type I lamps (65) were probably copied from clay models. This challenges the commonly held view that products in cheap materials normally imitate those in more expensive materials (see, e.g., D. Gill, in M. Vickers ed., *Pots and Pans: A Colloquium on Precious Metals and Ceramics in the Muslim, Chinese and Graeco-Roman Worlds, Oxford 1985* [Oxford 1986] 23). Clearly, this whole question needs further study, but in the meantime Bailey's careful observations do much to focus attention on some of the important issues. The volume concludes with a section devoted to corrections and additions to the first three volumes of the British Museum catalogue. One or two items stand out, not least a magnificent 12-nozzled African Red Slip lamp from Tunisia (Q1835) recently purchased by the museum.

Trost and Hellmann's volume, which is devoted largely to the so-called "Christian" lamps of North Africa, comes as the third in a series of more modest publications of lamp material housed in the Bibliothèque nationale de France. Most of the lamps are from Tunisia, but a few Egyptian and Levantine lamps are also included. The book is divided into two sections, beginning with a detailed synthesis of research to date on the main types of ARS lamps. This is followed by the catalogue itself, comprising more than 200 entries, many deriving from late 19th-century excavations at Carthage. In assessing this material, the authors depend heavily on the work of Anselmino and Pavolini (*EAA: Atlante delle forme ceramiche* I, Rome 1981). They give somewhat less attention to other recent work, in particular to the results of the latest American and British excavations at Carthage. The most recent items discussed in the synthesis are Mackensen's valuable study of ARS kiln sites at El Mahrine (M. Mackensen, *Die spätantiken Sigillata- und Lampentöpfereien von El Mahrine (Nordtunisien)*, Munich 1993) and Peacock's survey of central Tunisian kiln sites (D. Peacock, F. Bejaoui, and N. Ben Lazreg, *JRA* 3 [1990] 59–84). Studies such as these are now moving the focus of lamp research in North Africa away from its traditional Carthage base. Trost and Hellmann rightly emphasize the need for further work in the Tunisian hinterland, pointing in particular to Oudna (54) as a site where much important ceramic material remains to be studied. In this context, the publication of lamp finds from other North African sites currently under investigation, such as Leptis Magna and Leptiminus, is eagerly awaited.

Broader issues of trade and commerce, including the continuing debate over the level of the export trade in lamps (and other ceramic products) from Vandal North Africa, are dealt with only briefly (32 n. 88). Opinions will vary as to whether in-depth discussion of such issues belongs within the scope of a museum catalogue of this kind or not. Certainly, the main aim of this volume is to provide a systematic and carefully documented record of an important museum collection, and, by and large, this is an aim well achieved.

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MYTHES GRECS AU FIGURÉ: DE L'ANTIQUITÉ AU BAROQUE, edited by *Stella Georgoudi* and *Jean-Pierre Vernant*. (Le temps des images.) Pp. 240, color figs. 8, figs. 48, plans 2. Gallimard, Paris 1996. 160 FF. ISBN 2-07-73910-4.

This stimulating collection brings together prominent French interpreters of ancient Greek culture with scholars from other nations and disciplines to consider Greek mythic iconography and its afterlife in the art of Rome, the Baroque period, and the 18th century. While some of the essays present these later reworkings as multiforms of the myths themselves, others historicize the later versions, raising interesting questions about why this frankly pagan material was useful or even acceptable to a Christian world. The theme of metamorphosis subtly haunts the volume, and it is no surprise that many of the essays address the powerful influence of Ovid, which tends to overshadow other ancient traditions in the post-classical imagination.

In an overview of the ancient and modern meanings of myth, Jean-Pierre Vernant usefully reminds us that although the Greek *muthos* changed its meaning over time, it never coincided exactly with the modern concept of "myth." Moreover, he argues that the commonly drawn distinction between myth and history (i.e., the fabulous vs. the facts) does not correspond to ancient usage, according to which mythic time is not qualitatively different from our own, but merely too far away to be subjected to the scrutiny of the historian. Finally, Vernant insists on the aesthetic and social context of myth, drawing on Bourdieu's notion of distinction to explain its continuing allure.

Stella Georgoudi's essay on the Twelve Gods draws on inscriptional, iconographic, and textual evidence to show that this time-honored concept is far more fluid and less canonical than once thought. Her material ranges from Hermes' sacrifice in the Homeric Hymns to Neo-Platonist views of the cosmic significance of the number 12. Although her conclusions come as no surprise, she has assembled a useful, well-illustrated dossier.

Mary Beard, writing on Roman uses of myth, encourages us, compellingly, to see Roman renderings of the Greek material not as crude copies, but as interpretations of the myth in their own right. She offers the intriguing example of the appearance of Hercules in the Roman baths in grotesque and comic form, which she argues constitutes at one and the same time a version of the myth and a self-ironizing commentary on Roman ideas of masculinity.

François Lissarrague elegantly traces the history of representations of Danaë in Greece and later. Ancient Greek images highlight this theme in two critical moments of Danaë's story—her impregnation by Zeus (as a shower of gold) while imprisoned by her father, and her expulsion with her son in a coffer put to sea. In the hands of Roman and later artists, the encounter with Zeus becomes an erotic tableau or emblem of female venality. In the medieval *Ovide moralisé*, Danaë is radically reinterpreted as a prototype of the Virgin Mary. Later painters, whatever characterization they choose, generally present her as an object of the erotic gaze. Only for Burne-Jones is Danaë herself an observer, watching the construction of the tower that

will enclose her. Ultimately, concludes Lissarrague, whether imagined by Mabuse, Klimt, or an Athenian vase painter, Danaë remains neither virgin nor whore, but "a woman put in a box."

Françoise Frontisi-Ducroux, in an essay on Andromeda and the origin of coral, traces a surprising trajectory from Greek vase painting to the 17th-century cabinet of curiosities. Her analysis brings together two themes central to the myth—petrifaction and the alternation between visibility and invisibility. In the two scenes most popular in antiquity, she shows how the petrifaction of Perseus's enemies is foreshadowed by the rigid statue-like pose of Andromeda awaiting her fate. Later depictions focus on the rescue and its aftermath, with the lovers safely contemplating the conquered monster's reflection. For Frontisi, the reflected figure of the Gorgon provides a "myth of the birth of the image." She concludes by tracing the influence of Ovid's account of the "birth" of coral from sea grass petrified by the Gorgon's blood, which gave rise to several of the most striking images discussed here, from Vasari's painting for Francesco de' Medici's cabinet of curiosities to later versions by Poussin and others.

This piece offers a graceful transition to the world of the Baroque considered by Jacques Thuillier, who asks a question no less important for being rarely asked: why were images of the pagan gods of classical antiquity acceptable and even desirable in the world of Reformation and Counter-Reformation Europe? Thuillier argues that the Church was so closely tied to the Latin language that it could not turn its back on ancient culture. In an effort to save the phenomena, the myths were read anthropologically as representing the childhood of humankind, or allegorically, with the aid of emblem books like that of Cesare Ripa.

Joselita Raspi Serra, writing on 18th-century artistic approaches to ancient myth, takes Thuillier's question a step further to ask whose version of antiquity will stand as the model. Her sources explicitly reject the Ovidian image of divinity in favor of a return to a Homeric one, which they see as more noble and more consonant with their own ethical and religious values. She traces two new and converging artistic practices—the movement toward reliance on a greater range of ancient texts and the increasing use of archaeological knowledge of Roman and Greek antiquities to provide settings for mythic scenes—showing how they both relate to the theories of Winckelmann.

The volume is attractively produced, although one might question the inclusion of both black-and-white and color illustrations of the same works, especially since the reader's curiosity is piqued by numerous other works mentioned but not reproduced. The color reproductions are generally good, but the black-and-white ones are sometimes more legible and certainly more conveniently located for the reader. But this is a minor point. This appealing book will be welcomed by all those interested in the continuing power of ancient myth and its later representations.

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DIE ANTIKENSAMMLUNG DES KARDINALS SCIPIONE BORGHESE, by *Katrin Kalveram.* (Römische Studien der Bibliotheca Hertziana 11.) Pp. 294, pls. 73, figs. 67, foldout plans 3. Wernersche Verlagsgesellschaft, Worms 1995. DM 115. ISBN 3-88462-116-5.

Villa Borghese opened fully again on 27 June 1997, after some 14 years dealing with structural problems. In 1983, part of a ceiling collapsed; but, as the excellent technical exhibition mounted outside the villa showed, the problems were properly fundamental as well and, hence, the repairs and restoration took many years. Visiting the gallery amid the scaffolding and the packing cases and barriers has been always interesting and often free-of-charge, but never fully satisfying, in spite of the excellent printed guides to each and every room. Unfortunately, the Villa is not exactly as Scipione left it, since Camillo Borghese, burdened by debt, sold a large part of the collection, including many plums, to France in 1809–1810.

Scipione Borghese (Cardinal-Nephew to Paul V) formed, from 1605, perhaps the greatest, and surely the most extensive, collection of antiquities of the early 17th century, to which his "villa suburbana" was dedicated. No mere antiquarian, he was the patron of Bernini, giving him a start with several important commissions, still housed there, among some of the antiquities that inspired them. Villa Borghese, just outside the walls of Rome, with a substantial park decorated with leafy walks, fountains, and statues, forms therefore an essential stop for any student of Bernini; and it is clear that Scipio's enthusiasm for the antique not only infused Bernini's early work, but had important consequences for the direction and maturation of his style. The villa's exterior was, writes Domenico Bernini (the artist's son), "completely encrusted with ancient bas-reliefs. Inside there is almost a whole people of ancient statues, almost all intact, which were preserved for us from the fury of the barbarians by the same ruins of Rome . . . [Bernini's] emulation of such celebrated artists, the comparison of their works, and the expectation of everyone created in Bernini great apprehension for the undertaking" (published 1713). But he triumphed, creating Aeneas and Anchises, David, Apollo and Daphne, and Pluto and Proserpina—all with various kinds of reference to, and taking reference from, the antiquities in the Villa, among others.

The author of this catalogue lists 261 items, illustrating some of them with postage-stamp-sized prints in the margins from Lamberti, Visconti, and Nibby, and others with photographs. Plans show the present location of antiquities on the two floors and in the grounds; appendices reprint documents on the Ceuli and Della Porta purchases (1607 and 1609), which really began the collection, the 1610 Borghese inventory, plus Scipione Borghese's outlay on sculptures from 1616 to 1620 (the archival records from 1606 onward are remarkably complete). The book (like its predecessors in this excellent series) is reasonably priced, and very well illustrated for that price. Comparisons are usually invidious; but it would not be difficult to pay five times this amount for such a catalogue from a different publisher. Author, editors, and publisher are therefore to be heartily