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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 occurred which transformed the study of coins from the interests of amateur antiquarian collectors to the "scientific" interests of scholars and specialists. The fruits of the dramatic change form the core of the next sections, which are particularly useful discussions of numismatic subjects ranging from collections to publications, from the arrangement of the material in coin cabinets to the preparation of photographs from casts for illustrations. Included are explanations of numismatic terms and a discussion of the technical aspects of die and coin manufacture, of legends and countermarks, 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 consequence 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 numismatist, however technical, fail to receive at least some treatment.

Nearly two-thirds of the volume deal with the specific coin material, beginning with the literary information 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 exchange. The variation in the Greek numismatic evidence is stressed, while the continuity of the Roman coins causes comment. As one would expect from Alföldi, the Empire, late antiquity, and the early medieval issues are given extensive coverage. There are interesting comments throughout on matters of typology and propaganda, and a particularly interesting section on portraiture. Moreover, there is an admirable attempt 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 arranged according to the sequence of topics presented in Volume I. Not every topic is well covered or introduced, but the citations number 2700 and will afford any budding numismatist a beginning, the stated purpose of the bibliography. Each volume has a separate but similar index of personal names, places, and topics, and is designed for independent use. Unfortunately, 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 combined 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 depicted 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 publication, 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 VATICANI, 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 display 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 reconstructions 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 Myron: Old Problems and New Evidence," *AJA* 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 authorship 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 initiative. It is hoped that similar useful publications will be produced for other major monuments of the ex-Lateran collection.

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