its state of preservation, and a full description of the decoration; a bibliography and photographic source reference for each vase complete the catalogue description. Every piece is illustrated in the plates at the end of the book, often with three views: usually profiles, and when necessary tondos. The quality of the photographs is generally acceptable (and certainly better than that of some previously published photographs of Tarquinia’s Etruscan vases); only rarely does a highlight make the details indistinct (e.g. pl.XLVIa). The scale in different illustrations of the same vase, shown in its entirety, does vary, unfortunately, and some close-up views of details on some vases would have been welcome to allow closer study of individual painters’ styles. The absence of any drawn profiles is only slightly alleviated by the numerous photographic profile views; interest in and knowledge of Etruscan potting is still very limited, and P. is simply following a general trend in not tackling this particular aspect of the red-figure ware. The indices carry references to the Groups and individual painters, to vase shapes represented in the catalogue (NB: LEKYTOY should read LEKYTOI, a rare misprint in the book), and to the Museum inventory numbers in concordance with the catalogue numbers.

The book is well produced and it promises to be a useful adjunct to studies of Etruscan red-figured vase-painting.

R. Hannah


These three volumes continue the series of catalogues which present the archaeological collections in the Venetian region. Two relate to material held at Treviso (Galliazzo on the Roman bronzes, and Ruggiu on the clay lamps), while the third deals with material in Padua (Ghedini on Greek and Roman sculpture).

The format is basically the same throughout. An Introduction provides the historical background to the acquisition of the Museum’s collection under study. A full list of abbreviations follows, amounting in part to a basic bibliography for the types of objects dealt with in the catalogue; sources for photographs are also listed. The catalogue itself presents each
object separately, accompanied by its dimensions, a description of its state
of preservation, its provenance (if this is known), its present location in the
Museum, and a discussion of the object itself in relation to comparative
pieces. Photographs of each piece are provided, either accompanying the
text on the individual object (Galliazzo and Ghedini) or collected together at
the end of a section (Ruggiu). The text ends with indices and concordances.

The bibliographical references are full (a necessary addition to Ruggiu
now would be D.M. Bailey, A Catalogue of the Lamps in the British
Museum, vol. II: Roman Lamps made in Italy [1980]). The photographic il-
lustrations are generally acceptable. Multiple views are given of the bronzes
in Galliazzo, and of some of the sculptures in Ghedini. The lamps are usual-
ly viewed directly from above, occasionally also in an approximately profile
view; the contrast is sometimes poor (an occupational hazard, admittedly,
but some harsh shadows and the occasional reflection could well have been
avoided: cf. Ruggiu, plates for nos.3-35). Profile drawings would have been
a welcome addition for the lamps. The inscriptions on the sculptures in
Ghedini have been studied and described by Luciano Lazzaro of the Istituto
di Storia Antica of the University of Padua.

Galliazzo deals with a wide variety of bronze objects: some are figural
(statuettes of divinities and heroes, as well as animals and phallic
ornaments), although most are utilitarian objects (inter alia: strigils,
candelabra, keys, bells, surgical and cosmetic instruments, fibulae, spoons,
ladles and vases). Much of Ghedini’s catalogue is devoted to reliefs, occa-
sionally votives but mostly funerary stelai or sarcophagi; Roman portraits
of the Imperial period also figure strongly. The lamps presented by Ruggiu
cover the widest chronological span of the three volumes: they range from
Greek wheel-made specimens of the sixth and fifth centuries BC to a
Medieval Italian wheel-made lamp; the collection is particularly strong in
Imperial Roman mould-made lamps, but its Hellenistic Greek collection is
not negligible.

The material dealt with in the three volumes is therefore extremely
diverse. Each catalogue is to be ‘dipped into’ rather than read from cover to
cover, whether by archaeologists working through excavation material or
museum curators cataloguing their own collections. This reviewer has had
the opportunity to use the books in both ways and on the whole they fulfil
both functions very well.

R. Hannah