

but it must be stated at once that a sufficiently large number of other problems exist. An English preface by Martin Robertson and a German one by Mommsen herself is followed by the text, which begins with a chapter dealing with the main publications on the subject; the chapter begins with a bibliography, a somewhat odd habit which finds parallels in the following chapters which open with various lists and tables. The author then justifies her method, i.e. she gives an account of what in her opinion is most essential in a description of the position of the Affecter in Attic black-figure vase-painting. This is reflected in the names of the following main chapters of the book: I. Halsamphoren: Vorbilder und Vergleiche, II. Einzelne Dekorationselemente, III. Gefäßformen, IV. Themen. In all these chapters Mommsen gives her reader a clear picture of the Affecter as a consciously reactionary artist among other contemporary vasepainters and potters. No doubt the special character of the Affecter could have been further demonstrated in other ways (e.g. by studying such details of the figure scenes as arms and armour), but it would hardly have constituted an essential addition to the main theme of the book. In Chapter V. (Chronologie) the author traces the chronological limits of the Affecter from the middle to the end of the 6th century. The monograph concludes with a summary, a catalogue (containing some additions to Beazley's list), a concordance with Beazley's catalogue, a scheme of the different amphoratypen and a museum index (also including vases other than the Affecter's which have been mentioned in the text).

Der Affecter is a good and well documented study, which is perhaps only to be expected since it is based on a doctoral dissertation (in Heidelberg). In some cases the footnotes contain things which could well have been included in the text (e.g. the interesting problem of graffiti connected with Etruscan markets, p. 83 n. 403). This book not only gives a well illustrated picture of the Affecter as an individual artist, but, because Mommsen treats her subject as one that is firmly rooted in its historical context, it substantially increases our knowledge of Attic black-figured vase-painting.

*Eero Jarva*

*Stefan Steingräber: Etruskische Möbel.* Archaeologica 9. Giorgio Bretschneider, Roma 1979. XVII, 384 p., Statistics table 1-3, graphics type catalogue pp. 1-16, plates XXXIV.

Tobias Dohrn announces with obvious pride the publishing of the thesis of his pupil Stephan Steingräber, and does so with good reason. Steingräber's extensive work will certainly remain for several decades the general reference book on Etruscan furniture, and it fully satisfies the needs for such a work. He collects and presents the surviving material - both original furniture and that appearing on works of art - and in a corpus-like catalogue provides all the relevant information about them. He creates a detailed typology for each type of furniture. But he is not content with this;

he also analyses his material from different points of view: from that of the monument on which material appears, that of topographical and chronological differences, that of the functional environment in which the furniture is presented, and that of the connection with the furniture of other ancient peoples. Furthermore, he presents all this in the form of statistical tables; he attempts to discover the original materials, and so on.

All this clearly involved an enormous amount of work, and the results are of well great value to archaeologists and etruscologists. The work is not, however, completely free from methodological weaknesses. The analysis is carried out in such small sections that for the most part it is superficial; the conclusions actually contain very little and certainly nothing unexpected. More serious is the absence of basic definitions. What is meant by 'Etruscan' or 'Etruria'? 'Furniture' is defined as "Unter "Möbel" sollen hier nur - abgesehen von wenigen Ausnahmen wie Sarkophagen und Körben - Möbel im eigentlichen Sinne verstanden werden." All problems of dating are ignored; since the references are also missing, this part of the catalogue is virtually useless. The grounds on which the material was selected remain unclear. The terms 'Italic', 'Latin', and so on, are almost unknown to the writer; one almost gets the impression that Italy was inhabited only by Etruscans and then later by Romans; for the purposes of comparison the other Italic cultures would occupy a central position. Nor do I accept without further explanation the subordinate position of the Hellenistic period. Of the Volterranean cinerary urns, only four are included in the material; on what grounds were they chosen? What is the value of the statistics, when certain groups of monuments are included in their entirety, and of others only one per cent? When some datings are made in fifty year periods - which is often over precise -, the three centuries of the Hellenistic era constitute only one period. Of course the datings within this period are very difficult, but they will always remain so, if even the basic collections of material do not attempt to differentiate and analyse the material of this period.

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*Bianca Maria Felletti Maj: La tradizione italica nell'arte romana.*

I. Archaeologica 3. Giorgio Bretschneider, Roma 1977. 404 p., LXXXIII tav. Lit. 80000.

Il presente volume, pubblicato nella nuova collana dell'editore Giorgio Bretschneider, è rimasto l'ultima opera della ben conosciuta studiosa romana. Questo lavoro, notevole per l'impegno e ricchezza di documentazione, sia illustrativa che letteraria antica e moderna, si presenta assai bene anche per quanto riguarda la veste tipografica. Nonostante le giustificazioni presentate a pag. 50 si lamenta forse la mancanza di un trattamento più profondo e personale della questione "tradizione italica" e dello sviluppo dell'arte italica nei secoli precedenti alla definitiva conquista romana della penisola. Sembra, inoltre, che alcuni aspetti di questo ammirevole lavoro