CHRYSELEPHANTINE STATUES

K. D. S. LAPATIN: *Chryselephantine Statuary in the Ancient Mediterranean World*. Pp. xvi + 242, ills, 3 colour pls. Oxford: Oxford University Press, 2001. Cased, £75. ISBN: 0-19-815311-2.

Like ancient wall-painting, chryselephantine sculpture is greatly praised and described in our literary sources, but substantially lost to us. While wall-painting still requires a thorough study, Kenneth Lapatin's monograph on chryselephantine is a meticulous work which will hold the field for a long time to come. Indeed, it is that rare thing, a genuine milestone in the scholarship of sculpture, with many observations of value well beyond the confines of chryselephantine.

It is also essential that the study is diachronic ('Bronze Age to Late Roman', p. 1) and geographically comprehensive ('ancient Near East, Anatolia, and Egypt, as well as further west'), not only because of the comparative rarity of the material, but also to convey the changes in, or, more strikingly, the continuity of, technique across periods and regions.

A fundamental difficulty which L. faces head on is what to include. Students of marble or bronze sculpture know their material, while many ivory pieces are potentially from a chryselephantine statue. Thus L. discusses the ivory face from Perachora (pp.50–3, Cat. 30, Fig. 108), notes the difficulty of proving technique, never mind function, and wisely does not force a conclusion. Similarly, of Endoios' ivory from Tegea (Paus. 8.46.2–4), L. says 'as ancient ivories were regularly painted and gilded, we are justified in considering this a chryselephantine work' (p. 56). Clearly, it would be folly to include only those pieces which are definitely and provably chryselephantine. Nonetheless, one needs to remember that a number of the works discussed may not have been chryselephantine. Here it is worth noting that ivory has been well served (as L.'s extensive bibliography shows), while writings on chryselephantine have been limited, mainly, I think, because of the natural tendency to confine oneself to items which are provably chryselephantine. This inevitably gives more emphasis to the sources than to surviving remnants. L. has remedied this, not only by looking at ivories which may be chryselephantine, but also by seeking out and bringing together a large number of pieces that had not previously been discussed as a group. L. also discusses acroliths in gilded wood and marble, calling them 'pseudo-chryselephantine' (pp. 61–2, 135). These include works by Pheidias, precursors of his Athena Parthenos and Olympian Zeus which, as 'the most celebrated . . . works of ancient art' (p. 135), must form the heart of any discussion of chryselephantine, as they do here in Chapter 5, 'The Pheidian Revolution'. Here L. brings new depth of understanding to what is a broadly familiar area, but the subsequent Chapters 6, 'In the Wake of Pheidias', and 7, 'Chryselephantine Statuary in the Hellenistic and Roman Periods', contain numerous insights into relatively untrodden territory. For example, the continuity of the use of chryselephantine in the post-classical era makes Hadrian's Zeus (pp. 126–7) less startling.

The 'Select Catalogue' (pp. 138–51) 'does not pretend to be comprehensive', but is certainly extensive. The 'Select Testimonia' (pp. 152–92), in the original and translation, are invaluable. Like the catalogue, this is a selection, although, again, it is hard to think of significant omissions (I noted Achaeus' observation that a hungry man believes a barley cake more valuable than chryselephantine). A few notes: p. 181, Philo of Byzantium is mistranslated to give the impression that there were eight wonders; p. 189, the first two Strabo passages both use *ξόανον*, untranslated in the first, but

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translated as 'image' in the second. Dates would have been helpful, as e.g. p. 191 (Zosimos); so too occasional clarification, e.g. on p. 161 (Dio Cassius 59.28.3–4) it would help to say that 'he' is Caligula, as is done e.g. on p. 167 (Josephus 19.8–10). The bibliography is extensive and, like the rest of the book, of use for many sculptural themes in addition to chryselephantine. Tobin (University of Pennsylvania, 1991) has been revised as *Herodes Attikos and the City of Athens* (Amsterdam, 1997). The plates are plentiful, although often disappointingly fuzzy (e.g II, 9, 13, 32–3). Surprisingly, there are about forty typographical errors, and some erratic use of the comma.

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IMPERIAL MONUMENTS

P. J. E. DAVIES: *Death and the Emperor: Roman Imperial Funerary Monuments from Augustus to Marcus Aurelius*. Pp. xiv + 265, ills, maps. Cambridge: Cambridge University Press, 2000. Cased, £50. ISBN: 0-521-63236-6.

In this book, a reworking of the author's Ph.D. thesis, D. undertakes to study the funerary monuments built for Roman emperors as a genre. After an introduction outlining her methodology and giving a general account of funerary practice, Chapter 1 gives a brief overview of the monuments which are the focus of the book: the Mausoleum of Augustus, the Arch of Titus, the Temple of the Flavian Dynasty, Trajan's Column, Hadrian's Mausoleum, and, finally, the Columns of Antoninus Pius and Marcus Aurelius. They thus include both monuments commissioned by individual emperors as tombs for themselves and their families, and those set up as commemorative monuments by their successors, even when these may not have actually held the remains of the deceased (see pp. 1, 23, 30–4).

The rest of the book takes a thematic, rather than a chronological, approach. A theme which runs throughout Chapters 2, 3, and 4 is the important rôle played by these monuments in securing the smooth succession from one emperor to the next. Starting with Augustus' Mausoleum, Chapter 2 argues that many funerary monuments act as trophies recording the emperor's achievements, and thus reinforcing his claim to apotheosis and the concurrent right of his successor to the title 'divi filius'. Chapter 2 continues this theme, suggesting that the monuments also express the cosmic powers of the deceased emperor, likening him to the sun god and implicitly reinforcing the continuity of the dynasty by showing the regeneration of his powers in his successor. Regeneration and continuity are also the subject of Chapter 4, which looks at the depiction of the female members of the ruling family. Here D. argues that the divination of imperial women and their appearance on dynastic funerary monuments is motivated by the desire to suggest their fertility and the continuity of the imperial house, even, and indeed especially, in cases where the heir was not, in fact, the natural son of the current emperor.

Chapters 5 and 6 move away slightly from the theme of dynastic continuity and instead look at the monuments as buildings within their architectural and topographical settings. In Chapter 5, D. gives a convincing reading of the way in which Trajan's Column encourages its viewers to interact with it, both by walking around the column, repeating the circumambulation which also played an important rôle in funerals (pp. 125, 127–8), and by using it as a viewing platform from which to view

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