

*Il santuario di Portonaccio a Veio*. A cura di GIOVANNI COLONNA. 1: *Gli scavi di Massimo Pallottino nella zona dell'altare (1939–1940)*. Con contributi di G. Colonna et al. Accademia Nazionale dei Lincei: Monumenti Antichi, ser. Miscellanea, vol. VI–6 (= 58). Giorgio Bretschneider Editore, Roma 2002. ISBN 88-7689-209-5. 295 pp., 80 tavv. EUR 150.

It sometimes happens that the results of an archaeological excavation are published – for various reasons – only decades after its completion. This is also the case of Massimo Pallottino's research in 1939–1940 in the area of the altar, at the sanctuary of Portonaccio in Veii. Without delay, the epigraphical material, architectural terracottas and fragmentary terracotta statues, the famous goddess with the child and the male torso, had been noted. But it was only in 1947 that the major part of the finds could be addressed in a scholarly manner by Pallottino's assistant, Valeria Martelli. The work, however, was interrupted, and the catalogue of the finds was finally ready in the 1980s, but bibliographically brought up to date even later. By the combined efforts of several scholars, among others, the pupils of Pallottino and their pupils, the final publication came out in 2002. Before its appearance, a summary of Pallottino's research was included in the exhibition catalogue *Veio, Cerveteri, Vulci – città d'Etruria a confronto*, in 2001, pages 45–56.

The publication consists of the catalogue of finds, altogether 1255 pieces, of a short presentation of some of the material originating from Pallottino's excavation, but which had gone astray in the meantime, and of the republication of the epigraphical material in the light of recent studies. For the most part, the finds cover several groups of pottery, both imported and locally made, but also weaving implements, votive terracottas, statuettes of bronze, ivory and bone, jewellery and decorations, among which scarabs used as signets or amulets, were brought to the sanctuary. The range of the material strongly recalls the many votive caches, which have likewise been published belatedly, and presented so meritoriously in the series *Corpus delle stipi votive in Italia*. The finds show that, from the archaic period through the third century BC, the object of the cult at the sanctuary of Portonaccio was Minerva, also supported by other deities. The finds now analyzed to the full show the contacts in the Apennines and beyond in different times.

The finds together with Pallottino's diaries and notes have enabled the publishers to reconstruct the old excavation. The text is complemented with photos and plans of different periods, and also Pallottino's sketches and pages of his diaries. Besides shedding light on an important Etruscan sanctuary, the publication is an honour to the famous etruscologist's early work, and a reward of the persistence of later generations of etruscologists.

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LAUREN HACKWORTH PETERSEN: *The Freedman in Roman Art and Art History*. Cambridge University Press, Cambridge 2006. ISBN 978-0-521-85889-2. 294 pp., 140 figs. GBP 50.

Petronius' Trimalchio is the quintessential image of the Roman freedman: a newly franchised member of Roman society desperately trying to make sense of his new status and failing at every attempt. His imaginary personality has been used in studies of Roman history and art history to create such well-known phrases as "freedman mentality" and "freedman taste". The