

In most standard introductions to the study of the Ancient World, such categories are dealt with in a separate survey of the written sources. There is no such survey in this book, but the written heritage (including formal literature) and other forms of immaterial culture is the subject matter of the third part.

The twenty-five chapters that make up "Part Three: Texts and Genres" (chs. 35–59, pp. 277–444) discuss the whole range of literature of classical antiquity beginning with poetry. After two chapters on epic (Greek and Roman), two on tragedy, two on drama, two on lyric poetry, there are discussions of "The Novel", "Letters", "Rhetoric", "Literary Criticism", "Grammar and Linguistics", "Philosophy", Greek and Roman historiography (in separate chapters), "Geography and Ethnography", "Mythology", "Christian Literature", "Science and Mathematics", "Music", "Medicine", Greek and Roman legal texts (separately) as well as of "Technical Writing" (agriculture, architecture, civil engineering, land surveying, mechanics, warfare and encyclopedias). There is not, as might have been expected, a discussion devoted specifically to metre in connection with the overview of Greek and Latin poetry, but such a feature is included in the last part of the volume.

"Part Four: Essential Information and Systems of Reference" contains eleven thematically, and typologically, very varied contributions (chs. 60–70, pp. 447–581). It is difficult to avoid the impression that we are here dealing with leftover texts that did not fit into the structure of the previous sections of the book. However, this is not to say that these contributions are not essential features of a book that aims to be a work of reference on the ancient world. The chapters on "Politics", "Names and Naming Systems", "Writing Systems", "The Ancient Calendar" and "Metre" constitute thorough treatises of their topics whereas the remainder of the contents is made up of tables, lists and maps: "Measures, Weights and Money", "Time-charts", "Maps" (containing nine maps), "Glossary of Ancient and Modern Terms", "Resources" (featuring information on libraries, museums, classical societies, classical departments in British universities, reference volumes and other literature on various aspects of the classical world, as well as websites, software and databases) and "Abbreviations".

Each chapter of the book is accompanied by a bibliography of further reading, which enhances the book's value as an introduction to classical studies. However, it can be observed that titles in languages other than English are heavily underrepresented. It should also be noted that the book is profusely illustrated with well-captioned, black-and-white photographs, line drawings and figures, but there is no list of these illustrations.

This accessible and attractively produced book, representing an outstanding effort to present the materials and methods of classical scholarship in one single volume, deserves many readers and is a must for every scholarly library.

*Kaj Sandberg*

*Saggi in onore di Paolo Verzone*. A cura di DARIA DE BERNARDI FERRERO. Hierapolis, Scavi e ricerche 4. *Archaeologica* 137. Giorgio Bretschneider Editore, Roma 2002. ISBN 88-7689-201-X; ISSN 0391-9293. 286 pp., 280 figg. nel testo. 280 EUR.

A Paolo Verzone, emerito del Politecnico di Torino, scomparso nel 1986, è stato dedicato, in occasione del centenario della nascita (2002), il quarto volume della serie "Hierapolis di Frigia.

Scavi e ricerche". Grazie ai suoi ottimi rapporti con la Turchia, sua seconda patria, è stato infatti Verzone negli anni '50 a dare lo spunto agli scavi italiani a Hierapolis, di cui fu direttore egli stesso fino al 1981. Gli scritti raccolti in questo volume costituiscono un dovuto omaggio al maestro da parte di amici, allievi e collaboratori. Ecco il contenuto del volume, dove sono felicemente combinati più settori di studio: D. De Bernardi Ferrero: Architettura e decorazione di età flavia a Hierapolis di Frigia; G. Bejor; Il teatro di Hierapolis: stratigrafia dell'iposcenio; F. Ceresa, Geometrie formali per il rilievo del teatro di Hierapolis; D. Attanasio – P. Pensabene: I marmi del teatro di Hierapolis; T. Ritti: Miliari di Hierapolis di Frigia; E. Miranda: Acclamazioni a Giustiniano I a Hierapolis di Frigia; H. Vanhaverbeke – M. Waelkens: The North-Western Necropolis of Hierapolis (Phrygia). The Chronological and Topographical Distribution of the Travertine Sarcophagi and Their Way of Production; A. De Bernardi: Il martyrion ottagonale e le geometrie euclidee; G. Ciotta – L. Palmucci: La cattedrale e il battistero; N. Gullino: La basilica sopra il teatro; P. Arthur: Hierapolis tra Bisanzio e i Turchi; A. Spanò: Le ragioni dell'intervento di natura topografica a Hierapolis; M.L. De Bernardi: Le terme-chiesa a Hierapolis di Frigia: problemi di rilievo a fini restaurativi. Concludono il volume gli indici e una planimetria di Hierapolis del 1999.

*Mika Kajava*

JOHANN JOACHIM WINCKELMANN: *Schriften und Nachlass*. Band 4, 2: *Geschichte der Kunst des Alterthums. Katalog der antiken Denkmäler*. Herausgegeben von ADOLF H. BORBEIN, THOMAS W. GAETHGENS, JOHANNES IRMSCHER (†) und MAX KUNZE. Bearbeitet von MATHIAS RENÉ HOFER, AXEL RÜGLER UND ADOLF H. BORBEIN u.a.; Band 4, 3: *Geschichte der Kunst des Alterthums. Allgemeiner Kommentar*. Herausgegeben von ADOLF H. BORBEIN, THOMAS W. GAETHGENS, JOHANNES IRMSCHER (†) und MAX KUNZE. Bearbeitet von MAX KUNZE, MARIANNE KREIKENBOM, BRICE MAUCOLIN, AXEL RÜGLER. Verlag Philipp von Zabern, Mainz am Rhein 2006–2007. ISBN 978-3-8053-3745-8; ISBN 978-3-8053-3746-5. 614, 574 S. EUR 82, EUR 72.

Im Jahre 2002 erschien im Rahmen der kritischen Winckelmann-Gesamtausgabe der Text der Geschichte des Altertums (vgl. diese Zeitschrift 38 [2004] 224f). Die zwei hier angezeigten stattlichen Bände bilden dazu einen willkommenen Nachtrag. Stichproben im Katalogteil haben ergeben, dass die Autoren mustergültige Arbeit geleistet haben. Das trifft auch für die Inschriften zu, deren Notizen ich genau überprüft habe. – Nur zwei Kleinigkeiten: Warum wird unter Nr. 1312 "IG<sup>2</sup> XIV Nr. 1227" geschrieben? Es geht ja nicht um eine zweite Auflage. Der epigraphischen Gewohnheit gemäß hätte man "IG XIV 1227" schreiben sollen. – Nr. 1318 wird etwas irreführend unter den Künstlerinschriften eingereiht.

*Heikki Solin*