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

congratulated for continuing to produce books of consistently high quality, convenient size, and good documentation, at a price scholars can afford.

Nevertheless, the relative paucity of illustrations (especially of some of the lesser-known items in the collection) is a drawback for those who cannot regularly visit the collection themselves; and the text, admirably clear and succinct as it is, may be one of those (how rare!) occasions when, like the illustrations, it could have been more copious. One area where the lack of suitable illustrations is particularly acute is in the short (nine pages) discussion of the facades, for which, unusual as they are, only a painting and a print are provided, offering no more than general views. Again, it is curious not to find a full set of views of the villa today, inside and out.

Areas of the text could have benefited from a fuller treatment or a better balance. Thus the arrangement of the collection covers 62 pages, while its acquisition receives 19, and the sad end of the story, namely its dismemberment with the purchase of over 300 marbles by France in 1809–1810, largely from the Ceuli and Della Porta "fonds," receives almost none. The catalogue entries are succinct, perhaps overly so: dimensions might have been useful; and there are few works where the nature of the material (beyond "marble") is noted.

Kalveram's book is therefore triply welcome, as a housewarming present for one of Rome's premier art collections, as a handbook to accompany the study of the prestigious antiquities that the villa contained (and, in part, still contains), and as essential reading for anyone interested in Bernini's sources and development. The mixing of antique and modern is a Renaissance conceit by artists (such as Donatello and Michelangelo) that was enthusiastically adopted by connoisseurs of the 17th century. What Mantegna did at Mantua (wherever his cartoons were located) is echoed in the Farnese Gallery, where Annibale Carracci's frescoes are counterpoint to antiquities once in the wall niches. At the Villa Borghese, although nobody surely imagined that the facades of ancient villas were encrusted with reliefs in quite this way, the ancient mixes with the modern in a very deliberate time warp—and one in which Bernini's works are intended to be seen, and from which they gain, as they compete with the antique.

My remarks on the paucity of illustration in this catalogue prompt the question of how Kalveram's work might be improved for those who cannot visit the Villa frequently. The nature of the material with which she deals has certain characteristics: a prestigious setting; sequences of works that somehow relate (Bernini and several antiquities; 13 "gladiators" and 22 "Venuses"); important pieces in the distant Louvre; and readers who will probably be researching a work, a theme, or the context.

These characteristics can be admirably addressed by computer and World Wide Web technologies, enhancing the presentation of the works while in no way trivializing the scholarship. VRML, the Virtual Reality Modeling Language, offers techniques for the presentation of spaces over the Web. The user may orient the "view window" in any direction, approach the works, click on those of interest, and be taken directly to catalogue entries, further illustrations, or perhaps to the lists of Scipione's purchases, or relevant bibliography. The setup is relatively simple, and the impact enormous, especially when linked to a searchable database, because the materials are available worldwide over the Internet or on CD-ROM.

Perhaps publishers may someday seize the opportunity presented by catalogues such as the one under review to marry scholarship with modern technologies. The Biblioteca Hertziana, with its long-standing interest in the computerized "Census of Antique Works Known to the Renaissance," would seem an ideal institution to animate—as it were—Kalveram's meticulous scholarship and fascinating topic with a three-dimensional representation of the sculptures, their setting in the Villa Borghese, and the "refugees" that continue to add luster to Napoleon's Louvre.

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