

Jacques Chamay und Jean-Louis Maier, *Sculptures en pierre du Musée de Genève*, Band 1: *Art Grec*. Verlag Philipp von Zabern, Mainz 1990. 113 Seiten, 88 Tafeln. – Band 2: *Art Romain*. Verlag Philipp von Zabern, Mainz 1989. 137 Seiten, 119 Tafeln.

Although the volume on Roman Art appeared in 1989 and the volume on Greek Art in 1990, they clearly belong in the sequence of their Roman numerals, I and II. These two companion books deal with sculpture, almost entirely with sculptures in various marbles and stones. The volume on 'Greek Art' includes both originals and copies made when the Mediterranean world was Roman. The sections on Cycladic sculpture and on Cypriote sculpture are purely Greek, although one or two of the latter may have been carved about the time Saint Paul visited the island. The volume on 'Roman Art' includes all the expected classes of sculptures, from Republican portraits to a Christian sarcophagus of the fifth to sixth century from Arles (no. 97). The ideal statues and reliefs from Bacchus to Priapus or Sarapis and Sylvanus, which are deemed to be Roman rather than Greek copies, are included in this book.

These are impressive catalogues, providing descriptions, dates, provenances, dimensions, materials, and bibliographies for each sculpture. In almost no instance among all the sculptures in both volumes is a parallel reference given. It is (confidently) assumed that all additional information which the user needs to know can be found in the books and articles in which the Geneva piece itself was published. The authors imply that a larger text would have made these volumes too cumbersome and too long in preparation and publication. This economy of documentation leads to fascinating thoughts. Thus, a large head of a very 'pathetic' Gorgon (I, no. 81, pl. 80) may have belonged to Alexander Conze. The text says, 'Art grec hellénistique ou art romain? Cette pièce proviendrait-elle de la frise du Traianeum de Pergame?'. Sufficient to state that the economy of description, which is the hallmark of the authors, builds a confidence in the reader that all the potentials of a sculpture have been explored. In one of the few citations outside the tight framework, of Geneva Greek and Geneva Roman, a headless, draped female (I, no. 47, pls. 55,56) finds a parallel sold at Sotheby's, New York, in June 1988. The type is deemed possibly Neo-Attic after the fourth century B. C. The Harvard University Art Museums offer a similar Graeco-Roman sculptural class of figure, a Kore-Persephone which looks like the fourth century B. C. but belongs also as an imperial mother (Julia?) on the Ara Pacis Augustae. See *Stone Sculptures*, 1990, p. 75, no. 57.

In terms of mechanics, each volume has its own consecutive numbers for the sculptures and a separate numerology for the illustrations. Most users of a catalogue look at the pictures and want an easy reference to the text. Although only the plate numbers appear with the pictures, fortunately the numerical differences remain close, and the pertinent text can be found by flipping from the photographs to the heart of the catalogues. Many current catalogues, like *Stone Sculptures*, *The Greek, Roman, and Etruscan Collections* of the Harvard University Art Museums, Cambridge, Massachusetts, 1990 (also cited above) put the pictures in the text. This, however, limits the number of views and details. By placing the plates in the older, traditional position at the end of each book, the two Geneva cataloguers have given us many more views of each work of art than we would normally expect to have. This contributes to the understated luxury of these two classic exercises in how to publish a great collection of Greek and Roman sculpture.

### Greek Sculpture

After a small selection of Cycladic sculptures, the portraits of the Greeks begin. The Alexander the Greats are indifferent (nos. 6, 7). The putative Lysimachos is a superlative copy, found at Sidon in 1922. It has developed a healthy bibliography (no. 8). Two Ptolemies follow, the one from Alexandria having the ideal nobility of a putative Arsinoë II (no. 9). The other three, all probably Cypriote, are those votaries which take on the features of famous Ptolemies. The ideal veiled female (no. 12) has a provenance of Sidon, but J. B. P. CONNELLY has rightly classed it as a Cypriote private person of the Arsos type (Votive Sculpture of Hellenistic Cyprus, no. 13, pl. 17, figs. 62–63).

The divinities and persons provide a textbook of marble copies, of various degrees of quality, after famous fourth century B. C. and Hellenistic originals in bronze or marble. These include the Apollo Lykeios (no. 13), the Apollo Sauroktonos (no. 14), the Lysippic Eros with the bow (no. 24, a suave second century A. D. copy), and a relatively-complete Child with Goose, after the bronze identified with Boethos of Chalcidion (no. 37). The capstones of Hellenistic sculpture in Geneva are, certainly, the headless statue (no. 53) and the separate head (no. 54) of Achilles from copies after the famous Pergamene group of Achilles with the dying Amazon Queen Penthesilea. The date given here for the (bronze?) original is 170 to 160 B. C. I prefer a date about a generation earlier. The Greek funerary monuments are rather routine. The section on 'Questionable and Fake' sculptures is most courageous. (Many catalogues gloss over this.) This short Appendix is also important and instructive, since it enables scholars and students to see what the tastes of earlier generations took to be Greek or Roman.

### Roman Sculpture

The Portraits (Section I) are impressive, covering the centuries from 70 or 60 B. C. to 260 and 268, if one accepts such a date for no. 27, which, to my mind, is a melancholy Greek of the time of Severus Alexander (222 to 235). Is the kickoff portrait, no. 1, an original or one of those clever revivalistic ancestor-portraits of the Trajanic period, when Roman Republican coins were reissued? He ought to be one of the *Ahenobarbi*. The Augustus (no. 5) and the Caius Caesar (no. 6) are impressive, as their bibliographies, especially the latter, indicate. The adolescent Nero is awesome (no. 10), both because his petulant likeness marches so well with the coins but also because the heavy wreath of oak foreshadows the victories Corbulo would win while the young Augustus applied his bloody fingers to the lyre and the tinderbox.

The detail of the dust jacket of this volume is of a heroic statue, the lower part restored, which is published as Traianus Pater (no. 14). Such iconographic positivism calls for more than the documentation in the bibliography. Here was the place to show whatever numismatic evidence can be adduced from the Emperor Trajan's honors to his Consular father. Years ago, I saw a good candidate for the deified Father Trajan in a head in the storerooms of the Metropolitan Museum of Art. By way of compensation, the Bonaparte Trajan (no. 15) and the Plotina (no. 16), found at Ostia about 1863 and long in the Trau collection, are significant for their forcefulness and size. After a varied selection through the Antonines into the Severans, the contemporary of Severus Alexander (no. 25) is a most impressive iconographic window on the Late Antique period of Roman portraiture.

The Roman divinities are separated from the copies of Greek Olympians by their peculiar iconography, their local subjects, and, often, their awkward concepts which march well with the way such divinities and personifications appear on Roman coins. Such is the case with the little Luna-Selene, found in the heart of Rome (no. 37). The Priapus is something special, from a Roman garden-villa in the late Flavian or Trajanic periods, around the year 100 (no. 45). – The sarcophagi and the decorative reliefs form a good study collection, highlighted by the big strigilar sarcophagus (no. 86), which stands on the threshold between Pagan and Christian art. The shepherds feeding a ram and a sheep from *kantharoi* in rustic landscapes on the corners look back to the naturalistic tastes of the third century and forward to the Christian symbolism of the fourth. The seascape lid is said to be slightly earlier, but a different hand may have been at work, although the bearded Tritons look very like the bearded shepherds below, and perhaps different Classical models were involved. – The collection of Palmyrene funerary sculptures is most impressive (nos. 106 through 125). Many of these personal monuments, mostly the half-figures of men and women with their names and genealogies inscribed on the backslabs, were included in H. INGOLT's basic study of these 'portraits' (Studier over Palmyrensk Skulptur, 1928). But this volume also includes inedited masterpieces (e. g. nos. 106,

112, 113). – Among the sculptures in Section VI (Divers et Fragments), the most arresting is the fragment of a large marble krater (no. 128), dated in the decade 20 to 10 B. C. in the forthcoming study by D. GRASINGER, *Röm. Marmorkrater*, as no. 32. Women anoint a herm and dance to the music of barely-visible double-flutes.

The introductions to Volume I and II state the authors joint purpose to provide basic descriptions, statistics, and published references, to bring Geneva's treasures to a wider audience and to encourage future publications by others. This ambition has certainly been achieved in exemplary fashion. In Volume I, the parameters of what constitutes Greek art (originals and copies) are addressed, and a history of the collection is provided. Sixty-five years have passed since a previous Curator, Waldemar Deonna, published a catalogue of the ancient sculptures. The joint Curators, Chamay for Greek archaeology and Maier for Roman and Gallo-Roman archaeology, have together produced two catalogues which will make the Geneva Museum famous well into the twenty-first century, the next millennium.

Note: this review has been written with the help of Amy E. Raymond in the Department of Classical Art at the Museum of Fine Arts, Boston.

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