

future work will centre on the *dégagement* of the northeastern quarter of the *cavea*. The Capitolium not only occupies the summit of a hill, but stands on massive vaults that raise it still higher. The Ducroquets' former house on top is visible over the whole area, and the original temple must have formed one of the most impressive architectural complexes of the province. The clearing and consolidation of the main level of the interior of the podium, largely inaccessible before this project began, has revealed a vast interior space, with a second level underneath. The forum to the south is still obscured by dilapidated agricultural buildings, slated for demolition. It is also proposed to expropriate the old Ducroquet house, an obvious temptation, but surely a big mistake, since it is such an important part of the history of the site, as well as a striking and unusual landmark visible from miles away, that it demands to be kept and restored as a visitors' centre.

Chapter V is devoted to the evidence for pottery manufacture in Vandal and Byzantine times, complete with a number of well-preserved kilns. Production centred on African sigillata and on lamps, but included also figurines and roof-tiles with a sigillata-type finish. One of the workshops was installed in what had been a private bath complex ('les thermes des Laberii') near the amphitheatre. Evidence for earlier pottery manufacture seems lacking, or at least the site of the workshops is unknown.

Chapter VI, one of the most fascinating, is devoted to the outskirts of the city, the countryside, and the aqueduct system. Other notable features are a pre-Roman *oppidum* (pp. 185–8), extensive quarries (pp. 204–5), and about twenty rural sites, of which nine yielded the remains of olive presses, some on an industrial scale (pp. 181–4). Finally Chapter VII discusses neighbouring settlements, the major roads, and the Carthage aqueduct where it crosses the territory of Oudhna.

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ITALIAN VOTIVE BRONZES

C. CAGIANELLI: *Bronzi a figura umana*. (Monumenti Musei e Gallerie Pontificie, Museo Gregoriano Etrusco: Cataloghi, 5.) Pp. 342, numerous ills. Vatican City: Direzione Generale dei Monumenti, Musei e Gallerie Pontificie, 1999.

The Museo Gregoriano Etrusco is one of the oldest and richest public collections of Etrusco-Italic material in the world. With five volumes published and another five in the pipeline, it will soon have one of the best series of modern specialist catalogues, too. As already seen in exhibitions locally and abroad (*Antichità dell'Umbria in Vaticano* [1988]; *The Etruscans: Legacy of a Lost Civilization* [Memphis, 1992; CR 44 (1994), 164–5]; *The Human Body in Ancient Art* [Toyota, 1996]), their production takes full advantage of the modern restoration and research associated with major reorganization.

Preceded by an Introduction (pp. 9–17) and informative chapters on 'Formazione della Raccolta' (pp. 19–29) and 'Storia degli Studi' (pp. 31–100), C.'s catalogue contains 148 bronzes arranged chronologically within three large categories; the eight non-votive pieces (nos. 4, 7–9, 22, 24, 25, 28) should have been isolated, and an iconographical index would have been useful.

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The largest category consists of fifth-century schematic figurines (mainly worshippers), all but four previously unpublished. They are traced to the deposit from Valle Fuino near Cascia (prov. Perugia) discovered in 1794 (p. 25), and attributed to six of the groups in G. Colonna's classification (*Bronzi votivi umbro-sabellici* I [Florence, 1970]).

The small figures nos. 4–44 (also mostly from Umbria, but nearly all previously published) range from the mid-sixth to the late third century B.C. (or slightly later for no. 43, inscribed *mi thanrs'*). The majority are (offering) worshippers: males naked or in full armour, females wearing *chiton* and mantle. No. 29, dedicated by *Tite Alpnas* to *Thufththa*, could actually portray this goddess herself; no. 37 was traditionally called Hygieia, but probably depicts a different goddess, or a priestess; the priestly class is already represented by the well-known Etruscan *haruspex* in full costume, dedicated by *Vel Sveitus* (no. 36). While warriors might be interpreted as Mars, the only secure gods are in fact *Menerva* (no. 38) and Herakles (nos. 5, 15, 31–35, 42). Sensible interpretations emerge from careful iconographical, art-historical, and antiquarian analysis; technical and epigraphic evidence and archival information are also deployed to good effect.

Nos. 1–3 are large statues, all of purely Etruscan manufacture, accompanied by dedicatory inscriptions on their bodies (like the famous Chimaera and Orator in Florence). The acquisition of the 'Mars' from Todi soon after its discovery was a crucial factor in the creation of the Vatican Etruscan Museum by Pope Gregory XVI in 1837. C.'s assessment rightly relies on Roncalli's exhaustive analysis (*MemPontAcc*³ 11.2 [1973]), and his attribution to a Volsinian workshop closely following Greek classical, mainly Pheidian, models (some previous bibliography should have been remembered); the dedicator's name *Trutitis* is not regarded as necessarily Celtic. For the Carrara and Graziani *putti* (nos. 2–3), it would have been useful to focus discussion on the specific iconography of seated boys, particularly common on Cyprus (cf. C. Beer, *Temple-boys* I [Jonsered, 1994]); the first (from Tarquinia), is assigned firmly to the late fourth century by technical considerations, while the second (found near Lake Trasimene in 1587 and acquired for the Museum in 1841) remains anchored to the early second century on both stylistic and (especially) epigraphic grounds. The photograph of its inscription is printed back-to-front and upside-down (p. 122); and the inscription is not 'destrorsa' but retrograde, as are all the others—including that on the Mars, which is not 'bustrofedica' (p. 110) either, but clearly runs anti-clockwise round one of the flaps of the corselet fringe. Inconsistent indications of right and left occasionally affect also arms and legs of the figures.

The difference between large and small bronzes resides mainly in their manner of production, which is explored by M. Sannibale in the final chapter on 'La Tecnica' (pp. 275–308). The Todi Mars (141 cm high) and the two sitting boys (32.70 and 26 cm respectively) are hollow cast (by the direct lost wax method) in multiple parts joined by soldering. The small bronzes are solid cast in one piece—often through the indirect lost wax process, which allows the repetition of a single original. An intermediate case is represented by no. 37, almost 30 cm high and hollow cast with separate arms; the thickness of the wax/bronze layer (3–5 mm) confirms its stylistic attribution—and that of the Putto Carrara (4–7 mm thick)—to early Hellenistic times (these values are known to decrease sharply in the late Hellenistic–Roman period). Analyses of alloy, manufacturing procedures, soldering methods, etc., all with significant parallels in the Riace warriors, combine to confirm Roncalli's 1973 stylistic diagnosis of the Todi Mars.

Although some of the photographs are too small and dark to show important

details (and the side-notes have often ended up on a different page from the relevant text), the book is generally well produced. It should be in all public and private libraries with an interest in the classical world.

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PORTRAITS OF ANTONINE PRINCES

K. FITTSCHEN: *Prinzenbildnisse Antoninischer Zeit*. Pp. xxviii + 156, 208 pls. Mainz: Verlag Philipp von Zabern, 1999. Cased. ISBN: 3-8053-2363-8.

This monograph offers a comprehensive treatment of the identifiable portraits of the Antonine princes, M. Aurelius, L. Verus, and Commodus (before they became emperors), together with some insecurely identified portraits of their male siblings. It was originally conceived in the early 1980s (p. ix) as a companion piece to F.'s publication (together with Paul Zanker) of all the Roman imperial portraits in the Capitoline collection (*Katalog der römischen Porträts in den Capitolinischen Museen I* [Mainz, 1985], III [Mainz, 1983]). F.'s separate monograph on the portraits of Faustina the younger was undertaken at the same time (*Die Bildnistypen der Faustina minor und die Fecunditas Augustae* [Göttingen, 1982]). Publication was postponed several times, and eventually the work had to be tackled anew, with the unfortunate result that the references to F.'s lists of 'Prinzenbildnisse' given in the Capitoline catalogues now do not correspond with the new numbering system. Nevertheless, it is this close relationship with F.'s earlier, larger undertaking—the creation of a clear typology and chronology of all imperial portraits—which explains the austere and somewhat inaccessible form of presentation here adopted. This is a book to be *used*, by specialists, and in conjunction with the other volumes already mentioned.

This study shares the strengths of the Capitoline catalogues. The presentation is supported throughout by lavish photographic documentation of a remarkably high standard and consistency. Just about every portrait listed (or otherwise important for the argument) is illustrated in good clear photographs, mostly in multiple views. The publication of all these photographs alone represents an immense labour (pp. x–xi). F. has elsewhere declared this kind of documentation a necessity in portrait studies, and once again he lives up to the high standards he has set for the field. The plates give his careful descriptions a clarity and precision otherwise unattainable, and, combined with his relatively narrow focus (on identification, types, and dates), they enable him to present a very persuasive picture of our best evidence for the official 'portrait types' of the Antonine princes.

After a concise introduction (pp. 1–12), which unravels the complex *dramatis personae* of the Antonine dynasty, the reader is launched into a series of thirteen dense sections (A–N), each of which treats a 'portrait type' (*Bildnistyp*) which F. identifies as representing an Antonine prince. Each section follows the same pattern: first a series of catalogue entries listing all known replicas of the type; then a full description of the (lost) prototype on which all these must be based, together with a discussion of its date and relationship to other identifiable types. F. briefly sets out his method in the introduction (pp. 10–12); but he deliberately considers the well-known prince-portraits of Marcus Aurelius first, to provide a practical demonstration of it (pp. 13–31). This