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Review of *Kosmos: Studi sul mondo classico*, by
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in 1974 and the present one in 1986, both with bibliographic notes and emendations that bring the material up to date without changing Schäfer's intent. Baines has also translated and edited Brunner-Traut's epilogue to the fourth German edition, as well as the appendices, which include new renderings of "Etana's Flight to Heaven" and relevant passages from Plato and Diodorus. In addition, the book now has a foreword by E.H. Gombrich.

The modern reader may be put off by several aspects of Schäfer's approach, for he was very much a product of his time and place. He believed implicitly in the superiority of the Classical Greeks, the "pupils of genius" who finally developed perspective representation. He made sweeping value judgments about non-Greeks and pre-Greeks, including the "miserable artistic culture" of the Jews (p. 1), and the "unrestrained . . . formally crude" Minoans and Mycenaean (p. 19). He set forth his principles of Egyptian art as though these principles formed an abstract philosophical and aesthetic system, somehow independent of the larger context of Egyptian culture.

At the same time, the reader will acknowledge that no one has significantly modified or improved upon Schäfer's ideas about the nature of Egyptian representation. Concisely put, Schäfer proposed that Egyptian artists drew and modeled their world according to mental or memory images, which summarized the essential properties of what they depicted, unaffected by foreshortening and perspective.

To describe his new concept, Schäfer coined the term "geradvorstellig," translated by Baines as "based on frontal images." This somewhat cumbersome term prompted Brunner-Traut to suggest "aspective" as an alternative. In her epilogue, she discusses the implications of her proposal, as well as the relationship between aspective depiction and other Egyptian thought systems, especially science, language, and ethics.

At every turn, Schäfer documented his theoretical formulations with illustrations: 330 line drawings and 109 plates. Of particular interest are those detailing various methods of ordering spatial distribution (Ch. 4.3) and perspective-like exceptions to image-based representation (Ch. 5.1). Egyptian examples dominate, of course, but there are also other sources, such as children's drawings, Assyrian scenes, Mediaeval mosaics, Aztec reliefs, and Japanese watercolors.

This seeming eclecticism points up what may not be generally recognized about Schäfer's work, that is, the applicability of his observations and conclusions to any other art that developed an internally consistent system of non-perspective representation. For readers wishing to pursue the ramifications of Schäfer's analysis, John Baines has written a companion piece to his translation: "Theories and Universals of Representation: Heinrich Schäfer and Egyptian Art," *Art History* 8 (1985) 1-25. Here Baines probes the nature of memory images, partially elucidated by recent work in experimental psychology on cognitive processes. He addresses as well the problems of defining realism, asks if perspective is truly the goal of artistic development, and examines Schäfer's theoretical constructs linking two- and three-dimensional representation.

Schäfer set three goals for his book: 1) to establish conceptual frameworks for understanding the relationship between any non-perspective and perspective art; 2) to show

precisely how Egyptian artistic achievement should be defined; and 3) to enable the viewer to grasp and enjoy "an Egyptian work of art as a unity, without first having to set to work at it with all his mental equipment" (p. 345). In successfully realizing these goals, Schäfer wrote one of those rare, classic books that, some 70 years after publication, is still in the forefront of critical thinking about fundamental issues in the history of art.

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KOSMOS: STUDI SUL MONDO CLASSICO, by *Giovanni Becatti*. (*StArch* 37.) Pp. xv + 765, many ill. and pls., color pls. 3. "L'ERMA" di Bretschneider, Rome 1987.

Giovanni Becatti died suddenly in Rome on 10 April 1973. Thus ended abruptly one of the most prolific scholarly careers of the World War II generation—he was only 60 years old. Excavator and teacher, author and editor, Becatti officially began his archaeological activity in 1938, having won—first in ranking—the competition for the position of *Ispettore nelle Antichità e Belle Arti*. His first appointment was at the excavations of ancient Ostia, for which he retained a constant interest, apparent in his writings throughout his life. In 1940, having obtained the *Libera Docenza*, he turned to university teaching, first at Pisa, then in Rome, Milan, Florence, until in 1964 he was invited to occupy the Chair of Archaeology and Greek and Roman Art History at the University of Rome. There he generated a strong following of committed students, who reacted to his death with a sense of loss that found its most important manifestation in the many publications dedicated to Becatti's memory. The first of these was *Ostia III* (*StMisc* 21), concerned with the excavations of the "Terme del Nuotatore" which had taken place under Becatti's supervision, and was in press at the time. In 1976, Volume 22 in the same series was entirely devoted to studies in his memory presented by colleagues, assistants and students of the University of Rome during the academic year 1974-1975. The issue included Giovanni Becatti's bibliography, his biography (by A. Adriani), and a brief presentation of a subject on which the master had been working at the moment of his death (by L. Guerrini). The book now under review is therefore the third publication in Becatti's memory.

The purpose of the present collection is to combine in one volume several of Becatti's writings scattered through periodicals and festschriften, and therefore of limited access. The selection has been made as representative as possible of Becatti's varied interests: Greek and Roman sculpture, ancient portraiture and mosaics, stylistic theory, and the survival of antiquity in the Renaissance. The book opens with a preface by A. Carandini, who reminisces on the academic climate in Rome at the time when Becatti took over the University Chair from R. Bianchi Bandinelli. It is a tribute to a scholar who belonged to an earlier generation of excavators, yet could understand the value of stratigraphic and typological studies and was able to strike a balance among different approaches and theoretical currents. A short biographical note

is followed by 29 articles, ranging in date from 1939 to 1972. These have been photocopied from the various publications where they originally appeared; therefore typographical fonts and styles vary greatly, some of them being perhaps too small in their current reduction; the plates are also not as sharp as could be desired, but in general the quality of the reproductions is high and the color plates of Roman mosaics are a welcome complement.

Not all facets of this productive scholar's activity could be highlighted, since he has left behind a corpus of over 110 writings, to which his many entries in the *EAA* and other encyclopaedic dictionaries should be added. Generations of students have benefited from his research on sculptors and painters (*Problemi fidiaci*, 1951; *Meidias, un manierista antico*, 1947), ancient jewelry (*Oreficerie antiche dalle minoiche alle barbariche*, 1955), spiral columns (*La colonna colide istoriata*, 1960)—to mention only a few of Becatti's books. Yet all will welcome the present volume that contains some Becattian "classics," such as "Attikà" and his essays on the Archaistic style. It is unfair to review critically articles that were written much earlier, some almost 50 years ago, before some important discoveries were made or new positions were explored. One can only attempt some general assessment of Becatti's contributions as expressed in the present collection, to see how his theories have stood the test of time. Inevitably, the reviewer's personal position will color the following comments.

In his desire to recreate the oeuvres of ancient masters, Becatti was a man of his time, heavily indebted to the legacy of Furtwängler and the German *Kopienkritik*. His attributions to Praxiteles, Skopas or Pheidias may today seem too generous or overconfident; his stylistic analysis, however, is often on target, and we can still read with profit his comments on the Olympia pediments and on Carrey's drawings of the Parthenon gables, which are both original and highly stimulating. Although taking for granted the value of Roman copies for our understanding of Greek sculpture, Becatti was capable of perceiving classicizing renderings: his comments on the Ostia Themistokles (*Critica d'Arte* 1941) deserve reconsideration, and his Hadrianic dating of the Ostia Wrestlers (*ASAtene* 1950) seems correct. The essay on the works of art mentioned by Pliny in the *Monumenta Asini Pollionis* and the *Horti Serviliani* (reprinted from the festschrift for A. Calderini and R. Paribeni, 1956) is still fundamental for its insight into Roman artistic tastes and preferences during the Late Republic and the Early Empire. The study of Athenian sculptors in the Hellenistic period ("Attikà," *RivIstArch* 1940) is based on solid research and wide-ranging knowledge, and the two essays on Archaistic art (*RendPont Acc* 1940–1941; *Critica d'Arte* 1941) retain provocative observations and ideas.

Two works included in the present volume are reprinted from *La mosaïque greco-romaine* I and II (1963, 1971) and incorporate the discussion that followed the oral presentations. It is obvious that Becatti's contributions on polychrome and black-and-white mosaics in Italy were received with interest. Two more texts are followed by responses or debates: on the Classical element in Raphael (after *Quaderno* 132, Accademia Lincei, 1969) and on art works in Tiberian Rome (*ArchCl* 1973–1974). Some articles publish Ostian monuments and buildings, and as such retain the

perennial value of excavation reports. A few items represent Becatti's reaction to recent publications, either on single monuments or on theoretical positions, especially the last essay in the book (*PP* 1957) written in answer to Bianchi Bandinelli's *Organicità e astrazione* (1956). Personal opinions aside, it is important to note the courteous and objective tone that Becatti was able to maintain in all these contributions, quite different from the vehemence that all too often imbues polemic writings.

On balance, judgment on Becatti's scholarly contributions cannot fail to be overwhelmingly positive, and we are indebted to the initiative that has made some of his major writings readily available in one elegant volume.

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LE PAIN ET L'HUILE DANS LA GRÈCE ANTIQUE, DE L'ARAIRE AU MOULIN, by *Marie-Claire Amouretti*. (*Annales Littéraires de l'Université de Besançon* 67, Vol. 328.) Pp. 322. Paris 1986.

For much of this century the study of ancient Greek agriculture was relegated to a few, inconsequential chapters in general surveys of economic history. Such information found in the works, e.g., of Bolkenstein, Ehrenberg, Glotz, Heitland, and Michell was usually drawn from a very small sampling of literary evidence along with much more extensive reliance on the Roman agriculturalists Cato, Varro, Pliny, and Columella. Even more bothersome was their tendency to use contemporary examples from (northern) European agriculture which often ignored the peculiar conditions of subsistence farming in the southern Mediterranean, or worse, rather clumsily (and often ethnocentrically) assumed to understand Greek farming from the sterility of the distant university.

All that has now radically changed since the post-war era as scholars such as Andreyev, Finley, Forbes, Garnsey, Jameson, Osborne, Pečurka, Pritchett, and Young explored the Greek countryside in search of isolated farmhouses and nucleated rural settlement. In addition they catalogued rural inventories, leases, and decrees, and incorporated recent comparative anthropological and ethnographical fieldwork. The emergence and accessibility of the *Thesaurus Linguae Graecae* data bank have insured that the crucial supporting evidence of specific vocabulary and terminology can now be comprehensive rather than merely selective. The result is that this recent intensive research, hitherto found only in scattered journal articles, is now appearing in book and monograph form; it is entirely fitting that Amouretti's excellent study should be among the very first generation of such comprehensive accounts, inasmuch as French scholarship in ancient Greek agriculture has traditionally been rooted on firm scientific footing: the pioneering works of Jarde and Guiraud early in this century on ancient agricultural productivity were far more sophisticated, for example, than contemporary scholarship elsewhere.