

Preface

Anyone who encounters John Pollini has a story—usually multiple stories—about the depth of his knowledge, the acuity of his comments, the range of his interests, and the variety of his eccentricities (including his annual *Io Saturnalia!* cards). My fondest memories of him, though, have nothing to do with any of that and everything to do with why we chose to create this volume through, in effect, an editorial collective. USC's Art History department used to be part of the School of Fine Arts and shared a corner of the campus with the Department of Architecture. One of the buildings had a café with an outdoor courtyard (it is Los Angeles, after all). Every week, John would have lunch there, and any students who were around and were so inclined could join him. USC was a commuter school at the time, and those lunches were one of the few opportunities to develop friendships and exchange ideas outside of the classroom. I cannot, of course, omit mention of the delight John took in baiting his Greek and Turkish students about their nationalist differences or haranguing his overtly Jewish and Christian students about the many sins of Western monotheism. According to John, we would all be better off as subjects of the Roman Empire—at least, those who survived the Roman way of war and did not object to the depredations of Roman tax farmers.

The present volume, *Why Ancient Objects Matter: Greek and Roman Art and Materiality from Antiquity to the Present*, is a secular *agalma* from John's students to their teacher and mentor. This volume is our gift to him, a gift given out of our respect and fondness for him, but especially out of gratitude for all that he has taught us and all the ways that he has shaped us as scholars and intellectuals, even those of us whose paths have taken us away from academia.

The title *Why Ancient Objects Matter* was also chosen as a tribute to the type of scholarship John practices, a scholarship grounded in his vast knowledge of the historical and cultural context of the ancient world and in the art, literature, archaeology, and architecture of antiquity. Through this knowledge and his intense engagement with the details of objects, John is able to tease out their resonances in today's world as well as their meanings and potential meanings for the people who made and first encountered those objects. This is not, of course, the only way to approach an object, and it is not the only way John approaches objects; but, with his steady focus on what objects can tell us about the past, this mode of scholarship deeply roots the discussion of the past and reminds us that, while art history and archaeology tell us much about ourselves and our changing concerns, they also recover the lost thoughts and impressions of those who lived before us.

The title was also chosen to reflect the breadth of John's scholarship, the subject of Olga Palagia's introduction to this volume. While John is best known for his work on Roman sculpture, from the Augustan period in particular and the Julio-Claudian period more generally, his work has ranged far beyond that to encompass studies on the Warren Cup, the Cobannus Hoard from Roman Gaul, lovemaking and voyeurism in Pompeian wall paintings, the Roman reception of Egyptian gods, and the Christian

destruction of pre-Christian art—and the list could go on. John has also long been a champion of using science and technology to help us understand the materiality of ancient art, including computer reconstructions of sites like the “Horologium Augusti” based on *in situ* observation; the now well-established practice of identifying marbles by sampling and analysis rather than visual guesswork; and the study and analysis of marble surfaces for traces of polychromy to help reconstruct the original appearance of ancient sculptures. Indeed, at a time when many of the colorized reconstructions of ancient sculptures adhered so narrowly to what could be posited with certainty on the basis of surviving pigments, John was an early advocate for creating more realistic-looking reconstructions on the basis of, for instance, Fayum portraits.

The essays in this volume are a tribute to John’s status in the study of the ancient world. Many of the essays are by his former students, while others are penned by scholars who have collaborated directly with him, or scholars whom John has touched through his work and friendships. We have divided the essays into five sections, which reflect the breadth of his scholarship.

The volume opens with the section “Portraiture and Honorific Statuary.” The contributions range from Diane Favro’s contribution on the *fornix*, one of the spaces where portraits and honorific statues could be displayed in the Roman cityscape, to Faya Causey’s discussion of a lost amber portrait of Augustus and Anne LaGatta’s article on a finely carved marble Tiberius, part of her championing of the importance of the Tiberian period in the development of Imperial Roman art. Both Susan Walker and Eric Varner address portraits of cultural elites, Walker writing on the portrait of an unknown priest while Varner looks more closely at the phenomenon of “intellectualized portraits” of the Second Sophistic.

The second section, “Gods, Myths, and Ritual Practice,” includes Alan Shapiro’s enviable essay on Phthonos as well as Dyfri Williams’ study of the motif of Orestes in Roman art; both scholars take the long approach to these topics, looking at the transformation of their subjects over time. This section also has contributions by Patricia Butz on internationalism on Delos as revealed by the statue of Aphrodite, Pan, and Eros and its inscription by Dionysios, son of Zenon as well as by Carol Mattusch on Amazons, a topic to which she is returning after many years. Ambra Spinelli contributes an essay on mythological scenes in Vesuvian tablina and the performative and cultural context in which they circulated, and the section concludes with Candace Livingston’s thoughts on what a careful examination of a formulaic sacrificial relief from Anatolia reveals about bull breeding in the region.

Rhetoric has always been a passion of John’s, and the third section, “The Rhetoric of Empire,” concerns imperial and other forms of political address. We are honored to be able to open this section with an essay by John’s friend and colleague, the late Andrew Stewart, on Rome’s religious policies in Greece. This section continues with Peter Holliday’s look at the deep roots of the form of the Mausoleum of Augustus in Rome and Etruria’s distant past. Bernard Frischer continues the exploration of Augustan Rome with his archaeological and archival explorations of the Meridian of Augustus.

Trinidad Nogales-Basarrate continues the Augustan theme with a discussion of a group of sculptures of Aeneas and Romulus found in the colony of Augusta Emerita in Spain. Leaving Augustus behind, both Peter Schertz and Susan Wood explore mythological creatures—the Forum Marsyas in the case of Schertz and fantastic beasts like griffins and phoenixes in the case of Wood—and how these creatures were harnessed for the glory of Rome and its empire.

Like John's mind and scholarship, the fourth section, "Craft, Practice, and Production," is eclectic. On the one hand, it includes Owen Doonan's discussion of a cup by the Attic painter Brygos in relation to both its iconology and its status as a trade good; on the other hand, the section includes Sarah Yeomans' work on medical instruments made a millennium after Brygos lived and what those instruments can tell us about the practice of medicine. In between are essays by Beryl Barr-Sharrar on the influence of Greek plunder on the development of fine—especially silver and gold—dining vessels and the Roman taste for luxury, and by Alessandra Giumlia-Mair on the metallurgical innovations in the time of Augustus.

The section "After Antiquity: Restoration, Forgery, Reception" is, appropriately, the final section of this volume. In her contribution, Claire Lyons recovers the ancient core among the modern additions and interpretations of the Capitoline Museums's *Lion Attacking a Horse* and explores its physical setting and cultural resonances both in pre-Roman and post-Roman times. Kenneth Lapatin separates out the modern from the ancient in his exploration of the widely imitated and forged carver of gems Gnaios, while Linda Nolan explores the far weightier—or at least heavier—black stones associated with the martyred saints of Christianity that are found in Roman churches. Both Dietrich Boschung and Hans Goette address in their different ways the reception of ancient statues and a return to the theme of section I: Boschung by examining the instability of the intellectual underpinnings of the study of ancient art, especially portraiture, and Goette through an exploration of a limestone statue of a woman restored with a head from quite a different work. The volume concludes with essays by Roger Von Dippe and Robert Cohon, both of whom discuss sarcophagi that are decidedly not ancient; Von Dippe uses the occasion to describe a process for discerning fakes, while Cohon reconstructs an early-twentieth-century workshop that specialized in producing works that fooled the eyes of those who bought them, but which close examination has now recognized as *à la antique*.

This volume was a collaborative effort, realized not just through the goodwill of all our contributors but also through the activities of the editorial committee. We would like to thank Steven Fine, who was an early advocate for producing a Festschrift for John, as well as John's colleague at USC, Selma Holo, and Patricia Butz for all her help and encouragement. Denise Demetriou kindly consulted with us on the initial planning of the volume and shared her own hard-won experience in preparing a Festschrift. Although this was a collaborative project, I would also like to take this opportunity to acknowledge some of the many ways that my fellow editors ensured that this volume came into being—Sarah Yeomans for her generosity in sharing her

thoughts and experience in approaching publishers and authors throughout this project; Nicholas Cipolla for his expertise in technical matters ranging from the mundane to the (to me) baffling; Anne LaGatta, John's most recent graduate student, for her dedication in keeping this project on track when it threatened to flounder, even as she was completing her dissertation; and, especially, Candace Livingston and Ambra Spinelli, for their heroic efforts in shepherding the manuscript and index through the proofing stage to their final publication.

On behalf of the editorial committee, I would like to thank De Gruyter for their enthusiasm and patience; we worked directly with Mirko Vonderstein, Carla Schmidt, Jessica Bartz, and Jens Lindenhain but we also want to recognize the crucial role played by the behind-the-scenes team at De Gruyter who made this volume possible. Special thanks and gratitude are also due to the financial supporters of this project: John's long-time friend and collaborator Bernard Frischer of Indiana University's Department of Informatics and John's long-time son, Drusus Pollini. We also wish to thank USC's Dornsife College of Letters, Arts, and Sciences and the Department of Art History and its chair, Prof. Kate Flint, for their generous support of this project.

And everybody thanks Phyllis, John's wife and pillar of support.

Peter Justin Moon Schertz