

presented by Johnston. Scholars should pay more attention in the future to material from excavations as well as materials stocked in the depots that can be dated in the late 1<sup>st</sup> cent. BCE and early 1<sup>st</sup> CE. However, it is important to count on stamp catalogues as Johnston's in order to underline their own limits regarding our understanding of exchanges and economic relations in Antiquity, something already suggested by many authors.

Another question that comes from the assumption that the biggest part of the stamp collection, if not all of them, come from Alexandria, is directly linked to the Annona routes of the Roman Imperial period. Johnston's data seem to mark the arrival of Baetican olive oil at Alexandria in a regular way until at least the early 3<sup>rd</sup> cent. CE, something that most scholars have assumed since the publication of more than 80 Dressel 20 stamps by E. Lyding-Will (*Exportation of olive oil from Baetica to the Eastern Mediterranean*, Seville, 1983, 391-440). A. Tchernia theorizes about Annona return cargoes from Rome to Alexandria that should have brought the Baetican olive oil not directly from the Spanish harbors, but from Ostia or Puteoli (Tchernia, *Les Romains et le commerce*, Naples, 2011). The Annona system was officially established by Augustus, but already before existed a continuously state supply/redistribution of grain in Rome. The assimilation of Egypt played an especial role in the constitution of the Cura Annonae, and the regularity of the shipping lanes between central Italy and Alexandria increased. At the same time, archaeology has proven the arrival of Baetican olive oil amphorae at the territory of Rome already in the third quarter of the 1<sup>st</sup> cent. BCE, as can be seen in some Roman contexts, with special regard to the Longarina 2 context in Ostia (Contino, D'Alessandro, Pascual Berlanga, and Ribera i Lacomba, *Ovoid African and Hispanic amphorae in Italy. Some examples from Ostia and Pompeii*, Oxford, 2019, 237-73). Did the Baetican amphorae travel to Alexandria from the earliest moments of the arrival of the Egyptian grain at Rome following the institutional channels of the Annona? Since most of the published amphora stamps from Alexandria are part of epigraphic collections similar to the one presented by Johnston, at present day it is a difficult question to answer.

Even if my task in this short review is not to discern about the arrival of western olive oil at Alexandria, I think Johnston's is a good example of how important is the publication of any archaeological and epigraphic material. The expert researcher of amphorae of any of the periods and production regions included in the catalogue, can surely extend his own research from a lecture of Johnston catalogue. It is always important to publish such a collection, even if we have an accurate lack of information about basic questions such the exactly provenance of the stamps, and the original collectors (Calvert and Smith Saunders) conformed the catalogue in a selective way, prevailing not only the stamped amphorae, but those stamps that were less fragmentary, easier to read, or just more beautiful in a mere esthetic sense. As archaeological and epigraphical artefacts, stamps can be useful tools for comparison, in

a lesser way to assume some statistics and, equally, to publish some previously unknown material, as some of the material presented by Johnston.

This catalogue cannot but be welcomed. The 885 stamps and the notes, remarks and drawings that he scanned, are now published as a book and accessible to the research community. We must be grateful that they are no longer in the unworked boxes of the British Museum.

Horacio González Cesteros

LAURENT BRICAULT, CORINNE BONNET, CAROLE GOMEZ (eds.), *Les Mille et Une Vies d'Isis. La réception des divinités du cercle isiaque de la fin de l'Antiquité à nos jours*. Toulouse: Presses Universitaires du Midi, 2020. 303 pp., b/w and col. ill.; 24 cm. – ISBN 978-2-8107-0668-6.

This book is the outcome of the seventh congress of Isis studies, held at Toulouse in 2016. The first editor belongs to a group of outstanding Isis scholars and, with the assistance of his Toulouse colleagues, he has produced a fine volume. A brief introduction presents the aims of the conference, viz. aspects of the reception of Isis and her world in post-antique Europe. The editors give some striking examples of artistic images featuring the Egyptian (or Egyptianizing) gods as well as instances in other domains. The main topics are invented genealogies (e.g., the Borgia family), iconography and symbolism, and occurrences in literature, film, and comics. The accent lays on French material.

The first section is dedicated to Late Antiquity and the Middle Ages. Philippe Borgeaud discusses evocations of Isis in late-antique and early medieval Latin literature, mainly Isidorus' *Etymologiae* which presents her and her 'family' in book 8, next to the Christian God, in a sort of euhemerism as children of human beings. Although Isidorus never betrays his sources, Borgeaud retraces predecessors like the old Aretologies, probably via St. Augustine, and places him at the same time in a tradition that continues into the Middle Ages. The longest contribution, by Richard Veymiers, is devoted to gems and cameos showing Egyptian gods used in medieval objects and documents. This chapter has a great value for the study of ancient gem stones and their continuous employment: most of these precious objects remained estimated for their intrinsic value, and embellished relic shrines and ecclesial objects and served to seal official documents. The bust of Serapis could become the emblem of a king or emperor (Charlemagne), with the modius on his head serving as a sort of crown. Ring stones figured in books on (magic) stones and were attributed magic forces. These texts on stones were widely read in translations and variations all-over Europe. Veymiers shows an impressive knowledge of both the antique gems and the medieval works in which they were incorporated. In some abbeys the same seals remained in use over decades or centuries, regardless whether the images got some (new) meaning or served as precious adornments only. Nicolas Amoroso's brief paper zooms in an ivory

plaque in Aix-la-Chapelle, an Isis Pelagia as part of the decor of the ambo of Henry II dated to the early 11<sup>th</sup> century. There are late-antique parallels from Alexandria testifying to the continuing use of pagan motifs in a Christian realm. The plaque instantiates an enduring knowledge of Egypt as a source of bounty, just as another plaque, showing Dionysus, refers to wine culture.

The second part is on Baroque and Enlightenment views and practices. Jean Winand explores the 17th-century 'egyptologist' Athanasius Kircher and his interpretation of Isis. He gives a detailed analysis of Kircher's working method and the scope of his hieroglyphic studies as a means to explore the tradition of sagacity. For Kircher, this research formed part of a definition of the world's history and the role of Christianity as culmination of wisdom and truth. Étienne Maignan looks at French philosophers and 'panegyptianism', or the thesis that Egyptian religion covered large parts of the world including China. This idea of Bossuet was criticized in the 18th century, especially by Voltaire, but re-evaluated by De Maistre around 1800. It tried to lay a historical foundation under *Genesis*, in that Egypt could fill many gaps in knowledge about foreign cultures. As great travelers and tradesmen, the Egyptians brought the hieroglyphs and other cultural devices to China and linked this eastern country with the centre of the Old Testament world. Voltaire, however, had a negative opinion on the "méprisables" Egyptians: in his eyes, they were no great explorers at all. More akin to archaeology (at least antiquarian material studies) is Sydney H. Aufrère's paper on Montfaucon who inserted various images of Isis and her 'family' in his monumental *L'antiquité expliquée en figures*. Based on Plutarch and other ancient sources, Montfaucon interprets Isis as a sort of Neith-Athena as well as the Mother of Earth. Aufrère explains Montfaucon's ideas with objects discussed in the *Antiquité*. In tandem with this paper, the numismatist François de Callataÿ sheds new light on medallions made for specific occasions (see tables 1-5 and his catalogue of 34 pieces) in the 17th-19th centuries which bear images of Isis or Artemis Ephesia, both often interpreted as the Mother of Earth e.g. by Montfaucon. Chantal Grell writes on the discovery of the Temple of Isis in Pompeii in 1764, which aroused enthusiastic reactions as well as deceptive feelings. Thanks to its extraordinary character and the fine preservation it got more attention from the excavators than usual and a fine documentation was made, to be re-discovered in the 1980s (see *Alla ricerca di Iside*, Rome 1992). Grell presents a great number of 18th-century reactions gleaned from travel books and descriptions of Italy. Of special interest is that of free masons, among whom she rightly counts Mozart. I do not, however, agree with her on the degree of influence the discoveries had on his *Zauberflöte* (see E.M. Moormann, *Pompeii's Ashes*, Berlin/Boston 2015, 361-362; in this book many more examples of the reception history). Anna Guédon discusses some treatments of Isis and her family in the popular 19th-century *Magasin pittoresque*. 37 articles were dedicated to the topic in this widely diffused cheap educational periodical between 1833 and 1901. Guédon

examines these contributions and observes frequent references to Isis' realm, but few concrete analyses. In some cases Isis is compared with later figures, e.g. the Virgin Mary. The last contribution by Claude Aziza starts with an analysis of E. Bulwer-Lytton's seminal 1834 novel *The last days of Pompeii* and the seminal role of the Egyptian priest Arbaces. He also gives a rapid overview of books, operas and films featuring the Isiac theme. No deep analysis is provided and there are very few references, in contrast with the other papers (see also Moormann 2015, quoted).

We may conclude that this is a set of mostly learned and well researched articles which have sometimes a direct, sometimes a remote impact on archaeological research. They add novelties to reception studies. Further studies on Isis in other countries should follow the lead of this exemplary volume!

Eric M. Moormann

GABRIELLA CIANCIOLO CONSENTINO, *Reinventing Pompeii. From Wall Painting to Iron Construction in the Industrial Revolution*. Rome: Campisano Editore, 2019. 174 pp., 50 colour plates, 62 b/w ill.; 21.5 cm (Saggi di Storia dell'Arte 63). – ISBN 978-88-85795-39-6.

Pompeii has become a trove of inspiration for various kinds of artists over the entire period of its being excavated, i.e. from 1748 onwards. Over the last decades various aspects of reception history have been addressed, such as literary, cinematographic, visual, and other evocations. The architectural historian Gabriella Cianciolo Cosentino adds a fine bead to the string of pearls formed by these studies. She focuses on architectural motifs in Pompeian wall painting as a source of inspiration for real architecture in the 19<sup>th</sup> century, mainly the innovative iron constructions which started at the beginning of that century thanks to the improvement of iron production and casting technique. Whereas the rendering of Pompeii-like murals after ancient example or the use of iconographic motifs has received interest from various sides (e.g. B. Coers, *Die Farbe des Vergangenen. Pompeji in der Kunst der Moderne*, Berlin 2018), this aspect is entirely new. The study would fit splendidly into the concept of "Anchoring Innovation", Leitmotiv of an overarching project of classical studies in The Netherlands (see I. Sluiter, *Anchoring innovation: A Classical Research Agenda*, *European Review* 25, 20-38). The innovative trends in building with iron took up old forms as anchors, *in casu* Pompeian murals, which might have happened on purpose, to render these new and strange things somewhat classicizing and recognizable, or by mere chance. The study of the ancient antecedents provides a better insight into the innovative use of iron-cast constructions.

After a brief introduction, presenting the theme and scope of the monograph, Cianciolo Cosentino discusses four architects in particular: the Germans Karl Friedrich Schinkel, Berlin's main architect in the early 19<sup>th</sup> century, and Gottfried Semper (Dresden), and the