REINHARD FÖRTSCH: *Kunstverwendung und Kunstlegitimation im archaischen und frühklassischen Sparta*. Verlag Philipp von Zabern, Mainz 2001. ISBN 3-8053-2736-6. X, 270 S., 371 Abb., 3 Beilagen. EUR 76,80.

Vorliegende Arbeit stellt die überarbeitete Fassung einer Habilitationsschrift dar, die der Philosophischen Fakultät der Universität zu Köln im Jahre 1994 vorgelegt wurde. Sie ist der erste umfassende Versuch, das Kunstschaffen in Sparta zu ordnen und zu analysieren. Den literarischen Zeugnissen zufolge sei die Kunst in Sparta generell abgeschafft worden, was durch den archäologischen Befund allerdings keine Bestätigung zu finden scheint; F. hält es nun aber methodisch für verfehlt, die Schriftquellen mit dem archäologischen Gegenbeweis als widerlegt zu betrachten. Er meint, dass die Kunst in Sparta seit dem frühen 6. Jh. zunehmender Legitimation bedurfte. Im Ganzen handelt es sich um ein wichtiges Werk, das neue Perspektiven für eine kultur- und sozialhistorische Auswertung archäologischer Quellen und Forschungen eröffnet.

Heikki Solin

LUIGI BERNABÒ BREA: *Maschere e personaggi del teatro greco nelle terracotte liparesi*. Bibliotheca Archaeologica 32. "L'Erma" di Bretschneider, Roma 2001. ISBN 88-8265-120-7. 310 pp., 310 ill. b/n, 70 ill. col. EUR 174.

Si tratta di un libro postumo, scritto con la collaborazione di Madeleine Cavalier. L'isola di Lipari è un sito archeologico di grande importanza, e da nessuna parte sono stati trovati maschere decorative e statuette nella stessa quantità delle tombe e fosse votive della necropoli di Lipari. La produzione di questi materiali di pertinenza teatrale si prolunga localmente per quasi un secolo e mezzo, dagli inizi del IV alla metà del III secolo a.C. Sono modellini di maschere tragiche, satiresche e comiche, statuette di attori della commedia e, in minor numero, di satiri e sileni, in ovvia connessione col dramma satiresco. Di essi, il presente libro costituisce una trattazione ed edizione esauriente. Gli autori avevano trattato lo stesso argomento nel libro *Menandro e il teatro greco nelle terrecotte liparesi* (1981), e la nuova opera aggiorna la sezione principale del primo libro, con nuove interpretazioni.

        Non essendo un addetto ai lavori, non mi sento di poter dare un giudizio sulle identificazioni proposte dal Bernabò Brea. Ma so che alcuni specialisti hanno espresso dubbi su alcune di esse. Quale che sia la verità, si tratta di un libro di grande importanza. Le scoperte fatte dall'a. sono molto rilevanti, e la presentazione dei materiali è eccellente. Se qualche identificazione rimane meno sicura, ciò non toglie niente al grande fascino dell'opera.

Heikki Solin

ELLEN PERRY: *The aesthetics of emulation in the visual arts of ancient Rome.* Cambridge University Press, Cambridge 2005. ISBN 0-521-83165-2. XVI, 208 pp., 48 figs. GBP 45.

For a very long time, Roman art has been mostly considered as just a failed attempt to reach the heights of Greek art. It has not usually been regarded as independently Roman art, but as

a source for trying to identify Greek originals based on Roman copies. Lately, some scholars have started to look at copy criticism (or *Kopienkritik*) critically and completely new ways of looking and interpreting Roman art have emerged. Ellen Perry's book is a very interesting and refreshing look at Roman art; how it was created and how it was perceived by the Roman viewer.

Perry examines Roman aesthetics of imitation in order to see types of repetition, variation and visual formulae present in Roman art. In this way, she hopes to show that Roman works of art were not intended merely as copies of Greek masterpieces. Her main material is Roman *Idealplastik*, heroic and mythological sculpture. The beginning of the book concentrates, however, on textual evidence for the attitudes and desires of Roman patrons who ordered and displayed works of art. One of the key concepts is *decorum* or appropriateness of everything to its place and time. Chapter one explores *decorum* and tradition – how traditional Roman values were represented and replicated in art. There were no accepted rules for appropriate depictions and uses of art, but there was a requirement to respect tradition and to justify innovation. Roman visual culture is often considered conservative and the reason for this offered by *Kopienkritik* was the copying of Greek originals. Perry's interpretation is that the Romans instead had a formulaic visual culture, a respect for tradition and *decorum*, which did not encourage innovation. Chapter two explores *decorum* and patrons and suitability of works of art for different contexts. Architectural types and their decoration with painting and sculpture were very closely connected, so closely that the content of the decoration was interpreted by its contexts and not by its original form. Even themes and types that were clearly copied from Greek originals could be understood differently by the Roman viewer. The Roman variation of Greek originals could be considered not as "bad" copies, but as innovations, adaptations of a Greek theme to make it appropriate for a Roman context.

Chapter three explores the way in which *Kopienkritik* has made Roman art invisible by effectively denying its independence. Roman artists mainly tried to copy Greek originals and if the result did not resemble the original, it was to be considered a failure or a bad copy. Perry compares *Kopienkritik* to textual criticism where differences to originals can be considered mistakes and dismissed. In art, such an approach is not applicable as changes in, for example, proportions and postures are often intentional, not mistakes, but rather transformations of a known piece to match a new context.

The remaining chapters move further from the textual evidence and explore various themes through mostly sculptural examples. The Capua Venus and Venus-Mars groups are used to illustrate eclecticism. Roman art aimed at creating harmonious and eclectic blends of known models and the end result had a message of its own, quite different from the original(s). Artistic vision as a model is discussed through mostly literary sources. Mythological subjects, particularly deities, had no models in real life; their appearance had to be invented by the artists. The same applied also to, for example, depictions of tragic moments, which rarely happen in every day life. The texts point towards a requirement for the artist to feel the subject matter in a personal way in order for the work of art to be worthwhile; the mere copying of another artist's vision was not sufficient. The last chapter considers the actual copying of ancient models and artistic rivalry. Mere copying was not considered appropriate or worthwhile, but it was necessary to consider why the original was worth copying, what made it good and then perhaps try to surpass the original.

Perry's book is an important effort towards a re-evaluation of research on Roman art. It offers new ways to study Roman art, but also gives many important insights into the ways Romans perceived themselves and how they wanted to be represented in public and private life.

Eeva-Maria Viitanen

Lebenswelten. Bilder und Räume in der römischen Stadt der Kaiserzeit. Symposium am 24. und 25. Januar 2002 zum Abschluss des von der Gerda Henkel Stiftung geförderten Forschungsprogramms "Stadtkultur in der römischen Kaiserzeit". Herausgegeben von R. NEUDECKER und P. ZANKER. Palilia 16. Deutsches Archäologisches Institut Rom, Dr. Ludwig Reichert Verlag, Wiesbaden 2005. ISBN 3-89500-515-0. 256 S., 124 S/W Abb. EUR 45.

Der Inhalt des vorliegenden Bandes gestaltet sich wie folgt: P. Zanker - R. Neudecker, Perspektiven in der Stadtkultur der römischen Kaiserzeit; D. Palombi, Paesaggio storico e paesaggio di memoria nell'area dei Fori Imperiali; A. Grüner, Ruinen ohne Romantik. Zerstörte Gebäude als urbanistisches Problem der frühen Kaiserzeit; V. Kockel, Altes und Neues vom Forum und vom Gebäude der Eumachia in Pompeji; D. Steuernagel, Öffentliche und private Aspekte von Vereinskulten am Beispiel von Ostia; R. Neudecker, Ein göttliches Vergnügen. Zum Einkauf an sakralen Stätten im kaiserzeitlichen Rom; A. Busch, Zur militärischen Sepulkraltopographie im kaiserzeitlichen Rom; M. Heinzelmann, Die vermietete Stadt. Zur Kommerzialisierung und Standardisierung der Wohnkultur in der kaiserzeitlichen Großstadtgesellschaft; F. Pirson, Spuren antiker Lebenswirklichkeit. Fragestellung, Methodik und Ergebnisse der Untersuchung eines innerstädtischen Architekturkomplexes in Pompeji; P. Kastenmeier, Die Küche im mittleren Stockwerk der Suburbanen Thermen in Pompeji. Probleme der Nutzungsbestimmung von Gebäuden oder Gebäudeteilen; M. Galli, Il formarsi di una cultura urbana nella colonia romana di Ariminum; E. Stein-Hölkeskamp, Convivia mit Clodia und Calpurnia. Frauen bei römischen Gastmählern; J.-A. Dickmann, Admet und Deidameia. Begehrliche Blicke durch die mythische Brille; K. Lorenz, Die Quadratur des Sofabildes. Pompejanische Mythenbilder als Ausgangspunkt für eine Phänomenologie antiker Wahrnehmung; S. Muth, Überflutet von Bildern. Die Ikonophilie im spätantiken Haus; P. Zanker, Ikonographie und Mentalität. Zur Veränderung mythologischer Bildthemen auf den kaiserzeitlichen Sarkophagen aus der Stadt Rom.

Die hier vorgelegten Arbeiten basieren auf Vorträgen, die in einem 2002 veranstalteten Symposium zum Thema "Stadtkultur in der römischen Kaiserzeit" gehalten wurden. Ein Leitgedanke des Symposiums, dessen Teilnehmer vor allem – wenn nicht ausschließlich – aus klassischen Archäologen bestand, war neue Wege zu suchen, um der allzu weit gehenden Spezialisierung und Fragmentierung des Faches Einhalt zu gebieten, ein sehr dankenswerter Ansatz. Das Ergebnis ist ein interessanter und wichtiger Band, dessen Beiträge auch – oder vor allem – ein Nicht-Archäologe mit Spannung und Gewinn liest. Wer von den Intentionen der Herausgeber eine Vorstellung bekommen will, dem empfehle ich ihre einleitenden Bemerkungen durchzulesen. Die meisten Beiträge sind gut und flüssig geschrieben. Wenn hier und da die Darstellung etwas umständlich ist und die Anmerkungen stellenweise unnötig ausführlich sind, schmälert das nicht den positiven Gesamteindruck, wie