

WOLFRAM LETZNER: *Das römische Pula. Bilder einer Stadt in Istrien*. Zaberns Bildbände zur Archäologie. Verlag Philipp von Zabern, Mainz am Rhein 2005. ISBN 3-8053-3472-9. IV, 107 S. EUR 41.

Ein anregendes Buch. Die heute Kroatien gehörende Stadt war im Altertum ein Teil des römischen Italien in der zehnten augusteischen Regio. Im Buch werden eine Geschichte der Stadt und die Beschreibung ihrer wichtigeren Monumente geboten. Auch die Geschichte und die Denkmäler des nicht fern liegenden Nesactium werden auf dieselbe Weise beschrieben. Im Ganzen ein gelungenes Buch, das der Reisende auch mit sich nehmen kann.

*Heikki Solin*

CLAUDIA VALERI: *Marmora Phlegraea. Sculture del Rione Terra di Pozzuoli*. Monografie della rivista "Archeologia Classica" 2, n.s. 1. "L'Erma" di Bretschneider, Roma 2005. ISBN 88-8265-330-7. 248 pp., 214 ill. EUR 145.

La maggior parte dei materiali studiati nel presente volume provengono da scavi piuttosto recenti effettuati nel centro monumentale dell'antica Puteoli, cioè nelle immediate vicinanze del tempio detto di Augusto nel Rione Terra di Pozzuoli. A giudicare dalle nuove scoperte, l'area del rione, ricchissima di dediche e immagini, sembra sia stata dedicata in primo luogo al culto imperiale fin dall'età augustea. I materiali che rappresentano tanto la ritrattistica ufficiale e le sculture iconiche quanto l'arte ideale dai prototipi greci, sono analizzati con ampia autorità e competenza. Tra le altre cose, vengono discusse l'interazione tra i due gruppi menzionati nonché l'interferenza tra il significato degli originali e i gusti artistici prevalenti in età romana. Molto utili anche i capitoli introduttivi che illustrano alcuni aspetti della storia della colonia di Puteoli offrendo anche uno sguardo alle realtà topografiche del Rione Terra. Pochi mi risultano gli errori di stampa, ottima invece la qualità delle illustrazioni.

*Mika Kajava*

NATALYA SIDOROVA: *Corpus Vasorum Antiquorum Russia 1. Pushkin State Museum of Fine Arts, Moscow. Attic Black-Figured Vases*. "L'Erma" di Bretschneider, Roma 1996. ISBN 88-7062-937-6. 64 pp., 66 pls. EUR 160.

OLGA TUGUSHEVA: *Corpus Vasorum Antiquorum Russia 2. Pushkin State Museum of Fine Arts, Moscow. South Italian Vases. Apulia*. "L'Erma" di Bretschneider, Roma 1997. ISBN 88-7062-990-2. 48 pp., 41 pls. EUR 160.

OLGA TUGUSHEVA: *Corpus Vasorum Antiquorum Russia 3. Pushkin State Museum of Fine Arts, Moscow. South Italian Vases. Lucania. Campania. Paestum. Sicily*. "L'Erma" di Bretschneider, Roma 1997. ISBN 88-7062-991-0. 36 pp., 44 pls. EUR 160.

NATALYA SIDOROVA: *Corpus Vasorum Antiquorum Russia 4. Pushkin State Museum of Fine Arts, Moscow. Attic Red-Figured Vases. "L'Erma" di Bretschneider, Roma 2001. ISBN 88-8265-108-8. 68 pp., 51 pls. EUR 160.*

NATALYA SIDOROVA – OLGA TUGUSHEVA: *Corpus Vasorum Antiquorum Russia 5. Pushkin State Museum of Fine Arts, Moscow. Attic Red-Figured Vases. "L'Erma" di Bretschneider, Roma 2001. ISBN 88-8265-125-8. 78 pp., 43 pls. EUR 160.*

OLGA TUGUSHEVA: *Corpus Vasorum Antiquorum Russia 6. Pushkin State Museum of Fine Arts, Moscow. Attic Red-Figured Vases. "L'Erma" di Bretschneider, Roma 2003. ISBN 88-8265-235-1. 88 pp., 70 pls. EUR 160.*

NATALYA SIDOROVA: *Corpus Vasorum Antiquorum Russia 7. Pushkin State Museum of Fine Arts, Moscow. Corinthian and Etrusco-Corinthian Vases. "L'Erma" di Bretschneider, Roma 2004. ISBN 88-8265-297-1. 60 pp., 51 pls. EUR 160.*

ELENA ANANICH: *Corpus Vasorum Antiquorum Russia 8. The State Hermitage Museum, St. Petersburg. Lucanian Vases. "L'Erma" di Bretschneider, Roma 2005. ISBN 88-8265-322-6. 38 pp., 47 pls. EUR 160.*

The first long-awaited Russian fascicule contains a selected part of the Pushkin State Museum of Fine Arts' best-preserved intact and fragmentary Attic black-figure vases. The next fascicules represent South Italian vases (Fascs. 2–3 and 8), Attic red-figure vases (Fascs. 4–6), Corinthian (Fasc. 7) and Etrusco-Corinthian vases (Fasc. 7). The text and plates are presented in order of shapes. The order is not identical in all volumes.

The introductions to the fascicules offer a brief history of the museum and its collections. They also explain the background of the current fascicules. The entry for each vase gives its current catalogue number, former collection and provenience if known. This is followed by basic measurements which include, for example, height, diameter of the rim and diameter of the body. This is followed by a detailed description of the condition and colour of the clay and glaze. Next, the exact shape and other information is given, followed by the decorative scheme. Then comes a detailed description of A, B, and the interior, dipinti and graffiti where appropriate, added color, date and attribution, commentary and parallels of the attribution. A bibliography is given at the end if vase has been published previously. Indexes include typically attribution to painters and groups, plates, mythological subjects, former owners and proveniences.

Most vases are published in these fascicules for the first time. It is clear that the impressive collections of the Hermitage and Pushkin Museums are one of the most important collections in the world. These collections are at least as important as, for example, the collections of the British Museum and the Louvre. The quality, quantity and variety of the vases are without question. Fascicule 4 includes, for example, a beautiful neck-amphora signed for Polygnotos (pls. 2.1–3; 3.1–3), the Nolan amphora by the Hermonax (pls. 4.1–2; 5.1–2) and the calyx-krater by the Villa Giulia Painter (pls. 22.1–2; 23.1–4).

Russian collections of ancient painted pottery are not well known to foreign scholars. One exception is A. D. Trendall who studied and attributed most of the South Italian vases in the Hermitage and Pushkin Museum during his visits to Russia in the sixties and seventies.

Recommendable profile drawings are typically missing. Some of the photographs are not sharp in fascicule 7 (pls. 3, 5, 7 and 9). There should be also more close-ups of vases and drawings of the picture fields. The vessels' capacity would have been also useful and interesting to include. Text and plates are bound together and printed on both sides of the page on heavy glossy paper. The fascicules are mainly congruent and easy to use. These fascicules are good additions to the CVA series.

*Jani Oravisjärvi*

*Kunst und Aufklärung im 18. Jahrhundert. Kunstausbildung der Akademien. Kunstvermittlung der Fürsten. Kunstsammlung der Universität. Gesamtkatalog der Ausstellungen in Halle, Stendal und Wörlitz.* Herausgegeben von M. KUNZE. Verlag Franz Philipp Rutzen, Ruhpolding 2005. ISBN 3-938646-03-9. 358 S., 194 F-, 139 S/W- abb. EUR 39.

Auch ein Altertumswissenschaftler hat sein Interesse an diesem Buch, das einen Ausstellungskatalog ausmacht. Ich meine nicht nur die Behandlung der Sammlung antiker Münzen in Halle (S. 256–64); im Allgemeinen ist dieser Katalog anregend für das "Studium über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst", um mit dem Titel eines epochalen Buches des jungen Winckelmann den Zweck des Katalogs zu beleuchten. Der Katalog konzentriert sich auf das geistige Leben im Bereich von Sachsen-Anhalt, von dessen historischen Landschaften bedeutende Impulse für die Kultur in Deutschland und das europäische Geistesleben ausgingen. Ein anregendes Buch, das viel zum Nachdenken über unser Kulturerbe fordert.

*Heikki Solin*

*Digitalisierte Vergangenheit. Datenbanken und Multimedia von der Antike bis zur frühen Neuzeit.* Herausgegeben von FLORIAN KRÜPE – CHRISTOPH SCHÄFER. Philippika: Marburger altertumskundliche Abhandlungen 5. Harrassowitz Verlag, Wiesbaden 2005. ISBN 3-447-05048-9. XI, 147 S. EUR 48.

This volume presents the collected papers of the conference *Historische Datenbanken und Multimedia* organized by AGE (Arbeitsgemeinschaft Geschichte und EDV, Philipps-Universität Marburg) held in 2002. The conference discussed the use of multimedia in the arts as well as the place of multimedia in teaching and research. Authors from different disciplines present the results of their projects; databases (maps, material culture), digitizing of different source material (papyrology) and their recording, even multimedia-based reconstructions of historical events. Chronologically, the papers stretch from the Antiquity until the Early Modern period. Especially creditable is the editors' critical approach to the subject.

*Mika Hakkarainen*