

sculpture with the sculpture of mainland Greece in order to see the period as a whole, the differences as well as the similarities, but better now than never.

The black and white photographs, drawings and the maps are inserted between the chapters, a system which already proved useful in the first handbook. The mostly short captions under the photos often contain useful and detailed information not mentioned in the text itself. The pictures are small, but generally very clear. The drawings of the architectural sculpture give a general view of the subject with the surviving parts often marked with shading. In the final fourth part of the handbook under the title "Ancient and Antique" the author deals with the Greek way of communicating using images, as well as ancient and modern collecting and the significance of the collections. It is very useful to remind the reader that a piece of ancient sculpture had its own life in its time, which in modern times, even if a statue is separated from its original context, is still valid. To cite the last sentence of the handbook: "There is life in these dry stones yet!"

I recommend warmly all the handbooks on Greek Sculpture by Sir John Boardman. One gets not only basic knowledge of the development of iconography and styles, but also a witty discussion of the subject made against a wider historical and cultural background. The not too many words and the limited number of pages should not exceed a beginner's capacity and is sheer enjoyment for a more advanced reader.

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PAOLA BALDASSARRI: Σεβαστῶι Σωτήρι. *Edilizia monumentale ad Atene durante il Saeculum Augustum*. Archaeologica 124. Giorgio Bretschneider editore, Roma 1998. 282 p., 51 fig., 59 tav. ISBN 88-7689-134-X. ITL 630.000.

In this monumental book Baldassarri discusses the varying relationship between Augustus and the people of Athens as well as the question of how the Imperial ideology began to manifest itself in that city. The merit of the book is that it tries (successfully) to place the Augustan building activity in archaeological, historical and social contexts. The useful historical introduction is followed by a topographically arranged catalogue which discusses Augustan interventions both on the Acropolis and in the lower city (the Olympieion, the Roman Agora, the Greek Agora, the Eleusinion, and a number of repairs and restorations). Among the many fresh views presented by Baldassarri, one may cite one related to the Temple of Roma and Augustus on the Acropolis (probably dedicated in 19 B.C.). In her view (p. 61), this temple and a round temple of Mars Ultor on the Capitol in Rome were not only contemporaneous but were dedicated for identical reasons, that is, to commemorate the recovery of the legionary standards from the Parthians the year before. This is a plausible conclusion, though one might add that the Capitoline sanctuary (where it was intended to deposit the standards) would have served as a model for the Athenian one (cf. now T. Schäfer, *Spolia et signa* [Nachr. Akad. Wiss. Göttingen; phil.-hist. Kl. 1998,2], 58 f.; 63 ff.). Moreover, it seems probable that the temple on the Capitol never existed but remained only a plan represented on some coins (cf. J.W. Rich, *PBSR* 66 [1998] 79 ff.; M. Spannagel, *Exemplaria principis* [1999], 62 ff.). Nonetheless, Baldassarri's argument of an ideological connection between the two projects remains perfectly valid.

This book is most welcome because it gathers together a lot of new archaeological and epigraphic evidence and also because nothing of this scale had appeared since P. Graindor's (still useful) "Athènes sous Auguste" (1927). There is no doubt that Σεβαστῶν Σωτήρι will remain a basic work of reference for anyone dealing with Augustan Athens. Unfortunately, however, the use of the book is rendered difficult by the unjustifiable lack of indices.

*Mika Kajava*

ERIKA SIMON: *Ausgewählte Schriften*. Bd. I: *Griechische Kunst*. 271 S. ISBN 3-8053-2021-3. Bd. II: *Römische Kunst*. 266 S. ISBN 3-8053-2404-9. Verlag Philipp von Zabern, Mainz am Rhein 1998. DEM ca. 128.00 + 128.00.

After the publication in 1996 of Erika Simon's "Schriften zur etruskischen und italischen Kunst und Religion" (Steiner Verlag), we now have another collection of her work, this time in two volumes dedicated respectively to Greek and Roman art (Vol. I: Archaische Kunst; Klassische Bauplastik; Rotfigurige Malerei; Hellenistische Kunst. — Vol. II: Dichtung und Bildkunst; Römische Porträtkunst; Griechische Mythen in römischem Umkreis; Römische Reliefkunst; Allegorien von Zeit und Ewigkeit; Spätantike Kunst). Each volume reproduces twenty contributions, the earliest one of which goes back to 1961. Both volumes conclude with useful indices. Despite this most welcome enterprise, a look at Simon's bibliography reveals that a great number of articles and other work are still waiting to be collected together, and so the reader hopes that a further project, similar to the present one, is under consideration.

*Mika Kajava*

*Lexicon Topographicum Urbis Romae*, a cura di Eva Margareta Steinby. Vol. III: *H-O*. 503 p., 221 fig. ISBN 88-7140-096-8. ITL 260.000. — Vol. IV: *P-S*. 518 p., 179 fig. ISBN 88-7140-135-2. ITL 260.000. Edizioni Quasar di Severino Tognon, Roma 1996, 1999.

The monumental Lexicon project is nearing completion. As a matter of fact, vol. V has already appeared (2000), but "Arctos" has not yet received it for review. One cannot but congratulate the editor and her staff, who, once again, have accomplished their task in an admirable manner. Like the preceding volumes, the present ones provide an immensely rich collection of material on the topography of Rome. Among the entries one may note a number of frequently occurring terms such as, in vol. III, *horrea*, *horti*, *lacus*, *monasterium*, *Muri Aureliani* (including *portae* in alphabetical order) as well as various "*muri*" and the "*Mura repubblicane*" (with their *portae*), *obelisci*, and in vol. IV, *Palatium*, *pons*, *porticus*, *portus*, *regio(nes)*, *rostra*, *scala(e)*, *schola*, *sepulchrum*, *statua(e)*, *synagogae*, etc. Many important deities with their sanctuaries and temples are also on record: Hercules, Iuno, Iuppiter, Mithra, Silvanus, etc. Vol. IV concludes with a useful map illustrating the *regiones* and *vici* of Rome.

In enterprises of this scale, errors are, of course, inevitable, and so, reading through the volumes, I have noticed some dozens of minor slips (misprints, typographical errors,