

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,

based on the best modern studies. But the special interest of the work comes from the reflection on Johann Winckelmann's *Geschichte der Kunst des Altertums*, Dresden 1764, the basic work for the history of the research of ancient art.

The visitor or reader is prepared for the theme by an introductory article by Max Kunze "Die Anfänge der Etruskologie. Winckelmanns Vorgänger". After that, the question "Was ist etruskisch, was nicht?" becomes central. In the 18<sup>th</sup> century, Greece was still unknown even to most scholars and what had been excavated or found in Italy was considered either Etruscan or Roman. The famous case is Attic red and black figure ceramics, which was, before Winckelmann, held to have been produced in Etruria. But the whole history of ancient art, beginning with a rough chronology, was yet to be written, and here Winckelmann's role on Italian soil was also decisive. He could answer, in a way that would still be acceptable today, questions like what is archaic, what primitive? What are the stylistic phases of Etruscan art? And it is not Winckelmann's fault that, after him, so much has been found, for instance, virtually all painted tombs.

Winckelmann's work is followed abreast of the object entries also with quotations from *Geschichte der Kunst* – printed in red and Gothic type. The many parallel texts make the layout of the book somewhat unclear, but otherwise, like many exhibition catalogues today, it is a beautiful book at a favourable price.

Jorma Kaimio

DIETER MERTENS: *Città e monumenti dei Greci d'Occidente: dalla colonizzazione alla crisi di fine V secolo a.C.* Disegni di MARGARETA SCHÜTZENBERGER. "L'Erma" di Bretschneider, Roma 2006. ISBN 88-8265-367-6. 464 pp., 752 Ill. EUR 170.

With this book, Dieter Mertens, the great connoisseur of architecture and urbanism of the western Greek world, presents the framework of those works of art and items of everyday life that were displayed in the 1996 exhibition *The Greeks in the West* at the Palazzo Grassi in Venice.

The magnum opus gives answers to any question one might wish to ask about a what went on inside the urban walls of a western Greek colony. The author wanted to investigate why the colonists built in the way that they did and what the buildings and cities revealed about their ideas. In doing so he had the opportunity to review the wealth of information delivered to us by ancient literature. The most characteristic monuments, the temples, were extremely important for the identity of the colonists. They were well known to the travellers during the Enlightenment, and fascination with them has prevailed ever since. Modern techniques, however, allow us to see, interpret and understand even the minor traces, placing us in a better position compared to the travellers on the Grand Tour.

The period in question covers the centuries from the first coming of the colonists in the seventh century through the *floruit* of the western poleis until around 400 BC, when, among other things, the relations to the native populations underwent significant changes.

This kind of synthesis naturally exploits former publications and gathers information from ongoing projects, both international and local. It means researching and absorbing con-