

on unused ground. It could perhaps be acceptable for the excavators to leave the historical conclusions to other scholars, furnishing them only with the complete archaeological evidence. But why should they do so, since it is they who know the material and site better than anyone else, and must be constantly concerned with such questions during their work. And if they decide to do so, why have they done so little to facilitate the task of other scholars in this respect? In any case, one page devoted to the history of Luni in a work of this size does not provide an adequate background for the analysis of the archaeological material. One would perhaps also like to see the analysis itself used to give some account of the larger regional perspectives. I would consider that only this way would such an otherwise splendid work be worth its price.

*Jorma Kaimio*

**Archaeologica 1-2.** Giorgio Bretschneider, Roma 1975. — 1. *Mauro Cristofani: Statue-cinerario chiusine di età classica.* 93 p., XLII tav. Lit. 18000. — 2. *Maria Pia Rossignani: La decorazione architettonica romana in Parma.* 107 p., XXXVI tav. Lit. 20000.

Questa nuova serie dell'Editore Giorgio Bretschneider continua, come si vede, la tradizione degli *Studia archaeologica*. Il primo volume costituisce un importante studio di M. Cristofani sulle statue-cinerario della regione di Chiusi del V secolo a.C. Il secondo volume tratta la decorazione architettonica a Parma nell'età romana. Oltre il solito catalogo vengono prese in considerazione in una larga introduzione le vicende di storia parmense e inquadrati i monumenti nel contesto topografico. Auguriamo alla nuova serie una felice e feconda continuazione. Tuttavia ci permettiamo di chiedere se sia possibile ribassare alquanto il prezzo dei volumi.

*Heikki Solin*

*Paul MacKendrick: The Dacian Stones Speak.* The University of North Carolina Press, Chapel Hill 1975. XXI, 248 p., copiously illustrated with photographs, drawings, plans, and maps. \$ 12.95.

This book is a well-written, well-illustrated introduction to Rumanian antiquities for the general reader. As such it is very rewarding, not only readable but inspiring. It is, however, not a book for the specialist, despite the publisher's statement to this effect in his blurb. The text is written almost entirely without footnotes — although there are several referring to the author's own books in the same series. Perhaps these were added to encourage us to buy them, too? The complete lack of references — not even the citations from Tacitus and the inscriptions are provided with the appropriate references — is not compensated by the bibliography, ample though this is. It is a great pity that Prof. MacKendrick did not make this a somewhat larger and more scholarly work. The theme itself would have been extremely interesting and worth while. If the present form of the book is what the publishers asked for, i.e. the publishers thought they may encounter an indifferent market with a book with more text and footnotes and less pictures of Trajan's column, the author would have served his readers better had he asked for a grant to subsidize its publication elsewhere.

*Eeva Ruoff-Väänänen*

*Ingrid Krauskopf: Der thebanische Sagenkreis und andere griechische Sagen in der etruskischen Kunst.* Heidelberger Akademie der Wissenschaften, Kommission für antike Mythologie: Schriften zur antiken Mythologie II. Verlag Philipp von Zabern, Mainz am Rhein 1974. 120 p., 24 Plates. DM 78.-.

It is profitless to state that the theme chosen by Krauskopf is of very great importance for the understanding of Etruscan art and the whole of Etruscan culture in its relations to the other Mediterranean cultures. One can see