these characters were being claimed by the Romans as their ancestors, they were out of favour with the Etruscans, who thus consciously selected scenes that emphasized the demise of Troy (e.g., the sacrifice of the Trojan prisoners, the sacrifice of Polyxena, Achilles's desecration of Hektor's corpse) as a way to create 'thinly veiled anti-Roman propaganda' (49). Following previous scholars, he supports the idea that contemporary historical events, such as Alexander's destruction of Thebes and conquest of the Persian empire, are reflected not only in the élite's use of Achilles as a triumphant hero and metaphor for Alexander but also in the choice of certain Theban themes that emphasized the city as a place of bad luck (e.g., the stories of Niobe and Aktaion). Since many Amazonomachy scenes depict the female warriors who came to the aid of the Trojans more often defeating their Greek opponents than the other way around, M. also proposes that 'the Etruscans did not consider the Amazons as allies of the Trojans or put them on a par with Trojans. The choice of the Amazonomachy theme [also] does not seem to be related to the sex of the deceased, but rather to be dictated by the respect aroused by the deeds of these fearless mythical women' (38). Likewise, in his analysis of a Celtomachy showing the Gauls in a losing position, he wonders if this indicates that the owner fought on the side of the Romans at the Battle of Sentinum in 295 B.C. (106).

In considering why myths disappeared from the sarcophagi produced in the third century B.C., M. argues that this phenomenon is best understood within the larger context of contemporary Etruscan history: 'the local elites did not want to offend the new authority, by whose grace they ruled' (6), although he also offers, as a second possibility, the idea of the decline of 'mythological knowledge ... as the elite lost contacts with the Greeks in Southern Italy'. Given the prevalence for mythical subjects on terracotta urns produced in Northern Etruria during the Hellenistic period, his second hypothesis makes little sense. Later in the text, he also writes that 'it cannot be excluded that the visualization of Greek myths, which could be used for anti-Roman propaganda, had been forbidden' (117). Given the political climate in Southern Etruria at this time, he supports the idea that the popular procession scenes 'display the political, high-ranking office of the deceased' (75) and that the presence of lictors indicates the influence of Roman ideas: 'as the local Etruscan aristocracy ruled in the name of Rome, it may have adopted ceremonies from Rome' (77). At the same time, he does not believe that the prevalence of the non-mythological themes, in general, is indicative of overt Romanization: 'rather ... they show emphases and changes due to political events. The phenomenon has to be interpreted as a sort of passive Romanization' (123).

In his discussion of motifs sometimes considered purely decorative, such as the *Tierkampf*, the ketos, the patera, etc., M. rightly supports the idea of symbolic content. He suggests, for example, that the *Tierkampf* could 'represent death, the transitoriness of life, and the survival of the fittest[.] Although the victim dies, the predators live on: the animal's blood is the other animal's life' (59). Likewise, with respect to the very popular images of paterae and craters, he supports the idea that their frequent use 'may be explained by the belief in Fufluns as a soteric god' (116) and that their disappearance from the sarcophagi could be related to 'the *Senatusconsultum de Bacchanalibus* of 186 BC, which outlawed Bacchic cults in Italy' (118).

All in all, M.'s book contains a great deal of information about the representations on Etruscan stone sarcophagi produced during the Late Classical and Hellenistic periods. Since it includes a wide range of interpretations, the book is an excellent resource for anyone interested not only in this particular art form but also in this fascinating period of Etruscan history.

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P. L. DALL'AGLIO and I. DI COCCO (EDS), *PESARO ROMANA: ARCHEOLOGIA E URBANISTICA* (Studi e scavi, nuova serie 4). Bologna: Ante Quem, 2004. Pp. 180, 11 col. pls, 99 illus, 1 fold-out plan. ISBN 88-900972-8-0. €21.00.

This volume is a joint venture by the Dipartimento di Archeologia of Bologna University, the Comune of Pesaro, and the Soprintendenza per i Beni Archeologici delle Marche: in brief it provides a valuable city study, examining the archaeological and related data for the compact Roman colony and port of Pesaro — *Pisaurum* in Le Marche province, founded in the early second century B.C. and still active even after the traumas of the Gothic-Byzantine wars of the sixth century A.D. The volume surveys and summarizes old and new excavations and finds from the town and, in part, the territory, and concisely provides a coherent and informative review of a town through time. It is divided essentially into two parts: Part I outlines in four sections the coastal setting (19–22), the documentary and archaeological context of Pesaro (23–6), the plan

https://doi.org/10.1017/S0075435800001441 Published online by Cambridge University Press

and structures of the Roman town (37–66), and the late antique/early medieval centre (67–77). Part II comprises three sections, on the innovative urban GIS and its format and contents (81–7), the listing and summary of the Roman findspots and buildings inside and outside the town walls (89–113: the 'Carta Archeologica', describing 69 sites with modern or archive documentation), and summaries of excavations undertaken in and around Pesaro between 1992 and 2003 (115–53). These latter reveal a growing depth of understanding of the urban character, pinpointing in finer detail the road network and, notably, the disposition and evolution of various town-houses (*domus*), many well endowed with mosaics and wall paintings (e.g. *domus* partially uncovered at the Palazzo della Provincia and Piazzale Matteotti, 137–46).

Strikingly the monumental urban heart remains largely unknown: forum, theatre, and public baths have yet to be properly recognized or sampled, even if texts recognize their presence (see 54–60), and so the fate of late antique Pesaro as a centre of administration is unclear. Nonetheless, the data recovered do highlight instances of intramural burial from the fifth century, often over decayed *domus* (such as those at Piazzale Matteotti) and roads, whilst most spectacular, in contrast with this perceived shrinkage of activity, are the mosaics of fifth-century date from the early episcopal church; these have only been partially sampled as they are overlain first by a mass of levelled rubble 0.7 m thick — most probably debris from destruction in the wake of the Gothic-Byzantine wars — and then by an equally stunning mid-sixth-century mosaic (complete with donor inscriptions), signifying recovery and investment at least in terms of the local church (74–5, 129–33). As with other sections of the book, the illustrative support for the church mosaic descriptions is very good (and in this instance featuring also an excellent pull-out plan, pl. 12). Indeed, overall, this is a compact but very well produced volume, neatly summarising 800 years of city life; it is to be hoped that comparable synthetic texts are produced as accurate and up-to-date guides for other towns of the region (and beyond!).

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R. OSTMAN, *THE CITY AND COMPLEXITY: VOLTERRA, ITALY. POTTERY PRODUCTION DURING THE HELLENISTIC ETRUSCAN PERIOD AND THE LATE ROMAN TO LATE ANTIQUE PERIOD* (British Archaeological Reports International Series 1251). Oxford: Archaeopress, 2004. Pp. viii + 266, 68 illus, 68 tables. ISBN 1-8417-1611-1. £37.00.

This book addresses the transformation of Roman Italy between the Hellenistic (third to first centuries B.C.) and the Late Roman periods (third to fifth centuries A.D.) through the case study of two ceramic assemblages from Volterra. As Ostman rightly points out in her Introduction (1), this city offers a particularly suitable subject for such a work owing both to its long history as an urban centre (since the Archaic period) and to the availability of a wealth of textual and, in particular, archaeological sources (cf. M. Bonamici, *Volterra. L'acropoli e il suo santuario* (2003); N. Terrenato, *JRS* 88 (1998), 94–114). The ceramics studied by O. were recovered during the most recent excavations in the area of Vallebuona, the site of the early Imperial theatre and the Late Roman baths (contributors to M. Munzi and N. Terrenato (eds), *Volterra. Il teatro e le terme* (2000); for the publication of the Hellenistic material see now Di Giuseppe, *PBSR* 60 (2005), 31–83). The material is entirely residual and from uncertain, primary contexts but is considered by the author to be 'broadly representative of the pottery consumed' during the two periods in question (17), a claim that might perhaps have been substantiated somewhat further.

The explicit aim of the book is to establish whether or not the diachronic changes observable in the pottery can be explained along the lines of a model of cultural change situated somewhere between the extremes of what O. refers to as the 'External Change' and the 'Internal Development' approaches (4–6). The premise of this research question is that, at least according to the somewhat limited range of scholarly views cited by the author, Italian society was becoming increasingly less complex during the later Roman phases, regressing from the highly complex, urban structures of the Hellenistic period. Once and if this historical scenario is accepted — and this is a big 'if' in my view — O.'s question of how it might have affected the types of societal interaction reflected by the ceramics and, indeed, to what extent these relations were or were not affected by external factors, becomes an important one. It is, therefore, on the issue of how the analysis of the ceramic material responds to this question that the remainder of this review will focus, without considering the heuristic difficulties inherent in the approach.

https://doi.org/10.1017/S0075435800001441 Published online by Cambridge University Press