

Thommen speaks about the "paradoxical relationship between human and animal" (p. 95), by which he means that animals were revered "as an incarnation of nature" (p. 45), but also seen as dangerous threat, which – like 'nature' on the whole – should be overcome. We may question how far this paradox is a feature of Greco-Roman antiquity or reflects our universally ambiguous relationship with our own animality and with other animals. Some aspects of the intellectual roots of our ecological crises may lie in antiquity and it is first and foremost the task of philosophers and historians of ideas to ponder on the complexity of the relationship between man and 'nature' in the ancient world.

Thommen's work, the original as well as this slightly expanded translation, justifies its place as introductory reading to such environmental issues as climate, agriculture, foresting and deforestation, food and water supply, population and built environment, mining and urban problems in the Greco-Roman world.

*Tua Korhonen*

JOHN R. SENSENEY: *The Art of Building in the Classical World: Vision, Craftsmanship, and Linear Perspective in Greek and Roman Architecture*. Cambridge University Press, Cambridge – New York 2011. ISBN 978-1-107-00235-7. XV, 245 pp. USD 90.

Buildings represent some of the most tangible and durable evidence of classical culture. They can be observed, measured and interpreted on the basis of what is left, but many aspects remain hard to understand because the whole building process from idea to design to actual construction work cannot be completely reconstructed. One of the problems is that we know little about the tools and concepts used in the design of buildings. Some information can be gleaned from surviving literary evidence, but many other details have to be reconstructed on the basis of the buildings themselves. John R. Senseney courageously tackles the problems of understanding ideas related to buildings and their design as well as the importance of drawing on the creativity of Greek and Roman architecture. His data come from the writings of Vitruvius, the scant remains of drawings preserved from antiquity and, of course, the buildings themselves.

The book is divided into an introduction and four main chapters. The first concerns ideas about architecture or more specifically how Greek temples were designed before the Hellenistic period. The second chapter moves on to discuss the connection between world views and building, using Plato's and Aristophanes' texts to assess designs of theatres and round buildings in the Greek world. The third chapter explores the development of technical drawing, particularly the relationship of full-scale and reduced-scale drawing using the refinements of entasis and curvature and the fluting on columns as examples. The final chapter deals with the way practices of drawing influenced how the world was seen and consequently also how buildings could be designed. The chronological emphasis is on the Hellenistic world with some examples from the Roman period as well. The book ends in an excursus on the cosmic mechanism in the writings of Plato and Vitruvius; this is followed by three short appendices analysing surviving and hypothetical drawings discussed in the main chapters. The illustrations are beautifully executed and clear. Their presence makes the occasionally rather complicated text somewhat easier to understand.

The volume is an interesting addition to the recent literature on the art of building in the Greek and Roman world. Despite the main emphasis on the practice of drawing it manages to expand the topic into the realm of philosophy. Senseney is able to trace the development of drawing at least from the Classical period onwards until our only surviving treatise of architecture, Vitruvius' *De architectura* in the first century BC. It is also a vivid reminder that practical knowledge and skills can influence theories of how we perceive our surroundings and how we explain our world. The design of a building can embrace philosophical ideas, but it can also lead to a new perception of the world we live in.

*Eeva-Maria Viitanen*

*Die Archäologie der ephesischen Artemis. Gestalt und Ritual eines Heiligtums.* Hrsg. von ULRIKE MUSS. Kunsthistorisches Museum Wien, Österreichisches Archäologisches Institut. Phoibos Verlag, Wien 2008. ISBN 978-3-901232-91-6. 288 S. EUR 69.

Il presente volume intende offrire uno sguardo generale sullo stato attuale della conoscenza dei vari aspetti storico-archeologici e culturali relativi all'Artemision di Efeso, una delle sette meraviglie antiche. Sono inclusi 30 articoli, generalmente di ottima qualità, ben aggiornati e corredati da abbondanti bibliografie. Tematicamente, il volume si articola in cinque sezioni: "Raum und Zeit", "Die Göttin", "Archäologie und Ritual", "Kultur und Identität", "Architektonische Gestaltung des Sakralen". Particolarmente affascinanti risultano i resoconti dei vari tipi di materiali ritrovati negli scavi archeologici condotti nei decenni passati, una buona parte dei quali non sono di solito esposti al pubblico. Gli articoli, scritti da 23 autori, tutti austriaci tranne una (Sarah Morris), sono prodotti in maniera molto concisa, cosa che può comportare i suoi vantaggi e svantaggi. Il testo è accompagnato da ottime illustrazioni, quasi tutte a colori. Deplorable, però, la mancanza di un qualsiasi indice.

*Mika Kajava*

AMEDEO TULLIO: *Cefalù. La necropoli ellenistica I.* Studi e materiali 13. "L'Erma" di Bretschneider, Roma 2008. ISBN 978-88-8265-517-4. XLIII, 240 pp. 38 tavv. EUR 250.

Il volume, dedicato all'edizione della necropoli ellenistica di Cefalù, curato dall'autore degli scavi, è stato pubblicato nel 2008 nella serie Studi e materiali del Dipartimento di Beni Culturali sezione Archeologia dell'Università di Palermo.

Il volume si suddivide in tre parti di cui la prima dedicata all'analisi della necropoli con una certa attenzione allo scavo ed all'analisi dei rituali funerari ricorrenti, una seconda parte all'edizione dei materiali, ed infine una terza dedicata ai reperti a cui seguono le conclusioni a cura dello stesso autore. È presente anche un'appendice dedicata ad una villa marittima in contrada Sette Frati.

Le indagini sono proseguite per trent'anni per varie problematiche, tra cui le modalità di rinvenimento; l'estensione dello scavo è stato spesso limitato e le indagini fortuite, dovute a lavori nell'area cittadina in seguito agli interventi di edilizia privata, come sovente avviene