

tion to understanding the topography of the site and the history of the city. The recent spate of Spina-related publications is an indication of the enormous potential of the site and the information it has to yield on the part played by the Etruscans in northern Italy. This republication of some of Alfieri's earlier articles is a salutary reminder that, without the foundations that he has laid, none of the more reflective and interpretative recent studies of aspects of the city would have been possible.

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ΠΑΙΝΙΟΣ Ο ΠΡΕΣΒΥΤΕΡΟΣ ΠΕΡΙ ΤΗΣ ΑΡΧΑΙΑΣ ΕΛΛΗΝΙΚΗΣ ΖΩΓΡΑΦΙΚΗΣ (35<sup>ο</sup> ΒΙΒΑΙΟ ΤΗΣ "ΦΥΣΙΚΗΣ ΙΣΤΟΡΙΑΣ"), edited by A.V. Levidis, with contributions by A. Sideri, Y. Tsarouchis, and M. Rombou-Levidi; translated into modern Greek by T. Roussos and A.V. Levidis. Pp. 554, color pls. 47, pls. 36, figs. 67. Agra, Athens 1994. Greek Drs. 9,500. ISBN 960-325-123-2.

During the last few years, a revival of Classics has been taking place in Greece, as witnessed partly by the publication of numerous good new scholarly editions of ancient authors, which have been selling surprisingly well, particularly among educated and yet nonspecialist readers. This first Greek edition of Pliny the Elder's 35th book of the *Natural History*, which deals with ancient Greek painting, was hailed in Greece as one of the most important recent literary events (Y. Kouvaras, *Kathimerini*, 29 August 1995), but it also constitutes a welcome addition to scholarly studies of ancient painting.

The excellent translation into modern Greek is the result of collaboration between Tassos Roussos on the one hand, by profession a philologist and a writer with long experience in translating ancient texts, and Alekos Levidis on the other, a painter with an impressive knowledge of the ancient world, who has also worked in modern productions of ancient plays. In his introduction, Levidis states his personal approach to his subject, the study of ancient Greek painting through a critical evaluation of Pliny's work, which he hopes will open possibilities for new interpretations of the evolution of techniques, as well as of ancient and modern aesthetics. The most important part of the book is Levidis's extensive (321 pages) and formidable annotation to the text, in which he pulls together a tremendous amount of material, fully cites the literary testimonia, and summarizes and discusses the relevant modern scholarship. Of particular value are his insights on ancient painting techniques and the production of dyes; the reconstruction of the paintings of such monuments as the Delphic Lesche and the Stoa Poikile of Athens; and his discussion of the complex technical jargon. This edition is supplemented by appendices, including A. Sideri's translation

of Pliny the Younger's letters regarding the life and times of Pliny the Elder; an article on ancient painting by the prominent deceased Greek painter Yannis Tsarouchis; and excerpts, translated by M. Rombou-Levidi, from V.J. Bruno's *Form and Color in Greek Painting* (London 1977) on panel painting and adhesive materials. The book is illustrated by a large number of high-quality photographs (both black-and-white and color) of relevant Greek, Roman, and Etruscan monuments.

Levidis has made an admirable attempt to reach readers of all levels. This is a model interdisciplinary edition of Pliny that should also be consulted by specialists in the field.

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THE PENGUIN HISTORICAL ATLAS OF ANCIENT ROME, by Chris Scarre. Pp. 144, figs. 80, maps 60. Penguin Books, London 1995. \$16.95. ISBN 0-14-051329-9.

This fast-moving survey from earliest times to the fall of the Western Empire makes an attractive introduction to Roman history and culture. Its 80 or more illustrations (both color and black-and-white) are well chosen and captioned. The 60 or so maps vary in character and size (up to full-page, 7 × 9.75 in), and are altogether impressive. They reflect imaginative color sense and are thoughtfully labeled, informing users without overwhelming or confusing them (although the unusual choice of projection on p. 26 might mislead). The atlas is reinforced by four pages of comparative "Timeline" tables, two listing Rome's rulers, one of further ancient and modern reading (a mixed bag, inevitably), and five pages indexing names and places but not themes.

The foreword describes the atlas as "an introduction to the Roman Empire based on maps," but does not go on to justify confining the entire pre-Augustan period to just one of the book's five parts. Only up to a point is the choice of themes determined by their suitability for cartographic illustration. Each part opens with several pages of mapless historical narrative (not always up to date in outlook), and the individual topics that follow to illuminate or extend this outline (on successive doublespreads) may or may not call for maps. To be sure, the majority do insofar as they include principal campaigns and invasions, cities and regions, patterns of trade and expansion, frontiers, and administrative divisions. Other topics, however (such as writing, mystery cults, technology), are evidently felt not to call for a map, or the one offered is in effect redundant (as for burial customs).

Ultimately, of course, in a survey of this size and type