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more than 16.000 pagan sarcophagi known (p. 151) and due to its many unique features it seems a specifically made chest, maybe produced on Crete in the later 3rd century AD.

The book contains much new material as well as new insights into old dossiers and is a must for students of funerary arts. Since there are no indices, the use of the book as a reference work is somewhat difficult. There is little comparison or connection made with other branches of art (e.g. Foerster) for which reason the sarcophagi remain an isolated class. The study of their funerary (and often topographic or urban) contexts might form a topic for a future meeting.

Eric M. Moormann

GUIDO FREIHERR VON KASCHNITZ-WEINBERG, *The Mediterranean Foundations of Ancient Art*. Translated and edited by John R. Clarke. Paderborn: Wilhelm Fink Verlag & Ferdinand Schöningh, 2015. 117 pp., 64 ills; 25 cm (Mittelmeerstudien 4). – ISBN 978-3-7705-5913-8 (Fink); 978-3-506-77919-9 (Schöningh).

Guido von Kaschnitz-Weinberg (1890-1958) was a leading archaeological scholar in Germany from the 1930 onwards. In 1944 he wrote a brief, but seminal essay on the then widely discussed 'Strukturforschung' under the title *Die mittelmeeerischen Grundlagen der antiken Kunst* as the first of two volumes on *Die Grundlagen der antiken Kunst* (Frankfurt am Main 1944, 1961). His essay is highly influenced by the Viennese School of Alois Riegl and Heinrich Wölfflin (see Introduction). 'Structure' determines a society's cultural spaces and relies on the study of a wide array of aspects of a culture, starting from religious and psychological notions. In what John Clarke calls Kaschnitz' 'most engaging and convincing work' (p. 17), the author tries to discover 'static' and 'dynamic' structures in works of arts, from Prehistory up to the Roman Empire.

Clarke describes his long-standing fascination for Kaschnitz in his preface and 'Notes on the Translation', which also explain his editorial work. Clarke included notes instead of the general references in Kaschnitz' original note-free essay, added a bibliography of Kaschnitz' sources, and corrected some errors. The English text itself does not contain references to the pages in the original publication, which is sad, because modern references to both editions are less easy now. After a brief timetable of the author's life, which highlights his intellectual and private development, Clarke introduces Kaschnitz' Structure research, which dates back to his years in Königsberg (1932-1936) and got an important momentum with this book, enriched by the study of prehistorical material in his third professorate at Frankfurt (1940-1945, 1946-1952). Conceptual differences between societies (here mainly Greek and Roman) are sought in far-away 'primitive' forerunners of the Greco-Roman world. In *Foundations* Kaschnitz focuses on architecture, starting from Greek peripteral temples and finishing with the Pantheon and other domed buildings in Rome. Basing his analysis on a mix

of religion, cultural, and (quasi-) anthropological studies, Kaschnitz associates Greek temples with phallic symbols like menhirs and tomb stones as expressions of a patriarchal society, and Roman domes with the Earth Mother's womb of Neolithic matriarchal cultures, evidenced in grotto cults, vaulted tombs, tumuli, and roundish forms in sculpture. The cubic shape of the first category stands out against the round shape of the second one. The enormous timespan covered forms "the chief virtue and the major stumbling block" (so Clarke, p. 22), but connecting different structures from far-distant places and dating to a long time-span still fascinates and might stimulate the modern reader to reflect on architectural forms more attentively. It does invite him or her to think about the genesis of and preference for specific forms and structures in the culture forming the object of his or her study. Even if one cannot easily adhere to these ideas any longer, the essay is a splendid illumination of interbellum theoretical thinking. The use of 'Völkerpsychologie', for instance, would nowadays no longer be admitted as a serious method (cf. fig. 5's caption 'Rassenpsychologische Grundlage Europas') and references to the influence of both 'North' and 'Orient' cultural agents. At the same time, despite the anti-Semitic climate in the time of writing, Kaschnitz does not hesitate to refer to Jewish scholars like L. Lévi-Bruhl, and to use psychoanalysis à la Sigmund Freud, and Carl Gustav Jung.

From Kaschnitz' career, presented in the succinct timeline and Clarke's introduction, the reader may glean the portrait of no easygoing man, highly intellectual, hesitating between acceptance of and resistance against the Nazi regime (see now W. Raeck in G. Brands/M. Maischberger (eds), *Lebensbilder. Klassische Archäologen und der Nationalsozialismus* 2. Rahden/Westf. 2016, 269-294; W. Raeck/C. Becker, *Guido von Kaschnitz-Weinberg: Gelehrter zwischen Archäologie und Politik*, Frankfurt 2016). All in all, this slim volume is a stimulating theoretical essay of a fascinating scholar, which deserves a close reading.

Eric M. Moormann

MAX KUNZE/KONSTANTIN LAPPO-DANILEVSKIJ (eds), *Antike und Klassizismus – Winckelmanns Erbe in Russland. Akten des internationalen Kongresses St. Petersburg 30. September - 1. Oktober 2015*. Stendal: Winckelmann-Gesellschaft; Mainz & Ruppolding: Verlag Franz Philipp Rutzen; Petersburg: Michael Imhof Verlag, 2017. 294 pp., b/w and colour figs; 29.8 cm (Cyriacus. Studien zur Rezeption der Antike 10). – ISBN 978-3-7319-0491-5.

Over the last two decades, the Winckelmann-Gesellschaft in Stendal has launched a series of international meetings in various European towns in order to investigate the dissemination and reception of Winckelmann's work in the respective countries. Bilingual proceedings were produced on Winckelmann and Spain and Winckelmann and Poland; the volume under review is the third pearl on this growing string. K.J. Lappo-Danilevskij expands his previous research on

Winckelmann 'in' Russia in his fine introduction in which he highlights his influence on Russian (thinking on) aesthetics, literature, and arts. By means of French and Russian translations and compilations Winckelmann's work was gradually spread among scholars and artists, especially in the University of Moscow and the Academy of Arts in St Petersburg. Attention was mainly paid to his ideas about esthetics and his analysis of sculpture. His appreciation of Greek literature had its impact on writers. Winckelmann's political ideas did not meet great approval in Russia's elite. The study of ancient art as well as the instruction of art students were facilitated by the contemplation of plaster casts, as was advocated by Winckelmann. Therefore, E. Michajlovna Andreeva investigates how in St. Petersburg numerous casts were collected in the Academy of Arts from 1757 onwards. More than 40 of the 70 pieces, among which four copies of the Apollo Belvedere, belonged to Winckelmann's corpus. Andreeva discusses the dissemination of knowledge via these copies, their installment in the academy, and the study of restorations. At the same time, Russian palaces were filled with genuine ancient sculptures, collected mainly in the 1770s and 1780s, as we glean from a paper by A.A. Trofimova. The selection was based on a Winckelmann-like esthetic view, apparently more than in other contemporary collections in Europe. Private collections of noblemen like I.I. Shuvalov (also written as Šuvalov or Schuwalow) and G.G. Orlov had the same provenance: dealers like Cavaceppi and Jenkins. In 1787, Catherina the Great bought the collection of the British banker Lyde Browne (in total 123 sculptures). Some of them were new creations, e.g. a head of Athena (p. 95; fig. 22) praised by Winckelmann, which does not seem the result of a thorough restoration as is surmised by Trofimova. Winckelmann's ideas played a role again during the reinstallment of sculptures in the New Hermitage according to Winckelmann's esthetic and chronological articulation by Leo von Klenze in the 1850s, and during the reorganisation of the 1920s-1930s (this topic is not worked out). Von Klenze also placed a statue of Winckelmann in the New Hermitage's façade (see contribution by Kathrin Schade).

M. Kunze presents an autograph of Winckelmann's first publication, now in St Petersburg which in the meantime Kunze has published extensively (see my review, *BABESCH* 92, 2017, 230-232). J. Borisovna Balachanova reconstructs the entry of Winckelmann's publications into Catherina's library. Some French editions stem from Diderot's and Voltaire's libraries, other were bought – and read – in Dresden. Copies were actively used for the publication of objects in the collection. Catherina's Winckelmann knowledge remained superficial, but increased thanks to her correspondence with the important intellectual Friedrich Melchior Grimm from 1774 until her death in 1796, as is made clear by I.N. Lagutina. Grimm stimulated her to buy the Dresden editions. Lagutina works out the production of copies of Raphael's paintings in the Vatican Loggia for a replica of this famous ensemble in the Hermitage. In this process Johann Friedrich Reiffenstein, a friend of Winckelmann, was instrumental. He is also topic of a paper by V. Heenes. Reiffenstein's *vita* shown many correspondences with Winckelmann's

life. He was an intermediary agent between the painter Philipp Hackert, the architects Giacomo Quarenghi and Giacomo Trombara and the Russian court (e.g. Shuvalov, Orlov, Catherina the Great via Grimm) and purchased many works of art, sometimes in a disreputable way for the Russian court.

Like Raphael, Winckelmann's friend, the neoclassicist painter Mengs, was influential in Russia, as is made clear by V.-I. Trajanovna Bogdan. Various works were acquired at high prices thanks to an intervention of Reiffenstein (see also Heenes) and would serve as study material for young Russian artists. Bogdan describes the later vicissitudes, when Mengs was entirely forgotten and his sketches were deemed to have no value any longer. Neo-classicist Russian sculptors inspired by Winckelmann and Mengs are presented by E. Veniamovna Karpova; they studied the casts (see above) and Mengs' drawings. Some of them were in Rome and Paris and saw the works once admired by Winckelmann next to modern creations. A good example is the sculptor Ivan Martos, creator of classicizing portrait busts and funerary monuments. An evocation of relief fragments of the Ara Pacis (then in Villa Medici) can be seen on V. Demut-Malinovskij's 'Roman procession' in the Michalovskij Palace (p. 149, fig. 11). R. Baudin briefly sketches the appreciation of the French sculptors J.-B. Pigalle and J. Chinard by N.M. Karamzin in his influential travelogue: they are (respectively in negative and positive terms) judged along a Winckelmann-like scala of esthetics.

A curious transmission of Winckelmann's work is that of his two brochures on the discoveries Herculaneum and Pompeii which were partly translated and published with translations of the lemmata on the same topics in Diderot's *Encyclopédie*. Russian knowledge of the spectacular finds remained rather modest and defective due to these booklets of low quality. More serious literary 'Nachleben' is provided by A.A. Fet's ephrastic mid-nineteenth century poems, here presented by A.V. Uspenskaja. They display a love for Greek myth and art similar to Winckelmann's in the sense of appreciating both esthetics and ethics. Uspenskaja explains it with an analysis of an evocation of the Apollo Belvedere as a symbol of spiritual freedom in his fight against the Python, the emblem of slavery.

In sum, the 17 contributions in this volume focus on intellectual, literary, and artistic approaches; for archaeologists not all contributions will be relevant, since reception history is the major topic of the book. All texts are given in Russian and German, with the notes in one language only. The illustrations are of high quality and enrich the volume considerably; a certain number is repetitive, showing the same objects (Apollo Belvedere, Winckelmann portraits, Mengs' paintings). Unfortunately, there are no cross references to relevant passages in other contributions nor to illustrations, which would have enhanced the coherence of the book, since protagonists like Catherina the Great, Shuvalov, Orlov, Grimm, and Reiffenstein are recurring in various papers. But these flaws do not diminish the quality and importance of this collection of studies for our knowledge about antiquity reception and neo-classicism in Russia.

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