German *Gemmen Corpus* is a model to which we should all aspire in this connexion.

However despite his few criticisms, *Gemme di Luni* leaves this reviewer once again applauding a notable and distinguished addition to what is still a comparatively short bibliography of Roman gemstones.

*Martin Henig*


Archaeological research (in the broadest sense) under Norwegian auspices will inevitably acknowledge, in Cividale, the work of the late Ejnar Dyggve; and his name recurs throughout these volumes. His belief that the Tempietto was closely related to the church of S. Giovanni is upheld, although the precise nature of that relationship is discussed in greater detail.

But the more recent authors present us with a much fuller image of the Tempietto than Dyggve was ever able to achieve. His plans are extensively (and very finely) augmented by Arne Gunnarsjaas; and there are more than one hundred and fifty photographs of the Tempietto itself, together with some thirty of sculptures in museums, and of the adjoining monastery of S. Maria in Valle. These plans and photographs constitute the first volume. Also important are the sixty photographs supplied by Torp in the second volume, designed to illustrate the architectural relationship between the Tempietto and contemporary buildings in other parts of Europe — of Italy in particular. This is the first achievement of the work (and not only of its first volume): to present the historian with the fullest possible image of the place. Familiarity based on these photographs and plans would be furthered, one feels, only by a visit to the site itself; and they are so carefully chosen, and so constantly interwoven with the text (certainly of the second volume), that they constitute much more than a conducted tour, and prompt in the mind of the informed reader constant curiosity and debate.

The second volume (for the most part the work of Torp, with short appendices by Mario Brozzio and Carlo Guido Mor) concentrates on architecture. In the case of the Tempietto, the analysis of architecture lies at
the root of our historical understanding, because (as is not so with the adjoining monastery) we have no reliable documentation prior to 1242. Torp's work is precise and exhaustive in the best archaeological tradition. (He also provides some insight into the local history of archaeological investigation itself — a feature of a site which can always amuse and provoke reflection, at the very least; and which is not always included in works of this type.) Architectural understanding provides us, therefore, with the only reliable framework within which to categorize and analyze the artistic features of the building (the task of the other two volumes).

Torp's main point, argued at some length, is that the earliest portions of the Tempietto, the aula and the presbyterium, are contemporary; and that the earliest decorative work was conceived and executed at the time these were built. He stresses a clearly discernible organic unity in the two 'parts' of the structure, and the earliest painting and sculpture.

He then turns to the problem of dating — the crucial question being, whether the Tempietto can be ascribed to the Lombard period, or to the Carolingian. The title of the work itself robs us of suspense, of course; but this is a stimulating chapter, depending on lengthy comparative analyses, especially of the church of S. Salvatore in Brescia — or rather, of the 'two churches' incorporated in that building. These Torp dates, with well illustrated confidence, in the first case to the second half of the seventh century, and in the second to the years under Desiderius, after 754. Comparisons then allow him to suggest the building of the Tempietto either under Ratchis (744-9) or Astolfo (749-56) — a period roughly and importantly contemporary with the residence in Cividale of the 'exiled' patriarch Callistus (737-56).

Here was another building, in other words, 'available to the Franks'; and discussion about the 'future' of its style, in the context of the Carolingian Renaissance, is one of the refreshing features of the book. But Torp has some excellent things to say about its past as well: about the conservatism of its architecture in several respects, especially in the presbyterium; about the influence of S. Vitale in Ravenna, of particular importance in the context of Carolingian studies; but above all (as mentioned above) about its unity, which made it (in contrast, perhaps, to some later buildings) much less an aesthetic museum-piece, much more an expression of local skill — really achieving something individual, self-possessed, in the light of a wide range of architectural models.

The intention of this second volume, therefore, is to stress the primacy of the architectural analysis: to identify the original building; to supply it with a likely date; to place it in an architectural context, both geographical and historical. It is Torp's skill in the handling of context that makes this so much more than a collection of diagrams and cross-sections.
It also enables him to suggest (not only in his conclusions, but throughout the book) a political context for the building. A full account of the history of the Tempietto has been consciously reserved for the fourth volume; but a discussion of its relationship with the church of S. Giovanni (to which, with the monastery of S. Maria in Valle, it is now firmly attached) brings us face to face with the question of the building’s use. Torp argues that the Tempietto was associated with S. Giovanni before there was any question of either of them being related to S. Maria in Valle. It was not, in other words, a monastic building, but rather a subsidiary chapel built under the patronage of the gastaldius regis, representative of the Lombard king, alongside the duke, in the city of Cividale. It stands more in the tradition of noble mausolea, or of resting places for the relics that so much aroused at this time the enthusiasm of Lombard rulers. This imparts new and special meaning to the predominantly military saints depicted in the Tempietto at the earliest level of its artistic tradition.

These are matters likely to be illustrated at much greater length in the third, and especially the fourth volume of the series (which we may be in a position to discuss in a later issue). The 740s and 750s were, of course, tense and dangerous years for the Lombard kingdom; and they explain a certain irony in the very character of the Tempietto itself. The fruit of a militant determination to survive, it represented also a cultural tradition which that determination had once threatened. With a certain organic calm, we see conjoined a Lombard thirst for secure and legitimate rule (expressed in terms that Justinian would have recognized), and the deep-rooted and longstanding self-confidence of Italian builders and artists: a partnership that raises the question (as so often with ‘barbarian art’), who conquered whom?

These are two important volumes, therefore (which stimulate the appetite for more): detailed, provocative, broad-ranging, and very beautiful.

*Philip Rousseau*