researcher. Editorial errors are few and mostly benign; but the important pinax type identified as 8/29 P 3 in Pl. 11 is frequently cited in the text as 8/29 P 30; *Odyssey* 6.184–5 is given as 8.184 and slightly misquoted on p. 79; and Sabbatucci is missing a 'b' in bibliography and notes. R.'s synthetic work spans many fields of expertise and it would be odious to expect full coverage in all of them; still, given the book's primary focus, the absence of some relevant recent work on women and heroines is conspicuous: S. Pomeroy's *Spartan Women* (2002: too recent to consult?), J. H. Oakley and R. H. Sinos, *The Wedding in Ancient Athens* (1993), J. Larson's *Greek Heroine Cults* (1995), and D. Lyons' *Gender and Immortality* (1997).

Locrian Maidens is a book 'good to think with', though its discursive, nonlinear structure will not appeal to impatient readers. R. writes with grace and fervor, inviting the open-minded to engage with his shrewd, imaginative, even haunting interpretations. Many discussions lead to unprovable hypotheses, as the author freely admits, but he meticulously provides the evidence underlying his arguments. This transparency, along with the intelligent boldness of R.'s work, will encourage classicists to venture further into the plurality of Western Greek cultures.

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ETRURIA AND SURROUNDINGS

F. Fulminante: *Le 'sepolture principesche' nel Latium vetus tra la fine della prima età del ferro e l'inizio dell'età orientalizzante.* (Bibliotheca Archaeologica 36.) Pp. xiv + 267, maps, ills, figs. Rome: 'L'Erma' di Bretschneider, 2003. Cased, €200. ISBN: 88-8265-253-X.

C. Lambrugo: *Il mondo degli Etruschi. Museo Archeologico di Milano: guida alla sezione etrusca.* Pp. 78, ills. Milan: Civiche Raccolte Archeologiche e Numismatiche, 2004. Paper, €5. No ISBN.

A. Muggia: *Impronte nella sabbia. Tombe infantili e di adolescenti dalla necropoli di Valle Trebba a Spina.* (Quaderni di Archeologia dell'Emilia Romagna 9.) Pp. 255, ills. Florence: All'Insegna del Giglio, 2004. Paper, €30. ISBN: 88-7814-272-7.

A. Naso (ed.): *Appunti sul bucchero. Atti delle giornate di studio.* Pp. 332, ills. Florence: All'Insegna del Giglio, 2004. Paper, €35. ISBN: 88-7814-223-9.

C. Wikander, Ö. Wikander: *Etruscan Inscriptions from the Collections of Olof August Danielsson. Addenda to* CIE *II.1.4.* (Medelhavsmuseet, Memoir 10.) Pp. 162, ills. Stockholm: Medelhavsmuseet/Almqvist & Wiksell International, 2003. Paper, SKr 310. ISBN: 91-89242-10-6.

Here are two revised *tesi*, a museum guide, the combined proceedings of two one-day conferences, and a return visit to an important *CIE* fascicule: a mere fraction of the outcomes of current research in Etruria and adjacent regions, but enough to show

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that useful work in these areas proceeds apace, and that the younger generation of Italian scholars is in the van.

It must, alas, be admitted at once that Fulminante's handsome-looking and expensive monograph is the exception that proves this rule. Rather than contributing to the exegesis of the fascinating subject suggested by her title, she gives us no more than a somewhat inconclusive essay in archaeological theory. Her choice of subject-matter, the developing Iron Age and Orientalizing societies south of the Tiber from which the 'princely graves' and their occupants emerged, is described as 'coraggiosa e originale' by A. Guidi (p. ix) in view of what he tactfully calls the 'diverso livello' of definitive publication of the relevant material. My own description would be 'incosciente', or at the very least 'ill-advised': the supervisor of her *tesi di laurea* at La Sapienza, A. Carandini, has a lot to answer for here (as elsewhere: cf. T. P. Wiseman, *JRS* 91 [2001], 182–93). It is symptomatic that, although the dust jacket carries a colour picture of a gold and amber pectoral from the Tomba Galeassi at Praeneste, the only artefact actually illustrated in the book is a fish-shaped coffin (p. 3, Fig. 1.1) used by members of the Ga tribe in Ghana to indicate that a deceased compatriot had been a fisherman. Neither the Tomba Galeassi nor its neighbours (Barberini, Bernardini, Castellani) feature in the *presentazione dei dati* (pp. 27–232); and the text nowhere provides a clear definition of who, or what, was 'princely' (still less a much-needed alternative adjective). In other words, this book is not what it seems, and nothing more need be said about it here.

I turn now to the real world. The Etruscan section of the civic Archaeological Museum in Milan consists mainly of a nucleus acquired from the nineteenth century onwards, and of more than 150 *corredi* (around 2,000 pieces) donated in 1975 from the Lerici Foundation's excavations at Caere; another comparatively recent (1987) addition is a remarkable late seventh-century wooden head with traces of gold lamination (Vulci? A. Sartori, *NumAntCl* 30 [2001], 37–51). Like the new permanent display that it accompanies, Lambrugo's approach to the Etruscans deftly combines history (ninth–fourth century) with themes such as trade, daily and domestic life, banqueting, womanhood, religion, the afterlife, and writing (a useful short account of this last is contributed by G. Bagnasco Gianni; cf. *CR* 48 [1998], 141–2; 51 [2001], 180–1). The text is well supplied with good photographs, augmented by F. Corni's reconstruction drawings—that of the Tomba dell'Alcova (cover and Fig. 39; but at Caere, not Tarquinia as stated) is outstanding. This is an admirable introduction to the current interpretation of the Etruscan material record; it can be read *in situ* and elsewhere with pleasure and profit by neophytes and specialists in adjacent areas; and both categories will appreciate the carefully chosen and up to date bibliography.

Elsewhere in the north, I have suggested on an earlier occasion in these pages that the excavations at Spina, the Etruscan foundation established at the head of the Adriatic in the late sixth century, are in more urgent need of basic publication than of further exegesis (*CR* 50 [2000], 252; see too 43 [1993], 389–90). Muggia's *tesi di dottorato* (Perugia, 1997–9) is not quite what I had in mind, but in the event it is good to see that she combines the exemplary cataloguing and illustration of her chosen category of Valle Trebba graves with interpretation and comment that is underpinned by a proper critical awareness of current theoretical advances. The basis of her considerable achievement is a careful *catalogue raisonnée* of ninety-one children's and adolescents' graves (pp. 53–159; 7.5% of all the graves excavated in the Valle Trebba cemetery) and their contents (around 1,000 artefacts), ranging in date from the early fifth to the late third century and mostly attributable to the period between *c.* 420 and *c.* 250 B.C. This is based partly on autopsy in the Museo Archeologico Nazionale di

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Ferrara, and partly on the detailed *giornali di scavo* kept by F. Proni, the Bologna Superintendency's *assistente* in Valle Trebba during the campaigns conducted there between 1922 and 1935.

Analysis of the *corredi* (pp. 163–228) is based less on the stylistic definition of their contents than on the functional and ideological considerations that governed their composition and deposition. A preliminary chapter (pp. 39–52) reviews the mainly ceramic categories attested, including Attic black-figure, red-figure and black-glaze; it is noted at this stage (p. 39) that ritual acts are generally associated in the *corredi* with imported or figured vases, while offerings are usually contained in local vases. Items specific to pre-adults include shells, feeders and a number of attractive clay tortoises that are surely playthings at least as much as vehicles of chthonic associations (pp. 220, 225). The Valle Trebba graves provide no support for the commonly held notion that the graves of children and sub-adults account for less in the way of 'energy expenditure' than those of their adult counterparts: and we learn a lot about the material evolution at Spina of ritual practices and rites of passage associated with child burial.

Of more general interest, however, is the tantalizingly faint light shed (pp. 223–8) by these graves on the multi-ethnic and multicultural Etruscan foundation and *hellenis polis* that was Spina itself (Strabo 5.1.7; cf. *CR* 50 [2000], 251–2). Certain grave-goods are cautiously seen as functional indications of Athenian, Celtic and in one case perhaps even Punic/Iberian *religiosità privata* (or *familiare*) within the prevailing local (profoundly Hellenized) Etruscan tradition. The author does not press her evidence too hard, and is obviously aware that these matters require the investigation of a much wider range of *corredi* than she has at her disposal. Not least for this reason, I hope that her constructive and thought-provoking volume will soon be followed by others of its kind devoted to the Spina cemeteries. Parts of the next item on my list suggest that it could be emulated with advantage elsewhere, too.

The wheel-made black pottery known as bucchero was the Etruscans' only independent invention, and is reasonably regarded as the 'national' pottery of their golden age. Its production began at Caere early in the seventh century and soon spread to other centres of Etruria proper, Campania, and elsewhere; bucchero exports document the nature and extent of Etruscan commerce, notably with southern France and the eastern Mediterranean. The high quality, large quantity, and wide distribution of bucchero (in sanctuaries, settlements, and shipwrecks, as well as cemeteries) all lend themselves to a variety of profitable investigations. Reports on a useful new selection of these are presented in the (too) modestly entitled volume of 'Notes' edited by Naso: sixteen papers arising out of what must have been two memorable study days (6 November 1999, 15 October 2000) at Blera.

The papers in the first (pp. 17–222) and second (pp. 225–77) sections are devoted to typological syntheses of bucchero from the major centres in South Etruria and a few others elsewhere in the peninsula. D. Locatelli is able to combine the information from the old dismantled *corredi* at Tarquinia with that now available from the modern non-funerary excavations conducted by the University of Milan on the Pian di Civita (ead. in M. Bonghi Jovino [ed.], *Tarquinia . . . 1982–1988: I materiali* [Rome, 2001], II, 187–332); she shows convincingly that local production began at Tarquinia rather earlier than we thought. Significant new ground is broken by B. Belelli Marchesini at Vulci, which emerges as a significant staging post between south and north, and particularly on the route that linked Tarquinia with inland Etruria. This detailed study of bucchero forms, accompanied by a list of 163 Vulcentine contexts with

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bucchero, adds much (at last!) to the work of S. Gsell, *Fouilles dans la nécropole de Vulci* (Paris, 1891), 451–79; it is accompanied for good measure by an account of the Vulcentine bucchero from Poggio Buco and Pitigliano in the Museo Archeologico della Maremma at Grosseto (M. Celuzza et al.). Further north, P. Tamburini's lively morphological review of imported and local bucchero at Volsinii (Orvieto) is a much needed first step towards a fuller picture. F. M. Rossi's brief review of Rome and Latium supports the hypothesis of local workshops, especially in Rome, producing bucchero *di media e bassa qualità* for tables rather than for tombs from the late seventh-early sixth century; to this I. van Kampen adds a well-informed note arising out of Boni's *sepolcreto arcaico* in the Roman Forum. For the rest, the valiant efforts of M. H. Marchetti and L. Ambrosini respectively at Veii and in the Ager Faliscus are hampered by the lack of proper excavation reports; and F. Sciacca's notes on the splendid buccheri from the Tomba Calabresi at Caere (see now id. and L. Di Blasi, *La Tomba Calabresi e la Tomba del Tripode di Cerveteri* [Vatican, 2003]) are no substitute for a proper Caeretan overview—now needed more urgently than ever, in view of the conclusions (important also for Veii) reached by W. Regter, *Imitation and Creation: Development of Early Bucchero Design at Cerveteri in the Seventh Century BC* (Amsterdam, 2003; reviewed *AWE* 4 [2005], 213–15).

The five papers in the third section (pp. 281–332) of these substantial and well produced *atti* are devoted to *tecnologia e prove sperimentali*: suffice it to say that they complement the growing interest, frequently demonstrated in the other papers, in the possibilities now afforded by the archaeometric analysis of fabrics. And the laudable emphasis throughout on archaeological contexts means that we are now much better prepared than we were for the imminent (I hope) publication of J. M. J. Gran-Aymerich's *thèse de doctorat d'État*: *L'Étrurie entre Orient et Occident. Recherches sur les vases en bucchero et leur diffusion* (Paris IV Sorbonne, 2002; see meanwhile id., *Latomus* 63 [2004], 576–84). This, we are told (Tamburini here, p. 179), will do for bucchero what J.-P. Morel did for the black-glaze pottery that followed it in many areas between the fourth and first century (*CR* 33 [1983], 105–6).

The occasion for the Wikanders' Medelhavsmuseet *Memoir* is the discovery (1981) in the Uppsala University Library of sixteen boxes of paper squeezes of Etruscan inscriptions from the collection of O. A. Danielsson (1852–1933; Professor of Greek at Uppsala 1891–1917), along with twenty-six unsorted boxes of his papers. Both categories make it possible to revisit the inscriptions from a number of centres in South Etruria published in *CIE* II.1.4 (Florence 1970) on the basis of studies made exclusively after the Second World War. The results are lucidly set out (pp. 37–158), and amount in many cases to more than crossed ts and dotted is. For example, although no squeeze has survived of no. 5739 (from a sarcophagus at Tuscania: p. 81), Danielsson's 1923 *Tagebuch* reports a clear reading of one of its three words as *velies* where *CIE* has *pelies*—a *hapax*, related to *Pele* (Peleus) by C. de Simone, *Die griechischen Entlehnungen im Etruskischen* (Wiesbaden, 1968–70), I, 101 (no. 20); II, 105, 233 (no. 44), 246. No less interesting is the light shed on the history of *CIE* itself (pp. 16–27), from the enrolment (1885) of Danielsson by Karl Pauli in the work of collecting *in situ* to the transfer of the project from Berlin to Florence and the extraordinary assumption by German and Italian scholars that the material collected by Pauli, G. Herbig, and Danielsson had somehow evaporated after the latter's death.

Danielsson himself emerges as a hitherto unsung hero of Etruscan studies, and I am grateful to the Wikanders for introducing me to him. I note with interest that 'his classically trained colleagues in Sweden could never understand . . . how he could

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continue to spend so much of his time and his scholarly superior brain' (p. 13) on Etruscan matters.

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ROMANS IN FULL COLOUR

G. WOOLF (ed.): *Cambridge Illustrated History of the Roman World*. Pp. 384, colour maps, colour ills. Cambridge: Cambridge University Press, 2003. Cased, £30, US$45. ISBN: 0-521-82775-2.

Like its predecessors in the acclaimed *Cambridge Illustrated History* series, Woolf's new volume on the Roman world is filled with lively writing, many useful tools for the beginner and, above all, a spectacular array of illustrations. The large, glossy pages overflow with a wealth of images, all beautifully reproduced in full color. Ancient wall paintings, statues, cameos, relief sculptures, inscriptions, and mosaics are elegantly woven throughout the text, together with illuminated manuscripts from the middle ages, Renaissance frescoes, a generous selection of early-modern paintings (some familiar, some not), a sixteenth-century woodcut, engravings from the seventeenth and eighteenth centuries, and a nineteenth-century bronze. There is also room for numerous photographs of monuments and landscapes and for a handful of attractive and informative maps, often presented in striking double-page spreads. It is no exaggeration to say that the illustrations alone are worth the price of the book.

For the price of the book readers will also get quite a bit of substantive writing. Successive chapters treat the nature of the evidence (W.), the Republic (C. Mackay), the emperors (D. Potter), Roman imperialism (W.), the Greek cultural inheritance (W. again), the social hierarchy (E. Dench), the city of Rome (J. Coulston and H. Dodge), literature (S. Swain), urbanization (P. Allison), encyclopedism, science and technology (R. Flemming), religion (R. Lim), the economy (N. Morley), and the Roman army (I. Haynes). In general, the quality of these chapters is high. They are well written, informed by recent scholarship, and, for the most part, accessible to the beginner. The format of the *Cambridge Illustrated Histories* is best suited to broad, thematic surveys that combine description and analysis, such as Potter's 'The Emperors', W.'s 'An Imperial People', and especially Flemming's 'Knowledge and Empire'. Flemming's contribution is a real gem, expertly elucidating the production and management of knowledge in the context of the growth of Roman imperial power. Many chapters convey large amounts of complex information with clarity and a light touch. W.'s introductory chapter, 'Discovering Ancient Rome', Lim's 'The Gods of Empire', and Morley's 'The Profits of Empire' stand out in this regard. Dench addresses an impressive range of topics under the rubric 'Domination', but the novice will find it difficult, I suspect, to follow the connections drawn here between social stratification, gender, Roman Italy, Roman citizenship, slavery (as metaphor and in practice), and the relationship between town and country. The book's format is less well suited to the systematic presentation of discrete facts. The chapters on the city of Rome ('The Imperial Metropolis') and on urbanization ('An Empire of Cities'), for example, read a bit like entries in an old encyclopedia. It should also be noted that lengthy discussions of Rome's physical topography and monumental development will be unintelligible to most readers without a map of the city—an inexplicable omission. Similarly unsatisfactory is Mackay's sketch of the Republic,

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