

It is often argued that it was Rome's last king Tarquinius Superbus who commissioned the cult image for the new Roman temple of Jupiter Capitolinus from the Veijan artist Vulca. (There are however multiple problems of interpretation; see e.g. M. Pallottino, *EAA* VII, 1966, 1206f.; O.-W. von Vacano, *ANRW* I.4, 1973, 524-529; A. Andrén, *RPAA* 49, 1976/77, 65; M. Cristofani, *Prospettiva* 9, 1977, 2-7; G. Colonna, *PP* 36, 1981, 56-59). As we know from ancient Roman chronology, and as has been stressed rather emphatically by many modern non-revisionist scholars, Tarquinius was expelled from Rome in 510 B.C. In 509 B.C. the temple of Jupiter Capitolinus was dedicated.

Another assumption sometimes encountered is that Vulca is identical with the "Maestro dell'Apollo" who made the statues for the Portonaccio temple. Scholars holding this view commonly assume that Vulca worked first at Veii, and that he was called to Rome only after having proven his skills in his native city. If this is true, it seems that the cult image of Jupiter could not have been made before 503 B.C. at the earliest. Nor could the last king of Rome have been expelled and the Republic introduced until some time after the canonic date of 510/09.

As alternative explanations one might suggest that the fragments analysed by Gaugler and Anderson come from a statue not belonging to the same context as the famous Apollo. Or, indeed, that on chronological grounds Vulca and the "Maestro dell'Apollo" must be different persons. Further investigations would be welcome.

The papers mentioned here are intended to show that interesting results are found even behind unassuming titles. The three volumes on the Second Etruscology Congress are indeed well worth consulting also for scholars outside the discipline.

*Christer Bruun*

*Stoddart Simon and Spivey Nigel: Etruscan Italy. An Archaeological History.* B. T. Batsford Ltd, London 1990. 163 p. GBP 29.95.

We have here a versatile guide to the archaeological history of Etruscan Italy in 1200-400 BC. The authors have, to use their own words, attempted to map out the patterns of human existence and written essentials of Etruscan life. The first two chapters give a clear picture of the physical environment as well as settlement. They cover nearly one third of the actual text, reflecting thus their importance in the work as a whole. The practicality of the book is also reflected in the division of the rest of the chapters: such themes as technology, trade, the process of cultural change, ritual, warfare and social organization are stimulatingly discussed. The authors quite rightly did not want to include any explicit survey on art as we already have a number of good recent studies. Indeed, they have an enviably clear picture of the spheres of archaeology and art, citing Oscar Wilde's "where archaeology begins, art ceases". This is quite a supportable attitude if one is content to see art only as an object of aesthetic excursus. The idea and actual contents of the book is interesting and rewarding. It is aimed at the general reader, who can gain something more than the basic information about the Etruscans through this book, and who may afterwards wish to visit the sites and museums. At the end of the book some practical advice and a glossary - useful, but meagre - are provided.

Some aspects of the lay-out are not totally satisfactory. The captions presented in the text itself could have been included in the list of contents and the subtitles and other intermediary titles are easily confused. The list of illustrations is completely unnecessary, as the scarce information given there also accompanies the actual maps and photos.

In the end, if one wants to get to know Etruscan life in a wide sense, Spivey's and Stoddart's book can be warmly recommended for scholars as well as laymen. It replaces Massimo Pallatino's work on Etruscology, which was first published as early as 1942 and which has been reprinted, revised and enlarged ever since.

*Leena Pietilä - Castrén*

*Corpus Speculorum Etruscorum*. France, 1. Paris - Musée du Louvre, fascicule 1. Par Denise Emmanuel-Rebuffat. "L'Erma" di Breschneider, Roma 1988. 206 p. ITL 250.000.

Procede egregiamente la pubblicazione del monumentale Corpus degli specchi etruschi. Il primo volume francese è dedicato alla più grande raccolta di questo genere di documenti che esista nei musei francesi. Esso comprende 40 specchi, tutti muniti di figure incise, mentre altri specchi nella raccolta del Louvre saranno pubblicati in due successivi fascicoli. Dalla breve "Storia della collezione" si apprende che la maggior parte della raccolta finì al Louvre nel 1862 dalla famosa collezione Campana che comprende, tra l'altro, una grande quantità di iscrizioni. Di soli due pezzi si conosce la esatta provenienza (n. 12 da Preneste e n. 35 da Pontedera). In tutto, questo primo fascicolo comprende pezzi di grande interesse, qualche volta accompagnati anche da iscrizioni, e così attendiamo con ansia la pubblicazione dei due restanti fascicoli.

*Heikki Solin*

*Edlund - Berry Ingrid E.M.: The Seated and Standing Statue Akroteria from Poggio Civitate (Murlo)*. Archaeologica 96. Roma, Giorgio Bretschneider Editore, 1990. p. 256, tav. 28. ITL 550.000.

Anubody puzzling over Etruscan art and sculpture cannot have missed their very original-looking statues with sombreros. The first fragments of these statues were found at the site of Poggio Civitate (Murlo), south of Siena as early as 1966. In the course of over twenty excavation campaigns the material has increased and one of the veteran researchers of the site, Ingrid E.M. Edlund - Berry, has now published an energetic and most detailed study of the seated and standing statue akroteria.

These statues once made part of the architectural decoration of an archaic building, formed of a series of rooms lined up on sides of a courtyard (outside dimensions 61 X 61 m). It served partly as a residence, but principally as a sacred gathering place for neighbouring communities, such as Chiusi, Arezzo, Volterra, Rusellae and Vetulonia, or ones closer by. This kind of use recalls southern equivalents in Voltumna as well as on a smaller scale in Acquarossa. The building was used from ca 600 until 525 B.C. when it appears to have been purposefully destroyed and ritually torn down: the architectural terracottas and other objects were buried in pits, sealed with a stone packing. The *damnatio*