

ing, The Battle of Trafalgar, as if the painter was supposed to have been a photo-reporter or a chronicler. One could add the words of Theotokopoulos (El Greco) on the re-location of the hospital of Don Juan Tavera in his famous «Toledo», which Seferis deemed worth appending to his «Sterna», to remind those who forget it that art «recreates the nature of things, it never copies anything».

The book closes with the sixth chapter, characteristically entitled, «The Tomb of Mausolus. Designers and Carvers». To say that it is the best chapter of all would be to forget unjustly the many substantial points made with such erudite precision in those that precede it. As I read it through, however, I am reminded of Beazley's words, «Nobody knows Greek fourth-century plastic art better than Ashmole». Learning, method, keen vision and fine judgment show up in the previous chapters, but this one is further inspired by a more personal warmth generated from immediacy of contact and the author's recent research, which has already brought us the discovery of yet another significant piece to complete the extreme right of panel 1015 (the one after 1014 with the famous semi-naked Amazon, comparable to the Maenad of Scopas). In a few pages Ashmole achieves a synoptic description of the Mausoleum and of its architectural problems (reconstructions etc.), together with a general outline of the problems posed by its sculpture and other remains. He notes characteristic sections of the frieze and discusses both the interpretative and stylistic problems that they present whilst at the same time managing to avoid getting caught up in the very difficult matter of attributing specific panels to the four known sculptors. His deep knowledge of the subject clearly makes him more cautious than other historians of art. Nevertheless, the distinction he makes between different figures allows the initiated reader to comprehend the trend of his thought, which every now and then becomes more revealing (e.g. p. 177, his remarks about the figure on plate 203). His brief exposition heightens the eagerness with which we look forward to his study of this basic fourth-century monument.

Bernard Asmole's book is yet another important contribution from this erudite historian of Greek sculpture above all to young people desirous of devoting themselves to research in classical art. It represents the best, most mature statement of the generation that could comprehend and analyse the plastic values of form and its language, affirming at the same time however that the terms of this attempt are now nearly spent and that reiteration of what the great teachers of the previous generation have taught us — Beazley and Buschor, for example, or Romaios and Karouzos for Greeks, — no longer has any meaning and cannot advance the understanding of classical art any further. New wine needs new skins.

MAN. ANDRONICOS

J. Mordaunt Crook, *The Greek revival, Neoclassical Attitudes in British Architecture 1760-1870*, London, W. J. Mackay Limited, Chatham 1972, pp. 204 + 250 plates.

It is always interesting to study problems concerning Neo-Classical Architecture and a happy chance that although with a two years delay from its first edition, we shall try to present here J. Mordaunt Crook's book: *The Greek revival*. The text divided into two parts, gives in the first one a general idea of the social rather background of the classicistic era in England and a detailed analysis of the work of the English travellers in the 18th and the early 19th century, among which with great admiration one can distinguish Lady Mary Montagu.

The author, having given with a romantic mood and discretion Elgin's matter, all the

criticisms against him and the questions that arose from «the Hunt for antiquities» of the English Consul, ends up in picturesque descriptions and memories of the English travellers.

The first part of the book is particularly interesting on account of the selected architectural drawings, which the English traveller-architects designed in Greece and penned out in England, thus embellishing London's buildings and those of the other cities of Britain. Especially interesting are Smirke's and Cockerell's vivid descriptions of the archeological sites of Peloponnese.

The memory of the auction and of the way of acquisition of the Aegina marbles —nowadays decorating the Glyptotek in Munich— although given with a sense of humour by the author, remind us of all those not so pleasant for Archaeology years.

I think that 1732, the year of the foundation of the Dilettanti society, cannot be accepted as a marking point of Greek history, as it was suggested by Professor Kruse of Wittenburg (1825) with whom the author of the present book seems to agree. I was also impressed by the fact that the author, except the French, American and English Archaeological Institutes, does not speak in detail about the other foreign Schools and especially the German one which was the first to continue Classicism and Historism, both movements established by German archaeologists in Greece after their first excavations and restorations.

The most interesting point in the first part is when he speaks about Winckelmann and the indirect and belated influence of his work in Britain. But the progress of the science of the analytic study of the works of art cannot be taken as criterion, basis and claim of the false stylistic, geographical and chronological criteria for Winckelmann's observations on the Ancient Greek Art, criteria already known from the 19th century. To every first year student of Archaeology and History of Art it is known that Winckelmann described and analysed aesthetically Roman copies, maybe without knowing this, through which he could capture the ancient Greek spirit of Art. Do we not do the same nowadays, when studying works of Polycleus, Myron, Lysippus or Praxiteles?

The second part of the book refers to the birth of Classicism and Romanticism in Britain. The local variations of Architecture from the last quarter of the 18th century onwards have universally been accepted as Classicism, Historism, Neo-Classicism and Neo-Historism.

But Neo-Classical Architecture judged by the modern standards of the analytic History of Art has been released from the romantic elements of its era, which were limited to the internal, more decorative elements of the building. The sense of Classicism and Romanticism have taken separate courses. Thus the presentation by the author of authorities in Architecture belonging to the English society during the age of Classicism is rightly characterized as romantic, since Romanticism as a sentimental mood was to be found as a prominent feature in both, men and women of that period.

But on no account can we accept today that those romantic attitudes created the forces which finally broke up the Baroque.

As far as these forces are concerned, I think to the theoretical, methodical and scientific study of Classicism should be added the new style of Architecture in the arrangement of the English garden, born in England exactly before the Neo-Classical era.

It is well known that R.B. Burlington (1694-1753) and W. Kent (1685?-1748) architect, painter and decorator, Inigo Jones, were the first to make the break on the Baroque Architecture.

But the final attack on the Baroque style was due mainly to W. Kent who, having as a model nature, which dislikes and avoids the straight lines of earth, created a new relation between surrounding space and building.

This new connection had a negative influence on the view projection and the magnifi-

cence of the Pre-Classicistic buildings and without it the weakening of the dramatic effect and impressive grandeur of the façade of the Baroque building would not have been possible.

Crook, from a local point of view, continues examining the influence and contribution of the Dilettanti society in the creation of the social Neo-Classical atmosphere and goes on to detailed descriptions of London's monuments as well as of those in other British cities.

Thus this book is a unique visual survey of an enormous open-air museum of Neo-Classical Architecture.

The book —containing 204 pages full of elegance and spontaneity— is dedicated in its greatest part to those artists who created this beautiful architecture in the author's country. The vivacity of the descriptions and the contemporary quotations, through which one can go back to those years and revive the atmosphere and their life, give to this book quality and render it particularly useful to the modern reader. The author has taken great care of the correspondence between the pictures and the text and it is also to his credit that the wonderful pictures are accompanied by enlightening, explanatory legends.

*Museum of Contemporary Art, Athens*

DEMETRIOS PAPASTAMOS

Kurt Weitzmann, *Studies in Classical and Byzantine Manuscript Illumination*, edited by Herbert L. Kessler, with an introduction by Hugo Buchthal, Chicago University Press, 1971, pp. xxii + 346 (including 320 illustrations).

Professor Kurt Weitzmann's contribution to Byzantine art history has been significant. Trained as a classical archaeologist, he studied with Julius von Schlosser in Vienna before he moved to Berlin to work with Adolph Goldschmidt, then the world's foremost authority on medieval art. In 1929, one year before he submitted his dissertation on Byzantine ivory caskets, Weitzmann published a seminal paper on the Paris Psalter, in which he advanced some points of view which have occupied his thought down to the present day. He assigned the manuscript to the tenth century and a Constantinopolitan provenance and interpreted it as a prime example of a specific revival of classical forms which was nurtured by the imperial house. This article stirred scholarly debate because its salient findings radically differed from those of Charles Rufus Morey, whose thinking was influential at the time. Morey assigned the manuscript to the seventh century and an Alexandrian milieu. When Weitzmann paid a visit to Goldschmidt's Berlin office in 1929 to present him with an offprint of his article Goldschmidt introduced him to Morey who was in Berlin at the time. In one of his characteristic gestures of magnanimity, Morey was soon to invite the young German scholar to the United States where he eventually succeeded Morey as head of the «Princeton School of Medieval Art». At Princeton Weitzmann continued to pursue his interests not only in specific monuments such as the Paris Psalter and Byzantine ivory caskets but also in the more general problems of the transformation of classical imagery into Byzantine modes of vision, the extent of the impact of the classical tradition on Byzantine art, and the means by which this impact was realized. But his primary focus became the relation between text and illustration.

The prolific author of more than 100 monographs, corpora, articles, and reviews, and a frequent visitor to the East Mediterranean, Weitzmann has established himself as one of the world's leading authorities on Early Christian and Byzantine manuscripts, ivories, steatites, icons, metalwork, frescoes, and mosaics. Above all, he is the Byzantine iconographer par excellence. If any single work can reveal the scope of his total contribution, it is the book under review. A collection of twelve papers written over the past quarter of a century, it deals