visual evidence. The book also lacks an essay examining in detail the textual relationship between the ancient plays and modern realizations in performance.

This is an important collection, not only as a document in the history of scholarship but also because it touches on themes which demand further exploration. These include cross-cultural performance as a challenge to previous appropriations, the relationship between the spoken and visual languages of performance, and the potential for dialogue between academics and theatre practitioners. In 2001 subsequent conferences (*Agamemnon* in Oxford, *Electra* in Cambridge) began to address some of these issues, while the special Theatralia issue of *Eirene* (XXXVII) has published additional material on Greek drama in Eastern Europe and continued the debate about the rôle of the audience. Fuller socio-economic analysis of the modern conditions of commissioning, production, and performance of ancient plays and adaptations is now needed; who is going to grasp that nettle?

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THE ASS IN PICTURES

M. ACOCELLA: L'Asino d'oro *nel Rinascimento. Dai volgarizzamenti alle raffigurazioni pittoriche*. Pp. 232, pls. Ravenna: Longo Editore, 2001. Paper, L. 60,000,€30.99. ISBN: 88-8063-286-8.

'Depictam in tabula fugae praesentis imaginem meae domus atrio dedicabo. uisetur et in fabulis audietur doctorumque stilis rudis perpetuabitur historia: "Asino uectore uirgo fugiens captiuitatem" ' (Apul. *Met*. 6.29.2–3). Whether Charite had time to fulfil her promise before her tragic death we are not told. At all events, some fourteen centuries later, that scene, together with sixteen others selected from Lucius' adventures as an ass, was depicted by an artist now identified as one Vincenzo Tamagni in a hall at Rocca di San Secondo near Parma (pp. 140–2 and n. 278). (The 2001 *Blue Guide to Northern Italy* merely says of San Secondo 'frescoes by the Campi'.) This book tells the story of how those images came into being.

It is a long and complicated one. A.'s densely argued and richly informative monograph documents in detail the reception by writers and artists in fifteenth- and sixteenth-century Italy of the ass-story as told both by Apuleius in the *Metamorphoses* and in the *Λούκιος ἢ Ὄνος* ascribed to Lucian. The first part of her book traces the interlocking authorial, textual, and editorial history of the vernacular versions of Apuleius by Matteo Maria Boiardo (*Apulegio*) and of ps.-Lucian by (it is argued) Niccolo Leoniceno (*Lucio*), this latter influenced by a (not wholly accurate) Latin version by Poggio (pp. 21–35). A. goes to some pains to document the life and activities of Leoniceno, who receives only two passing mentions from Sandys and none from Pökel (but see Erasmus, *Epp*. 541.55 and Allen ad loc.), and provides a critical edition of the *Lucio* in an appendix. Of particular interest is the total suppression by Boiardo of Book 11 of the *Metamorphoses*; evidently the wider public at whom his translation was aimed could not be expected to stomach Isis. In contrast, the learned readership for whom Beroaldus (on whom more below) composed his commentary were not expected to have problems with the thesis that many features of Christianity might derive from her cult (pp. 75–6).

In the second part of her book A. turns to the treatment of the ass-story by artists, in particular to the complex history, in which Raphael and Giulio Romano both play a part, of the genesis of the San Secondo frescoes. This is art-historical territory, on

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which I forbear to trespass. Of special interest to historians of scholarship is the part played by Colonna's *Hypnerotomachia Poliphili* in stirring fresh ingredients from such abstruse sources as Aphthonius' *Progymnasmata* into the rich mythological brew into which the artists dipped for ideas (pp. 126–31 and nn. 244, 249). A. also explores an aspect of Beroaldus' commentary on the *Metamorphoses* overlooked by Konrad Krautter in his monograph (*Philologische Methode und humanistische Existenz. Filippo Beroaldo und sein Kommentar zum Goldenen Esel des Apuleius* [Munich, 1971]; not noticed in *CR*). Like the editions of the *Apulegio*, Beroaldus' book was illustrated with woodcuts. Those in the *Apulegio*, as is instantly clear from the reproductions provided by A., were Tamagni's model for the San Secondo frescoes and were primarily decorative. Those in Beroaldus, also reproduced, are strikingly different; and A. argues that they were not included simply to provide diversion but are integral to the programme of the book and the allegorical subtext perceived by Beroaldo. This thesis is curiously exemplified in the cut purporting to illustrate Lucius' retransformation into human shape. In flat contradiction of Apuleius' text, it shows him receiving a garland of roses from a female figure, with a man dressed in what may he meant as the garb of a Christian priest standing behind him. That scene recalls the edifying ending substituted for the original in Angelo Firenzuola's posthumous *Asino d'oro* (1550), in which Lucius is restored through the intercession of St Jerome and the roses are proffered by 'Costanza Amaretta' (pp. 76–7). A.'s ingenious identification, in the light of Beroaldus' note, of the woman in his illustration as Sapientia still leaves the identity of the 'priest' unclear; and the correspondence between some of these illustrations and the commentary, on any hypothesis, remains far from explicit (pp. 155–7), but there is a problem here which needs to be addressed, and A. deserves credit for tackling it. A cautionary tale, I think, for students of the printed word.

A. makes no exaggerated claims for Tamagni's work: he adapted the illustrations he or his patron selected from the *Apulegio* 'con una certa grazia, anche se pedissequamente . . . Nella pittura gli ambienti esterni vengono caratterizzati da sfondi paesaggistici e gli interni da sobri effetti prospettici realizzati con sfumature di colore' (p. 151). In the monochrome reproductions provided here, much of their impact is inevitably lost; but this is a unique monument to Apuleius' story-telling genius, and for any of his admirers finding themselves in the neighbourhood of Parma, *vaut le détour.*

Cambridge E. J. KENNEY

BURCKHARDT ON THE *POLIS*

S. BAUER: *Polisbild und Demokratieverständnis in Jacob Burckhardts 'Griechischer Kulturgeschichte'*. (Beiträge zu Jacob Burckhardt 3.) Pp. 271. Munich: C. H. Beck,Basle: Schwabe, 2001. Cased, €35. ISBN: 3-7965-1674-2.

Somewhat more than a hundred years after his death, Jacob Burckhardt, professor in history and art history at the University of Basle in Switzerland and the father of cultural history as a genre of its own, is of as much interest as ever. A new critical edition of Burckhardt consisting of twenty-seven volumes is in preparation, and will also include hitherto unpublished manuscripts and lecture notes of the many-sided Swiss scholar, who published and lectured on historical and art-historical aspects spanning from ancient Greece to his own days. As a complement to the new

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