

ments have a more adequate contribution to make to an historical investigation than the preparations which have gone before. Dr Jalland has perhaps intended to adopt, as far as possible, an independent and impartial viewpoint. Although his real feelings and his sincere adhesion to Christ are well-known, he has seen fit to use the language of an external critic.

HENRI DE RIEDMATTEN, O.P.

ARCHAEOLOGY AND THE AFTER-LIFE IN PAGAN AND CHRISTIAN IMAGERY.

By I. A. Richmond. (University of Durham Riddell Memorial Lectures; 5s.)

There is no more distinguished living archaeologist than Dr Richmond, and it is fortunate that he should have been chosen to have delivered the first of the Riddell Lectures to deal with the relationship between archaeology and Christian thought. His lecture is essentially a study in the ideological preparation for the coming of Christianity. He deals with the archaeological evidence for the Roman conception of the after-life, and suggests from it that 'man had been moving steadily towards that belief in human survival and its connection with moral standards which is another fundamental assumption of Christianity'. But the lecture is not limited to a thesis. Dr Richmond is often most illuminating when least relevant. His analysis of the purpose that underlies the relief from the Cancellaria of Domitian meeting Vespasian, his suggestions as to the influence of the Alexander myth in late-Republican Rome, his interpretation of the coin types struck by Livius Drusus and by Pompey all illuminate profoundly the Roman-Hellenistic conception of the ruler. It is only when he comes to deal with the evidence for belief in personal immortality that he is less convincing. The fundamental problem that remains is whether the sculpture on the sarcophagus *de luxe* is commonly chosen primarily for its decorative or its religious meaning. Probably this is a problem which will never satisfactorily be solved. Certainly there are examples like the mummy wrapping from Antinöe now in the Musée Guimet which seem to show that episodes from the Bacchus myth could be used as symbols of the new life. But there are also examples like the sarcophagus in Walters Gallery, Baltimore, which are surely primarily decorative. The little evidence that we possess suggests that the sophisticated regarded the ancient myths with a gentle appreciative scepticism. Petronius attributes a somewhat gross realism to Trimalchio's faith in the after-life, but surely he is only emphasising once more how different Trimalchio was from Petronius.

GERVASE MATHEW, O.P.