

*Rivista di Archeologia*. Suppl. 18: ADRIANO MAGGIANI: *Vasi attici figurati con dediche a divinità etrusche*. 104 p., 123 fig. ISBN 88-7689-069-6. ITL 400.000. — Suppl. 19: ALESSANDRA TEMPESTA: *Le raffigurazioni mitologiche sulla ceramica greco-orientale arcaica*. 200 p., 100 fig. ISBN 88-7689-152-8. ITL 480.000. — Suppl. 22: GIORGIO BEJOR: *Vie colonnate. Paesaggi urbani del mondo antico*. 144 p., 16 tav. ISBN 88-7689-154-4. ITL 400.000. Giorgio Bretschneider Editore, Roma 1997, 1998, 1999.

In his book Adriano Maggiani discusses the role and significance of Attic figured vases circulating in Etruscan sanctuaries. In particular, he focuses on the relationship between the images depicted on the vases and the deities to which the vases were given. Maggiani argues convincingly that the dedicators mostly knew what was illustrated on their donations, and also that the cult personnel of the sanctuaries had an important role as mediators between the dedicant and the deity. In fact, it seems that those devotees who were to present offerings to the deities were often selected in advance. This phenomenon is not limited to Etruria, but is well known elsewhere in Italy, and in Greece. The book also includes a number of "schede" by F. Curti (prepared for the Catalogue of Attic vases in the Archaeological Museum of Florence), as well as the publication by M.P. Baglione and G. Colonna of a recently found crater dedicated to Fufluns in Pyrgi.

Alessandra Tempesta has made the important observation that the vase paintings produced by the Greeks of Ionian and Aeolian origin were more closely linked with the themes of the epic and hymn genre than were those coming from mainland Greece. This conclusion became possible through a meticulous analysis of a vast amount of material from the Anatolian coast and the islands off shore. Among the scenes one may cite those related to Dionysus and his company, the Trojan War, Perseus, Heracles, and other traditional heroes.

The aim of the study by Giorgio Bejor is to describe the process by which streets bordered with colonnades became a typical feature of the urban scene in many parts of the ancient world. This process meant transferring to those streets the commercial and civilian activities which earlier (in the archaic and classical periods) took place in the agora. A number of literary sources as well as archaeological analysis seem to suggest that the start of this process should be located in Antioch, Syria, where monumental colonnades began to be constructed along the main street in the late first century B.C. The Antiochian type was to serve as a model for a great number of similar projects all over the Empire, so as to become one of the standard manifestations of Imperial building activity (Hadrian, Antoninus Pius, Septimius Severus, etc.). Later, in Constantinople and elsewhere, colonnaded streets constituted a classical element in the city. Bejor aptly summarizes the significance of the "vie colonnate": "non davano il senso di essere fuori dagli edifici, ma di essere dentro alla città" (p. 112).

*Mika Kajava*

JOACHIM GANZERT: *Der Mars-Ulto-Tempel auf dem Augustusforum in Rom*. Mit einem Beitrag von *Peter Herz*. Deutsches Archäologisches Institut Rom, Sonderschriften Bd. 11. Verlag Philipp von Zabern, Mainz am Rh. 1996. XI, 296 S., 100 Taf., 50 Beilagen in separater Mappe. ISBN 3-8053-1782-4. DEM 398.00.