁸ F. Imhoof-Blumer and Percy Gardner, *Numismatic Commentary to Pausanias* [reprinted from articles in *JHS*, 1885-1887] (London 1887): pp. 167, pls. 30. Reprinted as *Ancient Coins Illustrating Lost Masterpieces of Greek Art, A Numismatic Commentary on Pausanias* [Argonaut Library of Antiquities, ed. and enlarged by A. N. Oikonomides] (Argonaut, Chicago 1964): pp. lxxx and 176, pls. 32; \$10.

²⁹ Edward T. Newell, *Royal Greek Portrait Coins* (Wayte Raymond, New York 1937). Reprint published by Wehman Brothers, Hackensack, N.J.

of her six *Chapters on Greek Dress* (1893).³⁰ Lady Evans included discussion on I. Homeric Dress; II. Dress in Historic Greece, Undergarments of the Women; III. Dress of the Female Figures in the Acropolis Museum (meaning the archaic Korai); IV. Undergarments of the Men; V. Outergarments of Men and Women of Greece in Historic Times; VI. Girdles (meaning belts), Fabrics, Coverings for the Head and Feet, etc. Neither text nor illustrations show chronological sequence. In contrast, a book which appeared 15 years later by Ethel B. Abrahams on *Greek Dress* is a continuous account of the costume worn in ancient Greece from pre-Hellenic times to the Hellenistic Age.³¹ The illustrations are mostly from photographs, and there are some good diagrams of the basic form of Greek garments. The nine chapters deal with I. Pre-Hellenic; II. Homeric; III. Doric; IV. Ionic Dress; V. discusses the development of the Ionic Himation on the basis of the Maidens of the Acropolis; VI. Materials and Ornamentation; VII. Hair and Head-Dress; VIII. Footgear; IX. The Toilet (grooming, cosmetics, ointment, vessels, mirrors, etc.). There are English and Greek indices.

Both books have been combined in the Argonaut Library of Antiquities into one book: *Ancient Greek Dress*.³² Dr. Marie Johnson has added further photographs of sculpture and vase painting, a new introduction and bibliography.

The older works, although out of date, are more useful than the new book by Iris Brooke, an authority on English clothing, entitled *Costume in Greek Classic Drama* (1962), which is illustrated only with drawings by the author.³³ The drawings, taken directly from ancient vases and statuettes, are not only in bad style, but also contain many errors. While they are suggested as models for stage costume in presentations of ancient dramas, for which the author has a sincere admiration, they do not equal the fine and informative detail of the original Greek vases and paintings. Further, the author fails to distinguish the styles of the fifth century, the real classical period of drama, from fashions of earlier Homeric and archaic or later periods.

³⁰ Maria Millington Evans, *Chapters on Greek Dress*, illustrated (Macmillan, London and New York 1893): pp. 84, ills. 74.

³¹ Ethel B. Abrahams, *Greek Dress* (John Murray, London 1908): pp. 135, figs. 54.

³² Maria Millington Evans and Ethel Abrahams, *Ancient Greek Dress*, ed. by Marie Johnson (Argonaut, Chicago 1964): pp. 256, ills. 127, pls. 48; \$7.50.

³³ Iris Brooke, *Costume in Greek Classic Drama* (Theatre Arts Books, New York 1962): pp. 112, figs. 52; \$6.

In our time good photographs are indeed the only admissible illustrations, together with clear diagrams for the basic forms and drappings of the garments. This reviewer has followed such a procedure in her two German books on ancient clothing, of which the *Entwicklungsgeschichte*, dealing with dresses from the pre-Greek to the Roman imperial age, is scheduled to be reprinted in 1965.³⁴ Her two books on the theater, a systematic treatment in German and a historical one in English, *The History of the Greek and Roman Theater* (first published in 1939), provide, in my humble opinion, more authentic information on the different stage costumes worn in various periods of the long history of the Greek theater than Miss Brooke's Chapters IV–VI on dramatic costume, footwear, masks, headdress, etc.³⁵

Another valuable reprint is Alois Riegl, *Spättrömische Kunstindustrie*, published originally as a sumptuous folio in Vienna in 1901, and reissued in a more modest but handy edition in 1927. The later edition was reprinted in Germany in 1964.³⁶ The book was planned as a publication of works of industrial art found in Austria-Hungary belonging to the period from Constantine the Great (A.D. 306–337) to Charlemagne (768–814). Riegl used this material to discuss in breadth and depth the problems of late antique art. He saw a development according to changing "Kunstwollen": that is, according to the changing objectives of artistic representation in various periods. He refused to admit any artistic decadence, even in products of the darkest periods.

IV. Etruria

Etruscan art has claimed the interest of an ever widening circle of scholars and art lovers in many countries. Tobias Dohrn has discussed the main features of Etruscan art.³⁷ Luisa Banti has utilized purely

³⁴ Margarete Bieber, *Griechische Kleidung* (Walter de Gruyter, Berlin 1928): pp. 100, pls. 64. *Idem*, *Entwicklungsgeschichte der griechischen Tracht* (Gebrüder Mann, Berlin 1934): pp. 64, pls. 54, 12 ills. in text. To be reprinted by the same publishers in 1965.

³⁵ Margarete Bieber, *Die Denkmäler zum Theaterwesen im Altertum* (Berlin und Leipzig 1920): pp. 212, figs. in text 142, pls. 109. *Idem*, *The History of the Greek and Roman Theater* (Princeton University Press, Princeton 1939) with 566 ills.; 2nd ed. (Princeton 1961): pp. xiv and 343, with 866 ills., reprinted with a few corrections in 1964.

³⁶ Alois Riegl, *Spättrömische Kunstindustrie* (Hof- und Staatsdruckerei, Wien 1901) with 23 color pls. Reprinted by the Oesterreichische Staatsdruckerei, Wien 1927; reprinted in Darmstadt, 1964: pp. xiv and 420, ills. 116, pls. 23, 2 of which are in color; DM 66=ca. \$17.

³⁷ T. Dohrn, *Grundzüge etruskischer Kunst* (Baden-Baden 1958).

archaeological evidence to reconstruct the world of the Etruscans.³⁸ Knowing the field as no other scholar does, she distinguishes sharply the styles developed in the various Etruscan cities. Another Italian, C. M. Lerici, has collected new evidence for the art and civilization of the Etruscans in a picture book.³⁹ He describes and illustrates the more recent finds made at Cerveteri, Vulci, Tarquinia, and other sites. The French scholar, J. Heurgon, uses literary references, inscriptions and monuments for presenting the daily life of the Etruscans.⁴⁰ Axel Boethius and other members of the Swedish Institute in Rome describe in a beautifully illustrated volume the research conducted in San Giovenale and its environs.⁴¹ W. Llewelyn Brown in a book devoted to *The Etruscan Lion*, deals also with Etruscan sculpture as a whole.⁴² Georg Karo published two "wonder-birds" in private collections in New York.⁴³ They are among the most original creations of the Orientalizing period in Etruria. One in bronze is a rhyton and carries a centaur on its back; the other in terracotta is a box and carries a rider on its cover.

Among the earlier books on Etruscan civilization, the best is *Etruscologia* by Massimo Pallottino. Published first in 1942, a fourth edition was required by 1957, and the text has now been revised and enlarged with expanded critical notes and illustrations.⁴⁴ It deals with I. the position of the Etruscans in the history of Italy and the Mediterranean; II. various aspects of Etruscan civilization: cities, cemeteries political and social organization, literature, art, life and dress; III. the problem of language.

The most recent and, in my opinion, the best book on Etruscan art and civilization is by Mrs. Emeline Hill Richardson.⁴⁵ I consider this the definitive work on the Etruscans at the present time. It is in any case the most comprehensive general book written on the sub-

³⁸ Luisa Banti, *Il mondo degli Etrusci* (Roma 1960).

³⁹ C. M. Lerici, *Nuove testimonianze dell' arte e della civiltà etrusca* (Milano 1960).

⁴⁰ J. Heurgon, *La Vie quotidienne chez les Étrusques* (Paris 1961).

⁴¹ A. Boethius and other members of the Swedish Institute in Rome, *Etruscan Culture, Lands and People* (Columbia University Press, New York 1963).

⁴² W. Llewelyn Brown, *The Etruscan Lion* (Oxford 1960).

⁴³ Georg Karo, *Zwei etruskische Wundervögel aus dem 8/7 Jahrhundert* (Bruno Grimm, Baden-Baden 1958): pp. 22, figs. 9.

⁴⁴ Massimo Pallottino, *Etruscologia*, 5th rev. and enlarged ed. (Ed. Ulrico Hoepli, Milano 1963): pp. 458, figs. 93 on 80 pls., 6 figs. in text; Lire 3000 paperbound, 3500 in hard cover.

⁴⁵ Emeline Hill Richardson, *The Etruscans. Their Art and Civilization* (University of Chicago Press, Chicago 1964): pp. 286, figs. in text 5, pls. 48; \$7.95.

ject in English. The author uses all available source material: inscriptions, ancient authors (see pp. xv–xvii and p. 278), monuments of every sort, such as sculpture in stone, terracotta and bronze, decorative art, mural and vase painting, architecture, and jewelry. She describes and illustrates the prehistoric Villanovan civilization which the Etruscans found flourishing when they emigrated into Toscana and Latium (pp. 28–42, pls. i–vii); the Orientalizing period of the late eighth and seventh centuries (pp. 43–62, pls. viii–xv); the Archaic period, which is the purest and best Etruscan period, 600–470 B.C. (pp. 88–124, pls. xvi–xxxv); Classical art, 470–300 B.C. (pp. 125–133, pls. xxxvi–xliv); and the Hellenistic period, 300–30 B.C. (pp. 154–178, pls. xlv–xlviii). The illustrations are well-chosen and excellently reproduced. Maps of Etruria and Italy (figs. 1–2, pp. 21ff), make it easy to follow her text. The author discusses the history of Etruria, and also throws many sidelights on the contemporary history of Egypt, the Orient, Greece and Rome. The early history of Rome in the time of the Etruscan kings from Tarquinia and of the Republic to Augustus is fully illuminated (pp. 63–87). The monuments are described, as well as the Etruscan language, literature, music, games and religion (pp. 179–249). Mrs. Richardson does not claim that she can solve all the problems of this mysterious people, but she presents them in an illuminating manner—for example the question of the origin of Etruscan civilization or of the use the Romans made of it, particularly in their cult rites and their art. We find pithy and startling statements, such as the assertion that the arch did not originate in Etruria but in Hellenistic Asia Minor. The author offers as proof the dates of arches in Priene (300 B.C.) and in the Roman colony in Cosa (273 B.C.), excavated by Frank Brown, Mrs. Richardson and her husband, Lawrence Richardson. (Indeed many examples of Hellenistic architecture in Etruria are taken from this site [pp. 170f, 185f, figs. 3–4].) The first triumphal arch was not built in Rome until 196 B.C. Another startling remark, with which this reviewer agrees, concerns portraiture (p. 165):

“There has been a good bit of nonsense talked about Etruscan portraiture, but there was no portrait likeness of a man in Etruria before the Etruscans learned from the Greeks how to produce them. Their methods are the same, the type being created before the individual.”

The modern viewer who likes primitive art sometimes prefers Etruscan provincial art to original Greek art. The Etruscans were no more copyists than were the Greeks. The Greeks transformed Egyptian and Oriental patterns and motifs into something different and purely Greek. The Etruscans also stamped their borrowed types and motifs with a distinctive provincial character; but the author, despite her interest in the Etruscans, sees clearly that they never attained the beauty and originality which distinguish Greek creations. Mrs. Richardson recognizes the fact that Etruscan works are often out of proportion and involve serious distortion of their harmonious Greek models.

This is the book of a scholar who has studied the Etruscans thoroughly, has lived in their country and loves it, yet is not blind to their shortcomings. She describes the beautiful landscape of Toscana and gives occasional glimpses of present-day life there. A bibliography (pp. 251-264) and separate indices of subjects, proper names and places (pp. 265-277) enhance the usefulness of a book which provides information about most sides of Etruscan art and civilization and will incite further research in various fields.

V. Roman Art

1. *Comprehensive Books*

Our attitude towards Roman art has in recent years undergone a greater change than our response to any other period of art. Two hundred years ago Winckelmann in his *History of Ancient Art*⁴⁶ considered it as a decadent form of Greek art. Thus the Roman period became a short appendix in subsequent histories of ancient art. Then the Austrian Wickhoff, in his monumental publication of the miniatures in a manuscript of the Book of Genesis in Vienna, the *Wiener Genesis*,⁴⁷ astonished art historians by the assertion that Roman imperial art was just as individual and independent an art as were all earlier and later periods. The epoch-making preface to this publication was translated into English by Eugénie Sellers-Strong,⁴⁸ who

⁴⁶ Johannes Winckelmann, *Geschichte der Kunst des Altertums* (Dresden 1764).

⁴⁷ Franz Wickhoff und Wilhelm Ritter von Hartel, *Die Wiener Genesis* [Jahrbuch der Kunstsammlungen des Allerhöchsten Kaiserhauses] (Wien 1895).

⁴⁸ Franz Wickhoff, *Roman Art*, trans. and ed. by Mrs. S. Arthur Strong (Heinemann, London 1900).

became the greatest authority in this field until her death. She herself described her own comprehensive book on *Art in Ancient Rome*,⁴⁹ as “a connected account of what is known of the subject as a whole . . . a first modest endeavour in this direction” (vol. I, p. vii). It was the best work of its period. Meanwhile, however, the general handbooks continued to treat Roman art as a stepchild and continued to rate it very low.

Thus even in the much-used handbook by Lübke on the *Art of Antiquity* (*Kunst des Altertums*), edited by Pernice, Roman art is neglected. Therefore Berta Sarne in 1958 had to remodel entirely the section on the art of the Romans and to complete it with the results of the excavations and research of the last decades of our era.⁵⁰ These new studies extend not only to Rome but to Etruscan art, including the time of the kings and the early Roman Republic; to Greek art in Magna Graecia, the Greek mainland, and Asia Minor; finally, to Egypt and all the countries conquered by the Romans during the later Republican and imperial periods, when Africa, the Middle East, and northern Europe accepted Roman art on becoming provinces of the Roman Empire. Provincial Roman art was eventually explored by eminent local scholars, particularly in Great Britain, France, Germany, Austria, and Switzerland. Berta Sarne has made good use of all these researches. She has kept the division of the old Lübke into architecture, sculpture, and painting, but she has added further subdivisions and many new illustrations. She has included chapters on provincial sculpture and Roman mosaics. New problems and suppositions are mentioned. It is regrettable that footnotes were not allowed, but there is a select bibliography (pp. 450–454). The text shows careful and sober consideration of all factors and solid scholarship. The illustrations are well-chosen, although few are unknown.

A thorough contemporary survey of the art of the ancient Romans appeared in 1964 by George Hanfmann.⁵¹ This work traces Roman

⁴⁹ Eugénie Sellers-Strong, *Art in Ancient Rome* [in *Ars Una, Species Mille, General History of Art*] 2 vols. (Heinemann, London 1929). I, from the earliest times to the Principate of Nero: pp. xvi and 199, ills. 248; II, from the Flavian Dynasty to Justinian, with chapters on Paintings and Minor Arts in the first century A.D.: pp. viii and 221, figs. 249–584.

⁵⁰ Lübke-Pernice, *Die Kunst der Römer*, vollständig neubearbeitet und ergänzt von Berta Sarne (Paul Neff Verlag, Wien-Berlin-Stuttgart 1958): pp. 456, ills. in text 420, color pls. 8.

⁵¹ George M. A. Hanfmann, *Roman Art. A Modern Survey of the Art of Imperial Rome* (New York Graphic Society, Greenwich [Conn.] 1964): pp. 320, ills. 145, color pls. 52, chronological charts, end paper maps, select bibliography; \$15.

architecture, sculpture and painting in relationship to the growth of Roman civilization in general. The subtitle, *A Modern Survey of the Art of Imperial Rome*, needs modification. The typography and design of the book are certainly modern, and the printing is beautifully done. The text shows that the author knows the most recent as well as the earlier literature. But unfortunately the book's modernity often takes the form of a mannered and journalistic style. I give some examples of captions which appear at the head of sections of the text describing the black and white illustrations (pp. 59–126, figs. 1–145): no. 59 "The Last Pagan" (p. 87) for Symmachus (340–402); no. 76 "An Emperor Condemned" (p. 94) for Domitian; no. 83 "Lucius Verus—Playboy or Philosopher" (p. 97); no. 119 "Murder over the Grave" (p. 113) for the Niobid sarcophagus. Again, the chapters of the introduction are headed by unnecessarily pretentious titles: I. The Problem of Roman Art; II. Magnus Nascitur Ordo; III. Pax Romana; IV. Nutans Mundus (translated as "A World Shaken in Its Foundations"); V. Vicisti Galilae. The excellent text itself occasionally indulges in a certain pseudo-sophistication, for example the description of fig. 80 (p. 96): "Hadrian is in fashion. We like our psyches complicated and he is the one Roman emperor who managed to baffle even his contemporaries."

Another inexactitude in the title is the word "imperial." Hanfmann begins with republican art in the Introduction (pp. 19, 24ff), in the illustrations of sculpture (figs. 47–49), in the color plates (pls. v–vii) and in the timetable (pp. 45–46). In the latter he even begins with the copper and bronze ages (2000–1000 B.C.). Indeed the Roman Republic comprises almost 2 pages of the 6½ pages (pp. 45–51) allotted to the "Historical Outline," or, more than a quarter of the space. There are also some puzzling designations in the captions given to the different periods in the Historical Outline:

- 30 B.C.–A.D. 50 Augustan and Julio Claudian, Classicism in Art
- A.D. 50–100 Dynamic, Illusionistic Style in Art ("Flavian Baroque")
- 100–120 Trajanic "Factual Classicism" in Art
- 120–160 Hadrianic and Early Antonine "Romantic Classicism" in Art
- 160–235 Antonine and Severan "Excited Style" in Art
- 235–280 Crisis of Art: Breakdown of Classical Form

- 280–315 Tetrarchic Expressionism in Art
- 320–410 Late Antique Reintegration of Form. “Abstract”
Style and Surface Classicism in Art
- 400–500 Survival in the East. Gradual Transition to Early
Byzantine Style in Art
- 527–565 Age of Justinian. . . . Formulation of Early Byzan-
tine Style in Art
- 610–641 Last Period of Clear Continuity with Classical
Tradition
- 634 Rise of Arab Power and Islam

One would expect a comprehensive history of Roman art on the basis of this “Historical Outline.” But while there is some continuity in the introduction, such a comprehensive treatment is not found in the descriptive part, which is divided traditionally into architecture, sculpture, and painting. It is partly found in the subdivisions, but of these there are so many that we do not get a comprehensive picture. Sculpture, for example, is divided into Statues (portraits), Heads (portraits), and Reliefs. The result is that the head (fig. 63) of the Arringatore is separated from his statue (fig. 48); the head of Trebonianus Gallus (fig. 86) in Florence, from his statue in New York (fig. 58); the head of Trajan in Ostia (fig. 77) from his statue in Copenhagen (fig. 55); even the head of Augustus of Prima Porta (fig. 72) is placed far from the celebrated statue (fig. 50) to which it belongs.

The book, then, is not as modern as avant-garde music or abstract, non-objective, pop, or optical art of our time. It could, however, be included perhaps with current music, sculpture and painting, under the designation “sophisticated chaos.” While one encounters throughout many pithy remarks and clever and instructive observations, the book lacks the profound ideas which appear in the writings of the late Kaschnitz-Weinberg, now in process of being published by Dr. Helga von Heintze, or those which we find in Otto Brendel’s “Prolegomena to a Book on Roman Art” (published in the *Memoirs of the American Academy in Rome* 21 [1953]), which may some day be followed by the ultimate history of Roman art.

The modest volume *L’Arte Romana* by the eminent Italian scholar Giovanni Becatti⁵² is in marked contrast to the luxurious volume of Hanfmann. As one reads it, however, it becomes clear that it has all

⁵² Giovanni Becatti, *L’Arte Romana* [Series *La Cultura Moderna*] (Ed. Garzanti, Milano 1962): pp. 143, ills. 147 on 92 pages between pp. 80 and 81; Lire 1000=ca. \$2.

the makings of a great book. The text, in beautiful, fluent Italian, is a real synthesis of Roman art treated chronologically, beginning with earliest times and ending with the late antique, leading into the Christian and Byzantine periods. The illustrations comprise largely sculpture, with very few paintings and no architecture, but the text considers all types of Roman art; and text as well as illustrations include an unusual number of coins, those important contemporary dated monuments. In this latter respect the first century B.C. is particularly well-represented (figs. 1-2, 6, 8-14, 16-17, 29-31); but also portrait coins from the second century B.C. to the third century A.D. are scattered through the book (figs. 4-5, 25, 37, 54, 56, 67, 82, 127, 132). The excellent large bronze coin of Trajan (fig. 74), gives a complete picture of one of the richly decorated triumphal arches so characteristic of the Roman imperial period.

This book by Becatti could become the long awaited definitive volume on Roman art under the following conditions: it ought to be translated into good English and made easily available in England and the United States; the size ought to be enlarged with bigger scales for text and illustrations; there ought to be a short description added for each picture, with reference to former publications, some illustrations of architecture and some more of paintings ought to be added. The useful small glossary of archaeological terms (pp. 135-139) needs particularly careful translation into English. The short bibliography (p. 141), which comprises at present only books in Italian, must be supplemented by an international bibliography.

It is characteristic of the growing interest in Etruscan art that a small volume by W. Zschietzschmann in the Ullstein series devoted to the history of art unites Etruscan and Roman art,⁵³ and dedicates one third of the text and almost half of the illustrations to the former.

2. *Roman Provinces*

Among the many publications by local scholars in northern Europe, two recent books, one from Germany and one from England, deserve special mention as showing the growing importance for our knowledge of imperial art.

Professor H. von Petrikovits, director of the Rheinische Landesmuseum at Bonn, has published a volume which deals in general

⁵³ Willy Zschietzschmann, *Kunst der Etrusker. Römische Kunst* [Ullstein Kunstgeschichte VI] (Berlin 1964): pp. 160, drawings in text 22, ills. on pls. 5, color pls. 8; DM 4.40.

with Rhenish art and civilization, although its main section is a catalogue of the best Roman, mediaeval, and more recent treasures of the Rhenish State Museum.⁵⁴ Dr. Petrikovits has assembled in Bonn a group of excellent young scholars, each of whom has contributed to the catalogue in those areas in which he specializes. The director has written the general chapters on the history and purpose of the state museum, the history of the Rhineland in the Roman period, on Roman art in the Rhineland, Roman tomb monuments, Roman votive offerings, jewelry, and vases. The Roman period takes about half of the book. The rest of the book is devoted mostly to early mediaeval art and to some more recent periods (pp. 111–178, nos. 65–150, pls. 61–134).

Petrikovits sees the task of his museum as the collection of all cultural products from the origins in the Stone Age to modern art, of great masters as well as of popular art. He wants to illustrate the whole history of the Rhineland, rightly considering it as an important part of world civilization. Conquered by the Romans in the age of Augustus, it enjoyed as a prosperous province (*Germania Romana*) the *Pax Augusta* for two and a half centuries, until in the second half of the third century and in the fourth century it was conquered by Frankish armies. The former camps, Bonn (*Bonna*) and Cologne (*Colonia Claudia Ara Agrippinensium*), became flourishing colonies where Roman veterans were settled. They built temples, baths, amphitheaters, excellent streets, and villas with luxurious furnishings and mosaics. By the fourth century Christianity was already firmly established. Roman tombstones in Bonn, as early as A.D. 250–270, show Christian symbols. St Gereon in Cologne was built in the middle of the fourth century, and the oldest church in Bonn around 400. Early mediaeval art is a direct continuation of Roman art in the Rhineland as well as elsewhere. Cologne, like Trier (*Augusta Treverorum*), and Mainz (*Augusta Mogontiorum*) became the seats of powerful archbishops and of a flourishing art.

Monumental art in *Germania Romana* has not quite the high standard of *Gallia Romana*, for example in Trier and Mainz. It is a military art, shown particularly in the oldest tombstone, that of the centurion Marcus Coelus, who fell in the battle against Arminius

⁵⁴ H. von Petrikovits et al., *Aus Rheinischer Kunst und Kultur. Auswahl-Katalog des Rheinischen Landesmuseums*, Bonn [Kunst und Altertum am Rhein] (Rheinland-Verlag GMBH, Düsseldorf 1963): pp. 184, pls. 134 and color pls. 12.

under Varus, A.D. 9 (no. 1, see also nos. 2-8). The tombstones provide information about military and civil dress, armour, military decorations, horse trappings, ensigns, furniture and furnishings of the first century. Their inscriptions give much information on the Roman army, military movements and expeditions, and ranks. They are worked in a realistic, simple, provincial style, which became popular in Rome not before the third century, and continued in Christian art. The votive offerings show great variety and teach much about the Roman religion. The Capitoline Triad was brought with the armies to all provinces (no. 11). Fortuna came in the form of the Greek *Tyche*, as represented by Eutychides, the pupil of Lysippus (no. 15). Purely Roman are the *genius* used as protector of the camps (no. 16), Minerva (nos. 12, 14, 25, and 40b), Venus (nos. 24b and 36), Mercury (nos. 12, 23, 24), and Hercules (nos. 26 and 34). All came from Rome, while the Persian Mithras (no. 21) was probably brought to Rome as well as to the provinces by troops stationed first in the East and later transferred to the West. Other gods were indigenous, but interpreted as Latin gods ("*interpretatio Romana*"). Such is the riding god, who was placed on high columns which sometimes also carried the seated Jupiter Capitolinus (no. 12). Purely provincial are the matrons wearing large caps and seated on a bench on either side of a woman with modish coiffure (nos. 17-20 and 27). All wear over two long tunics a mantle fastened in front by a fibula. The most beautiful of these (no. 17) is dated by the consuls named in the inscription, in the year A.D. 164. The monument thus belongs to the period of Marcus Aurelius. Jewelry, vases, excellent glass and ceramics, the last two mostly fabricated in Cologne, are well represented in Bonn.

This book is a good complement to the study of Roman art, religion, and civilization.

Art in Roman Britain by Jocelyn M. C. Toynbee, Laurence Professor of Classical Archaeology in the University of Cambridge, is a model catalogue comprising one, and in this case the most northern, province of the Roman Empire. For the first time the relationship of British art to the art of the other provinces, as well as to art in the capital itself, is fully explored. Native and imported works of art are clearly distinguished.⁵⁵

⁵⁵ Jocelyn M. Toynbee, *Art in Roman Britain* (Phaidon Press, London 1962); 2nd rev. ed. distributed by the New York Graphic Society (Greenwich [Conn.] 1963): pp. 220, ills. 230 from original photographs by Otto Fein; \$15.

The introduction (pp. 1-17) gives the historical background. The Belgic kings and nobles, who came from Gaul and dominated Britain from about 110 B.C. on, had furthered a brilliant Celtic art in the late La Tène abstract style. This art continued under the Romans, who conquered Britain first in 55-54 B.C. in two expeditions under Caesar, then decisively in A.D. 43 under the emperor Claudius. A revolt by the queen Boudicca was quelled in A.D. 58. Though Agricola in the time of the Flavians added the Lowlands of Scotland, in A.D. 121 Hadrian excluded it with his protective wall across the North of England. In consequence, the province flourished in the second to the fourth centuries. Fortresses, towns, and rich villas covered the country. Christianity spread early, but when Franks and Saxons ravaged the land, Honorius in 410 renounced the sovereignty of Britain, and Roman civilization ceased there.

The rich finds dated from the period of Roman rule were assembled in 1961 in an exhibition in Goldsmith's Hall in London. They were a commentary on Romano-British life and history. Professor Toynbee's book is based on this exhibition. The 200 objects were photographed by Otto Fein and reproduced in 235 illustrations on 94 plates. An appendix of comparative material was added in figs. 236-262 on 5 additional plates. These illustrations and the following catalogue (pp. 121-205) are arranged according to objects. Sculpture in the round comprises: Portraits of Private Persons; Graeco-Roman Deities; Oriental Deities; Celtic Deities; Funerary Figures; and Genre Figures. Sculpture in relief has the same division of deities according to the several religions, followed by Tombstones and Architectural Features. The so-called minor arts are represented by: Decorated Armour; Metal Table-Ware; Figured Bronze-Ware; Miscellaneous Works in Metal and other Materials; Figured Glass; and Figured Pottery. The importance of these so-called minor arts is shown by the silver Mildenhall Treasure (Cat. no. 106, pp. 169-171; figs. 113-119, 124). The last part is given to Fresco Painting and Mosaics. In the Introduction this material is considered as either made locally in Britain by Roman army artists, or by native artists, or imported from overseas, particularly in the early days of Roman workmanship. Immigrants coming from Italy and Gaul then established local workshops. They trained some Britons, and more foreign traders and industrialists settled in the province. In the second and third centuries the foreign cults introduced by the army, particularly those of Mithras and

Serapis, brought new imports from new areas and produced local provincial imitations. The Roman officers and wealthy notables imported precious silver and bronze ware from Italian factories. Gaulish, Rhenish, Danubian, and Alexandrian factories are represented in the minor arts. Even a sculptor from Palmyra in the third century worked tombstones for oriental immigrants and soldiers (Catalogue nos. 85 and 87, figs. 85 and 89). Purely native are sculptures worked in British stone, and many bronzes. Celtic love of patterning shows in heads, statuettes of Hercules and Mars (nos. 8, 15-16; figs. 9, 16-18), and Celtic deities like the Genii Cucullati, the little hooded gods (nos. 76-77; figs. 82-83). The head of Medusa made into a male water deity from the pediment of the temple at Bath (nos. 90-91; fig. 96) stems directly from the late La Tène tradition and is wholly local and provincial. On the other hand, in many other works in stone as well as in metal, Roman and British elements are combined. Miss Toynbee rightly assumes that model- or copy-books with drawings and sketches circulated from workshop to workshop throughout the Roman world, and were handed down from generation to generation of artists of all types. Wooden or terracotta stamps also could be imported or designed in Britain from a sketchbook. This explains the mixture of style in many provincial objects. The Barbotine technique of the "Castor" ware in Britain (nos. 155-159; figs. 176-179, 186) came from the Rhineland, but was developed in a more ambitious and more complicated style in the British kilns. The wall-paintings and mosaics are, in contrast, executed in pure Mediterranean style by immigrant painters and mosaicists. Dated mostly to the second to fourth centuries, they are found in rural villas occupied by the landed British gentry when, particularly after A.D. 300, they moved from the towns to the country. Some of these villas belonged to Christians, as indicated by the use of Chi-Rho (nos. 175-176; figs. 204-205). In the same villa with this Christian symbol appear pagan motifs—the rape of Europa, Bellerophon, and the Seasons (nos. 192-193; figs. 228-229). The Seasons and similar pagan motifs, such as Neptune, the rape of Ganymede, Cupid, Bacchus, hunting scenes, and chariot races appear in other villas (nos. 181-182, 187-188, 190, 198-199; figs. 210-216, 218, 224, 227-229, 234). For Christians, as for the pagans, these symbols stood for a common belief in afterlife, rebirth after death, and paradise. Particularly interesting is the mosaic with scenes from Virgil's *Aeneid* (Cat. no. 200, fig. 235).

The book is easy to use. Under each figure there is indicated the subject matter, the material, the size, the spot and the catalogue number. The catalogue, on the other hand, provides the same information and refers to the illustrations (called "plates," which is inexact, as there are up to thirteen figures on a page). The descriptions, interpretations and datings are admirable. The learning and sound judgment are astonishing.

There are only two mosaics for which I prefer to give a more exact interpretation. The "astronomer" (Cat. no. 196, fig. 233) must be one of the seven sages. On the celebrated mosaic found in Torre Annunziata, now in the Naples Museum, the third philosopher points in about the same attitude with a thin rod at a globe. Near his left shoulder is also a sundial on a pillar. The inventor of the sundial is Anaximander, who has been recognized in the philosopher holding a sundial in his hands in a mosaic at Trier (Toynbee, fig. 258). The philosopher from the British villa, however, may be Thales, whose name has been suggested by Otto Brendel as the interpreter of the globe (*RömMitt* 51 [1936] 1ff; see also George Elderkin, *RömMitt* 52 [1937] 223ff, and Karl Schefold, *Die Bildnisse der antiken Redner, Dichter und Denker*, p. 154, no. 1 and p. 214). I would like to suggest an interpretation also for the mosaic with a "cock-headed Man" (no. 197, fig. 231). This man wears the mask of a cock which, like all ancient masks, covers the whole head. He is a *Cicirrus*, a juggler who was called "fighting cock" and is described in Horace, *Sat.* 1.5.50ff. The Oscan *scurra* who entertained the poet near Caudium on his journey to Brindisi was an actor of the Oscan Atellan farce which developed from the South Italian phlyakes farce. The Atellan farce found a public in Rome and from here the army carried it to the provinces. In the mosaic, the building approached by a flight of steps is a temporary background building, also taken over from the phlyakes stage. The cock mask goes back to the archaic period, as shown on a black-figured vase in Berlin, where two men wearing such masks are led by a fluteplayer (Bieber, *The History of the Greek and Roman Theater*, p. 36f, fig. 124). It is hardly necessary to remind one of the *Birds*, by Aristophanes, where the cock is praised as King of the Persians (vv. 483-492; see the painting of a modern presentation by Eric Heckel in Bieber, *op.cit.*, p. 260, fig. 843a). The farce in Britain may have represented the fight of a cock (instead of an Arimasp) with griffins, to rob them of gold.

A map of the finding-places in Roman Britain has been drawn by H. M. Stewart. In addition there are a glossary of Latin and Greek terms (p. 207); a short general Bibliography (p. 209), divided into A. The History and Archaeology of Roman Britain, B. The Kindred Continental Provinces and their Art (here should be added the above discussed book by Petrikovits), and C. The Art of the Graeco-Roman World. The Index, *a.* of Names (pp. 211-213), *b.* of Places (pp. 214-219), is excellent, as is the whole book. In a subsequent volume, *Art in Britain Under the Romans*, Jocelyn Toynbee has studied in a more comprehensive fashion the same material covered in the earlier work.⁵⁶

Ostia is the image of Rome, and as Pliny (*Nat. Hist.* 3.5.56) says, was in the beginning a colony of a Roman king. The latest book on Ostia is by Raissa Calza, assistant, wife, and, after his death in 1946, successor of Guido Calza, the distinguished excavator of the site of Ostia.⁵⁷ Photographs are by Ernest Nash, director of the Fototeca di Architettura e Topografia dell'Italia Antica.

It is interesting to compare the harbor town with the provinces. Being so closely connected with Rome, it has a higher and more unified artistic standard than Germania, Gallia and Britannia. The architecture comprises urban apartment houses, the sculpture probably comes largely from leading Roman workshops, and the mosaics were probably laid by the same well-schooled artisans who worked in the capital.

The nine chapters deal with 1. The Origins, the Camp and the City; 2. The Streets and Squares; 3. Houses; 4. The Administration; 5. Public Life; 6. Daily and Business Life; 7. Religious Life; 8. Tombs and Cemeteries; 9. The End of Ostia. The most important of the illustrations are those devoted to the architecture, particularly of private houses, apartment houses and warehouses (see pp. 21-47; figs. 16-18, 25-49, 70, 81, 115, 125). Among the sculptures, the best are portraits of Trajan (fig. 57), of philosophers (figs. 110-111), of a priest of Attis

⁵⁶ *Idem*, *Art in Britain under the Romans* (Clarendon Press, Oxford; Oxford University Press, New York 1964): pp. xxiv and 473, frontispiece, 99 pls. with 249 ill.; \$18.50.

⁵⁷ Raissa Calza and Ernest Nash, *Ostia* (Sansoni, Florence 1959): pp. 162, figs. 161 on 155 pls. of which 8 are in color, plan of Ostia; Lire 6000=ca. \$10. Among the earlier publications are: *Scavi di Ostia* (Libreria dello Stato, Roma 1953-): I, *Topografia generale* (1953); II, G. Becatti, *I Mitrei* (1954); III, *Le Tombe di età repubblicana e Augustea* (1958); IV, G. Becatti, *Mosaici e pavimenti marmorie* (1961). G. Calza and G. Becatti, *Ostia [Itinerari dei musei e monumenti d'Italia I]* 5th ed. (Libreria dello Stato, Roma 1960). G. Becatti, *Case ostiensi del tardo impero* (Roma 1949).

(fig. 135), and others of the second century (figs. 117–120) and later (fig. 151). Some sculptures make the streets of the city come to life: for example, the group of a peasant and his horse loaded with the produce of his farm and with his little son (fig. 100), and the reliefs depicting the shops which lined the streets, showing the butcher, the farmer's wife selling fruit and animals, and the vegetable merchant (figs. 102–104). Sarcophagi depict a cobbler or shoemaker (fig. 106), the harbor with the lighthouse (fig. 58), and a bar for the mariners (fig. 114). Among the mosaics the most grandiose is that of Neptune in the baths named after him (fig. 69), where he is shown on his chariot drawn by four seahorses and surrounded by all manner of real and mythological sea creatures. The mosaics on the Piazza delle Corporazione, showing the life in the harbor (figs. 92–93), are well-interpreted (pp. 67–69). This is a beautiful and informative book.

3. *Architecture*

The many buildings of ancient Rome which are still standing or the remains of which have been excavated have been recently published in a monumental and complete pictorial dictionary by Ernest Nash.⁵⁸ Architecture predominates, but sculpture and painting are also illustrated when they belong to the buildings or are still standing in the open. Inscriptions are used for identification and dating (see the list on pp. 530–531); coins for reconstruction of buildings; the ancient Severan marble plan and modern plans for locations; older drawings and engravings to show the original position or original form of buildings which have been removed or damaged in later periods.

The material is arranged alphabetically, beginning with Amphitheaters and ending with the Volcanal in the Forum Romanum. Each illustration is accompanied by a short text which gives name, date, and bibliography. Each caption is accompanied by the name and number of the photograph from which the illustration has been made, duplicates of which can be ordered from the author. The photographs are excellent. The two volumes are extremely useful and indeed indispensable for anyone concerned with monuments in the capital of the Empire.

Heinz Kähler has published a good survey of the art of the empire

⁵⁸ Ernest Nash, *Pictorial Dictionary of Ancient Rome*, 2 vols. (Deutsches archaeologisches Institut: Verlag Ernst Wasmuth, Tübingen 1961; Praeger, New York 1961; A. Zwemmer, London 1962): pp. 544, 532, figs. 1338.

from Augustus to Constantine the Great, *Rom und sein Imperium*.⁵⁹ In the first part, the main characteristics of Roman art are discussed, particularly its differences from Greek art. The Roman citizen was a lover of art who adapted Hellenistic and, from the time of Augustus on, classical art to his own needs. He collected originals and copies, but used them as decoration. His own creative power is shown in his architecture, particularly temples, fora, dwellings, and in his portraits. Another distinctly Roman form is the relief used to illustrate political programs.

The main text (pp. 37–220) is arranged according to the emperors, whose influence is rightly stressed. Besides Rome are included other sites in Italy as well as the provinces, particularly Greece, Syria, North Africa, Gallia and Trier. The style is clear and very readable. The 60 colored illustrations, mostly photographs by Kähler himself, and the 46 line drawings are scattered through the text where appropriate. Nineteen reproductions from photographs in black and white are relegated to the Appendix (pp. 249–256), which contains also an excellent select bibliography (pp. 222–231) arranged according to the pages of the text. A chronology follows (pp. 232–243), listing in parallel columns Roman rulers, Roman history, the art of the city, the art outside of Rome, as well as literature, philosophy and historiography.

One has the impression that this book is based on lecture courses which Kähler may have given to University students. It might be used with great profit as a basis for such courses at other universities.

Four volumes by H. A. Stützer on ancient art are meant for students of high schools and for adult education. They were commissioned by the Bavarian Society for Free Popular Education and are sponsored by the Union of Public High Schools and Popular Educational Institutions of Bavaria.⁶⁰ Volume I is devoted to Greece, II to Etruria and Rome, III and IV to the Empire, and IV deals with late

⁵⁹ Heinz Kähler, *Rom und sein Imperium* [Kunst der Welt, ihre geschichtlichen, soziologischen und religiösen Grundlagen, die Kulturen des Abendlandes, ser. II in 24 vols.: vol. 8 of antiquity] (Holle Verlag, Baden-Baden 1962): pp. 268, figs. 19, color pls. 60, drawings in text 46, map of Roman Empire in period of Trajan.] See also *Rom und seine Welt, Bilder zur Kultur und Geschichte* (Bayerischer Schulbuch-Verlag, München 1958 [plates], 1960 [text]).

⁶⁰ *Das Abendland in der Kunst*, vols. I–IV (Mandruck Verlag, Theodor Dietz, München): Herbert Alexander Stützer I. *Die Kunst der griechischen Antike* (1955): pp. 144, ills. 72, maps 2; DM 9.60. II. *Die Kunst der Etrusker und der römischen Republik* (1956): pp. 148, ills. 63, maps 3; DM 13.50. III. *Die Kunst des römischen Kaiserreichs bis zum Sieg des Christentums* (1957): pp. 176, ills. 75, maps, 2; DM 13.50. IV. *Römische Kunst der Spätantike im Reich der christlichen*

antique art under the rule of the Christian emperors from Constantine the Great to Romulus Augustulus. Stützer depicts in a pleasant and clear style the transition from pagan to Christian Rome and provides a good introduction to the later period of Roman art with emphasis on the historical, social, political, literary, religious, and philosophical aspects of the period. The printing of text and illustrations is excellent. The descriptions of the single monuments are concise and readable.

The dating of some monuments is not yet firmly established. The beautiful gold glass in the Museo Cristiano in Brescia, which Stützer uses as his colored frontispiece and dates to the end of the fourth century, has been dated by others in the period of the Severan emperors in the early third century. The head of the colossus of Barletta on the cover is probably not Marcianus (450–457), but Valentinianus I (364–375). Particularly instructive are the analyses of the early churches in Rome (pp. 111–138): Santa Sabina with its wooden door (figs. 59–63) and Santa Maria Maggiore with its mosaics (figs. 64–68); and in Ravenna (pp. 138–146, 155–163), the so-called Mausoleum of Galla Placidia (figs. 69–75) and the Orthodox Baptistry (figs. 80–82).

Added are a short chronology (p. 169); a select bibliography (pp. 170–172); a list of illustrations (pp. 173–176); and a short glossary (p. 177), with references to the pages where special expressions are explained. There are no footnotes, which would only be out of place in a popular work of this sort.

Roman Art and Architecture by Sir Mortimer Wheeler is another attempt to give a comprehensive picture of Roman art.⁶¹ His book is organized according to subject. Architecture, given second place in the title, takes the largest part, about three-fifths, of the book (pp. 11–158); while sculpture and painting are allotted less than one-fifth (pp. 159–205). Architecture proper comprises chapters 3–6. The first chapter deals with the Roman contribution to art, which the author sees primarily in architecture. The second chapter compares Greece and Rome, whose aims and achievements were different, but based upon evolving, not merely repetitive values. Chapter three deals with Roman towns, their origin and their plans not only in Italy but in

Kaiser (Glock und Lutz, Nürnberg 1962): pp. 178, ills. 87, 2 maps; DM 13.50. The first three volumes have been discussed by M. Bieber in *CW* 52 (1958) 72–75.

⁶¹ Sir Mortimer Wheeler, *Roman Art and Architecture* [The World of Art Library] (Thames and Hudson, London 1964): pp. 250, figs. 115 monochrome, 60 in color; £1.15.0.

Africa, the Near East, Gaul and Britain as well. In chapter four, the discussion of individual buildings in these cities demonstrates a wide knowledge of Rome and of some of the provinces, but is not very sharply organized.

The fifth chapter deals with aspects of sculpture and painting. This wide field is wisely restricted to a treatment of the principal achievements of Roman art in portraiture, the development of pictorial narrative, and the development of landscape. Unfortunately the picture is incomplete and sometimes confusing. Small mistakes like an explanation of the Alexander mosaic as battle *at the* Issus, instead of at Issus (the town in Cilicia), may be overlooked. But every student or lover of Greek art will be annoyed when he reads that the Herm of Pericles (pp. 160f, fig. 141) “is intellectually a barber’s dummy.” The author overlooks the fact that the oversized forehead and the expressive mouth depict the intelligence and the eloquence of Pericles which made him the leader of the golden age of Greece. He also overlooks the fact that a Greek portrait was the portrait of the whole figure, in which every part expressed the character as much as the face. He also disregards the loss of vitality which the bronze original suffers when reproduced in marble, particularly through the lack of the eyes, which in the original were inset and added to the expression of intellect. In other words, the author neither knows nor understands Greek art. His knowledge of Parthian art in Palmyra is welcome, but adds to the confusion. He places the monuments illustrating the frontal manner typical of Palmyra where they do not belong, between the Augustan Ara Pacis and a late Republican grave-relief. Then follow directly a portrait head of the first century B.C. and portraits of the late second to the third century from Commodus to Philip the Arab (figs. 144–153).

The discussion of the narrative or continuous style is insufficient, as it is restricted to the Alexander mosaic, one sarcophagus, Trajan’s column, and two modern imitations of it (pp. 172–181, figs. 154–161). The “landscape,” in contrast, is extended to architectural backgrounds in reliefs as well as in paintings, and includes still-life in wall paintings and mosaics.

The last chapter deals with secondary aspects of Roman art. The section on Romans as collectors and connoisseurs gives a good survey of silver treasures found in Mildenhall, Hildesheim, Hoby, and Boscoreale (pp. 206–214, figs. 192–195, 206). It is followed by stucco models

from Egypt (figs. 196–197). Then the range of classical art under the Roman regime is illustrated by examples from the Celtic fringe in the north-west and the oriental fringe in inner Asia (pp. 216–230). Both are welcome, but too condensed to be clear. The Celtic examples (figs. 100–202) all come from the outpost in Britain. One example of Celtic metalwork (fig. 203) from Dura-Europos proves only that the Roman army brought their ornaments with them when they were moved from the West to the East. Roman art in the East is represented by art in Palmyra, Begram in India, and Buddhist Gandhara (figs. 204–205, 207, 212–215). Sir Mortimer is not able to solve the question whether there was in Roman times a reverse current from East to West.

At the end of the book there are short and insufficient notes to the text (pp. 231–236), an inadequate bibliography on only half a page, a list of the illustrations and their sources (pp. 238–245), and the index, with numbers in italics referring to the illustrations.

The illustrations are the best part of the book. There are many new and unusual views (for example fig. 117, the House of Amor and Psyche in Ostia), and many plans and reconstructions. The reproductions of the pictures and the printing of the text are excellent.

A new approach to the most creative aspect of Roman art has been admirably explored by Frank Brown in his *Roman Architecture*.⁶² This book appears in a series on *The Great Ages of World Architecture* which includes volumes on *Greek Architecture* by Robert L. Scranton and on *Early Christian and Byzantine Architecture* by William MacDonald. Printing is excellent and the illustrations are well chosen and clear. They extend from the hut urns in the Palatine village of the eighth century B.C. to Hagia Sophia in Constantinople in the sixth century A.D. The text, encompassing the same long period, is a model of condensation.

The first chapter, with the title “Ritual and Space,” shows how the primitive Romans (800–600 B.C.) built their houses, as reflected in ash urns. The initial sentence states the author’s dominant idea: “The architecture of the Romans was, from first to last, an art of shaping space around ritual.” By ritual the author understands not only religious ritual, but the evolution of and adherence to fixed, habitual forms of conduct. The religious and community assembly places of

⁶² Frank E. Brown, *Roman Architecture* (George Braziller, New York 1961): pp. 128, figs. 100, including photographs, plans and drawings; \$4.95.

early Romans conform to the rituals of family life, worship and commonwealth. In the early republican period (Ch. II, 600–200 B.C.), they learned to build with solid materials. They borrowed much from the Etruscans, but Roman architects gave to the houses, temples and buildings for civic life the shapes which their institutions demanded. The house was the mold for the ritual of Roman family life, with the authority of the father reflected in the compact and well-articulated plan of the Atrium house. The temple reflected the ritual of public worship. It was raised on a high podium accessible from the front by steps and placed at the back of the area in which the worshipers were to move to the temple. In civic buildings citizens were guided to the magistrates in the Senate house above the Comitium, where they all had equal right, on ascending steps, but were under the control of vested authority and orderly procedure.

In the late republican period, (Ch. III, 200–50 B.C.) when Hellenistic art invaded Rome, Roman architects assimilated many Greek forms, but they appropriated them—for example arch and vault and the outer colonnade—as a device for producing still greater volume and as essentials of a new idiom. Curves were used for apses in temples to emphasize the cult statue. The approach became a semi-circle, so that ceremonial discipline controlled the vision and movement of the visitors, as at Praeneste (figs. 18–20), where the rotunda at the top of the architectural complex was the goal of the ritual procession which moved up over ramps, steps, between arches and columns. The private house was enriched by a peristyle garden when family life had become freer, while the atrium became an antechamber serving for public functions. Wealthy citizens built villas in order to combine the conventional life of the city with framed vistas of the surrounding landscape. The basilica became the architectural form for public life, and it was adapted for various transactions. The central section was screened off from the aisles, where movement could be subdivided. Even warehouses had organized defined spaces for specific activities.

The early empire (Ch. IV, 50 B.C.–A.D. 50) made of the Greek inheritance its own purely Roman synthesis. The rituals of public worship reflected, like the architecture itself, the accumulated power of Rome. The gods, identified with the state, received worship as an official act in the temple of traditional form with high podium, dominating façade and deep porch; but the gleaming stone and a richly decorated forecourt, surrounded by colonnades and apsidal

recesses, condensed or expanded the Roman religion as a symbol of the supremacy of Rome. Best examples are the Forum of Caesar with the temple of Venus, and that of Augustus with the temple of Mars (figs. 35–38).

In the high empire (Ch. V, A.D. 50–250) architects brought more and wider fields of human experience under the discipline of ritual and space. The fora in Rome built by Trajan, those of Augusta Raurica in Switzerland and of Leptis Magna in Tripolitania in North Africa drew the basilica, the law court, into its center and made it the focal point for the visitor entering from the monumental gateway into the vast open square before it. Thus the forum became the forecourt of the basilica (figs. 61–64). The Pantheon is the greatest materialization of the imperial idea of changeless laws and forces, and like the cosmos with man at its center, its shape is a perfect circle crowned by a perfect sphere which represents the dome of the firmament. Geometrical perfection is modulated and articulated by diametrical axes and by regular alternations of bays and aediculae. The coffers in the dome are reflected in the squares of the pavement. Thus the Pantheon portrays in a static abstraction the imperial universe (figs. 65–69).

The ritual of the bath had already provided for the cultivation of the mind as well as the care of the body in the baths at Pompeii (figs. 32–33). The architects of the baths of Caracalla in Rome, Leptis Magna and Trier, therefore placed the main building for the ablutions in a complex of spaces devoted to the other uses of leisure: gardens, walks, libraries, lecture halls—all united in a grandiose symmetry of design (figs. 70–75). The Flavian amphitheater, rightly called the Colosseum, the greatest assembly hall in existence, afforded pleasure-seeking citizens approximate equidistance from the arena by means of parallel elliptic rows of seats supported by an ingenious structural web of radial and concentric vaulted passageways which channeled the flow of large numbers of spectators to and from their assigned places. The outside formed a storied architectural prospect which screened the spectators from the outside world (figs. 47–49).

The private home of citizens was no longer the atrium-peristyle house, but the apartment house. The massing of people in the cities compelled architects to build multistoried tenement buildings. Those in Rome are known for the most part only through the Severan plan, but in Ostia there are many well-preserved apartment buildings. At street level there are shops and offices often opening onto

arcades. The five or six stories reflect economic gradations and range from quarters for the well-to-do to garret flats for the poor. But even the smallest are designed for comfort, with living room, two bedrooms, kitchen and toilet, and an extra passage for privacy (figs. 76-80). Of imperial residences, the most luxurious is the Flavian palace on the Palatine. Most of the space is occupied by rooms for the life of the state. The private apartments for the emperor and his court are designed for relief from ceremonies, on either side of an octagonal pavillion and a sunken garden (figs. 81-85). When the emperor wanted escape from his public rôle and withdrawal from the city, he retired to a villa. The most grandiose, built by Hadrian near Tivoli, reflects the taste or caprice of this most individual emperor. It is a loose and open aggregate of separate spaces, freely arranged in the landscape, and offers an architectural portrait of the complex character of Hadrian (figs. 86-90).

During the late empire (Ch. VI, A.D. 250-550), the power of the emperors declined, but architecture preserved its creative power. The basilica erected by Maxentius and finished by Constantine is the last grandiose pagan palace of public business in Rome (fig. 91). The insecurity of the empire is reflected in the palace which Diocletian built for himself at Spalato in Dalmatia. It has the aspect of a fortress or a Roman camp built in enemy land. The emperor lived in the space reserved for the military headquarters. A processional way flanked by colonnades and arcades extended from the landing place at the beach to the portico leading into the emperor's apartments. To the sides in front were a basilical audience hall and a state banquet hall (figs. 92-93). In contrast to this compact composition, the late villa in Piazza Armerina in Sicily reflects the nervous insecurity of the late empire. It huddles against a landscape but ignores it. The rooms are abruptly disjointed and inorganically juxtaposed. The individual spaces reflect pomp and refinement, but are restlessly convoluted.

The boldest achievements of the Roman architects of the late empire are found in the churches. Since Christians assembled for their rituals inside their place of worship not, like the pagans, in front of them, Christian architects adapted the secular basilica for their churches. They remodelled it into a single space which directed the worshipers to the terminal apse and the altar, as in Santa Sabina and Santa Maria Maggiore in Rome (figs. 96-97). In San Vitale in Ravenna we find an octagonal central building where worshipers were massed

in a pool of space and drawn to face the altar (figs. 98–99). Finally, in Hagia Sophia in Constantinople, built by the emperor Justinian, Roman values unite in a serenely comprehensible totality, its tripartite structure centered on man (fig. 100).

Professor Brown's book is full of new ideas and original thoughts on the reasons for the special architectural forms of Roman architecture. Its compact text of only about 40 pages is supplemented by a carefully selected bibliography (pp. 113–117) which invites further study.⁶³ A good index refers to the text pages as well as to the figures (pp. 119–125), and a list of sources for the illustrations (p. 127) concludes the book. It is worth much more than its modest price.

4. *Sculpture*

The best new book on *Roman Imperial Sculpture* is by D. E. Strong, Keeper of the Department of Greek and Roman Antiquities in the British Museum.⁶⁴ It is an introduction to the commemorative and decorative sculpture of the Roman Empire down to the death of Constantine, and comprises all the most important sculptured monuments of purely Roman art except portraits. Included are all sculptures that commemorate historical events or decorate buildings executed under the inspiration of the government (Introduction, p. 1). In 15 chapters the author discusses: 1. The Background, comprising Greek, Etruscan and Italian Sources; 2. Greek Art in the Late Republic; 3. The End of the Republic; 4. The Augustan Age, which in accordance with its importance is the longest chapter (pp. 17–26); 5. The Julio-Claudians; 6. The Flavian Style; 7. Trajanic Victory Monuments; 8. Hadrian and the Provinces; 9. The Early Sarcophagi; 10. The Antonine Emperors and the Decline of the Classical Tradition (the beginning of the late antique style); 11. The Column of Marcus Aurelius; 12. The Severans (this chapter includes Leptis Magna in North Africa, where Septimius Severus was born); 13. The Third Century A.D.; 14. The Public Monuments of the Tetrarchy; 15. The Arch of Constantine.

⁶³ For those interested in special buildings I may recommend: H. Kähler, *Das Fortuna-Heiligtum von Palestrina-Praeneste* (Saarbrücken 1958); G. V. Gentili, *La Villa Erculia di Piazza Armerina*, con prefatio di Biagio Pace (Libreria dello Stato, Roma 1951); J. A. Hanson, *Roman Theater Temples* (Princeton 1959); A. Boethius, *The Golden House of Nero* (Ann Arbor 1960).

⁶⁴ Donald Emrys Strong, *Roman Imperial Sculpture* (Alec Tiranti, London 1961): pp. 104, figs. 144.

The author manages by means of a concise text to introduce the student of Roman sculpture to all important monuments, their meaning and their style. He rightly emphasizes the influence of changing governments and the character of the reigning emperors on the form and content of the commemorative and decorative sculptures. The Bibliography is excellently organized into works on Roman sculpture in general, followed by Etruscan, Hellenistic and Republican historical reliefs, sarcophagi and funerary urns, decorative sculpture, late Roman and “late antique” sculpture, painting and polychromy, architecture and topography of Rome (pp. 81–83). The second part of the bibliography comprises the principal monuments in Rome, Beneventum, Leptis Magna and Salonika. The last part lists the most important museum catalogues (pp. 85–86).

The illustrations are well-chosen and well-reproduced. For important works like the Ara Pacis (figs. 34–39), Trajan’s column (figs. 68–74) and the column of Marcus Aurelius (figs. 102–106), there are several figures. The plates are preceded by short notes, which name the object, the provenance and the present location, date, measurements, and best former publication (pp. 87–104). A model book!

5. *Painting and Mosaic*

The most exciting discoveries in the field of later Roman painting are the mosaics of the *Villa Erculia di Piazza Armerina* in Sicily. They are published in a large and richly illustrated folio by Gino Gentili.⁶⁵ Gentili dates the villa to the late third century, the period of the Tetrarchy, rather than a century later, according to the usual dating. The mosaics fill every available space of about 3500 square meters, in almost all of the rooms of the villa (fig. 1). The name has been given to the villa on the assumption that Maximianus Herculeus, co-regent with Diocletian from 286, built this villa as a retreat, comparable in use but not in form to the palace of Diocletian in Spalato.

The Appendix, comprising the illustrations, ought to be studied first before reading the text, which makes frequent reference to it, although not in the same sequence. The Appendix begins with the plan of the villa, in which the preserved mosaics in each room are indicated in pink, those destroyed in blue. The plan is accompanied

⁶⁵ Gino Venizio Gentili, *La Villa Erculia di Piazza Armerina. I mosaici figurati* (Collana d’Arte Sidera, Edizione Mediterranea, Roma 1959): folio, pp. 93, figs. 13, color pls. 56 curavit Annibale Belli, Milano; Lire 18,000=ca. \$30.

by a list of the rooms in which the mosaics are found, the rooms being named from these floor pavements. The names are followed by the numbers of the sketches which give a complete survey of the mosaics. While the rooms with figured mosaics are numbered 1-29, those with geometric mosaics are marked with a G. The eleven mosaics sketched in full represent: Fig. 2, musicians and actors; fig. 3, large circus scene; fig. 4, small hunting scene; fig. 5, large hunting scene in a corridor or covered walk (*ambulacrum*) which extends the whole breadth of the villa; fig. 6, fishing cupids in a marine landscape, from the large exedra; fig. 7, dressing scene, a fragment from a niche of the frigidarium of the bath; fig. 8, large marine scene in the center, and dressing scenes in the niches of the frigidarium; fig. 9, Arion playing his cithara, riding a dolphin among tritons, nereids, cupids and sea creatures; fig. 10, Orpheus surrounded by animals; fig. 11, Odysseus and Polyphemos; fig. 12, the deeds of Herakles in the main room of the aula with three semi-circular apses: in the apses are (A) Herakles supported by a satyr, pl. XLVII; (B) defeated giants (pls. XLVIII-XLIX); (C) Lycurgos and Ambrosia (pls. LIV-LVI).

The 56 color plates by the painter Annibale Belli provide details of figs. 2-12, with the exception of pl. XXIII which comprises almost the whole mosaic (fig. 11) depicting the blinding of Polyphemos. There are also details of mosaics not reproduced in the survey sketches: the servants of the owner awaiting his arrival at his villa, pl. I; the lady with her two sons and maids, pl. II; the playing children and the animals in acanthus scrolls, pl. XIV; the animal heads in a geometric pattern, pl. XV; the delightful "small circus," four boys driving cars with small animals in the colors of the four factions of the circus: red flamingos, white geese, blue birds and green parrots, pl. XL. Details of other pictures not included in the black and white sketches of the entire mosaics are: the fight of Pan and Eros, pl. XLI; the comic fight of six children in an orchard—two victorious over a hare and a water-bird, while four others are frightened, one by a mouse and one by a cock, pl. XLII; three of the ten girl athletes in bikini bathing suits, pl. XLIII; and finally, cupids harvesting grapes, pl. XLVI. All of this should give a good idea of the variety of subject matter of the mosaics in this great villa. One regrets that a descriptive catalogue of the illustrations and plates has not been added.

One can, on the other hand, find all necessary information in the text. In the introduction Gentili discusses the excavations, the technique

of the mosaics, the date and the owner of the villa, its plan, the use of the various rooms, and the date of the mosaics. Gentili gives a systematic survey and good interpretations of the subject matter of all the mosaics (pp. 17-31). He considers those the best which represent persons of high social standing. He compares many other contemporary mosaics, particularly those found in North Africa and Antiochia, and also earlier examples—those found in Pompeii for example—and such later ones as the mosaics in the great palace in Constantinople. Gentili finds in the contemporary arch of Galerius at Saloniki a means of dating on the basis of stylistic parallels (pp. 33ff). He considers two of the mosaics products of later workmanship: The changing of dress by a “young lady” (pl. v), and the ten bathing girls (pl. XLIII). These he believes were laid over the older floors in the time of Constantine, during the early fourth century. The “young lady” in plate v is in my opinion a young man to whom a servant brings a chlamys, a garment worn by males only.

In discussing parallels, the author finds much Hellenistic influence, which he would like to trace to Alexandria. For other motifs, such as the seascapes with tritons, nereids, and cupids, he finds the closest similarities in mosaics from North Africa. Gentili also compares Roman sarcophagi of the third century for the hunting scenes. The mosaics of the trefoil room with apses (fig. 12, pls. XLII-LII) he understands as an “Eracleia.” He names pl. XLVII the apotheosis of Herakles, although Herakles is supported by a satyr, who certainly did not accompany him to Olympos. The grandiose six giants in the central apse are defeated with the help of but not by Herakles alone (pls. XLVIII-XLIX). The story of Lykurgos and Ambrosia (pls. LIV-LVI) certainly has nothing to do with Herakles. Only in the main room, of which details are illustrated (pls. I-LIII), are the deeds of Herakles depicted in a complicated, somewhat confused composition. Little here goes back to Hellenistic tradition. Gentili concludes rightly that these mosaics give a better idea of painting and art in general around A.D. 300 than sarcophagi or other sculptured monuments such as the Decennali Base in the Forum Romanum, because the mosaics are of higher quality. The hunting and circus mosaics certainly reflect contemporary events, since the costumes are those worn in this period.

Short notes with good references to the most important writings on the subjects follow (pp. 79-93). The plates with their vivid colors give a good idea of the flourishing and lively art of the period

of Roman art prior to the emergence of the late antique style.

The best discussion of Roman mosaics, which for us take the place of paintings in the later period, is in the fourth double volume of the official publication of *Ostia* by Giovanni Becatti.⁶⁶ The material is not as spectacular as that of the Villa Erculia, but it is more variegated and derives from a longer span of time, from the Republic to the end of the fourth century. About half of the mosaics belong to the second century A.D., one quarter to the third, one eighth each to the earlier and later periods. The text, as well as the plates, is systematically arranged. A catalogue of 445 items is illustrated by 612 photographs or drawings for 360 numbers.

The descriptive catalogue is arranged topographically. Many numbers are accompanied by plans of the buildings in which the mosaics are found, or by the scheme of the mosaics represented in photographs on the plates. For each mosaic the measurements of the whole and colors of the single tesserae, illustrations on the plates, exact description, identification, parallel monuments, location, date and former publication are indicated. Inscriptions are copied and explained. From this catalogue we can learn much about not only the mosaics but also the sanctuaries, public buildings, baths, and various kinds of houses.

The historical-stylistic treatise (pp. 247–367) deals with the same material from an historical and comparative point of view. The character of the harbor town is clearly defined. The mosaics are grouped according to their chronology and their artistic content, and are compared with mosaics in Roman cities of Syria, Africa, Spain, and other European provinces. The text proceeds chronologically with analyses of 1. the Republican period, beginning in the middle of the second century B.C., and the age of Augustus; 2. the Julio-Claudian period to the period of Trajan; 3. the period of Hadrian and the Antonines, when interesting figurative motifs prevail; 4. the time of the Severi to the middle of the third century, the most prosperous period of Ostia, when geometric motifs appear in addition to figures; 5. the middle of the third century to the end of the fourth, when again both kinds are found, and there are more polychrome mosaics with larger tesserae than before. Some wall decorations incrustated with marble or mosaics and most of the pavements in variegated marble (*opus sectile*) belong to this late period.

⁶⁶ Giovanni Becatti, *Scavi di Ostia IV. Mosaici e pavimenti marmorei* 2 vols. (Istituto Poligrafico dello Stato, Libreria dello Stato, Roma 1961): I, pp. 409, figs. 73 in text, one color pl.; II, pp. 9, pls. 227, nine of which are in color; Lire 40,000=ca. \$66.60.

Each chapter is followed by footnotes with full documentation. This treatise provides a comprehensive history of the art of mosaics presented on the basis of Becatti's vast knowledge of literature, particularly Pliny and Vitruvius, as well as of the monuments in the ancient world, and of modern archaeological literature. At the end the reader finds seven indices devoted to topography, chronology, epigraphy, ancient authors, subjects, the illustrations in the text, and the plates. A very reliable and well-organized book, presented in a precise and lucid style.

VI. Catalogues of Museums and Exhibitions

Karl Schefold assembled in 1960 an exhibition of *Masterpieces of Greek Art* on the occasion of the fifth centennial of the founding of the University of Basel. He was assisted in the arrangement by the well-known coin collector and numismatist in Basel, Herbert A. Cahn, who also contributed the text concerning the coins and jewelry in the publication of the excellent exhibition catalogue compiled by Schefold.⁶⁷

Schefold assembled about 600 Greek originals, many of them unknown, most of them in the Museum of Basel or in private Swiss collections. He added pieces from collections in Germany, France and Italy, and a few examples from Israel and the United States, chosen to supplement and clarify the Swiss works of art in regard to their identification, date, significance, and provenance. Schefold was able to reunite works scattered in various countries which had originally belonged together; for example, three figures of the Niobid group now divided between Rome, Berlin, and Florence (nos. 294-296, pp. 240f). He distinguishes clearly between the Greek originals which illustrate the greatness of Greek art, and classicizing copies which falsify the picture of Greek art and rather illustrates the Roman spirit. By beginning with pre-Greek art in Hellas and ending with late classicizing art, the exhibition allows us to follow in sequence the astonishing development of Greek art.

In his continuous historical text (pp. 1-106) Schefold gives an excellent characterization of the spirit of each of the various periods: the enthusiasm for life in Crete; the clear view, understanding, organiza-

⁶⁷ Karl Schefold, *Meisterwerke griechischer Kunst* (Benno Schwabe, Basel 1960): pp. 320, figs. 743.

tion and deep religious feeling of the Mycenaeans; the abstract simplicity of geometric art; the unity of form and content in classical art; and the refined, richer, more individual and intense spirit of the late classical and Hellenistic periods. In all periods the religious meaning of Greek art is stressed by the author in accordance with the views developed in his book on *Greek Art as a Religious Phenomenon*.⁶⁸

All these general observations are reinforced by exact discussion and analysis of the works of art exhibited. Schefold discusses in the historical treatise many problems of Greek art. He suggests definite dates for many works of art which up to now have been wrongly dated or not yet dated at all, as is the case with many of the unknown pieces from private collections. Outstanding is his treatment of late archaic and early classical vases. Black-figured vases by the Amasis-painter and Lydos, and red-figured vases by Brygos, Douris, and the Kleophrades painter are particularly well-illustrated. The vases by the Amasis-painter are related to the refined culture of the time of Peisistratos, the period of the Korai and the lyric poems of Anakreon. A beautiful vase by the Amasis-painter in a private collection, depicting Menelaos returning from Troy with Helen, is used as a colored frontispiece. There were several such previously unknown vases in the exhibition. Schefold uses them to give a stylistic history of the vases, which he in turn uses as a basis for his discussions of marble sculpture and bronzes.

The first part of the book is a kind of new history of Greek art, each point being illustrated by some object in the exhibition. The concise catalogue which follows, and the illustrations of the 609 objects of art are arranged for the most part on facing pages (pp. 110–319). While the illustrations are not always arranged in numerical sequence, they are always marked with the number of the catalogue. The catalogue comprises not only the object, the material, the measurements, date, provenance, and the present location, but also the page of the general discussion and the page on which the illustration appears.

The last part of the catalogue comprises jewelry and coins. The coins (nos. 398–550) are from six private collections in Basel and of high quality throughout. As they begin with one of the earliest Lydian coins, dated in the late seventh century B.C., and end with one of Mithradates, dated 77–76 B.C., they transmit an excellent picture of the development of these precious little masterpieces.

⁶⁸ *Idem, Griechische Kunst als religiöses Phänomen* (Hamburg 1959).

The jewelry (nos. 551-609) begins with Minoan-Mycenaean examples, ends with the third century B.C., and comprises many pleasant pieces.

Schefold offers a new and a precise picture of the development not only of Greek art, but of the comprehensive humanity and many-sided culture of the Greek people, which no museum containing numerous copies mixed with the originals can give. It is to be regretted that this exhibition could not be made permanent. It is, however, encouraging to hear that a number of the owners of private collections have donated many of their treasures to the Basel Museum. A notable instance is the Collection Robert Kappeli. The owner exhibited 28 marbles, 25 bronzes, 31 terracottas, 23 vases and 106 coins from his collection in Basel, and he has already given about one quarter of the collection to the Museum. Kappeli began to collect coins, then representations related to his coins, and ended as a patron of the Basel Museum. He has exhibited his collection also at Lucerne on the occasion of an international music festival in 1963, for which a small nicely illustrated catalogue was issued.⁶⁹ A larger more scientific catalogue is being prepared for the sculptures by Ernst Berger, for the vases by Margot Smith, and for the coins by Herbert A. Cahn. It seems that under the leadership of Schefold and Cahn the Swiss citizens have turned more and more away from local Swiss provincial archaeology to classical, particularly Greek art, to their and our advantage.

Dietrich von Bothmer in 1959 induced twenty-one collectors in the New York Society of the Archaeological Institute of America to lend their objects of ancient art for an exhibition in the Metropolitan Museum, for which von Bothmer wrote the catalogue.⁷⁰ The collections exhibited are of the most diverse size and value. The richest and best is the one owned by Walter C. Baker, formerly catalogued by Bothmer,⁷¹ to which belongs for example the celebrated bronze veiled dancer, said to be from Alexandria (no. 144, pls. 50-51), and the

⁶⁹ Kunstmuseum Luzern, *Sammlung Robert Kappeli. Kunstwerke der Antike*, introduction by the collector, foreword by Ernst Berger (Schwabe, Basel 1963): pp. 140, figs. 100, one map with places of provenance.

⁷⁰ Dietrich von Bothmer, *Ancient Art from New York Private Collections. Catalogue of an Exhibition held at the Metropolitan Museum of Art, December 17, 1959-February 28, 1960* (Metropolitan Museum of Art, New York 1961): pp. vi and 85, pls. 104.

⁷¹ *Idem*, *Greek, Etruscan and Roman Antiquities. An Exhibition from the Collection of Walter Cummings Baker, Esq. Held at the Century Association, New York, May 17-September 25, 1950*, arranged by René d'Harnoncourt, catalogued by Dietrich von Bothmer (New York 1950).

best replica of the relief depicting the first flyer, Daedalus, with his unfortunate son Icarus (no. 119, pl. 38). In second place belongs the collection of Joseph V. Noble, which contains many good vases and the three very fine coins exhibited (nos. 287–289, pls. 102–103): one from Syracuse and one from Athens, both dated at the end of the fifth century, and one from Larisa in Thessaly dated early fourth century. The third best among the larger collections is that assembled by Albert Gallatin, which included the interesting portrait bust of the young Nero at the age of about five (no. 160, pls. 60–61). From the collection of the Greek Christos G. Bastis came many good terracottas and vases. Other items were contributed from more limited collections. The range of the 319 objects exhibited is very comprehensive, and every art lover could find something of interest to him in this exhibition.

Each piece is illustrated on the 104 plates—on survey plates for the less important, on one-half, one, or even two pages for the more important ones. The catalogue divides the objects because of their great variety into nineteen sections: Precolumbian; ancient Near Eastern; Egyptian; Cycladic; Minoan and Mycenaean; Cypriote; “classical” marble sculpture, bronzes, vases, jewelry, gems and cameos, glass; Greek terracottas, silver, and silver coins; Celtic art, provincial Roman enamels, early Christian and Byzantine sculpture; Byzantine jewelry. The last section consists of only four pieces, the three preceding ones of just one piece each.

The concise catalogue is excellent. Under each entry the reader finds: object, material, measurements, a reliable short factual description; bibliography; the name of the lender; and the plate on which the object is reproduced; a scholarly discussion of parallels; the possible provenance; and the date. The section on vases is the largest and a particularly instructive part of the catalogue (pp. 186–265, pls. 65–99). Von Bothmer speaks with great authority in this field, and the only quarrel I have with the author is that he has not separated the classical period from the preceding and following periods, although there are many archaic and some Hellenistic and Roman objects in the exhibition, described as such for the single objects. The attribution “classical” means something in which form and content, body and mind, object and significance, are in perfect harmony with each other. Thus they were in the fifth and fourth centuries. We know, however, that archaic, classical and Hellenistic periods were

more widely separated from each other in stylistic purpose than the mediaeval, Renaissance and baroque periods. Roman art can be compared to the classicizing 19th century. The antiquated use of "classical" for all Greek and Roman art ought to be eliminated.

The staff of the Museum of Fine Arts in Boston has written a good guidebook with excellent illustrations of objects in this well-arranged museum.⁷² The eight main chapters comprise the prehistoric and archaic periods, the fifth and fourth centuries, the Hellenistic and Graeco-Roman periods, followed by Etruscan and Roman art and ending with Greek and Roman textiles. They are preceded by a bibliography and followed by an index. The illustrations and their captions are at the end of each chapter.

Another small but important publication has appeared on Greek and Roman portraits from the early classic to the late Roman period, comprising only illustrations of works of art from the Boston Museum in fine and clear reproductions.⁷³ Included are reliefs, statues, heads in marble and bronze, gems, and coins. A short general introduction sketches the history of ancient portraiture, the media used, and the portraits illustrated. It is followed by a selected general bibliography. The 73 illustrations have short captions which give provenance, date, and measurements. The last four pages have notes for each illustration with inventory number and individual bibliography. An enjoyable and useful booklet.

The British Museum in London is known for its excellent catalogues and guidebooks. After World War II, its proudest possession, the sculptures of the Parthenon, were installed in a newly built hall. The Department of Greek and Roman Antiquities issued a small historical guide. A picture book published with the help and permission of the officials of the British Museum supplements this short guide. It has a brief text by Nicholas Yalouris, Director of the Museum at Olympia and Superintendent of Antiquities in the Western Peloponnese, with superb large illustrations by a master photographer.⁷⁴ The result is

⁷² *Greek, Etruscan, and Roman Art, the Classical Collections of the Museum of Fine Arts* (Boston 1963): pp. 290 with 283 ills.

⁷³ *Greek and Roman Portraits, 470 B.C.—A.D. 500* (Museum of Fine Arts, Boston 1959): pp. 72 with 73 ills.

⁷⁴ British Museum, Department of Greek and Roman Antiquities, *An Historical Guide to the Sculptures of the Parthenon* (London 1962): pp. 48. Nicholas Yalouris, *Classical Greece. The Elgin Marbles of the Parthenon*, photographed by F. L. Kenett [*Acanthus History of Sculpture*, ed. Sir Herbert Read and H. D. Molesworth] (New York Graphic Society, Greenwich [Conn.] 1960): pp. xv, pls. 32 and frontispiece, drawings in text 4; \$8.95.

an enchanting book, which transmits in a remarkable manner the grandeur, harmony, and beauty of these originals of the art of Phidias in the golden age of Perikles. There are ten photographs of the pediments, 19 of the frieze, and four of the metopes—perhaps not enough to give an idea of the whole series with its many different motifs and its deep meaning. The text gives the historical background, a description of the building, its sculptural decoration, and the significance of the sculpture. This is a book any art lover will cherish.

The Alte Museum (Ancient Museum) of the State Museum of Berlin was divided as a result of the Occupation following World War II. The Russian sector has been sealed off by the ill-famed wall between East and West Berlin. The Pergamon Altar and the sculptures of the Alte Museum were carried off in 1945 to Russia. Professor Blümel, director of the Alte Museum, stayed on at his post, and it is due to his efforts that the great altar and the sculptures of the Ancient Museum were returned to the museum in East Berlin. The smaller objects of the Ancient Museum were taken to Celle for safe-keeping before the Russians took Berlin. Unfortunately about 230 objects, mostly gold jewelry, were stolen there in 1946–48. After almost two decades, the remaining treasures have been brought back to Berlin, where an excellent museum has been installed in a building created by Schüler at Charlottenburg. The director, Adolf Greifenhagen, has had these treasures cleaned and restored with the help of the Italian restorer, Ernesto Italiano of Naples, and several assistants. Greifenhagen plans large catalogues of this western part of the Ancient Museum. In the meantime he has published a choice selection of a few sculptures of the archaic and Roman periods, some bronzes, many Attic vases, a few Hellenistic vases, five glasses (only 130 survived the bombing of Berlin by the Russians), one ivory, and a few pieces of exquisite jewelry.⁷⁵ Most of the published works are well-known, for example, the fragment with a little girl belonging to the large stele in New York (figs. 2–3), or the wonderful series of Attic vases, which are the main part of the catalogue (figs. 17–77). Many of them are newly restored and are better reproduced than ever before. The concise catalogue (pp. 5–46) gives subject, provenance, material, inventory number, measurements, date and bibliography. It is a de-

⁷⁵ Adolf Greifenhagen, *Antike Kunstwerke* [Ehemals Staatliche Museen, Berlin, Antikenabteilung] (Walter de Gruyter, Berlin 1960): pp. 46, ill. 100; \$8.

light to study the one hundred fine pictures, particularly the red-figured masterpieces by the Andokides painter, Euphronios, the Berlin painter, Epiktetes, Peithinos, Sosias, the Brygos painter, Douris, Hieron the potter and Makron the painter, the Eretria painter, the white ground lekythos by the Achilles painter, and others.

Greece has become the goal for travellers of many countries, and, as a consequence, the rich treasures of the National Museum of Archaeology at Athens are visited not only by professionals, who use the older scientific catalogues by Svoronos, Stais, and Papaspyridi, but also by many lovers of art who need a popular guidebook to the most important exhibits in the Museum. This need has been met by Spyros Meletzis and Helen Papadakis, with the cooperation of the curators, Christos Karouzos and Semni Karouzou Papaspyridi.⁷⁶ Their catalogue is devoted to six periods represented by outstanding examples from the Museum's rich holdings: 1. Cycladic art, three examples, among them the statuette of a harpist found on the island of Keos (pl. 10); 2. Mycenaean art, including the gold death-mask "of Agamemnon" (pl. 7), the two celebrated gold cups found in a tomb at Vapheio, depicting the hunting and taming of wild bulls (pls. 4-5), and details of the fresco from Tiryns depicting a boar hunt (pls. 6-7); 3. the geometric style, represented by two sepulchral amphorae from the Kerameikos (pls. 13 and 58); 4. the archaic style, comprising several well known Kouroi, early stelae (for example the youth with discus (pl. 18) and the Aristion stele (pl. 20), the bronze statuettes of a Doric horseman (pl. 49) and of Athena Promachos (pl. 50), and the rare gold mask inside a bronze helmet from Macedonia (pl. 12); and 5. the classical style, with many of the beautiful gravestones and votive reliefs, the grandiose early classical bronze statue of Poseidon found in the sea near Cape Artemisium (pls. 32-33), and the late classical bronze statues of the youths of Antikythera (pls. 66-67) and of Marathon (pls. 68-69). Some good marble copies are also included: the copy of the Athena Parthenos found in the Varvakeion (pl. 39), the Diadumenos of Polykleitos (pls. 42-43), and the Hermes of Andros (pls. 44-45). We return to originals with 6. the Hellenistic style, represented by nine objects, four of them delightful statuettes of

⁷⁶ Spyros Meletzis and Helen Papadakis, *ΑΡΧΑΙΟΛΟΓΙΚΟ ΜΟΥΣΕΙΟ ΑΘΗΝΩΝ* (Athens 1963). Transl. into English by D. M. Senft-Howie, *National Museum of Archaeology, Athens* [Art Guide Series vols. 40-41] (Schnell and Steiner, Munich and Zurich 1963): pp. 11, pls. 80.

children, for example, the jockey found in the sea near Artemisium (pls. 52–53), and three bronze portrait heads (pls. 64, 70–71). A welcome bonus are the bronzes recently found in the Piraeus: the large archaic Apollo (pls. 59–61), the early Hellenistic statues of Athena (pls. 76–77), and of “Kore” (probably Artemis, pls. 78–79), and the colossal tragic mask (pl. 80).

In the short text (pp. 4–8) and the list of illustrations (pp. 9–11) object, provenance and dates are indicated. This guidebook is very suitable for introducing the layman to Greek art and for providing experts and laymen with a fine souvenir book.

Since 1891 the Guide Book for the public collections of classical antiquities in Rome by Wolfgang Helbig, has been used by many archaeologists. In the third edition (1913) Walter Amelung remodelled and enlarged the book to two volumes. Now, after half a century, Hermine Speier, since 1940 curator of antiquities and head of the Photographic Department at the Vatican, has edited the fourth edition of the first volume,⁷⁷ which contains the sculptures of the Vatican and Lateran Museums. The author has made use of the new catalogues of the Vatican by Lippold, of the Lateran by Giuliano, of the magazines of the Vatican by Kaschnitz, and much other research, including that by Ludwig Curtius and Reinhard Herbig.

Dr Speier has been able to assemble an excellent staff of nine specialists, who have worked on the sculptures in their fields: Bernard Andreae on Roman sarcophagi and wall-painting; Tobias Dohrn on Etruscan art; Werner Fuchs and Hans von Steuben on Greek sculpture (originals and copies); Helga von Heintze on Greek and Roman portraits; Ekkehard Meinhardt on inscriptions; Klaus Parlasca on mosaics and Roman-Egyptian monuments; Helmut Sichtermann on Greek vases; and Erika Simon on monuments of Roman history and religion. Two more volumes will follow. The extension to a third volume is made necessary by the mass of new finds, by new museums, and by the ever swelling stream of archaeological research. For each monument are provided measurements, state of preservation, and

⁷⁷ Wolfgang Helbig, *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom*, vierte, völlig neu bearbeitete Auflage herausgegeben von Hermine Speier: Deutsches archäologisches Institut, I. *Die päpstlichen Sammlungen im Vatikan und Lateran* (Verlag Ernst Wasmuth, Tübingen 1963): pp. xxiii and 844. The 2nd ed. in 2 vols. was transl. into English by James F. and Findlay Muirhead, *Guide to the Public Collections of Classical Antiquities in Rome* (Baedeker, Leipzig 1895–1896).

new bibliography. The result is a work indispensable for scholars as well as for interested laymen who visit Rome, and others can make use of the references to good illustrations of each monument.

The National Museum of Naples is the richest and most diversified museum in Italy. This is due to three factors. The collection of the Italian family Farnese assembled in Rome was brought here, including not only the great statues found during the excavations on the Palatine and the baths of Caracalla, but also the collection of gems inherited from the Medici of Florence. Further, the results of the discoveries of Herculaneum, Pompeii and Stabiae brought an endless stream of marble statues, bronzes, mosaics, wall paintings, silver and other metalware first to Portici, whence the treasures were brought in 1822 to the present museum in Naples. Since then, the continued and ever more scientific excavations in the cities destroyed by Vesuvius in A.D. 79 have contributed more and more riches to the museum. The recent directors of the museum and superintendents of the antiquities of Campania, particularly Amadeo Maiuri, who was active for about 25 years, added many finds from Cumae and other sites in Campania and Apulia, particularly jewelry, Oscan paintings, and vases.

Bianca Maiuri has written the history of the museum for a beautifully illustrated catalogue⁷⁸ (pp. 3-8) which has been issued with text in French and English. On each page (9-164), there is at least one picture, and on twelve there are two pictures. The text contains pleasant descriptions but has no scholarly value. Like many similar picture books, this is a souvenir for art lovers, not for professionals. The English is sometimes inexact, and certain assertions of the author are misleading. She thinks, for example, that the silver treasure found in the House of Menander (so-called from a portrait of the playwright painted on one of the interior walls) belonged to "Menander's collection of silver drinking vessels" (pp. 155-158). On the other hand the choice and reproduction of mostly well known pieces are excellent. Particularly enjoyable are the fine color plates of mosaics, wall paintings, and glasses.

The Fitzwilliam Museum at the University of Cambridge in 1947-48 commissioned Ludwig Budde to prepare a catalogue of the Greek

⁷⁸ Bianca Maiuri, *Le Musée National, The National Museum, Naples*, transl. by Q. T. S. Milano (Istituto geografico di Agostini, Novara 1959): pp. 165, of which 156 with 234 figs., 30 in color.

and Roman sculpture.⁷⁹ The author was assisted by Richard Nicholls, who served as translator, Jocelyn Toynbee, Bernard Ashmole, and other scholars. The result is a good example of international collaboration. (One recalls a similar combination of German author and British translator more than eighty years ago, when Adolf Michaelis' *Ancient Marbles in Great Britain* was translated into English by C. A. M. Fennell. This work has now been brought up to date by two Americans.⁸⁰)

The Fitzwilliam collection has something of everything: Neolithic and Bronze Age statuettes, archaic and classical sculpture, ancient copies from classical originals, sculpture of Hellenistic, Roman republican and imperial date, architectural pieces, parts of furniture, sculpture of uncertain date or authenticity, and some Renaissance and later sculpture, formerly considered ancient. Each of the 217 items has an extensive text providing the name, plate on which reproduced, provenance and condition, an exact and clear description, discussions of parallels and related pieces with references, date, and bibliography. Many problems are touched upon, particularly those most important questions for historians of Greek and Roman art: Greek or Roman? original or copy? date? The authors try to solve all these for each piece of sculpture, although their decision is occasionally rather vague. Among the most important pieces in the collection are the copies of classical masterpieces, such as the excellent head of the Westmacott boy by Polykleitos (no. 42, pls. 12–13), the torso of Eros after Praxiteles (no. 52, pls. 16–17), and the head of Plato copied from Silanion (no. 53, pl. 15). There is a fine and large group of Roman cinerary urns and sarcophagi (nos. 143–164). The Hadrianic sarcophagus with the triumphal return of Dionysos from the East is excellently discussed and illustrated (pp. 98–102, no. 161, pls. 53–55).

The last two parts on “sculptures of uncertain date or authenticity” and “Renaissance and later sculpture formerly considered ancient”

⁷⁹ Ludwig Budde and Richard Nicholls, *A Catalogue of the Greek and Roman Sculpture in the Fitzwilliam Museum*, Cambridge (published for the Fitzwilliam Museum at the University Press, Cambridge 1964): pp. xx and 128, pls. 62, with 345 ills.; \$8. *A Catalogue of the Greek and Roman Bronzes in the Fitzwilliam Museum* by Richard Nicholls is in preparation, to be published in the same format.

⁸⁰ A. Michaelis, *Ancient Marbles in Great Britain*, transl. from the German by C. A. M. Fennell (Cambridge 1882). The sculptures in Cambridge in this still important book have been brought up to date in an article by Dietrich von Bothmer and Cornelius C. Vermeule, “Notes on a New Edition of Michaelis, Part Three: 2,” in *AJA* 63 (1959) 139–166.

might have been omitted. I am particularly distressed about the inclusion of the Cretan (?) "statuette of a goddess or female votary" (pp. 114-116, no. 186, pl. 61), with the conclusion that there is not yet final proof of its being an "extremely skillful modern forgery." In 1928, I myself offered fourteen reasons for my belief that the Cambridge statuette is a forgery,⁸¹ in a review of Allan Wace's excellent book on Cretan dress. Professor Wace was at the time very annoyed by my criticism, although he had based his work not so much on the Cambridge statuette as on the genuine examples which the sculptor of the statuette had followed. When I visited the eminent French scholar Salomon Reinach in 1929, he told me that he knew the living sculptor who had carved the statuette. Reinach was then very ill and his subsequent death prevented the publication of his knowledge. When I later met Professor Wace in Princeton, where he spent his last years, he confessed to me that I had been right and that he now knew who had made the statuette. Unfortunately, he, too, is deceased and can no longer testify.

In 1963 the eighth International Congress of Classical Archaeology met in Paris with the diffusion of Greek and Roman civilization in the outer parts of the ancient world as its main subject. As France is one of the most important of the original Roman provinces, it was a good idea to assemble in the Louvre a series of works of art to illustrate the theme of the congress. The project seems to have originated with Henri Seyrig, at that time director of the museums in France, and Jean Charbonneaux, director of the Greek and Roman Departments of the Louvre. The subject of the exhibition was restricted to the imperial period in those western Roman provinces which spoke Latin in antiquity, in contrast to the eastern provinces in which Greek prevailed. The catalogue was entrusted to François Braemer, who was in charge of research in the National Center for Scientific Research and also working in the Department of Greek and Roman Antiquities in the Louvre.⁸² The objects were chosen primarily from the numerous museums in France; others were loaned from England, the Nether-

⁸¹ See M. Bieber, in *PhilWoch* (1928) 1158ff, for review of Allan J. B. Wace, *A Cretan Statuette in the Fitzwilliam Museum. A Study in Minoan Costume* (University Press, Cambridge, 1927).

⁸² François Braemer, *L'Art dans l'occident romain. Trésors d'argenterie, Sculptures de bronze et de pierre* [Catalogue, Réunion des Musées nationaux, Palais du Louvre, Galerie Mollien, Juillet-Octobre 1963] (Ministère d'État des Affaires Culturelles, Paris 1963): pp. 191, ills. 78 on pls. 64.

lands, Germany, Austria, Hungary, Dalmatia, Switzerland, Northern Italy, Spain, Morocco, and Tunis.

The exhibition and the catalogue were divided into three parts: silverware, bronze, and stone sculpture. The bronzes prevail (nos. 720-768, pls. XIII-LVI), not only because they were most numerous in the provinces, but also because they could be easily transported from their museums to Paris. The stone sculptures are restricted to only 44 numbers (769-812, pls. LVII-LXIV) not only because their transportation is difficult, but also because they are the best known provincial works of art, due to the earlier publications of Emile Espérandieu and others.

The text of the catalogue is laconic. Under each number is given the subject, measurements, provenance, museum, and country. The number of the plate is also given where relevant, but only about one out of a dozen, or about eight per cent, is illustrated. The three sections are arranged geographically. This is to be regretted, for one of the reasons for assembling all of this material was to bring these pieces together in their proper context. It has led to some absurdities, for example in the case of the bust of the co-regents Lucius Verus and Marcus Aurelius (nos. 9 and 11, pls. II and XI-XII). They are separated because the first (now in Turin) was found in northern Italy, and the second (now in Lausanne) was discovered in southern Switzerland. The second has even been allotted its own section, "Orfèvrerie," where it is the only number and occupies four pages. Yet the style, the technique, the rendering of hair and beard, the forms of the shoulder straps and the feather-like scales of the breastplate are identical. The two pieces must have been made at the same date in the same workshop, probably by the same person. Many other objects of the same subject might have been united, for example all types of Jupiter and the other gods, of the Lares, and of Herakles. Comparisons might have prevented some incorrect designations. For example no. 720 is not Apollo but the young Asklepios with short hair and the serpent around his staff; no. 718 is not Bacchus, but an ephebe used as *lampedophoros*, like his replica in Pompeii; both are correctly identified in the museum in Rabat, Morocco.

The artistic value of the objects exhibited is of course very uneven. There are some delightful examples, such as the Venus carried in a shell by two centaurs on the silver handle (no. 22, pl. III), or the stormy bronze group of a Greek pulling an Amazon from her horse,

which decorates a bridle-holder (pl. LVI), both in the Louvre, or the fine idealized portrait of Juba II from Volubilis, in Rabat (no. 731, pl. LIV). There are some interesting stone sculptures, for example the Medea preparing to murder her sons, from Arles (no. 770, pls. LVII-LVIII), or the wild lion throwing down a Thracian gladiator, from Chalon-sur-Saône (no. 799, p. LXIII and front cover). But to understand the nature of provincial art one still has to go to the various museums of the former Roman Empire. (There is a desperate need for a corpus of provincial bronzes.)

A good short bibliography, a table of plates, and a table of contents are added.

A more modest catalogue is that by Abdelaziz Driss, director and conservator of the National Museum of the Bardo in Tunis. He has published a selection of his treasures based not on aesthetic but on historical considerations, to illustrate the history of his country.⁸³ After a short historical survey (pp. 7-10), he discusses the six departments of the Museum. Prehistory is represented on only one of the sixty-four plates, while the Punic period has eighteen (pls. 2-19), and the Roman period, twenty (pls. 20-39).⁸⁴ The latter is the best part of the Museum, comprising the celebrated mosaics which depict life in rural North Africa (pls. 20-21, 28-31) and subjects from Greek mythology, for example the seascapes with Poseidon and Amphitrite, Oceanus, nymphs, and sea creatures (front cover and pls. 22-23, 35), Perseus and Andromeda (pl. 34), as well as Odysseus and the Sirens (pl. 38). Some of these are well-reproduced in color, as is the celebrated mosaic depicting Virgil between two muses (pl. 27), and the mosaics on the covers. The mosaic on the back cover with the huntress Artemis standing opposite a doe under a tree is one of the finest Roman mosaics of the second century A.D. A mosaic of about A.D. 300 is perhaps the most original, depicting Venus crowned by two centaurs (pl. 24). A good example of late Roman wall-painting represents Bacchus riding on a panther (pl. 26).

Christianity came to Tunis in the early second century. This period is brilliantly represented in literature by Tertullian, while the remains of early Christian art are interesting but not extraordinary, as

⁸³ Abdelaziz Driss, *Trésors du Musée National du Bardo* [Collection Art et Histoire, dirigée par A. Driss, I] (Société Nationale d'Édition et de Diffusion (SNED), Tunis 1962): pp. 116, illus. 64 on pp. 41-104.

⁸⁴ See also Gilbert Charles-Picard, *La Civilisation de l'Afrique romaine* (Paris 1959).

the six illustrations demonstrate (pls. 40–45). The most original piece is a recently excavated baptismal font dedicated to Ss Cyprian and Adelpus, and decorated with mosaics (pl. 43).

In the seventh century the Arabs conquered Tunis and brought with them the Islamic religion which spread with their expansion to all North Africa, as well as to Sicily and Spain. Since Islamic culture in Africa extends to our own day, the twelve plates (46–57) illustrating Islamic art are quite insufficient to give a valid impression of its importance.

Greek art is treated in the last section and confined to seven examples from the treasure found in the shipwreck near Mahdia (pls. 58–64). This is as it should be, for Greeks never settled in Tunis (in contrast to Egypt, Cyrenaica, and Tripolis). The shipload of architecture, marble vases, candelabra and statues in marble and bronze certainly came from Athens after the pillage by Sulla in 81 B.C., and was undoubtedly destined for a Roman nobleman, not for Tunis. Yet there are still other pieces in the Bardo Museum which recall Greek art. The Campanian bronze cuirass (p. 13) with the head of Athena certainly looks Greek, of the third century B.C. Driss ingeniously assumes that a Punic soldier may have brought it home from the Punic Wars after the defeat of Hannibal (p. 17). This, however, would make it neither a Punic work (under which category it appears in the catalogue), nor a Greek work. It belongs to the gifted Oscans who settled in Campania, were hellenized early, and filled Pompeii with buildings of Greek appearance. The bacchants from a neo-Attic relief (pl. 31) ought not to be so far separated from the reliefs found near Mahdia (pls. 58–60). In any case, these Greek works ought to precede the Roman ones.

Because of its historical emphasis and the nature of the material it discusses, this catalogue is more important for political, social, or economic historians than for art historians or art lovers.

The Greeks settled in Cyrene in 631 B.C. From 117 B.C. Cyrenaica was united with Egypt under the Ptolemies; ceded to Rome in 96, it became a Roman province in 74. As such, Cyrenaica flourished particularly in the second century of our era, when the Romans enriched the cities of Cyrene, Sabratha, and Ptolemais with elegant temples, theaters, baths, and so on, filling them with originals and copies of Greek masterpieces. This civilization decayed under the Vandals and the Ottomans, but a new life began when the Italians made Cyrenaica

a colony, 1912–1943. They reclaimed the land from the Sahara, so that agriculture flourished again, and uncovered the ancient cities and brought the sculptures into museums. After World War II, the United Nations entrusted Cyrenaica to the British (1944–1951) until a kingdom under King Idris was established. The British scholars R. G. Goodchild and J. Ward Perkins, as well as the king, recognized the valuable work done by the Italian scholars for Cyrene, and commissioned them to publish the results in a series of monographs. The eminent scholar Enrico Paribeni was chosen for the first large catalogue of sculpture at Cyrene.⁸⁵ Other volumes were entrusted to Caputo and Pesce.⁸⁶

Paribeni, with his vast knowledge of Greek and Roman sculpture, has performed a difficult task with unusual success. Most of the 483 items he had to photograph and publish for the first time. His catalogue is a mine of information, and his discussion of individual pieces sometimes assumes the length of an article. The main section of the catalogue, comprising works of a “religious character” (nos. 65–463) is arranged by subject: major gods, minor gods, heroes, etc. Statues of athletes are also included, since they were dedicated to gods in their temples and sacred places. It is often not easy of course to say whether a statue represents a divine or a mortal being. As this is quite impossible for the archaic and difficult for the early classical period, there is no such distinction in the first section, dealing with statues and reliefs of the earlier times (nos. 1–64). Moreover, in the second or main section, not only is the dating of Hellenistic and early Roman works—and appropriate distinction of the one from the other—often impossible, but the subject as well, particularly of the many fragmentary pieces, cannot always be defined with certainty. Thus I believe that nos. 419–421, pp. 145f, pls. 182–183, do not represent two “bambini” and a replica of the *Eirene* by Kephisodotos, but rather represented Leto with her twins Artemis and Apollo, no. 419 being definitely a

⁸⁵ Enrico Paribeni, *Catalogo delle Sculture di Cirene, Statue e rilievi di carattere religioso* [Monografie di Archeologia Libica V] (“L’Erma” di Bretschneider, Roma 1959): pp. ix and 168, pls. 209; Lire 18,000=ca. \$30. See the important review by Walter-Herwig Schuchhardt, in *Gnomon* 35 (1963) 505–510.

⁸⁶ *Monografie di Archeologia Libica* (“L’Erma” di Bretschneider, Roma 1945–1959): I, Giacomo Caputo, *Lo Scultore del grande bassorilievo con la danza delle Menadi in Tolemaide di Cirenaica* (1948); II, Gennaro Pesce, *Il Palazzo delle Colonne in Tolemaide di Cirenaica* (1950); III, G. Caputo, *Il Teatro di Leptis Magna* (in preparation); IV, G. Pesce, *Il Tempio d’Iside in Sabratha* (1953); VI, G. Caputo, *Il Teatro di Sabratha e l’architettura teatrale africana* (1959).

“bambina,” seated on the left hand of her mother, while Apollo was on her right arm.

The last part of the catalogue is dedicated to sculpture lost through war or theft and known only through photographs (nos. 464–484, pp. 159–165, pls. 200–209). Their loss is to be regretted, for among them are many important pieces. Particularly valuable are two bronzes of the early fifth century (nos. 465f, pls. 202–203), a *hoplitodromos* and a *kouros*. The text for the last number, an Apollo Kitharoidos (no. 484, pl. 209), has been left out.⁸⁷ Here, as in many cases, the printer of the plates has arranged the figures so that the earlier is put after the later one (thus in this case on pl. 209, fig. 483 comes after 484).

Not included in the catalogue by Paribeni are the sarcophagi. They are reserved for J. Ward Perkins, excavator at Leptis Magna and Director of the British School at Rome. Also not included are the Hellenistic and Roman portraits, which were published by Elisabeth Rosenbaum.⁸⁸ In contrast to Paribeni, she includes not only the objects which have remained in Cyrene, but also those excavated in 1860–1861 and brought to the British Museum by Captain Smith of the Royal Engineers and Commander Porcher of the Royal Navy,⁸⁹ as well as other scattered portrait sculptures now in the Louvre, Istanbul, and the Museo Nazionale Romano.

Miss Rosenbaum discusses in her introduction the Roman portrait busts and statues, which for the most part belong to the period from Trajan to the Antonines, and are of very uneven quality. They are partly related to contemporary portraits in other parts of the Roman Empire, due to the fact that Rome sent out to the provinces samples of imperial portraits which were copied there by local artisans. On the other hand, some of these and particularly the vast number of funerary busts have a distinctive Cyrenaican flavor (pp. 13–28). Some are of good, but many more are of inferior, truly provincial quality. These were certainly made in Cyrene. Some of the heads have “only a smooth curved plane in place of a face” (p. 14). The author believes that no “explanation given so far is really satisfactory.” This reviewer

⁸⁷ See the reviews by Bieber in *CW* 53 (1960) 287f; Eckstein in *DLZ* 82 (1961) 701ff; others in Schuchhardt, *op.cit.*, p. 505, n.1.

⁸⁸ Elisabeth Rosenbaum, *A Catalogue of Cyrenaican Portrait Sculpture* (published for the British Academy by the Oxford University Press, London 1960): pp. xvii and 140, pls. 108; £4.4.0=ca. \$12.

⁸⁹ R. Murdoch Smith and E. A. Porcher, *History of the Recent Discoveries at Cyrene made during an Expedition to the Cyrenaica in 1860–61* (London 1864).

believes that the heads were made in workshops and awaited the death of a woman, to be carved in her likeness. Thus they are in fact portraits of mortals, not goddesses.

The indigenous population of Cyrenaica was comprised of Libyans, probably the ancestors of the Bedouins. When the Greeks settled there they did not bring wives but married Libyan women. The pure type of Libyan is represented in an excellent bronze bust, now in the British Museum (no. 1, p. 35f, pl. v). Others, particularly funerary busts, show the type which must have resulted from the mixed marriages (p. 21f, pl. iv, 3; pp. 101ff, nos. 188-191, 199, 224, 230-236, 250, 267-268, pls. LXXIX, LXXXII, LXXXVII-XC, XCIII, XCVI). This mixture is still recognizable in the portraits of the Roman period.

The catalogue (pp. 35-131) contains 318 portraits. It is divided into I. Portrait Busts and Statues; II. Headless Statues and Busts; III. Funerary Busts; IV. Funerary Stelae; V. Fragments and greatly damaged Portraits. Each number contains the subject, the approximate date (often vague), the plate on which it is illustrated, the museum in which it is exhibited with the catalogue number, accession number, negative number, findspot, measurements, state of preservation, description, artistic and technical execution, art-historical context, discussion of former publication, and bibliography. Within the sections the arrangement is roughly chronological. The Greek heads are small in number (nos. 2-11), including a Demosthenes (no. 4, pl. vii), like a number of the others a Roman copy of the original by Polyuktos. There are also several members of the Ptolemaic dynasty.

The most important part of the catalogue seems to me to be the portraits of the second century A.D. (pp. 48-69). We must include at the beginning Nerva (no. 23, pls. xix and xxvi, 3), followed by good portraits of Trajan, Hadrian, Antinous, Antoninus Pius, Marcus Aurelius, and Lucius Verus. There are also many interesting women's portraits. The majority of men and women cannot be named and sometimes the identification of members of the imperial house is uncertain.⁹⁰

While Miss Rosenbaum has arranged complete statues together with single heads, she has separated from them the headless statues

⁹⁰ See the review by Helga von Heintze in *AJA* 66 (1962) 111-113, who has in many cases different opinions on dating and authorship of individual portraits. See p. 113: "The distinction between the Antonine heads of the Younger Faustina, Lucilla, Crispina, Didia Clara, appears to need new study."

and busts (pp. 77–100, nos. 100–184, pls. LXIII–LXXVIII). This separation is regrettable, because the same type appears with and without head. It may even be that the heads now in place do not belong to the particular statue to which they have been assigned. It was customary to carve several statues of the same type with only outlines for a head or cavities for the head to be finished or set in when the honorary or funerary statue was needed. The author has partly remedied the separation by placing the female statues with head on the same plate with the headless statues, as in the case of the type “related to the Artemisia of Halicarnassus” (pl. LXX); the small and large Herculeaneum women (pls. LXXIII–LXXIV); and the Priestess of Isis (pl. LXXVI). The bibliography (pp. 29–31) is well chosen, and lacks only a few more recent publications.⁹¹

Another series from Cyrene has been the subject of a catalogue by Gustavo Traversari, dealing only with the female iconic statues of Cyrene.⁹² The catalogue is subtitled “Contributions to the Problems of Copies and Adaptations in the Late Hellenistic and the Roman Imperial Periods.” In these periods the same types could be used for statues of gods as well as for portraits of mortal women. Consequently, Traversari uses some of the statues already published by Paribeni, whose catalogue had already appeared, as well as many more of those published independently as portraits by Elisabeth Rosenbaum. Traversari’s plates I–XXIII include as a consequence largely the same material as Rosenbaum’s pls. LXX–LXXVIII, 4. There are, however, great differences. The British catalogue lays stress on the heads, the Italian on the statues, their date and character as copies of definite types. Traversari sees, rightly, that most copies are the products of classicizing trends in Roman art.⁹³

The material is divided chronologically into four parts: Late Hellenistic Statues, I. in Pergamene Style; II. with Neo-Classical Tendencies; III. in Eclectic Style; and IV. Statues of the Roman Imperial Period.

⁹¹ Not included and not used are: Antonio Giuliano, *Catalogo dei ritratti romani del Museo profano Lateranense* (Città del Vaticano 1957); G. A. Mansuelli, *Galleria degli Uffizi—Le sculture I* (Libreria dello Stato, Roma 1958); M. Bieber, “Roman Men in Greek Himation (Romani Palliati),” *ProcAmPhilosSoc* 103 (1959); *idem*, “The Copies of the Herculeaneum Women,” *ProcAmPhilosSoc* 106 (1962). See also Traversari in the following note.

⁹² Gustavo Traversari, *Statue iconiche femminili Cirenaiche, Contributi al problema delle copie e rielaborazioni tardo-ellenistiche e romano-imperiali* (“L’Erma” di Bretschneider, Roma 1960); pp. 119, pls. 34.

⁹³ See Bieber in n.91, and review of Traversari in *AJA* 65 (1961) 208f.

He illustrates them on the first 23 plates. His descriptions include the same points as the two other catalogues. They include, however, more technical and stylistic details. Each part is followed by a short essay, in which the author compares the statues from Cyrenaica, including four in the British Museum and three in the Louvre, with other statues similar in style, but not necessarily portraits. They are reproduced on 10 plates (xxv-xxxiv). Traversari discusses them in connection with the Cyrenaic material (pp. 27-87), and he arrives at more positive conclusions than the other two scholars. He uses the heads when preserved, but is conscious of the fact that they do not always belong to the torso and that they might be ancient replacements. Repairing and reconstruction were performed not only after World War II, but also much earlier, after the Jewish War in 116-17, when Hadrian and the Antonines restored the monuments of Cyrene. Traversari might have used to advantage for his stylistic comparisons Alice Muehsam's "Attic Gravereliefs from the Roman Period" in *Berytus* 10 [1952] 69ff. This might have induced him to date still more "Hellenistic" statues in the Antonine group (nos. 18, 30-33, 36-38, 40-42, 44).

Traversari has made a great stride forward in the dating of copies, but there are still many uncertainties, as he himself knows (see Preface, pp. 9f). His own contributions are summarized in two chapters. Technical and iconographical aspects (pp. 91-96), from the late Hellenistic to the Severan period, are discussed with special emphasis on the different ways in which the portrait heads were inset into the prefabricated torsos (see pl. xxiii), and the types of Greek female statues used for these torsos in various periods. The indigenous workshops in Cyrene were particularly active after the Jewish War under Hadrian and the Antonines, and they used a wider variety of types than during other periods.

In the chapter on stylistic aspects (pp. 99-105), Traversari arranges the portrait statues from Cyrene in a chronological order based on style. He rightly finds contemporary Roman elements in all these copies which agree with the style of the various periods as we know them from historical Roman reliefs and other purely Roman products. He correctly asserts that this correspondence is not only true for Cyrenaica but for copies from all Roman provinces.

Traversari's catalogue deals with a very limited selection of statues, but from a scientific as well as from an artistic point of view, his book

is the most enjoyable of these three works on Cyrenaic art. The illustrations, based partly on the author's own photographs, as well as the printing of plates and text, are of the highest quality. A good bibliography (pp. 15–17), a short chronological index (p. 109), an index of the findspots (p. 111), and of the museums (p. 113) are added.

Another catalogue on Cyrenaic sculpture has been published by Dericksen M. Brinkerhoff. It is included in the excellent monograph of Carl H. Kraeling on Ptolemais, the modern Tolmeita, a city founded in the third century B.C. by the Ptolemies,⁹⁴ and situated west of Cyrene. When Berenice of Cyrene married Ptolemy III, Cyrenaica became a part of Egypt; in 96 it was bequeathed to Rome. The connection with Egypt was closer than in Cyrene and, therefore, there are more Egyptian-Greek Hellenistic sculptures in Ptolemais.

Brinkerhoff begins with an essay on the significance of the sculptural finds. He distinguishes an Egyptian group, late Hellenistic and early imperial works, and works of the later imperial age. He tries to build up from the great variety of sculpture found in this provincial city "a partial revelation of the tremendous sweep of ancient culture" (p. 188). He believes that the finds "illuminate several periods within that era with great clarity." This estimate seems over-enthusiastic when one studies the inventory of the expedition finds (pp. 188–207, nos. 1–71).

The inventory is well known to this writer. Dr Kraeling brought it to me with 45 photographs in 1959, and asked me to write an annotated catalogue and an essay that would give the sculpture its proper place in the overall picture of Ptolemais. I refused on the ground that it was impossible to do scholarly work for sculpture on the basis of photographs taken only from the frontal view, without studying the originals all round. I suggested Dr Brinkerhoff for this task. As I identified several of the photographs at first sight, Professor Kraeling asked me to write down whatever I knew about the objects. I did so for 25 pieces (see Kraeling, *Ptolemais*, p. vi).

Dr Brinkerhoff accepted most of my identifications and references, but in a few cases he disagreed and could correct my errors after having studied the originals. For example, Inv. no. 8 I had believed to be

⁹⁴ Carl H. Kraeling, *Ptolemais, City of the Libyan Pentapolis*, with contributions by D. M. Brinkerhoff, R. G. Goodchild *et al.* [The University of Chicago Oriental Institute Publications XC] (University of Chicago Press, Chicago 1962): pp. 288, pls. 64, plans 21, ill. in text 74. Brinkerhoff, "Sculpture," pp. 177–207, nos. 1–71, pls. xxxvii–li.

Aphrodite, comparing her with the Aphrodite from Cyrene in the Museo Nazionale Romano. Dr. Brinkerhoff saw the many struts at the sides and at the base, and brilliantly recognized the figure as a member of the group of Three Graces, represented several times in Cyrene (Paribeni, *Catalogo* nos. 301–304). I am still puzzled about the necklace, which so far as I know other Graces never wear. Perhaps in the other examples they were only painted.

Another case in which Dr Brinkerhoff is right and I was wrong is the skin worn over the head covering the crown, the back of the head and the neck of an Alexandrian female head (Inv. no. 1). I thought it was a heifer's skin and identified the head tentatively as a Ptolemaic princess as Hathor, the goddess represented with a cow's head. Dr Brinkerhoff from his study of the original recognized an elephant's skin. However, he wrongly accepted my identification as a Greek princess. I now believe that it is rather a personification of Alexandria.⁹⁵

We are in absolute disagreement over the torso of a heavily dressed woman (Inv. no. 9). Dr Richard Goodchild, then Director of Antiquities in Libya, had made the suggestion that the Alexandrian head, Inv. no. 1, belonged originally to this torso. Dr. Brinkerhoff was to take a mould of the break in the neck of the torso, which is in the Oriental Institute in Chicago, and try it on the break in the neck of the head in Ptolemais. I find no record that he actually did so, but he accepted the suggestion of relationship and interpreted the torso together with the Alexandrian head as a "Portrait statue of Cleopatra I, as a tyche of Egypt or Alexandria." I cannot follow him. I do not see that the head fits on the torso. The break in the back does not agree with the rear part of the skin. Moreover, an elephant skin is never given to a mortal woman, only to the deified Alexander and the Diadochi. Neither Tyche nor a Ptolemaic princess ever wears a baldric. The remains at the side seem to me those of a scabbard, not a horn of plenty. The type is that of Athena in a torso from Cyrene in the British Museum,⁹⁶ but instead of an aegis the figure from Ptolemais wears a baldric, which probably indicates a different subject. My guess is that it is Tragoedia, the personification of Tragedy,

⁹⁵ See Blanche R. Brown, *Ptolemaic Paintings and Mosaics and the Alexandrian Style* Cambridge [Mass.] 1957) 67ff, nos. 48–49, pls. xxxviii and xl–xlii. Review by O. Brendel in *AJA* 65 (1961) 211–214.

⁹⁶ A. H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities, British Museum II* (London 1892–1904) 255, no. 1479.

as she appears in a statue found at Pergamon.⁹⁷ Perhaps Goodchild, Brinkerhoff and I are all three wrong, and a fourth scholar will offer the right interpretation.

A similar case is the torso with slightly bent knees (Inv. no. 65), which Brinkerhoff interprets as Dionysos, while I identified it as Artemis. It is not only the baldric but also the sleeve and the breast which prevent me from accepting his designation.

All this shows that even a rather unimportant harbor town can contribute to our knowledge of the richness and manifold forms of ancient art and impress us with the importance of comparing the artistic production of one province of the vast Roman Empire with the other provinces.

Conclusion

The reader who studies several of the books described in the foregoing review will find, despite great diversity, one common trend: the picture of "classical" art created by earlier publications has changed remarkably in the newer books. It has become broader, deeper, clearer, and richer. All ancient art is no longer naïvely equated with classical art. Neither Cretan art, for example, nor Roman art is "classical," which properly implies perfection in form and content. It is now clearly recognized that in ancient art there are very diversified periods which can be understood only by studying the transition from one age to the next, and by exploring the reasons for these changes. Archaeology, viewed as the history of ancient art, is no longer a modest supplement to the major disciplines of philology, literature, history, religion, mythology, and philosophy. It is an equally important, and for many periods indispensable, means of understanding the ancient spirit, or rather the varied spirit and the divergent ideas of each successive period in ancient civilization.

Not only the "classicist" but all those interested in the roots of our European and American civilization will profit from an investigation of these more recent books. The most ardent lover of modern art, which (as many believe) represents an absolute rootlessness, may find

⁹⁷ Franz Winter *Die Skulpturen mit Ausnahme der Altarreliefs* [Altertümer von Pergamon VII] (Berlin 1908) 69f, no. 45, pl. xii; M. Bieber, *The Sculpture of the Hellenistic Age*, rev. ed. (Columbia University Press, New York 1961) 119, fig. 473. See also the Muse with similar baldric in Tunis: A. Merlin et L. Poinssot, *Guide du Musée Alaoui (Bardo)* I (Tunis 1950) 29, No. C. 22, pl. xxxv.

to his great astonishment that the most abstract contemporary styles have their forerunner in the art of the Cyclades during the third millennium B.C., or that even the latest "optical art" has parallels in mosaics of the imperial Roman period at Ostia. Our time is on the one hand visually, on the other philosophically oriented. Our own impulse to see things in terms of structure and form, as well as to grasp their content and meaning, was shared by all periods of ancient civilization. While the pre-Greek, Hellenistic, Etruscan, and Roman eras cannot be considered "classical," each holds the most vital interest for us today.

NEW YORK CITY

May, 1965