

inscriptions datées). Des index riches et d'excellentes photographies regroupant les monuments funéraires selon leurs genres, complètent ce volume.

Il est clair qu'une première publication ne peut résoudre toutes les difficultés ou aborder tous les problèmes, et l'auteur n'a pas la prétention de le faire (p. VIII). Aussi, les comptes rendus apparus après la publication du corpus, ont apporté quelques corrections: L. et J. Robert, Bulletin Épigraphique (1978) no. 522, p. 497-499, prêtent grande attention aux noms de métiers et professions, attestés si abondamment (de presque une personne sur deux le métier ou la profession est connue); interprétation différente par L. et J. Robert de quelques termes comme οἰνοπότης, σιτομέτρης, καμνύριος; A. Ferrua, RAC 54 (1978) 133-137, fait quelques observations et D. Feissel, BCH 102 (1978) 545-555, propose de façon convaincante des corrections pour les nos. 29 B, 75 et 76, 149 A et B, et 150.

Mais ces remarques ne peuvent faire tort aux grands mérites de M. Rey-Coquais qui, par le soin donné à chaque inscription et l'étude profonde de tant de phénomènes, nous a vraiment livré un excellent outil de travail.

B. Peeters

JALE INAN und ELISABETH ALFÖLDI-ROSENBAUM, *Römische und Frühbyzantinische Porträtplastik aus der Türkei. Neue Funde*. Mainz am Rhein, Ph. von Zabern, 1979. 2 vol.: (Textband) XVIII, 368 pp.; (Tafelband) 275 pls., 29 cm - Pr. DM 110.-

This impressive publication is, as it were, a supplement to the former one by the same authors treating the Roman and early Byzantine portraiture from Asia Minor. A supplement, however, which surpasses the latter in number of portraits discussed, of pages and plates. Whereas the first publication was financed by the British Academy and appeared in English, this one is in German, the financing having been taken over by the Deutsches Archäologisches Institut.

In the first place, this publication contains new finds, both from recent excavations and from museums and even some private collections. In the second place, the field of research is extended to the whole of present-day Turkey; only the islands off the western coast are excluded. Another important difference is that the authors - while retaining full responsibility - have attracted several collaborators, each of them signing their contributions with their initials. Thus the discoveries from the American and Austrian excavations are treated by members of the excavating teams.

In the important and instructive introduction the opinions and objections by the various critics of the first publication are extensively discussed. Then special attention is given to the thorny question of dating. The difficulties of distinguishing between Gallienic, Severan and Hadrianic and between Constantinian and Hadrianic-Antonine are clearly demonstrated. On the other hand, new discoveries have made some differentiation possible in the dating of early-Byzantine portraiture, vaguely dated 5th-6th century in the former publication.

A most interesting paragraph has been dedicated to portraits of priests and priestesses wearing a crown decorated with busts. Twenty-one of these are listed, all of

them from Anatolia; the number of busts, either of deities or of members of the imperial family, varies from one to fifteen. Portraits with such crowns are equally frequent in Palmyra but scarce in the West and then always connected with Anatolian deities such as Cybele or Ma Bellona. Two such crowns are known to the authors, one from Ephesus, one from Thera, the latter is illustrated. Evidently unknown to them are the bronze crowns with busts found in Britain, clearly made for personal wear (J.M.C. Toynbee, *Art in Roman Britain*, 1962, 177-8 figs. 139-41).

Then follows the catalogue containing statues, busts and heads. The 83 imperial portraits, ranging from Caesar to Theodosius, are discussed in chronological order. The 359 private ones are arranged according to region. This regional arrangement, also applied in the first publication, has been the object of some criticism but still seems the most satisfactory system.

First the objective data of each portrait are given; then follows a meticulous description. As each one is illustrated, even from more than one side, the reader is fully enabled to form his own independent judgment; naturally the dating will sometimes be open to discussion.

As to the Netherlands, the tetrarchical head, allegedly found near Istanbul, is fully discussed and illustrated. But the portrait of the Magna Mater priest from Smyrna is mentioned but not catalogued, being acquired in Smyrna but discovered - according to information from Dr Kern - at Mytilene on Lesbos, one of the excluded islands.

One of the most obvious conclusions to be drawn is that the taut, geometrizing style of the Tetrarchical period, often reputed to be due to oriental influence, is hardly represented in the East; on the contrary, the Hellenic element appears to be stronger and more persistent in the East than in the West.

A brief survey as this is hardly sufficient to give this admirable publication its full due. It only remains to be said that typography and illustrations are up to the standard of the contents.

A. N. Zadoks-Josephus Jitta

MICHAEL MAASS, *Griechische und römische Bronzewecke der Antikensammlungen München* (Bilderhefte der staatlichen Antikensammlungen und der Glyptothek München, 1). München, Verlag C. H. Beck, 1979. 42 nos., 72 pp., 70 figs., 23 cm - Pr. DM 12.80.

L'origine de la remarquable collection de bronzes des Musées de Munich remonte à l'époque du duc Albrecht V (1528-1579), depuis lors, des dons importants et des achats l'ont considérablement enrichie. Dans l'ensemble actuel se trouvent de nombreuses pièces de toute première qualité. A présent, la Direction des Musées se propose de publier à nouveau les chefs-d'œuvre de ses différents départements dans une série de fascicules. Il ne s'agit pas d'éditions luxueuses, mais de simples guides de format restreint, mariant un texte clair et bien illustré à des informations scientifiques. La collection des bronzes inauguré la série. Michael Maass s'est rendu compte de la tâche. Le choix qu'il a fait est excellent. La description de chaque objet

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