

dal caso. Se troviamo singole citazioni di Propertio, ma niente di sicuro di Orazio, ciò non significa che Orazio fosse meno letto nella società romana; le testimonianze offerte dalle pareti di Pompei sono troppo casuali per consentire deduzioni sicure sulla diffusione di questi poeti nella città. Un dettaglio su Propertio: a p. 191 si rinvia a 3,16,13sg., riportato a Pompei in un graffito (CIL IV 1950) con ben quattro varianti riguardo al testo manoscritto, di cui almeno due saranno superiori alle letture dei codici: *quisquis amator erit, Scythiae licet ambulet oris, nemo adeo ut feriat barbarus esse volet* (cfr. Hubbard, CQ 1968, 318sg.). Tutto sommato, un libro importante e ricco di interessanti considerazioni. Il suo valore è ulteriormente accresciuto dalle belle traduzioni dei graffiti, che contribuiscono a rendere più accessibile al colto pubblico italiano questo difficile materiale.

*Heikki Solin*

*Karl Schefold. Wort und Bild. Studien zur Gegenwart der Antike. Herausgegeben von Ernst Berger und Hans Christoph Ackermann. Archäologischer Verlag Basel, in Kommission bei Philipp von Zabern, Mainz am Rhein, 1975. 231 S., 12 Taf. DM 98.—.*

Classical scholarly traditions are of long standing in southern Germany and German-speaking Switzerland (with its academic stronghold in Basel sporting a fine museum of Roman art). Karl Schefold belongs to this group of German speaking-scholars, a serious archaeologist, a student of Greek art and architecture, of religion and philosophy, but first and foremost an erudite man of letters who has produced work continuously since the early 1930s: The present volume published in his honour contains 26 essays and articles (in German) by himself as well as an autobiography covering the years 1966—1974.

Art, literature and Hellenic philosophy are blended here into a style further enhanced by fragments of Greek poetry. Wide learning is provided in a language decidedly free from the stiffness of learned German vocabulary. We find this in an essay on the nature of Roman / "Pompeian" mural painting or in an analysis of Homeric poetry to which he brings a personal point of view (not very easy considering the accumulation of scholarly activity in the field). Winckelmann, the subject of a veritable cult (Winckelmanns-Feste) since the 19th century, is the subject of an inspiring essay. The popular version of this German scholar and his approach to ancient art has, it seems, been greatly simplified and should be revised for the modern reader. The importance of this man and his publications is evident from his ability to appeal to new generations.

That Schefold is a reading and travelling man becomes apparent in an essay on a visit to the USA — a tour to the 18th century universities — demonstrated the impact of Greek and Roman architecture on the planning and building of high schools, civic centres and towns in the new republic, the birth of which was greatly influenced by classical philosophy and history.

To the cautious reader the condensed writings of a European scholar has much to offer.

*Christoffer H. Ericsson*

*Ernst Langlotz: Studien zur nordostgriechischen Kunst.* Verlag Philipp von Zabern, Mainz am Rhein 1975. 206 S., 70 Taf. DM 135.—.

Ernst Langlotz is a well-established scholar of Greek art history and represents the virtues of solid and traditional German learning. In the twenties he studied early Greek sculpture. After World War II he divided his time between Greeks in the west and those in the east. His work is a deeply considered study centred around the city of Phocaia, the home of mariners and pioneers of far-off colonies in the west. The present volume "Studien zur nordostgriechischen Kunst" contains short articles on art and architecture within the Aiolian zone of the Anatolian coast (covered by Lesbos and Chios) with towns like Aiolian Phocaia, Kyme, Myrina, Teos, Klazomenai contrastig in many respects with the more sophisticated Ionian towns to the south of Smyrna (Izmir). We should bear in mind that archaeological research work in 19 and 20th century Turkey is a great puzzle with innumerable pieces irrevocably lost. European enthusiasts and field archaeologists have been active in Asia Minor for roughly two hundred years. Today modern Turkish scholars are attempting to repair the damage caused by centuries of ignorance and neglect.

Langlotz's approach to his subject is that of stylistic analysis. He relies on a vast body of material housed in the great European museums, in private collections or with obscure local antiquaries. His subjects differ from archaic sculpture to terracottas, ceramics or coins, but his periods are the archaic and early classical. His study of long unbroken series of coins is of considerable interest in as much as this miniature art was apparently closely related to public full-scale sculpture — usually lost. Such series mirrors the changing consecutive ideals of beauty and thus records an artistic development, in, for instance, its reference to little-known Phocaian art.

Of interest are the author's comments on the "treasuries" — thesauroi — of Delphi, erected by donors in the east and west, and thus representing different provincial shops and "schools". These small buildings are in fact dilapidated foundations or mere accumulated debris. Suggested reconstructions have been amalgamated into generally accepted — but still dubious — patterns and types (Dinsmoor). Langlotz concentrates on those of Massilia (Marseilles), a Phocaian colony, the sculptural decoration of which is represented by about 30 battered fragments saved from the Lime kilns and so far not observed in popular works of art. Of related interest is a study on early architectural terracottas from Aiolian sites (partly Swedish excavations). The author comments on ceramic centres and "schools" of the vast Greek world and questions many established conceptions: e.g. the origins of the much-