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Review of *I frontoni del tempio di Aphaia ad Egina*, by
Antonio Invernizzi

Brunilde S. Ridgway
Bryn Mawr College, bridgway@brynmawr.edu

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had already made another group for the same sanctuary. In support, he stresses (p. 105) the copy-like dryness of the other statues in Daochos' dedication—a quality shared by other undoubted Thessalian pieces—as contrasted with the greater tridimensionality of the Agias. I personally find the Agias fairly frontal, but this trait might be the consequence of adapting a single statue to a paratactic group composition; on the other hand it is more difficult to separate stylistically the Agias from the Agelaos, as stressed by E. Sjöqvist (whose article in *OpusAth* 1 should be included in the bibliography).

The author's major contribution lies in the province of funerary stelai. He reviews Akurgal's theories on the geographical distribution of formats in the Severe period and concludes that, since all the shapes can be found in Thessaly at the same time, no regional validity can be attached to such distinctions. Throughout the text runs a sensible stress on the everyday connotation of scenes and objects in the grave reliefs, as contrasted with the symbolic and metaphysical approach of both earlier and recent studies. Detailed analysis of costumes, ornaments, footwear, headdresses, hairstyles, weapons, attributes, animals and plants, furniture, as they appear in the stelai, confirms their "human" character and provides useful information on Thessalian fashions (one manner of wearing the mantle in partial nudity may have "heroizing" undertones). I like the suggestion that children, servants, or other family members were added to the initially solitary figure of the deceased as a means of further characterization: the dead person seen not only as a man, a rider or a warrior, but also as a member of a household, a father, a pedagogue.

The one criticism one may direct at the book is that it is trying to do too much with too little: that some of the reliefs discussed may be votive rather than funerary and thus less significant than they are made to appear; that stylistic affiliations or attributions to specific workshops are not always convincing; that the gaps are more extensive than the evidence and therefore conclusions are somewhat dangerous. Yet there is great need for courageous attempts of this kind, and Biesantz's contribution will retain primary importance for the study of Thessalian art.

BRUNILDE SISMONDO RIDGWAY

BRYN MAWR COLLEGE

I FRONTONI DEL TEMPIO DI APHAIA AD EGINA, by *Antonio Invernizzi* (Università di Torino, Pubblicazioni della Facoltà di Lettere e Filosofia, vol. 16, fasc. 4). Pp. vii + 271, pls. 27. G. Giapichelli Ed., Torino, 1965. Lit. 4000.

This book was written either too early or too late: too early because it could not fully take into account those changes in the appearance and composition of the pedimental sculpture which the current removal of all modern additions is bringing about; too late because this work of restoration was already well in

progress when the author visited Munich (p. vi) and must have prevented him from examining the statues with ease. As a doctoral dissertation Invernizzi's manuscript was completed by the end of 1963; I myself was in Munich in the summer of 1965 and still could acquire only a general impression of the innovations and changes in the Aeginetan sculptures, despite the cordial assistance of the museum authorities.

The book, therefore, remains what a dissertation is almost bound to be: a painstaking collection and summary of previous bibliography, a somewhat theoretical discussion of methodology and a rather lengthy description of style and composition with a closing statement on attribution and chronology. But the analysis of the individual figures suffers from lack of prolonged examination of the originals (rather than of casts and photographs), and some of the statements on composition, though aesthetically penetrating and convincing, have already been undermined by the new arrangements I saw in Munich. It would be useless to try to discuss now which arrangement is more satisfactory, or whether Invernizzi might still be correct in some of his assumptions; nor is it fair of me to use information acquired orally and which by necessity must be considered of a provisional nature. We must wait for the final publication by the Munich archaeologists, who have had the unprecedented opportunity of handling the Aeginetan pieces in their original state, of examining and attributing fragments once discarded because of their poor "public" appearance, of correlating the evidence of the sculptures with that of the architectural blocks now back in situ. Only when this information is available shall we be able to evaluate the evidence and perhaps draw our own conclusions. From this point of view one might almost say that Invernizzi has had considerable courage in presenting his opinions so shortly before the thorough republication of the subject.

Under the circumstances, what Invernizzi might have done, but did not or could not do, was to provide a new discussion of some physical features of the statues which are still open to interpretation or comments despite Furtwängler's accurate exposition. What comes to mind, for instance, is a study of the various supports and bars that fastened the statues to the tympanon or allowed for the proper balancing of heavy marble accessories. Another item of interest is the use (or the lack of use) of metal attachments. Furtwängler had discussed some of these features and provided some general comments, but many holes on the marbles themselves have not yet been satisfactorily explained. Invernizzi introduces at times some remarks on these technical characteristics, but casually, almost *en passant*, within the more general description of anatomical details. The chapter devoted to "Considerazioni tecnico-stilistiche" actually contains a refutation of the current theory of bronze influence on Aeginetan sculpture, and a somewhat subjective definition of the Aeginetan school, characterized, according to the author, by an unusual "plastic" conception of pedimental figures as statues in the round with a definite position in space. The author probably could

not do otherwise, if he had to conduct his research mostly through photographs; yet he still attempted elaborate descriptions; hence the pitfalls. It is disappointing, for instance, to read a detailed analysis and interpretation of a figure's coiffure (East Pediment, Warrior I, p. 182) without finding mention of the "illogical" tapering at both ends of his single braid over the nape; or to learn that a statue is not discussed because of its poor state of preservation (West Pediment, Warrior A, p. 196).

I do not mean to suggest, however, that Invernizzi's study is useless or merely repetitious. The author has brought into focus several useful points (for instance, the relative value of Cockerell's sketches, the conditions and vicissitudes of the various areas surrounding the temple, etc.) and has summarized and attacked disputable theories with the fervor of the neophyte. He certainly seems to have a thorough command of his material and never loses control amidst the alphabetical intricacies of identification, though at times he refers to the warriors with Mackenzie's letters, at times with Furtwängler's and at times simply with typological terms of more or less general significance (promachos, attendant, spearman, etc.). He also has an undoubted feeling for anatomy and composition, and some of his descriptions are sensitive and illuminating. I cannot fail to admire, for example, his analysis of the West pediment Athena, though I disagree with his inferences and conclusions. Invernizzi believes that the static symmetry of the drapery and the elaboration of the unusually numerous swallow-tails derive from a Peloponnesian sense of order and tectonics. I think that they reflect the elaborate and rather empty overstylization of the late archaic period: an old-fashioned, almost archaizing, repetition of patterns that had reached their climax in previous decades and were soon to be thoroughly supplanted by the reaction of the severe style. To me, the goddess on the metope of the Athenian Treasury seems earlier, not later, and so does the architecture, despite Invernizzi's considerations. He dates the temple and the original pediments to ca. 519-510 B.C., the second East pediment to ca. 490. I believe that the West sculptures, superb as they are, show a tired archaism, against the vitality of the new forms (admittedly fully perceived and described by Invernizzi) in the second East pediment, which I date around 475 B.C. Historical events are not a *sine qua non* for the erection of a temple, and the assimilation Aphaia/Athena is not necessary if one keeps in mind that architectural sculpture has ornamental, not cultural, functions, that Athena already had a temple on the island, and that mythologically Artemis would make a much more logical "double" (cf. p. 250).

The book is well documented and accompanied by good detailed photographs (by Kaufmann) of some of the Aeginetan statues (still with restorations). Invernizzi is to be congratulated for having tackled a difficult subject at a difficult moment.

BRUNILDE SISMONDO RIDGWAY

BRYN MAWR COLLEGE

BEI TÖPFERN UND ZIEGLERN IN SÜDITALIEN, SIZILIEN UND GRIECHENLAND, by *Roland Hampe* and *Adam Winter*. Pp. 274, figs. 150, pls. 60, and in color. Mainz, 1965.

This is the second volume published by R. Hampe and A. Winter—an archaeologist and a ceramist—on the subject of modern potteries in the Mediterranean. The first, entitled *Bei Töpfern und Töpferinnen in Kreta, Messenien und Zypern*, appeared in 1962, and is now followed by a second dealing principally with South Italy, Greece and the Aegean Islands. The purpose of both books, as specifically stated, is to investigate the procedures current in modern potteries, preferably those working in the old traditions, in order by these means to learn the technical processes used in ancient times.

There have of course been a number of books on the technique of ancient pottery, the latest and most comprehensive being *The Techniques of Ancient Painted Pottery*, by Joseph V. Noble (1965). Through the combined efforts of several archaeologists, chemists, and potters during the last two or three generations, culminating in the discovery by Theodor Schumann concerning the nature of the Greek "glaze," the methods employed by ancient potters have become reasonably clear. But these investigations have centered for the most part on the processes used in 1) the actual making of the vases, and 2) their decoration.

Hampe and Winter have used a different approach. They traveled from place to place, often under adverse physical conditions, first throughout Campania, Latium, Apulia, Calabria, and Sicily, then on continental Greece and the Islands, everywhere investigating the methods used in these more or less primitive potteries. They started with Camerota, south of Paestum, where they stayed a considerable time, watching, observing, and gradually learning every detail of the craft—the transportation of the clay from its bed, its preparation for use, the art of throwing large and small pots on the wheel in one or more pieces, the drying of the ware, and finally the firing in "home-made" kilns with fuel gathered from the vicinity.

After this preliminary intensive study, the authors proceeded to other, mostly outlying potteries, many of which they had to discover themselves, everywhere noting similarities and differences in the various processes employed. Always they found the potters courteous and willing to give the desired information and show off their modest establishments—with one obvious exception, the telling of the location of the clay beds from which their supplies came.

The account is written in the form of a diary, in a lively, readable style, with copious illustrations, mostly from photographs and sketches made on the spot. The whole constitutes a valuable record of the practices current in the Mediterranean, unique of its kind. And incidentally it gives a fascinating picture of the primitive life in the more remote places of South Italy