Celebrated in antiquity as one of the Seven Wonders of the World, the Mausoleum at Halicarnassus continues to be one of the most important monuments for our understanding of the revolutionary changes that took place in fourth-century Greek architecture and sculpture. Its enormous size and extraordinary architectural form were widely imitated and emulated in later periods; its very name became a byword for monumental tomb. The Mausoleum was also celebrated for its sculptural decoration. Indeed, according to both Pliny (NH 36.30–1) and Vitruvius (7. Praef. 12–13), it was the monument’s sculpture that guaranteed its place as one of the Seven Wonders. The freestanding statuary that decorated the building was published by Geoffrey Waywell in 1978, and the final report on the archaeology and architecture of the Mausoleum by the Danish Archaeological Expedition to Bodrum appeared in 2002. With the publication of the present volume on the relief sculpture, we now have available all the archaeological, historical and art historical evidence for the Mausoleum at Halicarnassus, presented in meticulous detail.

The volume on the relief sculpture has been long in coming. It represents years of careful and painstaking work by three well-known scholars of Greek and Roman art: Bernard Ashmole, Donald Strong and Brian Cook. The book in its final form presents the fruitful results of their collaborative work, as C., who was responsible for numerous catalogue entries, wrote the Introduction and edited the whole for final publication, clearly sets out in the Preface. The book is divided into two parts – the Introduction and the catalogue – roughly equal in length. The results of the scientific analysis of the marbles used in the friezes are presented in an appendix by K.J. Matthews that separates the two halves. The Introduction, authored solely by C., sets out the circumstances of the discovery of the friezes and reviews the evidence for their attribution to the sculptors named by Pliny and Vitruvius. The catalogue, the work of Ashmole, Strong, and C., presents the sculpture according to subject matter and marble type: 1) the well-preserved Amazon frieze and its associated fragments, made of Proconnesian marble; 2) the Centaur frieze and fragments, made of undetermined Island marble; 3) the sculpted coffers; 4) the unclassified fragments, most of which are thought to belong to the Amazon frieze; and 5) the Chariot frieze and its fragments, made of Pentelic marble. A helpful concordance of catalogue and museum inventory numbers is provided, as is an index. There are 63 black-and-white plates of crisp, easy to read photographs of all the frieze blocks and associated fragments. Contiguous slabs and joining fragments of the Amazon frieze are presented across two plates, with a series of detailed photographs following. The fragments associated with each subject are grouped together on well-composed plates directly following the images of the better-preserved sculptural remains so that one can easily understand the extent of the evidence for each. The photographs of the fragments are especially illuminating, as they clearly show the virtuoso, detailed carving lavished on these friezes. While C. is keen to downplay the artistic importance of the sculpted friezes – and for good reason – they do represent some of the finest relief sculpture preserved from the fourth century.
C.'s Introduction, divided into four sections, is a model of elegant compression and clarity. My only complaint here is the lack of references to the illustrations of the frieze blocks under discussion. The first section gives the history of the friezes before 1855, and the discovery and documentation of the blocks incorporated into the Castle of St Peter. The second section presents a fascinating account of C.T. Newton's expedition to Bodrum, his (or rather Lt R. Murdoch Smith's) discovery of the site of the Mausoleum, and the excavation of the frieze blocks. As C. clearly shows, Newton seems to have had a 'cavalier attitude to detail' and made misleading statements in his published accounts of the excavation, which have had important implications for the much-discussed question of the attribution of the frieze to the sculptors named by Pliny and Vitruvius. Part IV discusses technical details, such as the types of marble used, remains of colour, evidence for metal attachments and the placement of the friezes on the building. Here I would have greatly appreciated drawings of one or more of the proposed reconstructions of the Mausoleum showing the placement of the sculpture.

Part III of the Introduction will perhaps be of most interest to students of fourth-century Greek sculpture as it is a very clear and reasoned presentation of the evidence and arguments for and against the attributions of the friezes to the sculptors Scopas, Bryaxis, Timotheos and Leochares. I found C.'s argument that a whole team of sculptors was involved in the carving of the relief sculpture under the direction of a single designer completely convincing, based as it is on his careful and detailed examination of all the extant frieze blocks and fragments. C. also endorses J.C. Carter's suggestion that the sculptors who made the coffers at the Temple of Athena Polias at Priene were involved in the carving of the relief sculpture of the Mausoleum. C.'s suggested identification of Pytheos as the master designer of the Mausoleum friezes, a name also associated with Priene, while not pressed too much, seems equally plausible. The sculptors mentioned by Pliny and Vitruvius may well have been involved in the carving of the freestanding statuary of the building, the sheer amount of which was truly remarkable, but the question of their association with the carving of the friezes can finally be put to rest. In C.'s words: 'The tradition of Meisterforschung on the Amazon frieze and other relief sculpture of the Mausoleum may now be seen as unproductive'. For me, this book clearly demonstrates that the most coherent, compelling and interesting interpretations of ancient sculpture are the result of a direct and sustained engagement with the material remains. While such fieldwork is difficult, expensive and time-consuming, there simply is no substitute for it.

Duke University

SHEILA DILLON
sheila.dillon@duke.edu

ALEXANDRIA

doi:10.1017/S0009840X06002404

There has recently been a resurgence of interest in ancient Alexandria. Underwater archaeology has opened up new possibilities in research by revealing parts of the city