

Spätantike folgt ein einführender Aufsatz von Pedro Amorós, in dem der Traditionsbegriff in der griechischen Welt anhand von Platons Republik II und III analysiert wird.

Im folgenden wird in 17 Aufsätzen zur Geschichte und Begrifflichkeit, einem epigraphisch orientierten und weiteren 15 auf archäologischen und kunsthistorischen Ansätzen aufbauenden das Thema des Kolloquiums eingekreist. Daran schliessen sich archäologische Nachrichten und Rezensionen an. Eine spanische sowie eine englische Zusammenfassung einschliesslich der wichtigsten Schlüsselwörter machen den schnellen Überblick leicht. Zwei der Artikel sind ganz auf Englisch verfasst, ansonsten richtet sich das Werk jedoch vorwiegend an einen spanischsprechenden Leserkreis.

Den Abschluss bietet eine Arbeit unter der Rubrik "Los forjadores de la antigüedad tardía" über Fr. Jos. Doelger mit einer Biographie, Veröffentlichungsliste von und Bibliographie über Doelger sowie die Übersetzung ins Spanische eines seiner Artikel. Eine sicher interessante und für allem für den wissenschaftlichen Nachwuchs gute Idee.

*Uta-Maria Liertz*

*Grand Tour. The Lure of Italy in the Eighteenth Century.* Ed. by *Andrew Wilton* and *Ilaria Bignamini*, London 1996. Tate Gallery Publishing, London 1996. ISBN 1-85437-188-6. 328 p., illustr.

“The purpose of the Grand Tour was to study and experience foreign cultures, and at the same time to acquire an understanding of international politics and valuable contacts.” These were the reasons, to put them mildly, for enduring an uncomfortable journey on the often poor roads through central Europe, over the Alps and finally – to Italy.

The Lure etc. was originally an exhibition catalogue, but as so many others, it has grown in value even after the exhibition has closed. The subject is concentrated on British travelling in Italy, but readers of other nationalities can find great interest in the text as well as the beautiful photos. The catalogue begins with three longer essays on the Grand Tour in general, on the things and sightseeing which were especially dear to the heart of the British travellers and thirdly, about the educational value of the Grand Tour and the relationship between the British travellers and tourists from other countries and the Italians. The catalogue is divided into different sections with such topics as dreaming of Italy, portraits and personalities of the travellers, a special section about Goethe and the royals including King Gustav III, at that time the ruler of Finland also. Some of the worthy travellers were victimized in caricatures as lucrative extensions of the portraits. The places to visit were Florence, Rome, Tivoli and the Campagna, the countryside around Rome, and Naples. Colourful events, such as public festivals and ceremonies of the Catholic church and carnivals in Rome and Venice, had to be experienced. The most important part was, however, to see the Roman antiquities and do a bit of collecting, by choosing some special pieces or purchasing a ready-made collection of antiquities en bloc directly from the dealers or sculptor-restorers. The eighteenth century was also the era of the creation of museums in several European countries and the travellers visited especially the Museo Pio Clementino and the Museo Capitolino in Rome. Visiting the new archaeological sites of the Campanian cities was part of the tour as well. When back home the traveller could relive the tour by showing his or her Italian memories in the form of water colours, statuettes, micromosaics,

cameos, cork models of ancient building, even souvenir fans with the vedute, and cause those unhappy, not yet able to complete a Grand Tour of their own, long jealousy for it.

It is a lovely book for anyone who might be interested in Roman antiquities and Italy in the last phases of the luxurious and class-conscious eighteenth century, just before the beginning of the revolutions and wars after which Italy would never be the same.

*Leena Pietilä-Castrén*

EMMA GEE: *Ovid, Aratus and Augustus. Astronomy in Ovid's Fasti*. Cambridge University Press, Cambridge 2000. ISBN 0-521-65187-5. XI, 226 p., 3 figs. GBP 35.00 (H/b).

Why is there astronomy in Ovid's *Fasti* at all? This is what puzzled the author when she first approached Ovid's calendar poem. The answer is sought through several lines of approach to the text, which discuss the *Fasti* as a scientific work, as a manifestation of dialogue between Greece and Rome, and as a work reflecting the cultural and political realities of the time. The first three chapters of the book focus on generic and literary historical aspects of the *Fasti* and the *Phaenomena* of Aratus, to which Ovid's work is clearly indebted. The question of calendrical precedents for the astronomy in the *Fasti* is the theme of Ch. 1, while in Ch. 2 it is argued that the *Fasti* can also be taken as a didactic poem partly modelled upon the *Phaenomena*. The next chapter studies the relationship between the poems of Aratus and Ovid in the light of Stoicism and the Stoic world-view. Chapters 4-6 are an analysis of how the literary, scientific, and philosophical ideas relating to astronomy were given a political meaning. The starting point of Ch. 4 is the round temple of Vesta, which Ovid compares with the famous Sphere of Archimedes. This sphere, a symbol of both poetic and cosmic order, is a Roman appropriation from Greek astronomy, and is used for political ends in the Augustan period. Ch. 5 interestingly explores the role of astronomy and astrology in late Republican and Augustan Rome. Stars could serve to underline a cultural opposition between Greece and Rome, as is implied by the well-known words of Anchises in Verg. *Aen.* 6,849 ff. ([the Greeks] *caelique meatus / describent radio et surgentia sidera dicent: / tu regere imperio populos, Romane, memento*), but they were also an efficient means of giving emphasis to the ruler's supreme power. Birth signs and horoscopes, together with theories of astral apotheosis, could be taken to justify the emperor's divinity. According to Gee, Ovid's *Fasti* is not only a metamorphosis of Aratus but also of the Roman appropriation of the Aratean stars in the service of astral monarchy.

On the whole, this is not very easy reading for the inexperienced, considering the complexity of the theme combined with the often very fragmentary and contradictory discourse of the *Fasti* genre (of which Ovid's treatment of Vesta and the *Vestalia* is a good example, see Ch. 4). However, the result is a freshly written book on a little studied subject which can be warmly recommended to anyone interested in Ovid, astronomy, and Augustan policy.

*Mika Kajava*