following class (B: ‘statue’). It is a fragmentary statue, life-size, representing a woman wearing a himation. As C. rightly observes it could have been one of the cult-statues. The third category (C) is considerably larger and comprises over a hundred small terracotta statuettes, all mould-made. Most popular are draped females, while male figures are strikingly rare (among them an actor of Middle Comedy in the part of Herakles, as J.R. Green kindly points out). The largest group (D) is that of the anatomical ex-voto. The usual types such as breasts, ears, hands, viscera are represented, but they are by far outnumbered by the uteri of which C. lists over 200 specimens. Male genitals are completely absent. Instead, there are over a hundred ‘cippetti’, small cones which are treated as a separate category (E) by C. who regards them as possible substitutes of the former. According to her their shape suggests some phallic significance. Similar cones have been found in a number of sanctuaries in Central Italy and they have been interpreted in various ways. It might have been worthwhile to mention at least L. Stieda’s interpretation of the type as inguinal bubo (Anatomisch-archäologische Studien II, 1901, 105f. nn. 18-22) since it would tally with C.’s own observation that many of the uteri are represented with tumours. The last category (F) consists of five bronze statuettes representing draped females.

C. concludes with a few observations about the cult, emphasizing in particular that the types of ex-voto fully confirm the ‘female character’ of the sanctuary and correspond well with the identification of the three main deities as Aphrodite, Hera and Demeter. As for the offerings’ stylistic connections, it is worth mentioning that several types including the actor find their closest parallels in Southern Italy and Sicily rather than in Etruria.

J.-P. Descoeudres


On the subject of Etruscan furniture one had to rely up to now on G.M.A. Richter’s summary chapter in her monumental work on ancient furniture (The Furniture of the Greeks, Etruscans and Romans, 1966). A systematical treatise did not exist and it is S.’s merit to remedy this situation. His study was originally written as a PhD thesis at the University of Köln and ‘excels in method and precision’ as S.’s supervisor Tobias Dohrn announces enthusiastically (p.VII).
The book consists of four main parts. The first starts with what S. regards as his main aim: a typology of all Etruscan furniture (pp.7-56). Each type is first described in terms of its main formal characteristics. A brief comment on the type’s popularity is given next (some types are represented by well over 50 examples, others by no more than one or two so that one might wonder whether ‘type’ was the right term to use), before S. enumerates the categories of archaeological material on which the knowledge of a type is based (e.g. tomb-painting, terracotta models etc.) and gives a brief survey of its distribution in space and time. Sixteen typological charts (drawings by G. Bolignari) complement this first chapter.

The three following chapters contain little that is not already included in the first—but in a different order. In Denkmälergattungen (pp.58-68) the various categories of artefacts and monuments are listed upon which our knowledge of Etruscan furniture is based. The bibliographical indications given in the footnotes are, on the whole, up-to-date and reflect the author’s thorough familiarity with the material (all the more surprising the omissions on p.61 n.281: A. Maggiani, Contributo alla cronologia delle urne volterrane: i coperchi, Mem AccLinc ser. VIII, 19, 1976, 3ff. and F.H. Pairault, Recherches sur quelques séries d’urnes de Volterra, 1972). But one misses a discussion of the problem raised by the very heterogeneous character of this source material. Is there really no difference between a type of furniture known from actual remains as well as from models (in bronze and terracotta) or imitations in stone (such as most kline-types) and a type that occurs only in pictorial representations (such as the klismos which appears on five vases, five mirrors and one scarab, always in iconographical contexts of Greek rather than Etruscan origin)?

The chapter on ‘Topographie’ (pp.69-74) is a list of the main sites and areas where pieces or representations of furniture have been found (S. deals here mainly with imitations in stone found in tombs and representations in tomb-painting, not with movable pieces such as mirrors or vases which would have necessitated a discussion of their possible place of manufacture). For Vulci (p.70 n. 313) see now also G. Riccioni, in: Italy before the Romans (ed. D. and F.R. Ridgway), 1979, 241ff.; for the problem concerning the identification of ancient Volsinii (p.71 n. 318) see R.A. Staccioli, PdP 27, 1972, 246ff. and above all R. Bloch, Recherches archéologiques en territoire Volsinien, 1972, 205ff.

But the most astonishing chapter is that on the chronology (pp.75-77)—revealing an almost complete lack of interest on S.’s part in questions related to the dating of his material. There is no discussion of any chronological problem, let alone any attempt to justify (or at least explain) the dates he attributes to the various types. Instead, S. simply lists the main types for each period, whereby the length of each period varies between half
a century (for the 7th-4th cent. B.C.) and three hundred years—the entire
Hellenistic era being treated as one (on p. 77 n. 332 S. gives a rather laconic
explanation of this somewhat unorthodox lack of chronological differentia-
tion: most of the relevant monuments, he says, are not dated with any preci-
sion and, more importantly, he can see no noteworthy development in
matters of furniture during this period!).

In the second part of his book (pp. 79-135) S. examines the relationship
between Etruscan and Oriental, Greek and Roman furniture. The emphasis
lies on comparisons of formal features and they lead S. to conclude that
Greek furniture served as a model for about half the number of Etruscan
types known, while about a quarter could be said to be of indigenous origin.
The remainder exhibits influences from the Near East and from Egypt.

While the contact with the Orient seems to have occurred mainly in the 2nd
half of the 7th cent. the appearance of the first ‘Greek types’ coincides with
the beginning of mass-importation of Attic pottery (2nd quarter 6th cent.).

As S. observes (p. 128) most of these types of Greek derivation (such as the
klismos) are known from pictorial representations (tomb-painting, vases)
whilst the original pieces of furniture and stone-imitations found in tombs
are, on the whole, of aboriginal types. This makes him think that certain
furniture types might have been popularized in Etruria by means of pic-
torial representations. The fundamental question however—on which such
as assumption obviously depends—is again passed over in silence: are these
pictorial representations ‘realistic’ illustrations of contemporary Etruscan
furniture, or do they belong to a different reality, following their own,
independent typology?

Part three is devoted to a discussion of the materials which might
originally have been used for the various types of furniture and looks at
their possible functions. Since the evidence comes almost exclusively from
funerary contexts (so far, no residential dwelling has yielded any piece of
furniture) S.’s attempt to distinguish between types of purely sepulchral
function and types used both by the living and for the dead remains in most
cases purely hypothetical.

Part four makes up almost half the book (pp. 189-352) and consists of the
most impressive catalogue. It includes 816 entries, subdivided into four
main categories: original pieces and fittings (1-46), pictorial representations
(47-438; to the references given to no. 212, a Volterra urn in Leiden, add:
L.B. van der Meer, *OudhMeded* 56, 1975, 75ff.; no. 221: the inventory
number of this urn in the Louvre is Ma 2355; here as in many other cases
one misses a reference to Pairault’s *Recherches*; for no. 368a, the mirror
Paris, Mus. du Petit Palais 146 see Gerhard V 187 f. pl.142 and above all D.
Rebuffat-Emmanuel, *MonPiot* 60, 1976, 30ff. figs 1-2, 27, 1), three-
dimensional imitations such as sarcophagi or canopi (439-580) and finally
the stone furniture in tombs. Since the catalogue aims at completeness (which it achieves to a remarkable extent) it remains unclear why in a few instances several monuments have been treated as a group rather than listed individually (e.g. no. 102a: Campanian bf. vases).

The registers (pp.353-384) are excellent and cover all possible aspects, while the statistical tables would have proved of even greater usefulness if not printed upside down. The number of pieces illustrated on the plates may appear rather small, but the selection is representative and most of the photographs are adequate—a most welcome improvement in comparison to earlier volumes of the ‘Archaeologica’ series.

Despite its drawbacks S.’s work will undoubtedly remain an indispensable reference book on Etruscan furniture for many years to come.

_J.-P. Descoeudres_


In November 1950 Eugenio Manni was appointed Professor of Ancient History at Palermo at the age of 40. This tribute to one of Italy’s most eminent ancient historians therefore marks his thirty years in the chair of Ancient History and his seventieth birthday. It also marks his retirement from the chair, but not, we hope, from writing. We wish Professor Manni many more productive years.

At the time of his appointment, Manni had an impressive list of publications to his credit, including a book on the municipia of Italy, and he has continued to write extensively on both Greek and Roman history. A bibliography of his work is contained in Volume I of this Miscellanea. I would single out his biography of Demetrius the Besieger (1952), followed in 1953 by an edition of Plutarch’s _Life_, his book on the Hellenistic and Roman _Fasti_, and his numerous articles on Hellenistic chronology.

Manni soon established a vigorous school at Palermo, concerned particularly with research into early Hellenistic history and the history of Sicily, to both of which his pupils have made valuable contributions.

Apart from his writing and teaching on the history of Sicily, Manni has done a great deal to advance its study in other ways. He was the founder and president of the Sicilian Institute for Ancient History, while the First International Congress of Studies on Ancient Sicily in 1964, as well as subsequent congresses, owed much to his efforts. He also founded the