

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.

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*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

mirror follows, then line drawings and black and white photographs of both sides of the mirror on the scale 1:1. The Louvre publication features 28 mirrors and the New York book 25 of which one is a forgery.

The description usually includes the museum inventory information as well as when and by whom purchased, bibliographical information, and of course, if known, the provenance of the object. The physical description consists of both technical and stylistic parts. The either engraved or relief decorations on the mirror are carefully analysed and discussed in relation to possible parallels. And as usual, the images are mythological scenes, where the characters have often been identified with inscribed names in the Etruscan, Greek or Latin alphabets. The only difference in the content of the volumes concerns the inscriptions, which, in the New York volume, have been produced in the text in the original form with drawings and in the Louvre volume only as Latin or Greek printed text.

Both volumes also include metallurgical analyses of the mirrors as well as general typological chapters. The Louvre volume's typological treatise is more extensive and actually features all of the mirrors, whereas the New York volume features only the typological terminology used.

Both writers, Denise Emmanuel-Rebuffat and Larissa Bonfante are great experts in the field and this is clearly visible in the texts. These two volumes are excellent additions to our knowledge of the Etruscan mirrors.

*Eeva-Maria Viitanen*

PAOLA BRANDIZZI VITTUCCI: *Antium. Anzio e Nettuno in epoca romana*. Bardi Editore, Roma 2000. ISBN 88-85699-83-9. 166 pp. EUR 36,15.

Non esiste ancora una monografia moderna sulla romana Antium, il cui territorio corrisponde a quello delle moderne Anzio e Nettuno nonché di alcuni comuni più piccoli quali Campoverde. Per una tale monografia il presente volume presta un utile lavoro preparatorio. Esso si apre con interessanti considerazioni sulla storia degli scavi antiquari ad Anzio e a Nettuno, con una breve esposizione di elementi geo-morfologici e con un'analisi di quello che sappiamo dell'impianto portuale (ma non si capisce che cosa abbia a che fare con la costruzione del porto l'iscrizione di Vedennius). Segue la descrizione dei monumenti, divisa in tre parti (pianoro inferiore, pianoro intermedio, pianoro superiore), della viabilità, degli acquedotti, nonché delle necropoli. Dopo un capitolo sugli elementi dalla documentazione epigrafica e un altro sui monumenti della Antium imperiale il volume si chiude con una sezione finale sull'assetto topografico del territorio anziato.

Anche se il volume si presenta un po' disordinato (per es. le proposte presentate in 9.1 "ex antiqua pictura" a pp. 87-97 si ripetono nel capitolo successivo a pp. 99-115), le varie considerazioni svolte si leggono con interesse e in buona parte con profitto. Devo tuttavia avvertire il lettore di alcune interpretazioni non convincenti dei documenti e della storia del territorio:

1) nella tav. XIV Nettuno viene definita come "civitas Antium", ma più tardi non se ne parla esplicitamente, tranne alcuni vaghi accenni alla crescita di importanza di