

*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.

This is a remarkable contribution to the study of the Mars Ultor temple in the *forum Augustum*, one of the most central and important places in Imperial Rome not only because of its art and architecture, but also in terms of Augustan ideology and propaganda. The volume begins with a detailed survey of the ancient and later sources on the temple (ancient writers, mediaeval phases, modern studies from the 16th century to the 1990s). Then follows a masterly presentation of the primary finds with ample discussions of the reconstruction of the temple. At the end of the volume there is a useful contribution by P. Herz (pp. 266-281), which discusses some epigraphic, historical, and ideological questions related to the temple. However, the assumption (p. 268 f.) that the fire of Vesta was also brought to the temple of Mars Ultor, seems to me less convincing (for details, see now M. Kajava, forthcoming in: O. Salomies [ed.], *The Greek East in the Roman Context* [Papers and Monographs of the Finnish Institute at Athens 7], Athens 2001). The text is accompanied by first-class drawings, maps and photographs. There is no doubt that Ganzert's work will remain a *monumentum perenne* in Mars Ultor studies, and it is now usefully supplemented by M. Spannagel's *Exemplaria Principis. Untersuchungen zu Entstehung und Ausstattung des Augustusforums* (Heidelberg 1999), which concentrates on historical and ideological issues.

*Mika Kajava*

*Collezioni e Musei Archeologici del Veneto*. Vol. 42: EMANUELA GILLI: *I materiali archeologici della Raccolta Nyáry del Museo Civico Correr di Venezia*. 153 p. ISBN 88-7689-174-9. ITL 500.000. — Vol. 43: BRUNA NARDELLI: *I cammei del Museo Archeologico Nazionale di Venezia*. 123 p. ISBN 88-7689-172-2. ITL 450.000. Giorgio Bretschneider Editore, Roma 1999.

The rich series dedicated to the collections and museums of the Veneto now continues with two volumes. Emanuela Gilli catalogues and studies a unique collection of archaeological material from the neolithic age to mediaeval times, which the Hungarian Baron Nyáry donated to the Museo Civico Correr in Venice in 1872. The material all came from the nobleman's own estates in northern Hungary (a similar donation by the baron is preserved in the National Museum in Budapest). Gilli provides an interesting picture of the historical context in which Nyáry made his donation to a city for which he had a particular affection.

Bruna Nardelli's book is the first part of a catalogue of the glyptic collection of 600 pieces preserved in the Archaeological Museum of Venice. The present volume contains 66 cameos, while the rest of the material, the intaglios, are waiting to be published in a second volume. Most of the cameos are here published for the first time, many of them being of excellent artistic quality. It is known that, before their entrance into the Museum, the cameos were preserved in four collections of Venetian nobility. Unfortunately, however, the archaeological provenance of the pieces is for the most part unknown.

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