



Etruscan News



Bollettino della Sezione
Americana dell'Istituto
di Studi Etruschi ed Italici

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Etruscan and Italic Studies

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Uni and the Golden Gift of Thefarie

The 50th Anniversary of the
Discovery of the Gold Tablets of
Pyrgi

by Daniele F. Maras
and Rex E. Wallace

As many of our readers know, Pyrgi
is the site of the most famous Etruscan



sanctuary. The literary sources mention
the port city and sanctuary because it
was pillaged by Dionysius the Elder,
tyrant of Syracuse, in 384 BCE.

Excavation began at Pyrgi in 1956,
after fragments of terracotta sculptures,
antefixes, and painted tiles were discov-
ered in an area a few hundred meters
south of the Castle of Santa Severa.
Thanks to an agreement between the
Soprintendenza Beni Archeologica per
l'Etruria Meridionale and La Sapienza
University of Rome, Massimo
Pallottino immediately began excava-
tion at the site, with the help of
Giovanni Colonna, who served as the
excavation's field director and later suc-

Site of Pyrgi. *continued on page 4*



Excavations in
a sacred Etruscan
and Roman well
at Cetamura del
Chianti have
brought forth
some 14 bronze
vessels and hun-
dreds of objects
that show ritual
usage of the
water source. The
results, obtained
over a four-year



Holy Waters at Cetamura

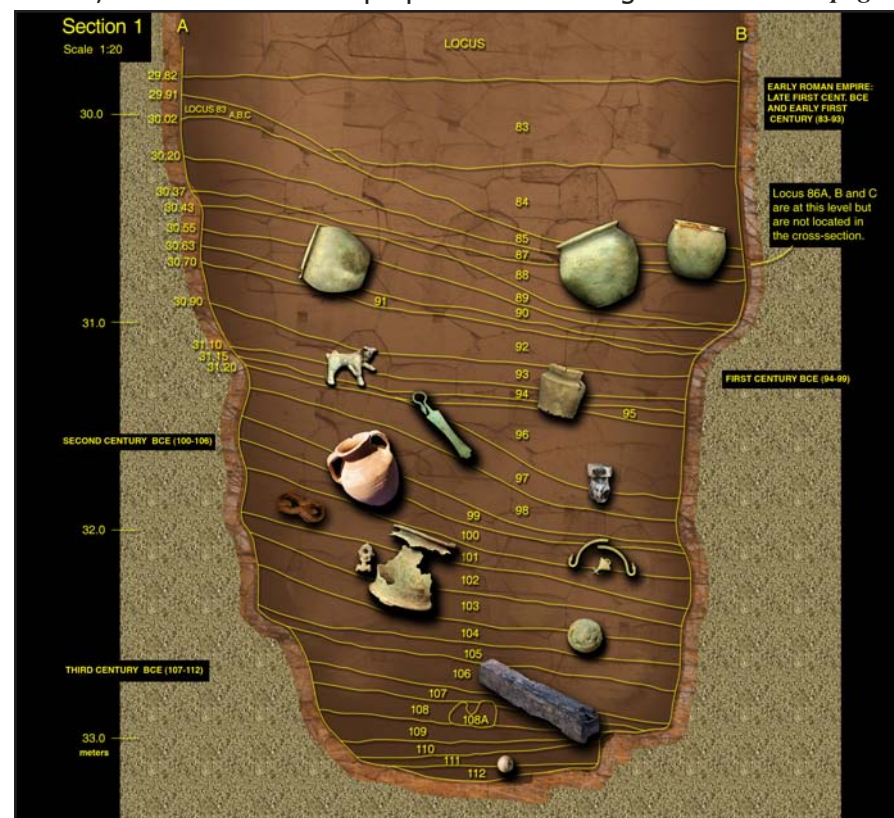
by Nancy De Grummond

period of excavation, were announced
at a press conference on July 4, 2014, at
the Museo Nazionale Archeologico di
Siena by team members Nancy de
Grummond (director; Florida State
University), Francesco Cini (president
of Ichnos: Archeologia, Ambiente e
Sperimentazione) and Nòra Marosi
(conservator, Studio Art Centers
International). The hilltop site of
Cetamura is located ca. 30 km north of
Siena, on the property of the Badia a
Coltibuono (Gaiole in Chianti). The

called a cistern, since it does not obtain
water from an aquifer, but rather accu-
mulates it through seepage from the
sandstone bedrock walls. But its great
depth suggests comparison with other
Etruscan wells. The bottom was found
at ca. 32.5 m below ground level, a
depth that was probably planned as 100
Etruscan feet using the module known
at Cetamura of ca. 32/33 centimeters.

The lowest level of deposits suggests
that the well was dug to this depth
around the beginning of the third centu-

Above, a wooden beam is prepared for hoisting. *continued on page 6*



Etruscans at Oxford

Dr. Charlotte Potts

Sybill Haynes Lecturer in Etruscan
and Italic Archaeology and Art
Woolley Fellow, Somerville College,
Oxford

The Etruscans seem to have well and
truly arrived at the University of Oxford
after 18 months of high-profile events.



Following the creation of the new
Sybill Haynes Lecturership in Etruscan
and Italic Archaeology and Art, Oxford
has actively sought to raise the profile of
the Etruscans in the study of the ancient
world both within and outside its walls.
Students now have the option of taking
undergraduate and postgraduate courses
on Etruscan Italy as part of their
degrees, including a new paper on
Etruscan art taught with the collections
of the local Ashmolean Museum and
Oxford University Museum of Natural
History, due to the kind support of key
staff. The Haynes Lecture also contin-
ues to be a highlight of the annual
Oxford calendar, with Prof. Larissa

Sybill Haynes *continued on page 28*



LETTERS TO THE EDITORS

Dear Editors:

I had the most wonderful time in Florence. The sky was blue every day and I did so much walking. Though I loved the exhibit at the Archaeology Museum there (and the special exhibit on the Medici collections), I found myself excited over the Museum of the Novecento. The combination of audio, movies, and documentary footage was amazing.

I took the train round trip one day to see the Etruscans in Bologna. The exhibit is very involved with the evolution of Etruscan Bologna and the history of the city. Again, the technical presentation is something else: there were probably only 20 or fewer actual pieces in the entire exhibition, but film and audio fill the space and the rooms. The "show" at the end was an unbelievable experience. I was alone in this relatively large room as the clocks went back in time, ending with the disintegration of the Sarcophagus of the Spouses floating all around me.

I am having trouble getting used to all of this. Every new exhibit in Florence had so many videos and sound and so forth. I guess I have to get used to a new way of looking and experiencing.

Con affetto, Barb
Barbara Johnson



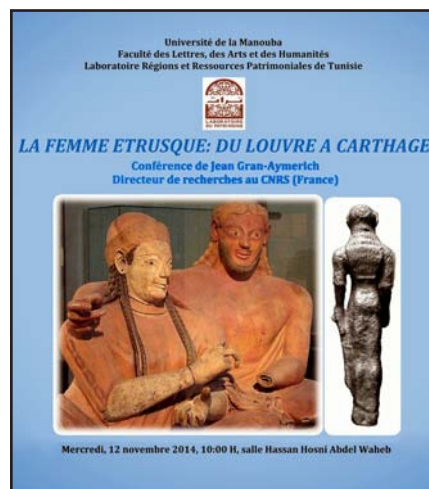
Dear Editors:

The winter 2014 issue of Etruscan News is a very rich, informative and exhilarating one. And often eye-opening: I like most the photo of Larissa, Eve Gran-Aymerich and the crater of Vix. OK, one knows that the vessel contains 1,100 liters, but I didn't imagine it that huge! Or the lying "boys" of Riace! Where else can one see such pictures? Those optical "revelations" are really unique.

I think the mystery of E.N. is the good mixture of scientific earnestness and relaxedness, information and enter-



Jean Gran-Aymerich with students at the Bardo Museum in Tunis.



tainment (in the best sense). Congratulations!

Some weeks ago I gave a lecture on the Etruscans in the town hall of Kumberg and my wife displayed there some of her "Etruscan" pictures. Enclosed please find two of them: "Little Arntha and the birds," and "Where am I?" (shown below).

All the best! Franz
Dr. phil. Franz Zebinger
Eichenweg 2
A-8062 Kumberg



Dear Editors:

I am in Tunis, teaching a course in a Master's Program in Museum Studies and the archaeology of Tunisia. It is thirty hours of classes in November. I will also take advantage of the opportunity of presenting the new case they have set up in the Bardo Museum, on "Carthage and the Etruscans." (see photo). After this, I will go to Rome, where my book on bucchero is being published by L'Erma di Bretschneider.

Best wishes,
Jean Gran Aymerich
November 10, 2014

The Etruscans experience a polar vortex



Note from the Editors: While in Tunis, Professor Gran Aymerich also gave a lecture on "La Femme Étrusque: du Louvre à Carthage," November 12, 2014.

ETRUSCAN NEWS Editorial Board, Issue #17, January 2015

<i>Editor-in-Chief</i>	Jane Whitehead Modern and Classical Languages Valdosta State University Valdosta, GA 31698 <i>jwhitehe@valdosta.edu</i>
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Submissions, news, pictures, or other material appropriate to this newsletter may be sent to any of the editors listed above. The email address is preferred. For submissions guidelines, see *Etruscan News* 3 (2003).

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Full scale model of the statue of Athena in the Parthenon at Nashville, TN. Larissa Bonfante in foreground (Photo by Betsey A. Robinson).

Larissa Bonfante presented a lecture on human sacrifice, its meaning in a number of cultures, and its power to protect and destroy, at the feet of the goddess — the gold statue of the Great

Goddess Athena, at the Parthenon, October 14, 2014. The lecture was sponsored by Archaeological Institute of America and the Nashville Parthenon.

The original Nashville Parthenon was built for the Centennial Celebration of Tennessee's statehood. It was the centerpiece of the 1897 Fair, and because of its popularity, it was preserved by the city, and restored at various times. The present Parthenon is in fact the second on the spot; the first was made of stucco and wood and had deteriorated too badly by 1919 to be restored. It was replaced by the permanent, present Parthenon in the 1920s.

Situated in Centennial Park, the building, a full-scale replica of the ancient original, functions as an art museum, and sponsors lectures and other cultural activities. In 1990, the full-scale replica of the original statue of Athena Parthenos inside was added, modeled on the long lost original with the advice of scholars that included Brunilde Ridgway, Eve Harrison, and Olga Palagia. She stands 42 feet (13 m) high, and is covered, like the original, with more than eight pounds of gold leaf.



Etruscan Veii: New Discoveries AIA Chicago 2014. From left, Orlando Cerasuolo, Alessandra Piergrossi, Annette Rathje, Gilda Bartoloni, Jacopo Tabolli, Iefke van Kampen, Ingrid Edlund-Berry.(photo S.Schwarz).

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Letter to our Readers

Dear Readers,

Thanksgiving is just past as we write this letter to you. Joining us in working on this issue has been our current guest editor, Daniele Maras, so the atmosphere remains festive.

We look forward to the next Annual Meeting of the Archaeological Institute of America to be held in New Orleans, January 9-11, 2015. It will be held as usual in conjunction with our sister institution, formerly known as the American Philological Association, now renamed the Society for Classical Studies (SCS). The AIA meeting will again feature a session on an Etruscan city, this year Tarquinia. The session follows the newly established tradition of focusing on specific cities, which began with Cerveteri in 2013 and Veii in 2014. Last year, a number of our Italian and American colleagues valiantly braved the elements in order to present papers in the Veii session at the meeting in Chicago, but a polar vortex prevented many scholars (see photos below and opposite left), including two of our editors, from attending. Because of the weather, *Etruscan News* could not be shipped from New York; nonetheless we (one of us via Skype) welcomed the panel's participants at a small gathering, and toasted them with a modern version of Etruscan beer.

An important celebration of 2014 was the 50th anniversary of the discovery of the Pyrgi tablets in 1964, duly recorded on our front page. Several conferences, lectures, and special events such as the international ceremony of the planting of an olive tree, have commemorated the event in Italy.

Numerous exhibitions have featured the Etruscans, among them "Treasures and Tales of Italy's Art Recovery Team," in Wilmington, organized by the International Council of Delaware in agreement with Italy's Guardia di Finanza. Museums in Italy, even though they are under difficult financial constraints, have been remarkably active. Behind the activity of the museums is the tremendous energy of the scholars who have organized the various events. At Vetulonia, Simona Rafanelli has organized exhibits, opened the museum to children, and established a *gemellaggio* with the Verucchio Museum. In Rome, an important exhibit on the city of Caere took place at the Galleria Nazionale. The Villa Giulia Museum, under the energetic direction of Maria Alfonsina Russo, has been a venue of frenetic activity. The museum at Tarquinia has also been extremely active in presenting numerous lectures and tours. We particularly liked their poster, "Tanaquilla sposa regale."

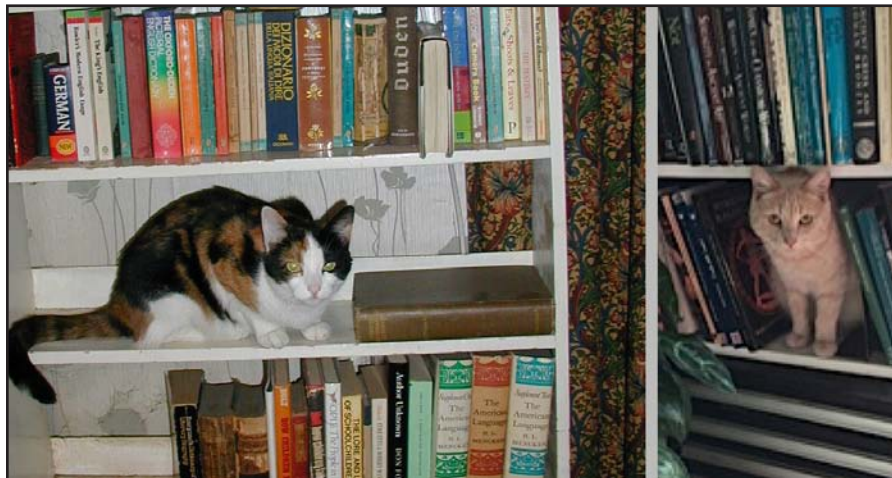
Etruscan News congratulates Jacopo Tabolli, founder and director of the new virtual museum of Narce (MAVNA), which was awarded a site preservation grant by the AIA for the preservation and outreach of the ancient Faliscan town of Narce. The museum has from the beginning found imaginative ways to involve the community as well as visitors.

The Etruscan museum of Cortona, whose history stretches back to 1727, has recently been the venue for the important exhibition "Seduzione Etrusca," organized by the British Museum. The first part of the exhibit described the Grand Tour and told the story of an 18th century collection of antiquities from a stately home in England as an introduction to the exhibition, to which the British museum sent the largest number of objects ever sent abroad. These included a remarkable recent acquisition, brought to the attention of the Cortona Museum by our own editor Gary Enea: a bronze tablet with an Etruscan inscription identical to one on a lead tablet that has long been housed in the Cortona Museum. The organizer of the show on the BM end, Judith Swaddling, has written a brief report for this issue.

We know that many of you read the newsletter online, but we love the print edition, which we try valiantly to distribute, and we want to remind you that we very much welcome paid subscriptions from loyal readers.

Larissa Bonfante
Jane Whitehead

ARCHAEOCAT



Crumbs Horsfall versus Lola Bonfante in an archaeologist's bookcase standoff.

POETRY

FROM VETVLONIA

THESE CANNOT SPEAK FOR THEMSELVES
SO I'LL SPEAK FOR THEM,
BOUND TO EACH OTHER WITH A TRIPLE CHAIN

FOUND LOOSE IN THE EARTH
ABOVE A CIRCULAR TOMB,
A MAN AND HIS WOMAN, ROUGHLY
FOUR INCHES HIGH. HE,
A HEAD TALLER, STANDS A SHORT
DISTANCE FROM HER, NEEDN'T
LIFT A FINGER TO KEEP HER
WITHIN RANGE.

THEIR ELLIPTICAL HEADS ANGLE
BACK, JAWS PROJECT, EARS,
ROUND AND FLAT, CLING TO THE LONG,
THICK NECKS. IN PROFILE LIKE AXEHEADS
RISING OUT OF TWO BUNDLES OF RODS: EVEN
MORE LIKE APES' SKULLS – BEASTS
FROM THE NECK UP;

DOWN BELOW

HER BROAD SHOULDERS, HIGH
ON HER NARROW CHEST, SMALL,
ROUNDED PROMINENT BREASTS. HER ARMS
CORSET HER RIBCAGE. HIS, CAUGHT
IN THE CHAIN, ARE SUPPRESSED.

THE BRONZE LINKS RUN
FROM THE END OF HER BRAID
TO HIS ELBOWS, ALMOST GRAZE
THE TIP OF HIS LARGE, ERECT
PHALLUS. SHE LEANS FORWARD;
HER KNEES ARE LOCKED. HE HOLDS
HIMSELF UPRIGHT BY TILTING BACK.

SEEN FROM ONE SIDE, THE COUPLING
IS TERRIBLY CLEAR: WITH NO CHAIN
BETWEEN THEM, THEY'D BE INSEPARABLE.

BY RIKA LESSER

Pyrgi, continued from page 1

ceeded him as the chair of Etruscan Studies at La Sapienza.

During the first few years of the dig, the excavators uncovered the foundations of two temples, which were labeled Temple A and Temple B. The temples were surrounded by a precinct that included additional buildings, all of which gave the site an impressive monumental layout.

50 years ago, in July 1964, three gold tablets incised with inscriptions were discovered in a small precinct close to Temple B, in the open space in front of Temple A. The smaller sacred area, hosting two altars, one for heavenly deities and one for chthonic deities, was ritually closed in the 3rd c. BCE. The sacred buildings were dismantled and an enclosure was constructed using terracottas from the roof decoration of the temple B. The gold tablets were deposited in this precinct, along with a bronze lamina inscribed with an Etruscan text (an invocation or a prayer according to G. Colonna.)

Two of the tablets were inscribed in Etruscan, one in Phoenician. The Etruscan inscriptions are cited below, the longer inscription in (1a), the shorter inscription in (2). The Phoenician inscription is in (1b), whose text is a paraphrase of the longer Etruscan text. In what follows we review the current state of our understanding of the texts.

(1a) Etruscan Tablet 1

ita . tmia . icac . he|ramašva .
vatiexe | unialastres . θemia|sa . mex .
θuta . θefariei . velianas . sal | cluve-
nias . turu|ce . munistas . θuvas |
tameresca . ilacve . | tulerase . nac . ci .
avi|l . xurvar . tešameita|le . ilacve .
alšase | nac . atranes . zilac|al . seleitala .
acnašv|ers . itanim . heram|ve . avil .
eniaca . pulumxva (ET Cr 4.4)

(1b) Phoenician Tablet

l-rbt l-štrt 'šr qdš | 'z 'š p'l, w-š
ytn | tbry' wlnš mlk 'l | kyšry' b-yrh
zbb
šmš, b-mtn' b-bt, wbn | tw k-štrt
'rš b-dy | l-mlky šnt šlš, b-y | rh krr, b-
ym qbr
'lm w-šnt lm'š 'lm | b-bty šnt km h
kkb m'l (ET Cr 4.4)

(2) Etruscan Tablet 2

nac . θefarie . vel|iunias . θamuce |
cleva . etanal . | masan . tiur | unias .
šelace . v|acal . tmial . a|vilxval . amuc|e .
pulumxva . snuiaφ (ET Cr 4.5)

The gold tablets date from ca. 510 BCE and are connected with the construction and dedication of Temple B and the surrounding precinct and sacred structures: referred to as “temple” and “sanctuary” in the Etruscan text (*tmia* ~ *heramašva*) and “sacred place” and “temple/sanctuary” in the Phoenician text ('šr qdš ~ bt).

The Phoenician inscription (1b) refers to the dedication of a sacred place in the sanctuary by Thefarie Velianas, the king of Caere, who dedicated it to the goddess *Astarte* either as a sign of gratitude or in answer to her request. The Etruscan text shares this general meaning but with some differences, to start with the name of the goddess that corresponds to the Etruscan *Uni*.

The Phoenician text indicates that the sacred place was made and given “in the month of sacrifice to the sun-god.” In the corresponding Etruscan text (1a), the date of the dedication is provided by a reference to a month (*ilacve tulerase*, probably June). A second date in the Etruscan text (*tešameitale ilacve alšase*, perhaps in July) corresponds to the Phoenician phrase “in the month of KRR, on the day of the burial of the deity.” This date may refer to the inauguration of the temple, when a sacred ceremony or ritual was celebrated. *Tulerase* might be the “month of the boundaries,” and the word *tešameitale* might refer to a meaning of “burial.”

The concept of the burial of a deity is apparently unknown to the Etruscan culture and has been connected by most scholars to the myth and cult of Adonis, which originates in Near-Eastern religion (see lastly Philip Schmitz).

In the Phoenician text, the year of the dedication is in the third year of Thefarie's reign. The Etruscan text appears to refer to the dedication by reference to the three years of the “magistracy *seleita” of Thefarie.

The final sentence of the Etruscan text (1a) mentions the number of *pulumxva* that mark the years of the existence of Temple B. This is apparently a reference to the ritual of *clavifixio*, which was performed every year by the priests in the sanctuary in order to mark the flow of time (such as the ritual described by Livy (*Ab Urbe condita*, 7.3.6-7), which took place in the Capitoline temple at Rome and in the temple of the goddess *Nortia* at Volsinii).

The Etruscan word *pulumxva* has been compared with a phrase in the Phoenician *continued on page 20*

The White Stone Circles of Vetulonia

by Simona Rafanelli

“Around the pyre they planted a ring of stone revetments, piled the loose earth high in a mound above the ring, and once they’d heaped the barrow turned to leave...” Iliad XXIII, 249 ff. (Robert Fagles translation).

The scene described by Homer effectively evokes the sequence of operations involved in raising a tumulus, starting with the tracing of a circle on the ground. The stone circle isolates the space of the dead from the rest of the community, of the living as well as of the dead. Yet the circle also encloses, and this becomes clear when one remembers that other individuals have the right to share that space according to a phenomenon already affirmed in Greece in the Bronze Age, as the great circles of Mycenae seem to show. In Etruria the phenomenon occurs with a certain frequency in the Orientalizing Period. But the earliest attestation of this inclusive connotation of the circle is documented at Vetulonia.

Toward the end of the XIX century, Isodoro Falchi devoted a chapter of his book *Vetulonia e la sua necropoli antichissima* to the scattered tombs, which were composed almost exclusively of stone circles, and observed that, although much has been written about the enclosures that delimit a sepulchral area in Italy and elsewhere, the Circles of Vetulonia are different in their construction and their character. In the paragraph dedicated to these continuous circles of white stones, Falchi stresses this diversity, shown by their exterior appearance as well as by the particular sumptuousness of the funerary offer-

Double headed male Siren.



Vetulonia, white stones slabs surround Tomba a circolo del Duce III. (photo by Opaxir)

ings. The Circles therefore represented the continuation of both the “interrupted circles” of stone of the Villanovan Period, and the “foreign depositions,” with the most ancient attestation of imported products within Vetulonian

burials.

The interrupted circles of rough stones, found by Falchi in 1886 exclusively on the Poggio alla Guardia, were meant to contain within a widely spaced circle of sandstones a fixed series of



Bronze cauldron (lebes) from tomba a Circolo dei Lebeti di Vetulonia.

pozzetti containing biconical cinerary urns or (more frequently) ceramic or impasto hut urns, or one central hole filled to the brim with exotic objects. In contrast, the “white stone circles” were achieved with the aid of a compass on a cord, and present a continuous sequence of equal, white slabs of living rock, fixed one next to another in the virgin soil and slightly curved toward the outside, in a wedge, fitted with chips created in the cutting of the slabs.

Falchi also identifies the locations of these funerary structures: starting with the Poggio alla Guardia, they stretch forth toward the vast plain occupied in antiquity by the basin of the Lago Prile, today the Padule di Castiglione della Pescaia. In the Agro Vetuloniese in the Orientalizing Period, the tombs clustered around the small Lake of Accesa, and extended in the direction of the mining area of Serrabottini and Fenice Capanne. As for Vetulonia, the distribu-

tion of deposits speaks for an orientation toward the wharves in the swampy gulf, and for the emergence of people or groups dedicated to commerce and maritime trade.

The final link in this evolutionary chain, from the foreign deposits to the circles of interrupted stones, were the “white stone circles,” with a diameter between 15 and 20 meters. They could contain one or more graves of different dimensions and depths. These graves lack stone revetments or covers, but they held magnificent funerary furnishings made of valuable materials such as bronze, amber, gold, silver, ivory, along with ceramics, placed symmetrically and neatly at the bottom. These were often separated according to class of material, as in the Circle of the Trident, and covered with stones. On the other hand, Falchi notes that the most prestigious deposit, that of the Tomba del Duce, the first “white stone circle”

found by Falchi on the Poggio al Bello in 1886, was covered by a non-local sand, perhaps for its protection.

The stone circle, which defines and circumscribes on the ground a consecrated funerary space reserved for members of a community endowed with the same rights, is the sign, in the words of Giovannangelo Camporeale, of the organization of an emerging social class based on birth.

Stone circles can be understood as the expression of a social distinction already evident in the concentration of hut urns in the interrupted circles of rough stones, and perhaps as evidence of a particular role held in life by the deceased in the community – a *pater familias*, head of a *Curia*, or founder of a family group. In the necropolis of the Poggio della Guardia, the stone circle physically marks the “*phenomenon of the aristocratic alienation of community land reserved for burials*,” and ultimately glorifies the burial of a single important person or of his limited family nucleus. The individual objects that form the personal adornment of the deceased are endowed with magnificence and splendor, while the banquet service and furnishings symbolize his high social rank and that of his family. The ultimate proofs of this are the silver cinerary urn and the amber necklaces from the Circolo del Duce; the glass paste jewels and the miniature Egyptian idol from the Circle of Bes; the horse trappings, chariot, and gold jewelry of the deceased woman in the Circolo dei Acquastrini; the insignia of power that gave its name to the Circolo del Trident; and finally, from the Circolo dei Lebeti, the bronze cauldrons decorated with griffins’ heads and handles in the form of Sirens with women’s heads, and male Janus-like figures of sophisticated Eastern manufacture.

Detail, head of griffin protome.



Holy Waters, continued from page 1

ry BCE and was in continuous use until the first century CE. There are at least six phases of usage during the Etruscan and Roman periods, amounting to a span of nearly 400 years. Above that was found an enormous amount of fill of brick, tile, stone and rubbish in general, probably the results of dismantling and discarding the remains of Etruscan and Roman buildings (e.g., the Roman baths) during the Middle Ages.

Cetamura, known for the Sanctuary of the Etruscan Artisans sacred to Lur and Leinth discovered in 2006 on the lower Zone II, has demonstrated with the new discoveries the sacred nature of the site at this higher level. As yet no sacred buildings have been confirmed on that zone, but there can be no doubt that the well was filled with ritual objects, including hundreds of miniature clay vessels, more than 125 tokens of ceram-



A well-preserved wooden knob from the Etruscan levels of the well.

ic and stone, nearly 100 knucklebones of sheep and pig, 70 coins of bronze and silver, and an astonishing variety of objects that bear comparison with votive offerings at other sites. These include a phallic amulet of carved bone, a prehistoric serpentine axe, a Roman silver spoon, rings of bone, iron and bronze, ring stones of glass, a miniature bronze calf or bull, the handle of an Etruscan wine strainer, tools of bone, bronze and iron, 42 ceramic weights of varying sizes, and many hundreds of fragments of iron — sometimes recognizable objects, sometimes severely corroded fragments, sometimes lumps of slag. A staggering amount of pottery in black gloss, red gloss, grey ware, amphorae, lamps and local fabrics help to determine the dating of the various phases. Many ceramic items had sigla (graffiti) incised upon them, of interest for writing and ritual meanings at Cetamura. Also intriguing is a polished serpentine



Four situlae and an amphora, on display at the conference in Siena.

disc inscribed in Latin. The cultural material from the well is under intensive research by Cetamura collaborators Cheryl Sowder of Jacksonville, Lora Holland and Laurel Taylor of the University of North Carolina at Asheville, and students at UNC-A and FSU.

Many of the objects were doubtless offered one at a time by those who inhabited the site or by visitors who may have come to Cetamura for market or for purely religious reasons. One phase showed such an enormous quantity of material that it suggested an episode of systematic discarding or dumping, perhaps the cleaning of a sacred area in order to deposit the materials in a consecrated water source, a practice known commonly at temples, where a cistern or other receptacle so utilized was called a *favissa*. In addition to these two aspects of deposits — the direct offering and the *favissa* — there must have been random dropping or losing of objects in the well, and perhaps occasional intentional acts

of simple discarding.

The numerous bronze situlae — ten Roman, two certainly Etruscan and probably a third as well — are of varying shapes and sizes and dates, and also of varying conditions of preservation. Many other parts associated with situlae, such as bronze handles, iron collars, lead feet in the shape of a cockle shell or a rectangle, and a bronze handle attachment were found separated from any vessels. While it is logical to assume that the buckets simply fell in when they were being used to extract water, it is quite conceivable that the parts that cannot be connected with any vessel were offerings. Further, one of the Etruscan situlae (labeled L) is actually a wine bucket, with fine tooling and sculptured handle attachments in the form of the monster *Skylla*; it does not seem to be utilitarian. Situla M was also decorated with sculpture, with the head of a feline attached to the bottom, and African heads (sphinxes?) for handle attachments. Along with numerous other

Conference at the Museo Archeologico Nazionale, Santa Maria della Scala, Siena. Nancy de Grummond chats with Debora Barbagli of the museum and Ichnos excavators Lorenzo Cecchini and Andrea Violetti.



items that need conservation, the situlae are undergoing treatment in the laboratory of Prof. Marosi at Studio Art Centres International (SACI) in Florence.

The well-preserved organic materials from the well at Cetamura are of especial interest. Notice has been made before in *Etruscan News* of the discovery of waterlogged grape seeds; the final count of these is ca. 430 pips, found in five of the six phases, including both Etruscan and Roman. Their great value for the investigation of the history of viticulture in ancient Chianti is yet to be delineated, but it is clear they provide a unique situation. They are under study in the laboratory of Gaetano Di Pasquale at the University of Naples Federico II by Chiara Comegna, who has applied a photography program for the tiny seeds that allows for magnification, from which the remarkable varia-



Remnants of an Etruscan wine bucket (Situla L) from Cetamura, showing the rim, the base and a handle attachment in the form of the sea monster *Skylla*.

tions in them can be seen. Already it seems likely that there are at least three different types.

Of equal importance are the hundreds of specimens of wood coming especially from the Etruscan levels, some pieces worked and quite recognizable, for example, a knob, a spool, a spatula, and a number of fragments of an Etruscan wooden bucket. A dramatic find near the bottom of the well, where many of the wood finds were concentrated, was a beam of wood some 85 cm long. No hypothesis regarding its usage will be made until analysis is performed. All of the wood from the Cetamura well is now under study under the care of Gianna Giachi at Pisa in the laboratory of the Soprintendenza per i Beni Archeologici della Toscana.

A great quantity of animal bones was



Feline from Etruscan Bronze Situla M.

found, of pig, sheep/goat, and cow, and of birds such as chicken, pigeon, goose, swan, owl (two kinds) and songbirds, identified by faunal specialists Ornella Fonzo and Chiara Corbino. Their studies thus far suggest that the Etruscan food supply at Cetamura was boosted by fishing and hunting of wild boar and deer, while the Romans relied more on poultry. Numerous antlers of deer, both worked and unworked, suggest artisanal and cult activity.



Carved bone phallic amulet pendant of a type found in Italy, France, Spain and Sardegna. (150-50 BCE).



Bronze handle of a pitcher from a Roman level of the well.



Fig. 1

Images of Childbirth in Antiquity

by Chiara Terranova

There is nothing more imperfect, wretched, naked, shapeless, impure than the sight of a human child at the moment of his birth: nature has given him an impure route toward the light, one soiled with blood and full of filth, and, because he seems dead rather than just born, no one wants to touch him, pick him up and kiss him except the one who loves him by nature (De amore proles, 3, 496 b). With these words Plutarch explains how giving birth represented a moment in the life of a Greek woman in which all those who were involved were contaminated, and thus needed divine protection. Even earlier than Plutarch, Euripides, denouncing the conditions in which Athenian women lived, caused his Medea to exclaim, “I would rather enter battle a thousand times than give birth once.” He was evoking a well-known Spartan law that compared women who had died in childbirth to soldiers fallen in battle. Only these two social categories were granted the right to inscribe their names on their tombs as a permanent memorial.

Childbirth was a moment when a woman confronted her fate alone, even though she was in the company of other women and attended by goddesses whose role was to protect her life and that of her child.

What did it mean for a woman, whether human or divine, to give birth in ancient Etruria; and what symbolic, religious, or social values were attributed in Etruria to the moment of childbirth? To understand how the Etruscans perceived the moment of childbirth as necessitating divine protection we can examine a series of mirrors depicting the divine births of Minerva, Bacchus, Venus, Adonis, and Maris. Even these



Fig. 2

childbirths were attended by figures such as Thalna and Thanr, who are always present in scenes of childbirth or divine birth, Alpnu and Ethausva, who correspond to the Greek Eileithyia. These divinities, together with Uni (identified, according to the *interpretatio Romana*, with Juno Lucinia, who brings babies “to the light”), were traditionally associated with the protection of the woman and child at the time of birth.

The theme of childbirth in Etruria has recently returned to the spotlight thanks to an extraordinary find from the excavation of the site of Poggio Colla, an Archaic Etruscan settlement in the valley of the Mugello (Florence). This was a small fragment of bucchero of about 600 BC, which depicted the image of a woman in the act of giving birth to a baby (fig. 1). The parts of the baby being born, the head and shoulders, are clearly visible, while the woman is shown with her face in profile and her right arm raised, perhaps in the act of grasping the plant that surrounds the scene. The pose of the woman giving birth is similar to that of a woman shown in a splendid Greek votive relief of the fifth century BC (fig. 2).

This exceptional find is one of the most ancient depictions of childbirth known so far – the others are a Paleolithic figure, and the one on the situla dell’Alpago. A noteworthy difference between the Greek and Etruscan scenes of childbirth is the fact that the Etruscan woman – whether divine or human – is depicted with her hair bound into a kind of ponytail. This hairstyle contrasts with the custom in Greece of showing the mother’s hair loosened during childbirth. Religious concepts underlie this Greek practice, for the loosening of the hair meant that the woman would be able to give birth more

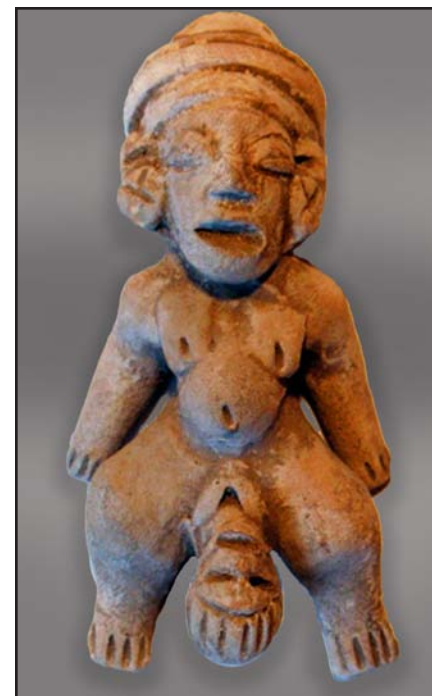


Fig. 3

easily if every possible knot or obstacle to the birth was eliminated. Then, too, the Etruscan woman on the tiny Poggio Colla image is depicted alone with the child emerging from her womb. In Greece she was normally accompanied or assisted by midwives or goddesses. Etruscan art shows only divine births assisted by such divine midwives.

The crouching position, which these images have in common, was associated with childbirth ever since the Paleolithic age. Egyptian culture represented the notion of giving birth by the figure of a woman crouching, while a statuette of a woman giving birth, of unknown date and provenience, was found in Ecuador (fig. 3), showing that quite different cultures had a similarly realistic manner of perceiving and representing childbirth, using a type of image going back to the Paleolithic.

In Etruria the proximity of such finds to local cult places suggests that they had a religious meaning. Near the acropolis of Poggio Colla were found the remains of sacrificed piglets, animals that in Greece were sacrificial offerings to fertility goddesses. Near the sanctuary of Colle Arsiccio, a statuette representing a female figure pressing her breasts, a gesture related to nursing, is related to votive statuettes of swaddled babies or seated children. Numerous healing sanctuaries of central Italy have yielded rich series of terracotta votive anatomicals, including many images of swaddled babies or uteri, which are clearly associated with the crucial moment of childbirth and the need for divine protection for women and children in the ancient world.

Dance and Visual System in the *Tomba delle Leonesse* in Tarquinia

by Audrey Gouy

In 1998 Françoise-Hélène Massapairault proposed a new study of the *Tomba delle Leonesse* in Tarquinia¹ (fig. 1). She emphasized in particular the organization of the iconographic program and took up Francesco Roncalli's idea that the center of the back wall is marked by a vertical axis constituted of the painted console, the painted crater and the niche.² I would like to focus on the dance scene, which seems to be a *komos*. It appears to be central to the entire iconographic program of the tomb, in particular by its position on the back wall and in the center of the visual system. Furthermore this iconographic program could help us to better understand the *komos*' movements and its ritual importance.

Two musicians are arranged around a central crater. To the left a female figure is shown with legs apart and arms symmetrically pointing in opposing directions. This suggests a very limited movement. The right forearm is oriented upward and the hand points downward, the wrist stretched almost 180 degrees, forming thus an important flexion. The left forearm points down and the hand is turned to the inside and points upward. The legs indicate brisk movements, while the hands, incredibly flexed, seem to emphasize the drawings and the arabesques – or *cheironomia* – which accompany the movement of the arms. To the right, the gestures of the man and woman are clearly opposed to those of the woman on the left. They are shown jumping up, performing a leap, in a similar way with the painted dancers in the first room of the *Tomba della Caccia e della Pesca*³ in Tarquinia, or in the *Tomba 5591*⁴ (fig. 2). One of their legs is flexed and raised high in front of them. The arms are pointing in opposing directions. One is pointed down, another is flexed and pointing upward. The posture is characteristic of the end 6th century B.C. and tends to look similar to some sports postures.

The study of female clothes may give complementary information to the clear opposition of movements.⁵ The two female figures wear different clothes. The left one wears a light and floral patterns-adorned *chiton* and a long blue and red *himation* held in place on the shoulders by two pieces pulled



Fig.1: (Top) Tarquinia, *Tomba delle Leonesse*, c. 520 BC, back wall. **Fig.2:** (Below) Tarquinia, *Tomba della Caccia e della Pesca*, circa 510 BC, right wall, detail. (Right) Tarquinia, *Tomba 5591*, 500-490 BC, left wall, detail. **Fig.3:** (Right) Tarquinia, *Tomba dei Giocolieri*, c. 510 BC, right wall, detail.

back over the chest. The female figure on the right is dressed with a long and transparent *chiton*. The two female dancers seem to wear two different types of clothing. The first is like the one worn by the female figure at the left. The second type of clothing is composed of two overlapping tunics. The first tunic is transparent and over it a second tunic is tinted in red and blue, as



on the right wall in the *Tomba dei Giocolieri*⁶ (fig. 3). Putting the iconography of Etruscan dance into series reveals that these clothes are represented according to the moment of the dance shown. With the first type of clothes, the *himation* can be placed on one



shoulder before being knotted around the chest to perform the dance movements more easily.⁷ In the second case, the upper tunic is removed and only the second one, transparent and lighter, is kept. So here, the wearing of the transparent *chiton* only by the woman at the right

could refer to a final moment of the *komos* while the wearing of the cloak on the shoulders by the woman at the left could refer to an initial moment when movements are not amplified yet. Consequently, we can also suggest that particular figures could be in charge of the opening of the ritual, while others would be in charge of the ending.

It also seems possible to suggest a sense of visual process of the entire iconographic program of the tomb. The central crater seems to be the departure point for a visual system conceived from the left, from the female figure represented in an initial moment of the *komos*. Then it continues on the left wall, and then on the right, before ending with the jumping couple at the right of the back wall. This hypothesis can be backed up by the men's posture on the side walls. Those on the left wall are oriented to the left while those on the right are oriented to the right.⁸ So the iconographic program of the *Tomba delle Leonesse* appears as an *envelope* program or an immersive device which surrounded the deceased, and this maybe with a ritual and propitiatory scope.⁹ Thus, the visual system of the tomb seems to be composed of two axes, one vertical and one horizontal. And in the center the dance is like a visual link between the two axes. The dance scene appears in an intermediary iconographical position, which might provide information on its social and religious marginal position.

We can suggest that the entire pattern and in particular the vertical axis are a metaphor for the funerary ritual and of the deceased's destiny in the hereafter. As we discussed above, the *komos* was characterized by a gradation of movements. Beginnings seem marked by calm steps before becoming brisk and then orgiastic. The scope was to enter into state of ecstasy, to another reality, and to a marginal state. This physical performance in this context would have a religious and funerary scope, probably to enter into communication with the deceased.¹⁰ The *komos* – opened by one or several women with tunic, cloak and *tutulus*, and closed by orgiastic dancers – in a funerary context may have had the function of supporting the dead in the hereafter and to helping him reach the world of the dead. So by the means of its ritual and efficient gestures and movements it would contribute to a transformation of the dead to deify him and to permanently aggregate him to the world of the dead.

continued on page 21

Earliest known wooden toilet seat discovered at Vindolanda

Finding something that you can relate to is always a special moment on an archaeological dig. At Vindolanda this is a common occurrence, a site where the special qualities lie not only in the discovery of gold and silver or artefacts which relate to the military might of the Roman Army but also of everyday ordinary items which nearly 2000 years later become extraordinary to the modern day visitors, volunteers and archaeologists alike. Personal letters, worn shoes, baby booties, socks, combs, jewellery, tools and textiles are just some of the items preserved in a remarkable condition that provide you with a unique window into the lives of people stationed at this most northern outpost of the Roman Empire.

Now archaeologists have another piece of this very personal human hoard at Vindolanda, a wooden latrine (toilet) seat, was discovered by the Director of Excavations, Dr Andrew Birley, in the deep pre-Hadrianic trenches at Vindolanda. There are many examples of stone and marble seat benches from



Ancient Roman wooden latrine toilet seat as found in situ.

across the Roman Empire but this is believed to be the only surviving wooden seat, almost perfectly preserved in the anaerobic, oxygen free, conditions which exist at Vindolanda. Although this wooden seat is not as grand as a marble or stone toilet bench, it would be far more comfortable to sit on in the cool climate of Britannia. The seat has clearly been well used and was decommissioned from its original purpose and discarded amongst the rubbish left behind in the final fort at the site before

the construction of Hadrian's Wall started in the early second century.

Dr Birley commented on the find, "there is always great excitement when you find something that has never been seen before, and this discovery is wonderful..." Andrew went on to say, "We know a lot about Roman toilets from previous excavations at the site and from the wider Roman world which have included many fabulous Roman latrines but never before have we had the pleasure of seeing a surviving and

perfectly preserved wooden seat. As soon as we started to uncover it there was no doubt at all on what we had found. It is made from a very well worked piece of wood and looks pretty comfortable. Now we need to find the toilet that went with it as Roman loos are fascinating places to excavate - their drains often contain astonishing artefacts. Let's face it, if you drop something down a Roman latrine you are unlikely to attempt to fish it out unless you are pretty brave or foolhardy."

Discoveries at Vindolanda from latrines have included a baby boot, coins, a betrothal medallion, and a bronze lamp. Archaeologists now need to find a 'spongia' the natural sponge on a stick which Romans used instead of toilet paper, and with over 100 years of archaeology remaining and the unique conditions for the preservation of such organic finds a discovery may just be possible.

The wooden seat will take up to 18 months to conserve and once this process is complete the artefact will be put on display at the Roman Army Museum.

Source: Adapted and edited from a press release of the Vindolanda Trust, "Earliest known wooden toilet seat discovered at Vindolanda."

Alcohol archaeology: beverage with heritage

A conversation with Patrick McGovern

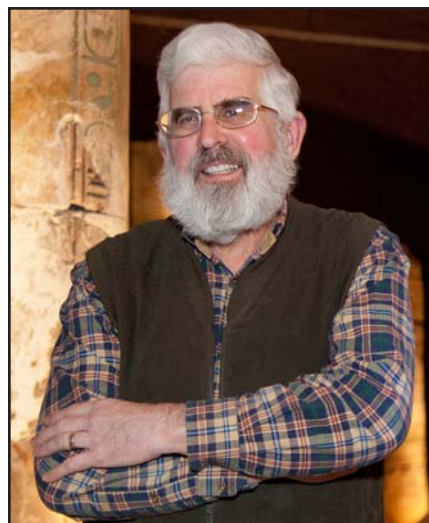
Resurrecting ancient beers and wines is a subtle alchemy, but Patrick McGovern knows all the tricks. Who's for an Etruscan ale?

How did you start making ancient drinks?

One of the first we made was the Midas beverage, based on residues in bronze vessels recovered from the Midas tomb in Turkey, which dates from 700 BC. These pointed to an unusual drink combining wine, barley beer and mead. There were also food remains in the tomb that suggested a barbecued lamb or goat stew with lentils and spices. We tried to recreate the funerary feast as a way of bringing the past to life.

How do you go about recreating a drink?

People give me either samples of pottery or residues from ancient vessels possibly used for making, storing or drinking a fermented beverage. I identify the markers of specific natural prod-



Patrick McGovern at Penn Museum of Archaeology.

ucts: tartaric acid is a fingerprint compound for grapes in the Middle East, for example, while calcium oxalate points to the presence of barley beer.

What did the Midas beverage taste like?

We knew the three basic components – grapes, barley and honey – but we didn't know what the bittering agent was. It couldn't be hops, as they only became available in Europe around AD 700, so we looked at the eastern Mediterranean

spices that would have been available: saffron, cardamom, bitter vetch, cumin. In a competition among microbreweries to recreate the beverage, Delaware-based Dogfish Head used the best-quality saffron as their bittering agent, as well as Greek honey made from thyme blossom. Their winning beverage was on the sweet side, but the saffron gave it aromatic properties.

How does ancient booze compare with the modern stuff?

Ancient beverages tended to be much more multidimensional. People didn't necessarily specialize in one beverage; the wine industry was inseparable from the beer and mead industry in the earliest periods. Also, they wanted to be sure they had enough sugar to get the fermentation going, so they took whatever they had that contained sugar and mixed them together.

Which of your recreations would you pair with a traditional turkey roast?

The turkey is an American bird, so I'd propose having your English Christmas dinner with our American ancient ale, Theobroma, which was recreated by chemical analysis of pot-

tery fragments from Honduras, dated to 1400 BC. Its cacao aroma will go nicely with the bird, a bit like a chocolate mole over chicken – a Mexican favorite.

What about for a beach barbecue?

If you were barbecuing fish or shrimp, I'd go for Midas Touch. It's a little like white wine, and it has delicious, piquant qualities which I think would go well with fish. For barbecued steak, I'd go for our early Etruscan ale, Etrusca, whose recreation is based on evidence from 2800-year-old tombs in central Italy. Its backbone is malted heirloom barley and wheat, but it also has hazelnut flour and pomegranate, which would be a good match for the beef. It even contains myrrh, for an added Christmas motif.

Profile: Patrick McGovern directs the Biomolecular Archaeology Project for Cuisine, Fermented Beverages and Health, at the University of Pennsylvania Museum. Many of his ancient brews are sold by Dogfish Head brewery in Delaware.



MUSEUM NEWS

Review: Poseidon's ancient, powerful world on view at Tampa Museum of Art

by Lennie Bennett, *Tampa Times*
(Adapted by the Editors)

"Poseidon and the Sea: Myth, Cult and Daily Life" at the Tampa Museum of Art, shows 125 objects dating from 800 B.C. to 400 A.D. and encompassing the Greek, Etruscan and Roman cultures.

The subtitle, "Myth, Cult and Daily Life," describes the organization of the show, with objects illustrating the Poseidon myth, those used to honor and worship him and those reflecting his influence day to day in people's lives.

Greeting us at the entrance to the show is an almost life-size marble statue with Poseidon's signature curly mane and beard (see right). A dolphin perches beside him on the crest of a wave. It's the largest and best-preserved statue of him in the United States, a prized part of the Tampa Museum of Art's collection and the inspiration for the exhibition. ... Restoration efforts, probably in the 18th or 19th century, added holes that would affix his signature trident to his body. The object came to the museum as part of the Joseph Veach Noble Collection, which the museum purchased in 1986. Its 150 works form the core of what is today the finest assembly of antiquities in the Southeast.

Its presence in the show is serendip-



itous. Seth D. Pevnick, the museum's chief curator and the Richard E. Perry curator of Greek and Roman art, was formerly a curator at the J. Paul Getty Museum in California before coming to Tampa.

"I had seen many times this huge crate with 'Trident' stenciled on it. Only colleagues who had worked there a very long time knew anything about it. It hadn't been on view since the early 1980s. I got someone to open it up so I could look at it," he said.

That was when the idea of a themed show took hold. When he interviewed for the curatorial position at the Tampa museum in 2009, knowing about its superb statue, he laid out a plan for a

Poseidon exhibition. He got the job and, eventually, the trident (above) for the show, along with about 100 more choice objects on loan from major museums.

One of the earliest is a ceramic *alabastron*, used to hold cosmetic oil, from around 580 B.C., adorned with an image of Poseidon (always with his trident) riding a hippocamp, a water creature that was part horse and part fish, a reference to his dominion over the sea and horses.

Poseidon was one of 12 Olympian gods who, according to legend, defeated the Giants, a race said to be of human proportions but with inordinate strength. Two amphorae (a decorated amphora was usually used to hold wine during meals) illustrate the moment in the epic battle, known as the Gigantomachy, when Poseidon broke off part of an island and crushed Polybotes, burying him beneath the earth. The rumbles of earthquakes were believed to be his moans.

Many more figured exploits scroll across the surfaces of the black and red vessels — the enormous *kraters* used for mixing wine and water, the drinking cups, the pitchers.

During times of great import, live horses were said to be thrown into the sea as sacrificial offerings to Poseidon, but more often, votives were used. Among those in this show are dozens of tiny lead fish, arranged in a frame as if swarming in the water. A lovely mosaic, once inlaid in a Roman villa, is a scene made from small pieces of stone and glass. In the foreground fishermen are

hauling in nets at water's edge while farther ashore, people offer obeisance to Poseidon at a small outdoor shrine. Small boats were placed in tombs and carved onto marble sarcophagi to connect the dead with the divine Poseidon.

In ancient Greece and Italy, the sea was an important form of transportation and source of food, and household items were constant reminders of its importance. Plates, flasks and other containers are decorated with specific fish indigenous to the Mediterranean. An *askos*, a small clay vessel used to pour oil, is fashioned in the shape of a lobster claw, and glass flasks are blown into fish shapes. One of the most charming objects in the exhibition is a fish-shaped *askos* that has, in addition to a spout, a small handle and lip for drinking. Pevnick speculates (and with antiquities, so much is speculation) that, given its proportions, it was the ancient version of a child's sippy cup.

Because water routes were usually faster than land ones, ports in Greece and Italy were important trade hubs and a lot of money changed hands in cities lining the coasts. Poseidon's visage was stamped into many coins not only because he was a famous figure but also as another form of tribute in hopes he would provide safe passage for ships. There are many examples here and they do have a sameness, but Pevnick presents some of them in a novel and creative way with a terrific map of the area represented in this show dotted with coins associated with particular cities and regions.

Mario Bizzarri, archeologo fuori dagli schemi

Exhibit celebrating the 100th anniversary of his birth

Museo Archeologico Claudio Faina di Orvieto

September 27 – January 11, 2015

Mario Bizzarri belonged to that heroic generation of archaeologists of the middle of the last century, many of them indelibly connected to a particular city: Mario Moretti with Cerveteri, Enrico Fiumi with Volterra, Massimo Pallottino with Tarquinia.

This exhibit was dedicated by the Fondazione per il Museo "Claudio Faina" to Mario Bizzarri on the centenary of his birth. He collaborated with



Mario Bizzarri exploring Orvieto's Etruscan trails on his motorcycle.

the Fondazione ever since its beginning in 1957, carrying out excavations in the necropolis of the Crocifisso del Tufo, and eventually being called to be the director of the Museum. In those years he also reorganized the rich Etruscan collection of the Museo Civico Archeologico, which was at that time housed in the historic building of the Opera del Duomo.

He consulted George Dennis's *Cities and Cemeteries of Etruria* and D.H. Lawrence's *Etruscan Places* to write a guide that, though based on solid archaeology, is a pleasure to read even today. The chapters in the book *Magica Etruria* on Orvieto and Perugia, which he wrote in 1968 with Claudio Curri, are being reissued by the Nuova Immagine Editrice di Siena as a separate volume, with photographs by Raffaele Bencini. x

Apa l'Etrusco sbarca a Roma

23 October 2014 to 22 February 2015

Two museums dialogue with each other in real time, thanks to digital installations and virtual windows.

Rome

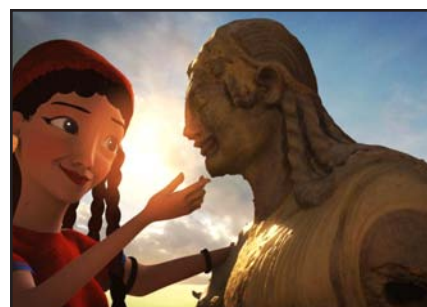
The National Etruscan Museum of Villa Giulia will project - with an installation that will become permanent - a new edition of the 3D stereo cartoon "Apa the Etruscan," by Joshua Cohen Boetto. The film, "Ati discovers Veio" already in the works, will see the debut of Ati, cousin of Apa. In the Villa Giulia version, new scenes, specially made, tell the link between the Etruscans of the North and South. The new character of Ati will guide viewers from the halls of the Roman museum to one of the most important sanctuaries of antiquity, that of Portonaccio Veii. The voice of the



new character will be a famous Roman actress.

The film Apa won the first prize FIAMP Unesco (medium-length films for culture) at the Film Festival in Montreal in 2012.

In addition to the 3D animated film, the Villa Giulia will be installing a virtual "Certosa situla." Thanks to a mix of holograms and stereoscopic projections the famous bronze vase - the original of which is preserved in the Archaeological Museum of Bologna and is one of the symbols of the culture



of Etruria — will be presented for the first time to the Roman public.

Bologna

The Museum of the History of Bologna, Palazzo Pepoli, will host an exhibition entitled "The Etruscans and the journey to the afterlife," curated by Professor Giuseppe Sassatelli, director of the Department of History of Culture and Civilization at the University of Bologna. The exhibition will host a selection of the treasures of the National Etruscan Museum of Villa Giulia. A digital clone of the well-known sarcoph-



Treasure the Tales Treasures and Tales of Italy's Guardia di Finanza Art Recovery Team

Grand Opera House, Wilmington,
Delaware

October 3 – December 21, 2014

Reviewed by Mark Nardone

Priceless antiquities. Ruthless grave robbers. High-tech counterfeits. International smuggling routes that run from the necropoleis of Tarquinia, Italy, to the posh auction houses of London, and from the seedy underbelly of the black market to world-renowned museums. Ripped from the case files of the Guardia di Finanza, stories like these will be told during *Treasures and Tales of Italy's Guardia di Finanza Art Recovery Team*, a groundbreaking exhibition of priceless works of Etruscan, Greek and Roman art along with exquisite forgeries, on display at The Grand Opera House in Wilmington, from October 3 to December 21, 2014. Each ancient vase, mosaic and statue tells a story, not just of the time of its creation, but also of its theft and recovery by the



Lt. Col. Rossi and the Guardia di Finanza's Art Recovery Team.

indefatigable agents of the Gruppo Tutela Patrimonio Archeologico, the art recovery team inside the Guardia di Finanza.

The Guardia di Finanza, with headquarters in Rome, is the Italian law enforcement agency that fights financial crime and recovers stolen art and artifacts. This exhibit, making its only U.S. appearance in Delaware, comes on the heels of several successful shows of recovered art in Italy, most recently the

Capolavori dell'archeologia: Recupero, ritrovamenti, confronti (Masterpieces of Archaeology: Recovery, Findings, Comparisons), an exhibition at the Castel Sant'Angelo in Rome in 2013. *Treasures and Tales* marks the first time many of these pieces, reclaimed for Italy and now in the custody of the Guardia di Finanza, have been exhibited outside of their homeland after being recovered. Italian authorities estimate that Italy loses more than 5,000 pieces of art to



agus of the spouses will be featured in a virtual installation of particular complexity: its digitized, full-scale reconstruction will be placed in an environment of great beauty created by complex "3D mapping" and an original soundtrack, composed by Marco Robino.

The virtual model of the sarcophagus will be built and rendered by the computer Cineca from scans in high resolution (laser scans and photogrammetric reconstructions) edited by researchers selected within the network VMusT.net European Network of Excellence on Virtual Museums.

All virtual installations of the exhibition, both in Bologna is in Rome, are designed with a focus on portability so as to facilitate their performance in international fora and thus spread via transmedia images of the Museum of Villa Giulia and the Etruscan civilization. (photos CINECA)

illegal smuggling every year. Lt. Col. Massimo Rossi, chief in command of the Guardia di Finanza's art recovery team, was in Wilmington for the opening of the exhibition in October. "The masterpieces...shown in Wilmington were recovered in cooperation with other national police forces outside of Italy, or by foreign museum organizations that believed them to be legal at the time of their acquisition," Rossi says. "Some of these works of art were 'grave goods,' beautiful pieces buried alongside the dead in Magna Graecia, Etruria and Samnium (an area in southern Italy), but also from other lesser-known places in Italy." The exhibit also included a large number of master forgeries, beautiful pieces of antiquity exposed as fakes by the Guardia di Finanza.

The exhibit was curated by Prof. Giuseppina Ghini, archeologist director of the Soprintendenza per I Beni Archeologici del Lazio, Italy since 1981. She is also the director of the Museo delle Navi Romane in Nemi and the Museo Archeologico Nazionale dell'Abbazia di S.Nilo in Grottaferrata.

Exhibition and Symposium Assyria to Iberia at the Dawn of the Classical Age

The exhibition

Reviewed by Daniele F. Maras

The exhibition *Assyria to Iberia at the Dawn of the Classical Age*, created by Joan Aruz (Curator of Ancient Near Eastern Art), is one of the major events in the world of Mediterranean archaeology this year.

The show, on view from September 22, 2014 to January 4, 2015, was dedicated to the widespread trade and cultural network that connected the kingdoms and potentates of the Near East and the Levantine region with the western civilizations of the Mediterranean, from Greece to Italy and Spain. The materials on display came from the collections of some of the most important museums in the United States, Europe, North Africa, and the Near East. This impressive cultural and scholarly effort involved scholars from different countries, who put together for the first time information and approaches from different disciplines. The result is striking in terms of both knowledge and beauty.

The exhibition was divided into three parts: the expansion of the Assyrian empire in the early first millennium BCE, Phoenician trade routes throughout the Mediterranean and beyond, and the reception and adaptation of Near Eastern imagery and techniques by the cultures of Greece, Italy and Spain.

The conquests of Ashurnasirpal II, Sargon and Ashurbanibal, among others, enlarged the Assyrian empire from the high lands of Elam to the coasts of the Mediterranean; these are illustrated by monumental decorations of buildings, such as the reliefs and sculptures of the palaces of Nineveh and Nimrud, and a selection of marvelous small items of royal jewelry: seals, ivories, and statuettes. The attention of the viewer is inevitably drawn to the relevance of Assyrian art in the formation of western Classical culture. One of the major highlights of the exhibition is the impressive wall-size relief from Nineveh representing the battle of Til Tuba, when Ashurbanibal ultimately defeated the Elamites (Neo-Assyrian, ca. 660-650 BCE). An early example of continuous narrative, it depicts synchronic and diachronic events in one single monumental picture, with inscribed cuneiform captions that recount the



Top, Bronze cauldron and iron stand. Cypro-Archaic, ca. 8th–7th century B.C. Top right, ivory plaque with striding sphinx Assyria, 9th–8th century B.C. Right, Gold Necklace. Spain, El Carambolo (Camas, Seville), 7th century B.C. Photos Met Museum scenes.

The show extends to the Syro-Hittite states, which survived for a long period as neighbors and then as protectorates of the Assyrian kingdom, and further to Anatolia, where the fabled rich kingdoms of Midas and Croesus were once a meeting point of East and West. The Assyrian empire came to rule over the Levantine potentates by conquering Israel and Judah, as recorded in the Bible, while the Phoenician city states of Tyre, Sidon, Byblos and Arwad survived and flourished, thanks to their trade towards the Mediterranean sea. The Phoenician trade network gradually extended to Cyprus — rich in copper and the seat of an early civilization — and northern Africa. Colonies were founded along these routes, among them Carthage, and traders reached Spain and the Atlantic Ocean. Splendid items traded by the Phoenicians are on display: gold and silver Egyptianizing bowls, bronze horse-harness elements, ivory reliefs, jewels, carved ostrich eggs turned into vases, and tridacna shells (giant clams) from the Red Sea, decorated with Near Eastern incisions. Finds from Italy and Greece testify to the spread of the Phoenician network.

Some “stars” of Mediterranean archaeology are in the show, such as the inscription of Hazael, king of Aram-Damascus — the only ancient document



mentioning the “house of David” apart from the Bible — from the Jerusalem Museum, and the Nora Stele, inscribed in Phoenician with the names of the island Sardinia and perhaps the mythical Tarshish of the Bible.

Thanks to loans from the Museo Gregoriano Etrusco of the Vatican and the Archaeological Museums of Villa Giulia, Tarquinia and Florence, Etruscan participation was particularly significant, and the splendid luxury goods of the Tomb Regolini-Galassi of Cerveteri were displayed for the first time side by side with their Near Eastern counterparts and models.

In light of the Mediterranean trade network, world famous masterpieces find their ultimate cultural context, e.g. the lion-headed cauldrons of Caere and Praeneste, a faience situla from the tomb of Bocchoris at Tarquinia, the Orientalizing jewels and silver urn from Vetulonia, ivories from Marsiliana d’Albegna.

This exhibit provided an opportunity for the public to appreciate the artistic and cultural value of Mediterranean “globalization” as early as the first millennium BCE, and constituted a major contribution to research and scholarly debate. The catalogue is an indispensable reference volume for the culture of the Orientalizing period in the Mediterranean.

The symposium

Reviewed by Maurizio Sannibale

In connection with the exhibition, the Department of Ancient Near Eastern Art under Joan Aruz organized a symposium in the Grace Rainey Rogers Auditorium of the Metropolitan Museum (November 6-7, 2014). The participation of 17 scholars, from the Middle East to Europe and the US, created an opportunity for debate and reflection in a multi-disciplinary and international perspective.

The theme of the symposium was the ancient Mediterranean from the end of the 2nd to the earliest four centuries of the 1st millennium BCE, when the birth of peoples and states, migrations, conflicts, contacts, and trades resulted in a far-reaching interconnection among cultures, from the Levant and Egypt to the coasts of the Iberian Peninsula, towards the Atlantic Ocean, the western limit of the known world.

This phenomenon was not restricted to trade and figural arts, but involved human relationships and the sharing and transmission of knowledge and ideas in diverse fields. The period following the mythical Trojan War, in the crucial centuries of the formation of Classical civilization, was a constant reference point for modern western Euro-American culture. In this context the Etruscans, in the center of the Italian Peninsula, were recognized as exchange partners, as well as “key players” in such historical dynamics.

The first session of the symposium, “From Bronze to Iron and the Foundation of Empire,” looked at historical, ethnographic and artistic aspects of the critical moment of the passage from Bronze to Iron Age, major issues such as the appearance of the Sea Peoples (with reference to their Aegean components), and the development of the Assyrian empire in relation to its neighbors (Ann E. Killebrew, Joan Aruz, Paul Collins, Mirko Novák).

The following session focused on interconnections among Mediterranean cultures in the early 1st millennium, “Perspectives on the Levant: Interconnections in the Near East and the Mediterranean.” Specific case studies were considered, such as the analysis of Phoenician and Greek components in Cilicia (Aslı Özyar), and the complex historical and ethnographic framework of the Levant in the time of Sheshonq I (Israel Filkenstein). Subsequently, the

continued on page 21

The Etruscans and European culture: new events at the British Museum

by Judith Swaddling

When one considers the Grand Tour and the Classical revival, it has often proved all too easy to overlook the impact of major Etruscan discoveries on European culture during the 18th and 19th centuries, and even earlier. An international conference at the British Museum May 29-30, 2015, "An Etruscan Affair," will tackle this intriguing topic; it will look at how Etruscan finds influenced politics in Italy, European scholarship, architects, artists

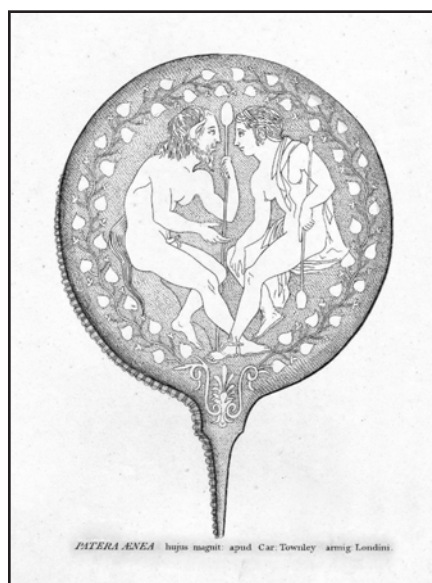


Fig.1 Engraved print 1768-1805.

and craftsmen, and not least, the imagination of the public. (Fig.1)

It tends to be emphasized that in the early period of Etruscan finds, much of what was thought to be Etruscan was actually Greek, and while that is certainly true of the fine painted vases with figured decoration, surely what is important here is that they had become an Etruscan passion, defining Etruscan taste. Had it not been for the Etruscans, who imported copious numbers of exquisite Greek pots, we would have less than half the quantity now preserved in our public and private collections and their study would have been severely restricted. And were it not for the acquaintance of Josiah Wedgwood with Greek vases from Etruscan and other tombs in Italy, via the collections of Sir William Hamilton and others, the Etruria factory in Staffordshire with its prolific output of Wedgwood pottery would probably never have come into



Fig.2 Castellani Necklace, 1872.

existence. Opulent Etruscan jewellery inspired the so-called Archaeological Style goldwork that was the preserve of high society European ladies; it delighted them as much as it did their Etruscan predecessors. (Fig.2) The finest villas and grand houses of Europe boasted their "Etruscan" rooms, admittedly some more obviously to us being Greek- or Roman-influenced, but reproductions of Etruscan tomb paintings frequently adorned their walls.

In terms of museological studies, the Etruscan exhibition staged by the Campanari brothers in 1837 in Pall Mall, London, surely deserves the accolade of being the first archaeological block-buster exhibition in Europe. In this year, famed for the accession of Queen Victoria to the throne, the show was far ahead of its time; it abandoned the tradition of lifeless museum displays and recreated Etruscan tomb-chambers, complete with objects hanging from walls draped with copies of Etruscan tomb paintings, imitation tomb doorways, and, perhaps most evocative of

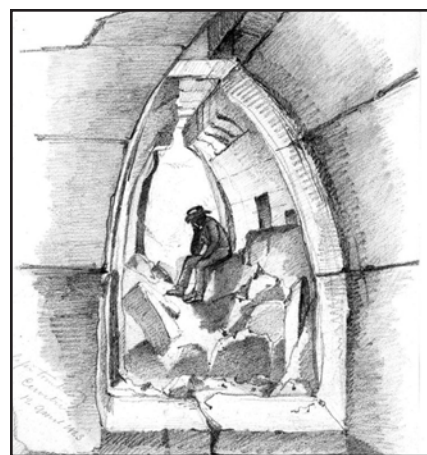


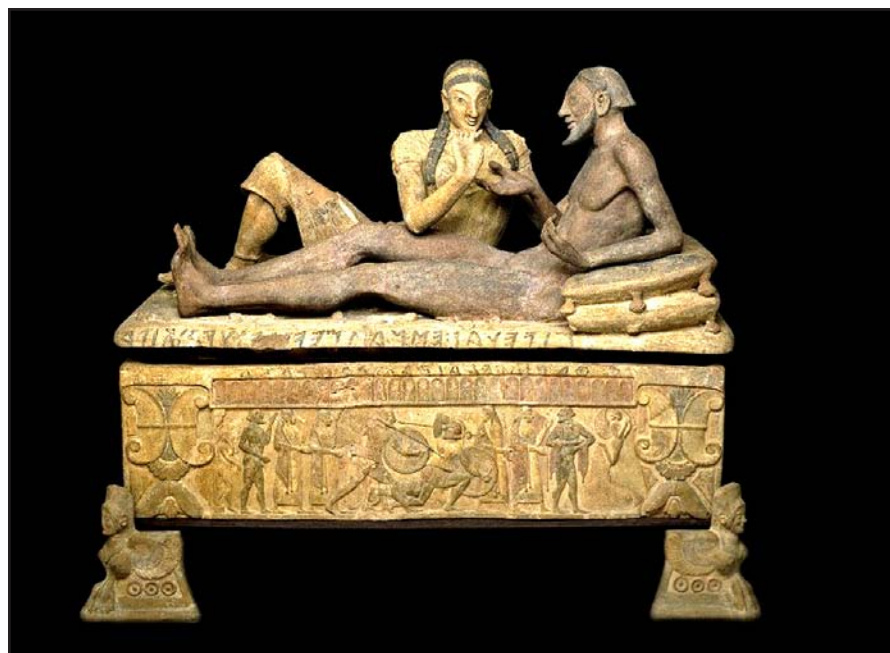
Fig.3 Galassi tomb, Cerveteri 1843.

all, the lids of sarcophagi left slightly ajar so that visitors could peer in at skeletons preserved inside.

Mrs. Hamilton Gray, British female pioneer of Etruscan studies, was sufficiently motivated by the exhibition to make plans for her own Grand Tour to Tuscany the next year, which resulted in her delightfully readable accounts of Etruscan sites, meetings with the principal characters then involved in Etruscan archaeology, antiquarians and dealers, and the practices, sometimes lamentable, employed to retrieve the most lucrative Etruscan finds. Her rival and critic George Dennis, the more serious and heavy-weight Etruscologist of the two, was prompted by her writings (what he described as her "gushing and giddy prose") to undertake his own study, the landmark *Cities and Cemeteries of Etruria*, published in 1848, rightfully argued by Denys Haynes to have been much neglected as one of the major publications in the field of archaeology.

The artist who accompanied Dennis on his expeditions to often remote

Fig.5 The "Penelli" sarcophagus an Etruscan fake acquired in 1873.



Etruscan sites was, of course, Samuel James Ainsley, remarkable for his detailed and emotive drawings of Etruscan remains and landscape. He both illustrated Dennis' work and recorded the monuments for his own pleasure and study. (Fig.3)

The "Etruscan" protagonists of the period and their research, and the more romantic notions that sprang up around the Etruscans, will all be explored at the conference. The reaction by museums to this "new" culture will also be investigated. It would be some time before the evocative displays of the Campanari would be taken up by museums, and we can sympathize with Mrs. Hamilton Gray who later saw many of the Etruscan sarcophagi and cinerary urns from the Pall Mall exhibition displayed



Fig.4 Stephanoff watercolor, 1845.

at the British Museum: "Our Etruscan friends lay in silence. They looked indeed as if they felt they were in a strange country, cold, comfortless and far from home."

Nonetheless, the importance attributed by the British Museum to the Etruscans is demonstrated by the fact that the Etruscan artifacts were given a prime location between the Parthenon sculptures and famous Egyptian antiquities; James Stephanoff, in his renowned watercolor, *Assemblage of Works of Art, from the Earliest Period to the Time of Phidias* (1845), placed Etruscan paintings and sarcophagi beneath the Parthenon and Aegina pediments, in the center of his work. Tantalizingly, we know that eventually by the late 1800s there were reproductions of Etruscan tombs at the British Museum, though no illustrations survive! (Fig.4)

Papers will *continued on page 28*

NEWS FROM THE FIELD

News of the Baths at Carsulae, 2014

by Jane K. Whitehead

The ninth season of excavation of the baths at the Roman city of Carsulae, 2014, was the third season under the protection of a roof. These past summers have been so rainy in Italy that, without the roof, our excavation would have been impossible. The ruins of the ancient baths, long pillaged by scavengers and, in the 1970s, left exposed to the elements by their most recent excavator, Umberto Ciotti, are extremely fragile. Up until 2012, supporting and covering our newly excavated areas had become increasingly difficult, but since the construction of the roof, winter deterioration has been negligible. We have become emboldened to open a greater surface area to excavation and also to expose areas that had seemed particularly delicate. As a result, in the last two years we have doubled the excavated surface area of the site (fig. 1).

Because of the complex history of the baths, we are piecing together their history on multiple levels: 1. the date and purpose of their founding; 2. the phases of their use and rebuilding; and 3. the characteristic traits of the various “hands” who have excavated or pillaged the site over the course of centuries. We have made progress in all of these directions of inquiry over the past two years.

In the 2012 and 2013 seasons, we opened considerable area on all sides around the square, apsidal room, which we have been calling the tepidarium, known from the scant published plans of U. Ciotti. Five furnaces have come to light; these have given us insights into the phases of building and renovation of the bath structure. We have numbered them more or less in the order in which we found them, from west to east.

Furnace 1 extends off the western end of the apse, and its flue cuts through the center of apse’s curve to create an east-west axis to the bath structure. Although it does not appear on any earlier plans of the baths, its presence, in the form of its northern wall, made itself known in our first season of excavation, 2004. We exposed its chamber fully this year (fig. 2).

The next to the east, Furnace 2, which is set on the northern side of the NW corner of the tepidarium, was

blocked up in antiquity, presumably when the apse and its furnace were added on. This gives us further confirmation that the apse, with its much shoddier construction, was a later appendage. Furnace 3, which lies beside and just to the east of Furnace 2, was not blocked up, and its chamber remains buried beneath the northern

slope of the site, which is 3 m. higher than the ground level on the south.

Furnace 4 did not service the tepidarium, but rather a newly found hypocaustal room that extends eastward beyond the area that we have dug. The south wall of this new East Room is an extension of the south wall of the tepidarium, but the room itself is only 5/8 as wide as the square room that it abuts. Furnace 4 is set on the northern side of this Eastern Room, but it could have

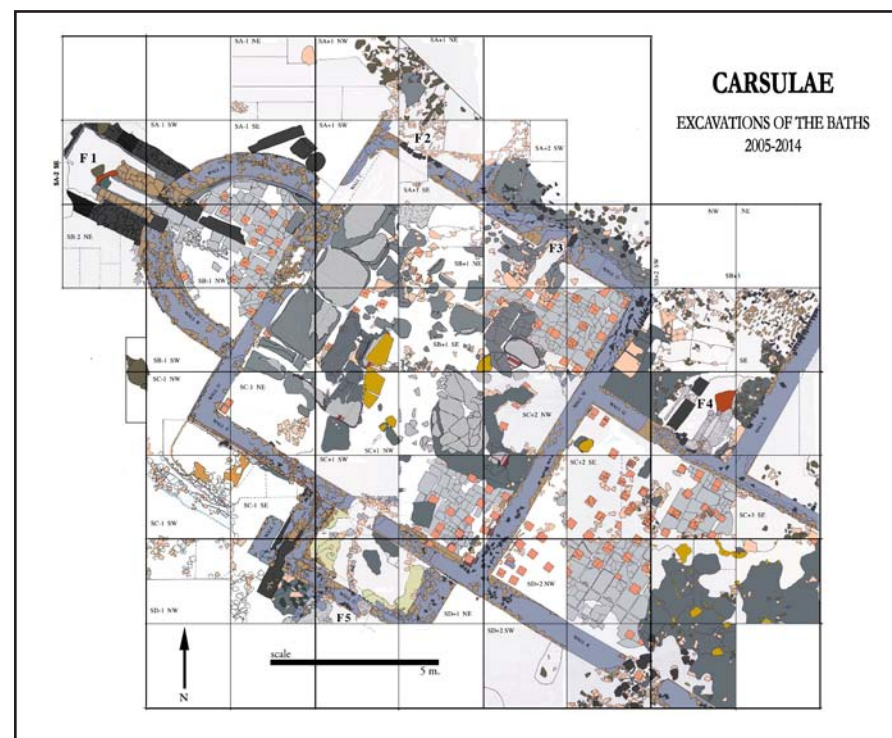


Fig. 1: Plan of the excavation of the baths at Carsulae, 2005-2014.

provided heat for no more than half of it. It, too, had been blocked up in antiquity (fig. 3). Another chamber, which appears from one of Ciotti’s plans to be about the same size as that of Furnace 4, abuts it to the east. From the small portion that we have excavated of this chamber, it appears that it once had an opening into the hypocaust and that it, too, has been blocked. An opening into the hypocaust through the south wall of the new East Room may originally have served to draw hot air across the room beneath the suspensura and vent it outward; it was also blocked, presumably at the same time. These blockages must thus have turned the East Room into a frigidarium.

Furnace 4 is only the second of the furnaces for which we have exposed the chamber. Its southern half had been previously excavated, although no details of it appear on any of Ciotti’s plans. The northern half of the chamber lay beneath the 3-m. deep overburden of the northern slope. As we began to dig that

northern end, we quickly came down on a dense fall of bricks (fig. 4), the pattern of which did not appear random. We realized that this must be the chamber’s vaulted roof, still in situ, which we had come upon from the top, exterior side. We had always thought that the 3-m. dislevel between the north and south sides of the baths was the result of fall and runoff from the cliff above; we now realize that it is the result of architecture. To our surprise and delight, the full original height of the baths is preserved on this north side.

Its presence so far only tentatively identified, Furnace 5 would have serviced the tiny South Room, which had been appended to the tepidarium at the same time as the apse, to judge from the equally shoddy nature of its construction. This South Room had a window in its western wall; low lining walls below the suspensura, similar to those that edge the apse, suggest that it may have supported a pool. A large intrusive pit has cut away most of the floor, however.

Two openings into the hypocaust through the northern wall of this South Room may originally have served as a draft for Furnaces 2 and 3. The evidence for the presence of Furnace 5 here consists of an opening in the south wall leading toward the fossa, and a low wall, cut of the conglomerate bedrock, flanking the western side of the opening. This low wall resembles those that form the flues within the chambers of Furnaces 1 and 4.

These five furnaces have revealed two distinct building phases of the existing Carsulae baths. In the first, which may date from the time of the emperor Claudius, the baths were composed of two heated rooms: the square one that we have been calling the tepidarium, which was heated by Furnaces 2 and 3 and drafted by openings in its south and west walls; and the East Room, heated by Furnace 4 and perhaps a twin, and drafted through its south wall. In the second phase, Furnaces 2 and 4 were blocked up along with their draft openings, and the apse and South Room added, with their accompanying furnaces. The second phase thus establishes a pattern of rooms heated to three different temperatures, as is canonical in Roman Imperial baths: the original square tepidarium, two caldaria — one in the apse and the other in the South Room, perhaps with pools — and a frigidarium newly created in the East Room.

The shelter of the roof has also allowed us to open areas that appeared more delicate and difficult to protect from the elements. A large mound, which we began to excavate in 2012, lay right in the center of the tepidarium and appeared to shore up the mosaic floors that rested on a double-story hypocaust adjacent to the apse. We began excavating toward it from the eastern side and in 2012 turned up a fragmented but extended area of figural mosaics. The western balk against the mosaics showed large fragments of mosaic floor turned on end or upside down, jumbled into a loose context. We started to excavate this from the eastern side in 2013 and continued this season up to the edge of the high mosaic floors. We uncovered large fragments of figural mosaics, similar and apparently in situ on the same level as the floors exposed in 2012; these rested at a lower level and in some places underneath the higher floors (fig. 5). This suggests that perhaps only a part of the tepidarium floor, that which abutted the apse, was at the higher level. *continued above right*



Fig. 2: (above) View of the chamber of Furnace 1.

Fig. 3: (below) View of the chamber of Furnace 4 with its blocked opening.



A newly re-discovered Etruscan tomb: Grotte Scalina (Viterbo)

by Vincent Jolivet

The archaeological survey of the territory of the Etrusco-Roman city of Musarna—extensively excavated between 1983 and 2003 by the École française de Rome, in close collaboration with the Soprintendenza per i Beni Archeologici per l'Etruria Meridionale—brought about the re-discovery of one of the most important rock-cut Etruscan tombs of the Hellenistic period.

Until 1998, this monument was thought to have been destroyed, and was known only through a picture and a drawing by Luigi Rossi Danielli, dated around 1900, which showed part of a huge rock-cut façade, with a false door in its center and a staircase on its left. The funerary chamber was drawn as square, small and with a single bed.

The collaboration among the CNRS (UMR 8546-AOROC), ÉFR and SBAM, made systematic excavations possible from 2011 onwards, in order to better understand this outstanding mon-

A similar mound rested at the eastern end of the East Room, and we had always thought that it was dump or excavation debris left by our predecessors. Instead it turns out that the suspensura here rests on its original pilae, 13 bricks high, whereas it had been dug away in the western end of the room. Although the concrete floors are in place, the mosaics that decorated their surfaces are much disrupted, some even turned completely upside down.

The exposure of the mounds as well as many of the architectural features has given us insight into the motives and methods of some of the previous excavators at Carsulae. The hand of Umberto Ciotti is clearly recognizable from the distinctive concrete that he used to consolidate architectural features as he found them. This is evident in the large mosaic found in 2012 in the tepidarium, where his repairs on the edges reveal that he found it in exactly this fragmented and uneven condition. His repairs also consolidate scattered fragments of mosaic in the East Room that are completely separated from their supporting suspensura; a split in the western wall of the apse reveals his attempts to hold it together. He appears

to have excavated to the same grid as we are employing, and thus we can tell from the absence of artifactual material whether or not he has dug in a given area.

Another excavator, probably earlier than Ciotti, partially dismantled things to see how they were made. He removed the southern half of the floor in the apse and the western half in the East Room. He may be the one who removed and scattered the carved stone elements that had been reused in the later additions to the bath structure. A third intruder, in his curiosity, dug through features destructively. He cut through the terracotta floor pavement of the flue in Furnace 1; he cut through the base of the arch of Furnace 3 to expose the flue; and he may have been the one to cut through the floor in the South Room. Another even more destructive force seems to have driven through the center of the tepidarium as if with a plow. A meter-wide band of broken and upturned mosaics lies between the lower mosaics and the higher-level hypocaust.

Plans will be made in the summer of 2015 to consolidate the architectural remains that have survived all these destructive intrusions.



Fig. 4: (above) Vaulted roof in situ over Furnace 4.

Fig. 5: (below) Mosaics resting at a lower level in the tepidarium.



View of the north facade of the Grotte Scalina Tomb complex.

ument, whose external architecture can be now largely reconstructed.

Its façade is richly painted and shows two levels of porticoes crowned by a triangular pediment. Two sets of stairs — on the left at the lower level (6m. in height), on the right at the upper level (4m.) — connected the terrace in front of the monument with the roof.

At the floor level, the classical *sotto-facciata* of the Etruscan rock-cut tombs presents a lavish architecture: two large columns (diam. 2m.), framed by two pilasters, introduce to a banquet room with six beds carved out of the tufa,

divided into two parts by the dromos of the tomb (6.50m. deep, and 15 m. long).

The main funerary chamber contains at least 10 broken sarcophagi, and is expected to be excavated in July 2015. On the right is a second, perpendicular and shorter dromos, indicating the presence of a second funerary chamber, which probably has never been plundered.

This monument is very close to the Tomb Lattanzi of Norchia, excavated in the 19th century, whose reconstruction is unfortunately still very uncertain.

Both tombs seem to have been carved

during the last quarter of the 4th century BCE. Therefore, since we do not know of any examples of this kind of architecture in pre-Roman Italy, it is tempting to think that it could have been inspired by the great model of the prothyra of the Macedonian palaces in Pella and Vergina, which also presented — obviously with different architectural solutions — two levels of porticoes crowned by a pediment, and is known to have inspired various monuments of the ancient world.

The monument of Grotte Scalina could thus be interpreted as evidence of a direct link between Etruria and the Macedonia of Philip II or Alexander, with no mediation of Tarentum (where no such monuments have ever been discovered). A logical explanation of this direct relationship could be found in the political situation of Etruria during the second half of the 4th century BCE. The twin tombs in Norchia and Grotte Scalina could belong to Tarquinian ambassadors, who had been struck by the impressive architecture of the Macedonian palaces, when they were sent to requesting a military intervention of Macedonia in Central Italy.

New research in the urban area of Caere

by Fabio Colivicchi
Queen's University

The Queen's University of Kingston, Canada, is investigating an area located in the centre of the city of Caere, known in the 19th century as Vigna Marini-Vitalini and renown for the discovery of architectural terracottas. The excavations are a part of a research project funded by the Social Sciences and Humanities Research Council of Canada that focuses on the development of urbanism in Etruria, and especially the role played by religion. Vigna Marini was chosen because of its central position in the city space, its importance in all phases, and the presence of a highly significant monument, the hypogaeum of Clepsina, which may have been the ideal centre of the community and the hub of the physical space of the ancient city.

The first campaigns provided a wealth of information on the urban history of Caere, and especially on the least known phases. Excavation was preceded by geo-magnetic survey to gather preliminary information on the urban setting of the hypogaeum and to verify the exis-



The conservator removes an antefix representing a Nereid riding a sea monster.

tence of a constant orientation observed in previously excavated areas. Two systems of linear anomalies were detected. One is found only in a small area near the slope of the plateau and is probably recent. The other extends over all of the surveyed area, overlapping the smaller one, and composes a grid of traces parallel or orthogonal with one another, oriented like the hypogaeum and the other buildings excavated in the area.

The new excavations and the re-evaluation of data from previous research have allowed the identification of Orientalizing structures of high architectural quality, with stone foundations and plastered walls with painted decora-



Fragment of an Attic lekane from the semi-subterranean shrine.

tion. Traces of earlier occupation phases dating back to the late Iron Age have also come to light.

The orientation of the surviving walls is the same that is followed in all subsequent building phases, an extremely important finding that should be verified over a larger area. Especially important are the indicators of production of bronze objects.

Even though the stratigraphy of the Archaic period is very disturbed, it is clear that structures were built with foundations of stone blocks oriented like the earlier Orientalizing buildings. The religious purpose of the area – or at least a part of it – is confirmed by a

semi-subterranean shrine with niches, a structure that may have been used for chthonic cults. Given the subterranean nature and the location of the shrine, it cannot be ruled out that it might have been a sort of predecessor of the hypogaeum.

One of the most significant results of the ongoing excavation is the importance of the 3rd century BCE phase. Between the Middle and the Late Republican period were built not only the hypogaeum complex but also the structures brought to light in Area 2. The gently sloping terrain, terraced and drained by a network of pipes and reservoirs, was crossed by a street that continued in the direction of one of the main accesses to the city, near the Manganello sanctuary. The wall flanking the street perfectly corresponds to the trace previously detected by the geo-magnetometry. The new data make a strong case for the general re-evaluation of the period following the establishment of the Roman *praefectura* in 273 BCE, until now regarded as one of steep decline for the city of Caere.

The next campaign is scheduled from May 16 to June 12, 2015. For information see www.caeresite.com or <http://www.archaeological.org/field-work/afob/17857>

Villa APAHA Tibur 2014: A New Excavation Project at Hadrian's Villa

by Francesco de Angelis

In June 2014 the Advanced Program of Ancient History and Art (APAHA) at Columbia University, led by Professors Francesco de Angelis and Marco Maiuro, launched a multi-year archaeological project at Hadrian's Villa in Tivoli. APAHA is a program created under the joint aegis of the Italian Academy for Advanced Studies in America (Columbia University), and H2CU, the Honors Center for Italian Universities (La Sapienza University of Rome). It establishes archaeology and the study of material evidence as common ground for the fields of ancient history and the history of ancient art and architecture. The general aims of APAHA's project at Tivoli are to investigate the place and role of everyday life at the Villa vis-à-vis the grandeur of its architecture and decorative apparatus; to document the post-Hadrianic life of the site; and to study its boundaries and more generally its transitional and limi-

nal spaces.

The 2014 season focused on two distinct sectors of the Villa. The first excavation area coincided with the so-called Lararium. This area, located off the Great Vestibule, is characterized by a well preserved wall enclosure lined with niches and built in front of a small temple. It is a crucial node, whose exploration can shed light on the rituals governing access to the Villa. The area had been very partially excavated (and insufficiently documented) through a

few small sondages in the 1930s. APAHA's investigation not only brought to light new structures, but revealed that the architectural history of the area is far more complex than previously thought: both the wall enclosure and the temple itself consist of several construction phases, some of which likely date to post-Hadrianic times. Moreover, the excavation uncovered several dozens of architectural fragments coming from all parts of the Villa that were dumped in the Lararium area

The 2014 field crew at work at Hadrian's Villa.



in the late Medieval and early Modern period.

The second excavation area was located in the so-called Macchiozzo, a previously unexplored sector placed roughly at the center of the Villa and hitherto covered with thickets. The excavation, which was preceded by geo-magnetic prospections, revealed the existence of a large compound of Hadrianic age combining elements of luxury architecture, such as marble-faced walls, with utilitarian structures. The great amount of kitchenware found during the dig—an unusual feature for Hadrian's Villa, which is better known for the finds of statues—resonates with E. Salza Prina Ricotti's hypothesis that the kitchens of the complex were located there. No less important was the identification of Late Antique and Medieval phases, attested by both architectural structures and copious findings; their analysis is currently under way and will contribute in a substantial way to filling the gap in our knowledge of the history of the Villa between 400 and 1400.

Twenty-four students at all levels, from both Columbia and other universities, participated in the project; the dig

NEWS FROM THE SECTIONS

News from the Benelux

by L.B. van der Meer, Leiden University

Research at Crustumerium

Since 2010 the Groningen Institute of Archaeology (GIA) has done research on the Iron Age settlement of Crustumerium. The aim is to provide information for the project called “The People and the State: Material culture, social structure and political centralization in central Italy (800 - 450 BC).”

The settlement of Crustumerium is located on a volcanic hill plateau along the ancient Via Salaria in the east Tiber Valley, about 15 km north of Rome. The ancient site was abandoned in antiquity and, despite its frequent occurrence in historical sources, it was lost for centuries. Its location was re-established by archaeological field surveys in the 1970s (Quilici, Quilici-Gigli 1980). Since then, the site and its surroundings have been the subject of many research



initiatives under the supervision of Dr. Francesco di Gennaro of the Soprintendenza Speciale per i Beni Archeologici di Roma (SSBAR). The settlement plateau and part of its surroundings have even been turned into an archaeological park by the Italian state. As a result the area has escaped the devastating effects of urbanization, and thus

Crustumerium has become a unique site for archaeological study.

The Groningen team started working at Crustumerium in July 2006 under the direction of Prof. Dr. Peter Attema and Dr. Albert Nijboer. The objective was to examine the burial grounds and create a learning environment for students of the GIA by participating in the SSBAR excavations of the Monte del Bufalo burial ground. In 2008 Sarah Willemsen MA was appointed to a PhD position to prepare a dissertation based on the results of the GIA excavations at Monte del Bufalo. In 2010 Prof. Attema and Dr. Nijboer initiated the research project “The People and the State” to intensify the studies of the burial grounds, settlement and territory of Crustumerium. To this end Dr. Barbara Belelli Marchesini was appointed as a post-doctoral researcher; this position has enabled her to write a synthesis on the burial grounds. Jorn Seubers MA obtained a PhD position that focuses on the actual settlement and its territory. This website aims at presenting information on the archaeology of Crustumerium and the on-going research of the GIA at this site.



Above, field crew excavates. Left, a very typical impasto vessel from Crustumerium. Below, a small bronze arc fibula.



Brief report from the Vienna Section 2014:

by Petra Amman

From February 2013, Univ. Prof. Mag. Dr. Petra Amann has been Professor of Etruscan and Pre-Roman Italy at the University of Vienna/Austria (Etruskologie und Italische Altertumskunde).

The new assistant since 2014 is Mag. Claudio Negrini. From 2014 it is possible for students of all faculties to become acquainted with the Etrusco-Italic world at the University of Vienna. The short undergraduate program is entitled “Etruscans and Italic Peoples. Diversity in Pre-Roman Italy.”

In 2014, Petra Amann held lectures on the role of women in Etruscan society at the Istituto Italiano di Cultura in Vienna and the École Normale Supérieure in Paris, as well as on Johann Jakob Bachofen, the founder of the

matriarchy theory, and his view of the Etruscans. She participated in several conferences, including the International Conference of the Österreichische Gesellschaft für Ur- und Frühgeschichte at Fließ, Tyrol, Austria, on October 15-18, 2014, on “Zur bildlichen Rekonstruktion des/der Verstorbenen und ihres Umfeldes im Etrurien der orientalisierenden Periode;” and the *Journée d'études internationales, Autour des Sarcophages des Époux*, at the University of Amiens/France, December 5, 2014, speaking on “L'immagine della coppia etrusca nella pittura tombale arcaica.”

A multi-year research project financed by the Austrian Science Fund was completed in 2014: “Banquet and Grave. Comparative Studies on a Central Subject in Funerary Art and the Moral Concepts inherent in Etruscan-Italic areas, Mainland Greece and Asia Minor together with the Levant and Middle East from the 8th until 3rd c. BC (2009-



Bouke van der Meer & Charlotte Potts at lecture in Oxford.

2014).” Several articles are published or in press, for instance P. Amann, “Banquet and grave.” The material basis, aims and first results of a recent research project, and T. Mitterlechner, “The Banquet in Etruscan Funerary Art and its Underlying Meaning,” both in: C.M. Draycott and M. Stamatopoulou (eds), *Dining and Death. Interdisciplinary perspectives on the “funerary banquet” in ancient art, burial and belief*, Colloquia Antiqua, Leuven: Peeters (in press). Three monographs referring to the project are currently in preparation. See also the interview with Petra Amann: <http://medienportal.univie.ac.at/uniview/forschung/detailansicht/artikel/trinkelage-der-antike/>.

Furthermore, research on ancient Italic peoples, especially the Umbrians, goes on -- see P. Amann, *Die antiken Umbrier zwischen Tiber und Apennin*

Villa, was complemented by workshops, onsite presentations, and fieldtrips. A generous scholarship program provided financial aid to many of the participants.

Program directors F. de Angelis and M. Maiuro were assisted by field director Daira Nocera (PhD candidate in the Art and Archaeology of the Mediterranean World, University of

Pennsylvania), and by trench supervisors Emily Cook (PhD candidate in Art History and Archaeology, Columbia University) and Joe Sheppard (PhD candidate in Classical Studies, Columbia University), as well as by Anna Tartaro (PhD candidate in Classical Archaeology, La Sapienza University of Rome).

unter besonderer Berücksichtigung der Einflüsse aus Etrurien, (Vienna 2011.) Luciana Aigner-Foresti is currently preparing two volumes on Etruscan history, one of which, dealing with the political, military and religious institutions of the Etruscans, will appear in 2015: *Amt und Ordnung bei den Etruskern. Ihre politischen, militärischen und religiösen Institutionen*, (Vienna 2015.)

Claudio Negrini, who specializes in Etruscan funerary and burial archaeology from the Villanovan period to the late Orientalizing, working in Bologna, Marzabotto, Verucchio and Novilara, is currently studying the historical-cultural changes in the Po valley between the seventh and fifth centuries BC. See C. Negrini with G. Di Lorenzo, P. von Eles, L. Manzoli, P. Poli, E. Rodriguez, Verucchio. The social status of children: a methodological question concerning funerary symbolism and the use of space within the graves, in: E. Perego – R. Scopacasa (eds), *Burial and Social Change in First-millennium BC Italy: Approaching Social Agents*, forthcoming Oxbow Books, and also C. Negrini with L. Manzoli, P. Poli, “Legami di vita oltre la morte: casi di deposizioni doppie o plurime,” in: *Immagini di uomini e di donne dalle necropoli villanoviane di Verucchio*, International Conference April 20-22, 2011.

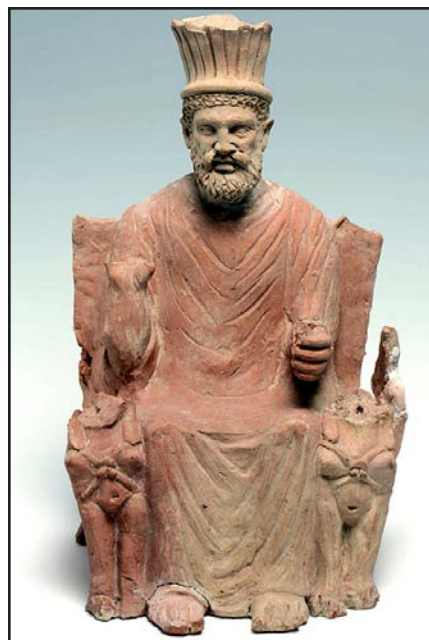
EXHIBITS



Exhibition: Immortal Princes - Splendor of the Etruscan Aristocracy in Vulci.

Musée du Cinquantenaire. Brussels
(Oct. 8, 2014 – Jan. 11, 2015)

This exhibition presents the remarkable discoveries made during excavations at the Osteria necropolis in 2013. Under a tumulus, in one of the funerary chambers, archaeologists uncovered two silver hands with gilded nails. These exceptional objects must have belonged to a composite monumental statue. Beads of gold, amber, glass and faience as well as other metal ornaments were also discovered in the same tomb and must have been sewn on to clothes or strung as necklaces to adorn the dead. A ceremonial chariot was also buried under the tumulus, an additional sign of the high status of the deceased. A faience scarab decorated with the cartouche of a pharaoh is an exceptional testimony to the taste of the Etruscan elite for objects imported from all over the Mediterranean. For illustrations see website.



Supreme Carthaginian god, Baal Hammon, from the Bardo, Tunis.

Carthage exhibition in Leiden,

Rijksmuseum van Oudheden (Nov. 27, 2014 - May 10, 2015)

This exhibition is an introduction to the illustrious history and archaeological treasures of one of the ancient world's most legendary cities. You will find more than three hundred objects, including many highlights from the collections of renowned museums. For illustration see website.

The past Exhibition "De Etrusken - Una Storia Particolare" (2013) in Tongeren (Belgium) attracted 88,000 visitors. It combined the exhibitions at Amsterdam (APM) and Leiden (RMO), both in 2012 (150,000 visitors), plus artifacts from Italy, among which was the famous Etruscan-Corinthian *truria* vase.

Three New Galleries Highlighting Greek Wine, Theater and Poetry Open at MFA Boston

New Interactive Displays Explore Classical History and Mythology

Boston, MA (August 25, 2014): Ancient treasures took center stage this September, as the Museum of Fine Arts, Boston (MFA), opened three galleries dedicated to Wine, Poets, and Performers in Ancient Greece. The new galleries, which opened on September 16, focus on three themes: "Homer and the Epics," "Dionysos (at left) and the Symposium," and "Theater and Performance."

Exhibition: Satricum Scavi e reperti archeologici

In June 2014 the archaeological exhibition *Satricum. Scavi e reperti archeologici* was opened in the former iron factory of le Ferriere (ancient Satricum), situated ca. 60 km south of Rome in the present-day Italian province Lazio. The exhibition, organized by the University of Amsterdam (Prof. Dr. Marijke Gnade), shows the results of thirty six years of Dutch archaeological research in one of the best preserved sites in central Italy which has revealed archaeological remains covering a period of continuous occupation of nearly ten centuries (9th century BC - 1st century AD). More than 700 objects recovered during the recent excavations were selected to illustrate the long history of the Latin settlement, which developed from a modest hamlet of huts in the 9th century BC, perched on top of an "acropolis" hill, into a prosperous urban centre in the sixth century BC, covering an area of nearly 40 ha, and which subsequently was occupied for nearly 150 years by the indigenous Volscian, until the installation of a Roman colony in 346 BC.

The site is best known for the Archaic sanctuary of Mater Matuta, goddess of dawn, consisting of three successive temple buildings (625-500/480 BC), each of which with elaborate terracotta roof decorations, and pre-



Satricum, The Temple of Mater Matuta.

ceded by a hut, which is generally considered the earliest place of cult. Three enormous votive deposits testify to offering practices over a long period of time. During the Archaic period, a number of large courtyard buildings were situated on and at the foot of the Satricum acropolis. To the NE, a network of roads, amongst which a "Sacra Via," in combination with a dense urban layout, has been traced, documenting various phases from the 6th to 4th centuries BC. Among the more surprising recent discoveries is the presence of three necropoleis dated to the 5th and 4th centuries BC, within the *agger* of the Archaic city and attributed to the Volscians. A late Republican villa on the acropolis and a Roman villa dating to the 1st century BC in the former urban area testify to the Roman presence in the former Latin settlement.



Southern Italian vases in the new galleries in Boston.

The poetry and drama of this storied civilization come alive through 230 works, primarily from the sixth century to the fourth century BC, including marble and bronze sculptures, ceramic and metal vases, and terracotta figurines. Many objects on view have been meticulously restored, some for the first time in a century. The fascinating displays will captivate anyone who has been inspired by Greek theater, mythology or the legendary heroes of Homer's time-

less epics. Set in the George D. and Margo Behrakis Wing of Art of the Ancient World (in the Museum's original 1909 building), these three galleries have been renovated in order to present the MFA's renowned Greek collection in a thematic way for the first time. Additionally, new interactive multimedia displays complement the installation by offering detailed looks at complex works of art, while the Museum's mobile MFA Guide features a new nine-stop tour of the golden age of Greek culture.

"Boston has long been known as the Athens of America and there is no more fitting place than the MFA for a suite of galleries that bring alive the artistic and literary traditions of the ancient Greeks," said Malcolm Rogers, Ann and Graham Gund Director at the MFA. "I am particularly excited that technology enables us to watch scenes from the Trojan War as they unfold on vases that are thousands of years old."

The Chariot of Monteleone di Spoleto: History and Restoration”

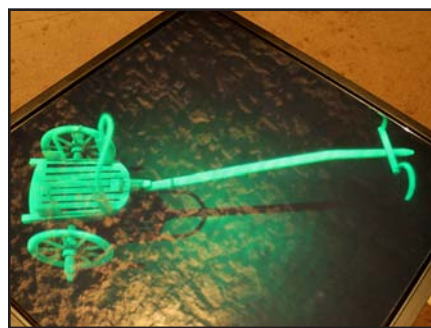
Castle of Postignano

September 13 - October 31, 2014

by Eleonora Brunori

For many years, archaeology has made use of new technology, especially with regard to virtual reconstructions and 3D; in this context, the use of holographic images is surely destined to grow. Holograms are particularly useful as a system for the three-dimensional visualization of archaeological reconstructions, both objects and structures. Although holograms have been in use since the 1960s, the technology to produce and view them has always been limited, expensive, and complex. The newly developed technology has brought holographic imaging to the forefront and has proved to be a significant tool in the medical, military and architectural sectors.

The intent and purpose of this type of imaging is to provide the viewer with the illusion of three-dimensionality. A hologram is produced when a laser printer stamps hogels (imagine pixels



Hologram of Montelone chariot.

Press conference at Postignano.



cubed) onto a holographic film which is then applied to a sheet of plastic material; it is then sufficient to simply project a beam of light onto the surface to bring out the image from its base and see it in three dimensions. The optical illusion, particularly surprising, gives the viewer



The mayor of Montelone explains.

A captivated customer.



the impression of being able to touch a real object. It is precisely because of this realism, three-dimensionality, and ease of use that these holographic images are particularly suitable for museums and multimedia exhibitions, as well as for educational purposes.

Employing this technology, the Italian towns of Monteleone di Spoleto and Postignano in Umbria collaborated with HOLOGAM in hosting the exhibition “The Chariot of Monteleone di Spoleto: History and Restoration” (September 13 - October 31, 2014) at the Castle of Postignano. It was curated by Adriana Emilliozzi and Carla Termini; the holographic reconstruction on display was a reduced scale model of the wooden frame of the Monteleone chariot.

Consequently, in the newly restored museum of town of Monteleone di Spoleto, the full holographic reconstruction, at a scale of 1:50, of the complete Etruscan chariot found at the beginning of the century at Colle del Capitano, will be produced and displayed; it will utilize a three-dimensional scan of the original 6th century BC bronze vehicle that has been in the the Metropolitan Museum of New York for over a century. The new multimedia museum of Monteleone di Spoleto is the first and only museum of its type in Italy.

For further information contact Gary Enea or Massimo Legni at www.hologam.net.

Perugia's Etruscans in Bratislava

Slovak National Museum,
Bratislava Castle

October 31- March 29, 2015

by Daniel Bovi

Bratislava and Perugia have united in the name of culture, history and art through an archaeological exhibition dedicated to the Etruscans and, in particular, to the Etruscans of Perugia. The exhibition displays 80 major pieces from the National Archaeological Museum of Umbria. It was open to the public from October 31 to March 29, 2015, at the Slovak National Museum,



within the Bratislava Castle. Promoted by the Slovak National museum, the Italian Cultural Institute, and the National Archaeological Museum of Umbria, the showcase came to life thanks to the collaboration of the Embassy of Italy, the City of Bratislava and the City of Perugia.

The first exhibition devoted exclusively to Perugia staged in the capital of Slovakia will aim to raise awareness of the Etruscan civilization, which is little known in these latitudes. And the exchange could be mutual: a similar initiative may in future be organized in Perugia to focus on the civilization of the Celts.



The Bratislava exhibition offers, through more than 80 items from the storerooms of the Archaeological Museum, an overall picture of "Etruscan Perugia." In the first part, 24 two-meter panels give general information on the history from the Villanovan Period to the first century AD. On display are votive bronzes dating from the sixth century BC, along with newer materials: mirrors, ceramics, and precious vases, such as the black-figure amphora attributed to the Micali painter. These all come from an excavation near the acropolis.

In the second part there are models depicting the walls of Perugia and the recently restored Etruscan Arch. This section includes finds from the excavations under the cathedral, the Etruscan

alphabet from Viale Pellini, buccheri from the necropolis of Palazzone, typical Hellenistic urns of marble from the quarries of Santa Sabina, and first century AD funerary objects that reveal how Perugia had recovered after Bellum Perusinum. Among the most valuable pieces are some Cacni family inscriptions retrieved by police last year.

Assessor Severini of Perugia has called the gemellaggio between Perugia and the Slovak capital “a far-sighted pairing;” it has been fed over the years by many exchanges at various levels, particularly in culture and sports. "This very prestigious exhibition,” he said, “projects our city into a truly international dimension; it brings Perugia into the world and the world into Perugia.”



Mario Pagano points out details to Slovakian colleagues.



LANGUAGE

Pyrgi continued from page 4

text, presumably poetic phraseology, that means “these stars.” The use of the demonstrative in the phrase indicates that it refers to something visible to the reader, something located near the tablets when they were in their original position.

Originally, the tablets were nailed to a wooden surface, as is shown by ten holes pierced along the borders of the gold tablets. When the tablets were found, they were folded into three rolls that contained a number of small iron nails and eight larger nails with golden heads that were too large to be used to hang the tablets. It is probable, therefore, that these gold-headed nails were purposefully deposited with the tablets, because they formed part of their original context of use.

Literary comparanda (e.g. Polyb. 12.11.2) suggested to Colonna that the tablets were nailed to the inner jamb of the main door of the temple, in order to be in plain sight to visitors. This hypothesis would also jibe with the Etruscan custom of writing dedicatory inscriptions directly on votive objects.

The eight gold-headed nails found together with the tablets were presumably part of the series driven into the same wooden jamb of the door, preserved as a sample of the original collection when the temple was dismantled (literally a *pars pro toto*: possibly the first row?).

Another reference to the nails, which were called *pulumxva*, is in the second Etruscan tablet (2), which was written and posted after the first one. The final clause of the text reads *tmial avilxval amuce pulumxva snuiaφ*, which may be translated as “the nails (?) of the years of the temple were twelve” (the number twelve is a hypothesis of Giulio Giannecchini). That is to say, when the second tablet was inscribed, twelve years had passed from the date of the dedication of the temple.

The reason for posting this second tablet is not particularly clear, although it may refer to the construction of the sanctuary itself (*thamuce cleva*) and perhaps also to the annual ceremony of the posting of the *clavus annalis*, “the annual nail,” in the cella of Temple B, which started with the inauguration of the sanctuary. According to a recent hypothesis of Daniele Maras, the tablet records the institution of an annual fes-

tival of the goddess Uni (in genitive *Unias*), which was to be held in the month of *Masan* (probably December).

Recent epigraphic discoveries have shed some light on the historical figure of Thefarie Velianas. As a matter of fact, the publication by Giovanni Colonna of the Tomba delle Iscrizioni Graffite in the necropolis of the Banditaccia at Cerveteri, with its impressive corpus of inscriptions (dating from just before the last decade of the 6th century BCE), provides information on the gens Velianas (written in the variant

clientes and *sodales* — that is to say, comrades in war and tablemates in peace — who were associated with the deceased as well as with his family and heirs, as is known in the Roman world, for instance, for the Tarquinian dynasty and for some early Republican political figures. Such associations played an important role in the political sphere, as they were especially supportive of the rise to power of tyrannical figures; this appears to have happened in the case of Thefarie Velianas.

The position of the tomb in the middle of Archaic and Orientalizing tumuli, in the core of the aristocratic necropolis of Caere, shows that the Veliana family belonged to the old aristocracy of the

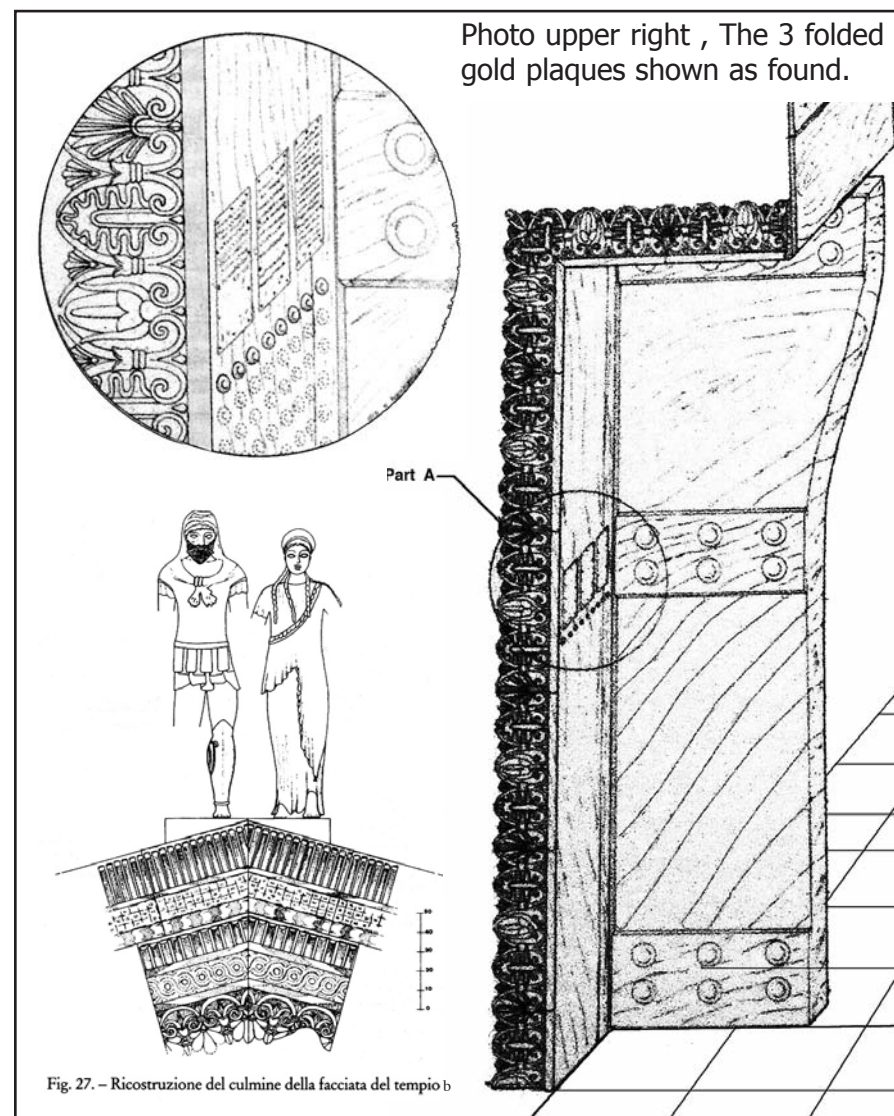


demi-god accompanied by a goddess, presumably Uni herself, who pushes him forward to achieve his triumph. Most probably, through a process of self-identification with the hero, Thefarie would have liked to obtain such an honor as well. This visual representation would fit very well with the translation proposed by Giovanni Garbini for a passage of the Phoenician text: “for Astarte raised him with Her hand to reign for three years.” Unfortunately the passage is still not clear and other translations have been proposed.

The duration of Thefarie’s tyrannical rule at Caere lasted a few decades, but was finally overthrown by a political change, as testified by the impressive transformation in the sanctuary of Pyrgi with the construction of Temple A around 470 BCE. A parallel with Roman history allows us to suppose that a new oligarchic regime was established, and the old tyrant Thefarie was banished together with his supporters. It is possible that this is reflected in the onomastic record by the disappearance of the family name Velianas from the flourishing epigraphy of Caere.

A recent attempt at detecting a clue to the destiny of the Velianas family has focused on the documentation of the related gentilicium Vilianas (Daniele Maras). In fact, although this seems to be an older, archaic form of Velianas, it occurs in recent inscriptions that show a slow migration from generation to generation northwards along the Tiber valley, to Tolfa, Narce and Chiusi.

Such a migration is known also for other gentilicia, which start from archaic Veii and at times continue towards Felsina and the Po valley; the insertion of the Veliana family is perhaps a hint of their flight from Caere, along with the unexpected change of the name (perhaps the restitution of an archaic form). A comparable change occurred with the Latin gentilicium Tarquintii, which originated from the necessity of not being contaminated by the hateful name of the Tarquintii. *continued on page 21*



Veliinas).

This important discovery shows how an aristocratic figure of archaic Caere, apparently belonging to the generation before Thefarie (possibly his father, according to Colonna’s hypothesis), was honored with a funerary ritual involving his wife Ramatha Spesias and a large group of participants who appear to belong to different social classes.

The participants were probably

town. This is the reason why Colonna thought that they had ascended to power, not only because of their noble lineage, but also thanks to a network of friends and allies in the emerging social classes.

The tyrannical aspiration of the dedicant of Temple B is evident in the decoration of the roof, entirely dedicated to the deeds of Hercules, and crowned by a representation of the divinization of the

The bilingual dedication of Temple B, as well as the identification of the Etruscan goddess Uni with Astarte testify to the personal connections and international policies of Thefarie Velianas in the same period when the Roman Republic, according to Polybius, subscribed its first treaty with Carthage (see lastly Maurizio Harari, "Thefarie committente." *Annali Faina* 21, 2014, p. 573-84).

The important anniversary of this year has been celebrated in Italy with several events, including a ceremony at Santa Severa (see page 29), organized by the Soprintendenza per i Beni Archeologici dell'Etruria Meridionale in presence of the ambassadors of Tunisia and Lebanon (June 21, 2014), an event at Villa Giulia on the "burials of deities" (December 26, 2014), a study day at La Sapienza University of Rome with the participation of several scholars interested in the sanctuary of Pyrgi (January 30, 2015), and a monographic volume of the series "Studi epigrafici e linguistici sul Vicino Oriente antico," edited by Paolo Xella, to be published in 2015.

Notes dance, continued from page 8

1. This work was presented at the Ecole Normale Supérieure in Paris, 24 October 2012. I am duly grateful to Prof. Dominique Briquel for his helpful comments. Françoise-Hélène Massa-Pairault, "La Tombe des Lionnes à Tarquinia: emporion, cultes et société," *Studi Etruschi* 64, (1998) 43-70.
2. Francesco Roncalli, "La definizione pittorica dello spazio tombale nella 'età della crisi,'" in *Crise et transformation des sociétés archaïques de l'Italie antique du Ve siècle av. J.-C.*, *Actes de la table ronde organisée par l'Ecole française de Rome et l'Unité de recherches étrusco-italiques associée au CNRS (UA 1132), Rome, 19-21 November 1987* (Rome 1990) 229-243.
3. See Stephan Steingraber, *Catalogo ragionato della pittura etrusca* (Milan 1984) 299-300.
4. *Ibid.*, 373-374.
5. Audrey Gouy, "La représentation du costume des danseuses étrusques (VIe-Ve siècles avant J.-C.)" in *La distinction par le costume. De la fabrication à la représentation, Journées d'étude de l'équipe Histara, 6-7 mai 2011* (send to press). See the pioneer work of Larissa Bonfante, *Etruscan Dress*, 2nd ed. 2003 Baltimore-London,

Exceptional Gallic chariot tomb discovered in France

Inrap [June 27, 2014]: A combined team composed of archaeologists from the Ardennes departmental archaeology unit and from Inrap is currently excavating a Gallic aristocratic tomb at Warcq (Ardennes). Curated by the State (Drac Champagne-Ardenne), this site is located on the route of the A304 motorway being constructed by the Dreal between Charleville-Mézières and Rocroi.

Starting on 3 June 2014 for a three week period, archaeologists and an anthropologist have been working to uncover this chariot tomb. This type of aristocratic tomb emerges in the 7th century B.C. – during the first Iron Age – and ends with the end of the Gallic period. The oldest chariots have four wheels (like that found at Vix), while those from the second Iron Age have only two. The deceased person – who could be male or female – was generally inhumed on the chariot, which was an object of prestige and a symbol of social status. Champagne-Ardenne is famous



The remains of two small horses whose bones are still articulated.

for such tombs (particularly at Bourcq and Semide in the Ardennes), which are generally dated to the start of the second Iron Age (5th-4th century B.C.).

The excavation has currently revealed only the upper levels of this 15 m² funerary chamber. The chamber was covered with wood in the form of planks supported by a central span and with supports on the pit walls.

Several elements of the chariot have already been revealed: the iron wheel bands, whose interiors are covered with gold leaf, probable hub decorations in bronze set with glass paste, and some planks. Finally, in the southeast angle,

Symposium continued from page 12

focus shifted to the Phoenician diaspora westwards (Maria Eugenia Aubet) through Aegean routes and settlements, Cyprus (Annie Caubet), and the relationship between Greece and the Near East (Wolf-Dieter Niemeier).

On the second day in the session "Art and Literature of Interaction," aspects of material and figural culture, art and craftsmanship were investigated. Iconographies, with contents, messages and symbols conceived in the Near Eastern courts, were conveyed and selectively received by the diverse cultures that interacted in the ancient Mediterranean.

The impressive corpus of Levantine figural ivories in different styles (Phoenician, North- and South-Syrian), jealously preserved in the Assyrian palaces of Nimrud and Arslan Tash, constitute an essential iconographic document for analyzing and understanding the ideal and the symbolic figural references of local cultures (Irene J. Winter). These are imitated in the metalwork, and in the circulation and re-elaboration of specific forms of vases and paraphernalia found in sanctuaries in Greece and in elite contexts in the West (Hartmut Matthäus)

The role of major islands in the

decorative elements in bronze still connected to the wood of the shaft have been discovered. These atypical objects do not as yet enable an accurate determination of the chronology of the chariot tomb.

Another rare feature is the discovery along the western wall of two small horses whose bones are still articulated. All of these elements appear to offer very few parallels with previously excavated chariot graves, and emphasize still further the exceptional nature of this discovery.

The Ardennes departmental archaeology unit

The purpose of the Departmental archaeology unit of the Ardennes General Council is to reduce intervention times and to promote and communicate archaeological discoveries to the citizens of the department and to the scientific community. Employing six permanent agents, it was certified on 22 June 2009 by the Ministry of Culture and Communication for the realization of diagnostic operations within the department, and for the excavation of Gallo-Roman and Medieval sites. Over the past five years, this departmental unit has realized 84 diagnostic operations across 458 hectares.

process of interaction in the early 1st millennium is illustrated by Crete, a crossroads between East and West, South and North, towards Greece and the Balkans (Nicholas Ch. Stampolidis).

The Etruscans figure among the protagonists of this cultural distribution and interaction, which determined long-lasting features of their identity. The Levantine component and a fascination for the Egyptian world reach the Tyrrhenian coasts through imported, prestigious, rare goods, or local productions by immigrant craftsmen (Maurizio Sannibale).

Forms of craftsmanship and pictorial arts were investigated in a broader perspective, in the historical framework of the Neo-Assyrian empire (Ann C. Gunter), and in light of the spread of Orientalizing luxury goods (Marian Feldman).

Finally, contact between East and West seems to have gone further than the material aspects of trade and the non-verbal contents of symbols and iconographies. New, fascinating perspectives are opened by considering the uses of writing, literature and the communication of knowledge under Near Eastern influence (Carolina López-Ruiz, Marc Van De Mieroop).

CONFERENCES



XXII Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria

La delimitazione dello spazio funerario in Italia dalla protostoria all'età arcaica.

Recinti, circoli, tumuli

Fondazione per il Museo "Claudio Faina," Orvieto
December 19-21, 2014

December 19

Giovanni Colonna (Accademia Nazionale dei Lincei), "I tumuli in Etruria."

Alessandro Naso (Istituto di Studi sul Mediterraneo Antico del C.N.R.), "Tumuli nei paesaggi funerari del Mediterraneo e dell'Europa centrale."

Silvia Paltineri (Università degli Studi di Padova e di Pavia), "Architettura funeraria e società: recinti, circoli e forme di delimitazione dello spazio nella necropoli di Chiavari."

Mariolina Gamba, Giovanna Gambacurta, Angela Ruta Serafini (Soprintendenza per i Beni Archeologici del Veneto), "Paesaggi e architetture delle necropoli venete."

December 20

Daniela Locatelli (Soprintendenza per Beni Archeologici dell'Emilia-Romagna), "Nuovi dati sull'organizzazione degli spazi sepolcrali e modalità di aggregazione delle tombe dall'Orientalizzante all'età

arcaica a Bologna e in Emilia."

Andrea Gaucci (Università degli Studi di Bologna), "Organizzazione degli spazi funerari a Spina e in area delizia."

Paola Desantis (Soprintendenza per i Beni Archeologici dell'Emilia Romagna), "Aspetti di topografia funeraria e tipologia tombale nella necropoli di Spina-Valle Pega: l'esempio del Dosso E."

Stefano Bruni (Università degli Studi di Ferrara), "Il tumulo di Pisa."

Adriano Maggiani (Università degli Studi di Venezia), "Entro il recinto: l'arredo scultoreo delle tombe a tumulo di Vetulonia."

Simona Rafanelli (Museo Archeologico "Isidoro Falchi"), "Circoli e tumuli a Vetulonia."

Giovannangelo Camporeale (Accademia Nazionale dei Lincei), "I circoli nelle necropoli di Massa Marittima."

Luca Fedeli, Ada Salvi, Maria Angela Turchetti (Soprintendenza per i Beni Archeologici della Toscana), "I circoli funerari del Sodo a Cortona."

Carlotta Cianferoni (Soprintendenza per i Beni Archeologici della Toscana), "Riflessioni intorno ai circoli di Marsiliana."

Enrico Pellegrini (Soprintendenza per i Beni Archeologici dell'Etruria Meridionale), "Un aspetto delle necropoli etrusche di Grotte di Castro: le tombe a fossa con circolo di Vigna La Piazza."

Maria Bonghi Jovino (Università degli Studi di Milano), "Cultura funeraria e aristocrazie tirreniche. Il tumulo di Poggio Gallinaro a Tarquinia."

Alessandro Mandolesi (Università degli Studi di Torino), "La Doganaccia di Tarquinia: organizzazione di un sepolcreto principesco."

December 21

Laura Ponzi Bonomi (Soprintendenza per i Beni Archeologici dell'Umbria), "Tombe a tumulo e a circolo nell'area italica centrorientale: tipologia e ideologia."

Maria Cristina De Angelis (Soprintendenza per i Beni Archeologici dell'Umbria), "Proposta per una lettura della necropoli delle Acciaierie di Terni."

Vincenzo D'Ercole (Direzione Generale delle Antichità del Ministero dei Beni e delle Attività Culturali), "Lo spazio funerario nell'area abruzzese

dal Bronzo finale all'età arcaica."

Mariassunta Cuozzo, Carmine Pellegrino (Università degli Studi del Molise e Università degli Studi di Salerno), "Delimitazione dello spazio funerario e dinamiche sociali nella Campania meridionale."

Gianluca Tagliamonte (Università degli Studi del Salento), "Archeologia funeraria nel mondo messapico."

Claudio Bizzarri, David B. George, Paolo Binaco (Parco Archeologico e Ambientale dell'Orvietano), "Lo scavo della cavità n. 254 in Via Ripa Medici, Orvieto."



Quinto Convegno Internazionale APM

Musei Accoglienti: una nuova cultura gestionale per i piccoli musei

Viterbo, September 26-27, 2014
Museo Nazionale Etrusco, Rocca Alborno

The Associazione Nazionale Piccoli Musei, founded by Prof. Giancarlo Dall'Ara, organizes an annual conference of scholars and specialists in the areas of museums, tourism, communication, and economy to discuss and address themes inherent in small museums, erroneously defined as "minor," but which in every town in the world very often represent the most vital cultural fabric and that nearest to the community. It is important that small museums not be regarded as "reduced copies" of the large museums, but institutions with their own specific characteristics and whose greatest strengths are the capacity to welcome and both culturally and socially to give life to the territories of which they are a part.

Program

26 September 2014

First session: I piccoli musei in Italia. Idee e strumenti per la progettazione e la gestione.

"Lo scenario attuale dei piccoli musei," Giancarlo Dall'Ara, Presidente APM.

"Micromecenatismo 2.0," Francesco D'Amato, "Sapienza" Università di Roma.

"L'allestimento dei piccoli musei fra nuove tecnologie e tradizione," Valeria Minucciani, Politecnico di Torino.

"L'importante ruolo degli 'Amici' per i piccoli musei," Vittorio Falletti, l'Accademia Albertina delle Belle Arti, Torino.

"Il museo, il suo territorio: etica ed estetica di una realtà storica e sociale," Fulvio Ricci, Museo del Costume Farnesiano di Gradoli.

Second session: Musei 2.0

"Musei e social media," Francesca De Gottardo, Movimento #sveglia-museo.

"Il Museo virtuale di Narce (MAVNA)," Jacopo Tabolli, MAVNA, Mazzano Romano, RM.

27 September 2014

"Documentari, televisione e produzione di contenuti visivi per i musei," Caterina Pisu, APM, Maurizio Pellegrini, Soprintendenza per i Beni Archeologici dell'Etruria Meridionale.

Third Session: Normative e finanziamenti per i piccoli musei

"Normative per la qualità nei piccoli musei," Anna Boccioli, Incipit Consulting Società Cooperativa.

Fourth Session: gestire un piccolo museo. Esperienze e Buone Prasse

"Il Museo della Ceramica della Tuscia," Silvia Valentini, Museo della Ceramica della Tuscia, Viterbo.

"Piccoli Musei metropolitani: Il Museo della Scuola Romana," Maria Italia Zacheo, Museo e Archivio della Scuola Romana di Villa Torlonia.

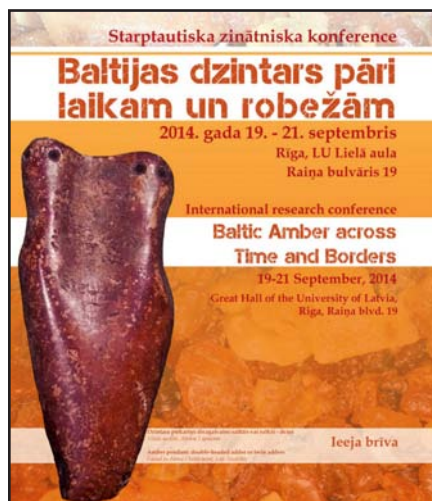
"Mostrare l'invisibile/ Il vento come esperienza. Il Museo della Bora di Trieste," Rino Lombardi, Museo della Bora, Trieste.

"La Lanterna Magica in Veneto," Laura Minici Zotti, Museo del Precinema, Padova.

"Il Sistema museale del Lago di Bolsena," Pietro Tamburini, Sistema museale del Lago di Bolsena.

"Il ruolo sociale dei musei: una nuova sfida culturale," Isabella Serafini, Musei Capitolini, Roma.

"I piccoli musei della Sardegna: buone pratiche," Ilenia Atzori, APM Sardegna, and Mario Paffi, Museo delle Maschere Mediterranee e del Museo della Cultura e del Lavoro, Mamoiad



Sixth International Amber Conference, Riga, Latvia 2014

by Veronica Gallo

Riga was the Culture Capital of Europe for 2014, and it was in this context that the international scholarly conference, *Baltic Amber Across Time and Borders*, took place at the University of Latvia, on September 19 and 21, 2014. The event brought together scholars from all parts of the world: Latvia, Estonia, and Lithuania (referred to as "Amberland"), Finland, Sweden, Poland, Bielorrussia, Slovenia, Austria, France, Spain, Italy, Jordan, United States, and China. In the course of the two days, numerous sessions dealt with specific aspects of Baltic amber, such as its geology, its geographical range, and its chemical nature, as well as the archaeology of amber, from the Stone Age down to the Middle Ages and modern times.

Amber, and especially Baltic amber, has been the subject of study for a number of years, because objects made of this material found from the Baltic coasts down to the Mediterranean and beyond have allowed archaeologists to trace some of the trade routes leading across Europe and related maritime routes. Amber has always attracted man's curiosity because of its warm colors and its brilliance, which early on related it to a solar cult and endowed it with therapeutic and apotropaic properties, qualities that it is still thought to possess in the Baltic regions. It continued to be used well into the Roman and medieval period, and is greatly valued even today in various parts of the world.

The conference thus offered a large group of scholars the opportunity of presenting to an international audience the results of their own studies, as well as an occasion to compare their work and forge new collaborations on various projects.

The conference ended on September 21 with a field trip to Lake Lubans, and visits to local archaeological sites and museums.

All the sessions were videotaped, and can be accessed at: www.riga2014.org. A number of presentations dealt with Etruscan and Italic amber. Present at the conference, among many others, were Ilze Loza, the organizer, Joan Todd, Nuccia Negroni Catacchio, Simona Rafanelli, Faya Causey, Larissa Bonfante. Alessandro Naso's report was presented *in absentia*.

Interdisciplinary International Conference Family and Family Relationships in Antiquity

University of Wrocław
Wrocław, 11-13 June 2014

June 11, 2014

First Session. Chair: Gościwit Malinowski

Yongliang Shang, Chengdan Wang, "Yijiu's Abandonment. A Family-State Pattern in Antiquity China and its Adoption in Classical Chinese Literature."

Hanzhen Liu, "The Romanticism of Family, State and Universal."

Alice Yu Cheng, "Family Relation and Its Impact on the Political Landscape in the Western Zhou Dynasty (1046—771 B.C.) of ancient China."

Second Session. Chair: Wang Chengdan

Teresa Miązek, "Emotional states and relations between them as leading to the aesthetical tastes of literature in ancient India. The Rasa theory from Nāṭyaśāstra and its applications."

Mateusz Kłagisz, "Incestuous Marriage in Ancient Iran."

Third Session. Chair: Petr Charvát
Daniele Umberto Lampasona, "Reconstructing Ur III family ties through letter-orders."

Stefan Nowicki, "Legitimization of kingship and power through family relations in Ancient Mesopotamia."

Simeon Chavel, "The Biblical Idea of Intergenerational Punishment in

Sociological and Historical Perspective."

Fourth Session. Chair: Simeon Chavel
Leire Olabarria, "Relatively speaking: display and kin group development in Middle Kingdom Egypt (ca. 1900–1700 BCE)."

Paulina Nicko, "Communication of the deceased with living members of families in ancient Mesopotamia."

June 12, 2014

Fifth session. Chair: Stefan Nowicki
Daniel Justel, "Children inside the Family in Late Bronze Age Mesopotamia and Syria."

Paweł Nowakowski, "Family Votive Strategies in Late Antique Asia Minor."

Sixth session. Chair: Joanna Janik
Hugh Thomas, "'Greetings to you also, dearest husband.' The Dexiosis and Family: Interpreting Familial Relationships on Classical Attic Tombstones."

Brenda Griffith-Williams, "'No-one is adopted out of his mother's family:' inheritance through a female line in classical Athens."

Katerina Mandalaki, "Care of the Elderly in Greek Antiquity."

Seventh session. Chair: Brenda Griffith-Williams

Joanna Janik, "Problematic Heritage: The Cases of Alcibiades the Younger and the Son of Eucrates."

Roksana Chowanec, "Small finds as a reflection of everyday life of family. Case study: Hellenistic-Roman Akrai, Sicily."

Eighth session. Chair: Hugh Thomas
Dominika Grzesik, "How to become a hero? A case study of the most prominent family in Delphi."

Gilles Andrianne, "Eurytos and his Progeny: an Archer Family in Greek Archaic Culture."

Magdalena Myszkowska-Kaszuba, "Defining Mothers of Sparta. The Literary Portrait of a Spartan Mother."

June 13, 2014

Ninth session. Chair: Roksana Chowanec

Dobromiła Nowicka, "Family Relations in Cases concerning Iniuria."

Joanna Pieczonka, "Family Life in the Atellan Farce – Few Remarks on the Influence of Fabula Palliata on Atellana."

Agnieszka Tomas, "Roman Military Family at the Borders of the Empire. A Case of the Legio I Italica."

Tenth session. Chair: Joanna Pieczonka
Aura Piccioni, "Domestic cults and family religion in archaic Italy."

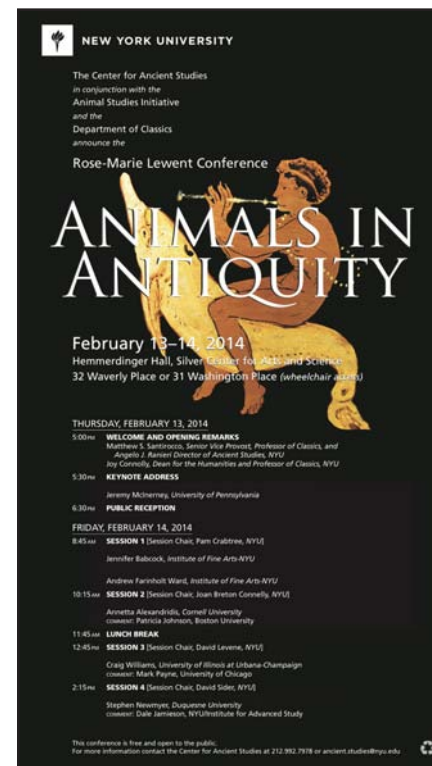
Paulina Komar, "Wine, women and honor killings: family relations in archaic Rome."

Maciej Marciniak, "Roman field trophy: a short family tradition?"

Eleventh session. Chair: Małgorzata Zadka

Maciej H. Dąbrowski, "Familia isiaca and the Ptolemaic royal family."

Tomasz Dziurdzik, "Emperor's Kinsmen: Family Ties as a Role-Model for Relations Between Roman Emperors and Soldiers in Official Propaganda, Social Order and Religious Ceremonies."



Rose-Marie Lewent Conference Animals In Antiquity

New York University
The Center For Ancient Studies
in conjunction with the
Animal Studies Initiative
and the
Department Of Classics

February 13, 2014

Welcome and Opening Remarks:
Matthew S. Santirocco, Senior Vice Provost, Professor of Classics, and Angelo J. Ranieri Director of Ancient Studies, NYU; Joy Connolly, Dean for the Humanities and Professor of Classics, NYU.

Keynote Address: "Thinking With Animals: Hybridity And The Greek Imagination," Jeremy McInerney,

University of Pennsylvania.

February 14, 2014

Session 1: Chair, Pam Crabtree, NYU
“Images of Anthropomorphized Animals in Ancient Egyptian Figured Ostraca and Papyri,” Jennifer Babcock, Institute of Fine Arts-NYU.

“Tracing Identity Through Pig Sacrifice: the Greco-Punic Cult of Demeter at Selinunte,” Andrew Farinholt Ward, Institute of Fine Arts-NYU.

Session 2: Session Chair, Joan Breton Connelly, NYU

“Are Animals Naked? A View From Greek Art,” Annetta Alexandridis, Cornell University.

Comment: Patricia Johnson, Boston University.

Session 3: Chair, David Levene, NYU
“Animals in Love: Images from Greek and Latin Literature,” Craig Williams, University of Illinois at Urbana-Champaign.

Comment : Mark Payne, University of Chicago

Session 4: Chair, David Sider, NYU
“Intellect and Morality in Animal Emotions: Ancient and Modern Views,” Stephen Newmyer, Duquesne University.

Comment: Dale Jamieson, NYU/Institute for Advanced Study.

Giornata di studio Produzione artigianale in Grecia arcaica

Università degli Studi di Salerno
Fisciano, 28 May 2014

Eleni Hasaki (Archaeological Institute of America, University of Arizona), “Potters and Penteskouphia Pinakes at Ancient Corinth: From Practice Pieces to Prayers.”

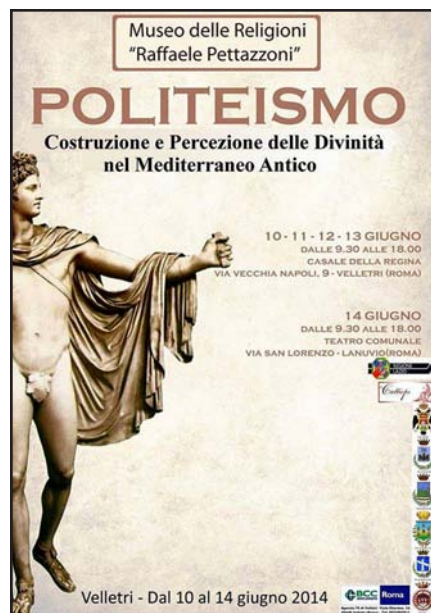
Bruno d’Agostino (Università degli Studi di Napoli “l’Orientale”), “Poseidon Damasios e Hippios e il suo rapporto con gli artigiani.”

Maria Grazia Palmieri (Università degli Studi di Napoli “l’Orientale”), “Vasai e cavalieri sui pinakes arcaici di Penteskouphia.”

Albio Cesare Cassio, (Università degli Studi di Roma “La Sapienza”), “Atena, la fornace e i demoni (epigramma “omerico” 13).”

Angela Pontrandolfo and Michele Scafuro (Università degli Studi di Salerno), “I pinakes attici: produzione, contesti, iconografia.”

Luca Cerchiai (Università degli Studi di Salerno), “Lo status di artigiano in Etruria arcaica.



IV Incontro sulle Religioni del Mediterraneo Antico Politeismo Costruzione e Percezione delle Divinità nel Mediterraneo Antico

June 10-14, 2014
Velletri and Lanuvio

June 10, 2014, Velletri

Sessions 1-3

Marisa Tortorelli Ghidini (Università degli Studi di Napoli “Federico II”), *Riflessioni sulle personificazioni divine nella Grecia antica: la coppia primordial.*

Ileana Chirassi Colombo (Università degli Studi di Trieste), *Politeismo e mito: osservazioni intorno al “perfetto” caso greco.*

Nicola Reggiani (Universität “Ruprecht Karl,” Heidelberg), *Demokratia e Politeismo. La rifunzionalizzazione delle divinità nell’Atene della “rivoluzione democratica”. Il caso di Hermes*

Ezio Pellizer (Università degli Studi di Trieste), *Politeisti, pagani, idolatri. Riflessioni portative sui grandi temi religiosi*

June 11, 2014, Velletri

Fabio Cavallero (Sapienza Università di Roma), *L’altare come luogo e mezzo di comunicazione tra l’uomo e gli dèi: le arae romane.*

Session 4: Chair: Ileana Chirassi Colombo (Università degli Studi di Trieste)

Carmine Pisano (Università degli Studi di Napoli “Federico II”), *Come “si costruisce” un dio in Grecia: l’esempio dell’Inno omerico a Hermes.*

Giulia Pedrucci (Alma Mater

Studiorum, Università di Bologna), *Politeismo e Gender Studies: riconsiderando la maternità di Hera.*

Luigi Zotta (Universität Zürich), *Dioniso. Identità, polimorfismo, immaginario.*

Session 5: Chair: Claudia Santi (SUN, Seconda Università degli Studi di Napoli)

Marios Kamenou (University of Cyprus), *Costruzione e percezione del divino a Cipro: il caso di Apollo Kyprios.*

Alessandro Coscia (Pinacoteca di Brera, Soprintendenza per i beni storici artistici di Milano), *Gli dèi della colonizzazione romana in Gallia Cisalpina: costruzione e definizione dei pantheon coloniali tra propaganda ideologica, koinè ellenistica e varianti locali.*

Federica Fontana (Università degli Studi di Trieste), *Ancora su Apollo in Cisalpina tra Iperborei e misticismo orfico-pitagorico.*

Lyuba Radulova (Università di Sofia “St. Kl. Ohridski”) and Rita Sassu (Sapienza Università di Roma), *Forme di ibridazione nella costruzione di una divinità in un contesto multietnico: il culto di Apollo Kendrisios a Philippopolis.*

Carla Del Zotto (Sapienza Università di Roma), *Iside e Nehalennia nel mondo germanico: interpretatio Romana o culto straniero?*

Anna Gasparetto (Università Ca’ Foscari, Venezia), *Politeismo e politeismi alle porte dell’Impero bizantino. L’incontro culturale nella penisola balcanica nei secoli VII/IX.*

June 12, 2014, Velletri

Session 6: Chair: Diana Segarra Crespo (Universidad Complutense de Madrid)

Jorge García Cardiel (Universidad Complutense de Madrid), *Los elegidos de la diosa: divinidad y elites gobernantes en el mundo ibérico.*

Claudia Santi (SUN, Seconda Università degli Studi di Napoli), *Demitizzazione e ritualismo nel politeismo di Roma repubblicana.*

Diego M. Escámez de Vera (Universidad Complutense de Madrid), *La divinidad como legitimadora del poder: prodigia e ideologia imperial en época Flavia.*

Caterina Schiariti (Università degli Studi di Messina), *Il “problema” Senofane. Riflessioni sulla critica del filosofo di Colofone agli dèi di Omero.*

Ilaria Ramelli (Università Cattolica del

Sacro Cuore, Milano), *Gli dèi nell’allegoresi teologica stoica: tra politeismo e reductio ad naturam.*

Anna Multari (Università degli Studi di Messina), *Iside e Osiride nell’interpretazione platonica di Plutarco.*

June 13, 2014, Velletri

Session 7: Chair: Alessandro Saggiaro (Sapienza Università di Roma)

Sergio Botta (Sapienza Università di Roma), *Gli dèi in viaggio verso il Nuovo Mondo: appunti per una genealogia del politeismo in Età moderna.*

Marianna Ferrara (Sapienza Università di Roma), *“Tremilatre, trecentotre, trentatre, sei, tre, due, uno e mezzo, uno.” Il politeismo vedico come “discorso” tra tradizione e innovazione.*

Giuseppina Paola Viscardi (Università degli Studi di Napoli “Federico II”), *Tra “esseri supreme,” “iddii supremi” e “iddii unici.” Qualche osservazione a margine della riflessione pettazzoniana sulla natura e gli attributi della divinità tra pensiero mitico e pensiero logico-causale.*

Santiago Montero (Universidad Complutense de Madrid), *Gli dei e il Male a Roma.*

Miriam Blanco (Universidad de Valladolid), *Dèi, daimones, angeli e altri spiriti divini: il conflitto tra il Uno e il Molteplice nella magia greca antica.*

June 14, 2014, Lanuvio

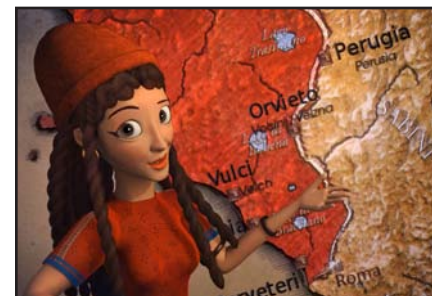
Teatro comunale di via S. Lorenzo

Session 9: Chair: Giancarlo Rinaldi (Università degli Studi di Napoli “l’Orientale”)

Talisa Tavella (Durham University), *Le Dee Velate. Viaggio nella “costruzione” simbolica delle divinità femminili.*

Maria Grazia Palmieri (Università degli Studi di Napoli “Federico II”), *Poseidon con il fiore di loto a Corinto: nota sulla simbologia di una variante iconografica.*

Mariafrancesca Berretti (Accademia delle Belle Arti, Roma) and Marco Nocca (Accademia delle Belle Arti, Roma), *Le divinità antiche nella simbologia dell’arte cristiana.*





Workshop
La digitalizzazione
del Sarcofago degli Sposi
Tecnologie e nuovi linguaggi
per un museo dinamico e
diffuso

Auditorium CINECA, Rome
 13 June 2014

Rita Cosentino, Maria Anna De Lucia (SBAEM), Antonella Guidazzoli (CINECA): *Il Sarcofago degli Sposi: Storia di un capolavoro dal ritrovamento ad una nuova vita nella dimensione digitale.*

Giosuè Boetto Cohen (Giornalista RAI): *Il padano APA e l'etrusca ATI si incontrano: un progetto di gemellaggio transmediale tra Bologna e Roma.*

Francesco Antinucci (CNR - ISTC): *Considerazioni sul progetto Apa l' Etrusco sbarca a Roma.*

Fabio Remondino, Erica Nocerino, Fabio Menna (Fondazione Bruno Kessler): *Rilievo e modellazione 3D del Sarcofago degli Sposi con tecnica fotogrammetrica.*

Marco Callieri, Matteo Dellepiane, Roberto Scopigno (CNR-ISTI): *Acquisizione laser e modello 3d del Sarcofago degli sposi.*

Andrea Adami, Emanuel Demetrescu, Eva Pietroni (CNR ITABC): *Valentina Albano (Leica): Il rilievo 3d del Sarcofago degli sposi: soluzioni a confronto.*

Anna Maria Manferdini (Dipartimento Architettura Università di Bologna): *Ricerca universitaria e didattica per la valorizzazione del patrimonio culturale. La digitalizzazione del Sarcofago degli Sposi.*

Franz Fischnaller (F.A.B.R.I.CATORS): *Tecnologie per installazioni evocative.*

Tavola rotonda: *Le tecnologie ICT tra reale e virtuale: dalla valorizzazione dei capolavori antichi all'analisi delle percezioni sui visitatori.* Participants: Francesco Antinucci (CNR-ISTC), Claudio Bocci (Federculture), Carlo Infante (*Performing media*).

Conference
Historical Consciousness
and Historiography
(3000 BC–AD 600)

Oxford, September 17-19, 2014

This conference brings together 20 experts, representing 12 research institutions, from Anthropology, Assyriology & Sumerology, Biblical & Jewish Studies, Classics, East Asian Studies, Egyptology, Hittitology, and Indo-European Studies to address three main issues:

(1) the ways different traditions of historical consciousness informed or contributed to the rise of formal historiography;

(2) the ways formal historiography and other traditions of historical consciousness interacted during their transmission; and

(3) the implications of such interactions for cultural heritage, collective memory, and later understandings of history.

Speakers and Presentation Topics:

Nick Allen (Anthropology), University of Oxford: "Secession of Plebs, Secession of Achilles: Roman Pseudo-history and Indo-European Heritage."

John Baines (Egyptology), University of Oxford: "History and Historiography in the Material World: An Ancient Egyptian Perspective."

Emily Baragwanath (Classics), University of North Carolina, Chapel Hill: "Myth and History Entwined: Female Agency and Fraternal Strife in the Greek Historians."

Richard Buxton (Classics), University of Bristol: "The Cyclopes: Myth and Historiography."

Ken Dowden (Classics), University of Birmingham: "Telepolemos, and the Dialectic of Mythology and History."

Amir Gilan (Hittitology), Tel Aviv University: "The Hittites and Their Past—Forms of Historical Consciousness in Hittite Anatolia."

Jonas Grethlein (Classics), University of Heidelberg: "Alternative Versions in Pindar and Herodotus."

Christina Kraus (Classics), Yale University: "Fabula and History in Livy's Narrative of the Capture of Veii."

Alasdair Livingstone (Assyriology), University of Birmingham: "The

Animal and Profession Taboos."

Peter Machinist (Hebrew Bible/ Assyriology), Harvard University: "Periodization in Biblical Historiography: With Help from Mesopotamia."

Dirk Meyer (Chinese Studies), University of Oxford: "Shangshu Speeches."

Piotr Michalowski (Sumerology/ Assyriology), University of Michigan:

"The Domestication of Stranger Kings: Making History by List in Ancient Mesopotamia."

Na'aman Nadav (Jewish Studies), Tel Aviv University: "Writing the Early History of Israel as a Decisive Step in the Formation of 'Biblical Israel.'"

Christopher Pelling (Classics), University of Oxford: "Waiting for Herodotus: the Mindsets of 425."

Tim Rood (Classics), University of Oxford: "Thucydides, Myth, and Ethnography."

David Schaberg (Chinese Studies), University of California, Los Angeles: "The Scene of Inquiry in Early Chinese Historiography."

Rosalind Thomas (Classics), University of Oxford: "Historical Consciousness and the 'Aetiology.'"

Henriette van der Blom (Classics), University of Glasgow/University of Oxford: "Mythmaking and Turning Points: Cicero's Creation of an Oratorical Past at Rome."

Tim Whitmarsh (Classics), University of Oxford/University of Cambridge: "Atheist Histories and the Resistance to Empire."

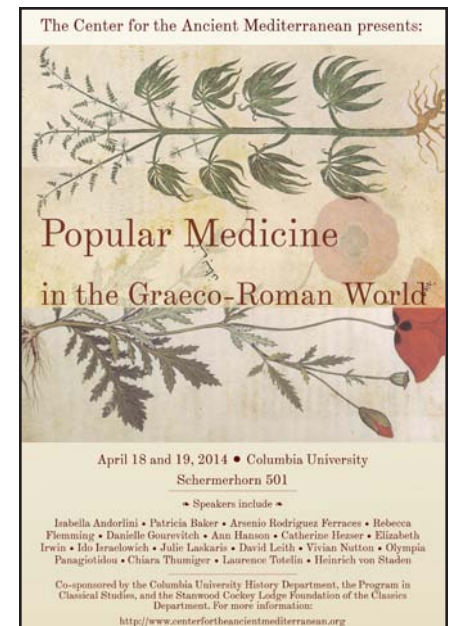
Roger Woodard (Classics/Indo-European Studies), University of Buffalo, SUNY: "Coriolanus: Writing the Primitive Dysfunctional Warrior into the History of Republican Rome."

Premier colloque International
Géographie historique du
Maghreb antique et
médiéval: état des lieux
et perspectives de
recherches

Sousse, 14-16 March 2014

This international conference features our Etruscan colleague:

Jean Gran-Aymerich, "De Carthage à Malaga et au-delà. Les Étrusques et le réseau colonial punique."



Conference
Popular Medicine in the
Graeco-Roman World

(NYC, April 18-19, 2014)

Center for the Ancient Mediterranean
 Columbia University History
 Department,
 Program in Classical Studies, and
 Stanwood Cockey Lodge Foundation
 of the Classics Department

April 18th

Opening Remarks: William Harris

First Session: Religious and
Psychological Aspects

Session chair: Francesco de Angelis
 Patricia Baker, "Conceptions of a Salubrious Environment: Construction and Design of Greco-Roman Healing Sanctuaries."

Olympia Panagiotidou, "Asklepian Therapy as an alternative healing choice: A case of placebo effect."

Session chair: Katja Vogt

Chiara Thumiger, "Prometheus' gift: healing and hope in popular and technical reflections on medicine."

Rebecca Flemming, "Anatomical votives in Republican/Hellenistic Italy: How popular and how medical?"

Second Session: Recipes And Remedies

Session chair: Deborah Steiner

Isabella Andorlini, "Crossing the Borders between Egyptian and Greek medical practice: papyri and related archaeological tools."

Julie Laskaris, "Metals in Medicine: from Telephus to the Greek Magical Papyri."

Laurence Totelin, "Pharmakopolai: a re-evaluation of the sources."

Arsenio Ferraces Rodriguez, "Medical

recipes from Antiquity to the early Middle Ages: who made them, how, and for whom they were made.”

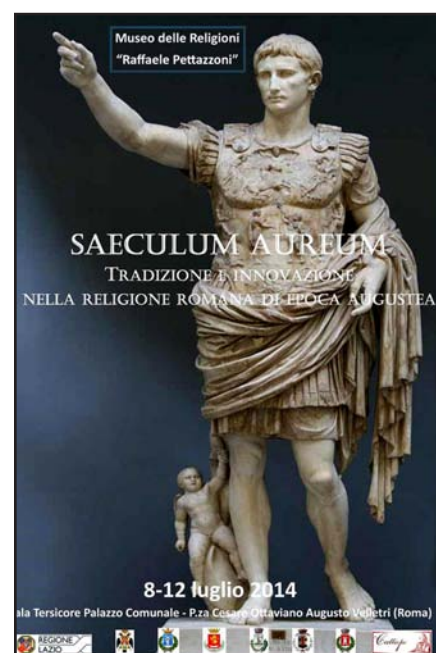
April 19th

Third Session: Some Major Texts

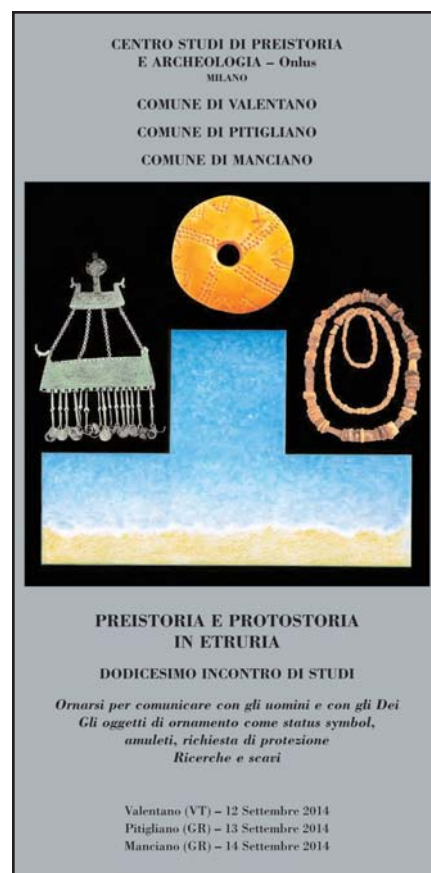
Session chair: Rebecca Flemming
Heinrich von Staden, “The relationship between ‘popular’ and ‘scientific’ medicine in Celsus’ *Medicina*.”
Danielle Gourevitch, “Popular Medicines and Practices in Galen.”
Vivian Nutton, “Popular medicine in the Galenic Corpus.”
Ann Ellis Hanson, “The barnyard and the bedroom, the Geoponika and Hippocrates’ women.”

Fourth Session: Doctors And Others

Session chair: William Harris
Liz Irwin, “Imperial ambitions and the popularization of medical theory at Athens.”
Catherine Hezser, “‘Honor Your Physician Even Before You Have Need of Him’ (y. Taan. 3:6, 66d): Representations of the Physician in Jewish Literature from Hellenistic and Roman Times.”
David Leith, “How Popular Were the Medical Sects?”
Ido Israelowitch, “Medicine in the Roman Army.”



**Conference
Saeculum Aureum:
Tradizione e
innovazione nella religione
romana di
epoca augustea**
Velletri, July 8-12, 2014



Centro Studi di Preistoria e Archeologia
XII Incontro di Studi: Preistoria e Protostoria in Etruria
Ornarsi per comunicare con gli uomini e con gli dei
Gli oggetti di ornamento come status symbol, amuleti, richiesta di protezione
September 12-13, 2014
Valentano, Museo della preistoria della Tuscia e della Rocca Farnese



LECTURES & SEMINARS

Accordia Lectures on Italy 2014-2015

January 14, 2014
“Writing on Etruscan walls: Vitruvius and the *Tuscanicae Dispositiones*,” Charlotte Potts, Somerville College, Oxford.
February 18, 2014
“Massive buildings, intangible practices: making sense of the Tas-Silg prehistoric megalithic sanctuary in Malta,” Giulia Recchia, University of Foggia.
March 4, 2014
“Indigenous cults in Roman North Italy,” Ralph Häussler, University of Wales, Trinity St David.
May 6, 2014
“Perceptions of prophecy: divination made visible in Ancient Italy and Greece,” Nancy de Grummond, Florida State University.
October 21, 2014
“...the columns are unfinished to this day!’ - new excavations in the forum of Pompeii,” Christoph Rommel, German Archaeological Institute.
November 4, 2014
“Art and death in Neolithic Sardinia: the decorated Domus de Janas rock-cut tombs,” Guillaume Robin, University of Edinburgh.
December 2, 2014
Accordia Anniversary Lecture:
“Frattresina: an entrepôt in the prehistoric Mediterranean world,” Anna Maria Bietti Sestieri, Emeritus Professor, University of the Salento.

January 13, 2015
“Getting the bigger picture from a minor site: the Roman and Late Antique mansio of Vignale (Tuscany),” Enrico Zanini, University of Siena.
February 17, 2015
“Perfume, flowers and deities in the Western Greek World: the case study of Gela,” Claudia Lambrugo, University of Milan.
March 3, 2015
“Advertisement, marketing and competition: performing auctions in Roman Italy,” Marta Garcia Morcillo, University of Roehampton.
May 5, 2015
“Interpreting the Etruscans: between republicanism and princely rule (12th to 16th centuries),” Corinna Riva, UCL Institute of Archaeology.

Institute of Fine Arts Seminar on Greek and Roman Art and Architecture

The Seminar on Greek and Roman Art and Architecture invites scholars to share their current research with the research community on Ancient Art and Archaeology at the Institute of Fine Arts and in the metropolitan area, and to meet and talk with IFA graduate students.

The study of Greek and Roman Art and Architecture is at a critical stage in its development. In recent years, this field has been characterized by an ever-increasing range of approaches, under the influence of various disciplines such as Sociology, Semiotics, Gender Theory, Anthropology, Reception Theory, and Hermeneutics. The scope of this Seminar is to explore key aspects of Greek and Roman Art and Architecture, and to assess the current state of the discipline by reviewing and subjecting its current larger theoretical implications, methodologies, and directions of research to critical scrutiny.

All lectures are on Thursday evenings at 6:00 PM. Please check back for RSVP information.

Upcoming Lectures 2015

January 29, 2015

Stefano Vassallo, Superintendency of Palermo, “The New Excavations in the Necropolis of Himera.”

February 26, 2015

Jenifer Neils, Elsie B. Smith Professor in the Liberal Arts, Department of Classics, Case Western Reserve University, “The Shield of the Athena Parthenos: A New Reconstruction.”

April 2, 2015

Verena Gassner, Professor, University of Vienna, “The Hellenistic Sanctuaries of Velia.”

April 14, 2015

Paul Zanker, Professor of Storia dell’Arte Antica, Scuola Normale Superiore, Pisa: Lecture title forthcoming.

April 29, 2015

Michael Squire, Lecturer, King’s College, London, “Homer and the Ekphrasists: Text and Image in the Elder Philostratus’s *Scamander (Imagines I.1)*”

Past lectures of interest

Alessandro Naso (Direttore dell'Istituto di Studi sull'Oriente Antico del CNR), "Verucchio fuori Verucchio: intagli in ambra dall'Artemision di Efeso)," on the theme of Baltic amber, of which the excavations in the sanctuary of Artemis at Ephesus have yielded over 700 pieces, which compare with Etruscan and Italic manufacture. August 26, 2014, Museo di Verucchio.

Steve Lauritano (Yale University and Fellow in the Berlin Program for Advanced German and European Studies, Freie Universität, Berlin), "Have Caryatids, Will Travel: Karl Friedrich Schinkel's Architecture in Motion," May 1, 2014, Dahesh Museum of Art, New York." When an unknown ancient craftsman first decided to substitute a sculpted female body for a load-bearing column, a curiously contradictory element entered the architectural vocabulary: a "caryatid" is a fixed, structural member who, by virtue of her human form and gesture, suggests a capacity for movement. Such figures appeared only rarely during antiquity, yet the nineteenth century witnessed a surge in the caryatid's popularity, with female architectural supports popping up across European cities from London to Berlin. This lecture follows a sequence of these "modern" caryatids in the projects of Karl Friedrich Schinkel.

Rocca Albornoz Lecture Series, Viterbo, Museo Nazionale Etrusco:

Simona Carosi, "Demetra in Grecia, Etruria e Roma: storie dal mito e dal culto," April 12, 2014.

Enrico Parlato, "Agnoscite heroes vestros: Anno, Viterbo e le immagini," May 8, 2014.

Stefano De Angeli, "Testimonianze della cultura artistica augustea e giulio-claudia a Falerii Novi," May 22, 2014.

Franco Campus, "L'isola dei nuraghi e il Mediterraneo tra II e I millennio a.C.," February 26, 2014, Museo Nazionale di Villa Giulia, in connection with the exhibit "La Sardegna dei 10,000 nuraghi: simboli e miti dal passato."

Ken Lapatin (Associate Curator of Antiquities, J. Paul Getty Museum), "What's in a Name: Signatures on Classical Gems, Ancient and Modern," Greek and Roman

Seminar, February 27, 2014, The Institute of Fine Arts, New York City.

Paolo Xella (Università di Pisa, ISMA-CNR), "Il tofet: tradizioni rituali e aspetti del culto nel mondo fenicio-punico," May 9, 2014, Museo Nazionale di Villa Giulia.

Museo Civico Archeologico "Isidoro Falchi" Vetulonia: Archeologia sotto le stele 2014: *Circoli di pietra in Etruria*:

Giovannangelo Camporeale, "Tomba e società a Vetulonia: dai pozzi ai tumuli monumentali," August 2.

Enrico Pelegrini, "Le tombe a circolo di Grotte di Castro, nella Val di Lago," August 9.

Giuseppina Carlotta Cianferoni, "I grandi circoli femminili di Vetulonia," August 16.

François Lissarague (Ecole des Hautes Etudes en Sciences Sociales, Paris; 2014 Sather Lecturer, University of California at Berkeley), "Body and Armor: the Aesthetics of Heroic Warriors in Attic Vase Painting," May 13, 2014, New York University.

Giovani Belardi and Elvira Cajano (Funzionari architetti Soprintendenza per i Beni Architettonici e Paesaggisti), "Pantheon, Manutenzione e restauro della cupola e della porta monumentale," and "Sant'Andrea della Valle: Argumentazione sul restauro e conservazione del travertino," March 6, 2014, Museo Nazionale di Villa Giulia.

Irad Malkin (Tel Aviv University), "Mobility, migration, and the emergence of the polis: critical approaches to Greek colonization," October 6, 2014, New York University.

Nancy T. de Grummond (Florida State University), "Divination by Thunder and Lightning in Etruscan Religion," Third Annual Mario del Chiaro Lecture, March 5, 2014, University of California at Berkeley.

Massimo Osanna, "I santuari di Pompei in età augustea," in Oebalus lecture series VII, *Piano di Sorrento: Una storia di terra e di mare*, November 21, 2014, Città di Piano di Sorrento.

Jean Macintosh Turfa (University of Pennsylvania), "Foretold by Thunder: An Etruscan Book of Omens Revealed," December 7, 2014, University of Pennsylvania.

Pietro Pucci (Cornell University), "Iliad, Book 22: Hector and Achilles," October 10, 2014, Fordham University, Lincoln Center Campus.

Laurent Haumesser (Conservateur en chef, Département des antiquités grecques, étrusques e romaines, Musée du Louvre), "European Architects and the rediscovery of Etruria in the 19th century: from Sir John Soane to Charles Garnier," Annual Eva Laurent Memorial Lecture, May 2, 2014, British Museum.

Pontificia Accademia Romana di Archeologia, April 3, 2014, *Le ricerche dell'Università "La Sapienza" a Veio*:

Gilda Bartoloni, "Il cane di terracotta."

Francesca Boitani, Folco Biagi, Sara Neri, "Mura e porte urbliche."

Ugo Fusco, "I culti nel sito di Campetti, area S-O, dall'età arcaica a quella imperiale."

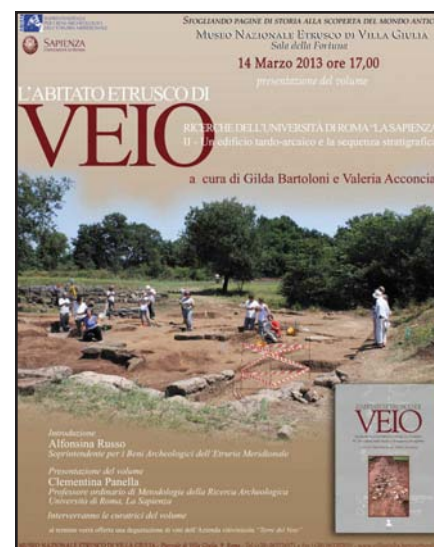
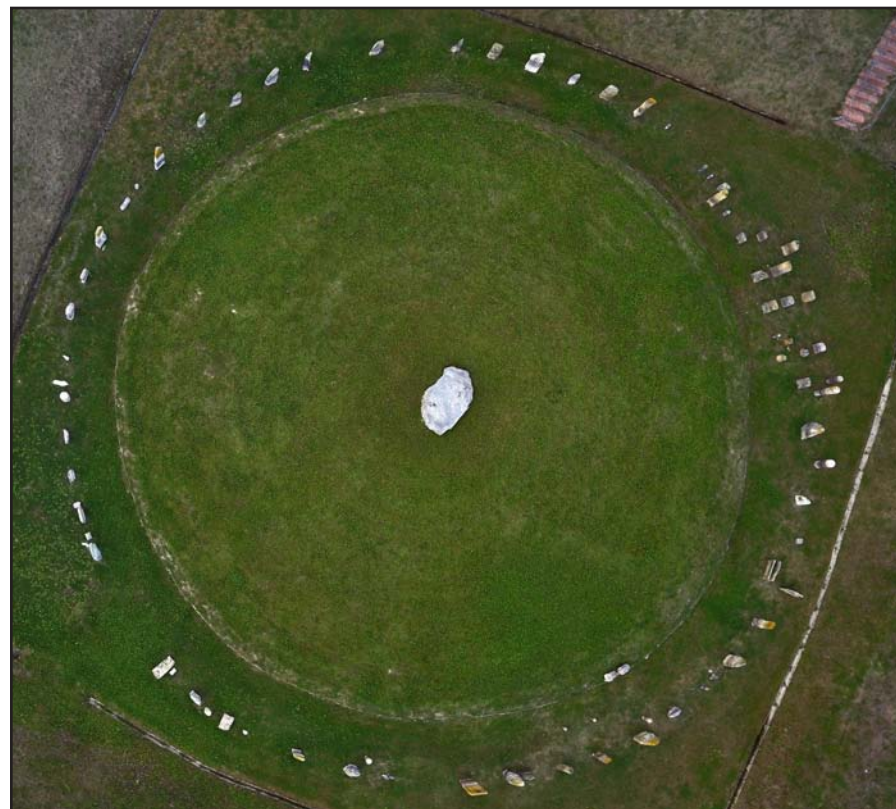
The Center for the Ancient Mediterranean, The Italian Academy, Columbia University:

Angelos Chaniotis (Institute for Advanced Study, Princeton), "Greece after Sunset: From night stories to a history of the night." February 13, 2014.

T.V. Buttrey, "Caesar at Play: Three Instances in 44 BC," September 5, 2014.

Anna Boozer (CUNY, Baruch College), "An Archaeology of Imperial Borderlands: A View from Roman Egypt and Sudan," September 12, 2014.

The tumulus is bordered by thin stone slabs inserted vertically into the ground, beyond which are equidistant pairs of larger monoliths.



Lectures
Pontificia Accademia
Romana di Archeologia
**Le ricerche dell'Università
"La Sapienza" a Veio**
April 3, 2014

Gilda Bartoloni: "Il cane di terracotta."
Francesca Boitani, Folco Biagi, Sara Neri: "Mura e porte urbliche."

Ugo Fusco: "I culti nel sito di Campetti, area S-O, dall'età arcaica a quella imperiale."

The tumulus of San Jacopo, Pisa
(Photo by Opaxir)

The Etruscans & European Culture, continued from page 13

also look at new evidence for the publication of Thomas Dempster's *De Etruria Regali* by Thomas Coke in 1723, the role of the Etruscan Academy at Cortona in promulgating the Etruscan discoveries, and the curiously successful and adventurous nature of Etruscan fakes during this period. (Fig.5)

Needless to say, the important exhibition at the Museo dell'Accademia Etrusca e della Città di Cortona in the summer of 2014, "Seduzione Etrusca," was a major influence in the choice of the theme for the conference. The British Museum loaned over 40 objects to the project, the largest single Etruscan loan to any venue from the BM to date, chosen by the Cortona organizers to reflect the archaeology of the local region.

The essential theme of "Seduzione Etrusca" was the attraction of the British to Etruscology, while the role of the Accademia Etrusca di Cortona as the earliest institution devoted to Etruscan studies was fully explored. The two institutions vie with each other as the earliest museums open to the public, the MAEC opening in 1727 and the British Museum in 1759. The British Museum was proud to support the exhibition as part of its significant loans program, since it is the foremost lender of antiquities in the world.

The conference will include the British Museum's annual Etruscan lecture, which we are very pleased to

announce is now the Barker Etruscan lecture, kindly funded by the Roman numismatist and British Museum Member Graham Barker. The event was previously known as the Eva Lorant Memorial Lecture, but when the funding from Ms. Lorant's bequest expired, Graham generously stepped in and is also supporting the conference, one of the principal benefits being that we are now able to offer twenty free places to students.

The inaugural Barker lecture will be given by Dr. Tom Rasmussen, Emeritus Professor, Manchester University, entitled "Burials, bandits and bucchero: Dennis of Etruria." It is a particular pleasure to welcome Tom back as he gave the inaugural Lorant lecture fifteen years ago in 1999.

Confirmed speakers at the conference include Laurent Haumesser (Musée du Louvre), Giovannangelo Camporeale (Emeritus Professor of Etruscology and Italic Antiquities, University of Florence, Chairman of the Istituto Nazionale di Studi Etruschi ed Italici and Lucumo of the MAEC), Paolo Bruschetti (Soprintendenza ai Beni Archeologici di Orvieto), Nancy De Grummond (Florida State University), Suzanne Reynolds (Fitzwilliam Museum), Ingrid Rowland (University of Notre Dame, Indiana), Susanna Sarti (Soprintendenza per i Beni Archeologici della Toscana), Corinna Riva (University College London), Judith Swaddling and Dirk Booms (both British Museum).

In 2014, the National Archaeological Museum of Tarquinia, launched "12 faces of the Etruscans, year at the Museum of Tarquinia" free monthly tours, and a series of beautiful posters.



The Etruscans at Oxford, continued from page 1

Bonfante delivering a fascinating talk on "Runes and Amber: The Etruscans as mediators between the Classical World and Central Europe," in June 2014, and Prof. Jean MacIntosh Turfa scheduled to speak in May 2015.

Our most recent event was a workshop on October 1 and 2, 2014 entitled "Etruscan Art to Roman Art? A Reappraisal," organized by the Classical Art Research Centre with generous support from Jean-David Cahn, the Thomas Whitcombe Greene Fund, and the Lorne Thyssen Research Fund for Ancient World Topics at Wolfson College. Unlike a traditional conference designed to disseminate research via conference proceedings, the workshop format was chosen in order to bring scholars from different fields together to discuss freely new perspectives with the potential to influence future studies of ancient art. Thought-provoking topics included the newest perspectives on "mid-Italic Hellenism," the sophistication of patrons and artisans, the problematic notion of identity, possibly indigenous elements of Augustan propaganda, and connections between Etruscan and Roman wall painting. It was shown that the Republican and early Imperial periods are particularly engaging contexts for studying the Etruscans and their legacy and offer much for scholars of both pre-Roman and Roman Italy.

Over the next five years we aim to consolidate these advances and to continue to increase the number of students working on pre-Roman material in Oxford. To that end, approaches from prospective students are most welcome, particularly at masters and doctoral level; please help us to spread the word!

Etruscan Art to Roman Art?

A Reappraisal
Oxford University
October 1-2, 2014

October 1, 2014

- "Mid-Italic Hellenism," Maurizio Harari (Pavia).
- "Etruscan Influence on Praenestine Mirrors and Cistae," L. Bouke van der Meer (Leiden).
- "The Roman Scarab Beetle: The Reception of an Etruscan Tradition," Claudia Wagner (Oxford).
- "Architectural Mouldings and Latin Identity," Stephen Smith (Royal Holloway).
- "Etruscan, Faliscan, and Roman Portraits, 4th-2nd Century BC," Nigel Spivey (Cambridge).
- "Sources of Roman Hellenism: Consuetudo Italica and Local Reception," Mario Torelli (Perugia).

October 2, 2014

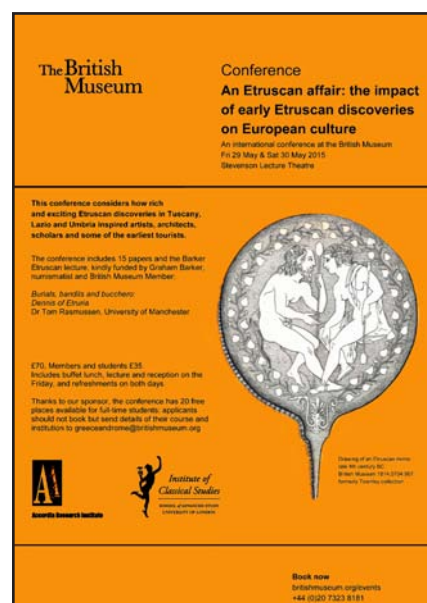
- "The Triumph in Rome and Etruria," Nancy de Grummond (Florida State).
- "Insights and Innovations of Etruscan Wall Painting and its Influence on Roman Art," Lisa Pieraccini (Berkeley).
- "Etruscan Influence in Roman Wall-Painting," Katharina Lorenz (Nottingham).
- "The Mausoleum of Augustus and Etruscan Precedents," Peter Holliday (California State University, Long Beach).
- "The Corinth Puteal and Etruscanizing Roman Art," Susan Walker (Oxford).

International Conference **An Etruscan affair: the impact of early Etruscan discoveries on European culture**

British Museum
May 29 - 30, 2015

This conference considers how rich and exciting Etruscan discoveries in Tuscany, Lazio and Umbria inspired artists, architects, scholars, and some of the earliest tourists.

The conference includes 15 papers and the Barker Etruscan lecture, kindly funded by Graham Barker. The lecturer, Dr. Tom Rasmussen of the University of Manchester, will present "Burials, bandits and bucchero: Dennis of Etruria."





TARQUINIA (VT) - Necropoli Scataglini: from left, Stephan Steingräber, Adele Cecchini, Beatrice Casocavallo, Chiara Scioscia Santoro, Sara Costantini. "I DIAVOLI ROSSI" organizational staff of one of the events that the Association "Friends of the painted tombs of Tarquinia" promoted in 2012 to raise funds for the preservation and maintenance of the painted tombs of Tarquinia, in accord with the Soprintendenza per i Beni Archeologici dell'Etruria Meridionale.

www.amicitombeditarquinia.eu

Previous Haynes Lectures at Oxford

2009: David Ridgway: "Greece, Etruria, and Rome: relationships and reciprocities."

2010: Jette Christiansen: "The Etruscans in their Mediterranean Setting."

2011: Friedhelm Prayon: "Tombs and Palaces in Archaic Etruria and Latium." Available as podcast: see "Online" section.

2012: Stephan Steingräber: "Five Centuries of Etruscan Painting, 700–200 BC: Recent discoveries and research."

2013: Nancy De Grummond: "Etruscan

Human Sacrifice in Ritual and Myth."

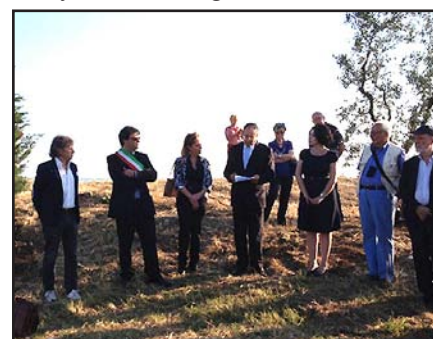
2014: Larissa Bonfante: "Runes and Amber: The Etruscans as Mediators Between the Classical World and Central Europe." Available as podcast: see "Online" section.

2015: Jean McIntosh Turfa, "Pirates of Populonia?" The myth of Etruscan piracy in the Mediterranean." Jean Turfa will also be speaking in May 2015 in London, for the classical seminar at the Institute of Classical Studies, on "The Brontoscopic Calendar: Melding Etruscan wisdom with Mesopotamian tablet texts;" and in Cambridge, again on "The myth of Etruscan piracy."

The Pyrgi Plaques: A ceremony to celebrate the 50 Year Anniversary of their Discovery

The plaques were found in July 1964 by Prof. Giovanni Colonna. The anniversary of the important discovery was celebrated in June during a ceremony organized by the current director of the archaeological superintendency, D.ssa Rossella Zaccagnini, the Superintendent for the archaeological sites of southern Etruria. Considering the plaques' bilingual significance, the maintainance of strong friendships between peoples on opposite sides of the Mediterranean is key. To this end, the Ambassador of Tunisia and the Lebanese consul in Italy were invited to

the ceremony representing the ancient peoples of both Carthage and Phoenicia. They then planted near the archaeological site two trees as a harbinger of peace in the Mediterranean: a cedar of Lebanon and an olive tree. The superintendent for southern Etruria, D.ssa Alfonsina Russo, introduced the ceremony by thanking the Tunisian and



On beach at Santa Severa, Alfonsina Russo and ambassadors from Carthage and Lebanon plant trees.

JOURNALS

In the Journals

Herom: Journal on Hellenistic and Roman Material Culture (2-2013 Leuven University Press), thematic issue on, "Artefact Variability, Assemblage Differentiation, and Identity Negotiation: Debating Code-Switching in Material Culture," composed and edited by Kristina Winther-Jacobsen. Also includes Kathryn Lomas, "Language and Iconography: the Identity of Subgroups in Italian Funerary Monuments."

Ralph M. Rosen, "Homer and Jazz," *New Ohio Review* 7 (Spring 2010) 153-161.

Journal of Intercultural and Interdisciplinary Archaeology (JIIA) announces the forthcoming thematic issue: "Consumption of perfumed oil in the ancient Mediterranean and Near East: funerary rituals and other case studies / Consumo di olii profumati nel Mediterraneo e Vicino e Medio Oriente: riti funerari ed altri usi," Antonella D'Ascoli, editor.

Ocnus 21 (2013):

Michele Scalici, "I cantaroidi in area nord-lucana. Proposta di classificazione."

Franco Cambi, Caterina Xue Hai Chiesa, Enrico Maria Giuffrè, Luisa Zito, "Le mura dell'acropoli di Populonia. Inquadramento cronologico ed elementi per una nuova datazione."

Giuseppe Lepore, Federica Galazzi, Michele Silani, "Nuovi dati sulla romanizzazione dell'ager senogalliensis: un pagus a Madonna del Piano di Corinaldo?"

Gaia Roversi, "Contributo alla conoscenza del popolamento antico

Lebanese diplomats, local authorities (mayors were present from Cerveteri, Ladispoli and Santa Marinella, also representing the people of ancient Kaisra), volunteers from the archaeological

nella Valle del Reno attraverso lo studio dei materiali del sito del Sassatello (Marzabotto), con Nota di Luisa Mazzeo Saracino."

Simone Rambaldi, "La chiave romana a testa di cane da Mevaniola."

Andrea Valmori, "Frammenti di decorazione architettonica romana dal sito di S. Maria Maggiore a Trento."

Massimiliano David, "Un nuovo complesso edilizio pubblico a Ostia antica. Prime annotazioni sulle Terme del Sileno."

Antonio Curci, "Working with 3D data in Zooarchaeology: potential and perspectives."

Margarita Gleba, Jean MacIntosh Turfa, "Digging for archaeological textiles in museums: New Finds in the University of Pennsylvania Museum of Archaeology and Anthropology," *Proceedings of the 9th North European Symposium for Archaeological Textiles* (2005).

Tomaso Di Fraia, "Alle origini di uno status symbol etrusco-romano: la tessitura in Etruria tra Bronzo Finale e primo Ferro," *Preistoria e Protostoria in Etruria: Atti del Decimo Incontro di Studi, L'Etruria dal Paleolitico al Primo Ferro: lo stato delle ricerche*, volume II (Centro Studi di Preistoria e Archeologia Milano).

Giovanni Verri, Margarita Gleba, Judith Swaddling, Timothy Long, Janet Ambers and Tomasina Munden, "Etruscan Women's clothing and its decoration: the polychrome gypsum statue from the 'Isis Tomb' at Vulci," *Technical Research Bulletin, British Museum* 8 (2014) 59-71.

Paola Di Silvio, "L'incanto perduto." On Norchia, the Etruscan "Petra." *ARCHEO* 30 (2014) 40-50.

group for the territory of Cerite, who had restored for the occasion the circuit of polygonal walls surrounding Roman Pyrgi. She also introduced the re-enactment of the discovery.



ANNOUNCEMENTS

**Workshop
The Fabric of Life:
Approaches to
Textile Resources,
Economy and
Production in Ancient Italy**
British School at Rome/ Villa Giulia
26 February 2015

Organizers: Margarita Gleba and
Romina Laurito

In the past few years the field of archaeological textile research has witnessed a major dynamism as demonstrated by numerous conferences and publications on the topic, as well as establishment of large-scale interdisciplinary collaborative programs, such as the Centre for Textile Research funded by the Danish National Research Foundation (2005-2015) and the pan-European project Clothing and Identities - New Perspectives on Textiles in the Roman Empire (DressID) funded by the European Union Education, Audiovisual and Culture Executive Agency (2007-2012). These activities demonstrate not only that the field holds great potential in elucidating many aspects of past cultures, such as economy, technology, trade, fashion and religion, but also that at the moment there is a developing energy, expertise and collaborative will to draw from. The necessary next step is to lead this growing field into answering some of the fundamental questions of archaeology, where evidence for textiles has hitherto been virtually unexplored.

Compared to Central and Northern Europe, textile research in Italy has been a rather neglected field. The reason most often cited for the absence of studies on ancient textiles in Italy is their extremely poor preservation. Textiles, however, are much more common finds than generally thought and survive in original organic state but also as carbonized and mineralized traces, as well as in the form of imprints. In addition, there are numerous other sources of evidence, such as textile tools, palaeobotanic and archaeozoological remains, as well as iconographic and literary sources, which permit us to gain valuable information about many and varied aspects of textile production in ancient Italy. The scientific methods have been or are being developed within archaeology

(such as ancient DNA studies, isotopic tracing) that can be applied to gain new knowledge about ancient textiles on an unprecedented scale. The interdisciplinary workshop will gather specialists together to discuss the various methods and approaches to textile and fibre studies in ancient Italy. The overall aim of this session is to demonstrate the potential of archaeological textiles for the investigation of ancient Italian economy, technology and agriculture and to discuss new methods that can be applied to the investigation of ancient textiles.

AM - British School at Rome

Introduction

Christopher Smith (Director, BSR):
Welcome.

Margarita Gleba (Cambridge):
"Archaeological textiles of Italy."

Susanna Harris (UCLA) : "Textile
iconography."

Session 1: Raw materials

Mauro Rottoli (Musei Civici di Como):
"Flax, hemp and wool: new data on
iron age from pollen, macroremains
and fabrics in Northern and Central
Italy."

Angela Trentacoste (Sheffield), on
Archaeozoology, sheep.

Session 2: Textiles and texts

Marta Bazzanella (Museo Trento):
"Prehistoric textile production in
northern Italy."

Annemarie Stauffer (Fachhochschule
Koeln): "Men's garments from
Verucchio 700 BC."

Peder Flemestad (Copenhagen): "Italic
textile terminologies."

Berit Hildebrandt: "Roman statues and
their clothing: What can we deduce
about textiles from our evidence?"

PM – Museo Archeologico Nazionale Etrusco di Villa Giulia

Introduction

Alfonsina Russo (Soprintendente
dell'Etruria Meridionale): Welcome.

Romina Laurito (Sopr. Etruria
Meridionale/Uni CPH): "Strumenti
da filatura e da tessitura nell'Etruria
meridionale."

Session 3 - Textile Production

Hedvig Landenius Enegren: "Archaic
Sicily - loom weights and identity."

Francesco Meo (Salento): "Textile pro-
duction in pre-Roman southern
Italy".

Maria Stella Busana and Annarita
Tricoli (Padova): "Textile

Archaeology in Roman Venetia."
Session 4 - Experimental archaeology
Cristina Lemorini (Roma) and Assunta
Perilli: "Textile tools and experi-
mental archaeology."

Ettore Pizzutti: "Textile tools from
Verucchio." "

Jacopo Tabolli (MAVNA): "From the
1890 notebooks to the MAVNA
Museum: the identity of Narce
through spinning and weaving at La
Petrina."

Call For Papers Motherhood and Polytheism

The multi-author volume will analyse
some of the ways in which a polytheistic
system is constructed and represented,
with a focus on the issue of divine moth-
erhood.

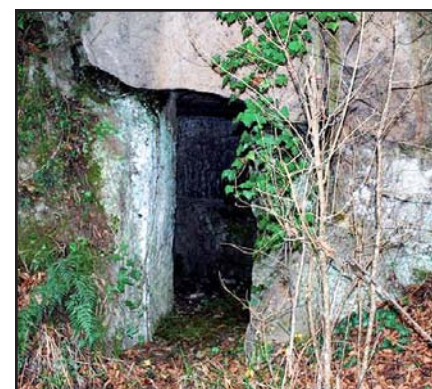
When a deity is represented in anthro-
pomorphic form, is it male or female?
And if represented as a female being, is
it also a mother? A long-lasting tradition
defines a divine category as female
based on women's characteristics,
focusing on the most important aspect
of women's life, motherhood. However,
the meaning of such an apparently uni-
versal concept as "mother" can signifi-
cantly change depending on historical
and geographical context. What we, call
maternal might not match what ancient
people and/or people from other geo-
graphical zones call maternal.

How is divine motherhood represent- ed in other polytheistic religions?

The goal of this volume is to con-
tribute to a better understanding of
mechanisms used in the construction of
polytheistic religions. We have perhaps
focused our attention too much on poly-
theism as it presents itself in the
Mediterranean Basin, too little on poly-
theism elsewhere. We especially wel-
come contributions that offer a glimpse
of polytheism outside the classical
world and / or help to enrich the debate
on the desirable theoretical encounter
between religious studies, gender stud-
ies and motherhood studies.

The proposals, which should not
exceed 500 words, must be received by
March 31, 2015 to the following email
addresses: giulia.pedrucci@unibo.it;
chiara.terranova1980@gmail.com.

The accepted papers must be submit-
ted in final form by September 2015.
The final publication, from the publisher
Aracne, is scheduled for the end of
2015. Organized by Giulia Pedrucci
Chiara Terranova, and in Florence I.
Pasche Guignard.



Abandoned tomb at Narce.

AIA Site Preservation Grant Awarded to Ancient Necropolis Site in Italy

The Archaeological Institute of
America awarded its most recent "Site
Preservation Grant" to "Adopting
Narce," a preservation and outreach
project at the ancient Faliscan town of
Narce, Italy; it is directed by Dr. Jacopo
Tabolli of the Archaeological & Virtual
Museum of Narce. The grant will sup-
port a series of programs to encourage
the rediscovery and adoption of the
archaeological site by the local commu-
nity.

Narce is home to over twenty
necropoleis, the longest used and most
important of which is La Petrina. La
Petrina, used consistently from the 8th
to the 3rd centuries BC, includes a series
of tombs that provide a wealth of infor-
mation on the evolution of the town
from its foundation to its ultimate
destruction in Roman times. Despite its
rarity and importance, La Petrina faces
several serious threats, including lack of
funding for maintenance, looting, litter-
ing, and plant overgrowth. AIA support
will help distinguish the boundaries of
this necropolis through the creation of
an archaeological trail with interpretive
signage and establish a volunteer-based
maintenance crew that will help in the
cleanup and general protection of the
site year round.

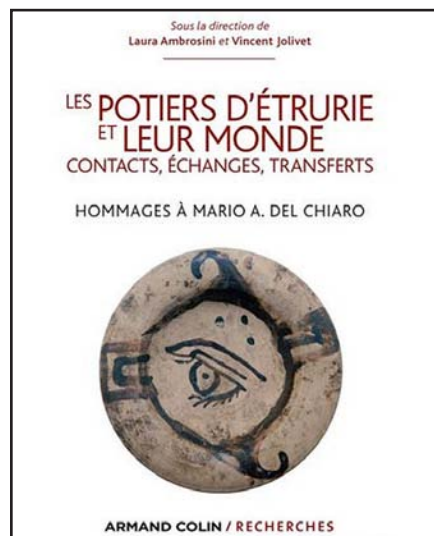
In addition to involving the local
community in direct preservation of the
site, the Adopting Narce project will
provide residents and visitors with
opportunities to delve deeper into the
rich history of Narce through a series of
archaeology activities for school
groups, site tours, and seminars for
adults. The project's goal is to encour-
age the local community to establish a
connection with its ancient heritage that
will lead to the long-term preservation
of the necropolis.

REVIEWS

Brief Book Reviews

by Larissa Bonfante

Two French *Festschriften* honor Mario Del Chiaro and Jean-René Jannot, two scholars who have made their mark on Etruscan studies and advanced the discipline in meaningful ways.



Laura Ambrosini and Vincent Jolivet, eds., *Les Potiers d'Étrurie et leur monde. Contacts, échanges, transferts. Hommages à Mario A. Del Chiaro*. Paris 2014, Armand Colin, Recherches.

The volume, dedicated to Mario A. Del Chiaro, whose works on the Genucilia plates marked a turning point in the study of Etruscan pottery and workshops, opens with a brief biography by Lisa Pieraccini and a bibliography by Laura Ambrosini, one of the co-editors, and ends with a welcome Conclusion by Vincent Jolivet, the other half of the editorial team.

The 32 contributions are organized chronologically in four parts: I. Orientalizing period, the banquet and the symposium; II. Archaic period, Etruria conquers new markets; III. Classical period, craftsmen and commissions; IV. Hellenistic period, towards mass production.

The focus on the banquet and symposium gives a unity to the first section, which includes the study of metal and impasto kantharoi (Giovannangelo Camporeale), and the medical observation that reclining on the left side helps the digestion and avoids acid reflux (Maurizio Harari, on the Aristonothos vase). The importance and function of drinking wine has been much studied in recent times, as have the individual

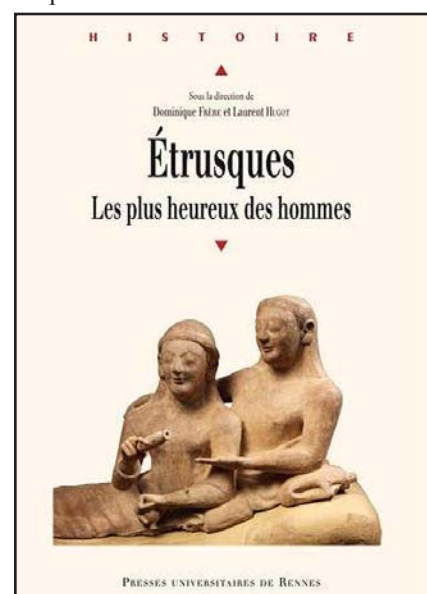
characters of the different cities; Gilda Bartoloni (with Acconcia and ten Kortenaar) compares the grave goods from Veii, Cerveteri, Tarquinia, and Vulci in order to better understand the ways that the custom of wine drinking was taken over from the Greeks by the Etruscan aristocracy in southern Etruria. Closely related is a study of amphorae from Veii (Francesca Boitani, Folco Biagi, and Sara Neri). The recovery of a group of Etruscan objects in America lets us participate in a museum detective story. Part of the material from a tomb at Vulci had been bought by the Field Museum in Chicago from Arthur Frothingham in 1896; over a hundred years later, twenty-eight more vases were found in the University of Pennsylvania Museum in Philadelphia, and the tomb group was recovered in full (Richard De Puma, Ann Brownlee). Articles on the distribution of White on Red pottery in Italy (Marina Micozzi), and of bucchero in Etruria and the western Mediterranean (Jean Gran Aymerich) are followed by my personal favorite, the Etruscan “leg in mouth” motif (Tom Rasmussen), which was eagerly taken up by Celts to the north, and proliferated in the decoration of Romanesque churches. Etruscan pottery at Gabii (Gabriel Zuchtriegel), Etrusco-Corinthian amphorae (Vincenzo Bellelli), and Etrusco-Corinthian and Etrusco-Geometric pottery in the Marche (Alessandra Coen), round out this rich section.

The Archaic period sees the use of stamped decoration of braziers and pithoi from Caere (Luigi Donati, Lisa Pieraccini), the adventurous travels of the works of the Codros Painter (Jean MacIntosh Turfa), and many contributions on Black Figure (Charlotte Scheffer, Anna Maria Moretti Sgubini and Laura Ricciardi, Marina Martelli, Giulio Paolucci). I was intrigued by the account of the market for Attic vases in Vulci (Adriano Maggiani), and Etruscan features of architecture represented on Etruscan vases (Ingrid Edlund-Berry).

The third section has four contributions. Marta Scarrone suggests that the inscriptions on the Praxias vase, *arnthe* and *praxias*, usually taken to be signatures, actually record the gift that the naturalized Etruscan citizen Arnthe gives his Greek friend Praxias. In the fifth century, stamnoid amphorae are typical of Vetulonia (Mario Cygielman). The complicated relationship between Etruria, Greece and Magna Graecia in the “*Interimzeit*” is reflected in the reli-

gious and social roles represented on the vases (Fernando Gilotta). Simona Rafanelli’s careful inventory of a tomb group from Vetulonia says much about the continuity of styles and types in Vetulonia in the Classical period.

Finally, the fourth section on the Hellenistic period brings us to red-figure and Genucilia plates. The vases studied here include two new works by the red-figure Painter of the Centauromachia (Stefano Bruni), a red-figure crater from Casole d’Elsa (Benedetta Adembri), and the Boston crater with Admetus and Alcestis (Françoise-Hélène Massa-Pairault); the last discusses Del Chiaro’s interpretation of side A as showing Servius Tullius, and compares it to the historical art of the François tomb. An unpublished red-figure oinochoe in the Capitoline Museum is presented by Vincent Jolivet, with his usual unusual title, “The Usual Suspects.” Two contributions deal with the Genucilia plates: Mario Torelli takes up the question of their function, the identity and meaning of the female head, and the name of Genucilia, while the related study of Laura Ambrosini connects the striking image of an eye seen in profile in the middle of a plate with the frontal face, and examines the possible significance of this motif. Dominique Briquel finds, among the Etruscan inscriptions of the Louvre, an askos stamped with the name Atrane, a *gentilicium* from Perugia, probably the owner of the workshop whose askoi (now numbering 25 or 28) were distributed in northern Etruria. The last contribution brings us into Etruria in the Roman world, with a study of the origin and influences of metal, thin-walled pottery and glass on the popular skyphos and Kantharos shapes.



Dominique Frère and Laurent Hugot, eds., *Étrusques. Les plus heureux des hommes. Études offertes au professeur Jean-René Jannot*. Presse Universitaire de Rennes 2014.

In the first section on Etruscan music, Dominique Briquel leads the way with an essay on the story of the invention of the trumpet by Tyrrhenos. This is followed by Claire Joncheray’s note on the relation of the trumpet to the goddesses Juno and Athena, and Jean-Paul Thuillier’s note on music and sports in Etruria.

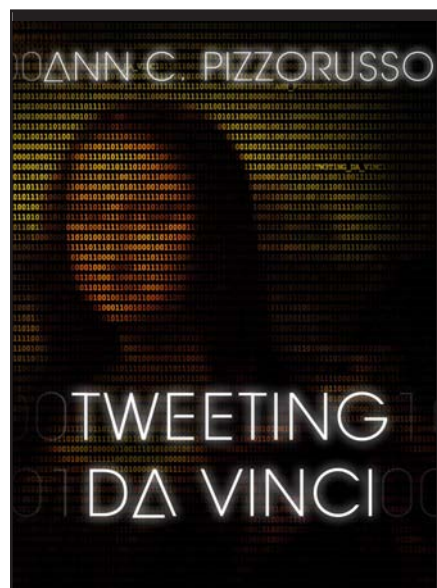
Section 2 takes up archaeological excavations and the study of the material: Françoise Gaultier updates the survey of Etruscan material found in Greece with a report on the history of two recently cleaned Orientalizing bronze bands from Capena found at Tiryns, and Jacques Santrot and Marie-Hélène Santrot study an Etruscan bronze olpe in the context of Etruscan finds in Western Gaul and exchanges between the Atlantic and the Mediterranean. Two contributions report on the excavation of La Castellina, south of Civitavecchia, Gran Aymerich, and Jean Jacques Maffre, who studies some fragments of Attic red-figure ware from the site. Armando Cherici examines some charming images of domestic animals in Etruscan art often neglected by scholars.

In the third section, on sanctuaries and religion, Bouke van der Meer suggests the gloss *arse verse* was a prayer; Vincent Jolivet looks at the use of the *aedes* for gods, men and the dead; Françoise Hélène Massa-Pairault remarks on Etruscan elements in the archaic temple of Apollo in Pompeii and the meaning of the hydra; and Marie-Laurence Haack considers some economic aspects of the Etruscan sanctuary of Gravisca.

The later history of Etruscan monuments, motifs and ideas in Section IV includes the story of sale of the frescoes of the François tomb (Laurent Haumesser), the idea of the *mundus* in Dante’s *Inferno*, Canto 31 (Jane K. Whitehead), and Romanesque lions on the capitals of the church at Montefiascone that continue the Orientalizing motif of the leg-in-mouth (Larissa Bonfante). There follow logically, in the section on Rome and the East, Etruscan elements transmitted in Roman education of the youth (Thierry Piel), Mezentius and wine (Giovannangelo Camporeale), and how Lycian and Etruscan sports contrasted

with Greek athletic traditions (Fabienne Colas-Rannou).

Jean-René Jannot's bibliography closes the volume. His publications, which are elsewhere described as adding color and perfume to archaeological studies, include Jane Whitehead's translation of his *Devins, dieux et demons* (1998) as *The Religion of Ancient Etruria* (2005).



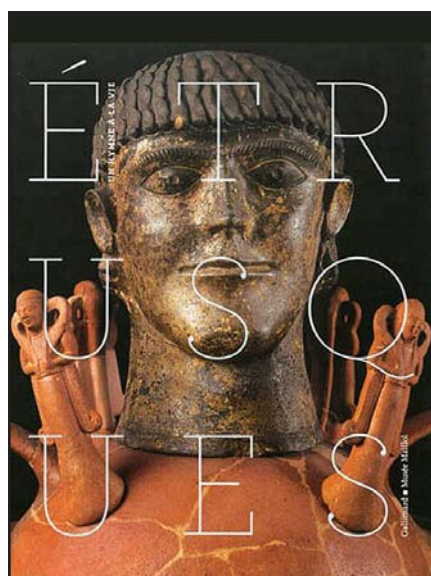
Ann C. Pizzorusso. *Tweeting Da Vinci*. New York, Da Vinci Press, 2014. Also published in Italian, with the title, *Twittando Da Vinci*.

The author is a professional geologist, formerly with the EPA, who turned her technical talents to art historical and archaeological questions. An ardent lover of Italy and an Etruscophile, she now lives in Naples. She famously solved the long-standing controversy about the two versions of Da Vinci's Madonna of the Rocks, one in the Louvre in Paris and the other in the National Gallery in London; she came down decisively on the side of the Madonna in the Louvre on the basis of the perfect mastery of geology of the rocks represented. This article, and several others, equally intriguing, are included in the book, which has as its subject the geology of Italy. The title refers to her remark that Leonardo, if he were alive today, would be in the forefront of technological and scientific innovations.

"Italy, Born from the Sea" sets the stage. Then the reader is taken to the land of the Etruscans, characterized by "gases, radiations, thermal waters, magnetic anomalies and thermodynamic effects." The geological make up of the Etruscan area provided them with their mineral resources, and grew the vines and olive trees that nourished their

exports and trade; the striking photographs of Etruscan bridges, hills and rivers, roads with *tagliate* in the rocks that we see in this and other books document various instances of this varied, dramatic and picturesque landscape. The volcanic nature of the land carved deep gorges for the rivers that they bridged, and created the possibility of using the thermal waters that came to the surface. But on a deeper level, it influenced Etruscan life and thinking. Volcanic soil favors lightning. The author, aware of the importance of thunder and lightning in Etruscan religion, cites recent discoveries in this area, which provide an interesting background for Jean MacIntosh Turfa's recent study of their Brontoscopic Calendar. The *cuniculi*, the rock-cut tombs, the thunderbolts of Tinia and Jove all take on a deeper meaning – they come from the earth, and the sky.

The book also examines the travels of Vergil in the Underworld in the light of geological phenomena. The author illustrates this section with a charming set of medieval miniatures showing naked women frequenting the baths that will cure infertility, as well as with the descriptions of poets who came to visit, and experience, Vesuvius. A chapter on gems is inspired by a passage in Dante; there is a short, beautifully illustrated chapter on Leonardo and the Nature of Things, and one on caves and their psychology. All in all a wonderful read, whose often curious information and new ideas come from a different discipline to intrigue and enrich us.

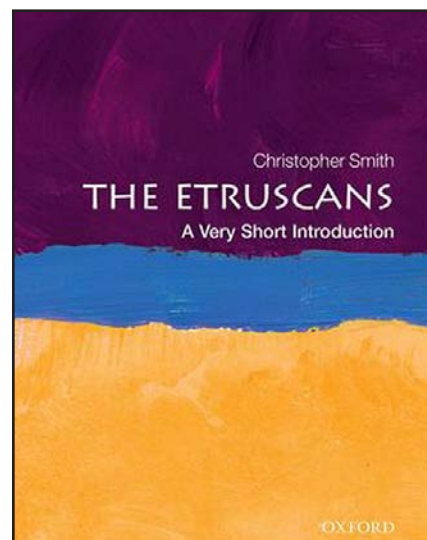


Étrusques. Un Hymne à la vie. 2013. Paris, Fondation Dina Vierny - Musée Maillol.

This volume of essays on the Etruscans

originally accompanied the 2013-2014 exhibit at the Musée Maillol in Paris, sponsored by the UNESCO, in collaboration with the Italian Ministero dei Beni Culturali e del Turismo, and contains essays by specialists in the field.

The first chapter, by Francesco Buranelli, surveys the Villanovan revolution and the beginning of Etruscan civilization. Chapter 2 deals with the contacts with other Mediterranean civilizations, and includes a section by Anna Maria Moretti Sgubini followed by Enrico Benelli's observations on the birth of writing. In Chapter 3, Francesca Boitani introduces the topic of princely luxury, and she and Anna Maria Moretti Sgubini, her collaborator for so many years at the Villa Giulia, tackle the introduction to the section on Etruscan achievements. These include the temple (Claudia Carlucci), the gods and the *etrusca disciplina* (Luigi Malnati), houses (Claudia Carlucci), and daily life, including banquet and *symposion*, *eros*, and sports (Laura Ambrosini). Finally, Michel Gras writes about the Etruscans and interactions in the Mediterranean, with contributions by Francesca Boitani on Gravisca and Caterina Cornelio on Spina.



Christopher Smith, *The Etruscans. A Very Short Introduction*. Oxford, Oxford University Press, 2014.

At last, the Etruscans have their very own Very Short Introduction, written by a Roman historian, who as Director of the British School at Rome, is in a favored position to keep up with the latest conferences, controversies, lectures and discoveries, as well as being a next door neighbor of the Etruscan Museum at Villa Giulia. The Very Short Introduction format calls for extreme brevity, a bit of Further Reading and an

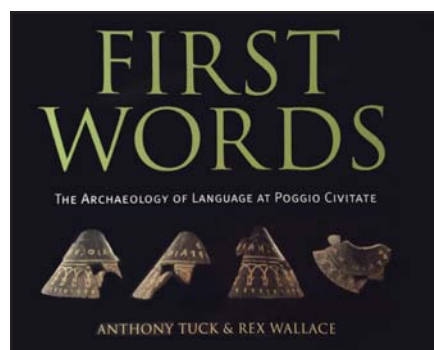
Index. What sets this one apart is that the author was quite appropriately allowed to have illustrations – there are 17 of them, including useful maps, of Italy and Etruria, and of some of the cities, all of them in sober black and white, but important in that they remind the reader that most of the evidence for the Etruscan past is archaeological and visual.

The book is organized into twelve brief sections, the first dealing with the obligatory account of the question of the origin of the Etruscans and the second on the language, including a table of alphabets. Historical sections follow, on the development of the city state, the Villanovan revolution, and the transformation of Etruria, which looks at Verucchio, the arrival of the Greeks and Pithekoussai, natural resources, the Etruscan and the sea. Chapter 6, on Etruscan tomb painting and Etruscan art, and Chapter 8, on religion, is interrupted by a historical tour de force, Empire, crisis and response, 600-300 BC. Chapter 10, entitled "Clothing and the Roman Body," has a good deal to say about Etruscan women, citing Theopompus' account of Etruscan customs, which seem to include orgies, but may actually have some factual basis, skewed by fourth-century Greek morality and prejudice. Chapter 11, Imperial Epilogue, offers some interesting instances of continuity. And finally, the chapter looks at the past, present and future of Etruscan studies.

Readers of *Etruscan News* will enjoy this bird's eye view of the field by a historian. One hopes, too, that some who are not aware of the existence of this classical civilization will come away with a basic idea of their geography, character and importance, and will be curious enough to read D.H. Lawrence's *Cities and Cemeteries of Etruria*, and perhaps even follow Dennis of Etruria in his exploration of the Etruscan countryside, where olives and grapes are still transformed into prized wine and olive oil, and where much is the same as in the days of the Etruscans, and of the artists of the Renaissance who found there their inspiration.

First Words continued from p.33,

context. Those from Rome and Carthage were first thought to be *tesserae hospitalis*, pledges of hospitality for travelers. Because they were found in such different contexts, the authors suggest that they were used at a variety of social functions, which would explain the presence of women's names.



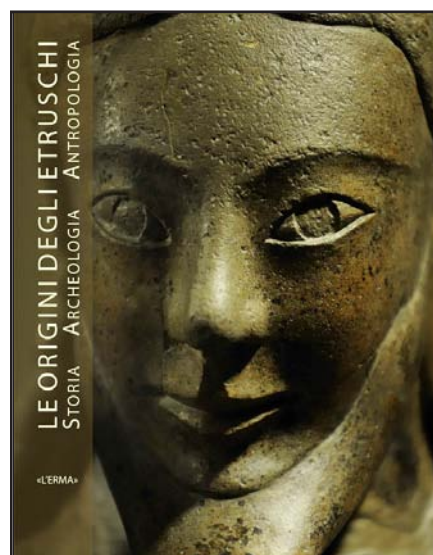
Anthony Tuck and Rex Wallace, *First Words. The Archaeology of Language at Poggio Civitate. Catalogue of Exhibition in Murlo, Poggio Civitate, 2013.*

This brief (50 pages) catalogue offers information on the inscriptions from Murlo exhibited at the site in the summer of 2013. The Classics Department of the University of Massachusetts Amherst and the Poggio Civitate Excavation co-sponsored the exhibit at the Murlo Archaeological Museum, the antiquarium in the Comune of Murlo, dedicated to the Poggio Civitate excavation site. Anthony Tuck, the director of excavations at Poggio Civitate, curated the exhibition with the assistance of Classics faculty and students at the University of Massachusetts Amherst.

The exhibit presented materials recovered from the University of Massachusetts Amherst excavation site, an aristocratic Etruscan settlement of the 8th though 6th centuries BCE. Unlike most Etruscan sites, which are known mainly through their cemeteries, Poggio Civitate preserves evidence of a range of different types of monumental architecture. Over many years of excavation, different types of inscribed objects have been recovered from the various buildings. Their archaeological context provides the texts, and evidence that helps us understand the social, political and economic forces that drive the adaptation of literacy.

The companion catalog presents the various inscribed objects. Particularly intriguing are the eight inscribed bone and ivory pieces, two of them inscribed with women's names. Two fragments belong to a piece in the shape of a lion, inscribed on the back. It is remarkably similar to such lions from Rome and Carthage, which interestingly enough, come from completely different social contexts: the one from the sanctuary of San Omobono, in Rome, was found in a votive deposit, the Carthage example came from a burial, the Poggio Civitate example was found in a residential *left*

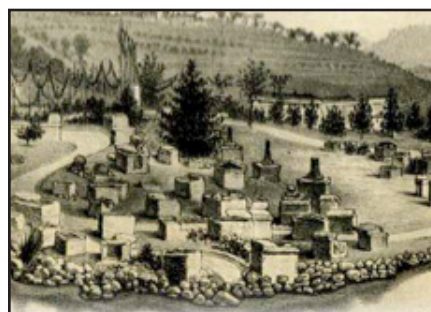
BOOK REVIEWS



Vincenzo Bellelli, ed., *Le origini degli Etruschi: Storia, archeologia, antropologia.* (Studia Archaeologica 186). L'Erma di Bretschneider, Rome 2012.

Reviewed by Eóin O'Donoghue, *AJA Reviews Online*, July 2014 (118.3)

The volume under review emerged from a conference held in Agrigento in 2011. The theme was dedicated to the old, and highly controversial, question of Etruscan origins. Traditionally this topic has been studied singularly, typically with historians, archaeologists, linguists, and others offering their own interpretations independently of one another. Here Bellelli has successfully brought scholars from these and other disciplines together to discuss new evidence and interpretations. This in itself is worthy of note and represents a much-welcomed new standard in investigating contentious subjects in Italian archaeology. The aim of the volume is to investigate Etruscan origins in light of the scholarship of Massimo Pallottino and others. Pallottino had argued the Etruscans were autochthonous, but he allowed for a limited migration of Near Eastern groups and ideas to Italy. It is the extent of this latter contact and possible small-scale migration that this book investigates...



Josephine Crawley Quinn, Nicholas C. Vella, eds., *The Punic Mediterranean. Identities and Identification from Phoenician Settlement to Roman Rule.* British School at Rome Studies. Cambridge University Press, 2014.

The role of the Phoenicians in the economy, culture and politics of the ancient Mediterranean was as large as that of the Greeks and Romans, and deeply interconnected with that "classical" world, but their lack of literature and their oriental associations mean that they are much less well-known. This book brings state-of-the-art international scholarship on Phoenician and Punic studies to an English-speaking audience, collecting new papers from fifteen leading voices in the field from Europe and North Africa, with a bias towards the younger generation. Focusing on a series of case-studies from the colonial world of the western Mediterranean, it asks what "Phoenician" and "Punic" actually mean, how Punic or western Phoenician identity has been constructed by ancients and moderns, and whether there was in fact a "Punic world."

Museo Nazionale Etrusco
"Pompeo Aria"

e area archeologica
dell'antica città di Kainua

Via Porrettana Sud n. 13 Marzabotto
Inverno con gli Etruschi

Appuntamenti legati alla mostra
"Il Viaggio Oltre la Vita.

Gli Etruschi e l'Aldilà tra capolavori e realtà virtuale"

at the Museo della Città di Bologna
until February 22, 2015



Paolo Xella, ed. *The tophet in the Phoenician Mediterranean. Studi Epigrafici e Linguistici sul Vicino Oriente Antico 30* (2013).

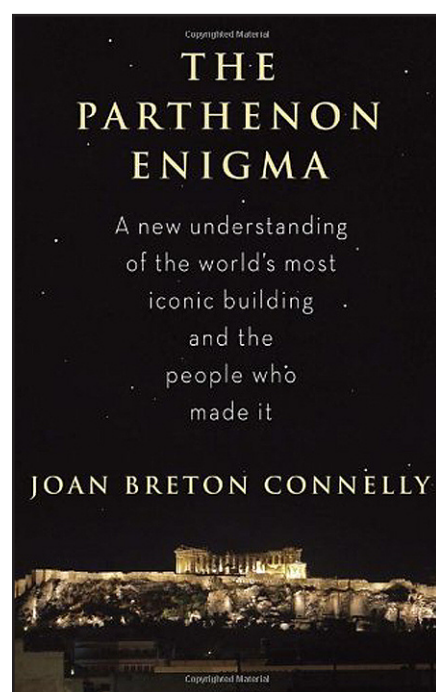
In "Tophet: An Overall Interpretation," Paolo Xella, the editor, introduces the volume with the following abstract: "This study aims at offering a general interpretation of the tophet-phenomenon in the light of present knowledge. Direct as well as indirect sources are reexamined, and the hypothesis of the tophet as child-necropolis is excluded. On the contrary, it is analyzed as a cult-place where newborn or very young children (and lambs and kids) were sacrificed to the gods as a consequence of a vow, made by a single, a family or a collectivity. To be sure, ritual infant killings were not the only ceremonies carried there, but archaeological evidence testifies that the very core of the rites was the child-sacrifice. As a consequence, an interpretive model is proposed, based on the vowing-dynamics: if a vow was made, and the prayer was fulfilled by the gods, the promise must be kept at all costs. This interpretation matches with all our sources and can explain both the votive character of the inscriptions and the eventual (even if rare) presence of foetuses in the urns, i.e. children vowed to the gods already before the birth, and dead during the pregnancy, but carried to the tophet, sacrificed and burnt to the gods all the same."

The function of the tophet, has aroused a great deal of controversy, especially in the context of the recent interest in human sacrifice. Two articles in recent issues of *Antiquity* have taken opposing views of the infant burials in the "Tophet," the precinct at Carthage, sacred to the goddess Tanit, that contained funerary urns of thousands of cremated infants. The first (Smith et al. 2011) held that these must be evidence of the infant sacrifice that was so loudly

Tophet continued from page 34

condemned by Greek and Roman writers, since the infants were not perinatal, although most were under two months old at the time of death. In a rejoinder, Schwartz et al. (2012) argued that the Carthage Tophet was the place of burial for the very young regardless of the cause of death. They estimated age at death between prenatal and six months, consistent with the recorded incidence of perinatal mortality in certain societies in recent periods. Here we close the debate with two related papers. In the first of these, Patricia Smith and her co-authors return to argue that infant sacri-

fice is still (in their view) the most likely interpretation of the data, based on the age distribution of the deceased. In the second, Paolo Xella and colleagues, too, are convinced that infant sacrifice took place. They step aside from the details of the cremated remains, however, to emphasize a range of other social and archaeological aspects of the Tophets in Carthage and elsewhere that are critical for understanding these sanctuaries and their rituals. See Paolo Xella, Josephine Quinn, Valentina Melchiorri and Peter van Dommelen, "Phoenician bones of contention." *Antiquity* 87 (338) 2013, 1199-1207.



Joan Breton Connelly, *The Parthenon Enigma*. New York, Knopf, 2014.

The year 2014 saw the appearance of what would seem at first glance an unlikely best seller, a book about the Parthenon. But Joan Breton Connelly's *The Parthenon Enigma* was widely praised – by Mary Beard in *The New York Review of Books*, among others -- and widely bought, ranking in the low five figures in Amazon's rating, and

near the top of the list for books on History or Greece. The author, a Professor of Art History and Classics at New York University, once received a Mac Arthur "genius" award for her interpretation of the central scene of the Parthenon frieze, later published in *AJA* 100 (1996) 53-80.

A child hands a folded cloth to the priest. Up to now most scholars have seen here a scene connected with the Panathenaic festival – the little boy hands the new peplos of Athena to the priest as a gift to the goddess. In contrast, Joan Connelly interprets the scene as related to a story of early Athens told in a play of Euripides. King Erechtheus, a founder of Athens, gives up his youngest daughter to be a human sacrifice for the good of the new city. Her well argued, controversial interpretation sees the little girl taking the tunic in which she will be dressed for the sacrifice from her father, Erechtheus, while the women around them represent the rest of the family.

In this scenario, the girl who is sacrificed is as much a heroine as the youth who is killed in war. The book tells the story of the Parthenon from both the historical and the art historical point of view, and is a very good read as well as a remarkable scholarly contribution.

Giants, continued from page 36

found in the Mediterranean. Greek sculptures of the type did not arise until several centuries later.

On a more speculative level, researchers have questioned what about these most recently discovered sculptures prevented them from being shattered by the Phoenicians of Carthage that are currently believed to have been responsible for the site's destruction between the 10th and 8th centuries B.C.

Culturally, it seems, remnants of

the Nuragic civilization responsible for the sculptures was allowed to survive all the way to the modern day. Nicholas Castangia told *La Repubblica* that grooves along the giants' faces, among other elements, suggest that they were wearing masks quite similar to those still worn in traditional Sardinian celebrations. While Castangia cautions that it is unlikely that the masks were identical, it suggests that certain ancestral rites have been passed down on the island for more than 3,000 years.

OBITUARIES

Stephen G. Daitz 1926-2014

Stephen G. Daitz died June 19, 2014 at home. He was Professor Emeritus of the Department of Classical Languages and Hebrew at The City College and the CUNY Graduate Center.

His principal interest was the oral reading of ancient Greek and Latin, with great attention given to the "restored pronunciation" of those languages as well as the metrics of their poetry. Silent reading had no place in the study of the Classics, he maintained; their literature was composed to be recited aloud. He recorded the entire *Iliad* and *Odyssey*, Euripides' *Hekabe*, Aristophanes' *Birds*, Plato's Portrait of Sokrates, as well as selections of ancient Greek poetry and oratory. His recordings, made between 1978 and 1998, are still available from Bolchazy-Carducci Publishers, as are those teaching the pronunciation and reading of Ancient Greek and Classical Latin. He gave recitals and workshops at universities and scholarly meetings throughout North America and Europe as well as in Australia and Argentina. In 1999 his recital of Greek literature was presented at the Metropolitan Museum of Art to celebrate the opening of the newly restored halls displaying ancient Greek art. He was the first president of SORGLL, the Society for the Oral Reading of Greek and Latin Literature (see their web site). A group of students and teachers studied the Homeric hexameter with him on Saturday mornings in his Upper West Side apartment.

Stephen Daitz's education at Yale, the Sorbonne, and Harvard initially lead him to the publication of critical editions, but his love of music underpinned his resuscitation of the sounds of Classical literature. He taught at CUNY from 1957 to 1991 and at the University of Paris in 1971-73 and 1979-80. His teaching at the Ecole Normale



Supérieure inspired the creation of Theatre Demodocos, which presents staged productions of Classical drama in the original language. A confirmed Francophile, he spoke French at home, teaching all his children to speak the language.

A lifelong outdoorsman, reaching the summits of the Matterhorn and Mont Blanc were among his proudest achievements. He spent forty-five summers at Great East Lake in Acton, Maine, near New Hampshire's White Mountains, where he enjoyed hikes with family and friends. Stephen Daitz was born on August 16, 1926 in New York City.

He is survived by his wife, Mimi S. Daitz of New York City, his son Maurice and daughter-in-law Sharon Jaycox Daitz of Scarsdale, NY, his son Benjamin of New York City and Gardiner, NY, and his sister, Sonia Lazar of Culver City, CA. He was predeceased by his daughter, Francesca. A memorial gathering was held Sunday, September 21, 2014.



Donald Bailey 1931-2014

by Catherine Johns

My husband Donald Bailey, who has died aged 83, was an internationally respected scholar of classical archaeology, especially in the field of Roman ceramic studies. He combined meticu-



lous curatorial work with research and publication of the highest quality, inspired by, but by no means confined to, the unrivalled collections of the British Museum, where he was a curator from 1955 until his retirement in 1996.

His work made accessible large and important areas of the collections and will have laid the foundation for research projects by archaeologists and historians in the future. He also published widely, and wrote the exhaustive four-volume *A Catalogue of the Lamps in the British Museum* (1975-96). In 1992 he received a doctor of letters degree based on a Council for National Academic Awards assessment of his published work.

Donald was born in London. His education was disrupted by the Second World War; when he attended William Ellis school in Highgate, it was known as the North London Emergency secondary school for boys. His interest in archaeology started as a pupil there and he first became involved in fieldwork while still a teenager, taking part in the 1947-49 excavations of the Iron Age hillfort of Blewburton Hill, and also in Ivor Noël Hume's pioneering postwar urban archaeology in London. But there was no academic or professional tradition in Don's family, so the possibility of a university education never even occurred to him.

After leaving school and completing his national service, he started work in Paddington public library. It was there, in 1955, that he saw a newspaper advertisement for museum assistant posts in the British Museum, and decided to apply.

From the mid-1970s he regularly took part in fieldwork in Libya, Greece, Italy and above all in Egypt, becoming recognised as one of the leading scholars in the formerly somewhat neglected field of Romano-Egyptian archaeology. His expertise included not only ceramic studies, including lamps and terracottas, but also many other aspects of classical art and architecture in Egypt and elsewhere. His final publication, a report on the pottery from several seasons of field-survey work in the Faiyum oasis in Egypt by a German papyrologist, Cornelia Römer, is due to be published this year.

Donald was a gentle, generous and modest man, with a quirky sense of humour. He is survived by me, his three children, Alison, Justin and Laura, from his first marriage, to Beryl, four grandchildren and one great-grandson.

A thirty year dream: Memories of Angelo Bartoli,

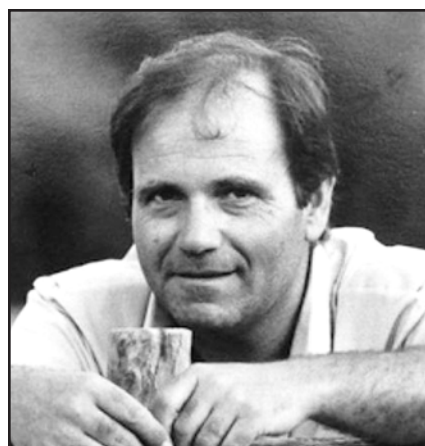
Experimenter of life and archaeology
by Francesca Ceci

There are many people who dream of living in a world of their own dimensions; few are those who manage to have this dream and turn it into a successful and long-lasting reality. One who able to create and achieve this goal was Angelo Bartoli, who passed away at on the night of February 25 at age 70. He was known to all readers, editors and columnists of the publication *La Loggia*; they appreciated him for his activities in the cultural and economic development of archeology in Viterbo and Etruria generally. I will not speak of my decades-long friendship with this exceptional person, but what he built during his intense and passionate life.

In 1987 in Civitella Cesi, a remote village near Blera, Angelo conceived of the idea for the Center of Experimental Archaeology "Antiquitates," which he then created and directed. The center is still a national and international landmark in experimental archaeology, a discipline that is still little known in Italy but very strong in other nations.

Experimental archaeology is based on the practical approach to the ancient technology: how to mint a coin, how to forge a weapon or a metal tool, how to craft a piece of jewelry or glass cup, decorate or paint ceramic vases, or how to recreate ancient essences and cosmetics. All are objects of daily life familiar to archaeologists. Experimentation, teaching, research practice, sharing and debate characterize the spirit in which Angelo Bartoli wanted to bring forth and develop "Antiquitates."

He chose to build it in an isolated and almost untouched landscape, nestled between valleys and necropoleis, in the tiny village of Civitella Cesi, with its clean streams, wild animals and still unpaved ancient roads. Here, after first dedicating the center to horseback riding, he developed and expanded his passion for archaeology and research into ancient techniques, with the support of the scientific community, archaeologist friends and experts in the field. Out of this passion came the Villanovan huts and the reconstructions of proto-historic houses with their complete furnishings; he dedicated technical labs and workshops to the production of fragrances; he simulated excavations, and repro-



Angelo and his crew forging bronze using the Etruscan technique.

duced textile looms and musical instruments; he re-enacted ancient ceremonies.

And he recreated one of the most beautiful first gestures made by man in the history of human development, the *lighting of fire*. Whenever I led a group of friends and scholars around the center, I saw how this technique, the creation of fire from some dry straw or fungus, is essential to understanding the value of fire, and of how the knowledge of managing it was always surrounded by a silent aura of sacredness. Perhaps each of us who has assisted in this operation has experienced the same thrill and reverential awe that ancient man had to feel before this act of domination over nature.

Angelo Bartoli, with his staff of young archaeologists, always said yes to anyone who wanted to share and experience fundamental aspects of ancient technology; confirmation of this is the regular attendance and participation of schools and universities in the activities of the Center, either for a day or a week. These experiences have not only enriched knowledge but also created indelible memories.

Other events that took place at the Center were international congresses in experimental archeology, dedicated pri-

marily to metals, weapons, jewelry and coins. In these the theoretical or research-based papers were followed by practical activities: the reconstruction of kilns, forges, or ancient villages. The international experimenters would bring their research to life and more deeply penetrate the soul of the times by dressing like the ancients.

Angelo has made Civitella Cesi and Blera better known internationally than perhaps in Italy. The present town council has not fully exploited this free advertising; no official telegram was

read at the funeral. The international scope of Antiquitates results from a long friendship with the Swedish Institute, experiments carried out at the site of Pyrgos in Cyprus, the convention in Ptuj in Slovenia, and Angelo's frequent trips to conferences around the world from the United States to Japan. It has been further enhanced by collaborations with the Capitoline Museums, the Markets of Trajan, the National Etruscan Museum of Viterbo, and the Etruscan Museum of Villa Giulia.

Angelo left us, but the Center of Experimental Archaeology Antiquitates "Angelo Bartoli" remains and progresses. It offers a rare opportunity of employment for many archaeologists and trained personnel, but also continues to be a point of reference for scholars and students. Evidence of this is the Fifth Congress on Experimental Archaeology "Angelo Bartoli," which was held on April 25-26, 2014, and dedicated to weapons technology.

I want to conclude with a thought: at the Center one can leave the misery and worries of everyday life, forget one's troubles and thus return to daily life recharged, calm, and with a smile born from the dear and exceptional company of Angelo Bartoli.

New finds from the Pantanacci Votive Deposit

by Luca Attenni

In July 2012, the intervention of the Archaeological Heritage Protection Group of the Guardia di Finanza halted a clandestine excavation at the site of Pantanacci in Lanuvio and recovered hundreds of votive offerings destined for the international antiquarian market. Given the emergency situation related to the find, together with the unquestionable archaeological interest of the site, a first excavation campaign was promptly initiated under the scientific direction of Giuseppina Ghini and Luca Attenni. (see *Etruscan News* vol.15). This year in 2014 a new investigation at the site revealed an astounding new find:

Recently found, on the perimeter of the cave, were four blocks of granite (peperino) of a trunco-conical shape, of about 30 cm. in diameter and bearing engraved scales (Fig.1). The four blocks may well date chronologically to the third century BC and pertain to parts of a large statue of a serpent.



Ancient Sculptures in Sardinia Rewrite Mediterranean History

by Alexander Forbes

The Mont'e Prama archaeological site, located in Sardinia's Oristano province, is not exactly a fresh find for the archaeological community. The site was discovered 40 years ago by a farmer named Battista Meli whose plow hit a particularly stubborn rock in 1974. That rock turned out to be one of an estimated 33 fragmented statues, which have come to be known as the Giants of Mont'e Prama. Archeologists recovered over 5,000 pieces of the statues over the next five years and have reconstructed many of them. Many suppositions about their origins and significance to the island's ancient Nuragic culture (18th c. BC – 2nd c. AD) have arisen since their dis-



Fig.1

We know from the testimony of ancient authors; Propertius (IV 8, 3-14) and Aelian (On animals XI, 16), of ceremonies in honor of the serpent sacred to the goddess Juno Sospita which were held annually in Lanuvio. These ceremonies consisted, specifically, of a processions of young virgins wrapped in strips of cloth making offerings of spelt bread to the serpent located in a cave located in a *lucus* sacred to the goddess of Juno Sospita. If the serpent ate the offering it was a sign of future prosperity; to the contrary, if the girl who had offered the bread to the serpent was not a virgin and therefore impure, there would be a bad harvest. If impure, the girl was sacrificed in order to propitiate the favor of the goddess Juno. The words attributed to the ancient sources that describe this impressive ritual of the serpent sacred to Juno Sospita, represent one of the main pillars underpinning the attraction and the importance of the city of Lanuvium whose echo spread throughout time through the centuries

and up to the present day.

Nevertheless, the cave of the serpent has never been located with certainty; it has been speculated that it was in a tunnel whose entrance is at the end of the north side of the late Republican Portico located on the western part of the sanctuary of Juno Sospita. Alberto Galieti, a 19th century historian from Lanuvio, theorized, that the cave of the serpent was in a place called Stragonello, a name derived from the corruption of Dragonello.

Returning to the three blocks of granite, without doubt scientifically significant, it cannot be not be ruled out that they are integral parts of one of the cult statues of the serpent, from the above mentioned ancient sources. If this hypothesis turns out to be true, the archaeological site of Pantanacci could only be this famous cave. From this it follows that not only that the Pantanacci cave, but also a tunnel on the Ajello property, about 80 meters to the east of the cave, where in the mid-1970s a few

A silver denarius from 64 B.C with the head of Juno Sospita wearing a goat's skin. On the reverse it shows the ritual of a female standing right feeding an erect serpent coiled before her. "FABATI" in exergue.



They might be giants, a new boxer emerges in Sardinia. (photo ansa)

covery. But little has been proven.

That changed at the end of last month, according to *La Repubblica*, as two new giants were found at the site, almost entirely intact. A third giant may still lie beneath the first pair, according to ground-penetrating radar used by

researchers. The scans have produced what they have thus far only qualified as "anomalies." But with the initial pair having been lifted from the site and transported to the Museo civico di Cabras, further deeper excavations can now begin.

thousand miniature black glaze vases from the 3rd century BC were found, may not be related to a temple structure supposedly built nearby, of which no trace has been found, but the to the sacred grotto of the serpent.

The votive deposits at the Pantanacci site therefore provide a framework that allows, even with the evidence gathered in the investigation of the excavation, to outline a well defined sacred context, whose connections to the territory can only be deepened by further investigations.

The destination of the material from the deposit, as written by the Superintendent Elena Calandra, "is an example of the synergy between the different public entities that have collaborated and participated in the entire operation: the Superintendency for the Archaeological Heritage of Lazio has already exhibited a small part of the finds at the Museum of the Roman Ships of Nemi, to quickly present an anthology of all the votive offerings of the area, while entrusting most of the Pantanacci votive deposit to the Civic Museum of Lanuvio."



The new pair of Mont'e Prama Giants is estimated to date to the 8th century B.C. and are approximately two meters in length (6 feet). Their near-complete state has led researchers to already make several significant suppositions that pundits have said could rewrite the history of the Mediterranean region.

Most significant is the position in which the two giants are depicted. The earlier, fragmented sculptures were found to be holding their shields above their heads. However, these latest examples hold their shields next to their torsos. According to archeologists with whom *La Repubblica* spoke, the position is strikingly similar to that of an Etruscan bronze from the same period found in Italy's Viterbo province on the mainland, north of Rome. If the link can be proven, it would make the pair the oldest examples of *colossi* (giant sculptures) ever *continued on page 34*

LATE NEWS ONLINE

News from the Etruscan Museum of Villa Giulia

The year 2014 was another busy time for the Etruscan Museum of Villa Giulia, whose beautiful setting in the Renaissance papal villa of Julius III makes it one of Rome's jewels. There have been lectures, workshops, tours, evening openings, and events too numerous to list. Visitors can now see two actual tombs, one from Cerveteri and the newly installed Tomb of the Funeral Bed from Tarquinia. We can only note a few special projects, organized and carried out by the inventive Director and Soprintendente, Maria Alfonsina Russo, with the assistance of the energetic Marco Sala.

Three projects were particularly important. The digitalization of the Sarcophago degli Sposi took place as part of the *gemellaggio* between Villa Giulia and the Museo Civico di Bologna. It was included in a project, *Il Viaggio oltre la vita – Journey to the Afterlife. Between Masterpieces of Etruscan Art and Virtual Reality*. The exhibit is high-



ly appropriate given the importance that the Underworld had in the world of the Etruscans. It will be on view in Bologna in the Palazzo Popoli, Museo della Storia di Bologna, from October 25, 2014, to February 2015. The multidisciplinary project, *APA l'etrusco sbarca a*



Roma opened in Rome at the same time as the *Journey to the Afterlife* as part of the special relationship with Bologna, and includes technological innovations, and a 3D film.

New museum galleries include the *Museo virtuale della valle del Tevere*, an innovative exhibition inaugurated December 16, 2014. Likewise inaugurated December 16 were the newly reinstalled galleries with the remarkable architectural sculptures from the Temple of Falerii. Both old favorites and new sculptures can be seen in the Faliscan galleries, featuring *Gli Dei di Falerii* — The Gods of Falerii.

All this activity has been carried out for the benefit of enthusiastic visitors, in spite of the looming specter of the elimination of the Soprintendenza of Southern Etruria – the Soprintendenza that includes Vulci and Falerii, and such famous sites as Cerveteri and Tarquinia, which were inserted onto the UNESCO World Heritage list ten years ago, in 2004, because they constitute a unique and exceptional testimony of the ancient Etruscan civilization. We can only hope that the public outcry will persuade the government to change its mind and realize the importance of having an archaeological Soprintendeza that looks after and protects these unique sites.

Unleashing Harvard's Art Museums

(From *Harvard Magazine*, November-December 2014, p. 21)

Abundant light and glass will greet visitors to the Harvard Art Museums, which re-opened at 32 Quincy Street on November 16.

... The cultural exchange illustrated in the American gallery is emblematic of the way art is considered throughout the museum, and was made possible by two major changes. First, the museums' 10 tiny curatorial departments were combined into three larger divisions – Asian and Mediterranean, European and American, and Modern and Contemporary – to facilitate scholarly



Greek drinking vessels displayed so the decorations can be seen as they would have been when in use.

exchanges. Second, the new building has brought the three separate collections – the Fogg, the Busch-Reisinger, and the Arthur M. Sackler museums – together in one location, so that, as Lentz describes it, “they can finally begin talking to one another. We can now begin to establish the multiple visual, intellectual and historical linkage between these collections.”

Thus sculptures by Auguste Rodin and Louis Bourgeois are woven into a display of Roman sculpture organized around themes of dynamism, the human body, and materials. A spirit of experimentation, even playfulness, characterizes some of the newly installed galleries. High on the wall above the Roman sculptures, a word portrait by Félix Gonzales Torres acts like a frieze. “I was very excited about this guest, as it were,” says Hanfmann curator of ancient art Suzanne Ebbinghaus. “Word portraits are actually something that we have a lot of in the ancient world. Think of the deeds of Augustus or inscriptions in the palaces of Assyrian kings.” Because “the frieze is an element that is derived from classical architecture, I thought [it] would fit very well and chime in very interesting ways with the



ancient works of art displayed, but open them up to the twenty-first century.”

In the adjacent gallery of Greek vases, the installation reflects how these ceremonial objects would have been seen when used. A krater for mixing wine and water, its decorations depicting Dionysus and a procession of misbehaving satyrs, has been “consciously placed at the center of the gallery, just as it would have been placed at the center of the ancient Greek drinking party,” Ebbinghaus says. A nearby case displays drinking bowls on their sides, as they would have been seen when raised to the lips, revealing the interior design visible to the drinker. The display also shows the bottom of the cup when raised, what your companions see as you are drinking,” she continues. “It shows you how these objects would

look like in motion” – a suggestion of what “people can really experience a little bit in the study center,” where these ancient objects may be handled.

On the fifth floor, one up from the study center, the so-called lightbox gallery offers the visitors the opportunity to explore the museum's collections digitally.

Light from Calderwood Courtyard is ideal for the display of ancient sculptures, like this Etruscan Sphinx (above) and Roman work (below). Photos by Jim Harrison.



Rome's Colosseum could again host shows — but first it needs a floor

by Tom Kington,
WorldNewsEuropeArchaeology

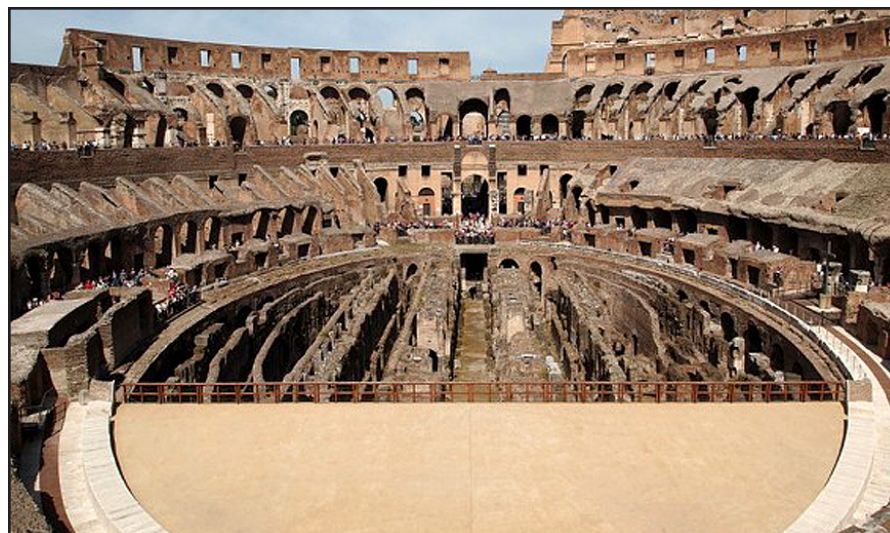
A tweet by Italy's culture minister has Rome talking about bringing shows back to the Colosseum. A proposal to install a new floor over the ruins of the basement to allow for concerts and other events has the government's backing.

In a subterranean corridor of the Colosseum, a guide pointed to an innocuous-looking lead plate fixed to the floor. "That once formed part of a pulley system, operated by 16 men, that hoisted wild animals in a cage up through a trapdoor in the arena above during gladiatorial shows," he said. A few yards on, the guide stopped again by a dark, cavernous space where boats once lined up to enter the arena when it was flooded for mock naval battles.

In a city of iconic structures, the cylindrical Colosseum looms large, its arched tiers a symbol of ancient Rome. But only when you get up close do you appreciate the staggering efforts that went into keeping 35,000 bloodthirsty Romans entertained almost two millennia ago.

This month Rome has been talking about bringing regular, less bloody, shows back to the Colosseum, thanks to a tweet by Italy's culture minister, Dario Franceschini, in which he backed the idea of resurfacing the full surface of the ancient oval arena. "All it will take is a bit of courage," he tweeted.

Franceschini was echoing the sentiments of Italian archaeologist Daniele Manacorda, who has urged construction of a new surface over the excavated



The partial reconstruction of the floor in the arena of the Colosseum.

remains of the two-story warren of corridors and chambers beneath the arena, from which animals and scenery could be raised through any one of 80 trapdoors dotted around the original wood floor. That floor was removed in the 6th century after the last gladiator battles were staged, before the basement was filled in with earth. Today, visitors look straight down into the excavated, labyrinthine basement area and struggle to get a feel for where the gruesome fighting took place.

Though not calling for the return of full-blown gladiators, Manacorda said "contemporary events" could be held; this comment spurred U.S. investor James Pallotta, owner of pro soccer team AS Roma, to boast that he could draw millions of viewers for a pay-per-view soccer match in the arena. Franceschini scotched that idea last week, but did suggest plays and classical music concerts, which, with an "intelligent" reconstruction of the arena, could raise vital funds for upkeep of the monument.

Opened in AD 80, the Colosseum held its last gladiator battle in AD 508, according to the Colosseum's director, and it was later used as temporary housing, a fort, even a place of worship thanks to an in-house chapel — not to mention as a hangout for prostitutes who once loitered under the street-level arches. The arches were so handy for liaisons that scholars believe the Latin word for "arch," *fornix*, gave us the word "fornicate."

In the 1800s, archaeologists began to excavate the corridors under the arena, and dug up half of it, though they left enough for fascist dictator Benito Mussolini to hold rallies in the Colosseum and for Roman waiters to stage races around it, dressed in white coats and holding laden trays. "Let's say it's always been lived in," said Colosseum director Rossella Rea, who is overseeing an overdue scrubbing — with brushes as small as toothbrushes — of the pollution encrusted on the arches.

In the 1990s, a section of wooden floor was laid over the basement corri-

dors, replicating a third of the original arena floor. The space was used for a handful of small concerts, including one by Paul McCartney, who played for 400 people in 2003. Now, if Franceschini gets his way, that floor will be extended to cover the entire arena, allowing larger events.

But one concern, Rea said, is how many visitors would then be able to see the old animal chambers, pulley systems and boat docks. Visitors would have to climb down steps underneath a new arena floor to get a look at them. "We can only take groups of 25 down at a time, so of the 24,000 visitors we get a day in peak times, very few would be able to see the corridors if they are covered over," Rea said. "And that's a shame, because after being buried for centuries, they are the best-preserved part of the Colosseum, a monument within a monument."

Then there's the water. Gurgling its way through the underground corridors is a stream that emerges inside the bowels of the Colosseum before disappearing into an ancient drainage pipe. At least most of the time. "The old Roman drainage pipe was wide, but was blocked by construction of the nearby subway line," Rea said. "A bypass pipe was installed, but it is much narrower."

The result is that heavy rains cause the flooding of the Colosseum, with water rapidly rising 18 feet, right up to the level where Franceschini wants the new arena floor. Fixing that, said Rea, would involve widening the water pipes, an expensive job at a time when the cash-strapped government is reduced to proposing crowd funding to pay for the upkeep of other historical sites. Said Rea: "Tunneling down under the subway line to widen that drainage system would incur biblical costs."

idea very much. We just need the courage to do it." Elsewhere, the reaction in Italy to the proposal by the archaeologist Daniele Manacorda was comparable to that aroused by the news of walls collapsing in Pompeii. Technical and historical reasons were marshaled against the suggested restoration, and it was argued that the results of an improper exploitation would be inadequate and even catastrophic for the emblematic role and the dignity (Italian "*decoro*") of the monument.

The Ministry adopted a reassuring tone, rejecting bizarre sports options like soccer, and looking into proposals that were "more appropriate for the site, such as classical music or ancient

From the arena of the Colosseum to the history of Ferrara

Reflections on the Promotional
Potentialities of Reenacting

by Valentino Nizzo,
Soprintendenza per i Beni
Archeologici dell'Emilia Romagna

"The Colosseum is not a playground:" this was the title of an article of the celebrated art historian Cesare De Seta in an Italian newspaper. A major cultural polemic in the fall of 2104 started with a tweet from the Italian Ministry of Culture, Dario Franceschini. His comment on the idea of restoring the arena of the Colosseum was, "I like the



During the event *Spina rivive* in the Archaeological Museum of Ferrara, the author explains a reenacted Etruscan symposium.

drama,” that take place in the arena of Verona and the theater of Taormina.

The lack of imagination of such examples encourages us to reflect about deeper problems, such as the management of the Italian cultural heritage, and the fact that the general public perceives it as something alien to everyday life. The attitude towards antiquities often ranges from considering them as relics to be shown to a selected public of initiates, to letting them become degraded as wrecks, overwhelmed by the surrounding urban landscape that ignores them.

It is therefore surprising that such a reaction followed upon the harmless, if not trivial proposal of restoring a monument of the past to its original function. It seems as if the emblematic value of the Colosseum could generate a positive emulative trend that would save our past from oblivion.

In my opinion, however, we should ask ourselves whether activities such as ancient drama and classical music — certainly high-toned — are effectively more fitting than other options in restoring the meaning and function of “places

Etruscan necropolis in loc. Lauscello – Municipalities of Castel Giorgio and Orvieto

by Claudio Bizzarri

The tombs of Lauscello are located along one of the most important routes that run through the District of Orvieto, connecting Orvieto and Bolsena, the settlement subsequently called Volsinii by the Romans. The entire area is characterized by an imposing volcanic deposit that made it easy to dig hypogeum tombs, although there were a few problems regarding the stability of the soil. The earliest tombs in the necropolis date to the end of the fourth century BC. Initially investigated in 1865 by Giovanni Paolozzi, the burials found on the property of the Marchese Gualterio contained rich tomb furnishings, including bronze vessels. Outstanding among the many finds are two *oinochoai* with beak-like spouts and three *situlae*, all in bronze lamina and bearing the inscription “*larth methies sútina*” (CIE 10876-10880); these are now in the British Museum. The word “*sútina*” indicates that they were funerary objects. Further investigation carried out around 1870 on the Gualterio property yielded “silvered” vessels, clay vases decorated in relief and overlaid with a white-grey tin



of memory” such as the Colosseum. Mixing different cultural languages is certainly positive; but the lack of shared intentions and policies highlights not only methodological problems, but also historical questions, as well as issues of contents, and — from an anthropologi-



Top, The tombs at excavation. Right, Pottery from Tomb 10. Far right, a recently discovered bronze hippocamp.

film meant to reproduce the color and appearance of silver. (Egg white was probably used in applying it to the exterior of the vase).

Subsequently in 1889 fourteen chamber tombs were discovered on land belonging to Count Eugenio Faina, honorary inspector of Monuments and Excavations. Almost all were no longer intact and had been plundered. The hypogea located north of the Roman Via Cassia yielded a considerable quantity of ceramics, some silvered and some with black gloss, a cippus with an unidentifiable inscription, objects in bronze (of particular note a mirror and a casket or cista with the inscription “*sútina*” and iron firedogs, knives and spits). After almost a century of neglect, systematic excavations were carried out between 1993 and 2007 by the Soprintendenza per i Beni Archeologici dell’Umbria. It was thus possible to clean ten chamber tombs that had been seriously damaged by tomb robbers.

cal point of view — of relativism. (After all, drama and music have similar logistic problems to those of the dreaded soccer...).

Such issues have been debated on the occasion of an important event of historical reenactment that took place in November in Ferrara (*Usi & Costumi*). Several experts in the field of reenactment reacted favorably to the idea of reenacting gladiator shows in the Colosseum, thus making it a center of excellence for such cultural events. This idea, too, looks trivial, though it is successful in the media, as shown by the renewed interest for the Roman world that followed Ridley Scott’s “Gladiator” movie.

As a functionary of the Soprintendenza, I have recently had the opportunity of taking part in the “historical choreography” of popular events, such as the *Bundan Celtic Festival* at Bundeno and reenactments in the Museo Archeologico in Ferrara. In the latter case, for instance, reenacting and archaeological narrative have collabo-



The hypogea consist of an uncovered dromos leading to an underground corridor. Originally closed by tufa slabs and/or ashlar, it leads to the inside of the funerary chamber, which is almost always square with funerary beds along the sides. There are also tombs with an upside down “T”-shaped chamber. In some cases niches for the deposition of the burials were dug into the funerary bench. Tomb 10, the last one to be studied, yielded objects in iron (a knife, fire-dogs), a bronze fibula and an abundance of pottery (whole forms in achrome purified clay, a patera in silvered clay). The pottery had survived because it had been deposited in the entrance corridor, which the robbers had overlooked.

In the summer of 2014 collaboration between the Soprintendenza, the Parco Archeologico ed Ambientale dell’Orvietano, the Gruppo Archeologico Alfina and St. Anselm College in New Hampshire (USA) led to the partial recovery of two tombs, discovered when woodland belonging to the Fondazione per il Museo C. Faina in

rated as dynamic and suggestive means for presenting the wonders of the Etruscan town of Spina to a bewildered public (*Spina Rivive*). At another event, 7000 years of the history of Ferrara — from the Neolithic Age to the Renaissance — were staged as a continuous narrative with the help of more than 120 actors (*Echi del Tempo*).

The results of these experiments have been extraordinary, both in terms of public reactions and of high-level contents, reviving historical narratives in their original setting and context. All this is quite removed from the concept of a “playground,” and though an aura of fun remains, it is legitimate and necessary in any educational experience. Any attempt at separating education from fun would result in a future haunted by spectres like the old blind Jorge in Umberto Eco’s *The Name of the Rose*, who preferred to die rather than to let Aristotele’s manuscript on comedy and humor survive — symbol of a knowledge that many would like to prevent being shared.



Orvieto was thinned. At the time, the objects recovered, aside from numerous ceramic finds, included the remains of two clay cremation ollas, one that of a woman with a cap-like hair ornament in bronze wire, and lead weights, and one of a child, with an achrome ceramic feeding bottle. Of note also a bronze thymaterion (censer) and ceramic forms with painted decoration.

The data available permit the identification of a widespread burial complex consisting of more than a score of chamber and fossa tombs. The necropolis was in use between the end of the fourth and the middle of the second century BC. The rather homogeneous tomb furnishings are characterized by the presence of ceramics and bronze finds of excellent quality, which makes it possible to speculate that the burials belonged to a moderately upper middle-class family group, which settled in the area before the destruction in 264 BC by Rome of Orvieto-Velzna, whose fate they probably shared.

A Surprise from Norchia: the Tomb “a casetta” of Vel at Sferracavallo

by Francesca Ceci and
Daniele F. Maras

In 2010, during a survey promoted by the association Archeotuscia of Viterbo, Mario Sanna discovered a new rock cut tomb at Sferracavallo, in the north-east sector of the necropolis of Norchia. The tomb is shaped like a house (“a casetta”) and has been carved out of the tufa walls of the Biedano valley, on the slopes of the so-called Casone plateau, within a funerary area with several tombs of diverse types, all already profaned by tomb robbers.



The new funerary monument belongs to the semi-“dado” type, with false door and pitched roof on the façade (3.15 x 2.30 m.); three beam-ends at the upper corners imitate the *columen* and the *mutuli*. An overhanging edge protects the sidewalls, and the roof top continues in depth for a brief distance, providing a

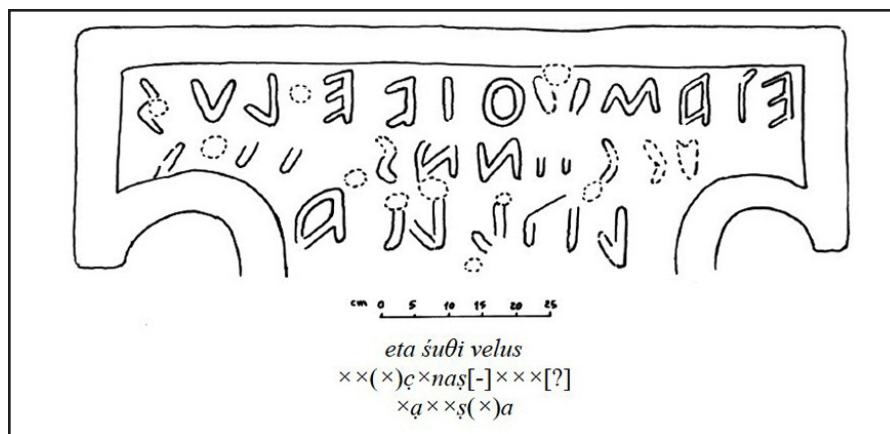


Funerary goods found in the tomb after their restoration.

tridimensional effect. The false door in the front is decorated by a relief frame-work reproducing the architrave with side T-projections curving down (“becco di civetta”). The funerary chamber lies under the monument, and was accessible through a *dromos* that has not

]çanaş.

In the following, albeit with many uncertainties, it is possible to integrate a patronymic formula: presumably [larθ/t]ia[li]şla (“the (son) of Larth”), or, less probably, [lar]i[li]şla (“the (son) of Laris”).



yet been excavated.

In the upper part of the frame of the false door, an inscription on three lines has been incised with letters 7-10 cm. high. Damages to the tufa surface make reading difficult, especially as regards the second line:

eta šuθi velus
××(×)ç×naş[-]×××[?]
×q××s(×)a

The first line is better preserved and consists of the standard opening formula of funerary inscriptions: “this (is) the tomb of Vel.” Unfortunately, the family name (gentilicium) that followed in the second line is almost completely lost, except for the possible ending [—

The monument dates from the mid-fourth century BCE, and constitutes a new example of the rare attestations of the house-shaped type in the region (known at Tuscania, Blera, Barbarano Romano, Castro).

A fortunate collaboration of the owner of the estate where the tomb stands (Pietro Stelliferi), and of the local associations Archeotuscia and Terzo Millennio with the Soprintendenza made the excavation of the tomb possible in 2013. Archaeologists and members of the associations took part in a cleaning operation, which unearthed the underground funerary chamber, and brought to light a funerary bed on the

right side and a number of funerary goods on the ground.

Even though the excavation of the chamber and the *dromos* still remains to be completed, a fragmented bronze strigil and 17 vases of the late 4th to early 3rd century BCE have been collected. Among these a fine Faliscan red-figure *skyphos* stands out, decorated with the heads of a satyr and a maenad.

As usual, the lack of funding for archaeological institutions jeopardized the possibility of restoring the finds. But in this case, following personal contacts at scientific meetings, Lorenzo Benini’s Kostelia group supported the rescue project, and thus allowed the team to restore quickly the funerary goods of the tomb.

Consequently, a permanent exhibition of the tomb was inaugurated on December 7, 2014 in the Etruscan National Museum of the Rocca Alborno in Viterbo: an impressive, fortunate case of synergy and cooperation of public and private institutions and volunteer associations for the cause of archaeology.



Daniele Maras studies the Etruscan inscription on the false door.

More about the new tomb can be found in: L. Proietti, M. Sanna, D.F. Maras, “Ager Tarquiniensis: Norchia,” in *Studi Etruschi* LXXV (2011) 245-248. F. Ceci, ed., *Dallo scavo al museo. La tomba a Casetta dalla necropoli di Sferracavallo di Norchia. Un esempio riuscita sinergia tra pubblico e privato* (Firenze 2014).

11° Incontro Nazionale di Archeologia Viva tourismA

Florence, February 21 - 22, 2015

February 21

Franco Cardini (Scuola Normale Superiore), “Cavalieri nel Medioevo: fra mito e realtà storica.”
Presentation of the book *Alle radici della cavalleria medievale*.
Elisabetta Susani (Accademia di Belle Arti di Brera), “Ritorno in Vietnam:



l’apertura al turismo e la rinascita del patrimonio culturale.”

Cristiano Tiussi (director, Fondazione Aquileia), “Aquileia rinasce in 3D. Il passato con gli occhi del futuro.”
Alberto Angela (author), “Pompei: il giorno prima e il giorno dopo.”
Presentation of the book *I tre giorni di Pompei* (Rizzoli).

February 22

Dario di Blasi (Museo Civico di

Rovereto)

Presentation and projection of the film *Il Perú millenario: la storia inesplorata*, di José Manuel Novoa, Spagna, 52’.

Maria Fancelli, (Università di Firenze), “Winckelmann, Firenze e gli Etruschi: due giubilei per il padre della storia dell’arte antica.”

Giovanni di Stefano (Museo regionale di Camarina), “La storia dal mare: naufragi anonimi nel Mediterraneo tardoantico.”

Cento anni dalla Grande Guerra

Franco Nicolis, (Soprintendenza per i Beni Culturali di Trento), “La storia nel ghiaccio. Archeologia e memoria della Prima Guerra Mondiale.”

Dedicato a Riccardo Francovich

Alessandro Barbero (Università del Piemonte Orientale e Vercelli), “Raccontare il Medioevo: viaggio di riflessione nei cosiddetti ‘secoli bui.’”

Giuliano Volpe (Consiglio Superiore dei Beni Culturali), “Una vita per capire e comunicare il Medioevo: Riccardo Francovich.” *continued on page 41*

The Institute for Mediterranean Archaeology: a new society for Orvieto and its territory

by Claudio Bizzarri

The IMA, or Institute for Mediterranean Archaeology, a nonprofit organization for the development of cultural activities and promotion of archaeological tourism, was finally recognized in Italy, in January 2015, in affiliation with the institute of the same name established in the US a few years ago (<http://www.imarchaeology.com/>). The latter had already begun to collaborate through PAAO on a series of projects in the territory of Orvieto; among these were the excavations of Coriglia in the



municipality of Castelviscardo (an Etruscan-Roman site) and in via Ripa Medici in the historical center of Orvieto. The latter exposed a hollow in the shape of a truncated pyramid of the Etruscan period. (See *Archeo*, January

2015 issue.) In the interest of international cooperation, the IMA aims to promote mainly North American and northern European research institutes, and attract various economic resources, including private and overseas foundations, toward projects within the area of Orvieto. In the past, the IMA has collaborated with the University of Ghent, Belgium, in the archeometric analysis of mobile materials (ceramics) from the excavations of the territory, as well as analysis of the pigments used in the frescoes in the chapel of St. Ansano in the town of Allerona. The recognition of the operating unit in Italy of this nonprofit organization will then convey the strong potential of Orvieto and its area in *archeoturismo*, in which visits to

archaeological sites are combined with the promotion of the local food and wine. There are also ongoing contacts with a North American museum to explore the possibility of organizing an exhibition related to the Etruscans and the history of the district of Orvieto, with an eye to the neighboring areas outside the region.

It is no coincidence that the logo of the IMA is the famous terracotta head representing the face of the Gorgon that is located at the Foundation for the Museum C. Faina; it is a symbol of power chosen by Athena for her aegis. The hope is that the goddess of wisdom will guide the steps of the Institute toward the development and promotion of this richly complex cultural area.

Etruscan scholars gather in New Orleans for Archaeological Institute of America conference and drink an ancient ale

by Todd A. Price

NOLA.com/Times-Picayune

The scholars of ancient cultures were in town Saturday (Jan 10) for the Archeological Institute of Americas annual conference. As happens when travelers descend on New Orleans, their thoughts turned to drinking — but not just any drink. They had brought a case of Dogfish Head's Birra Etrusca, a recreation of what got people buzzed in the area now called Tuscany before the era of the Romans.

An archaeologist named Patrick McGovern worked with Dogfish Head to create that beer. As he explained in an interview for the latest issue of *Etruscan news*, ancient alcoholic drinks were more complex than modern ones, combining grapes, honey and grain. "They wanted to be sure they had enough sugar to get the fermentation going," he said



Etruscologists salute! (front l-r) Fabio Colivicchi, Lisa Pieracini, Nancy de Grummond, M.Lynette Thompson, Orlando Cerasuolo, Matilde Marzullo, Claudia Piazzzi, Giovanna Bagnasco Gianni. (rear l-r) Francesco Cini, unknown reveler, Stefano Valtolina, Andrea Garzulino.

in the interview, "so they took whatever they had that contained sugar and mixed them together." The Birra Etrusca had barley, wheat, hazelnut flour, honey, pomegranates and even myrrh. It was rich, balanced, a little sweet and probably tastes better than anything the Etruscans ever drank. (Dogfish Head beers are not currently distributed in Louisiana.)

Gary Enea, an editor of the *Etruscan News*, explained how the beer illustrates a shift in recent decades in how archaeologists treat artifacts. "It used to be you take the pot out, you clean it, you put it in a museum," Enea said. Now archaeologists preserve and analyze the organic matter in the pot. They might find a vessel was used to store beer or even

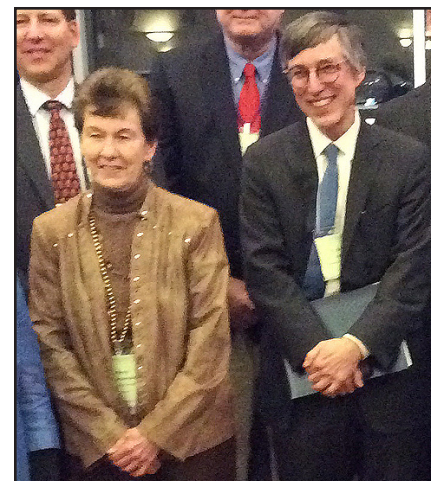
breed dormice, an Etruscan delicacy. The scholars, however, were not eating mice with their Etruscan beer. They had gumbo.

Nancy de Grummond, who is from Lake Charles, La., and Professor at Florida State University, was the guest of honor. The day before, she had won the AIA award for undergraduate teaching at the group's annual meeting, which ran through Jan. 11. De Grummond wasn't interested in the beer. The Etruscans, she said, drank wine.

Nancy de Grummond wins Excellence in undergraduate teaching award from AIA

FSU Classics Professor Nancy de Grummond, one of the nation's leading scholars of Etruscan studies, has received the Archaeological Institute of America's 2015 Excellence in Undergraduate Teaching Award for her invaluable service to the archaeological community as an educator. The award, which is the only teaching award given in the field of Classical archaeology, was presented Jan. 9 during the institute's annual meeting, held in New Orleans. De Grummond is FSU's M. Lynette Thompson Professor of Classics and a Distinguished Research Professor, famed for her 31 years of archaeological excavations at Cetamura del Chianti, Italy.

Nancy de Grummond receives her AIA award together with gold medal winner Brian Rose in New Orleans.



Il caso dei Marmi di Elgin

Louis Godart (accademico dei Lincei), Dusan Sidjanski (Università di Ginevra), "Sculpture del Partenone: quando il ritorno ad Atene?"

Simona Rafanelli (Museo archeologico "I. Falchi" di Vetulonia), Elena Rodriguez (Museo archeologico di Verucchio), "Sovrani etruschi dei due mari. Tesori d'oro e d'ambra da Vetulonia e Verucchio."

Raimondo Zucca (Università di Sassari), "Un caso archeologico in Sardegna: Mont'e Prama e il santuario degli eroi infranti."

Andrea Augenti (Università di Bologna), "Nella grande storia di Ravenna. Dalla villa al monastero: archeologia del complesso di San Severo a Classe."

Andrea Pessina (soprintendente archeologo della Toscana), "La Toscana dal cielo. Meraviglie dell'archeologia nelle foto di Paolo Nannini."

Valerio Massimo Manfredi (archeologo and author), "Questa volta parliamo delle Sette Meraviglie."

Presentation of the book *Le meraviglie del mondo antico* (Mondadori).

Some Etruscan Publications, 2013-2014

Luca Cerchiai. 2014. “Una festa etrusca per Dioniso?” In F. Fontana and E. Murgia, eds. *Sacrum facere. Atti del II seminario di Archeologia del sacro. Contaminazioni: forme di contatto, traduzione e mediazione nei sacra del mondo greco e romano*. Trieste, 95-105.

Sophie Bergerbrant and Sølvi Helene Fosøy, eds. 2014. *A Stitch in Time: Essays in Honour of Lise Bender Jørgensen*. Gotarc Series A. Gothenburg Archaeological Studies. Humanities Department, Department of Historical Studies, Gothenburg University.

In this volume, the article by Margarita Gleba on “Italian textiles from prehistory to Late Antique times” demonstrates once more how much can be learned from a careful study of textiles, a subject that is arousing much recent interest (see elsewhere in this issue).

Tuck, A. and R. Wallace. 2013. “Alphabetic and non-Alphabetic Characters on Roof Tiles from Poggio Civitate (Murlo).” *Etruscan Studies* 16: 210–262.

Rex Wallace. Forthcoming. “Writing and Literacy.” *Oxford Handbook of Pre-Roman Italy*.

Carlo de Simone and Simona Marchesini, eds. 2013. *La lamina di Demlfeld. Mediterranea*. Pisa, Rome, Fabrizio Serra Editore.

The linguistic study of an inscription on a bronze tablet from a sanctuary in the Raetic area, near Innsbruck, Austria. After an account of its archaeological context, a close study of the text shows the connection of this Raetic language both to Etruscan and to the language of the Lemnos inscriptions.

Dagfinn Moe, Montagne incise. Pietre incise. Archeologia delle risorse nella montagna mediterranea. Atti del Convegno (Borzonasca, 20-22 ottobre 2011). Università degli Studi di Genova, Laboratorio di Archeologia e Storia Ambientale, pp. 311-322.

During the Bronze Age (between 2000-1400 BC) a marked increase in human impact is found in several places. Increased pressure and stress on the vegetation is found at about 800-500

BC. While Roman activity is well documented, the pre-Roman cultures and many tribes must have adapted or themselves introduced new ideas and techniques into north Italy. The human activity in this last period in the alpine/subalpine zones, it is suggested, were connected to seasonal farming, with production of dairy products like cheese in the Val Febbraro area, mining in others. The initiating factor needs to be found within the cultures in the lowland, with an increasing population. It is suggested that the Etruscans with their advanced mining, their agriculture with intensive farming, and their trade activity have played an important role in spreading elements of their culture outside the traditional Etruscan area towards higher latitudes and altitudes.

M. Vencato, S. Zala, A. Willi, eds, Ordine e trasgressione. Atti del Convegno (Istituto Svizzero, Roma 2005). Viella. 2008.

Massimiliano Di Fazio. “La trasgressione del survival: Charles G. Leland e l'antica religione etrusca.” Pp. 125-145.

“There is in Northern Italy a mountain district known as La Romagna Toscana, the inhabitants of which speak a rude form of the Bolognese dialect. These Romagnoli are manifestly a very ancient race, and appear to have preserved traditions and observances little changed from an incredibly early time. [...] Among these people, stregheria, or witchcraft – or, as I have heard it called, ‘la vecchia religione’ (or ‘the old religion’) – exists to a degree which would even astonish many Italians. This stregheria, or old religion, is something more than a sorcery, and something less than a faith. It consists in remains of a mythology of spirits, the principal of whom preserve the names and attributes of the old Etruscan gods [...]”

With these words of Charles G. Leland, Di Fazio begins this article on the controversial figure of the American anthropologist of the late 19th century, who has been defined as an “explorer of sub-cultures.” In the last decades of the century, Leland lived in a hotel in Florence with his wife and collected information on the “old religion” that he believed to have discovered among the agricultural population of the Italian inland. A number of farmers of the Tosco-Romagnolo Appennine mountains, along with some strange middle-persons, and a self-declared witch, pro-

vided the anthropologist with nursery rhymes, short poems, and unusual anecdotes. Leland was struck by the coincidence of many names mentioned in this oral material with the names of the ancient Etruscan deities. He started to believe that an entire, intact “alternative” religious system was emerging from the mist of history, having survived the end of the Etrusco-Roman civilization within the Italian country culture.

Annalisa Tasso, Pylai Aidao: Un percorso iconografico e letterario sulla diffusione del tema delle Porte dell’Ade da Oriente a Occidente (BAR International Series, 2524.), Oxford: Archaeopress. 2013.

According to its title, this book wants to present a kind of encyclopedic overview on the theme of the “Gates of Hades” in ancient cultures ranging from the Near (or Middle) East to the Mediterranean West. After dealing rather cursorily with Egypt, Mesopotamia and Phoenicia, however, it devotes most of its space to the conceptions of the ancient Greeks and the



L. M. Michetti and I. van Kampen, eds., Il Tumulo di Monte Aguzzo a Veio e la Collezione Chigi. Ricostruzione del contesto dell’Olpe Chigi e note sulla formazione della Collezione archeologica della famiglia Chigi a Formello (Monumenti Antichi dei Lincei, serie misc., 16), Rome, Giorgio Bretschneider, 2014.

The *tumulus* of Monte Aguzzo constitutes the most conspicuous monumental and visual landmark of the territory of the Etruscan city of Veii. Therefore, it is not surprising that the only tomb that has been discovered is the find spot of two outstanding objects, which are displayed in the Museo

Nazionale Etrusco di Villa Giulia. One is the Olpe Chigi, the most famous example of Proto-Corinthian vase painting, reproduced in every manual of Greek art. The other is the so-called Formello *abecedarium*, a small bucchero amphora covered with inscriptions — including two *abecedaria*, a gift-text, and a craftsman’s signature — that make it one of the most precious Etruscan epigraphical documents of the 7th century BCE.

The new monograph dedicated to the *tumulus* has been edited by Laura M. Michetti and Iefke van Kampen, with contributions by Marisa Di Bisceglie and Daniele F. Maras. It accounts for what we know today on the discovery of the tomb in 1882, and for the funerary goods, about 120 items. The objects, which have long been part of the unpublished Chigi collection, are now presented for the first time in their entirety, along with the findings of some minor tombs that came to light in the area of Monte Aguzzo in the course of the same excavations, directed by Rodolfo Lanciani. These materials were also preserved in the Chigi collection, as well as in the Villa Chigi of Ariccia, south of Rome.

Ultimately, the excavation report and the complete catalog of the finds provide the long-awaited and indispensable information on the context of the celebrated Olpe Chigi, which in the past has been dealt with as an isolated, outstanding masterpiece of Greek art, with little reference to its Etruscan context. Thanks to the cooperation of the authors, who shared the results of their work before the publication of the volume, certain reevaluations of the new data were recently presented in two books on the subject: Eliana Mugione, ed., *L’Olpe Chigi. Storia di un agalma*, Proceedings of the Conference (University of Salerno, 2010), Salerno: Pandemos, 2012; Matteo D’Acunto, *Il mondo del vaso Chigi. Pittura, guerra e società a Corinto alla metà del VII secolo a.C.*, (Berlin-Boston: De Gruyter, 2013.)

On November 25, 2014, the publication of this volume as the 16th of the miscellaneous series of the *Monumenti Antichi dei Lincei* was the occasion for a meeting, at La Sapienza University in Rome, which focused on the *tumulus* of Monte Aguzzo and on the phenomenon of the tombs “a tumulo” in the territory of Veii. Participants in the symposium were Gilda Bartoloni, Francesca Boitani, Giovanni Colonna, Anna De Santis, and Enzo Lippolis.

Museum and Site: A new phase in the real and virtual history of the Etruscan town of Acquarossa (Viterbo)

by Margareta Strandberg Olofsson

The important finds from the Etruscan town of Acquarossa, north of Viterbo, have for some time been beautifully exhibited in the Museo Nazionale Etrusco di Viterbo, Rocca Alborno. Individual objects are placed in a reconstructed context of how they would have been used in daily life, and the architectural terracottas are mounted to indicate the roofing systems of the many houses uncovered at the site.

Until very recently, however, the site itself has been more or less inaccessible, and even difficult to read for the occasional visitor. But, thanks to the initiative of many individuals and the support of the Soprintendenza per i Beni Archeologici dell'Etruria Meridionale and the Swedish Institute in Rome, the site has been reopened and enhanced by a set of informative posters to be enjoyed by visitors to the area of

The first museum dedicated to Etruscans has opened in Naples

At the Istituto Denza in Posillipo, the new "Leopoldo De Feis" Etruscan Archaeological Museum has opened.

The collection originated in the



Viterbo.

The itinerary at the site of Acquarossa takes the visitor from the entrance on the west side of the city hill up to the plateau known as Pian del Sale. The text (in Italian and English, supplemented with QR links) of the ten panels explains the history of the site (mid-7th c. B.C. to ca. 550 B.C.) and the buildings excavated there in the 1960's and early 1970's by the Swedish Institute in Rome. Each panel focuses on one area or type of building, and combines maps



nineteenth century, and was linked to the Florentine College Alla Querce, where Father Leopoldo De Feis, professor of Latin and then Rector of the Institute, chose, for educational purposes, archaeological examples of Etruscan culture. Over the years he expanded the collection with artifacts of different types and historical periods.

The Alla Querce closed in 2005 and later merged with the Istituto San Paolo Barnabiti. Since July 2014, at the request of Father Pasquale Riillo, Rector of the Neapolitan institute, the artifacts have been relocated to a wing of the Istituto Denza in Naples.

The collection, curated by Neapolitan archaeologist Fiorenza Grasso, includes roughly 800 pieces that span a period of time between the Bronze Age and the third century AD. Of these objects, 250 come from Orvieto; these include many bucchero ceramics. Another 47 red figure ceram-

and drawings with images of finds and reconstructions, accompanied by detailed explanations. Since the finds from the excavations are still under study, the material presented in these panels provides an extremely valuable synthesis of the importance of the site for our understanding of Etruscan urbanism and architecture, as well as the commercial and cultural role of Acquarossa within Etruria. Although many of the individual finds and buildings are well known from excavation publications and general handbooks, it is very useful to be able to stand at the exact location of an individual house and to study the plan and the find context of architectural terracottas as well as other finds, according to the excavated area or zone (for example, Zone F) or by the names of the houses. In addition to the Monumental Area, the houses include the House of the Rams, the House of the Acroterion, and The House of the Griffins.

Our thanks go to Alfonsina Russo and Roberto Caruso, Soprintendenza per i Beni Archeologici dell'Etruria Meridionale, Kristian Göransson, Swedish Institute in Rome, Margareta

Left, Terracotta sarcophagus from the late third - early second century B.C., formerly housed at Collegio alla Querce, Florence.

ics originate from Caudina, the site of Montesarchio, one of the most flourishing of the Samnite cities. Another group of objects, including Roman imperial inscriptions, comes from smaller sites. The museum's showpiece is an Etruscan terracotta sarcophagus depicting an unknown woman; it is dated between late third and early second century BC.

The museum is open to the public by appointment.



A big turnout for the new Etruscan interest group at the 2015 AIA meeting in New Orleans.(www.facebook.com/etruscaninterestgroup).

Strandberg Olofsson, University of Gothenburg, who fulfilled the dream of many of us by initiating and completing this project, and Stefania Renzetti, Swedish Institute in Rome and many others, including the landowner, Raffaele Rocchi, for making Acquarossa come alive, and for allowing all of us to enjoy and to learn more about the society and culture of this fascinating Etruscan city!

And, as eager as all the readers of *Etruscan News* will be to visit the site of Acquarossa in person, we are appreciative of the fact that the informative text and accompanying pictures on the webpage allow us to enjoy a virtual visit at any time!

For more information:

Web page: <http://www.acquarossa.org/> (includes an instructive video of all the material exhibited in the Museo Nazionale Etrusco di Viterbo, Rocca Alborno.}

Web page for the Swedish Institute in Rome: www.isvroma.it museum:

Museo nazionale etrusco di Viterbo, Rocca Alborno, piazza della Rocca, Viterbo Hours: Tuesday-Sunday 8:30-19:30 entrance: € 6 (reduced € 3)



Princely Celtic tomb from 5th c. B.C. found in Lavau, France

The History Blog

Not content with digging up mass graves under Paris supermarkets, France's National Institute for Preventive Archaeological Research (INRAP) announced at the beginning of March 2015 that archaeologists have unearthed a large princely tomb from the early 5th century B.C. in the Champagne region town of Lavau. Excavations on the site began in October 2014 in advance of construction of a new commercial center. The team found a tumulus 40 meters (130 feet) in diameter that had been used as a funerary complex for more than a thousand years. The earliest tombs are cremation burials and small mounds encir-



Head of Greek god Achelous on carrying ring of wine cauldron.

cled by moats that date to the end of the Bronze Age (1,300-800 B.C.). Next are early Iron Age inhumations of an adult male warrior buried with an iron sword and an adult woman buried with solid bronze bracelets.

At the center of the tumulus archaeologists found a burial chamber 14 square meters in area containing adult human remains, a chariot and extremely sumptuous grave goods. At an angle from the skeletal remains are a group of vessels, a bronze bucket, fine ceramics decorated with a fluted pattern, and a knife still in its sheath. At the bottom of the cham-



Burial monument complex for Hallstatt elite, with the oldest, external cremations tombs dating to the Late Bronze Age and two interior burial mounds, with valuables, dating to the Early Iron Age. The central tumulus, containing the burial chamber of the fifth century prince, dates to the Halsstadt Late Iron Age. All are unified into a single burial monument joined by trenches nearly 10 feet deep.

ber is a bronze cauldron one meter (three feet) in diameter. This is a metallurgic and artistic masterpiece, each of four circular door knocker-like handles decorated with the bearded, behorned, bull-eared and moustachioed visage of the Greek river-god Achelous. Eight lion heads adorn the rim of the cauldron.

Inside the cauldron are more treas-

der in a meander design. The vase is of either Greek or Etruscan manufacture and is the northernmost discovered to date.

The Champagne-Ardenne region in northeastern France on the border with Belgium marked the westernmost reach of the Hallstatt culture, the Late Bronze Age, Early Iron Age predecessor of the



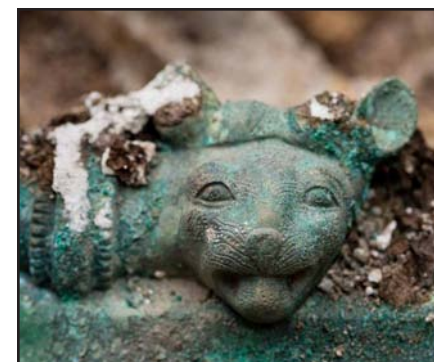
Excavation of the bronze wine cauldron, Hallstatt prince tumulus. below left, Iron wheel and chariot parts. below right, Gold bordered black-figure oinochoe. (All photos by Denis Gliksman, INRAP)

ures: a perforated silver spoon, likely used to strain wine into drinking cups, smaller bronze vessels, and most significantly, an Attic black-figure oinochoe (wine jug) depicting the wine god Dionysus sitting beneath a vine across from a comely lass. It would be precious just as the rare Greek vase it is, but someone went above and beyond with this example by gilding the lip and foot of the jug and adding a gold filigree bor-

der in a meander design. The vase is of either Greek or Etruscan manufacture and is the northernmost discovered to date. The Champagne-Ardenne region in northeastern France on the border with Belgium marked the westernmost reach of the Hallstatt culture, the Late Bronze Age, Early Iron Age predecessor of the

other valuables from the Celts whose elites then acquired artifacts of exceptional quality from Greece.

The city of Massalia, today's Marseille, was founded as a Greek colony in 600 B.C. and became an important center for luxury imports from Greece like Attic black-figure pottery and massive bronze cauldrons. So valued were these objects that they were buried in monumental tumuli with their owners. The Vix krater is probably the most prominent Greek bronze object found in a Celtic grave from the late Hallstatt, early La Tène period. This massive volute krater is 5'4" tall and weighs 450 pounds. (see issue of *Etruscan News* 16, p.3) It is the largest metal vessel known to survive from antiquity. The krater was discovered in the grave of a woman who was buried around 500 B.C. in Vix, northern Burgundy, about 40 miles south of Lavau.



One of eight lion heads adorning the rim of the wine cauldron.

Just as we have no idea who the Lady of Vix was, we are unlikely to ever put a name to the occupant of the princely tumulus. He was a person of august rank and great fortune: that much is made undeniable by the rich contents of his grave and the fact that he was buried in the center of an already sacred funerary complex. His burial and the ones that predate him were only united into one monument in around 500 B.C. when ditches were dug deep around the perimeter to create a single large enclosure. The complex was still in use during the Gallo-Roman era when people were buried in the tumulus' moat.

