

Romulus to the Crusades", as the author remarks (p. 309). The period from Romulus to Cassiodorus still remains open to further investigation, hopefully to be conducted by Prof. Cameron himself.

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Herbert A. Cahn: Kleine Schriften zur Münzkunde und Archäologie.

Herausgegeben von *Hans Christoph Ackermann, Ernst Berger, Carmen Biucchi, Martha Rohde-Liegle*. Archäologischer Verlag, Basel, in Kommission bei Philipp von Zabern, Mainz 1975. 172 p. DM 58.-.

This handy volume, containing a number of reprinted studies and articles in various languages by Herbert Cahn (from the period 1929-1974), was published in honour of the author on his 60th birthday. Cahn belongs to the very limited group of highly educated traders in classical antiquities, mostly to be found in Swiss centers for monetary activities, where banking is combined with numismatics etc. These firms are well known from their printed catalogues, edited by serious experts on classical sculpture, "toreutike", bronzes, coins etc. Cahn is responsible for a number of such catalogues (of considerable value to students), which attest to the existence of important private collections of classical art objects, as well as for their circulation. - Trading in museal objects of this kind is practically unknown in Scandinavian countries.

Cahn is a well-known scholar, who has produced a large number of learned works, but with a penetrant for numismatics, in evidence in the selection of studies presented here, never deviating, however, from the established patterns of art history. The stamped figures on coins are never monetary symbols alone, but miniature works of art, reflecting the contemporary full-sized art of the epochs in question.

The author tackles the difficult question of Apollo's uncertain Eastern origin, and of the god's oldest manifestation, in a study on the lion as one of his earliest attributes. In the author's opinion the Anatolic sun-god, long before his transfer to Aegean Delos and to mountain-locked Delphi, and before the creation of his Greek name, was accompanied by lions. Evidence is provided by the often reproduced ivory sculpture of Ionian origin - excavated from the Holy Road in Delphi - and dating from the late 7th century, showing a man and a lion rampant. Cahn adds some bronze - *ex voto?* - lions of Phoenician origin (Tyros). Bow and arrows, respectively tripod and lyre, are all late attributes of the fully hellenized Phoebus Apollo.

An analysis of attic vase-painting is carried out in two short studies, one of them dedicated to the late Gisela Richter.

Of special interest are his comments on early Attic coinage where a series of archaic coins (owls) are presented in close relation to their respective parallels in contemporary sculpture and vase-painting. The pictures illustrating this instructive study are well chosen.

The author's aptitude in the tricky field of numismatics is demonstrated in a study on little known early Tarentine coinage

(here 520-490 B.C.) for long a field of learned dispute. In the author's opinion the extraordinary antiquated appearance of coinage from Taras, in comparison with the neighbouring "poleis", was caused by traditional Doric-Lacedaemonian antipathy to trade and monetary arrangements in general. While trying to bring order to a confused area of symbols, which includes issues sporting the famous dolphins and hippocamps of opulent Taras/Tarentum, the author uses the year 510 B.C. - marking the devastation of glorious Sybaris - as a successful pivot in his scheme of post- and ante-dating.

Of interest to both historians and art-historians is a study of early Hellenistic coinage, covering the period of Alexander and the diadochs. The issues discussed here are all well known and dated, and the chronology more or less clear. This turbulent period of military conflict, on a scale never seen before, fascinated the contemporary world. The new coinage, ordered by Macedonian rulers, represented a new dynamic art with political and psychological functions. The beauty of the classical coins from certain "poleis" had never been equalled. The new issues, however, did not indicate artistic decadence, but new ambitions which in fact constituted the final period of Greek coinage, a period of first importance. The ancient mythological symbols were now replaced: exotic creatures - the Indian war-elephant - or attributes such as the "horns of Ammon" or the fancyful elephant helmet with tusks, borne by the new hard-faced rulers, are introduced for one reason only: dynastic propaganda. With few exceptions, the contemporary full-size works of art are lost, early Hellenistic art surviving in these miniatures. Gone was the serene beauty of an idealizing classical art, to be replaced by god-like supermen winning their crowns on eastern battlefields. - This is the most important of the articles reprinted.

Yet the author presents aspects of interest in a short study on Diocletianus monetary reforms (294?), the basis for the Emperor's famous measures to support the collapsing economic life of a decaying Empire. In his sweeping reforms of the monetary system, the Emperor designed a new trimetallic by reintroducing gold and silver, long since corroded and abandoned. It was not only the creation of the *aureus*, although important, which brought about a change, but the farsighted use of new coins bearing devices which appealed to various social groups within the still vast Empire: brass for the masses, silver for the well-to-do, gold for the elite in a fast changing society. - The author's interest in these unattractive issues, ushering in a new barbaric age, is concerned with the symbols: the attributes and the new titles of honour, created in a drastic attempt to stem the immense catastrophe hanging over the ancient world. Numismatics, usually a puzzle of minuscule components fitted together by experts, turns out in Cahn's hands to be a fascinating complement to classical art-history.

The volume concludes with a number of obituaries by the author, mostly on prominent Swiss and German scholars or collectors. Only a few northern scholars are included, among them notably Sir John D. Beazley (†1970), whose active life was spent in Oxford and the Ashmolean Museum.

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