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1970

Review of *Opus Nobile: Festschrift zum 60. Geburtstag von Ulf Jantzen*, edited by P. Zazoff

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#### Custom Citation

Ridgway, Brunilde S. 1970. Review of *Opus Nobile: Festschrift zum 60. Geburtstag von Ulf Jantzen*, edited by P. Zazoff. *American Journal of Archaeology* 74:299-300.

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The remainder of the book is given to detailed description of equipment and sources of supply. It will be of interest only to the practicing conservator to whom it should be of immense value. Detailed notes on a variety of equipment, hand tools and materials under such headings as brushes, electrical controlling devices, magnifiers, soldering bits, solders and fluxes should assist the reader in deciding upon the most satisfactory product for his purpose.

Treatment of paper and of textiles, two important organic materials, is not discussed. Metal treatment is covered in greatest detail, but as its treatment is more complicated and requires more equipment than that of many other materials, almost all equipment in use today in a Conservation Department devoted to archaeological material is fully covered.

KATE C. LEFFERTS

THE METROPOLITAN MUSEUM OF ART

OPUS NOBILE. FESTSCHRIFT ZUM 60. GEBURTSTAG VON ULF JANTZEN, edited by P. Zazoff. Pp. 190, pls. 30. F. Steiner Verlag, Wiesbaden, 1969.

The reviewer of a Festschrift is always torn on the horns of a dilemma: should he briefly acknowledge all contributions, or should he discuss in depth the few that most interest him? The quality of the individual contributions in the Jantzen Festschrift leaves me no choice but to mention concisely each article.

The book is titled after the series on masterpieces of ancient art which Jantzen has edited since 1957; there are 33 contributors, chosen among his friends and colleagues, whose articles appear in alphabetical order. Therefore P. Zazoff, the organizer of the tribute, appropriately closes the series. B. Snell opens it with a brief expression of good wishes.

B. Andreae interprets the main scene of the Acilia sarcophagus as a *processio consularis*, rather than as the investiture of Gordian III by his parents, as was originally suggested. The date would accordingly shift from ca. A.D. 225 to 270. E. Bielefeld contributes two short notes. The first, on the 5th-century bronze statuette of a fallen giant in London, stresses the greater compositional freedom of the minor arts as against contemporary sculpture. The second note points out the similarity between archaic Greek representations of silenoi and the profile depictions of Egyptian Bes in the 18th Dynasty, a similarity which F. Jesi also seems to have noticed. The missing chronological links need to be found.

F. Brommer compiles five lists of bronze aryballois ranging from archaic to Hellenistic and Roman, and one of a peculiar vase shape often found in association with his Aryballois Type IV, chronologically the latest. H.-G. Buchholz illustrates a sherd from an Attic skyphos found at Mende (Pallene peninsula), on which several lines of a graffito appear. They consist of disconnected Arabic words and Hebrew num-

bers: perhaps a much later scribe tried out his calligraphy.

G. Daltrop convincingly argues that a bronze statuette of a rider in Berlin, possibly from Rhodes, is not Greek. Comparison with the Zincirli orthostat for the peculiar way of mounting the horse seems particularly convincing. Non-Greek votives in a Greek sanctuary deserve attention. This particular statuette cannot be later than the 8th-7th century B.C. T. Dohrn distinguishes between present (and Renaissance) display of statuary and the ancient intended viewpoint. It is striking how, by shifting the angle of the base, the Vatican Meleager changes from the representation of an ideal Greek athlete into a Roman decorative monument where the human figure is only the central element between equally important side pieces. Similarly the Florence Niobe with her daughter acquires depth and three-dimensionality when removed from the paratactic display of late Hellenistic times. That the other Niobids from the same group were instead made for frontal viewing suggests the inescapable conclusion that Roman sculptors often created entire mythological groups around an original late classical-early Hellenistic core: a timely reminder when the Sperlonga/Laokoon controversy is raging.

E. Erbse examines pertinent ancient passages to conclude that the original version of Aristophanes' *Clouds*, which he would then have revised after the fiasco of 423 B.C., is a figment of ancient and modern scholarship. B. Freyer-Schauenburg publishes the small head of a Samian kore in the Erlenmeyer collection, Basel, and establishes chronological and stylistic parallels. The Basel head should date somewhere in the 540's. P. Gercke discusses a small-scale replica in Frankfurt of the satyr holding the child Dionysos on his shoulders. Since copies of the type exist in different scales, the original must have been lifesize, made around 150 B.C., but subsequent reproductions progressively diminished in size. The Djursholm replica is rehabilitated as truly ancient, not Renaissance.

W. Gercke illustrates a terracotta mask from Samos, closely related to the grotesque masks dedicated to Artemis Orthia. However the Samian piece, now in Kassel, was found in a grave together with a Silenus mask. Of local clay and workmanship, it was probably made during the first half of the 6th century and represents an old woman with wrinkles so pronounced that they have been mistaken for tattooing. The funerary connotation of this genre type is exceptional and thus noteworthy. Ch. Grunwald shows that an archaic bronze relief fragment in a private collection joins a larger Etruscan relief in the Florence Museum, probably from Chiusi. She reconstructs the scene, still fragmentary, as Theseus killing the Minotaur; though the hero is bearded, the relief may depend on Corinthian-Argive tradition through Vulcian prototypes; it must once have adorned a chariot.

G. M. A. Hanfmann publishes a bronze bust of Victory on a plaque, suggesting that it once decorated

a ship's prow. He lists comparable examples and dates the Fogg piece to late Hadrianic or early Antonine times, after a late Hellenistic prototype. H. W. Helck vindicates Diodoros' "intelligent" description of the "Tomb of Osymandias" (i.e. the Ramesseum near Egyptian Thebes), which is usually considered fantasy. G. Hiesel compares the archaic perirrhanterion in Samos/Berlin to other examples of the type; he concludes that, after experimentation, the research for an ideal way of joining animate and inanimate forms was abandoned, so that all basins with human supports are limited to the second half of the 7th century B.C.

A. Kamblyis raises ten points of Byzantine text criticism. H. Koch illustrates a gold necklace in Leipzig, dating from ca. 50 B.C. N. Kontoleon analyzes various details of the Peiraeus bronze Apollo, especially the hairstyle, which he finds compatible only with a date much earlier than the end of the 6th century to which the statue is usually assigned. He suggests that the bronze is a large-scale translation, ca. 460 B.C., of an original marble statuette at least a hundred years earlier. I find this theory hard to accept, but a point-by-point discussion would be too lengthy for this review and perhaps premature, since the bronze has not yet been fully published. Discordant opinions ventured because of its undoubtedly "provincial" aspect may perhaps be quelled by a technical analysis, since the stage of casting knowledge represented by the Peiraeus statue seems too primitive for the 5th century.

R. Lullies publishes a photograph of Furtwängler and students taken in Vienna in 1905, adding biographical commentaries for those who could be traced. W. Martini dates to the early 2nd century B.C. an Etruscan sardonyx ringstone in Berlin with Chiron and Achilles, which should confirm an early Hellenistic dating for the sculptural prototype. E. von Mercklin relates anecdotes of life at the German Institute in Rome in olden days. U. Naumann publishes a mid-8th century bronze statuette of a man in Heraklion and lists other Cretan Geometric bronzes. O. Oehler discusses a short mantle with curving hemline originating in the Orient, taken up by the Etruscans and then by the Romans and by them restricted to divine or divinized beings. V. Poulsen publishes an unusual eye-cup in the Ny Carlsberg, with the interior entirely filled by a unique double-bodied Gorgon holding a faun, and assigns it to a Timenor Painter related to Lydos. A. Raubitschek suggests that the Attic Twelve Gods are the oldest deities of Athens, quite distinct from the Twelve Olympians, originally cast as judges. On the Parthenon East frieze they are shown as intermediary between the Great Gods and the people of Attica.

K. Schauenburg illustrates a late 4th century Apulian volute krater in a private collection, where Ganymede appears to be lifted by a swan rather than the customary eagle. Unusual versions of traditional myths and added funerary symbolism make South Italian vases the true precursors of Roman sarcophagi in

using mythological subjects to elevate the deceased to the rank of gods and heroes, in a sort of private apotheosis. G. Schmidt interprets a peculiar terracotta from Samos as a local take-off on Cypriote statues frequently imported into the island in the late 7th century B.C. M. Schmidt publishes a stamnos by the Triptolemos Painter in a private collection, Basel. The Embassy to Achilles (side A) is balanced by the Fight of Hektor and Achilles over a sacrificed ram, with Priam and Phoinix behind the heroes. There is a definite connection between Aeschylus' trilogy *Achilleis* and the Basel vase, which may have influenced the famous Würzburg amphora by the Kleophrades Painter with the Fight between Hektor and Ajax.

W.-H. Schuchhardt explains Archilochos' verses about his life as a soldier through the representation on the Mycenaean Warrior Vase, where a satchel, presumably containing bread and wine, is shown hanging from the warriors' spears. J. Thimme uses an Apulian fish plate in Karlsruhe as starting-point for a dissertation on the funerary symbolism of spiral, rosette, myrtle wreath and fish, from Early Cycladic to Etruscan and South Italian art. R. Tölle discusses the time-measuring devices on Samos. M. Wegner publishes a Late Geometric amphora in the Münster University Museum, where some of the figures seem to be holding metal forks as musical instruments for a funerary *threnos*. Also P. Zazoff comments on Attic Geometric art, contrasting a mid-7th century Athenian seal with late 8th century Argive specimen.

Even this brief listing will show that Jantzen's *Festschrift* has something of interest for almost any archaeologist, and can be consulted with much profit and pleasure.

BRUNILDE SISMONDO RIDGWAY

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GRIECHISCHE UND RÖMISCHE KUNST IN DEN STAATLICHEN MUSEEN ZU BERLIN, by E. Rohde. Pp. 192, 120 figs. on 46 pls., 2 maps. Henschelverlag, Berlin (East), 1968. DM. 12.50.

FÜHRER DURCH DIE ANTIKENABTEILUNG, by U. Gehrig, A. Greifenhagen, N. Kunisch. Pp. 243, 164 figs. on 104 pls. 1 color pl., 1 chart (line drawings). Staatliche Museen Preussischer Kulturbesitz Berlin, Berlin (West), 1968.

One of the many unfortunate aspects of the division of Berlin is that the wall cuts the city's world-famous antiquities collections down the middle. Everybody suffers from this abnormal situation to a greater or lesser degree. It is nothing short of miraculous that such fantastic treasures as the Onyx from Samos, the Seated Goddess from Tarentum, the Zeus of Dodona, or the kouros from Didyma survived the war virtually unscratched. By an odd stroke of fate, however, most of the stone sculptures are now in East