

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-

discussed s.c. "pontic" amphorae, and the painted ceramics attributed to Etruscan Caere. The detailed interest in fragmentary sculpture or fragments of Greek sculpture hidden in European collections is evident from many articles which attests to Langlotz scope of activity — as well as of the never-ceasing study of the fragmentary artistic remains of a great epoch of Western art.

*Christoffer H. Ericsson*

*Evaristo Breccia: Le Musée Gréco-Romain d'Alexandrie: II 1931—1932. Ristampa anastatica dell'edizione Bergamo 1933. Giorgio Bretschneider, Roma 1978. 52 p. LIX pl. Lit. 80.000.*

Le Musée Gréco-Romain d'Alexandrie, dont Evaristo Breccia a été longtemps le directeur, possède, après le Musée du Caire, les collections les plus importantes de l'Antiquité classique en Égypte. C'est pourquoi nous devons être reconnaissants à Giorgio Bretschneider de rééditer anastatiquement le deuxième rapport de ses activités (exercice 1931—1932). L'ouvrage comprend un compte-rendu des fouilles dans la nécropole de Hadra qui nous a donné des matériaux extrêmement précieux de l'époque ptolémaïque, un aperçu des acquisitions du Musée au cours de la période envisagée et une notice sur les découvertes d'Oxyrhynchos. La partie peut-être la plus importante offerte par la nécropole de Hadra, les vases avec inscriptions est maintenant rééditée par F. Cook (1966), mais cela ne n'enlève rien à notre reconnaissance.

*Heikki Solin*

*Quaderni di cultura materiale. Collana diretta da R. Peroni—A. Carandini—R. Francovich. 1: L'Instrumentum domesticum nella prima età imperiale. 2: Studi di protostoria adriatica, a cura di R. Peroni. "L'Erma" di Bretschneider, Roma 1977, 1981. 182 p. Tav. LXXXVII. & 171 p. Tav. XIX. Tabelle A—D. Lit. 90.000 & 75.000.*

Il primo volume della nuova collana ha per oggetto l'instrumentum domesticum di Ercolano e Pompei. Questa categoria di fonti epigrafiche riveste una sempre accrescente importanza. E particolarmente le città seppellite dal Vesuvio nel 79 d.C. costituiscono materiali, preziosissimi in sè e per le iscrizioni che vi figurano, che purtroppo non hanno goduto quella attenzione che meritavano. È stata dunque un'ottima idea organizzare un colloquio su questo argomento. I risultati dell'incontro si trovano pubblicati nel ponderoso (e caro) volume, di cui solo poco sarebbe da rimproverare (ma devo notare che le foto non sono sempre ottime). Lo spazio non permette qui un'analisi particolareggiata, dico solo che si tratta di un inizio promettente. È da sperare che ulteriori studi sull'instrumentum escano presto per