Review of Il gruppo mironiano di Atena e Marsia nei Musei Vaticani, by Georg Daltrop

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into the nineteenth century when, as archaeologists
know from their own subject, dramatic changes oc-
curred which transformed the study of coins from the
interests of amateur antiquarian collectors to the "sci-
entific" interests of scholars and specialists. The fruits
of the dramatic change form the core of the next sec-
tions, which are particularly useful discussions of
numismatic subjects ranging from collections to pub-
lifications, from the arrangement of the material in coin
cabinets to the preparation of photographs from casts
for illustrations. Included are explanations of numis-
matic terms and a discussion of the technical aspects
of die and coin manufacture, of legends and counter-
marks, of medallions and pseudo-coins, and even a
brief section on forgeries.

Of particular value to the non-specialist will be the
thorough discussion of the current state of numismatic
research methods and their application. The usefulness
of metrological and hoard evidence, die-studies, and
physical-chemical analysis are evaluated, and stylistic
evidence is cautiously discussed as the possible conse-
quence of mechanical and technical considerations as
well as the result of artistic concerns. Thematic links
between coins are examined and the role propaganda
plays in ancient coin types and legends does not escape
notice. In fact, few items of interest to the numisma-
tist, however technical, fail to receive at least some
treatment.

Nearly two-thirds of the volume deal with the spe-
cific coin material, beginning with the literary infor-
maton on the value of precious metals and proceeding
to marked coins and to fully developed and repeated
coin-types, all of which were designed to facilitate ex-
change. The variation in the Greek numismatic eviden-
tice is stressed, while the continuity of the Roman
coins causes comment. As one would expect from Al-
foldi, the Empire, late antiquity, and the early me-
dieval issues are given extensive coverage. There are
interesting comments throughout on matters of typol-
ogy and propaganda, and a particularly interesting
section on portraiture. Moreover, there is an admirable
tempt attemtp to present the coin material in the context of
the technical numismatic discussion contained in the
first third of the volume.

Volume II contains an extensive bibliography ar-
ranged according to the sequence of topics presented
in Volume I. Not every topic is well covered or intro-
duced, but the citations number 2700 and will afford
any budding numismatist a beginning, the stated pur-
pose of the bibliography. Each volume has a separate
but similar index of personal names, places, and top-
ics, and is designed for independent use. Unfortu-
nately, the unquestioned value of the material content
is not matched by the ease of use. For example, the
indexes of the two volumes should have been com-
bined and citations given to both volumes. Moreover,
the many well-produced illustrations of Volume I are
not easy to use because they are neither at the end of
the volume nor, often, opposite the page on which
they are discussed but are scattered throughout the
text. In addition, the enlarged coins handsomely de-
picted in Volume II are actually discussed in Volume
I and thus the self-contained nature of the volumes
breaks down. The illustrations and plates belong at
the end of Volume II, together with a composite of the
separate indexes to which should be added an index of
names from the bibliography. These reservations
should not overly detract from a very valuable pub-
lcation, whose organizational shortcomings (and tiny
print) are the likely consequences of a consideration
for the purchaser's own coin.

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IL GRUPPO MIRONIANO DI ATENA E MARsIA NEI MUSEI
VATICANII, by Georg Daltrop (Monumenti Musei
e Gallerie Pontificie). Pp. 89, pls. 36, text figs. 15
Vatican City, 1980.

Transfer of the Lateran collection to the new wing
of the Vatican Museums has prompted a special dis-
play of the supposed Myronian group, built around
the two Marsyas replicas in the Vatican's possession,
but including two fragmentary heads of the satyr
(one, no. 6, hitherto unpublished), the Frankfurt
Athena, the Lancellotti replica and the Vatican head.
The Exhibition has spurred the publication of this
booklet which discusses myth, literary sources, non-
sculptural representations, the attempted reconstruc-
tions of the group from the various replicas, and the
master of the original composition. A bibliography
with brief commentary ranges from 1825 to 1975, with
an Addendum updating to 1979; a further addition
could have been H.A. Weis, "The 'Marsyas' of My-
ron: Old Problems and New Evidence," A.J.A. 83
(1979) 214-19. The booklet closes with a list of the
marble replicas and with excellent photographs of
them, especially of the pieces included in the display.
The treatment avoids controversy and Myron's author-
ship is not openly questioned; that the two types have
never been found together is considered offset by the
Esquiline provenience of two replicas (Marsyas no. 1,
Athena no. 7), although not from the same findspot.
Athena is tentatively restored holding one pipe rather
than a spear.

For its concise treatment and superb photographic
commentary this booklet represents an excellent initia-
tive. It is hoped that similar useful publications will
be produced for other major monuments of the ex-
Lateran collection.

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