

Some aspects of the lay-out are not totally satisfactory. The captions presented in the text itself could have been included in the list of contents and the subtitles and other intermediary titles are easily confused. The list of illustrations is completely unnecessary, as the scarce information given there also accompanies the actual maps and photos.

In the end, if one wants to get to know Etruscan life in a wide sense, Spivey's and Stoddart's book can be warmly recommended for scholars as well as laymen. It replaces Massimo Pallatino's work on Etruscology, which was first published as early as 1942 and which has been reprinted, revised and enlarged ever since.

*Leena Pietilä - Castrén*

*Corpus Speculorum Etruscorum*. France, 1. Paris - Musée du Louvre, fascicule 1. Par Denise Emmanuel-Rebuffat. "L'Erma" di Breschneider, Roma 1988. 206 p. ITL 250.000.

Procede egregiamente la pubblicazione del monumentale Corpus degli specchi etruschi. Il primo volume francese è dedicato alla più grande raccolta di questo genere di documenti che esista nei musei francesi. Esso comprende 40 specchi, tutti muniti di figure incise, mentre altri specchi nella raccolta del Louvre saranno pubblicati in due successivi fascicoli. Dalla breve "Storia della collezione" si apprende che la maggior parte della raccolta finì al Louvre nel 1862 dalla famosa collezione Campana che comprende, tra l'altro, una grande quantità di iscrizioni. Di soli due pezzi si conosce la esatta provenienza (n. 12 da Preneste e n. 35 da Pontedera). In tutto, questo primo fascicolo comprende pezzi di grande interesse, qualche volta accompagnati anche da iscrizioni, e così attendiamo con ansia la pubblicazione dei due restanti fascicoli.

*Heikki Solin*

*Edlund - Berry Ingrid E.M.: The Seated and Standing Statue Akroteria from Poggio Civitate (Murlo)*. Archaeologica 96. Roma, Giorgio Bretschneider Editore, 1990. p. 256, tav. 28. ITL 550.000.

Anubody puzzling over Etruscan art and sculpture cannot have missed their very original-looking statues with sombreros. The first fragments of these statues were found at the site of Poggio Civitate (Murlo), south of Siena as early as 1966. In the course of over twenty excavation campaigns the material has increased and one of the veteran researchers of the site, Ingrid E.M. Edlund - Berry, has now published an energetic and most detailed study of the seated and standing statue akroteria.

These statues once made part of the architectural decoration of an archaic building, formed of a series of rooms lined up on sides of a courtyard (outside dimensions 61 X 61 m). It served partly as a residence, but principally as a sacred gathering place for neighbouring communities, such as Chiusi, Arezzo, Volterra, Rusellae and Vetulonia, or ones closer by. This kind of use recalls southern equivalents in Voltumna as well as on a smaller scale in Acquarossa. The building was used from ca 600 until 525 B.C. when it appears to have been purposefully destroyed and ritually torn down: the architectural terracottas and other objects were buried in pits, sealed with a stone packing. The *damnatio*

*memoriae* was so efficient that even the original name of the site remains unknown. The Murlo-material consists of seated and standing life-size terracotta statues, which preserve part of the curved base serving as a ridgepole tile. As statues modelled in the round they have their closest, though chronologically somewhat later parallels, in the statues from Portonaccio temple at Veii and in the sculptural decoration from the Forum Boarium in Rome, the famous Hercules and Minerva.

The Murlo statues probably represent - according to the author - divine figures. They were modelled by hand, not moulded, and were fired at the site. Over two hundred fragments have been discovered, of which some twenty or more statues, male and female, have been reconstructed. The majority of the seated figures were bearded males on stools with their hands clenched and resting on their knees. The most prominent features of the statues were the helmets or large printed hats with curved rims.

The statues represent a local artistic style, at one time considered provincial from the southern Etruscan point of view, from the first quarter of the sixth century BC. The artists at Murlo did not lack contact with the outside world; there have been theories about links with southern Etruria, especially with Chiusi, northern links extending all the way to Central Europe, and naturally there were contacts with the eastern world. Edlund-Berry, however, stresses the style of the statues as being basically local Murlo-style, and somewhat primitive, yet at the same time fitting excellently into the tradition of Etruscan art, which is both eclectic and innovative.

The book consists of six main chapters, the first being a short excavation and publication history of the statues. Here the information could have mainly taken the form of a summary without doing any violence to an understanding of the problems developed in the later chapters. The second and by far the longest chapter is a detailed report of the statues with a full bibliography and a minute description of each fragment, though the technical information might have been more appropriately included in the appendices. The fragmentary state of the statues has enabled the author to study the peculiarities and manufacturing process of the statues exceptionally well. This has been of utmost importance for the chapter on technical questions as well as for the reconstruction. Thus the stylistic analyses are well established, and the function and symbolism of the statues is carefully placed in connection with other material available at the site. In the final chapter the author makes links with the Murlo statues and archaic monumental buildings throughout Etruria, supporting her conclusions with wide-ranging archaeological and literary evidence.

Ingrid Edlund-Berry has accomplished a profound study of the seated and standing akroteria at Murlo. The text is illustrated with black and white plates, though the only reconstruction photo of the tile roof and the akroteria is unfortunately poor and out of focus. Even a single colour plate would have been welcome for those unable to travel to the Palazzo Comunale in Siena to study the statues in situ. Finally, on an ecological note, could not the future publications of the *Archaeologica* series be published on recycled paper - surely the paper of volume 96 is unnecessarily thick!

*Leena Pietilä - Castrén*