

based on the best modern studies. But the special interest of the work comes from the reflection on Johann Winckelmann's *Geschichte der Kunst des Altertums*, Dresden 1764, the basic work for the history of the research of ancient art.

The visitor or reader is prepared for the theme by an introductory article by Max Kunze "Die Anfänge der Etruskologie. Winckelmanns Vorgänger". After that, the question "Was ist etruskisch, was nicht?" becomes central. In the 18th century, Greece was still unknown even to most scholars and what had been excavated or found in Italy was considered either Etruscan or Roman. The famous case is Attic red and black figure ceramics, which was, before Winckelmann, held to have been produced in Etruria. But the whole history of ancient art, beginning with a rough chronology, was yet to be written, and here Winckelmann's role on Italian soil was also decisive. He could answer, in a way that would still be acceptable today, questions like what is archaic, what primitive? What are the stylistic phases of Etruscan art? And it is not Winckelmann's fault that, after him, so much has been found, for instance, virtually all painted tombs.

Winckelmann's work is followed abreast of the object entries also with quotations from *Geschichte der Kunst* – printed in red and Gothic type. The many parallel texts make the layout of the book somewhat unclear, but otherwise, like many exhibition catalogues today, it is a beautiful book at a favourable price.

Jorma Kaimio

DIETER MERTENS: *Città e monumenti dei Greci d'Occidente: dalla colonizzazione alla crisi di fine V secolo a.C.* Disegni di MARGARETA SCHÜTZENBERGER. "L'Erma" di Bretschneider, Roma 2006. ISBN 88-8265-367-6. 464 pp., 752 Ill. EUR 170.

With this book, Dieter Mertens, the great connoisseur of architecture and urbanism of the western Greek world, presents the framework of those works of art and items of everyday life that were displayed in the 1996 exhibition *The Greeks in the West* at the Palazzo Grassi in Venice.

The magnum opus gives answers to any question one might wish to ask about a what went on inside the urban walls of a western Greek colony. The author wanted to investigate why the colonists built in the way that they did and what the buildings and cities revealed about their ideas. In doing so he had the opportunity to review the wealth of information delivered to us by ancient literature. The most characteristic monuments, the temples, were extremely important for the identity of the colonists. They were well known to the travellers during the Enlightenment, and fascination with them has prevailed ever since. Modern techniques, however, allow us to see, interpret and understand even the minor traces, placing us in a better position compared to the travellers on the Grand Tour.

The period in question covers the centuries from the first coming of the colonists in the seventh century through the *floruit* of the western poleis until around 400 BC, when, among other things, the relations to the native populations underwent significant changes.

This kind of synthesis naturally exploits former publications and gathers information from ongoing projects, both international and local. It means researching and absorbing con-

siderable amounts of information, some of which is unpublished. As a result, Mertens' vast personal knowledge blends with that of his colleagues and numerous local archaeologists.

As a starting point for the book a very useful introduction sheds light on the situation in the motherland as well as in the new territories. The second chapter deals with the founding of the colonies, the third with the first peripteral temples in stone and the established urban plans of the 6th century. Another chapter is about the coming of the Ionic order and local impulses, and then the large flourishing cities of the fifth century both in Sicily and south Italy are treated. One chapter is dedicated to the cities affected by Hippodamean ideas and the apex of classical architecture. The last chapter is about the tension created both by the Carthaginians, the rise of Syracuse and the Italic tribes. The book ends in the period when the temples lost their value as monuments of identity and were replaced by theatres and other pieces of architecture, which rather reflects personal interests, such as private dwellings and funerary monuments.

The disposition is explicit; the text is supported by a vocabulary that includes both familiar terms and more rare ones. The extensive bibliography is followed by a useful index of both place names and their respective monuments.

The exquisite illustrations are present on almost every page – only the syntheses are without them – in both black and white and colour. The many drawings and plans were especially made for this book. There are both detailed and general pictures, and even the smallest ones are of high quality. The inner covers are equipped with simple and good maps of Sicily and South Italy with rivers, cities and contours clearly marked.

In 1990, R. J. A. Wilson published his overview of the Roman province of Sicily. Mertens' magnum opus is about the archaic and classical periods. On purpose he leaves out the hinterlands of the cities, the knowledge of which is quickly expanding and object of many changing theories. While digesting the enjoyable and pleasant text of the current book, one feels a growing urge to know about the late classical and Hellenistic Magna Graecia and Sicily.

Leena Pietilä-Castrén

La mosaïque gréco-romaine IX, voll. 1–2. Actes du IX^e Colloque international pour l'étude de la mosaïque antique (Rome, 5–10 novembre 2001), édités par HÉLÈNE MORLIER avec la collaboration de CHRISTOPHE BAILLY – DOMINIQUE JANNETEAU – MICHÈLE TAHRI. Collection de l'École française de Rome 352. École française de Rome, Rome 2005. ISBN 2-7283-0690-7 (éd. complète). XXXV, 1398 pp., ill. EUR 190.

I due volumi, pesantissimi – anche in termini di valore e autorità –, raccolgono gli Atti del IX Colloquio internazionale per lo studio del mosaico antico e medievale (l'ultimo colloquio, l'undicesimo a partire dal 1963, è stato organizzato a Bursa nel 2009). I numerosi contributi sono ricchissimi di materiali e discussioni interessanti. Sono presenti, qua e là, anche alcune iscrizioni musive che forse meritavano un trattamento proprio speciale, preferibilmente nella sezione "La mosaïque, document d'histoire". Tra i tanti testi segnalo il primo, interessantissimo, sul famoso mosaico nilotico di Praeneste, firmato da Antero Tammisto. Peccato, però, che l'autore del bell'articolo non abbia potuto prendere in considerazione il recente e animato