

producing these kyathoi and kantharoi (with similarly decorated handles) was established at Vetulonia in the mid-seventh century B.C.; the craftsman, 'Maestro C', probably produced the kyathos of the Tomba del Duce and is linked to the workshop that, in the second quarter of the seventh century, produced some vases in Cerveteri (L. Cappuccini, *Studi Etruschi* 80 (2017), 61–82). The earliest writing in this area had already arrived from Vulci c. 675–650 B.C.; subsequently northern Etruria is influenced by a more southerly writing model, that of Tarquinia, and around the mid-seventh century the bucchero kyathoi brought yet another new type of writing, first developed in Cerveteri (A. Maggiani, *Studi Etruschi* 80 (2017), 133–48).

Ch. 4 is dedicated to the development of the necropolis. Using statistical analysis, C. defines six chronological phases, from the Villanovan to the beginning of the sixth century, and identifies common and characteristic types of items for each. The analysis of ritual practice starts from gender, unfortunately only possible on the basis of the grave assemblages. In phases 2–3, the most well represented, female tombs outnumber male ones by 2:1, as women represent a pre-eminent component in princely funerary representation. Elements of ritual are then grouped by type. Chariots and horse harnesses are more abundant at Vetulonia than in other necropolises, even from c. 800 B.C. Moreover, 30 per cent of the tombs have weapons, demonstrating the importance of representing the deceased as warriors. The analysis of vessels and drinking paraphernalia allows for a distinction between collective consumption and private use. Many other objects are intended as status symbols, some related to the deceased's priestly role.

Finally, C. wonders what defines and indicates a princely tomb (no universally valid criteria). The analysis allows us to isolate prestige indicators according to their rarity (ch. 4.2), based on the intrinsic or symbolic value of the objects. Among the 173 tombs examined, 71 do not present any indicators, because of looting or poor preservation; the remaining 102 tombs contain one or more indicators, with some recurring associations. Those which contain all the indicators are defined as 'princely grave assemblages'. The scale is therefore quantitative, which may be reductive since it puts all objects on the same level; C. assumes that the rules of funeral representation are the same for all groups. Finally, the burials are analysed diachronically to evaluate (dis)continuity in the use of the sepulchral areas. In the conclusion, C. traces the phases and recognises the aristocratic structure of some aggregations of tombs, clustered around both male and female tombs. The volume concludes with useful correlation tables of some 500 tombs, and German and English summaries.

C.'s book undoubtedly increases our knowledge of the most important phase of the city of Vetulonia, and should encourage further study of the city's funerary contexts. By highlighting the role of this centre, one of the liveliest in Etruria, she has contributed substantially to the study of the entire Orientalising period.

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JEAN GRAN-AYMERICH, *LES VASES DE BUCCHERO: LE MONDE ÉTRUSQUE ENTRE ORIENT ET OCCIDENT* (Bibliotheca archaeologica 55). Rome: «L'Erma» di Bretschneider, 2017. Pp. 287; 392 pp. of plates; illus., maps. 1 CD-ROM. ISBN 9788891308177. €450.00.

Jean Gran-Aymerich's book is the first comprehensive attempt at an overall synthesis of bucchero production. It includes seven chapters, with extensive illustrations at the end of each, and a summary in English at the start. Ch. 1 considers the name 'bucchero' and a history of bucchero studies, with an emphasis on French contributions. Possible ancient representations of bucchero and written sources are also briefly discussed.

Ch. 2 is concerned with the techniques of making bucchero, derived from earlier *impasto* wares. G.-A. discusses the gradual adoption of the potter's wheel, the assembly of vessels and their burnishing, without considering the process of turning vessels when leather-dry that was responsible for much of the characteristic detailing of bucchero shapes. The inconclusive evidence for firing, production of the characteristic black surface, scientific analysis of clays and experimental firing are then discussed. A very detailed section follows that analyses the wide range

of bucchero decorative techniques. These are cross-referenced to the typology (presented in ch. 3) and production centres (discussed in ch. 5), which helps the reader identify specific types of bucchero.

Ch. 3 sets out G.-A.'s typology, developed from the 1970s onwards, comprising 1,600 bucchero shapes. G.-A. follows the same numerical and hierarchical system developed by Jean-Paul Morel, *Céramique campanienne: les formes* (1981) for later black-gloss wares. The typology is presented in 190 plates, and fills 62 printed pages; but even this is only an abridged version of the typology. The CD-ROM contains an expanded version of 307 pages, with the printed text in blue and additions in black.

The volume is a summation of G.-A.'s and others' previous publications. The typology is derived from complete vessels, but will be more difficult to use with fragmentary sherds, since plain everted rims or pieces of strap handle — often the commonest finds — are separated at the highest level of the typology. A plain everted rim sherd could be identified as form 1000, 2800, 3000, 4400 or 5000, which could correspond to a plate, chalice, *amphoretta*, chalice, cup, jug, *olpe* or *oenochoe*.

Ch. 4 is a pioneering synthesis of all forms of decoration on bucchero, including inscriptions. Motifs rather than techniques (in ch. 2) determine the classification: so, for example, incised, stamped and relief moulded lions are grouped together. This systemisation of motifs masks some well-established decorative traditions — so, for example, cylinder-seal-stamped vessels from Tarquinia and Orvieto are not classified as a distinct type of decoration. More cross-referencing to previously published analyses would have been helpful. Here, the desire definitively to categorise all bucchero tends to obscure difference, rather than define distinct types.

Ch. 5 concerns the traditional categories of bucchero — *sottile*, transitional and *pesante* — along with the problematic categorisation of 'buccheroide' wares. Often the boundaries are difficult to pin down, and this section relates current orthodoxy rather than a reinterpretation derived from G.-A.'s new typology. Seven synthetic phases of development combine dating, technique, decoration, form and place of production to create a framework for identifying bucchero. This should have been cross-referenced to the typology, in order to facilitate checking that a morphological identification matches the characteristics of the correct phase of development. G.-A. provides a date for each shape in the typology, but these do not neatly coincide with the seven phases of development. G.-A. then considers a third layer of complexity, the places of production, providing the most detailed account currently available of the origin of bucchero in Caere in the early seventh century and its rapid diversification to other centres in Etruria. This is helpfully cross-referenced to the typological forms where possible. The output of each workshop is described, making this chapter a useful guide to the production place of at least some bucchero vessels. Their variation is integrated within the unifying typology, reversing a recent scholarly tendency to differentiate local varieties made in various centres.

Ch. 6 traces the development of bucchero as a prestige good from the earliest hand-crafted pieces through limited 'remarkable' vessels to larger-scale wheel-made productions. An innovative section raises the question of 'sets' of bucchero vessels, seeking recurring combinations of vessels that might reflect their use in tombs, sanctuaries and settlements. This wide-ranging chapter then discusses the bidirectional relationship between bucchero and metalwork, countering the view that bucchero simply imitated metal shapes.

Ch. 7 discusses the Italic, Near Eastern and Greek influences in a series of under-developed thematic essays on shapes, narrative and mythological scenes on some bucchero. This is followed by an encyclopaedic gazetteer of the distribution patterns of bucchero around the Mediterranean; bringing this scholarship together provides the clearest available picture of the extent of Etruscan influence around the Mediterranean.

There are detailed contents at the end of the volume (without page numbers); there is no index. The book is lavishly illustrated, with more pages of figures than text. However, there are minimal captions, and reader must refer to the PDF file on the CD-ROM to discover the find spot, museum inventory and reference for those images taken from other publications. Some illustrations are not referred to in the text, and others seem misplaced; some are duplicates, and a good number are heavily pixelated. The CD-ROM contains PDF files of the complete bibliography (the book has a select bibliography), illustration captions, museum lists, and endnotes that are additional to the printed footnotes. A more open format than .pdf would have been more useful; better still would have been an accessible version of the dataset of bucchero vessels. Having the whole book on the CD-ROM would also have been good; although the book is robust and printed on high-quality paper, I would be hesitant to expose such an investment to the rough and tumble of the pot shed.

G.-A.'s magnum opus is a masterwork that synthesises an extremely complex subject area, and will be an essential point of reference for at least a generation. Some of the organisational choices and idiosyncrasies of publication will make the book more difficult to consult than it should be. Nevertheless, this is the book to consult to find a parallel and context for a bucchero vessel, although G.-A.'s typology will likely be cited alongside familiar typologies rather than rapidly superseding them. Ultimately, the proof of any typology is whether it succeeds in practical use to identify and communicate variations in material culture.

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MARIO TORELLI and ELISA MARRONI (EDS), *CASTRUM INUI: IL SANTUARIO DI INUUS ALLA FOCE DEL FOSSO DELL'INCASTRO* (Accademia Nazionale dei Lincei. Monumenti Antichi. Serie Miscellanea XXI). Rome: Giorgio Bretschneider Editore, 2018. Pp. 567, illus., maps, plans, plates. ISBN 9788876893025. €260.

The discoveries at Fosso dell'Incastro near Ardea are among the most significant to be made in Italy in recent decades. Well preserved under thick coastal dunes lay the remains of an impressive sanctuary, whose life started in the sixth century B.C.E. and continued in some form down to the late Roman period. This monumental cult place was almost certainly part of Castrum Inui, a harbour town controlled by Ardea and mentioned in the *Aeneid* (6.775; usually thought to be north of Rome because of an entry in Servius' commentary, which must in fact be erroneous). Several preliminary reports have appeared in the last few years, and they have stimulated a healthy debate, revolving especially around the spectacular, if fragmentarily preserved, cycles of terracotta decoration. Now, with highly commendable promptness, the final publication of the excavation has appeared, as a volume of the venerable series *Monumenti Antichi dei Lincei* (in which, from Pithekoussai to Veii's Portonaccio temple, some of the greatest discoveries in Italian archaeology have been presented to the public). There is a lot to be happy about in this latest offering, beginning with its formation process: a generous and enriching collaboration between the relevant Soprintendenza and many university-based researchers, which has yielded excellent and timely fruits.

The large-format, lavishly illustrated volume exposes, with order and thoroughness, the results of a rescue excavation conducted in the early 2000s by F. Di Mario at Fosso dell'Incastro (which would derive from the ancient name, in the *Inui castrum* form). Over an area of about 1000 m², the remains of three main cult places (together with some other service structures) were identified and brought to light. In many ways, the star find is the earliest of them, temple B, created in the late sixth century B.C.E. and rebuilt and expanded in the early fifth. A tantalising portion of the architectural terracottas, probably belonging to two separate phases, has also been recovered. In the early second century, a second temple, temple A, was added, while a shrine to Aesculapius was built in the Augustan period. This last cult place ended up being the longest-lived at the site, probably in connection with a *statio* that might have been part of the imperial infrastructure.

The archaic cult at Fosso dell'Incastro joins the distinguished ranks of major sanctuaries dotting the coastline of Latium and Southern Etruria (as well as the Tiber riverbanks). These include Lavinium, Pyrgi (near Caere), Gravisca (near Tarquinia), Ostia, Antium and, arguably, Sant'Omobono in the Forum Boarium of Rome. This regional phenomenon, which must have required unprecedented investment of resources, is a principal component in the emergence and rapid diffusion, between about 570 and 480 B.C.E., of temple structures with high stone podia and terracotta decoration, which would remain the standard for centuries. To state the obvious, before this time of transformative architectural innovation, there were no truly monumentalised shrines in the entire peninsula, outside Greek colonies. As a pivotal element of the ongoing urbanisation process, budding polities in Etruria and Latium built up existing cult places and created many new ones, defining an autonomous architectural tradition in the process (C. Potts, *Religious Architecture in Latium and Etruria* (2015)). Sites like Satricum illustrate well how in this period wattle-and-daub huts developed into rectangular temples built on a platform of tuff ashlar with wooden columns, mud walls and vividly painted terracotta revetments and statues. In some cases, these temples were meant to be focal centres of the urban space that was being defined by city