

were built. All the others have disappeared, unless indeed the mosque known as Kilissi Mesjedi is the church of Agia Anastasia Pharmacolytria, a point on which the author would have done well to consult Van Millingen's *Byzantine Churches in Constantinople*. The second part finds its material in the actual relics and reliquaries of Byzantine work scattered about in Europe, many of which can be directly traced to the depredations of the Crusaders. And even amongst these much has been lost; many examples, formerly preserved in France, disappeared at the Revolution, and are now known only from earlier descriptions.

The study of these sanctuaries is carefully documented throughout, and affords striking evidence of the part played by relics in the popular and official worship of the church at Constantinople. This is all the more valuable, as a change has come about in this matter owing to the wholesale dispersal of relics by the crusaders and Turks. Conspicuous relics are now comparatively few in the Christian east, and the popular devotion which was formerly spent upon them is now mainly directed to wonder-working eicons. The present book reminds us that this was not always the case; the city was full of relics, and these were regarded as its protection against enemies, and received on fixed days the ceremonial visits of the emperor and the Court. Finally, mention must be made of the very interesting illustrations of the cult of relics drawn from the Menology of Basil II.

R. M. D.

Mission archéologique de Constantinople. By JEAN EBERSOLT. Pp. 70, 6 illustrations in text, 40 plates. Paris: E. Leroux, 1921.

This book contains five papers and an appendix, the results of the author's archaeological studies in Constantinople in 1920, of which the first and the third are of the greatest general interest.

The first deals with a series of sarcophagi at Constantinople, now brought together in the Imperial Museum. First we have a series of seven and fragments of two more, all in porphyry, datable by their shape to the fourth and fifth centuries. Literary authorities tell us that nine emperors, from Constantine the Great to Marcian, were buried in such porphyry sarcophagi. Although no individual sarcophagus can be traced, there is a strong probability that we have here a series of imperial sarcophagi of this period. Next, there are five sarcophagi of verd antique, a material known to have been used for the sarcophagi of six emperors from Leo I. to Basil I., and lastly other sarcophagi of various marbles. Since the violation of the imperial tombs by the Latins in 1204, the sarcophagi have been so much moved about that no definite identifications are possible, but there is no doubt that this collection now in the museum represents as a whole the tombs of the earlier emperors. The second paper records observations made amongst the ruins of the great palace of the emperors, now made possible by fires which have destroyed the houses by which they were until recently concealed. The third paper deals with the Arabjami. F. W. Hasluck wrote a paper (*B.S.A.* XXII., p. 157) on the traditions connected with the building and on its present name, a point upon which Ebersolt does not touch, and traced its existence back into the Genoese period, when it was dedicated to St. Paul and belonged to the Dominicans. A recent restoration has now cast fresh light on its history. Besides traces of frescoes, a series of sculptured slabs have been found, which date some of them to the fifth and sixth, some to the tenth or eleventh century. The position in which they were found we are not told, and they have now been removed to the museum. They are shown on the Plates, and the author points out that they go to show that there was possibly a church on the site in the fifth century, reconstructed in the tenth or eleventh, or that in a church built at the later date use was made of earlier materials. The flooring slabs with Latin inscriptions and Genoese coats of arms, mentioned by Hasluck, have also been removed to the museum. Of the twelve Byzantine inscriptions 'inédites ou peu connues,' published in the fourth paper, eleven are funeral epitaphs in Greek of no great interest, but the twelfth, a 12-line metrical epitaph in bad Latin elegiacs dated to 351, is of a kind less common in Constantinople. The last paper

consists of notes on Greek MSS. preserved in the library of the Seraglio. It is curious that no one who goes there seems to see all the MSS., so that each visitor's list differs a little from that of his predecessors. It is gratifying to see that the unique MS. of Critoboulos' 'History of Mahommed II.,' is still there. The short appendix is devoted to a fragment of a sculptured column.

The appearance of this fully illustrated volume is very welcome, especially as it shows that it is now possible to do archaeological work in Constantinople, and it is to be hoped that this fair promise will be continued.

R. M. D.

Ikonographische Miscellen. By FREDERIK POULSEN. Pp. 94, 21 illustrations in text, 35 plates. Kgl. Danske Videnskabernes Selskab. Historisk Meddelelser. IV. 1. Copenhagen: Ny-Carlsbergfondets Direktion, 1921.

Dr. Poulsen's good fortune in discovering so much new material is only equalled by the skill with which he handles the now hackeneyed subject of Greek and Roman iconography. His little book opens with a discussion of two unpublished portrait heads at Steengaard, one a new replica of the head of Hypereides, the other a rather poor copy of that of Chrysippus, distinguished from all other replicas by the spirited turn of the head to the right, which gives new life and meaning to the figure as we know it in the Paris statue, now wrongly restored with the head of Aristotle.

With the two unpublished portraits in the National Gallery of Edinburgh, interesting as they are, the reviewer is less concerned than with the admirable vindication of the Naples Zeno as the Stoic as against those who hold that the owner of the famous Villa at Herculaneum was too fanatical an Epicurean to admit the head of a rival school into his collection, and with the extremely lucid and interesting discussion of the Menander of Studniczka in connexion with other Hellenistic portraits of the same character. The discussion of the double herm of Menander and the Pseudo-Seneca is both interesting and profitable, and Dr. Poulsen is certainly right in regarding the latter as the portrait of a poet earlier than the second century B.C. In the present writer's opinion, based on the replica, larger than life-size, in the British Museum, the poet in question must not only be earlier, but much earlier, as no author of the fifth or fourth centuries could conceivably be heroised after this fashion. Hesiod, the one inexplicable gap in our poetic iconography of Greece, seems to fulfil this condition sufficiently well, and the combination with Menander on the double herm of the Villa Albani might be explained by the fact that both were essentially gnomic poets, and quoted as such over the whole Hellenic world.

Of the seated Borghese poet of the Ny-Carlsberg collection, of the famous Caligula there and the almost equally well-known statue of Metrodorus, Dr. Poulsen has much to say, and the admirable effect of the Athens head of the philosopher when added to the torso makes us wish that a similar experiment could be made with the Louvre Chrysippus and the new head discovered by Dr. Poulsen, who justly contrasts the stately bearing of Epicurus on his cushionless *θρόνος* with the comfortable lounge of his disciple. 'Der Meister thront wie ein Prophet, während Metrodorus es sich ganz menschlich bequem macht.'

The tentative identification of two portraits, Nos. 619 and 628, in the Ny-Carlsberg as Antonia and Agrippa Postumus is bold but not unjustifiable; and the further identification of another perplexing portrait known to us from two replicas (Hekler 191 and the Ludwigshafen bust here reproduced) as Mark Antony is of the first importance; if we imagine the head placed more upright, as on the coins, the likeness to the issues bearing the head of Antony is remarkable, and the suggestion merits careful consideration.

The final essay on Technical Innovations in the Portraits of the Hadrianic Age is of great interest, and points the way to a fuller treatment of the subject of the artistic rendering of the pupil of the eye, the polishing of the surface, and the use of the drill in the hair. Perhaps Dr. Poulsen will see his way to producing the treatise on the beginnings and cause of the new technique which he urges on others in his concluding sentences. Meanwhile we must note that thirty-five plates and twenty-one drawings, all well reproduced,