

cover the time-span between the 2nd half of the 2nd century B.C. and ca. A.D. 100, the latter date marked by the destruction of the Nabataean dwelling at ez Zantur. However, the painted ceramic finds associated with the structure rebuilt in the Late Roman period and destroyed by the earthquake of A.D. 363, and recognized as Phase 4 of the same development, strongly indicate that the Nabataean ceramic production did not end with the annexation of the Nabataean state by Rome in A.D. 106. This is definitely one of the most significant results of this valuable analysis.

Part 2 of the volume is a superb presentation by B. Kolb of the Late Roman (Spätantike) dwellings at ez Zantur (EZ I). That domestic complex was built in the early 4th century A.D. from the ruins of the Nabataean house, suffered considerable damage during the earthquake of A.D. 363, and was finally abandoned in the early 5th century. Kolb presents a detailed description of the architecture and layout of the complex, including the analysis of the building techniques and the functioning of the water supply system. However, his ultimate goal goes well beyond the description. Kolb discusses the complex in a synchronic perspective of the political and economic factors and constraints which affected Palaestina Salutaris/Tertia, and Petra in particular. He skillfully utilizes the descriptions of dwellings, as preserved in the slightly later literary sources, such as the Nessana Papyri and the recently discovered Petra Papyri. On the other hand, Kolb examines ez Zantur I complex through the evolutionary perspective of the development of domestic architecture, as documented by archaeological data in Palestine from the Hellenistic through Late Byzantine periods. His overall conclusion, that the Late Roman housing at ez Zantur, Petra, should be considered as fitting well within the long-standing tradition of the cultural and economic dwelling traditions of southern Palestine, is well-founded and fully documented.

The volume is handsomely produced and profusely illustrated with photos, graphs, statistics and tables. Undoubtedly, these milestone contributions to the ceramic and architectural studies will for long remain a standard reference not only for students of Nabataean pottery and domestic structures in Petra but surely for everyone involved in studies on the history and archaeology of the Classical and Byzantine Near East. Schmid and Kolb deserve the highest praise and appreciation for their efforts.

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MICHAELA FUCHS: *In hoc etiam genere Graeciae nihil cedamus. Studien zur Romanisierung der späthellenistischen Kunst im 1. Jh. v. Chr.* Philipp von Zabern, Mainz am Rhein 1999. ISBN 3-8053-2519-3. x, 98 pp., 2 figs., 67 pls. EUR 50.11 ca.

Though related to the writing of history (Cic. *leg.* 1, 5, 13), the title of the book aptly characterizes the artistic climate of the Late Republic as well. In her somewhat elaborated version of a Berlin dissertation from 1995/96, Fuchs has set out to study the meaning and role of sculpture in Roman society through a period of considerable revival of both visual and other arts. The way the Romans received and perceived Greek art is discussed along with Late Hellenistic theories on art, and together with the activity of Pasiteles, the *artifex doctus* of the first century B.C. This man, who managed a workshop of sculpture in Rome around the mid-first century B.C., was partly responsible for the

introduction of an entire industry which copied and imitated classical Greek art. Fuchs sees copying in a positive sense as it respectfully revives an older culture and makes it readily accessible in a new context. Such themes are discussed in the second part of the book (pp. 73 ff.) which provides a lot of important reading for anyone interested in the period in which Greek culture in its various forms was absorbed by the Romans.

The first section is basically a series of case studies of individual sculptures, all of which Fuchs now assigns to the first century B.C., while previously some of the them were dated considerably earlier, even to the sixth and fifth centuries B.C. (the remarkable Piraeus sculptures found in 1959; the Piombino Apollo from the environs of Populonia; the Strangford Apollo [now in the British Museum]; a kore type named Guicciardini-Munich; the kore Albani 975; the Orestes-Electra group by Menelaos [National Museum, Rome]; the Pan statues by M. Cossutius Cerdo [British Museum]; a group of terracotta sculptures from the Palatine). As far as I can see, the datings (some of which are not entirely new proposals) are generally trustworthy, though it may be noted that, in the absence of archaeological evidence, Fuchs is often compelled to draw solely on stylistic comparisons. The discussion of the statuary evidence is illustrated with high quality photographs. Unfortunately, the book contains no indices.

Though Fuchs's book may be read along with Paul Zanker's classic work *Klassizistische Statuen* from 1974, it should now be accompanied by the collection of papers from a 1998 conference in Arezzo: F. Fabbrini (ed.), *Maecenas. Il collezionismo nel mondo romano dall'età degli Scipioni a Cicerone* (Università degli Studi di Siena, Istituto di Storia Antica, Arezzo 2001) which, besides discussing "collezionismo", offers many fresh insights into the artistic and literary culture in Late Republican Rome.

*Mika Kajava*

*Corpus speculorum Etruscorum. France 1: Paris – Musée du Louvre. Fascicule III. Par DENISE EMMANUEL-REBUFFAT. "L'Erma" di Bretschneider, Roma 1997. ISBN 88-7062-946-5. 186 pp. EUR 155.*

*Corpus speculorum Etruscorum. U.S.A. 3: New York, The Metropolitan Museum of Art. A cura di LARISSA BONFANTE. "L'Erma" di Bretschneider, Roma 1997. ISBN 88-7062-997-X. 186 pp. EUR 140.*

The two volumes at hand are two additions to the ever-growing number of publications of ancient artifacts stored in the museums of the world. Like many artifacts that can be considered works of art, Etruscan mirrors have also been collected as art, not as archaeological evidence from excavations. They rarely have clear contexts, very often we do not know their provenances, apart from perhaps a general region in Italy. Thus, the study of the mirrors has concentrated on their typology, content of the decorations, and the inscriptions often found on them. For such studies, these volumes, along with the dozens of similar publications, are an unsurpassable source material: no one can possibly go through all the collections of the world's museums on one's own.

The contents of both catalogues is very similar and familiar from the previous volumes in the series: after introductory notes, a detailed verbal description of each