

*Hans-Ulrich Cain: Römische Marmorkandelaber. Beiträge zur Erschließung hellenistischer und kaiserzeitlicher Skulptur und Architektur, Bd. 7. Verlag Philipp von Zabern, Mainz am Rhein, 1985. VIII, 224 S. 93 Tafeln mit 374 Abbildungen, 14 Beilagen mit 201 Abbildungen. DM 170.—.*

After the 19th century boom of systematic collecting and research into ancient sources, both literary and visual, much inspired and dominated by German scholars, it now seems to be the time for a revival. Once again the contribution of the Germans is remarkable. In addition to the ASR, another outstanding example is the series “Beiträge zur Erschließung hellenistischer Skulptur und Architektur” published by K. Fittschen and P. Zanker, whose merits speak for themselves. Compared to the somewhat romantic and megalomaniac, though very useful attempts developed in the previous century, the groups of sources included within single studies are now reasonably limited, which in many respects increases their usefulness. In this respect it is further relevant that the typologies and iconographical analyses are used to locate each group of material or branch of art within a larger context, with the aim of clarifying the Roman use of Hellenistic art. The better understanding of classicism and eclecticism so characteristic of Roman art is crucial to the understanding of the question of what actually is Roman in Roman art. The recent 7th volume of the series by H.-U. Cain, who claims to treat all the preserved marble candelabra, is — as could be expected — a welcome contribution.

The introduction (p. 1—3) gives the usual overview of the relevant previous studies, also describing shortly the interest shown in this kind of objects as well as their use and copying from the Renaissance ateliers onwards.

The second chapter (p. 4—22) characterizes the marble candelabra as part of Roman decorative luxury. The topics discussed are as follows: buyers and subscribers, time and intensity of the production, the historical presuppositions for the birth of the *Gattung*, the valuation of marble decorative objects, the production technique and, the use and function of marble candelabra. The marble candelabra can be considered as a Roman *Kunstgattung*: they are indeed found nearly exclusively in Italy, above all in the capital (this is also the case with *oscilla* and mask reliefs). They occur in late Hellenism — most of the pieces dating from the last third of the 1st century BC — and belong among the decorative luxuries with which the Romans aimed to rival the cultural achievements of the Hellenistic East. Marble objects were less valuable than metal ones, but marble candelabra were regarded as highly precious works of art (they are e.g. not found in the houses of Pompeii and Herculaneum).

The typological and iconographical studies presented in Chapter III (p. 23—142) aim to elucidate the taste and values of which the marble candelabra and the motifs used for their decoration were a result. First the relation to Greek thymiateria is discussed (p. 23—25), and it is shown that the bases of Roman marble candelabra follow a tradition that can be traced to the 2nd century BC, i.e. late Hellenistic instead of classical models. Then follows the apparently very thorough typology (p. 26—97), which must have been a laborious job even with a relatively small corpus (the catalogue on p. 149—206 contains 165 entries). Cain distinguishes six types, of which only two can be dated to the Republican era, the majority being from the Augustan time. So far it has not been possible to attest a type which would

have been developed after the Augustan period. This may, of course (as Cain notes on p. 26) be due to the fragmentarily preserved material, but it seems that the occurrence of the so called *Einzelstücke* (one or more pieces but not attested elsewhere) in the 3rd quarter of the 1st century BC, which during the 1st and 2nd century AD become a majority, is due to a kind of serial production. As only few upper parts have been preserved, the typology depends on the bases, the decoration of which is thoroughly analyzed (p. 98—139). The motifs are divided as follows: gods and personifications, thiasos-figures, mythological figures, priests and priestesses, Kalathiskos dancers, and animal, floral and material motifs.

It is not in the competence of the present author to judge the correctness of the details of Cain's typology, which, however, seems reliable and solid work. The classifications may, in fact, appear too neat, and another inevitable danger of such detailed typologies is that they get a misleadingly dominant position in our judgements. This is here avoided by means of the "Rückblick" of the 3rd chapter (p. 140—142) and, above all by the concluding 4th chapter "Überlegungen zur Bedeutungs- und Ideengeschichte" which is excellent and most illuminating.

The catalogue (p. 149—206 including a useful list of modern pasticci also) is concise, but thorough. Together with the appendices and the high quality photographs the documentation and reference part is exemplary work indeed.

*Antero Tammisto*

*Wolfgang Schürmann: Typologie und Bedeutung der stadtrömischen Minerva-Kultbilder.* RdA Supplementi 2. Giorgio Bretschneider, Roma 1985. 163 p. 16 tav. Lit. 180.000.

Nella premessa al presente volume l'Autore dice che originariamente questo studio doveva trattare delle differenze tra Atena e Minerva nelle raffigurazioni e nel significato. Nel corso del lavoro, comunque, il peso maggiore viene dato alla dea romana ed il punto di vista puramente romano dell'Autore appare piacevolmente fresco nella letteratura scientifica di questo campo. Lo scopo del libro è duplice, come già si evince dal titolo: Esso si articola da una parte nello studio iconografico delle varie rappresentazioni di Minerva e dall'altra nell'indagine sul loro contenuto. Il lavoro è stato presentato per la prima volta nel 1980 come *Dissertation* nel Friedrich-Wilhelms-Universität a Bonn.

I santuari e i luoghi di culto di Minerva entro la città di Roma formano un punto di partenza naturale per lo studio. Attraverso una ricerca approfondita, che si basa su un materiale piuttosto vasto sia illustrativo sia letterario, l'Autore cerca di definire le caratteristiche dei vari tipi romani della dea. Dal materiale illustrativo preso in esame possono essere qui menzionati anzitutto le monete e, inoltre, le statue, i rilievi e le gemme. I tipi identificati sono cinque: Minerva come Palladia, Minerva 'Ergane', Minerva tipo Aventino, Minerva Chalcidica e Minerva Promachos.

Accanto all'analisi formale delle raffigurazioni l'Autore studia vari aspetti dei tipi di Minerva testé indicati nella vita pubblica romana; soprattutto viene esaminato l'uso politico delle immagini della dea nell'arte. Più o meno un terzo del contenuto del libro (pp. 17—47) è stato dedicato al tipo Palladium che, secondo l'Autore, è l'*Erscheinungsform* più importante