



Review

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moral and aesthetic tone of the main text, his sector is brusquely professional, showing no squeamishness about a ewe's colostrum, scrofula in pigs or the necessity for bleeding a horse from the head. His style is redolent of the Edwardian veterinary language amid which your reviewer was reared. (In fact, I dedicate this review to the memory of Drs. Albert and Joseph Elkin, who gave me any sensitivity I may have for this subject.)

This is as much a book about Romans as about animals. Comparing it with studies of Greek animal art, we find that the Greek admires an animal for its form, the Roman cherishes it for its companionship. The Greek beast is never more than posing; the Roman one, however, is acting, caught in some drama with invariable overtones of either the comic or the pathetic. The sons of Romulus never got the wolf milk out of their systems, joining the Egyptians, the Chinese and the Americans as the great pet lovers of the world.

There is no concluding chapter in this book. To the author, who has given so much of her soul's energy to the interpretation of Christian art, the mere presence of the Good Shepherd in the closing subject is climax enough. The Divine and the bestial have indeed made peace with each other at last.

Dickinson College

Philip N. Lockhart

Anne Rainey. Mosaics in Roman Britain. A Gazetteer. Totowa, N.J.: Rowman and Littlefield, 1973. Pp. 205; (incl.) 27 ill. on 16 pls., 65 drawings. \$7.50.

Rainey has compiled a catalogue of over seven hundred mosaics, extant or destroyed, discovered in Britain. She gives in each case a brief account of the site, followed by a description of the mosaics, with special emphasis laid on the design and on details of the geometric motifs. For lost mosaics, contemporary descriptions are quoted wherever possible. The present location of extant mosaics is indicated, and references are given to published illustrations wherever these are available; however references are not generally given to the original publication or to scholarly studies other than for the illustrations. The index covers figured subjects and the most important ornamental motifs. Rainey describes her book as a "gazetteer . . . for interested amateurs who have no classical background or previous knowledge of ancient mosaics"; and for the benefit of these readers she includes a brief general introduction with an account of mosaics in Britain, and a glossary containing not only useful definitions and drawings of various patterns and ornamental motifs, but also such basic information as the identity of Aeneas or Bacchus, and the meaning of 'gladiators.'

Much of Rainey's work, however, seems likely to be of more interest to the student and the specialist than to the amateur who needs information as elementary as this. The accounts of lost mosaics, the descriptions of fragmentary geometric designs, will hardly be of more than limited interest to even the most enthusiastic amateur. On the other hand, this convenient and accessible collection of the material will undoubtedly be of great value to the serious student until the appearance of the full *corpus* of British mosaics which is being prepared by D. J. Smith. It is therefore to be regretted that Rainey has not been able to provide rather fuller documentation for the sake of such users.

The illustrations, unfortunately, are not satisfactory. Rainey has avoided illustrating the best-known (and generally most interesting) mosaics, thereby probably

lessening the appeal of her work for the non-specialist who will not always have access to the works to which she refers. Some of her plates are chosen to illustrate links and parallels between different pavements; but with many it is hard to discover any rationale behind her choice. Moreover, many of the photographs are far from clear, and in some cases actually out of focus. In a work like this, the illustrations should play a vital role in supplementing the text; particularly in a book intended for non-specialists, they should be carefully chosen to bring to life the variety of the mosaics and to relieve what what can otherwise become a dry series of descriptions.

McMaster University

Katherine M. D. Dunbabin

Lise Vogel. The Column of Antoninus Pius. (Loeb Classical Monographs.) Cambridge, Mass.: Harvard University Press, 1973. Pp. viii, 220; (incl.) 99 ill. \$16.00.

This slight study, as an introductory quotation advertises, aims to re-establish a proper artistic and cultural context for the monument in Rome known as the Column of Antoninus Pius, which consisted of a monolithic column in red granite set on a high white marble pedestal and supporting a statue of the emperor on its marble Corinthian capital. It was erected in the Campus Martius by Marcus Aurelius and Lucius Verus to commemorate their adoptive father at the site of his obsequies in A. D. 161. Of it there now survives in the Vatican the pedestal with the dedicatory inscription of Marcus and Lucius (C.I.L. VI.1004) and sculptured reliefs on its sides, and a segment of the base of the column shaft.

The author first describes the fortunes of the monument from the eighteenth century to the installation of its surviving elements in the Vatican, giving particular emphasis to damage and restoration work on the pedestal reliefs. It is in fact these three scenes — one the apotheosis of Antoninus and Faustina, the other two the military parade at Pius' funeral — that chiefly engage her interest and attention. Her discussion amounts to a rehash, with some modification, of received opinion on the matter and manner of the reliefs. She suggests a new identification (*saeculum aureum*) for the winged male figure of the apotheosis scene and supports the view that Marcus and Lucius were represented in respective *decursio* scenes. Stylistically the reliefs are considered characteristic of Antonine court art, the *decursio* being singled out as a highly original creation.

The illustrations are uniformly clear and there are not many descriptive passages of the sort that increase rather than reduce the distance between the modern spectator and the monument. The book is a revised version of a Harvard doctoral dissertation.

Bryn Mawr College

Russell T. Scott

Margaret Guido. Southern Italy: An Archaeological Guide. The main prehistoric, Greek and Roman Sites. Park Ridge, N. J.: Noyes Press, 1973. Pp. 222; (incl.) 31 pls., 33 line ill. \$16.00.

R. F. Paget. Central Italy: An Archaeological Guide. The prehistoric, Villanovan, Etruscan, Samnite, Italic and Roman remains and the ancient road systems. Park Ridge, New Jersey: Noyes Press, 1973. Pp. 256; (incl.) 35 pls., 17 figs., 13 plans, 6 maps. \$16.00.

Here are two new archaeological guides in the series under the general editorship of