one of the immediate context. Finally, many references exhibit a precision in line numbering which is almost comical, one of the nicest being Hipp. Min. 375d 7-e3, quoted on p.137, which stops half-way through an either-or account. In chapter 3 especially there are far too many of these unhelpful references, which give a misleading impression of absolute fidelity to a text which is in fact treated with considerable freedom.

Although no previous knowledge of Plato is assumed, this is not a beginner’s book. Themes which recur frequently are abbreviated e.g. CA stands for the analogy between virtue and craft knowledge. There are full notes and a thorough system of paragraph numbering.

M. Dyson


The subject of this monograph is, broadly speaking, archaeological. However the artefacts which it describes are especially close to the blood and sinews of Roman history. Like the Greeks and Etruscans before them, the Latin peoples evolved a complex civilisation whose social, bureaucratic and economic life was dependent on written communications in the form of letters and contracts. As T.F.T. Plucknett has stated with regard to the High Middle Ages, the particular authority of a deed lies in the personal seal attached to it: ‘The seal, in fact, is the essence of the deed and not mere corroborative detail’.1 Thus the rich and powerful citizen took great pains to ensure that his signet-device was both unique and easy to recognise. By the first century B.C. skilled Greek artists were designing masterpieces of glyptic art for Roman patrons. The hard stones used, cornelian, onyx, garnet, amethyst etc., had considerable decorative value and were generally cut to be set in finger-rings.

We are fortunate to possess a considerable number of intaglios cut for members of the late Republican aristocracy and the Augustan court, including several from the hand of the great Dioskourides who produced Augustus’s own signet, and these have been fully studied by Dr M.L. Vollenweider.2 Most Roman gems which survive, however, belonged to ordinary people and are far less well cut. Their interest lies in the range of

their subject matter and in their stylistic variations which allow them to be assigned to particular studios. Unfortunately most are in old collections which are not provenanced. It is thus very useful to have a catalogue of gems from a *colonia* near the centre of the Roman Empire, written moreover by Sena Chiesa whose earlier book on intaglios from Aquileia blazed a trail in the study of the Roman gem-cutting industry.3

The book begins with a general discussion of the 175 gems under review. They were found at different times and are now divided between the museums of Florence, La Spezia and Luni. Unfortunately only four stones are from the recent excavations of Professor Frova (p.15), and although the findspots of a number of gems from the nineteenth-century excavations of the Marchese Remedi di Sarzana were carefully recorded, there is a lack of a stratigraphical and topographical perspective. The author seems to have felt this, for she gives a most useful summary of the work which has been done on site-collections of gems elsewhere in the Empire, and mainly north of the Alps (pp.20-22). As she notes (p.23) these very small objects have tended to be ignored in Italian excavations.

Using her wide knowledge of the changing styles of gems, she uses the collections from Luni to show how the Etruscanising style of North Italy exemplified by a late scarab and several ringstones came to be replaced by the hellenising gems of Rome and Campania (pp.26-35). One small group of portrait gems, all from the Fabb ricotti collection in La Spezia, is ascribed to an itinerant gem-cutter but like other stones in this collection they are rather suspect as antiquities. Unlike Aquileia, Luni was certainly not a gem-cutting centre.

The highpoint of classicism, at least amongst the gems from Luni, is to be found amongst stones cut during the late first-century B.C. including a most accomplished youthful portrait of the young Octavian, a seated personification of the Troad and some charming sacro-idyllic compositions (pp.36-37). Thereafter a debased but still classicising style held sway (pp.37-41) — at least according to Sena Chiesa, but to the present reviewer this judgement seems too harsh. Thus the two stones which portray Fortuna Panthea (p.41) are notable less for signs of formal disorganisation which they display than for the delightful sense of texture which is so characteristic of Antonine glyptics.

The catalogue (pp.49-130) is clearly arranged and gives a wealth of references. However, the plates are not really as good as they should be considering that they are printed on fine art paper. It is certainly good to have the intaglios illustrated both in original and as casts at twice the actual size, but some of the better pieces could have benefitted from yet greater magnification and others should have been given different lighting. The

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 Gunnarsjaa; 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