

A mo' di esempio, menziono solo alcuni contributi che mi sono apparsi di particolare interesse – ma confesso che la loro scelta è soggettiva. A. Buonopane, "Un dux ducum e un vir egregius nell'iscrizione di Porta Borsari a Verona (*CIL* V 3329)" offre una nuova interpretazione in base al restauro dell'iscrizione eseguito nel 1981 e alla scoperta di un'iscrizione in Algeria dedicata allo stesso personaggio. Tra l'altro appare l'espressione singolare *dux ducum*, il cui vero contenuto è difficile appurare, ma forse si potrebbe vedere qui un genitivo dell'aumento del tipo *rex regum* o crist. *servus servorum*, senza che in essa fosse insito un preciso significato amministrativo. Di sfuggita noto che *dux* appare in questo modo in Seneca *Med.* 233 *ducem ... ducum*. – G. L. Gregori, "Da Minturnae a Sabbioneta? Un'ipotesi per *CIL* V 4087 = I² 753 (ager Mantuanus)" ha dimostrato, a mio vedere, in modo convincente, che la detta iscrizione proveniva da Minturnae. – Nel suo contributo "Un testimone inedito (o quasi) della silloge epigrafica di Giocondo" l'instancabile *scriptor Latinus* e Direttore Sezione Archivi della Biblioteca Vaticana M. Buonocore tratta di un testimone della terza recensione della silloge giocondiana, da lui ripescato da un codice colocciano di Apianus e Amantius. L'analisi dettagliata condotta da Buonocore dimostra, tra l'altro, quanto lavoro resta ancora da fare nella ricerca degli studi epigrafici dell'Umanesimo e Rinascimento. Magari un giovane studioso si prendesse l'impegno di rifare il noto trattato di Ziebarth, che oltre ai molti pregi possiede anche numerose debolezze.

Heikki Solin

HERBERT HOFFMANN: *Divergent Archaeology*. Verlag Franz Philipp Rutzen, Mainz – Ruhpolding 2007. ISBN 978-3-938646-12-0. XXXII, 304 pp. EUR 48.

Divergent Archaeology is a collection of sixteen essays spanning 1963 until 2007, all written by Herbert Hoffmann (with one piece written with Stella Lubsen-Admiraal). The essays reflect the author's changing and evolving interests, but the common factor is an interdisciplinary scope and an attempt to detect and decode symbolism in art. The starting point is often a single vase or decorative motif, but from there Hoffmann expands onto themes such as Greek religion, beliefs, and philosophy. Some essays stray from art history completely and deal with Parmenides and the Delphic mores. Hoffmann began his education and academic career in art history, but later studied and became increasingly interested in social anthropology. As such, the title of the publication is apt, although it remains ambiguous: Hoffmann's analysis features leaps most archaeologists would feel uncomfortable making.

The first few essays are short descriptions of ceramic artefacts, but "Hahnenkampf in Athen" introduces Hoffmann's interest in symbolism – what cockfights represented in art – and his interdisciplinary interests: he looks at the reality of cockfights as well as the literature on them. "Sexual and Asexual Pursuit: A Structuralist Approach to Greek Vase Painting" attempts to find a coherent and cohesive system in the decoration on askoi. "In The Wake of Beazley" from 1979 stands as a watershed in the monograph: in the essay, Hoffmann calls for interdisciplinary cooperation and looking at artefacts as remnants of cultures and people, not as mute entities to measure and list.

The remaining ten essays argue first for, then against, dualism. Hoffmann looks at decoration on rhyta, kantharoi, and the Hyakinthos Vase in Vienna as representations of a dualism

bridged by mediators. He argues cogently for the importance of sacrifice as a means of reaching the "Other world", and observes a shift in decorative motifs from blood-sacrifice animals (tying with, according to Hoffmann, with an aristocratic, heroic-traditional culture) to Dionysiac animals whose flesh was eaten raw in rituals. He draws interesting parallels between shamanistic travel without leaving the body and Apollo's swans – a symbol for travel to within the self as well as a physical trip to Hyperborea. He also suggests Persians and Thracians depicted on Attic vases represent mythical elements – "the Other", "elsewhere", "at another time". The ideas are innovative and credible as a suggestion for religious experience on a broader level, but they do leave the reader sceptical as to how confident we can be of how Greeks would have perceived art and how much symbolism artists put into their art.

After a dualism bridged by mediators, a oneness is achieved. The last seven essays of the publication from 2001 until 2007 leave the reviewer feeling mildly awkward. In these, Hoffmann utilizes Eastern religions, contemplation and mysticism to look at a variety of topics ranging from *gnothi sauton* to Zeno's paradoxes to eye-cups. Through achieving an experience of oneness through meditation, he came up with interpretations of ancient Greek philosophers' writings: *gnothi sauton* refers to perceiving your own oneness with everything and *meden agan* gets a reading of "nothing can be too much" as everything is boundless. Korai are neither common mortals nor goddesses but masters or teachers who achieved enlightenment through the Mysteries. While this approach opens up new avenues for interesting ideas – such as performing a libation with an eye-cup as looking Dionysus in the eye – the thought processes and experiences leading to these conclusions and analyses are so subjective one finds it hard to be convinced by them.

Divergent Archaeology documents an admirable career and the rapacious intellectual curiosity and broad-based education of Hoffmann. It provides good starting points for new ways of looking at artefacts and even ancient philosophy. His unconventional approaches, however, do not always convince the reader, and the last essays of the collection take away from the credibility of the work as a whole.

Elina M. Salminen

Die Etrusker: die Entdeckung ihrer Kunst seit Winckelmann. Herausgegeben von MAX KUNZE. Verlag Franz Philipp Rutzen, Ruhpolding – Mainz 2009. ISBN 978-3-938646-47-2. 144 S., 100 Abb. EUR 36.

In the autumn of 2009, the Winckelmann Museum in Stendal put on an exhibition on Etruscan art with special emphasis on the significance of Johann Winckelmann in identifying its nature. The objects of the exhibition came from different German museums and the Ny Carlsberg Glyptotek of Copenhagen – this naturally limited the splendour of the exhibition, but, on the other hand, also gave it a certain freshness, as the objects, even if mostly published, were not familiar from every book on the Etruscans.

The book reviewed here is the exhibition catalogue, intended for a wider audience, but providing an interesting point of view for scholars as well. Every object of the exhibition is represented by a photograph of good quality, data (provenance, measures, dating) and an analytical description. There are also general presentations of the different areas of Etruscan art,