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Review of *Antichità di Villa Doria Pamphilj*, by R.
Calza, M. Bonanno, G. Messineo, B. Palma and P.
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the formulaic inscriptions which appear on the oinochoai and which, since they mention specific Ptolemaic rulers, are invaluable for the dating and interpretation of the vessels.

The major thrust of the technical section of the book is the chapter on relief decoration, where each element—figure, altar, pillar, silen- and satyr-mask handle attachments—is analyzed and set in a chronological framework. The oinochoai securely dated by inscriptions form the basis for the typology presented in this chapter. The author presents a hypothetical chronology, with the *caveat* that, because of the fragmentary nature of the material, the use of piece moulds, and the possibility that an inscribed jug might have been made long after the death of its dedicatee, the suggested chronology must be “a system of compromises.” It has, however, been formulated with a great deal of thought and common sense.

The chapters on the religious, representational and stylistic aspects of the jugs and related faience portraits occupy about two-thirds of the text. The section on cult affiliations provides enlightening discussions of the meaning and history of the ritual in which the oinochoai were used, the significance of the inscriptions and the pillar, and the relationship of the figure to divinities such as Isis and Agathe Tyche. It is a fascinating study which sheds a great deal of light on the strangely hybrid religious life of Alexandria. The study of the portraits is no less interesting, since many of the figures can be convincingly identified as specific Ptolemaic queens and some are very vivid likenesses. The author's analysis reveals that the stylistic picture is an intricate one, complicated by the use of piece moulds, the varying quality and state of preservation of the material, and, more fundamentally, by the intermingling of Greek and Egyptian influence characteristic of Alexandrian art.

Each entry in the catalogue of 292 pieces upon which the study is based includes a description and significant bibliography, as well as remarks on style and chronology. With the exception of a few satyr- and silen-masks, all the pieces are illustrated. Although the material must have been difficult to photograph, most of the pictures are very good; details and several views are given for the most important pieces.

Ptolemaic Oinochoai and Portraits in Faience is a fine piece of scholarship—beautifully organized, cogently argued and painstakingly documented. It is a major contribution to the study of Hellenistic minor arts and provides insights into Alexandrian style and the ruler cult. It is, in addition, written in a vivacious style which seems at times to speak directly from the intriguing and brilliant world of ancient Alexandria.

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ANTICHITÀ DI VILLA DORIA PAMPHILJ, by R. Calza, M. Bonanno, G. Messineo, B. Palma, P. Pensabene (publication promoted by *Italia Nostra*). Pp. 352 + Indices; pls. 264 + folding pls. (line drawings) 12. De Luca Editore, Rome, 1977.

Villa Doria Pamphilj, a rare example of an imposing 17th century estate with the largest park of present-day Rome, was bought by the Italian Government and the City of Rome in 1965-1971, together with all its contents. These include an impressive collection of antiquities gathered by the Doria Pamphilj family through the last three centuries; many of them were found within the grounds, during construction of the Villa and its dependencies, but some came from excavations at Tivoli, Ostia, Anzio, Castelgandolfo and other sites. However, since the core of the collection was formed (1644-1652) many pieces also changed hands and are now in foreign collections or in other Roman museums. Finally, some antiquities have been lost and few of them are known through old drawings. This volume, with a novel and commendable approach, presents the collection not as it is today nor at any given moment in its past but, as it were, through the ages, cataloguing each sculpture that ever belonged to the Doria Pamphilj regardless of its present location. Even some modern statues are included because directly inspired by ancient art. The inscriptions will be treated in a future volume.

Because of the complex history of the Villa and the archaeological importance of the area it covers, the book under review goes well beyond the traditional contents of a sculptural catalogue. The introductory section outlines the development of the collection. Many antiquities were intentionally incorporated into the architectural decoration of the Villa, the Casino Belrespiro and its elaborately baroque park, by various artists under the sculptor Alessandro Algardi, who specialized in the restoration of ancient sculptures and who extensively integrated or altered the holdings of the Villa. A second section provides notes on ancient topography. The *Via Aurelia vetus* passed through the Villa grounds, which comprised extensive *columbaria*, catacombs and a basilica. A brief appendix lists the finds from the area in chronological order; the extensive bibliography is divided by topics and covers the architectural and historical aspects of the Villa as well as the Roman and Early Christian antiquities of the general area.

The catalogue proper begins with statuary in the round arranged by types in chronological order; reliefs, altars and funerary urns follow. An extensive section on sarcophagi (nos. 168-322) grouped by subject matter precedes that on portraits and portrait statues in chronological order. Trapezophoroi and architectural elements come next, and finally 38 entries on modern sculptures; an appendix lists two additional sarcophagi. Divisions however are not al-

ways clear-cut: the section on portraits, for instance, includes some heads from sarcophagi, modern heads on ancient statues and one entirely modern bust (no. 360). Several indices and concordances help in consulting the catalogue. Photographs are generally of good quality and occasionally give more than one view; many pieces are illustrated in old drawings (by De Rubeis, Clarac, Winckelmann and others), especially when no longer traceable. Thirteen final plates are devoted to views of the buildings and their architectural and sculptural decoration; the folding plates give plans, sections and elevations with the catalogue numbers marked in to facilitate locating the ancient sculptures which Algardi incorporated into his structures.

The catalogue includes some famous pieces: the Aphrodite Doria, the so-called Amazon of Phradmon, replicas of the Mantua Apollo, the Artemis Colonna and the Artemis of Gabii, to mention just a few. Among the reliefs note the peculiar rendering of "Dionysos' visit to a man" (no. 126) now in the Capitoline Museum, and the two panels with personifications of Provinces from the Hadrianeum (nos. 131-32). Many of the sarcophagi illustrate the Myth of Meleager; an impressive Battle Sarcophagus is incorporated into the facade of the Casino Belrespiro. Among the portraits are the *togatus* and two "hunters" which Helga von Heintze (*AntP* 1 [1962] 7-32) identified as Macrinus and his two children but which Raissa Calza here considers as three portraits of Gallienus in various capacities. Almost every piece in the catalogue illustrates not only Roman taste and customs but also those of the last three centuries which brought about the extensive restoration, the integration of a *togatus* with a female head (no. 375), the addition of drapery to a replica of the Knidia and other naked female figures, and many comparable alterations. These are often listed without comments, but detailed digressions on 17th century practices may have been out of place in a work of this scope. More disturbing is the occasional difference between the heading of the entry and the photographic caption (e.g. no. 352) or the non-committal text, but many of the sculptures could not be examined properly because of their present location or condition. Many missing heads seem to be recent losses.

The entries vary in length, amount of description and originality: some attempt to express a personal opinion while a few are rote compilations of standard theories. Even scholarly documentation varies, in some cases being remarkably up to date and in others somewhat old-fashioned. Since all bibliography is included in footnotes, it is difficult at times to grasp immediately whether and where some pieces have been previously published. By and large, however, this is an impressive catalogue, written according to the best modern criteria for this type of publication. The effort made to determine provenience and present location of all pieces which have ever belonged to the

Doria Pamphilj renders this volume a most valuable work for art historians and archaeologists alike. Raissa Calza and her collaborators truly deserve our thanks and praise.

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LA TRADIZIONE ITALICA NELL'ARTE ROMANA, by Bianca Maria Felletti Maj. (*Archaeologica* 3.) Pp. 404, figs. 194 on 83 pls. Giorgio Bretschneider, Rome, 1977. Lire 80,000.

The author's intent, and her accomplishment, is to do for Roman art what Eduard Fraenkel did for Latin literature in 1922 with his *Plautinisches im Plautus*. The theme is the originality of Roman art, as against the "hunt for Hellenic precedents," in which Pompeian paintings were studied as reflections of Greek Hellenistic painting, and Roman statues as copies of lost Greek originals. The book arises out of the author's concern with the native, "Roman" element in Roman art, and her dissatisfaction with the implications of the terms "popular," or "plebeian," with which scholars have designated it.

The Introduction (pp. 19-39) briefly reviews theories which attempted to explain the dualism of Roman art: Furtwängler's distinction of its Hellenistic Greek and its Etruscan Italic elements; Rodenwaldt's characterization of "popular" art, foreshadowing late antique art; Bianchi Bandinelli's attempt to substitute the term "plebeian" for "popular" art and his social and historical explanation for the resurgence of this style in the time of Diocletian, when the provincials who had risen to power commissioned official works from artists who had formerly decorated minor, private monuments. Felletti Maj prefers Becatti's artistic explanation, and Brendel's focus on the "freedom of the artist," who is not seen simply as an expression of a "collective will." Inspired by the sense that in this area theory has far outdistanced a direct study of the material available, she has set out to collect and catalogue this evidence, tracing an artistic tradition used by both private individuals and magistrates to decorate public buildings, funerary monuments, honorary and votive reliefs, and reverses of coins with "historical" themes. The realistic, factual style and iconographic traditions inherited from Etruscan-Italic sources she prefers to call "Italic" art, not as an ethnic term, given the ethnic diversity of the region (and the importance of the non-Italic Etruscans!), nor as implying something simply non-Greek (since it was an art nourished and to a large extent determined by the influence of Greek art), but because it arose in central Italy, because its subjects and forms