

hanno ricevuto una trattazione adeguata. Ci auguriamo che la pubblicazione di altri reperti della missione italiana continui con celerità.

*Heikki Solin*

*Aphrodisias*. Results of the Excavations at Aphrodisias in Caria / New York University, Institute of Fine Arts. Vol. I: R.R.R. Smith: *The Monument of C. Julius Zoilos*. With figure drawings by C.H. Hallett. Philipp von Zabern, Mainz am Rhein 1993. X, 68 p., 33 plates. ISBN 3-8053-1448-5.

C. Iulius Zoilus, Octavian's freedman, was one of the stout Caesarians, commanders and magistrates, *soteres* and benefactors, who were active in the Greek towns of Asia Minor towards the end of the Republic. Agent of Octavian from the late 40s (and before him probably in Caesar's service), he became a major benefactor to his home-town Aphrodisias, as is shown by epigraphic evidence, including a letter of Octavian from 39/38 B.C. He held important priesthoods and was *stephanephoros* for ten consecutive years. At least two public statues were given to him, but he is especially known as the recipient of a remarkable heroon monument, the principal object of this study. This square mausoleum itself is not preserved, but its architecture can be approximately reconstructed on the basis of a number of surviving frieze panels which were found in 1956 and succeeding years. The panels are identified by inscriptions, and arranged in a numbered sequence up to at least eighteen.

Zoilus himself is represented in the frieze in the company of various personifications and deities: Aion, Andreia, Arete, Demos, Mneme, Pistis, Polis, Roma, and Time. The frieze, which is of unusually high quality, stands somewhere between late Republican Hellenism and the Ara Pacis. Culturally it belongs to both the Hellenistic East and to the Roman West. The series of allegorical scenes are accompanied by traditional Greek ideas as well as typically Roman virtues such as Loyalty and military Valour, and Zoilus also appears as a togate citizen in the presence of the goddess Roma.

The programme of the frieze is thoroughly discussed, as are the personifications, their sources and style. The author also introduces a parallel case from Glanum, namely the contemporary Monument of the Julii. One of the major suggestions in Smith's book is that "the sober marriage of late classical figure style and Roman subject matter that characterizes much of Augustan art was already under way early in the reign." (p. 66). The book concludes with a number of excellent illustrations.

*Mika Kajava*

FERDINANDO CASTAGNOLI: *Topografia antica. Un metodo di studio. I: Roma, II: Italia*. Università degli Studi di Roma «La Sapienza», Istituto Poligrafico e Zecca dello Stato, Libreria dello Stato, Roma 1993. XVI, 1116 p. ISBN 88-240-0394-X. I.T.L. 230.000.

La raccolta, uscita postuma, dei principali lavori "minori" di Ferdinando Castagnoli dimostra, se ancora ce ne fosse bisogno, l'importanza dell'attività pluridecennale dell'illustre ricercatore di topografia d'ambito romano e italiano (soprattutto lavinate). Sembra decisamente fuori luogo recensire qui vari articoli, tanto sono diventati lavori