

MASSIMILIANO PAPINI: *Palazzo Braschi. La collezione di sculture antiche*. Bullettino della Commissione archeologica comunale di Roma. Supplementi 7. "L'Erma" di Bretschneider, Roma 2000. ISBN 88-8265-086-3. 288 pp. EUR 163.

Il Palazzo Braschi a piazza di S. Pantaleo, l'ultimo commissionato da un pontefice (Pio VI Braschi) per la propria famiglia, che fu eretto nel 1791–96, è tra i più importanti e imponenti di Roma. Dal 1952 vi ha sede il Museo di Roma, riaperto al pubblico un paio di anni fa. La presente monografia ha come scopo di quello di illustrare la storia delle raccolte archeologiche e artistiche della famiglia Braschi e del loro destino successivo all'estinzione della famiglia. Pio VI ha intrapreso una serie di opere artistiche e di utilità pubblica, tra cui la bonifica delle paludi pontine tra Ostia e Terracina; tra l'altro da questa zona provengono antichità che fanno parte delle raccolte del palazzo, per es. una statua proveniente da Terracina, o la famosa Pallade di Velletri, ora nel Louvre (cf. anche *Pallade di Velletri: il mito, la fortuna*, Giornata Internazionale di studi 13 dicembre 1997. Atti, Roma 1999). Verso la fine del Settecento le raccolte del palazzo erano già cospicue, ma poi nel 1798 i Francesi confiscarono la collezione che venne imballata per essere inviata a Parigi. In questa occasione vennero compilati quattro elenchi delle statue (due dei quali ignoti agli studiosi precedenti), in base ai quali il Papini ha potuto stabilire i dettagli del trasporto degli oggetti a Parigi e della loro parziale restituzione. Non solo la Pallade di Velletri, ma anche altre opere di grande valore finirono al Louvre. Un'altra cospicua parte venne acquistata dal re della Bavaria Ludwig I per la Glyptothek tramite i suoi agenti a Roma. Con la morte del Duca Luigi Braschi Onesti (nipote di Pio VI) la dispersione continuò sotto il figlio Don Pio Braschi Onesti. Nel 1843 venne acquistata da Gregorio XVI per il Museo Laterano la famosa statua di Antinoo e nei Musei Vaticani si trovano anche altre opere della collezione. Altri pezzi si trovano pure nella Ny Carlsberg Glyptotek e nello Schloss Klein-Glienicke vicino a Berlino. Ma anche il palazzo Braschi stesso ha potuto conservare un certo numero di pregevoli opere d'arte antica.

Di tutto questo la monografia di Papini dà adeguatamente resoconto. Il libro si può raccomandare a tutti coloro che si interessano della storia del collezionismo del Settecento e dell'ulteriore storia del destino delle grandi collezioni romane di arte antica, non priva di momenti critici e drammatici. Oltre alla storia del collezionismo, P. ha offerto interessanti interpretazioni e proposte di datazioni per alcune opere d'arte.

*Heikki Solin*

*Il Tempio dorico del Foro Triangolare di Pompei*. Studi della Soprintendenza Archeologica di Pompei 2. A cura di J. A. K. E. DE WAELE. "L'Erma" di Bretschneider, Roma 2001. ISBN 88-8265-149-5. XII, 399 pp., 434 figs., 42 pls. EUR 233.

MARIA TERESA D'ALESSIO: *Materiali votivi dal Foro Triangolare di Pompei*. Corpus delle stipi votive in Italia XII. Regio I.1. Archaeologica 130. Giorgio Bretschneider Editore, Roma 2001. ISBN 88-7689-165-X. 186 pp., 31 pls. EUR 206,58.

Few monuments in Pompeii have received as much attention as the Doric Temple in the

Triangular Forum. Excavations have taken place since the mid-18th century and plenty of analyses and theories of the origin and date of the building have been presented. Jos de Waele's and his associates' publication is the latest and it aims at a certain completeness. The book is made tragic by the fact that de Waele died in a traffic accident before it was published. The second volume reviewed could be considered a companion to the previous one as it is a catalogue of the votive finds from the Triangular Forum produced by Maria Teresa D'Alessio.

De Waele's book publishes and partially also republishes all available data on the Doric Temple, on its excavations, buildings and archaeological analyses. De Waele himself was mostly responsible for the chapters concerning the old and new excavations and the analyses of the building's parts. Bruno D'Agostino, Patricia S. Lulof and Lucia Amalia Scatozza Hörich describe and discuss the architectural terracottae found in the area in three chapters. D'Agostino and Scatozza Hörich also participate in the discussion on chronology.

The book's arrangement follows a fairly traditional line, which also makes it easily approachable. It starts with an introduction outlining the problem. This is followed by an extensive chapter concerning the excavation and research history of the monument. The next two chapters describe and discuss the visible remains and offer a reconstruction based on all available data. This, in turn, is followed by three chapters on the architectural terracottae with extensive catalogues. The next two chapters discuss the deity the temple was dedicated to and the surrounding buildings in the Triangular Forum. The last chapter is dedicated to a short discussion of the monument's chronology. The book ends with three appendices completely republishing some of the old texts and descriptions, which are today hard to find even in the better libraries of the world.

The volume is written clearly and concisely and the texts are easy to follow. There are plenty of drawings, plans and photographs to clarify the texts, although it sometimes feels as if this material was not used to its full extent. Somewhat surprisingly, the newer excavation plans occasionally lack legends and it is hard to connect the text with the information given by sections and plans. One is left also wondering, whether the texts were fully edited as they seem a little rough and unpolished in some places. Planning a layout is always difficult when the illustrations come in all sizes and shapes and when there are more images than text, and the book manages this problem well. The only chapter difficult to read is the one on reconstruction, which features a great number of tables, which sometimes break the text in unpredictable ways.

While reading the research history, one is struck by the lack of documentation of even the quite recent excavations by Amedeo Maiuri in the 1930's. He excavated dozens of trenches in the area and with only a minimal amount of documentation and reporting. Even the reasons for his excavating and reopening of the trenches in the 1950's remain unknown. De Waele's meticulous reports on earlier excavations emphasize the importance of thorough archival studies, particularly in this kind of context, in Pompeii. Finding as many as possible of the old photographs, drawings, descriptions, reports, excavation diary entries, etc., is of the greatest importance to really getting a proper picture of the whole activity and research history of almost any building in Pompeii. In this connection, de Waele also publishes the results of the 1980's and 1990's excavation of the Dutch team. This work concentrated mostly on clarifying stratigraphic data by re-

examining old trenches when possible. Maiuri's work left very few untouched spots in the area and finding such areas for new excavation has been difficult.

The chapters on the architectural terracottae publish the materials originating from the roof decorations from the Archaic period in two phases (D'Agostino), from the Samnite period (Scatozza Hörich) as well as some materials from the Roman period. Patricia Lulof publishes the few fragments from the acroterial statues and relief plaques. The chapters have been arranged into a short discussion of the material and a full catalogue with drawings and photographs. The research is admirable, especially in the light of the damage the finds suffered in the bombings of 1943, which hit also the Antiquarium of Pompeii. Locating and connecting the various fragments as understandable wholes has required a great deal of patience and stamina. The drawings of particularly the Archaic roof structures are very beautiful.

Maria Teresia D'Alessio's materials originated in excavations of the mid-1990's conducted by the University "La Sapienza" in the portico to the northwest of the Doric Temple. The objects have been found in fill layers of the 1st century BC connected with the abandonment and burying of a series of rooms built in the 2nd century BC. The original deposit has been interpreted as having belonged to the sanctuary of the Doric Temple. In addition to the votive offerings, some other materials have also been included, among them loom weights, pottery and some architectural terracottae, which originate from the Doric Temple. The volume is arranged and produced according to the mode of the *Corpus delle Stipe Votive in Italia* with each material arranged as separate chapter and then divided by typology. At the end, there is a discussion of all the votive finds found in the area. D'Alessio's results conform mostly to de Waele's conclusions on the dating of the cult activity, but she seems to prefer Athena rather than Minerva as suggested by de Waele.

The reconstruction is based on measuring the remains accurately and comparing the results with the earlier measurements. One of de Waele's long time interests was, in fact, the metrology of ancient temples and how the architect's original plan could be reconstructed by trying to find the original module of the building and then seeing how it was applied in the actual building. The origin of the Doric Temple and its cultural influences have been discussed as long as its existence has been known. The opinions can be divided roughly into two camps, the Etrusco-Italic faction and the Greek faction. The metrological analysis by de Waele produced a series of proportions which he then compared to the other known Greek temples from Greece, Magna Graecia and the Etrusco-Italic temples of Central Italy. The proportions observed in the Doric Temple are, at many points, very different from the traditional Greek temples and are very close to the "native" temples. It now seems more likely that the building more closely belonged to the native Italic heritage, but also, quite understandably considering Pompeii's location, showed signs of Greek influence. Based on the terracottae and finds, four main building phases can be discerned: two in the Archaic period in the 6th century BC and a third in the Samnite period of the late 4th century and/or early 3rd century BC. The last phase dates to the last phase of Pompeii, after the earthquake of AD 62.

A publication of one building can only rarely be described definitive in character. There is always something new to discover and new interpretations to offer. This time, the likelihood of such a reassessment occurring seems unlikely. The volume by de Waele

and his associates will remain a monument to his memory for a long time to come.

*Eeva-Maria Viitanen*

MARISA DÉ SPAGNOLIS: *Pompei e la Valle del Sarno in epoca preromana: la cultura delle tombe a fossa*. Studia archaeologica 111. "L'Erma" di Bretschneider, Roma 2001. ISBN 88-8265-146-0. 183 pp., 143 figs. EUR 104.

The prehistory of the Pompeian region has recently been the focus of great interest with the discovery of the fabulous Bronze Age settlement site at Nola. Slowly, our knowledge of human activity in the area, even during the remotest periods, is increasing either with the spectacular new finds such as those at Nola, or by means of books like the volume at hand: a partial publication of excavations from the past two decades.

The author, Marisa dé Spagnolis, was the director of excavations at the *Uffici Scavi di Nocera e Sarno* between 1988 and 1997. In that position, she had a front row view of all that was done in the Sarno river valley. She was also very aware of what gaps there were in the archaeological record of the area. This book is aimed at increasing available information on the Orientalizing period in the Sarno Valley by publishing burials of the period. Over 500 burials were excavated under dé Spagnolis's supervision and, naturally, not all of the material is yet processed. The value of dé Spagnolis's effort is clear as previously ca. 800 tombs had been dug in the area and these are still unpublished.

The first part of the book is dedicated to giving the general circumstances of the burials presented in the last part. The first chapter deals with the development of the Sarno river valley, also taking into consideration new stratigraphical information derived from the new excavations. Then, the prehistory of the area is presented very briefly up to the beginning of the Iron Age. Three chapters then present the general picture of the river valley during the early Iron Age by looking at local cultures and their relationships, especially to the Greek colonies in the area. The following seven chapters are then dedicated to presenting the chronological periods of the area and correlating them to the phases in other cultural areas in the Apennine peninsula. The most typical artifacts for each period are also presented. Many of the finds featured come from the same towns as the burial sites published here. In this way, the reader has a good opportunity to see the development from the Early Iron Age to the Archaic Period in the area.

After these general considerations, the main part of the book is naturally dedicated to describing and presenting the burials and their finds from two towns, S. Valentino Torio and S. Marzano sul Sarno. Each chapter begins with a short general description of the site with a map of the excavated area. The burials are described very briefly, but, in fact, the clear drawings and photographs are better descriptions than words could provide. When dealing with artifacts, most attention is paid to pottery, as the most plentiful and, perhaps, the most important dating find category. Photographs and drawings are again well used to illustrate the material.

The aims of the volume are perhaps not very high and it does not present revolutionary new data, but as a basic publication of missing and much wanted