

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

immediately that Krauskopf's study represents a step forward in the research into the influence of Greek art and Greek mythological themes in Etruria. The material has been collected and arranged with obvious care; I have not been able to check its completeness, but it seems reliable. There is also a solid basis for the artistic and mythological analysis of the items. One can only suggest that it may have been possible to proceed further along the lines indicated. The conclusions presented in little more than one page are not related to the importance and profitableness of the theme and include nothing new. It seems as though the author possesses a somewhat defective understanding of the complexity of Etruscan culture, of the relation between art, religion and the cults, of the relations between pictorial and verbal expression, perhaps also of the characteristics of the different phases of Etruscan culture, even if she does lay correct emphasis on the chronological aspects in her own material. I am convinced that this material has not yet yielded a complete harvest, and this is at once a positive and a negative evaluation.

Jorma Kaimio

Antike Gemmen in deutschen Sammlungen. Band IV: Hannover, Kestner-Museum; Hamburg, Museum für Kunst und Gewerbe. Text bearbeitet von *Margildis Schlüter, Gertrud Platz-Horster* und *Peter Zazoff*, herausgegeben von *Peter Zazoff*. Franz Steiner Verlag, Wiesbaden 1975. Text 437 S., Tafeln 287 S. DM 390.-.

Die wichtige Reihe "Antike Gemmen in deutschen Sammlungen" ist nun mit Erscheinen von Band IV abgeschlossen. In den früheren Bänden wurden die diesbezüglichen Sammlungen in München (Band I), Berlin (Band II) sowie Braunschweig, Göttingen und Kassel (Band III) vorgestellt. Dieser letzte Band der Serie enthält die umfangreiche Kollektion des Kestner-Museums in Hannover mit 1782 Gemmen und die des Hamburger Museums für Kunst und Gewerbe mit 140 Gemmen. Die Gemmen sind jeweils in chronologischer Reihenfolge, ikonographisch geordnet, dargestellt. Die ältesten Gemmen stammen aus minoischer, mykenischer und phönizischer Zeit, die jüngsten aus der frühchristlichen Epoche. Die Hannoversche Sammlung hat ihre reichhaltigsten Exempel aus der römischen Zeit (1458 Gegenstände), doch ist auch die Kollektion etruskischer Ringsteine und Gemmen mit etruskischem Einfluss bemerkenswert. In der Hamburger Sammlung sind die Gemmen einer jeden Kunstepoche und eines jeden Gebietes gleichmässig durch einige Beispiele vertreten, die umfangreichste Kollektion zeigt sassanidische Siegel (50 Ex.). Für jede Gemme findet sich im Textteil eine genaue Schilderung einschliesslich der Masse, der Datierung sowie der materialtechnischen Angaben. Auch folgen Ausführungen über das Vergleichsmaterial und Literaturhinweise. Im Tafelband sind die Gemmen in der entsprechenden Reihenfolge als Foto dargestellt. Die genaue Systematik und die sorgfältig ausgearbeiteten inventierenden Detailangaben ergeben ein handliches und zuverlässiges Nachschlagwerk. Am Schluss des Textteiles findet sich ein für den Benutzer nützliches Bildmotivregister. Die eigentlichen Gemmenverzeichnisse beider Museen werden eingeleitet durch eine kurze Beschreibung der Geschichte der Kollektionen.

Kaarina Pöykkö

Valnea Santa Maria Scrinari: Museo archeologico di Aquileia: Catalogo delle sculture romane. Cataloghi dei musei e gallerie d'Italia. Istituto Poligrafico dello Stato, Roma 1972. 221 S., 649 + 13 Ill. Lit. 23000.

Der Katalog des Museums von Aquileia stellt die beachtliche Sammlung antiker Skulpturen in diesem Museum vor. Es werden insgesamt 662 Skulpturen davon behandelt. Neben den schriftlichen Ausführungen findet sich jeweils auch die Fotografie. Die Skulpturen sind in dem Katalog nach Themen-