Etruscan studies have come a long way since Winckelmann first dismissed their art as not having attained the heights of Greek art. Contemporary scholarship, such as the comprehensive Etruscan history by Sybille Haynes published in 2000, has dispelled many assumptions of the early Etruscologists. So when two prominent scholars (Patricia Lulof, a professor of Mediterranean Archaeology at the University of Amsterdam, and Iefke van Kampen, director of the Museo dell’Agro Veientano at Formello, Italy) edit an exhibition publication on the Etruscans, expectations run high, but sadly the work does not satisfy those expectations.

This colorfully illustrated work was published in conjunction with a double exhibition held at the Allard Pierson Museum in Amsterdam and the Rijksmuseum van Oudheden in Leiden from October 2011 to March 2012. It is arranged topically with chapters on Etruscan history, royalty, religious practices, art, architecture, and interaction with others. The two overarching themes of the book are the unique status of Etruscan women in antiquity and the pervasive influence of the Middle East in Etruria. In contrast to the portrayal of Greek women, Etruscan women are displayed as equals of men in Etruscan art. Indeed, research shows that Etruscan women were literate and, moreover, that citizenship was passed down through the female line. The second theme is that of the influence of Near Eastern culture brought by Ionian colonists who settled in southern Italy on the Etruscans – an influence reflected in the iconography of Etruscan art (for a fuller discussion, see *The Diffusion of Classical Art in Antiquity* by John Boardman).

Despite the potential of such areas of enquiry, the book falls short in terms of its own scholarly intentions. While it does include a full bibliography, it lacks any footnotes or endnotes. Oddly, it includes a section identified as “text credits” – a close reading of these credits reveals that much of the text are actually adaptations or translations of articles from a previous catalog published in Barcelona in 2008, entitled *Principes etruscos : entre Orientes y Occidente*. In light of this, it is no surprise that the strongest parts of the book are the original sections written by Lulof herself, including one that discusses terracotta sculpture on rooftops, or those composed in conjunction with the current exhibition (e.g. Martijn Akkerman’s article on the influence of Etruscan jewelry on nineteenth century jewelry designers). Nevertheless, the book is worthy of purchase as an introductory text for a non-scholarly audience; research libraries that already own the Barcelona catalog might want to forego purchasing it unless an English translation is considered necessary.

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