

lung zu verstehen, in der die Eigenart jeder Periode, die kontinuierlich variierenden Motiven und die vielen mit der Produktion verknüpften technischen Fragen berücksichtigt werden.

Das Material stammt größtenteils aus Grabungen und Museen, aber eine beträchtliche Anzahl der Mosaiken ist auch als Zufallsfund ans Licht gekommen. Fundstücke dieser Art sind öfters problematisch, weil die Kenntnis der äußeren Daten und der genauen Fundplätze verloren gegangen sein kann. Und es gibt ja natürlich auch unbearbeitete Grabungsfunde, die bei der Datierung der Mosaiken sehr wenig helfen. Ganz für sich steht dann das allen Archäologen bekannte Problem mit den Stücken, die aus verschiedenen Gründen unzugänglich sind. Trotz allen Schwierigkeiten kann die A. in lobenswerter Weise eine sehr repräsentative Sammlung von Mosaiken aufweisen und hat auch einige in der Zwischenzeit verlorengegangene Pavimente wiederfinden können. Sie hat ganz richtig auch zahlreiche "weniger bedeutende" Bruchstücke schwarz-weißer geometrischer Böden in die Studie miteinbezogen. Bei der Datierung hat ein großes Vergleichsmaterial, speziell aus Italien und Nordafrika, mitgeholfen. Es ist zu hoffen, daß diese Studie einen neuen Anstoß gibt, eine genauere Datierung der polychromen geometrischen Mosaiken Afrikas zu erarbeiten.

In dem am Schluß des Werkes aufgeführten Listen werden die nicht mehr identifizierten und lokalisierten Mosaikfunde registriert. Die Indices sind im ganzen ausreichend, und das Verzeichnis der figürlichen Motive (S. 218—219) ist sehr nützlich für den Leser. Ungeachtet einiger qualitativen Differenzen zwischen den Fotos, ist das Abbildungsmaterial von genügendem Niveau. Die Entstehung dieser Studie war notwendig, um die sizilianische Mosaikproduktion der Folgezeit, z.B. bei Piazza Armerina, besser zu verstehen.

Mika Kajava

David Parrish: Season mosaics of Roman North Africa. Archaeologica 46, Giorgio Bretschneider, Roma 1984. 272 p. 105 pl. Lit. 350.000.

The work consists, as this kind of material collections usually do, of a catalogue occupying the largest space (p. 89—262 with its 79 entries & addenda) and of the analytical section treating the relevant features of the material (p. 11—88). The introduction (p. 11—18) is in fact a summarizing sketch of the subsequent discussion in this first part of the book. To the symbolic value of the Seasons the North African mosaics do not add anything special, referring in private house — where the clear majority is found — to *felicitas temporum* as being associated with "prosperity and good fortune" (p. 13). The emphasis of the agricultural aspect of Winter (the olives and their harvesting associated with Winter probably originated in North Africa) is considered a decidedly African character. Also the hoe may be linked with Winter in African mosaics as well as birds as attributes of Seasons (whether this last feature was particularly African is, however, in my opinion not to be regarded as proven; p. 15). The theme of the Seasons was favored in such "social spaces" as the *oeci*, *triclinia* and (to lesser extent) *cubicula* and in some cases they constituted part of a mosaic program of an entire building. Season pavements were not only "produced during the most active period of mosaic art in Roman art" (p.77) but the "theme enjoyed its greatest popularity in Roman Africa during the later second and early third centuries A.D., when that

region of the Empire was at the height of its prosperity.” (p. 17). The shifting of the geographic focus of the season pavements from El Jem to Carthage is shown to have been in connection with the wealth of the cities though “The popularity of seasonal imagery at both sites was also due to the influence of local mosaic schools and the artistic traditions they developed.” (p. 17).

The following Chapter II deals with the “Imagery of the seasons” (p. 11—42). The “Season types” (p. 11—28) are divided into “Personifications”(female & male figures), “Images of Seasonal Activities” and “Animals and Plants”, and the “Attributes of the Seasons” receive separate treatment (p. 29—42). In Chapter III (p. 43—58) are treated the “Themes associated with the seasons” which are “Individual deities” (Dionysos, Annus-Aion and Saturnus, Tellus & others), “The Months”, “The Circus”, “Individual Portraits” and others, the heading *Varia* dealing with “Panoramic Vista of a Country Estate”, “The Hunt”, “Xenia and Wildlife” and also mythological subjects, though the latter are not mentioned in the table of contents (p. 271—272) nor separated with their own heading from the foregoing xenia and wildlife (p. 57). Chapter IV (p. 39—68) deals with the “Composition of Season pavements” separating those representing Seasons alone and those where they are associated with other themes. Chapter V (p. 69—76) discusses the “Architectural location of Season Mosaics” (found mainly in private houses, and of public buildings in baths) and the first part is concluded by Chapter VI (p. 77—84) on the “Chronology and Geographic Distribution of Season Mosaics”.

The widespread theme of Seasons has so far been studied primarily on the basis of sculptural examples. Thus this work dealing with examples in floor mosaics from Roman North Africa — which with their 82 known examples are a large group of Seasonal monuments in Roman art — is particularly welcome. It complements the pioneering work of Hanfman (*The Season Sarcophagus in Dumbarton Oaks*, 1951) and the recent *Jahreszeiten-Sarkophage* (ASR V 4, 1984) by P. Kranz which unfortunately has been published so contemporaneously with the present volume that comparisons have not been possible. However, both works are significant steps towards a well documented overview of various Seasonal monuments. From this point of view one would have been pleased to see already this volume as a corpus of Seasonal mosaics, i.e. including those from elsewhere, too. The limitation is understandable for practical reasons, particularly in the case — as here — of a dissertation. However, even as such the book is very useful, though the absence of any kind of index is a most unfortunate omission indeed; especially as in the catalogue part the pages where the respective piece is mentioned in the first part are not indicated.

The catalogue entries are divided into pavements of clear Seasonal content and mosaics of uncertain Seasonal identity. The entries appear in alphabetical order according to the site of origin and contain a concise (here a positive feature!) description, discussion about date & style as well as a brief note on the iconography. A bibliography is, of course, given for each entry, but these are unfortunately not complete (I missed e.g. M. Th. Picard-Schmitter, *Bétyles hellénistiques*, MMAI 57 [1971] 43—88 in n. 28 on p. 156). Of remarks on less significant details I only mention that the birds in the *Dominus-Iulius Mosaic* (p. 112, Pl. 15—16) are clearly herons (or perhaps storks due to the long neck and beak), the crane, as they are called by Parrish, having a short beak. As a general remark we can conclude that a

more thorough discussion of the function of Season mosaics and their single subjects in the *Bildersprache* in the art of late antiquity in the way we find it in L. Schneider's recent *Die Domäne als Weltbild* (1983, not mentioned by Parrish though the Dominus-Julius Mosaic to which he refers is discussed here too; cf. my review elsewhere in this volume) would have profited the work of Parrish, which, however — I repeat — is also a welcome aid as it stands.

Antero Tammisto

Marie-Louise Vollenweider: Catalogue raisonné des sceaux, cylindres, intailles et camées. Volume III: La Collection du Révérend Dr. V.E.G. Kenna et d'autres acquisitions et dons récents. Musée d'art et d'histoire de Genève. Verlag Philipp von Zabern, Mainz am Rhein 1983. XX, 242 p., 245 illustrations. DM 248.—.

Avec la publication de ce magnifique volume, l'a. poursuit sa tâche de faire connaître la grande collection des sceaux, cylindres, intailles et camées du Musée d'Art et Histoire de Genève. La partie principale de ce III volume est constituée par la publication de la collection de V.E.G. Kenna, un important ensemble d'études glyptiques. Cette collection ne contient pas seulement des sceaux minoens et chypriotes, dans le domaine desquels Kenna fait autorité, mais aussi des sceaux et des cylindres mésopotamiens et syriens, des scarabées égyptiens et des camées grecs, étrusques et romains.

Sans vouloir présenter ici tous les documents traités avec un si grand succès par Madame Vollenweider soulignons le haut intérêt de quelques exemplaires particuliers. Ce sont les pièces gréco-romaines qui devraient surtout retenir l'attention des lecteurs d'Arctos. Parmi les camées archaïques grecs, on notera le scarabéoïde 207 avec une Sirène. Le scarabéoïde 213, avec un griffon assaillant et mordant au dos un cheval, est de la période classique; l'a. le fait remonter au deuxième quart du V^e siècle. Le 219, intaille avec portrait d'homme jeune est signé par un certain *Nikias*; l'auteur fait un commentaire détaillé, et date l'intaille de 190—180. L'intaille 221 avec buste d'Hérakles s'insérerait, selon l'a., dans le cadre de représentations de jeunes princes ptolémaïques, mais je suis porté à hésiter: on pourrait se demander si chaque représentation d'un héros devrait être interprétée comme un roi contemporain. Pourtant l'intaille 220 semble bien représenter Mithridate VI, roi du Pont. Le camée 241 est intéressant pour l'inscription qu'il porte: Δόμνεινα/ εἰδύχι (mais *Domnina* ne peut pas être qualifié de diminutif [sic] de *Domna*). La datation proposée par l'auteur, de la deuxième moitié du IV^e ou du V^e siècle, semble discutable (*Domna* et *Domina* etc. sont certes caractéristiques du III^e et du IV^e siècles, mais disparaissent plus tard); en tout cas, il est erroné de classifier le camée parmi ceux de l'époque sasanide.

Mais laissons là ces vétilles. Il s'agit d'une publication remarquable, que tout chercheur classique, sans être un spécialiste de la glyptique, peut consulter avec un très grand profit.

Heikki Solin