

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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