

more conversational and open-minded spirit of *La Lupa Capitolina*. The debate about the dating and the context of the *Lupa* does not seem to be closed.

Mika Rissanen

MARGARETA STAUB GIEROW: *Pompejanische Kopien aus Dänemark*. Studi della Soprintendenza Archeologica di Pompei 24. "L'Erma" di Bretschneider, Roma 2008. ISBN 978-88-8265-440-5. 308 pp. EUR 230.

This is an important catalogue of the copies of Pompeian wall paintings in the collection of the Royal Danish Academy of Fine Arts (Det Kongelige Danske Kunstakademi). Many other Pompeian themes are also included: mosaics, street views, furniture, plans of individual houses and larger areas etc. It was architects who made the copies and donated them to the academy's collection. The only certain exception was Georg Hilker, who was a decorator and one of the academy's teachers. The number of these drawings is astonishingly large. The published copies can be studied in the "Danmarks Kunstbibliotek" and ordered through its database, but the details of the collection are not clearly mentioned in the book. In Denmark, there are also other Pompeian copies that are not included in this publication.

The general introduction discusses the copying of Pompeian wall paintings, e.g., how it was officially controlled and prohibited, and later done extensively by artists and architects of the 19th century. There is also some background information on the modern interest towards the drawings, water colours and sketch books the architects drew during these study trips: some exhibitions and publications of the 1980's and 1990's are mentioned. Staub Gierow also discusses the methods and sources she has used. She mentions the problems that a modern scholar with deficient or even false information faces when studying these copies. She gives basic information on the artists mainly by using the *Dansk kunstnerleksikon*, but has also herself looked for some information, e.g., on O. Levinsen and L. Winstrup.

The main body of the study is the catalogue of drawings. The numbers go up to 386 items but some sketches are also indicated by using the letters a and b. The descriptions are easy to follow, the basic publications for additional information, e.g., *Pompei. Pitture e Mosaici*, are listed. In many cases the author has written at length about wall paintings, other discussions are sometimes quite short. To give an example, Nr. 279 in the catalogue (IX 3, 5.24, House of Marcus Lucretius) is a drawing with a view towards the garden with statues: the description of the statues is quoted from old sources (A. Mau's *Pompeji in Leben und Kunst* and A. Maiuri's guidebook of 1958) where not all the statues are listed.

The greatest value of the book comes from the condition of the wall paintings in Pompeii today. For scholars it is important to see wall paintings as they looked in the 19th century. Staub Gierow has been able locate many copies herself. In Pompeii today, some walls have completely lost their paintings and all the information has to be collected from old publications. E.g., the wall painting copied by H. Holm (Nr. 1 in the catalogue) has now almost completely vanished. It had almost vanished even in 1979 when the photograph published in *Pompei. Pitture e Mosaici* was taken, so the identification of the origin of the painting must be done by using descriptions by W. Helbig and Mau. In this case, the caption in the drawing does not give a more exact location than "Pompeii". On the other hand, some drawings indicate a vague loca-

tion, as is the case with Nr. 3 which is a detail from the "Bankierens hus", clearly meaning the house of Caecilius Iucundus. On the other hand, many are indicated very precisely. The book is easy to use if readers want to study certain wall paintings: there is a topographical index and the topographical order is used in the catalogue. Sometimes the location of the subject of the illustration can be fairly securely identified, but at the end of the book there are drawings which could not be located even after Staub Gierow's research. Nr. 145 is an example of a case where the location of a first style wall is identified with reasonable certainty. The drawing is by M. Nyrop and is given in his list of Pompeian drawings only under the title "Pompeian walls". Nr. 386 is an unlocated first style wall. In its description the order of coloured blocks in the lower row is given in a confusing way.

The layout of the book is quite beautiful. The pictures (as is usual in this kind of study) are mostly well printed. The fact that pictures and texts may be far away from each other means the book is not always easy to use. There are some misprints as well.

Staub Gierow also hints at the forthcoming publication of Pompeian copies collected in the Swedish National Museum. In Finland, we have some Pompeian drawings as well, a few of which have been published. There is also quite a short book about the Nordic architects in Italy (F. Mangione, *Viaggi a sud. Gli architetti nordici e l'Italia*, Napoli 2002), this topic being also dealt with in many articles. In *Pompejanische Kopien aus Dänemark* a list of sketches by Nyrop is completely published, providing the topics of his copies made in Pompeii. There would have been more information available on Nyrop's journey to Italy in 1881–1883 that could have been used here. The list is now published only to show that Nyrop did not know what he had painted.

Staub Gierow clearly has extensive knowledge of Pompeian wall paintings. In the end, it is easy to say that her study of Pompeian copies in Denmark fulfils its main aim well: to give more information on Pompeii, on wall paintings, on their details and location.

Ilkka Kuivalainen