

Swiss Institute in Rome. This book is planned as the first volume of publications on antique collections of the same museum.

The catalogue is arranged in five parts which are preceded by an introductory chapter including a short history of Chersonesos. The five parts of the book include Greek, Roman, Byzantine and Mediaeval lamps and reproductions. The catalogue could however have been arranged in four parts instead of five, as the lustron in part IV, which consists of only one lamp, has been dated from the 9th to 11th century and could thus as well be included with the Byzantine lamps. A general discussion on the discus motifs in a separate chapter would have been better than to include long analyses in the catalogue, cf. no. 66 (p. 114–121) and no. 67 (p. 123–125).

In part II, the discussion on Roman round lamps, Loeschke type VIII, (p. 79–130) does not unfortunately take into consideration the important study by Jacqueline Bonnet on the workshops, 'Lampes céramiques signées, Définition critique d'ateliers du Haut Empire', Paris 1988. In part II, ch 4, the authors note that "a discus-motif which appears on Italian and provincial volute-lamps is used in the Northern Pontic area on Loeschke type VIII lamps" (p. 82), but these discus-motifs were similarly applied to the Broneer type XXVII lamps in Greece.

Furthermore, it could be emphasized that catalogue nos. 67, 68 and 70 belong to Broneer's type XXVII. Number 67 has good comparisons in Athens with a worn trefoil-and-reel rim and herringbone panels. Therefore it could be dated from the end of the 3rd to the early 4th century AD. Even though the authors see no. 68 as a local product, it seems that both no. 67 and no. 68 have punch-marked handles characteristic of Athenian lamp production in the late 3rd and the early 4th century AD. Number 68 has, as no. 67, worn herringbone panels on the shoulder.

The lamp catalogue is followed by a bibliography, an iconographical index, an index for inscriptions, and a useful dictionary for the lamp parts in English, French, German, Italian, Spanish, Portuguese and Russian, followed by illustrations. The lamps are illustrated with good quality black-and-white photos and drawings representing the lamp top, the section and, when visible, the base mark.

*Arja Karivieri*

ANNAMARIA LARESE – DANIELE SGREVA: *Le lucerne fittili del Museo Archeologico di Verona I–II. Collezioni e musei archeologici del Veneto 40–41*. Giorgio Bretschneider Editore, Roma 1996. ISBN 88–7689–150–1. 546 p., 687 ill. ITL 800.000.

This publication on terracotta lamps in the Archaeological Museum at Verona is divided into two parts, where volume I includes the introduction, the bibliography and the catalogue of 22 lamp groups, and volume II covers the catalogue of the lamp groups XXIII–XXXI, an iconographical catalogue, a discussion of the workshop signatures and other inscriptions and symbols on the lamps, tables for collections, proveniences and a concordance, and finally, indices for decorative motifs, workshop signatures, other stamps, and a general index. The catalogue is dedicated to the memory of Daniele Sgreva, who died in 1995 before the book was published. The final part of the catalogue was finished by Annamaria Larese alone, which explains the differences in the chapter discussing the workshop marks.

The lamp collection of the Archaeological Museum at Verona dates back to 1857, when the museum was opened in the Palazzo Pompei alla Vittoria. The 687 items derive mostly from private collections and the provenience of many of the lamps is therefore unknown. These lamps present various types, productions, and time periods. Numerous lamps were acquired as souvenirs by private collectors or bought in the auctions. Only a minor group, 138 lamps, derives from local excavations; for example, 27 lamps from the excavations of a necropolis in Raldon south of Verona.

The 687 lamps in the catalogue are arranged according to chronological criteria, following well-known typologies. Instead of using Munsell Soil Color Charts, the authors had chosen to use DIN Farbenkarten 6164 (Deutsches Institut für Normung) to describe the colours of the fabrics and the glazes of lamps.

A presentation of every group includes a list of corresponding typological types and a short discussion of each type before the catalogue entries and illustrations of both lamp tops and profiles or lamp bases. This arrangement is very convenient for the reader. The tables for different collections provide the following information for each lamp in the collection: the catalogue number, the inventory number in the museum, the typological group, decoration on the lamp, the possible workshop signature or a stamp and the provenience of the lamp.

This catalogue is a well-written and a most welcome addition to the growing list of museum catalogues of lamps. It is especially appreciated for the good quality of illustrations and for being an important addition for the publications on Italian lamps of the Early and Mid-Roman period.

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