

typify one of the basic differences between Greek and Roman perceptions of decorative design: the Greek artist saw the First Style pattern as an individual decorative unit on a single wall, whereas the Roman saw it as the boundary of a continuous enclosed space." The implications of this interesting observation would also have deserved a discussion in a wider context. I also missed a discussion of the possibilities of interpreting and identifying the few figurative representations which are mentioned on pp. 31—34.

A remark of purely practical character concerns the numeration of the houses, for which the author has used only Arabic numerals instead of the usual combination of Roman numerals for indicating the Region and Arabic for indicating the houses. Even if the Arabic numerals may be more practical than the Roman ones, this new practice is most irritating and confusing because the old tradition is so deeply rooted.

With the above reservations I find this work very useful. It is to be hoped that we could test the work in practise in the immediate future: this can be done with the publication of the so far unpublished findings at Fregellae in July 1987 of which Mr. T. Sironen kindly informs me: in the so-called Villa Opi 2 a rather large fragment of a First Style painting dated around the end of the 3rd or beginning of the 2nd c. B.C. has been found. As far as I know this would be the earliest example of First Style painting preserved on Italian soil.

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*Charlotte Scheffer: Roman Cinerary Urns in Stockholm Collections. Medelhavsmuseet, Memoir 6. Department of Ancient Culture and Society, Stockholm University, 1987. 96 p. 76 ill. SEK. 200.*

In the present volume Charlotte Scheffer describes nine marble cinerary urns from five different Stockholm collections. Most of the objects, which date from the first two centuries A.D., have already been known for a long time (among the more recent acquisitions mention can be made to nr. 1 = MM 1966:2, nr. 4 [without inv.nr.] and nr. 8 = MM 1958:13). The scope of the volume is to analyse the urns themselves and their decoration and not so much the inscriptions, of which some are already included in CIL VI (nr. 3 = 27029, nr. 5 = 22805, nr. 6 = 29237, nr. 7 = 11793). The descriptions are in general reliable, though some self-evident matters could have been left unsaid. This concerns above all the chapter on the possible meaning of the decoration (59ff.). As for the marine motifs and their alleged relation to the Islands of the Blessed, I cannot find any reference to B. Andreae's *Studien zur römischen Grabkunst* (1963), 131ff., where these and related questions have already been dealt with.

The chapter beginning on p. 64 deals with the people and their names on the inscriptions. Again, all this could have been said much more briefly. What is especially striking here, is the interpretation of some of the names, like "Brytto is possibly a derivation from Brutus, stupid, and if this is so, the only pejorative in the names" (66f. with note 143). The name is rather a graphic variant of Britto (Kajanto, LC 201). And one should be more cautious with such statements as "Crispus, the curly-haired, gives us an idea of what the person looked like. Agrippina is derived from Agrippa — what could be more Roman than

that. Primigenia and Tertulla both note the order of the children, the first born and the little third one" (p. 67).

Despite some naive and superfluous statements, this is a useful book. The general appearance and the quality of the photographs are excellent. The special value of this kind of collection, even though it deals with only a small number of objects, lies in the fact that monuments preserved in various places and therefore not easily accessible are presented to scholars in a handy way.

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*Luca Bianchi: Le stele funerarie della Dacia. Un'espressione di arte romana periferica. Archaeologica 45. Giorgio Bretschneider, Roma 1985. VII, 315 p. LII tavv. ITL 300.000.*

Nonostante alcuni recenti studi rumeni sui monumenti funerari della Dacia (esp. D Floca - W. Wolski, in *BulMonIst* [1973], M.A. Vianu, in *StudCercIstVecheArh* [1977] e L. Marinescu, *Funerary Monuments in Dacia Superior and Dacia Prolissensis* [1982]), la pubblicazione della presente monografia era certamente giustificata. Alcuni cruciali argomenti erano ancora rimasti senza chiarimento definitivo, in particolare la circolazione di modelli e rielaborazioni locali nonché l'influenza dei fattori storico-ambientali sui vari aspetti della cultura figurativa. Anche i centri di lavorazione vengono qui studiati in un modo dettagliato. Dall'insieme del materiale funerario della Dacia l'autore ha scelto per oggetti di studio solo le stele. Ciò è facilmente comprensibile, perché l'analisi di tutti i tipi dei monumenti funerari meriterebbe uno studio notevolmente più esteso, e, d'altronde, le edicole erano già state anteriormente prese in esame dal Floca e dalla Wolski (1973). Particolarmente logica e utile risulta, nel presente volume, la classificazione della tipologia sia delle stele stesse sia dei motivi figurativi. Quando i soggetti iconografici vengono studiati separatamente, è molto facile seguire la diffusione e la trasformazione di un determinato motivo in una certa zona.

Alla fine del volume il Bianchi presenta una lista dei pezzi considerati (222 numeri, disposti in ordine topografico). Questa lista, purtroppo, benché in sé utilissima, si può usare solamente come una sorta di elenco bibliografico, il che certamente non è colpa dell'autore. La mancanza di una schedatura sufficiente e di una serie completa di fotografie impedisce attualmente la pubblicazione di un catalogo complessivo del materiale funerario della Dacia. Ma in questa fase del lavoro sarebbe stata auspicabile una più precisa analisi dei rapporti tra le epigrafi e i monumenti che le portano. Non mi riferisco solamente al campo epigrafico o alla sua collocazione nell'insieme del monumento ma anche al contenuto del testo stesso.

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