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Etruscan News.

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

Newsletter Of The American
Section Of The Institute For
Etruscan And Italic Studies.

Volume 2.

Spring, 2003.

Foreign News.

Report from the Istituto di Studi Etruschi ed Italici, Florence.

By Giovannangelo Camporeale,

President, Consiglio Direttivo.

The Consiglio Direttivo of the Istituto, the core of the Italian Section, based in Florence, has been involved in the organisation of several conferences. It collaborated with the French Section (see report below) on the first conference of the Studi Etruschi ed Italici to be held outside of Italy. This took place at Marseille and Lattes from September 27 to October 1, 2002, and explored the theme, The Etruscans From Genoa To Ampurias, From The VII To IV Centuries B.C.

The Section is also collaborating with the Istituto per l' Archeologia Etrusco-Italica of the CNR in Rome to organise a meeting in memory of Mauro Cristofani on the subject, Mobility In Ancient Italy. This meeting was planned when Adriano Maggiani was Director of the IAEI and now awaits ratification by the new director, Francesco Roncalli, but it is projected to take place at the end of 2003.

Work is progressing on various longterm projects. The collection of material continues for the CORPVS SPECVLORVM ETRVSCORVM (CSE), specifically for the volumes on the museums of Florence, Palestrina, and Naples.

The publication of the survey of painted Etruscan tombs is ongoing. Almost all the archaic tombs of Tarquinia have been surveyed and drawn, and work on the 5th century B.C. tombs is underway. Actual publication of the fascicle on the archaic period material should begin soon.

Recent publications by members of the Istituto include:

- Studi Etruschi LXIX (2002).
- E. Tassi Scandone, Verghe, scuri e fasci littori in Etruria, volume 36 in the series Biblioteca (Pisa-Roma 2002).

- Various authors, *La lega etrusca dalla dodecapoli ai quindecim populi*, volume 37 in the series *Biblioteca*.
- E. Pellegrini and R. Macellari, *I lingotti con il segno del ramo secco*, volume 38 in the series *Biblioteca*.
- Various authors, *Etruria e Sardegna centro-settentrionale tra l'età del bronzo finale e l'arcaismo*, *Atti del XXI Convegno di Studi Etruschi ed Italici (Pisa-Roma 2002)*.

Forthcoming publications include:

- M. Cygielman and L. Pagnini, *La tomba del Tridente di Vetulonia*, in the series *Monumenti Etruschi*.
- Various authors, *Atti del convegno in memoria di R. Bloch e J. Heurgon*, in the series *Biblioteca*.
- G. De Marinis and M. Salvini, *L'età del ferro nell'agro fiorentino* in the series *Biblioteca*.
- Various authors, *I Piceni e l'Italia medioadriatica*, in the series *Atti dei Convegni di Studi Etruschi ed Italici*.
- Various authors, *Dinamiche di sviluppo delle città dell'Etruria meridionale*, in the series *Atti dei Convegni di Studi Etruschi ed Italici*.
- Various authors, *Gli Etruschi da Genova ad Ampurias dal VII al IV secolo a.C.*, in the series *Atti dei Convegni di Studi Etruschi ed Italici*.

Report From The Vatican.

By Francesco Buranelli,

Monuments Musei e Gallerie Pontificie.

In the Museo Gregoriano Etrusco, almost completely renovated in the 1996 exhibition, the project of keeping up the exhibition of the galleries continues. In 1998 the southern Italian and Etruscan vases were installed in the newly restructured Sala XXII, the upper hemicycle (Emiciclo Superiore), with its grand view of the Cortile della Pigna seen from the Nicchione of Pyrrhus Ligorius. This new section thus takes its place in the exhibit of the Vatican's vase collection. Its semicircular setting now houses a carefully selected group of 142 vases from Lucanian, Campanian, Paestan, and Etruscan workshops. Gnathian vases have been placed in a separate case. Two other galleries have been updated: Sala II, with the material from the Regolini-Galassi Tomb, and Sala III, dedicated to bronzes.

In 2002 the Reparto Antichità Etrusco-Italiche was also involved in the restoration of 44 objects, with particular attention paid to the materials from the Regolini-Galassi Tomb.

The recent publication of Mario Iozzo, *La Collezione Astarita nel Museo Gregoriano Etrusco*, II, 1. *La ceramica attica a figure nere*, takes its place in the series of *Vasi Antichi Dipinti del Vaticano*.

Forthcoming are monographs on the minor tombs of the Necropoli del Sorbo of Cerveteri, with important new material as well as studies of objects unpublished or

ignored since L. Pareti's monograph of 1947. The volumes due to appear in 2003 are as follows:

M. Cascianelli, *La tomba Giulimondi di Cerveteri*;

F. Sciacca and L. Di Blasi, *La tomba Calabresi e la tomba del Tripode di Cerveteri*, including a contribution by M. Sannibale, *Nota sulle indagini scientifiche e sui restauri*, summarising the latest results of the scientific analyses of the material.

Review Of The British Museum Conference *Etruscans Now*.

By Jane K. Whitehead.

The three day conference, held December 9-11, 2002, one of a series of events celebrating the British Museum's 250th anniversary, was organised by Judith Swaddling, Keeper Of Greek And Roman Antiquities. It was a truly international affair. Scholars from at least 10 countries presented in written form, and were available to discuss, papers in either English or Italian.

About 50 papers were organised by topic into nine sessions:

1. Etruscan Music;
2. Cultural Identity;
3. Cities And Settlement;
4. Ceramics, Technology, And Workshop Production;
5. Architecture;
6. Numismatics;
7. Museum And Institutional Initiatives;
8. Mythology; and
9. Funerary And Ritual.

In the first session, on Etruscan music, local musicians made a brave attempt to play replicas of ancient instruments constructed by Peter Holmes. Their rousing rendition of *Rock Around The Clock*, played on the LITVVS and various Etruscan CORNVA, was unforgettable.

The sessions of scholarly papers were structured in an unusual way. Presenters had been asked to submit their papers before the conference via email, and these were posted on the British Museum website, where all participants could read them or print them out before the conference. In each session a keynote speaker talked briefly about broad issues of significance within the topic and summarised each of the papers, and the session chair then orchestrated the questions and discussion. The ubiquitous Phil Perkins sat on the podium with a computer and projected on a large screen the text and illustrations of each paper as it was being discussed. The great advantage of this system was that the participants could have all the papers in hand, and could read or reread them after the discussion with fresh attention. Several factors, especially the sheer volume of papers to be read and the relatively brief time allotted for discussion in some sessions, resulted in there being rather less discussion than one would have preferred.

In addition to the paper sessions, lectures by renowned scholars of the Etruscans punctuated the conference. On the first evening, Larissa Bonfante spoke on Greek And Etruscan Nudity, Giovanni Colonna spoke on the second day on Gli Etruschi nel Tirreno Meridionale tra mitistoria, storia e archeologia, and Annette Rathje in the Lorant Memorial Lecture, Studying The Etruscans: The Antiquarians To Humanism, closed the conference. Particularly useful, because this material is not usually published, were special presentations by the superintendencies of Etruscan Italy about the recent work that they are sponsoring or supervising within their jurisdictions. Laura Bonomi spoke on the region of Umbria, Anna Rastrelli on Florence, Francesca Boitani on Rome, and Gabriele Cateni on Volterra. And the delicious English tea as well as the delightful conversations between the sessions rendered us all virtual, yet enthusiastic, prisoners of the basement of the British Museum for three stimulating days.

The British Museum plans to publish the site reports and the reports from various countries in a forthcoming issue of [Archaeological Reports](#).



Wedgwood Urn, Late 18th Century. Photograph: Author. See [Story](#) On Page 8.

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United States Section News.

Students In Action.

Report From The Fellows.

By Elizabeth de Grummond And Alexis Christensen.

- Alexandra L. Lesk, University Of Cincinnati, has recently published, *The Anatomical Votive Terracotta Phenomenon: The Complexities Of The Corinthian Connection* (Symposium On Mediterranean Archaeology, 2001, edited by G. Muskett, A. Koltsida, and M. Georgiadis, BAR S1040 [Oxford 2002] pages 193-202), in which she reports her Master Of Arts thesis research on Corinthian influence and other aspects of early examples of anatomical votive objects in central Italy.
- Alexis M. Christensen, Florida State University, will be delivering the paper *Ovid's Cipus (METAMORPHOSIVM XV 553-621) And The Intersection Of Etrusco-Roman And Hellenistic Kingship*, at the upcoming CAMWS convention in April. In this paper, Christensen discusses Ovid's use of the Etruscan foundation ritual in combination with Hellenistic rituals.
- Kristen L. Hostetler, Florida State University, presented the paper, *Ophidian Iconography In Etruscan Tomb Paintings* at the CAMWS meeting in Austin, April, 2002, and another entitled *The Serpent Bearers: A New Analysis Of Etruscan Demons* at the British Museum's *Etruscans Now* conference in London, December, 2002. She recently wrote a Master Of Arts thesis at Florida State entitled *The Serpent's Tale: Ophidian Iconography In Etruscan Funerary Art*, in which she examines ophidian (serpent) representations found in Etruscan art. She argues that these serpents are vipers (*VIPERA BERVS BERVS*) and that Etruscan demons themselves take on ophidian aspects, including blue skin, which is a symptom caused by viper venom. Hostetler is also the current Field Director For Excavations At Murlo (Poggio Civitate).
- Lorraine Knop, Florida State University, is currently undertaking a study of lightning in Etruria. She is examining previous ancient and modern scholarship about lightning in Etruria, as well as visual remains, in an attempt to devise a classification system for the numerous different types of lightning seen in Etruscan art. Knop hopes to present her results at an upcoming conference.
- Daniel P. McClarnon, also Florida State University, is currently working on his Master Of Arts thesis entitled *The Well At Cetamura del Chianti: The Etruscan Context*. He hypothesises that the well's context is Etruscan, given the well's design relative to the quarried stones that were removed and subsequently used for the Etruscan early Hellenistic phase of the site. He is Associate Director and Assistant Well Supervisor for Florida State's excavations at Cetamura del Chianti.
- Wayne L. Rupp, Junior, Florida State University, presented the paper, *The Vegetal Goddess In The Tomb Of The Typhon* at the *Etruscans Now* conference in London, December, 2002, and displayed a poster with the same title at the Archaeological Institute Of America conference in New Orleans, 2003. Rupp also gave a paper at CAMWS-SS in Birmingham, 2002, on the Florida State University excavations at San Venanzo, where he is the assistant to the Field Director.
- Jacquelyn E. Simmons, Florida State University, is at work on her master's thesis, *A Comparative Analysis Of The Well Artifacts From Cetamura del Chianti, Italy*. She hopes to provide a relative chronology for activity on the site, and to establish the periods of construction and use of the well itself through an analysis of the artifacts recovered in the well.
- Elizabeth de Grummond, University Of Michigan, recently published the article *Maenads And Meaning: Antefixes From Tarquinia In American*

Collections (Bulletin Of The University Of Michigan Museums Of Art And Archaeology, Volume 13 [2000-2001], pages 7-30) on the antefixes from the Ara della Regina temple at Tarquinia. She is currently spending a semester in Rome doing research for her dissertation on the topic of temples, religion, and ethnicity in early Rome.

- Diana Ng, University Of Michigan, has been at work compiling a survey of evidence for Etruscan CVNICVLI.
- Molly Swetnam-Burland, who has just successfully defended her dissertation entitled Egypt In The Roman Imagination: A Study Of Aegyptiaca From Pompeii at the University Of Michigan, also recently published the article A Bronze Figurine Of An Etruscan Dancer In The Kelsey Museum (Bulletin Of The University Of Michigan Museums Of Art And Archaeology [2000-2001], pages 31-52).
- Jeffrey Becker, University Of North Carolina At Chapel Hill, is studying early villa architecture in Italy, which was the topic of his recent Master Of Arts thesis. His interests focus, in particular, on the Italic origins of classic villa architecture and on a reappraisal of Middle Republican elite residences in general. He will present a paper on the early villa at Grottarossa at the 6th Conference Of Italian Archaeology in Groningen in April, 2003. In addition to working on villas and residential architecture, Becker is a member of the Cecina Valley project under the direction of Nicola Terrenato.
- Hilary Wills Smith, also University Of North Carolina At Chapel Hill, completed her Master Of Arts thesis in January, 2002, which was entitled Etruscan *Castella*: Fortified Settlements And Regional Autonomy In Etruria. Her investigations of this settlement type led to the paper Place Names: Landscape Nomenclature In Etruria presented at McMaster University's graduate colloquium. Smith has also presented on her research of settlement patterns at the 2002 CAMWS meetings in Austin, Texas, and the Etruscans Now congress at the British Museum. In addition to her work on castella, Smith is a member of the Cecina Valley project and has worked on pottery and finds from the excavations of the farmsite at Podere Cosciano (Pomarance); she will direct the operations of the finds laboratory at the new excavations at Torre di Donoratico, cosponsored by the University Of Northern Carolina and the Università di Siena.
- Margarita Gleba, Bryn Mawr College, is writing her dissertation on the technological development of textile craft in Etruscan and Italic society during the protohistoric period (10th to 6th centuries B.C.). She presented a paper on the subject, Linen Production In Pre Roman And Roman Italy, at the First International Symposium On Textiles And Dyes In The Roman Mediterranean World (Ibiza, Spain, November 9-11, 2002); a paper on Textile Production In Etruscan Italy at the conference Etruscans Now at the British Museum, London (December 9-11, 2002); and will deliver the paper Textile Production In Protohistoric Italy: The *Missing* Craft, at the conference Ancient Textiles: Production, Craft, And Society in Copenhagen, Denmark / Lund, Sweden (March 19-23, 2003).
- Maddalena Paggi, Institute Of Fine Arts, New York University, is this year (2002-2003) a von Bothmer Fellow at the Metropolitan Museum Of Art, in the Greek And Roman Department. She is working on her dissertation, The Praenestine Cistae: Etruria, Rome, Magna Graecia In The Fourth And Third

Centuries B.C., and will present a shop talk at the Museum on The Battle Of Griffin And Arimaspians At Praeneste.

Students who wish to be included in future editions of Students In Action, or would like to apply to become Fellows of the Istituto di Studi Etruschi ed Italici, should email Elizabeth de Grummond at edegrum@umich.edu.

Etruscan News.
Editorial Board, Issue #2, 2003.

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We invite interested scholars to apply for Associate Membership by sending a letter with a one page **CVRRICVLVM VITAE** to the secretary of the section: Richard De Puma, Department Of Art, University Of Iowa, Iowa City, IA 52246; email: richard-depuma@uiowa.edu.

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Hilary Wills Smith (University Of North Carolina At Chapel Hill).

Students who wish to apply to become Fellows should send a letter with a list of their activities in the field of Etruscan and Italic Studies to Elizabeth de Grummond, care of IPCAA, Kelsey Museum, 434 South State Street, Ann Arbor, Michigan 48109-1390; email: edegrum@umich.edu.

Letter To Readers.

2003.

Dear Readers,

We are proud to present our second issue, which, thanks to the generous collaboration of our colleagues in the United States and abroad, represents the international strength of Etruscan studies. We look forward to continuing this collaboration in reporting **Etruscan News** for future issues, and we also hope to find volunteers to take on a number of responsibilities: treasurer, subscription manager, and reporter at large. A scholar with access to a good library is needed to act as bibliographer to send us news

Etruscophiles were very much in evidence at the joint Annual Meeting Of The Archaeological Institute Of America and the American Philological Association, held in New Orleans in early January, 2003. On Saturday night, January 4, the three founding editors of *Etruscan News*, Nancy de Grummond, Jane Whitehead, Editor In Chief, and Larissa Bonfante, President Of The *Sezione Americana del' Istituto di Studi Etruschi ed Italici*, hosted a delightful reception to celebrate the appearance of the newsletter, to introduce guests to the editors and officers in attendance, and to acquaint them with the organisation's goals. Numerous scholars and students from a variety of fields attended, and many expressed the hope that this reception will become a regular event at the annual conference.

On the following evening, the Etruscan Foundation held its annual reception. Professor John Dobbins, Chair Of The Advisory Board, spoke eloquently about the loss of Sarah and Ferdinand Cinelli in March, 2002 (see the obituary by Jane Whitehead in *Etruscan News* I [2002], page 8) and the establishment of an annual Archaeological Institute Of America Cinelli Lecture On Etruscan And Italic Archaeology in their memory to begin in April, 2003. Members of the Advisory Board in attendance were introduced, and there were announcements concerning the Foundation's student fellowships.

In addition to these large informal receptions, Etruscan interests were also represented by a poster and three papers presented at the conference. The poster, one of a group of sixteen submissions, was *The Vegetal Goddess In The Tomb Of The Typhon* by Wayne Rupp, Junior. The papers included *The Etruscan Mirror As Mantic Device* by Evelyn Bell; *The Hellenistic Habitation And Workshop At Podere Funghi (Poggio Colla)* by Michael Thomas and Greg Warden; and, in a Colloquium On Ancient Forgeries, *Why Forgers Are Attracted To Etruscan Art* by Richard De Puma. (See summary elsewhere in this issue.)

The Etruscans Revealed.

Symposium, March 28-29, 2003.

By Jean Macintosh Turfa,

Bryn Mawr College.

On March 16, 2003, the University Of Pennsylvania Museum Of Archaeology And Anthropology opens, as part of its *Worlds Intertwined: Etruscans, Greeks, And Romans* galleries, the reinstated *Etruscan World Gallery*, dedicated to the late Kyle M. Phillips, Junior. In addition to a selection of material from the Narce tombs that came to the Museum in 1896-1897 under the auspices of John Wanamaker, Phoebe Hearst, and other Philadelphians, the gallery showcases many fine or unusual objects never before on display. Material from Bisenzio, Narce, Vulci, Orvieto, Cerveteri, Tarquinia, Chiusi, Tuscania, and Musarna is displayed in a thematic arrangement, covering most major areas of Etruscan life. Beginning with Iron Age chronology and ending with Hellenistic funerary and votive finds, the topics range from

- Early Etruscans,

- The Faliscans Of Narce,
- Etruscan Language And Inscriptions,
- Daily Life,
- Technology And Commerce,
- Architecture And Votive Religion, to
- The families And Art Of Late Etruria.

As visitors leave the gallery to enter the Roman World, a text informs them of Rome's, and our, debt to the Etruscans.

A number of scholars have studied the collection, and, following the landmark *Italic Tomb Groups From Narce*, by Edith Hall Dohan (Philadelphia, 1942), more publications are expected soon of studies by Marshall Becker, Ann Blair Brownlee, Larissa Bonfante, Nancy de Grummond, Richard De Puma, the late Mary Moser, Karen Vellucci, Nancy Winter, and others. Greg Warden, who has already published bronzes and ambers in the Etruscan / Italic holdings, is continuing a study of material from the region of Chiusi. A *Catalogue Of The Etruscan World Gallery* by Jean Macintosh Turfa is in press.

The opening is being celebrated by a series of events, including an international symposium, *The Etruscans Revealed: New Perspectives On Pre Roman Italy*, held at the Museum, March 28-29, 2003. Four sessions of papers include a workshop session in which artifacts not incorporated in the permanent displays were on view. On Friday night, March 28, Nancy Thomson de Grummond gives the public keynote lecture, *To Hell With The Etruscans*, following a presentation by Ingrid Edlund-Berry on the work of the late Kyle Meredith Phillips, Junior, for whom the gallery has been named. With American scholars Marshall J. Becker, Larissa Bonfante, Richard De Puma, and P. Gregory Warden presiding as discussants, papers are presented by a number of eminent European Etruscan scholars, among them Claudio Bizzari, Françoise Gaultier, Sybille Haynes, Tom Rasmussen, Annette Rathje, Stephan Steingräber, Erika Simon, and L. Bouke van der Meer. The meetings conclude on Saturday night (March 29) with a concert by the Choral Arts Society Of Philadelphia, offering a selection of works inspired by the classical world.

The program is sponsored by the America-Italy Society Of Philadelphia, the Centre For Ancient Studies, and the Departments Of The History Of Art And Classical Studies Of The University Of Pennsylvania.

Report Of The Archaeological Excavation At Campo della Fiera, Orvieto (Umbria, Italy).

By Simonetta Stopponi And Claudio Bizzari,

University Of Macerata.

In the year 2000, the Dipartimento di Scienze Archeologiche e Storiche dell' Antichità of the University Of Macerata began an excavation, under the direction of Professor Simonetta Stopponi and Field Director Doctor Claudio Bizzari, and sponsored by the Monte dei Paschi Bank, in an area west of the modern city of Orvieto.

Archaeologists are now in agreement as to the identification of Orvieto with the ancient **VELZNA**, one of the most important Etruscan settlements. An inscription testifies to the fact that in late Imperial times annual reunions of the populations of central Italy were still held **APVT VOLSINIOS**, in the area of Volsinii, the name the Romans gave to **VELZNA**. The Roman historian Livy reports that annual reunions, or **CONCILIA**, were held by the Etruscan confederation at the **FANVM VOLTVMNAE** (also a site for markets, sporting contests, and theatre plays). These were dedicated to the God **VOLTVMNA / VERTVMNVS**, called **DEVS ETRVRIAE PRINCEPS** by the Roman author Varro.

The exact location of the **FANVM VOLTVMNAE** is still unknown; but in the 19th century important architectural terracotta temple decorations were recovered from the area known as Campo della Fiera and the Giardino della Regina. These were subsequently sold to the **Berlin Staatliche Museen**.

Preliminary surveys in this area carried out by Stopponi's team recovered, together with other artifacts, an antefix fragment of the same type as those now in Berlin. The excavations of the University Of Macerata, now in their third season, have revealed an extremely complex archaeological situation both in chronology and typology. The stratigraphy was severely influenced by geological events, a series of colluvial occurrences which covered the remains with an almost sterile layer, in some cases up to 1.80 metres thick.

The features discovered at the end of the 2002 season are scattered over a surface area of more than four hectares, evidence of the importance of the site. So far, the archaeological team has unearthed an imposing terrace wall in polygonal masonry from the Roman period, and a vast artificial leveled area whose features date it to the 2nd century B.C. The latter covered a dump of tiles and terracotta temple decorations ranging from the 6th or 5th to the 3rd century B.C. A monumental paved Hellenistic Etruscan road 4.5 metres wide has been exposed for more than 30 metres. Its structural technique is of particular importance in that drainage canals in tufo are set beneath the basalt paving stones. In another trench a wall built in the **telaio** (or **loom wall**) masonry technique, characteristic of 6th-5th century B.C. Etruscan work, runs for more than 12 metres in north to south. The Roman phase, not frequent in Orvieto since the city was destroyed by the Romans in 264 B.C., is attested by a well and an **OPVS RETICVLATVM** wall, dating to the Augustan period and connected with a **coccipisto** floor.

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The monumental remains of a 13th century church have been identified. The whereabouts of this church were lost in the 14th century. It was known as **Saint Peter IN VETERA**, on the **old**, a term which suggests that the medieval structure was built on something older.

Many archaeological artifacts have been recovered in three years of excavations, and many refer to sacred Etruscan buildings, with some of the best preserved terracotta decorations from Orvieto. It is hence clear that there was an important Etruscan religious site in this area with many sacred buildings ranging chronologically from the archaic to the late Hellenistic, and monumental infrastructures such as the road with

underground channels and the square areas, which were used for a long time, down to the Middle Ages. All of these elements contribute to our understanding of the history and archaeology of one of the most important Etruscan settlements, VELZNA or Orvieto, as it is called today.

This site is of prime importance for the city and for the Archaeological Park in the process of being established. This is where the archaeologists of the future will receive invaluable onsite training. In the 2002 season more than sixty students from the University Of Macerata and other universities, including the University Of Arizona, participated in a truly international archaeological experience.

Report From The Paris Section.

By Dominique Briquel,

University Of Paris, Sorbonne.

XXIV Convegno di Studi Etruschi e Italici And Related Exhibitions.

A major activity of the French Section of the Istituto di Studi Etruschi e Italici during the year 2002 was the organisation, in cooperation with the Consiglio direttivo of the Institute and its President, Giovannangelo Camporeale, of the XXIV Convegno di Studi Etruschi e Italici, which was, for the first time, housed outside Italy. The conference was held in southern France, in Marseille and Lattes, near Montpellier, from September 26 to October 1. The theme was Gli Etruschi da Genova ad Ampurias (VII-IV secolo a.C.), dealing with the contacts between Etruscans and local populations of the French Mediterranean coast and their immediate neighbours in Catalonia and in Liguria. There were 34 presented papers on subjects ranging from the newest discoveries of Etruscan material -- for instance, in Lattes itself, which now appears to be an Etruscan emporion, with epigraphic documents written in Etruscan and religious architecture revealing a consistent Etruscan presence -- to the much debated question of the relations between Etruscans and Massilian Greeks; one must not forget that a great quantity of Etruscan material has been discovered in recent excavations in urban Marseille. The Acts of the conference will be published by the Istituto di Studi Etruschi e Italici.

In relation with the conference, two exhibitions were held, one in Marseille and the other in Lattes. The exhibition in Marseille, *Les Étrusques en mer*, was devoted to the numerous wrecks of Etruscan ships or of ships carrying Etruscan wares, which have been discovered along the French Mediterranean coast. Of special interest is the recently discovered shipwreck *Grand Ribaud F*, off Toulon, which is undoubtedly one of the most important archeological finds of that kind, although only a part of the ship has as yet been excavated. The cargo consisted of more than 1000 amphorae of the Etruscan Py n^o4 type. The name of an Etruscan sailor, MANIIES, a member of the crew, appears on one vessel. The catalogue of the exhibition is currently available at the *Musées de Marseille*, or from the editor, (Sarl Édisud, La Calade, 3120 Route d' Avignon, 13090 Aix-en-Provence, email: commercial@edisud.com.)

The title of the exhibition in Lattes was *Les Étrusques et le Midi de la Gaule*. It offered many Etruscan artifacts found at various sites in southern France and thus

effectively showed the importance of Etruscan trade for that region. The exhibition also took the opportunity to present many objects of Etruscan manufacture from public collections in southern France; these are seldom displayed in public and remain unpublished. One may cite the very rich collection of Etruscan sarcophagi and cinerary urns of Volterranean or Chiusine production from the archaeological museum in Avignon (11 pieces), which is the second largest in France after the Louvre. The catalogue will soon be available at the Musée Archéologique Henri Prades, (390 route de Peyrols, Boîte Postale 52, 34972 Lattes Cedex; email musee.lattes@free.fr).

Other Conferences.

With the École Française de Rome, the INSTITVTVM ROMANVM FINLANDIAE, and the University Of Rome Tor Vergata, the French Section of Studi Etruschi collaborated in organising a conference, under the scientific direction of Professor Paolo Poccetti, on the study of proper names in pre Roman Italy, *L'onomastica dell'Italia antica: aspetti linguistici, storico-culturali, tipologici e classificatori*. It was held in Rome, November 13-16, 2002: Three young members of the section presented papers in this conference: Jean Hadas-Lebel, University Of Lyons, on *Anthroponymes toponymiques et toponymes anthroponymiques*; Emmanuel Dupraz, University Of Clermont-Ferrand, on *Hypothèses sur les origines des systèmes gentilices en pays de langue nord-occidentale*; and Clara Berrendonner, University Of Paris I, on *L'acquisition de la citoyenneté et ses effets onomastiques en Étrurie*. The Acts of the conference will be published in the series *Collection de l'École Française de Rome*.

Another conference was held in Rome, February 13-14, 2003, with the support of the École Française, on the subject *Le ceramiche arcaiche a decorazione non figurata in Italia centrale tirrenica*. The goal was to present various approaches to undecorated fine ceramics of the archaic period, mainly from Etruria and Campania, and included physicochemical analysis as well as more traditional methods. The organiser was Dominique Frère, Université de Bretagne-Sud (Lorient).

ICAR Database.

An important enterprise in the field of Etruscan studies has been begun by Natacha Lubchansky, of Nanterre University, to provide specialists in iconography with a complete database of figured scenes in Etruscan and Italic art. The goal of this project, called ICAR, is to compile iconographic documentation and bibliographical information about each monument, along with all the relevant information about archaeological context, description, production, and interpretation. The first part of the CORPVS, dealing with Etruscan wall painting, has now been completed and can be consulted on a special website opened for the *Etruscans Now* symposium in London: <http://ICAREtruscansNow.free.fr>. It contains 540 scenes, 920 images, and 300 annotated bibliographical references. The work is continuing on other genres, such as reliefs and vase painting.

Publications And Theses On Etruscan And Italic Subjects.

On September 23, 2002, at the Sorbonne, Jean Gran-Aymerich defended his *thèse d'État* entitled *L'Étrurie entre Orient et Occident, recherches sur les vases en bucchero et leur diffusion*. As required by the old system of *thèses d'État*, now replaced by

thèses de doctorat, which are completed in only about 4-5 years, this work is the result of many years of study by a major scholar. This exhaustive catalogue of all types of bucchero pottery, the most characteristic of all Etruscan ceramics, will be published by the École Française de Rome.

Among other theses recently defended by young French scholars (according to the present system of thèses de doctorat), we may mention two works on linguistic matters: Jean Hadas-Lebel, Lyons, on Loan Words Between Latin And Etruscan In Etruscan Inscriptions; and Fabrice Poli, Dijon, on Oscan Epigraphical Documentation. Other thesis subjects include Etruscan Religion, by Marie-Laurence Haack, Arras, on Etruscan *HARVSPICES* In The Roman Empire; Etruscan Society, by Clara Berrendonner, Paris, on the upper classes in Etruscan northern cities in the period of Romanisation; and Iconography, by Thierry Piel, Nantes, on Etruscan and Roman power insignia.

The catalogue of the Etruscan cinerary urns in the Musée du Louvre, Paris, by Marie-Françoise Briguët, with the assistance of Dominique Briquel for the epigraphical part of the work, appeared in October, 2002, under the title Musée du Louvre, Département des Antiquités grecques, étrusques et romaines. Les urnes cinéraires étrusques de l' époque hellénistique, (Réunion des Musées Nationaux, 49 rue Étienne Marcel, 75009 Paris).

The Centre National de Recherche Scientifique Paris Excavations At La Castellina.

By Jean Gran-Aymerich,

Centre National de Recherche Scientifique.

La Castellina is the name of a hill that dominates the mouth of the river Marangone, on the coast to the south of Civitavecchia, the major port of Rome. This hilltop site was occupied from the XIV to III centuries B.C., a long period which saw the development of a protohistoric, then an Etruscan settlement, which continued to flourish down to the Hellenistic period. Traces of a prehistoric presence, and constructions from the Roman, mediaeval, and modern periods have also come to light. Related to the occupation on the acropolis, on the summit of the hill, are other remains found on the slopes and on the shore, as well as several necropoleis that surround the settlement. Among the richest tombs are the tumuli from the orientalisising and archaic periods, from the VII and VI centuries B.C.; some of these are more than 40 metres in diameter. A rare example of Etruscan stone statuary emerged from this funerary context. Ceramics from the Bronze and early Iron Ages are numerous, and they illustrate the formation of the Etruscan orientalisising period.

This site is equidistant between Cerveteri and Tarquinia. Its double role, as a frontier site and as an open port on the Mediterranean, conditioned La Castellina. In many respects one can consider this site the original settlement of Civitavecchia.

The finds from the first excavations conducted on the site by scholars from Civitavecchia were largely destroyed in the Second World War. A joint French and German program of research and excavation has been underway since 1995. Archaeologists and students from more than ten European agencies and universities

work under the direction of Jean Gran-Aymerich, researcher at the Centre National de Recherche Scientifique in Paris, and Friedhelm Prayon, professor at the University Of Tübingen. The Soprintendenza of southern Etruria and the town of Civitavecchia also actively participate.



Figure 1. Faience Vessel In The Form Of A Kneeling Woman: Oriental Import From La Castellina.

In our publication of the material from La Castellina, we will focus on these main subjects: the architecture and urbanism of the orientalising, archaic, and Hellenistic periods; the Etruscan and imported (Greek, Phoenician and Punic, and Iberian) ceramics (see figure 1); the iconography of painted or relief decorated vases and architectural terracottas; inscriptions and graffiti from the VII to III centuries (see figure 2); protohistoric origins and the reasons for the site's long habitation; exchanges between the coast and the interior; and the date and circumstances of the site's abandonment during the Roman Empire. Ceramics from the Bronze and early Iron Ages are numerous, and they illustrate the formation of the Etruscan orientalising period.

For more information and bibliography:
<http://www.france.diplomatie.fr/culture/archeo>.

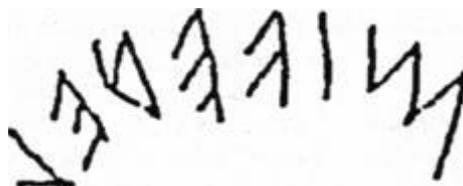


Figure 2. Inscription on a black ware vase: MI VENEL, Of Venel, An Etruscan Buried At La Castellina.

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Report From The Tübingen Section.

By Stephan Steingräber,

German Archaeological Institute, Rome.

Members of the German Section have been involved in the following activities:

The excavation of an Etruscan settlement on the hill of Castellina del Marangone, south of Civitavecchia (see report above). The German director is Friedhelm Prayon, (University Of Tübingen), in collaboration with Jean Gran-Aymerich (Centre National de Recherche Scientifique) and Paul Fontaine (University Catholique de Louvain).

A research project, undertaken by S. Steingräber (German Archaeological Institute, Rome and University Of Padova) since August, 2001, and sponsored by the German Fritz Thyssen Foundation Of Cologne: The subject is: Process Of Urbanisation Of The Etruscan Settlements From The Late Villanovan To The Late Archaic Period (End Of 8th To Beginning Of 5th Centuries B.C.)

Recent publication: S. Steingräber and H. Blanck (Editors), *Volterra: Etruskisches und mittelalterliches Juwel im Herzen der Toscana* (Philipp von Zabern, Mainz, 2002). The book includes 140 illustrations and 16 articles by 15 German and Italian authors on Volterra, its history, art, architecture, topography, urbanism, and alabaster, from the Villanovan to the modern period.

Report From The Vienna Section.

By Luciana Aigner-Foresti,

University Of Vienna.

Members of the Austrian Section report on two forthcoming publications. Petra Amann, of the Institut für Geschichte, Altertumskunde und Epigraphik, is completing her study on the cultural and political relations between Etruscans and Umbrians. Luciana Aigner-Foresti, of the same Institute at the University Of Vienna, has sent to the publisher the *Acts* of a minimeeting, held near Florence in 1998, on the subject of the relationship between city and state among the Etruscans, on early communities in Etruria in comparison to those of other Mediterranean cultures. She expects it to appear in early summer 2003 under the title *Entstehung von Staat und Stadt bei den Etruskern. Probleme und Möglichkeiten der Erforschung früher Gemeinschaften in Etrurien im Vergleich zu anderen mittelmeerischen Kulturen.*

Report From The Netherlands.

By L. Bouke van der Meer.

University Of Leiden.

The State University Of Groningen is organising the Sixth Conference Of Italian Archaeology on the theme of *Communities And Settlements From The Neolithic To Early Medieval Period*. (See the fuller description elsewhere in this issue.) It will take place from April 15 to 17, 2003. Over 150 papers, poster presentations, and plenary lectures are scheduled.

Doctor Ruurd Halbertsma, Curator Of The Classical Department at the National Museum Of Antiquities, Leiden, is analysing the composition of the metals in Etruscan bronzes from 11 collections and is coming up with interesting results.

Raetic And Etruscan Languages.

By Rex Wallace,

University Of Massachusetts.

Rätisch und Etruskisch, by Helmut Rix. (= Innsbrucker Beiträge zur Sprachwissenschaft: Vorträge und kleinere Schriften 68.) Innsbruck: Innsbrucker Beiträge zur Sprachwissenschaft, 1998. Pages 64.

Raetic is the language of approximately 100 short inscriptions written in two pre Roman alphabets (the so called alphabet of Bolzano / Sanzeno and the alphabet of Magrè). The inscriptions were found at sites scattered throughout the Alpine region of northern Italy, and date from the beginning of the 5th century B.C.

The standard edition of Raetic inscriptions is by Stefan Schumacher, *Die rätischen Inschriften. Geschichte und heutiger Stand der Forschung* (Innsbruck, 1992). **ADDENDA** to *Die rätischen Inschriften* were published by Schumacher in *Studi Etruschi* 59, 1994, pages 306-320 and in *Der Schlern*, 68 (1994), pages 295-298, and by Alberto Mancini in *Quaderni del Dipartimento di Linguistica -- Università di Firenze*, 6 (1995), pages 137-153. Schumacher is responsible also for many of the major articles on the Raetic language published within the last 10 years, including a splendid paper entitled *Sprachliche Gemeinsamkeiten zwischen Rätisch und Etruskisch*, *Die Schlern* (1998), pages 90-114. This article includes much groundbreaking work on the analysis of Raetic inscriptions, and may be profitably read alongside the monograph reviewed here.

Helmut Rix's *Rätisch und Etruskisch* is divided into 21 short units. These are organised roughly by topic into five chapters. Units 0-4 cover introductory material. This includes a couple of paragraphs on important investigators in this field, and a concise and informative discussion of Raetic personal names, particularly those appearing in Republican Latin inscriptions. Unit 5 deals with general methodological issues pertaining to the analysis of Raetic. Units 6 through 14 are a comparison of the morphosyntactic structure of Raetic and Etruscan texts. Units 15 through 19 cover the question of the origin of the Raetic alphabets and the legitimacy of the transcription of the Raetic letter **z** in the verb form **zinake** / **zinace**, **gave**. In unit 20 Rix recapitulates the monograph's main points, the most important of which is that the morphosyntactic evidence adduced from Raetic votive inscriptions indicates that Raetic and Etruscan are linguistically related. The monograph concludes with a short bibliography, a map of Raetic territory displaying the major findspots for inscriptions, and facsimiles of a handful of Raetic votive inscriptions.

The heart of *Rätisch und Etruskisch* is an examination of Raetic votive inscriptions. Rix explains that it is possible to make some determination of the message conveyed by Raetic inscriptions by considering where they were found and the type of material on which they were written. By comparing Raetic votive inscriptions with Etruscan

votive and dedicatory inscriptions, it is possible to show that the inflectional endings of Raetic nouns and of Raetic verbs and verbal derivatives are in important respects the same as those found in Etruscan. For example, Raetic names show case endings that are virtually the same as those in Etruscan (see below).

Comparison Of Raetic And Etruscan Nominal Endings.

	Etruscan	Raetic	Etruscan	Raetic
uninflected stem	LARICE	laivise	LARTh	felvinu
genitive	LARICE-S	laivise-s	LARThI-A(L)	felvinu-a
pertinentive	LARICE-SI	felurie-si	LARThI-ALE	felvinu-ale

Similarly, Raetic verbs and verbal derivatives in -u match up perfectly with those attested in Etruscan (see below). Etruscan verbal forms in -U could be made either to the uninflected verbal base or to the stem of the past tense. This appears to be the case also in Raetic.

Raetic And Etruscan Past Tense And -U Derivatives.

	Etruscan		Raetic	
uninflected past	ZINA-KE	he made	zina-ke	he gave
derivative in -U	ZINA-K-U	(was) made	upi-k-u	(was) given (?)

Even more importantly, the nominal and verbal formations found in Raetic appear in syntactic contexts that are the same as the contexts in which their Etruscan counterparts are found. Consider, for example, texts with verbal derivatives in -U, examples of which are given below. In Etruscan, verbal derivatives in -U are regularly construed with names having the so called pertinentive case endings -SI or -(A)LE. In Raetic, the same appears also to be true. Etruscan names with pertinentive case endings have either agentive or benefactive function when in construction with a verbal derivative in -U; presumably the same is true for Raetic.

Raetic And Etruscan Texts.

Etruscan MI MULU LARISALE VELCAINASI
I (was) given by / to Laris Velchaina

MI, I, 1st person singular pronoun, subject case;
MULU, give, U-derivative to verb stem MUL-;
LARISALE, PRAENOMEN, pertinentive case;
VELCAINASI, GENTILICIVM, pertinentive case

Raetic feluriesi felvinuale upiku
(this object) was given (?) by / to Felurie, son of Felvi

felurie-si, PRAENOMEN, pertinentive case;
felvinu-ale, patronymic, pertinentive case;
upiku, give ?, u-derivative to past tense verb *upike, he gave (?)

Rix's analysis of Raetic votive texts reveals significant grammatical agreement with Etruscan, and throws light on areas of difference as well. For example, Etruscan names are indicated by a personal name, a PRAENOMEN, and a family name, a GENTILICIUM, which developed from its original function as a patronymic. Thus Etruscan follows the Italic system of designating personal names, for example, VENEL ATELINAS = Venel, member of the Atelina family. Raetic names, on the other hand, are indicated by an idionym, which is accompanied, although not obligatorily, by a patronymic, as is shown by the name laspa pitamnu = Laspa, son of Pitame. Etruscan family names are customarily formed by means of the suffix -NA for masculine gender, for example, ATELI-NA-S. Feminine GENTILICIA are formed by adding an -I suffix, for example, RAMThA MATUNAI = Ramtha, member of the Matuna family. In Raetic the suffix that corresponds to the Etruscan suffix -NA is used to form feminine patronymics, for example, frima pitamna = Frima, (daughter) of Pitame. It is interesting to note that in Raetic it is the masculine patronymic that has been secondarily formed by the addition of a u-suffix to the original patronymic stem ending in -na, for example, *pitam-na-u → pitam-nu. This left the suffix -na free to function as the patronymic for feminine gender. In Etruscan the suffix -I is most likely a borrowing from one of the Italic languages. Thus, grammatical gender distinctions in personal names were a later development within both Etruscan and Raetic. In the prehistory of Etruscan and Raetic, the suffix -NA, whose original function was to form patronymics, served for both genders.

Rätisch und Etruskisch is an important addition to the literature on comparative Etruscan linguistics, first and foremost because it adheres rigorously to the only methodology available for determining whether or not a language such as Raetic is genetically related to Etruscan, namely, identification of morphosyntactic similarities. Rix is correct to insist that the similarities in morphology and syntax adduced by comparison of Etruscan and Raetic texts cannot be explained by means of language contact. Comparison of similarities in the form and meaning of Etruscan and Raetic vocabulary is not a viable approach because there are only one or two COMPARANDA at most, for example, Etruscan ZINACE versus Raetic zinake / zinace.

If there is anything disappointing about the content of this short monograph, it is that it does not include a paragraph on the broader implications of recognising a language family consisting of Raetic, Etruscan, and their Aegean relative, Lemnian. What does this say, for example, about the origins of the Etruscans?

This monograph was composed for a linguistic audience, but the conclusion that Raetic and Etruscan, together with Lemnian, belong to the same linguistic stock is one that is of importance to all Etruscologists.



A Facsimile Of A Raetic Inscription. It Reads pithale lemais zinake: Pithale has dedicated (me) to Lemai. (From Rix, Plate 2, Number 6.)

Etruscology In The Aegean.

By Lisa Pieraccini,

Saint Mary's College, Rome.



Alessandro Naso Holding A Copy Of Etruscan News.

Alessandro Naso, who teaches at the University Of Udine and at the University Of Trieste, spends much of his time (when not teaching) in Greece and Turkey. Naso's interests focus on identifying and studying the remains of Etruscan and Italic material in the Aegean. In contrast to the extensive scholarship on Greek artifacts found in Italy, Naso's research is a refreshing look at an old route of exchange, but in the opposite direction. By examining the Etruscan and Italic material found in Greece and Turkey, Naso seeks to shed new light on the relationship between ancient Italy and the Aegean from an Italic point of view.

Some of Naso's interesting discoveries and conclusions can be read in [Etruscan And Italic Artefacts From The Aegean](#), in [Ancient Italy In Its Mediterranean Setting: Studies In Honour Of Ellen Macnamara](#) (2000), pages 193-204. Naso supplies ample references to past research, and provides an up to date review of the published material thus far documented. In his analysis of the Italic and Etruscan finds in bronze (including axes, weapons, helmets, sheet fraements, horse bits, shields, double edged swords, a belt, [FIBVLAE](#), incense burners), Naso proposes that, beside a majority of objects dedicated by Greeks on their return from the west, items of furniture, such as bronze model thrones and perhaps folding stools, were possible Etruscan relics. He comments on the very earliest Etruscan inscription found in Greece, at the sanctuary of Aphaia at Aegina. It is on a Laconian stemless cup dated to the sixth century B.C. The inscription, as Naso suggests, indicates the ethnic origin of the donor, and confirms the entrance to the cult of the sanctuary. It reminds us of the wealthy Etruscan centres Caere and Spina, which had treasuries at Delphi.

In Naso's study of the objects thus far documented, he carefully handles the question of how to categorise the artifacts: as luxury items, cult objects, votives, funerary relics, or war booty. Naso reflects on the diversity of the objects, and warns against studying them as a group; they should be studied on an individual basis. In his most recent publication on this topic, [Materiali Etruschi e Italici nell' Oriente Mediterraneo](#), in [Magna Grecia e Oriente Mediterraneo prima dell' età ellenistica](#) (2001), pages 165-185, he examines a variety of objects, from [bucchero](#) fragments found at Samos and Miletus and a [FIBVLA](#) with amber and bone found at Ephesus, to a bronze oinochoe

and other bronze vases found in Syria. Naso proposes that a good number of objects most likely made their way to the Aegean on transport ships, not as commercial items to sell, but as prized souvenirs, a token of the time spent abroad. Naso states, however, that the large number of items found at sanctuaries most likely implies an Etruscan presence at these formidable shrines.

In both articles, he has organised the material in chronological order, and has studied the Bronze and Iron Ages, the orientalisising and archaic periods with respect to commercial trade and archaeological and literary evidence. Naso's 1996 publication, *Architettura Dipinta*, can now be accompanied by his forthcoming publication, *Catalogo di Bronzi Etruschi e Italici del Römisch Germanisches Zentralmuseum di Mainz*. When asked, What are your plans for the future? Naso responds, to return to the Aegean to study more material and to publish a book on this important topic. As he leaves Italy and heads east, as did the objects he is studying, we wish him well on his very interesting journey, and look forward to this forthcoming publication.

Why Forgers Are Attracted To Etruscan Art.

By Richard De Puma,

University Of Iowa.

The history of forgeries, even if we focus only on those forgeries imitating the art of classical antiquity, is rich and frustratingly complex. We can make a case for the ancients themselves producing forgeries. For example, the Etruscan invention of superposed red, a simple technique that imitates Attic red figure decoration, may be an intentional device designed to fool purchasers into thinking they had acquired an authentic, and presumably more expensive, imported Attic vase. Certainly in photographs it is difficult to distinguish the superposed red from the true red figure vases. And even in person, it is not always easy for those unfamiliar with the two techniques to make an accurate assessment. When true red figure first appeared at Vulci, around 525 B.C., it is easy to imagine some enterprising artists taking advantage of the unfamiliarity of this new style of pottery. Of course, it is entirely possible that the imitations were made as such and did not fool anyone. We are reminded of the many accurate reproductions of antiquities available since the 19th century and still a mainstay of contemporary museum shops.

In the case of Etruscan art, we can document intentional forgeries from as early as the 15th century. Annio da Viterbo (1432 or 1437-1502), who produced a wide variety of fake Etruscan inscriptions, employed some of the techniques practiced by much later forgers. For example, he secretly buried his creations, and then, at a later date, was able to astound visitors to archaeological sites with fortuitous discoveries and instantaneous translations of the most arcane inscriptions. People, including Pope Alexander VI, were profoundly impressed. Annio, however, was not creating forgeries to cheat others out of their money. He was interested in enhancing his scholarly reputation and the importance of his hometown.

In order to explore [Why Forgers Are Attracted To Etruscan Art](#), we must briefly trace modern awareness of the Etruscans and their culture. Of course, the very existence of the Etruscans was always kept alive by the survival of ancient literary sources. But the

appreciation and understanding of Etruscan art are more recent phenomena. In some ways, a defining moment was the first public exhibition of Etruscan art. This was held in London in 1837, and consisted of authentic objects recovered by Italian excavators from eleven tombs at Tuscania and Tarquinia. Some of the tomb groups were presented in reconstructed chambers using Carlo Ruspi's fresco facsimiles. After the exhibition closed, the British Museum purchased much of the material and thus formed the basis of its important holdings in Etruscan art. The London exhibition inspired numerous viewers to learn more about the Etruscans and to travel to Italy to see for themselves the latest discoveries. One such traveler was Lady Elizabeth Caroline Hamilton Gray who not only braved the difficulties of continental travel in the early 19th century, but also documented her trip in the first authoritative guide book in English on the Etruscans, *A Tour Of The Sepulchres Of Ancient Etruria In 1839*. This book was published in 1840, and offered many important observations.

The London exhibition, Lady Hamilton Gray's popular travel account, and the continuing discovery of more and more Etruscan tombs at Vulci, Tarquinia, Palestrina, Chiusi, and Cerveteri encouraged still more tourism and more scientific studies of the Etruscans. In 1848 George Dennis (1814-1898) published his two volume work, *The Cities And Cemeteries Of Ancient Etruria*. This remains one of the most important English guides for those seeking an understanding of the Etruscan landscape. In an age saturated with television, cinema, and virtual reality, it is perhaps difficult to appreciate the impact these books by Lady Hamilton Gray and George Dennis had on English readers.

However much these contributions made to a general understanding of the Etruscans, it was still true that, compared to Greek, Roman, and even Egyptian art, Etruscan art was relatively unknown. At the same time, there was a growing interest in looking at Etruscan art perhaps because it was so different from typical manifestations of classical Greek and Roman art, and there was not as much of it to see. In George Dennis's time there were only a few public collections of Etruscan art in Italy. A number of private collections were accessible to distinguished visitors. Sometimes, as Dennis relates, private collectors were even willing to sell some of their antiquities to visitors.

By the second half of the 19th century we can see a situation that is ripe for forgery: Etruscan art is relatively scarce but very appealing, especially because it is so unusual, so different; and there are many people who would like to own a few pieces, especially if available at modest prices. At the same time, there are relatively few public collections and very few experts, so it is difficult to obtain an intelligible picture of the hallmarks of Etruscan art and its development over time. We can praise the growth of major public collections of Etruscan and Italic art during this period. For example, although some important private collections in Florence, Cortona, and Volterra had evolved into public museums by the later 18th century, larger and more accessible public collections in Italy begin with the Vatican's *Museo Gregoriano Etrusco*, inaugurated by Pope Gregory XVI and opened to the public in November, 1836. By 1889, with the opening of the Villa Giulia, we have a magnificent public collection entirely devoted to Etruscan and early Italic culture. At the time, this museum was hailed as a model for all new museums because it presented archaeological material in a proper scientific context. In other words, artifacts were not displayed as isolated *objets d'art* but as parts of larger, more complex tombgroups.

We are, of course, entirely familiar with this kind of presentation today, but in the late 19th century it was considered radical. For a sample of the praise typical of the time, we may turn to a report from Arthur Lincoln Frothingham, Junior (1859-1923), the founding editor of the *American Journal Of Archaeology*. In 1897 Frothingham wrote that the Villa Giulia:

..... furnishes the best instance of an Etruscan collection arranged on perfectly scientific principles, the contents of each tomb being kept separate and the tombs themselves being arranged in chronological order, thus making it easy to follow the historic succession of types and the transformation of culture

Frothingham often took his students from the American Academy In Rome to the Villa Giulia to examine these tombgroups in person. Less than two years later, however, this shining example of the new museum for the 20th century was tarnished by Wolfgang Helbig (1839-1915). In the preface to the second edition of his famous *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom* (1899) he states that:

..... This guide treats all of the major public collections in Rome, with the exception of the Museo di Villa Giulia. Inclusion of this museum is out of the question since quite extraordinary rumours have been circulated about it. The chief function of the museum was to be the exhibition of authentic materials elucidating the cultural development of the ancient Faliscan territory. But people are

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saying that objects from the two oldest types of tombs (the so called well tombs and trench tombs) are often mixed together; that particularly important objects from certain other tombs are now missing; that finds from other sites have been mistakenly included; that in the publication of the Narce cemeteries [*Monumenti Antichi* 4 (1894)] the plans of groups of tombs as well as the plans indicating the positions of objects within specific tombs are, in part, falsified. Until a rigorous investigation removes all current doubts concerning the Faliscan collection, its archaeological significance, in so far as it claims to be a source of cultural history, cannot be considered here

Indeed, a rigorous investigation did take place, but at first only attempted to whitewash the entire episode and even discredit Helbig and others who had brought the problem to public attention. It was eventually demonstrated that almost all of the 83 tombgroups from Narce had been compromised. The scandal cast a long shadow on the integrity and authenticity of many of the Etruscan and Italic tombgroups acquired by museums in Europe and North America during this period.

One of the most common materials used for the production of Etruscan art is clay. Terracotta pottery and sculptures, everything from tiny loom weights to architectural revetments and overlifesize statues, are abundant in every period and almost every site. Obviously, the same clays that were used to produce Etruscan objects are still easily available in Italy today. Thus, forgers have a ready supply of the proper materials at their disposal. Thanks to the development of better scientific technologies, like thermoluminescence dating, it is much more difficult to fool experts

than it was, say, at the time of the British Museum's acquisition of the Cerveteri sarcophagus in 1873, or the Metropolitan Museum's infamous Etruscan warriors acquired for the museum by John Marshall in 1915, 1916, and 1921. But forgers will always rise to the challenge.

I would suggest, then, that forgers are especially attracted to Etruscan art for the following reasons:

1. Etruscan Art Is Poorly Understood.

No Etruscan treatises on art survive, nor do the Greek or Latin writers discuss it in any detail. Certainly it is less familiar than the art of contemporaneous ancient cultures in the Mediterranean basin. There are fewer modern specialists publishing results of their research, and fewer connoisseurs who can offer their opinions. The audience acquiring antiquities, whether private collectors or curators at public institutions, is often inexperienced.

2. Etruscan Art Is Highly Diversified And Often Eclectic.

Although general trends exist, Etruscan art is essentially the product of highly independent citystates, each with its own styles and tastes. Almost anything is possible, or at least might be possible.

3. The Materials Used In The Production Of Etruscan Art Are Still Readily Available.

For example, clay.

4. Many Etruscan Originals Can Be Easily Enhanced With Added Modern Ornament.

For example, originally blank mirrors or cistae can be engraved. Fake or copied inscriptions can be added to authentic metal objects. There are many examples, especially in bronze.

If there is anything we should learn from the past, it is that forgers are highly skilled and often quietly working on new ways to deceive not only the connoisseurs, but also the scientists.

It may prove instructive to consider a large impasto oinochoe of unusual form [figure 1].



Figure 1. Impasto Oinochoe, From Sirolo, About 525-500 B.C. Height, 53.3 Centimetres. Ancona, Museo Archeologica 57888. From G. Colonna, Editor, *Eroi e Regine: Piceni Popolo d' Europa* (De Luca: Rome, 2001) Page 353, Number 133.

This has been published only twice, and the author was hardpressed to find any convincing parallels. In fact, he cited some vases that had three distinct spouts but were otherwise completely unlike this jug. Because it is so peculiar and because there are no convincing parallels, one might easily assume it is a forgery. If it were on the art market, it is likely that many experts would be suspicious, and some would surely condemn it as modern. But, this piece was excavated in 1989. It comes from a large tomb at Sirolo, just south of Ancona, and appeared in an exhibition of Picene art at Rome's Palazzo Barberini in 2001. It is an excellent example of the surprising idiosyncrasies of regional Italic and Etruscan art. Thus, it is dangerous to say, *I've never seen anything like that before, and therefore it must be a fake*. No one, no matter how dedicated, can hope to see or remember everything. And, of course, only a small part of what the ancients created has survived for us to see at all.

Abstract From The *Barbarians Of Europe* Conference.

Myth On The Fringe: The Case Of The Talking Head.

By Nancy De Grummond,

Florida State University.

It is important to try to separate Etruscan mythology from Greek mythology, which often influenced and obscured it. There are striking representations in Etruscan art that appear to show a head without a body, or only a small portion thereof, emerging from the earth or sky and making a prophecy. This mythological motif may be used as a test case to compare and contrast the way in which the Greeks and *barbarians* such as the Etruscans used this kind of religious / ritual element. The motif occurs in other *barbarian* cultures appropriate for this conference, especially Thracian, but also early Roman, Scythian, and Celtic. Accordingly the discourse abandons the traditional mythographic dichotomy of Indoeuropean and non Indoeuropean in favour of the ancient dialectic, the premise of this conference, in which Greeks are contrasted with

barbarians, that is, everybody else. Thus the Etruscans, who are widely believed to be non Indoeuropean, are seen to have much in common with the Indoeuropean Thracians and Scythians, who share their existence as a **fringe** culture.

There are several categories of classification for the theme of the talking head.

1. The motif sometimes resembles that recognised under the rubric of **The Vital Head**, a widespread recurring theme in mythic thought (S. Thompson, **Motif Index Of Folk Literature**, E783: **Vital head. Retains life after being cut off**, and E783.5: **Vital head speaks**.) In this case, the head is truly severed from the body, and its ability to sing or prophesy is shocking and magical. The most obvious example of this is found in the story of the at least half Thracian bard Orpheus, whose head was torn off and floated down the river singing.
2. The head may be part of the body that emerges out of the earth or perhaps the Underworld. The myth of Etruscan **TAGES**, who popped out of a newly ploughed furrow and began to sing revelations of the **DISCIPLINA ETRVSCA**, is well known (Cicero, **DE DIVINATIONE**, 2.23). The story of **TAGES** is also represented on gems, sometimes with a shoulder or more of the body showing, but often only a head is shown and we cannot be sure if the identification is **TAGES** or Orpheus.
3. The prophetic head may be represented as coming out of clouds or the side of a hill or out of the ground, probably as a way of depicting the idea, found commonly in ancient Greek and Roman literature, that prophetic voices were suddenly heard speaking, whether in a grove or on the battlefield or in town. The story of the Roman deity Aius Loquens, as told by Cicero, provides a specimen of this archetype (**DE DIVINATIONE**, 1.101). Quite common in Etruscan art is the head of a Silenus or Satyr involved in prophecy.



Scene Of Adorning The Bride; In The Background, The Head Of Silenus Is Propheying About The Bride's Future. Mirror In The Staatliche Museen, Berlin.
[Etruskische Spiegel](#), Volume 2, Number 212.

It will be noted that the oracles in Etruria have to do with various moments in life such as birth, marriage, and death. The heads may be male or female, and according to new evidence, animal as well. The examples in Etruria are numerous, and by contrast quite rare in Greece, a rather surprising point in light of Greek interest in oracular response and prophecy. The well documented Etruscan material provides paradigms of the disembodied head which allow us to speculate on the meaning of various representations of heads found in Thracian and Scythian art as well.

The Barbarians Of Europe: A Conference At The University Of Richmond.

March 21-23, 2003.

Larissa Bonfante, who is NEH Visiting Professor Of Classical Studies At The University Of Richmond for the spring semester of 2003, has organised a conference on the barbarians as the ancient Greeks defined them, namely, everyone who was not Greek. This is a very interesting point of view to take, and the richness of the results is evident from the stimulating program.

The opening evening offers three presentations: a welcome by Larissa Bonfante, and two papers: Ancient Geography Of The Barbarian, by Paul Keyser, and Myth On The Fringe: The Case Of The Talking Head, by

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Nancy de Grummond. (The abstract for her paper appears elsewhere in this issue.) In the first session on the second day, Renate Rolle speaks on Scythians: A World Between Mobility, Tomb Architecture, And Early Urban Structure, Askold Ivantchik on Herodotus And The Scythians, and Ivan Marazov on The Thracians. The second session offers papers by Barry Cunliffe on The Celts, Peter Wells on The Germans, Larissa Bonfante on The Etruscans, and Otto Herman Frey on Situla Art. The evening reception at the Omni Richmond Hotel regales the participants with a Barbarian Fashion Show, designed by Norma Goldman.

The last day features a panel discussion in which Ann Farkas speaks on Barbarism And Barbarians, Guenter Kopcke on Hellenism, John Marincola on Romans As Barbarians, Walt Stevenson on The Later Barbarians, and Gocha Tsetskhladze on European Barbarians: Ancient And Modern Authors. Barry Cunliffe offers the Final Words, and the conference ends with a buffet lunch.

Etruscan Textile Studies.

By Margarita Gleba,

Bryn Mawr College.

Over the last twenty years textile studies have developed into an important new field of archaeology. Numerous recent publications on the topic, foremost among them Prehistoric Textiles by Elisabeth Barber (Princeton 1991), are demonstrating how much we can learn about the culture, society, technology, and economy of the ancient

world through textiles. A proliferation of conferences on archaeological textiles, such as that at Lattes in 1999 on the theme *Archéologie des textiles des origines au Ve siècle*, [footnote 1: Acts edited by D. Cardon and M. Feugère (Montpellier, 2000)] as well as the First International Symposium On Textiles And Dyes In The Mediterranean Roman World that took place in Ibiza, Spain, in November 2002, [footnote 2: Acts to be published] and the conference *Ancient Textiles: Production, Craft, And Society*, held in Lund, March 19-23, 2003, shows the awakening interest in the topic. Because the environmental conditions in Italy, in comparison to those in central and northern Europe, are less conducive to the survival of organic material, the study of Etruscan and Italic textiles has been significantly neglected.

Numerous examples of Etruscan cloth fragments [footnote 3: some collected by Janine Stage in *Extant Etruscan Textiles: A Working List*, *Studi e Materiali*, 6 (1991), pages 146-150] have survived either as actual cloth or as pseudomorphs, mineralised formations in which inorganic compounds replace the organic components of the fibres, yet retain their external shapes. Most of the extant Etruscan textiles survive as minute traces of this sort on metal surfaces.

Some of the earliest textiles have been found in the Terremare district of northern Italy, and have been dated to the third and early second millennia. [Footnote 4: A. Rast-Eicher, *Tessuti dell' età del bronzo in Europa*, in M. Barnabò Brea, A. Cardarelli, and M. Cremaschi, Editors, *Le Terremare. La più antica civiltà padana* (Modena, 1997).] Among these, the Ledro textiles have been cited extensively for their technical complexity and similarity to the Swiss neolithic textiles. Weaving technology was probably brought to the Apennine peninsula from central Europe, and this connection remained strong throughout later periods as well.

Italian Iron Age textiles bear many similarities to earlier Hallstatt finds. A Late Villanovan boat burial in the necropolis of Caolino at Sasso di Furbara, in the vicinity of Tarquinia, produced large quantities of cloth fragments, [footnote 5: analysed and published by Masurel and Marnez, *Les vestiges textiles retrouvés dans l' embarcation*, *Origini*, 11 (1977-1982), pages 381-414, and *Etude complémentaire des vestiges textiles trouvés dans l' embarcation de la nécropole du Caolino à Sasso di Furbara*, *Origini*, 16 (1992), pages 295-310] which are of high quality both technically and aesthetically, and illustrate a wide range of refinement and design. The checkered pattern, which appears later in the numerous Etruscan artistic representations showing a variety of plaids, diagonals, chevrons, and diamonds, and becomes to a certain extent a characteristic of Etruscan textiles, is already common among the Sasso di Furbara specimens, but is also well documented in earlier central European finds. An even more important connection is the presence of tablet woven borders in textiles of Sasso di Furbara and of Verucchio. Until the discovery of the Italian examples, this complex technique was known only in mainland Europe, especially from Hohmichele and Hochdorf. [Footnote 6: J. Banck-Burgess, *Hochdorf IV, Die Textilfunde aus dem späthallstattischen Fürstengrab von Eberdingen-Hochdorf (Kreis Ludwigsburg) und weitere Grabtextilien aus Hallstatt- und Latènezeitlichen Kulturgruppen* (Stuttgart, 1999).]

The spectacular finds from Verucchio have not only changed our ideas about the technology of Etruscan textiles, but have also provided us with the only practically complete Etruscan garments. Mantles and other pieces of clothing found folded on or

wrapped around the cinerary urns in the burials of Verucchio suggest that textiles constituted a very important part of a larger funerary ritual and, possibly, reflected the status and identity of the deceased person. A recent publication of the Tomba del Trono, edited by Patrizia von Eles, [footnote 7: Guerriero e sacerdote. Autorità e comunità nell' età del ferro a Verucchio. La Tomba del Trono (Florence, 2002)] is already an indispensable source of information for anyone interested in Etruscan textiles and garments because of its detailed analysis of two almost complete mantles, and other fragmentary textiles.

Other recent discoveries have also added significantly to our knowledge of the textiles of ancient Italy. Clothing articles found frozen at Vedretta di Ries in the Aurine Alps may provide yet another link with central Europe. [Footnote 8: L. Dal Ri, I ritrovamenti presso il rifugio Vedretta di Ries / Rieserferner nelle Alpi Aurine (2850 m.s.m.). Notizia preliminare, Rivista di Scienze Preistoriche, XLVII (1995-1996), pages 367-388.] Textiles from the orientalisering cemetery at Casale Marittimo include woolen and linen pieces of clothing and utilitarian fabrics used for ritual wrapping of objects. [Footnote 9: A. M. Esposito, I principi guerrieri. La necropoli etrusca di Casale Marittimo (Milan, 1999), pages 93-94.] This later use of textiles shows an important aspect of ancient burial rites. Textiles of plain weave found in the Tombs A and G at Casale Marittimo were wrapped around burial goods. In the Tomba del Duce at Vetulonia, dated to the second half of the 8th century B.C., a linen cloth was found inside a larnax that also contained cremated bones. [Footnote 10: The Etruscans (Exhibition Palazzo Grassi, Venice, 2000), M. Torelli, editor, (London, 2000) 582, number 130.] The use of textiles, particularly linen, to wrap the bones or funerary goods is reminiscent of a ritual described by Homer for the burials of Hector and Patroclus and assumed to have been adopted by the elites throughout the Mediterranean during the Iron Age. In fact, textile fragments or pseudomorphs are frequently mentioned in excavation reports as remains of the wrapping material for various objects. Unfortunately, very few of these have been analysed scientifically, and the identification is often based on general observation or assumption.

In recent publications more attention is being paid to the minute textile traces on FIBVLAE and other metal ornaments discovered in burials. Given the archaeological scarcity of textile finds in Italy, examination of these remains is invaluable for a better understanding of Etruscan clothing. One of the first objects to have been studied extensively is a bronze bowl with a textile imprint on the bottom at the Newark Museum; it is believed to have originated at Veii. [Footnote 11: Published by Diane Carroll, An Etruscan Textile In Newark, American Journal Of Archaeology, 77 (1973), pages 234-236.] Further research should include a more systematic examination of Etruscan bronze and iron objects for traces of fabric.

In addition to garments and utilitarian textiles, Etruscans used woven fabric for the sacred books or LIBRI LINTEI. Probably the most famous extant specimen of Etruscan cloth is the linen mummy wrapping in Zagreb, preserved by the dry climate of Egypt. [Footnote 12: F. Roncalli, *CARBASINIS VOLVMINIBVS IMPLICATI LIBRI*. Osservazioni sul *LIBER LINTEVS* di Zagabria, JdI (1980), pages 227-264; *LIBER LINTEVS* Of Zagreb, in M. Flury-Lemberg, Textile Conservation And Research (Riggisberg, 1988), pages 344-357, 496.] The cloth survives in twelve strips, which originally comprised a part of a LIBER LINTEVS.

In addition to the actual fabrics, there are other means to study Etruscan textiles. Larissa Bonfante's classic *Etruscan Dress* [Footnote 13: Johns Hopkins University Press, Baltimore And London, 1975] demonstrated over twenty years ago what wealth of information about clothing can be obtained from iconographic sources. The forthcoming paperback edition of the book is eagerly awaited. Hero Granger Taylor's article on the clothes of the Arringatore [Footnote 14: Weaving Clothes To Shape In The Ancient World: The Tunic And Toga Of The *Arringatore*, *Textile History*, 13 (1982), pages 3-24] remains a milestone in Etruscan textile and clothing studies for showing how such garments were made.

Ancient iconography is also very important for our reconstructing the production activities of textile technology. Two objects are of particular significance. From the area of Bologna, in northern Italy, comes one of the most important depictions of textile production in the ancient world, a bronze *TINTINNABVLVM* found in tomb 5 of Bologna's Arsenale Militare necropolis. [Footnote 15: C. Morigi Govi, *Il TINTINNABVLVM* della Tomba degli Ori, *ArchCl*, 23 (1971), pages 211-235.] It is dated to the second half of 7th century B.C. Four scenes depict various stages of textile manufacture:

- dressing the distaffs,
- spinning,
- preparation of the starting border, and
- weaving.

The weaving scene is unique in that it shows the only two storied loom known from antiquity.

Another important object, also from northern Italy, is the wooden throne found in Tomb 89 of Verucchio. [Footnote 16: Von Eles, 2002.] The throne, extraordinary for its conservation, has been dated to the second, half of the 7th century B.C. The scenes, intricately carved on the inner side of the back, have been interpreted by Torelli [Footnote 17: *Il rango, il rito e l'immagine. Alle origini della rappresentazione storica romana* (Milano, 1997), pages 63-86] to illustrate the cycle of wool production:

- the rearing and shearing of sheep,
- washing of wool,
- spinning,
- weaving, and, finally,
- garment manufacture.

Both of these objects illustrate the social and economic importance of textile making activities as well the prominent role of women in this task. [Footnote 18: M. Nielsen, *Etruscan Women: A Cross Cultural Perspective*, in L. L. Lovàn and A. Strömberg, editors, *Aspects Of Women In Antiquity*, (Jonsered, 1998), pages 69-84.] The last is confirmed both by literary sources and by the presence of spinning and weaving tools in women's graves and the votive deposits of female sanctuaries.

Analysis of implements associated with textile production represents another way of studying textiles, one especially useful in the absence of actual fabrics. A study of the number, distribution, and morphology of loom weights, spindle whorls, spools,

needles, and other implements provides information not only about the raw materials and the final products but also about technology and scale of production. It allows us to start reconstructing the craft, which until now has been missing in the context of the study of Etruscan economy. [Footnote 19: M. Gleba, Textile Production At Poggio Civitate (Murlo) In The 7th About B.C., in *Archéologie des textiles des origines au Ve siècle*, Actes du colloque de Lattes, (2002).]

The exciting new finds, and recent publications of the analyses of the old ones, are finally making the study of Etruscan textiles a reality, and providing a more complete understanding of this important craft in ancient Italy and beyond. [Footnote 20: 1999, editors D. Cardon and M. Feugère, pages 75-80 (Montpellier, 2000).]



Scenes Of Wool Working, With Women Cleaning, Combing, Spinning, And Weaving. Bronze TINTINNABVLVM, Or Rattle, From Bologna. Bologna, Museo Civico. About 600 B.C. C. Morigin Govi, *ArchCl* 23 (1971), Pages 211-235.

Wedgwood And The Etruscans.

By Nancy H. Ramage,

Ithaca College.

The potter Josiah Wedgwood (1730-1795) was caught up in the passion for the Greek, Etruscan, and Roman culture that gripped so many English and European cognoscenti, artists, and craftsmen in the 18th century. Indeed, he was partly responsible for that fascination with antiquity, promoting it through his entrepreneurial sales tactics and his pottery shapes and designs.

Like many of his time, Wedgwood thought that most pottery found in Italy was Etruscan rather than Greek. So intrigued was he with the Etruscans that he named his factory in the pottery district of Staffordshire Etruria, and took the motto, ARTES ETRVRIAE RENASCVNTVR, The Arts Of Etruria Are Reborn. These words were painted on the first pots that he threw in the new pottery, Etruria, on June 13, 1769. That manufactory was in use for 181 years, closing in 1950, when the Wedgwood

works moved to a nearby factory in Barlaston that still produces Wedgwood pottery today.

The shiny black glaze that Wedgwood perfected for his pots was imitative of Etruscan **bucchero**. Many of his stoneware pots are entirely black, like **bucchero**, which became a deep rich colour by the removal of all oxygen in the clay through the firing. Like the examples of that fabric, his often imitated metal shapes. He called this kind of pottery **black basaltes**, after the hard black Egyptian stone of that name. He often used the fabric to make classical shapes such as urns, kylikes, and ornamented bowls, as well as large busts of famous ancients and moderns for his clients to place on library shelves or pedestals. On a small scale, he made cameos and intaglios with classical images to be used for jewelry or to decorate boxes and furniture. Although Wedgwood copied the look of Etruscan **bucchero**, he sometimes made shapes that were better suited to his English clientele, namely, teapots, cups, and saucers, and other items for the contemporary table, elegantly machined into crisp geometric designs on the surface.

The smooth black surface was suitable for relief decoration, such as swags or cupids, as well as for the application of a reddish paint that he called **encaustic**. He used this paint to imitate Greek red figure painting that he copied largely from the plates of Sir William Hamilton's collection, published in four great volumes from 1766 onward. These vases too were thought to be Greek or Etruscan, with little understanding at the time as to which was which. However, over the next decades, Hamilton and Wedgwood both learned that many of the items they had thought were Etruscan were in fact Greek. Nonetheless, the name **Etruscan vases** and **Etruria** stuck even into modern times.

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The Plundering Of Etruscan Sites: Some Progress Toward A Solution.

By Marina Papa Sokal,

New York University.

The worldwide looting of archaeological sites and ancient monuments has grown in the past two decades to alarming proportions. Every time an object is ruthlessly extracted from the ground and separated from its context -- rather than being scientifically excavated -- invaluable historical knowledge is irreparably lost. This loss is not only to the people whose cultural heritage is being devastated, but also to the common history of humanity.

The looting of Etruscan sites ranks among the most serious cases of archaeological pillage. The destruction of Etruscan tombs by the infamous **tombaroli** has continued for decades and shows no signs of abating, despite the increasing public awareness of the problem.

Unfortunately, the antiquities market -- dealers, collectors, and all too many museum curators -- is not satisfied with recycling old pieces that have been in circulation for a long time; they are hungry for **virgin** objects.

Etruscan sites are especially vulnerable to illicit excavations. Literally hundreds of still undiscovered Etruscan tombs lie scattered over a very wide area -- encompassing most of modern Tuscany and northern Lazio that is almost impossible to patrol properly. Their contents are often a collector's dream: Greek vases, jewelry, [buccheri](#), bronzes. Many sites at places like Cerveteri, Vulci, and Tarquinia have been heavily plundered, and several important pieces are now in well known private and public collections in the United States.

Under Italian law (June 1, 1939), any item of historical or cultural value is the property of the State. All casual finds must be reported to the authorities, and the finder and landowner are entitled to a reward not exceeding 25 % of the market value of the piece. All private collections of archaeological materials must be declared, and the collector is obligated to present proof of having acquired the objects legally; otherwise the collection would be confiscated and deposited in one of the national museums. Finally, the sale of any item of historical importance must be approved by the [Soprintendenza Archeologica](#). Unfortunately, these stringent regulations are frequently evaded by smuggling the objects out of Italy and selling them in countries where the antiquities trade is unregulated.

At the international level, the problem of the illicit trade in antiquities -- and the strong incentive for pillage of archaeological sites that it creates -- was addressed by the United Nations Educational, Scientific, And Cultural Organisation ([UNESCO](#)) in 1970 with the adoption of a convention for the protection of the world cultural patrimony.

Thus far 96 countries (most recently Britain and Japan in the Fall of 2002) have ratified the convention; Italy signed it in 1979 and the United States in 1983. Currently, Switzerland is working on implementing legislation.

The United States is, together with Britain and Japan, one of the world's major importers of art and antiquities, both legal and illegal. In recent years, however, the United States has taken some important steps, under the Convention On Cultural Property Implementation Act of 1983, to help other countries protect their archeological heritage, by deterring the illicit import of archaeological materials into the United States.

On 19 January, 2001, the last day of the Clinton presidency, the governments of the United States and Italy signed a bilateral agreement to protect Italian archaeological materials in jeopardy from illegal excavation and export. The United States pledged to prohibit the importation of designated categories of archaeological materials ranging in date from approximately the ninth century B.C. to the fourth century A.D., unless accompanied by an export license issued by the Italian government, and to return to Italy any such material that might be forfeited for violation of this import prohibition. Restricted types of artifacts include stone and metal sculpture, metal vessels, metal ornaments, weapons and armour, inscribed or decorated sheet metal, ceramic sculpture and vessels, glass architectural elements and sculpture, and wall paintings. Notably, coins, glass vessels, beads, and semiprecious stones are not included.

Under the terms of the agreement, the government of Italy pledged to invest more resources in scientific research and to reinforce the protection of its archeological patrimony, especially in those areas at greatest risk of pillage. Moreover, Italy promised to continue its efforts to devote more public funds to guard archaeological sites and museums and to develop tax incentives for private support of legitimate excavations. The Italian government also agreed to increase its collaboration with the United States by promoting longterm loans of archaeological and art objects for education and research, and to encourage American museums and universities to participate in joint excavation projects with the understanding that some of the scientifically excavated objects from such projects could be given as a loan to the American participants. This agreement will remain in force for five years, after which time the situation will be reassessed and the import restrictions may be extended for a further five year period.

This is a very welcome diplomatic effort and an important step in the right direction. However, in order to effectively address the problem of looting and plundering of archaeological sites around the world, it is imperative to consider additional measures to reduce the total global demand for purchase of antiquities: first, by greatly reducing the appeal of private collecting, through campaigns aimed at raising public awareness about the problem of pillage; and second, by giving museums and educational institutions wider access to antiquities through means other than purchase on the private market, such as longterm loans, widely traveling exhibitions, strictly controlled museum to museum sales or exchanges of duplicate objects, and joint excavation projects with artrich countries in which the finds could be fairly shared between the country of origin and the foreign contributing institutions.

The longterm task for archaeologists must therefore be to sensitise both citizens and politicians to the immense loss to our historical patrimony that is being caused by the illicit trade in antiquities. With such an awareness, it should be possible to devise effective measures to protect the world's cultural heritage, and to make that heritage widely available to people around the world in a democratic way.

Reviews.

By Larissa Bonfante.

Guides.

Donald White, Ann Blair Brownlee, Irene Bald Romano, Jean Macintosh Turfa. **Guide To The Etruscan And Roman Worlds At The University Of Pennsylvania Museum Of Archaeology And Anthropology.** University Museum Publications, University Of Pennsylvania Museum: Philadelphia 2002. ISBN 1-931707-37-5 (Cloth), ISBN 1931707-37-3 (Paper). Price: \$29.95 Cloth, \$14.95 Paper. 100 Pages, 117 Colour Images, 2 Maps, 15 Black And White Photographs (Halftones). Order From: Hopkins Fulfillment Services, Post Office Box 50370, Baltimore, MD 21211-4370. [hfscustserv@mail.press.jhu.edu](mailto:hpscustserv@mail.press.jhu.edu).

The University Museum's classical collections, housed in the handsome red brick buildings inspired by the architecture of Ravenna, rank among the largest, most diverse, and systematically collected of any museum in the United States The catalogue of the newly installed Greek galleries appeared in 1995: **The Ancient Greek**

World, by Donald White, Irene Bald Romano, and Yelena Stolyarick. Now visitors to the Roman and Etruscan galleries, inaugurated in March, 2003, can consult this colourful, beautifully illustrated guide, which provides colour photographs and extended captions for 129 highlights from the collection. At lunch in the Museum's cafeteria, or at home in an armchair, visitors can read about the history of the collections, with thumbnail sketches and portraits of the excavators, curators, and collectors who assembled the Etruscan and Roman material so lovingly restored, studied, and exhibited.

The description of the Museum's stated policy from the beginning is worth quoting: The young Museum, acquiring objects to fill the new building then under construction, was articulating a collecting policy whereby it would be less interested in individual objects and more concerned with acquiring whole groups of objects covering a wide chronological range which had come from scientific exploration and which would be accompanied by carefully and scientifically gathered documentation. The new Etruscan collection, with its complete and well documented tomb groups, was a perfect example of the Museum's mission.

A forthcoming fuller catalogue by one of the most active members of the United States Section Of The Istituto di Studi Etruschi ed Italici, Jean MacIntosh Turfa, will deal with the Etruscan objects in the collection, among the few in the United States with firm provenances, many of them from the University Museum's own excavations in Orvieto, Narce, and other sites of central Italy. Aspects and objects of this remarkable collection were presented at a workshop at the Annual Meeting Of The Archaeological Institute Of America in Philadelphia, January, 2002, and at a fullscale International Conference, March 28-30, 2003.

Anna Marguerite McCann, *The Roman Port And Fishery Of Cosa. A Short Guide. Il Porto romano e la peschiera di Cosa. Guida Breve. The American Academy In Rome. Rome, 2002. \$16.95.*

It is to be hoped that this authoritative, beautifully designed and illustrated compact

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guide by the excavator of the harbour and the fishery of Cosa, on the Etruscan coast, will be a model for similar brief guides to archaeological sites throughout the Mediterranean and beyond.

The excavators of the Roman colony of Cosa, founded in 273 B.C., soon after the Roman conquest of nearby Vulci and Volsinii, originally thought they were going to find an Etruscan site. The author, a world authority on underwater archaeology, assembled a remarkable group of experts to excavate and study the ancient harbour, one of the most successful in the Mediterranean, and its commercial activity that brought the city its wealth. A most surprising and unusual find was a series of fragmentary wooden buckets from a water lifting device to provide fresh water to the local inhabitants, as well as for ships, sailors, and several industries: an amphora factory, a winery, a fishery, and a saltery from which the favourite Roman condiment, GARVM, was widely exported.

Also recommended is the author's recent article on underwater exploration in *Archaeology Odyssey*, January-February, 2003.

Claudio Bizzarri, *Orvieto Underground*. Chiese, Monumenti e Città. Orvieto, 1998.

Claudio Bizzarri, Come in alto, così in basso. Segreti e rivelazioni del sottosuolo nella rupe di Orvieto ed in provincia di Terni. *Conoscere e sapere*, 13. Provincia di Terni, 2002.

A fascinating tour of the sottosuolo, the underground of the great Etruscan city of Orvieto -- no Paris sewers, but wells, cisterns, workshops, and a labyrinth of tunnels and caverns used continuously from antiquity to the present day.

Mario Cygielman, *Vetulonia*. Museo Civico Archeologico *Isidoro Falchi*. Guida. Comune di Castiglione della Pescaia, Soprintendenza Archeologica per la Toscana. Florence, 2000.

A welcome guide and introduction to one of the newest museums exhibiting the monuments and tombgroups of this important northern Etruscan city, in a modern, well lit installation. Highlighted is the orientalisising material, including the largescale, unfortunately fragmentary Pietrera statues, and the jewelry made by goldsmiths who developed and specialised in the techniques of filigree and especially pulviscolo, powderlike granulation. Luisa Banti, a proud Florentine, used to say that the northern cities of this period were as wealthy as Cerveteri and Tarquinia, with their showy gold jewelry, but they had better taste.

Etruscan Mirrors And Praenestine Cistas.

Adriana Emiliozzi, Adriano Maggiani, Editors. CAELATORE. Incisori di specchi e ciste fra Lazio ed Etruria. *Atti della Giornata di Studio*, Rome, May 4, 2001. Consiglio Nazionale delle Ricerche. Rome, 2002.

This valuable collection of essays testifies to the recent interest in engraved bronze Etruscan mirrors and the related, but distinct engraved bronze toilet boxes or cistas made in Praeneste, evidently commissioned and made for the local elite, with the exception of the Ficoroni cista, made, as its famous inscription informs us, by NOVIOS PLAVTOS in Rome, and given by DINDIA MACOLNIA to the daughter (or perhaps, as Nancy de Gnimmond has recently suggested, to The Daughter, that is, Persephone, or Kore). It reflects recent trends and developments in Etruscan scholarship: a renewed interest in iconography, made possible by the availability of publications on this material in the ongoing series of the CORPVS SPECVLORVM ETRVSCORVM, in Gabriella Bordenache's and Adriana Emiliozzi's *Corpus delle Ciste Prenestine*, and in catalogues and studies of the cast bronze handles and feet of these engraved bronze toilette boxes.

Adriano Maggiani, *Nel rondo degli specchi etruschi*,

suggests some intriguing answers to epigraphic and iconographic problems in Etruscan mirrors. Among these is a strange series of letters he thinks was an intentional puzzle, a hidden name. The relationship of Etruscan images to the Greek

figures that inspired them is the subject of two other notes. The epithet of **LASA HIMRAE** on a mirror in Paris he reads as the Etruscan version of the Greek **Himeros**, **desire**. The next note deals with the interpretation of an anonymous male figure holding a lit torch and a pair of shoes in a scene featuring **Admetos** and **Alcestis** (**ATMITE** and **ALCESTEI**) on a mirror in the Metropolitan Museum Of Art. He agrees that it represents **Hymenaios**, but denies that there could be any funerary reference, as has been suggested by scholars who see the scene as a combination of marriage and reunion.

Elisabetta Mangani, **Nuovi strumenti critici per la definizione delle officine degli incisori etruschi di specchi**,

attempts to identify some mirror workshops on the basis of their secondary decoration.

Gabriele Cateni, **Nuovi contribute alla cronologia degh specchi con LASA e *Dioscuri***,

brings new evidence to bear on the vexed question of the chronology of the late Etruscan mirrors, variously dated throughout the third and second centuries B.C.

Giuseppe Delia Fina, **La Kranzspiegelgnrppe. Criteri per la definizione delle officine**,

takes up once more a group of later mirrors, also known as the **Spiky Garland group**, thought by **Herbig** to belong to a single workshop, but recently taken apart by **Szilágyi**, who showed that the spiky garland was in fact used by a number of different workshops. Particularly important is the author's emphasis on the **Dionysiac** significance of this iconographic motif. Such a connection, first suggested by **J. D. Beazley** in his important article, **The World Of The Etruscan Mirror** (**Journal Of Hellenic Studies**, 1949), agrees with other aspects of the mirror's decoration, and makes us think of the presence of **Dionysiac** symbolism elsewhere on Etruscan mirrors, in Etruscan wall painting, and in the Roman **Villa Of The Mysteries** in **Pompeii**.

Fernando Gilotta, in **Note prenestine**,

ranges over the whole **CORPVS** of the **cistas**, showing that the scenes engraved on them are to be read in a moralising key, totally different from that of Etruscan mirrors.

Marisa Bonamiei, **Diaspora prenestina**,

also emphasises the individual quality of this production, while

Maria Paola Baglione, **Nuove osservazioni sue contesti funerari di Praeneste**,

contributes useful information on the evidence of excavation and the tombgroups to which the **cistas** belonged.

Brief Reviews.

David Ridgway, *The World Of The Early Etruscans*. Paul Aströms Verlag, Jonsered, 2002.

The latest ideas and bibliography on the early period of Etruscan history by the author of *The First Western Greeks* and, with Giorgio Buchner, *Pithekoussai I. La necropoli: Tombe 1-723 scavate dal 1952 al 1961. Monumenti Antichi. Accademia dei Lincei* (Giorgio Bretschneider: Rome, 1993). Our understanding of the early history of the Etruscans was in fact revolutionised by the finds from the ancient international community of Pithekoussai, at Ischia, 750-700 B.C., so close to Etruscan territory, including the so called *Nestor cup*, with its reference to the poem of Homer, and an example of the alphabetic writing the Etruscans adopted from the Euboeans of the island.

Lisa Pieraccini, *Around the Hearth: Caeretan Cylinder Stamped Braziers*. L' Erma di Bretschneider: Rome, 2003.

The author studies over three hundred braziers, and takes into consideration their relief decoration and function as portable hearths. On these braziers, appearing in the majority of Caeretan tombs from the sixth century B.C., and long recognised as exclusive products of ancient Caere, Pieraccini has identified almost ninety different decorative motifs, reflecting Caere's artistic atmosphere of the late seventh and sixth centuries B.C. No other type of vessel, at the same time functional and decorative, was produced for this length of time and in such great numbers at Caere.

Dominique Briquel, *Les Etrusques, peuple des tours* (Paris 1993); and *Le regard des autres. Les origines de Rome vues par ses ennemis (début du IV siècle / début du Ier siècle av. J-C.)*. Paris, 1997.

The towers of the intriguing title of the first book, and of the names of the Etruscans in Greek and Latin, *Tyrrhenoi*, *Tursci*, and *TVSCI*, he sees as deriving from the Greek word for towers, *Pyrgi*, which gives the port of Caere its name. As for the accounts of the origins of Rome in Roman literature which deal with the Etruscans, they take us from Servius Tullius and the Vibenna brothers to Claudius and his sources. Today, we are interested in the point of view of the defeated. But the author shows how difficult it to read it in the Romanocentric accounts that have come down to us.

John Marincola, *The Greek Historians. Greece And Rome. New Surveys In The Classics*, Number 31. Published For The Classical Association. Oxford University Press, Oxford, 2001.

Given the importance traditionally paid to Greek references to the Etruscans -- Herodotus's account of Etruscan origins, which he attributes to the Lydians (1.94), or Theopompus's scandal mongering account of Etruscan customs -- it is particularly useful to have a readable and reliable historiographical study which helps us to understand their contexts and attitudes, for example Herodotus on Greeks and barbarians, and Theopompus's moral judgments.

Judith Swaddling, John Prag, Editors. *SEIANTI HANUNIA TLESNATA. The Story Of An Etruscan Noblewoman. Occasional Paper 100*. The British Museum, London, 2002. Distributed By Oxbow Books.

Judith Swaddling explains that the SEIANTI Project came into being during the planning of the gallery *Italy Before The Roman Empire* at the British Museum, when she suggested to Doctor John Prag that the Manchester team which specialises in the reconstruction of ancient faces might undertake an Etruscan challenge: to rebuild the face of the person whose skeleton, the best preserved Etruscan skeleton still in existence, was found in 1886 near Chiusi, inside the sarcophagus bearing the name of SEIANTI HANUNIA TLESNASA, together with silver grave goods of the Hellenistic period. (See John Prag, Richard Neave, *Making Faces Using Forensic And Archaeological Evidence* [London, 1997, 1999]).

Skeleton, teeth, inscription, sarcophagus, and other evidence were all subjected to scientific study, leading to the conclusion that this active Etruscan lady had died at the age of 50 to 60 years. The final chapters, by John Prag, present the reconstruction, and discuss the possibility afforded by the survival of both skull and portrait together to study the question of realism in ancient portraiture from a different point of view.

Brunilde Sismondo Ridgway And Nancy T. de Grummond, *From Pergamum To Sperlonga. Sculpture And Context. Hellenistic Culture And Society.* University Of California Press: Berkeley And Los Angeles, 2000. 315 Pages, 125 Figures.

The topic Brunilde Ridgway chose for the 1997 annual Langford Family Eminent Scholar Conference at Florida State University was the so called Pergamene Baroque and its relation to the major statuary groups at Sperlonga, Italy. This lively collection of ten papers offers a critical and frequently contentious approach to traditional views of the singularity of Pergamene art, of its alleged formative influence on the development of southern Italian, Etruscan, and Roman art, and of the concept of *Hellenistic baroque art* as a discrete activity. (From the jacket blurb by Richard Brilliant).

Of particular interest to the readers of *Etruscan News* are three of the papers. Stephan Steingräber's *Pergamene Influences On Etruscan Hellenistic Art* discusses some Etruscan monuments of Middle Hellenistic art. *Ubiquitous Barbarians: Representations Of The Gauls At Sperlonga And Elsewhere*, by John R. Marszal, includes representations of Gauls in Etruscan art. Nancy de Grummond, the volume's coeditor and a founder of the present newsletter, concludes the volume with *Gauls And Giants, Skylla And The Palladion: Some Responses*.

Larissa Bonfante, Vassos Karageorghis, Editors. *Italy And Cyprus In Antiquity 1500 B.C. - 450 A.D.*. Nicosia, 2001.

The second day of this two day conference at the Italian Academy of Columbia University was devoted to Cyprus and the Etruscans, with important contributions by Jean Macintosh Turfa on the Etruscans and the Phoenicians of Cyprus, Ellen Macnamara on the evidence and influence of Cypriot bronzework in Italy, Adriana Emiliozzi on orientalising chariots in Cyprus and Etruria, Friedhelm Prayon on the possibility of Near Eastern influences in early Etruscan architecture, Francesca R. Serra Ridgway on Near Eastern influences in Etruscan art, Ingrid Ström on Cypriot influences on Etruscan banqueting customs of the early period, especially the

adoption of the Cypriot tradition of metal obeloi in aristocratic Etruscan customs, and David Ridgway's Final Remarks.

Larissa Bonfante, Giuliano Bonfante. *The Etruscan Language. An Introduction.* Second Edition, Manchester, 2002.

This is an enlarged edition, with translations of ancient glosses of Etruscan words, illustrations, and bibliography of new inscriptions such as the Cortona Tablet, and a section on mythological figures.

Kult der Vorzeit in den Alpen. Culti nella preistoria delle Alpi. Bozen / Bolzano, 2002.

The account of Etruscan religion by Friedhelm-Wilhelm von Hase, *Religiöse Ausdrucksformen in Etrurien* (in German, with an Italian summary), provides a remarkably concise 60 page summary of the subject.

Susan S. Lukesh, Ross Holloway, *The Nonfraud Of The Middle Bronze Age Goddess From Ustica; A Reverse Piltdown Hoax*, *Antiquity*, 76 (2002), Pages 974-979.

The strange story of the Ustica hoax concerns a fragmentary excavated stone statue, and a fraudulent copy, apparently made after the fact with the sole purpose of discrediting the excavation on Ustica. This is a very different motive for executing a forgery from those involved in the Etruscan forgeries discussed by Richard De Puma elsewhere in this publication. We quote from the summary: The authors examine claims that the sole surviving example of relief sculpture from the Middle Bronze of Italy or Sicily, discovered in the excavations on the island of Ustica in 1991, is a forgery that was deliberately planted on the site. Their refutation is based on examination of the photographic evidence that has been published in support of these claims.

United States-Italy Longterm Loan Program.

Summary Of Roundtable Discussions.

By Bonnie Magness-Gardiner.

From October 19 to November 2, 2002, a group of Italian museum curators and archaeologists traveled in the United States under the auspices of the United States State Department Bureau Of Educational And Cultural Affairs Voluntary Visitor Program. The Italian delegation included Doctor Concetta Ciurcina, Director, Archaeological Museum Paolo Orsi of Siracusa (Sicily); Doctor Amalia Faustoferri, Director For Archaeology, Abruzzo Region; Professor Adriano La Regina, Superintendent For Archaeological Assets Of Rome; Doctor Anna

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Maria Moretti, Superintendent For Archaeological Assets For South Etruria; Doctor Maria Luisa Nava, Superintendent For Archaeological Assets, Basilicata Region; Doctor Claudio Parisi Presicce, Chief Of Cataloging And Inventory Of Archaeological Assets, Capitoline Museum, Rome.

The program for the Italian delegation of archaeologists and museum officials was organised by the International Visitor Program in the United States State Department Bureau Of Educational And Cultural Affairs in support of the 2001 Agreement Between The Government Of The United States Of America And The Government Of The Republic Of Italy Concerning The Imposition Of Import Restrictions On Categories Of Archaeological Material Representing The Preclassical, Classical, And Imperial Roman Periods Of Italy. Beginning with a visit to the Centre For The Study Of Visual Arts at the National Gallery in Washington, District Of Columbia, the Italian delegation met with museum officials and toured the collections of the Walters Art Museum, the Virginia Museum Of Fine Arts, the Toledo Museum Of Art, the Field Museum, the Art Institute Of Chicago, and the Metropolitan Museum Of Art. In addition, three roundtable discussions hosted by Doctor Gary Vikan (Walters Art Museum, Baltimore), Doctor Rickie Crown (Standard Club, Chicago), and Ms. Bonnie Burnham (World Monuments Fund, New York), provided the opportunity to explore the process of requesting loans, testing ideas for projects, and exchanging general information about the relevant institutions in the United States and Italy. During the course of these three events, the six Italian delegates met with 34 United States curators, archaeologists, and art historians from art and natural history museums, university museums, and classics, art history, and archaeology programs at universities and colleges.

Summary Of Roundtable Discussions.

Discussion in all three venues focused on the same broad issues: process and procedure, funding, types of projects, and specific projects.

Process and Procedure.

First and foremost, it was noted that the longterm loan program under the 2001 United States-Italy agreement does not involve new Italian law. All loans must be processed under existing laws and regulations, but via a new set of procedures for longterm loans under the United States-Italy agreement.

United States institutions wishing to propose a loan project should contact the relevant Italian institution directly. The expectation is that both the intellectual program and project activities will be jointly developed by the U.S and Italian institutions involved in each project. Each project should result in a public exhibition and publication.

Proposals must be specific to each project, and must clearly define the responsibilities of the borrowing and the lending institutions, provide detailed information on the activities to be carried out by each institution, and specify how those activities will be carried out and by whom. Proposals must also specify logistical arrangements and payment for such things as conservation, insurance, packing, and shipping.

The appropriate Italian institution will evaluate each proposal on its own merits, taking into consideration the activities that would justify making a loan for more than one year. The nature of the project and requirements of the proposed research would determine the length of the loan.

All parties agreed that conservation is a major issue in considering a loan proposal. Prior to making a loan, Italian institutions must evaluate each object for its condition and conservation needs. Depending on the nature of the object, conservation treatment could be quite costly. It is also clear that the lending institution should maintain control over the type and quality of conservation performed on the objects. Various solutions were proposed to overcome this problem, ranging from having United States institutions pay Italian institutions to have the conservation done at the lending institution or by a private conservation laboratory, to sending students and faculty in United States conservation programs to Italy to train with Italian conservators and perform conservation on works proposed for loans. Or, one could formulate a project where the objects would not require extensive conservation, such as developing sherd collections for teaching students to recognise Pottery types.

The kind of objects suitable for a longterm loan project was another topic of discussion. Italian institutions would find it easier to lend materials from storage because that would not take items from public exhibit for extended periods of time. Many participants noted that Maxwell L. Anderson's exhibits while Director Of The Michael C. Carlos Museum, Emory University, came from storerooms. Both *Roman Portraits In Context: Imperial And Private Likenesses From The Museo Nazionale Romano*, and *Radiance In Stone: Sculptures In Coloured Marble From The Museo Nazionale Romano* were highly recommended as models for longterm loans under that United States-Italy agreement.

Identifying and selecting materials for research loans and exhibition, especially from storerooms or warehouses, presents both problems and opportunities. Italian institutions do not have sufficient staff to fully catalogue all materials in storage. However, this situation also provides an opportunity for United States students and museum staff to participate in documenting collections in Italian institutions as part of their professional training. Other opportunities exist for United States institutions, such as the Forest Service, to provide technical assistance to Italian institutions to develop databases for archaeological artifacts and sites, thus facilitating both protection and access through easily retrievable documentation of sites and collections. Participants also noted that photographic archives exist for many pieces in Italian museum collections, and making these available to United States archaeologists and museum curators would facilitate the development of projects and selection of objects.

Funding.

Longterm loans will require resources for conservation, cataloguing, travel, shipping, insurance, and the other expenses related to research and exhibition projects. Therefore funding was an issue touched upon at each roundtable. No one resource was identified with the ability to provide funding for every aspect of a project. However, there are a number of programs and agencies that may support different types of project activities. These include, but are not limited to, Kress Foundation European Preservation Program (administered by the World Monuments Fund); National Endowment For The Humanities; National Endowment For The Arts; United States State Department Bureau Of Educational And Cultural Affairs.

Potential Projects.

The examples given in the United States-Italy Longterm Loan Guidelines, available at <http://exchanges.state.gov/culprop/itloangl.html>, are all acceptable as potential projects. Many other types of projects and specific projects were discussed in all three venues. The following illustrate the range of possible goals:

- Presentation and / or publication of archaeological objects in context
- Illustration of the social and historical context of objects
- Deeper understanding of regional cultures in ancient Italy
- Filling of gaps in art museum collections
- Reuniting of pieces in disparate locations
- Identification of objects with specific conservation needs
- Formation of study collections
- Development of tools or processes for managing sites and collections.

For more information on the 2001 United States-Italy cultural property agreement and the guidelines for the United States-Italy Longterm Loan Program, visit the International Cultural Property Protection website: <http://exchanges.state.gov/culprop/itfact.html>.

International Partnership Among Museums.

International Partnership Among Museums is an institution to institution exchange program administered by the American Association Of Museums (AAM) International Programs Department. The program receives primary support from the Bureau Of Educational And Cultural Affairs Of The United States Department Of State.

International Partnership Among Museums may present a good opportunity for some of you to work further toward a longterm loan project under the 2001 United States-Italy cultural property agreement.

Applications are accepted every two years.

DEADLINE: March 31, 2003.

For more information, see http://www.aam-us.org/programs/international/ipam_index.cfm, or contact: Bonnie Magness-Gardiner, Senior Cultural Property Analyst, Cultural Heritage, United States Department Of State, Telephone: (202) 619-5323, Facsimile: (202) 260-4893, Email: bgardine@pd.state.gov. URL: <http://exchanges.state.gov/education/culprop>.

Etruscans In America, 2003: News From The Museums.

The Etruscans: An Ancient Culture Revealed.

At the Fernbank Museum, Atlanta, Georgia.

October, 2003 to January, 2004.

A rarely seen private collection of over 500 Etruscan artifacts, mostly from the areas around Chiusi, San Gimignano, and Volterra, and ranging in date from the Villanovan through the Hellenistic periods, will be coming to the Fernbank Museum Of Natural History in Atlanta, Georgia, in October, 2003. Atlanta is the first of three venues for the collection, which will remain in the United States for a year; the other two sites have not yet been selected. The curators of the show are Giulia Pettena, Domizia Tami, and Giulio Paolucci, Director Of The Museo Archeologico delle Acque at Chianciano Terme. The layout is based on a scheme by Carlo Alberto Cambi and designed by the firm Contemporanea Progetti.

The exhibition follows three major themes: **The Spirit Of Etruria: Etruscan Beliefs, The Heart Of Etruria: The Land, and Life In Etruria: Etruscan Identities.** Acknowledging the fact that most of what we know about the life of the Etruscans we have learned through the houses of their dead, the design leads the visitor first into the funerary world. The entrance to the exhibit is through the **Gate Of AITA** into a simulated tomb. The first section of the show illustrates Etruscan spirituality, rituals, and beliefs about death. It focuses on the subjects **Types Of Burials, The World Of The Hereafter, Ritual And Magic, and Ritual And Medicine.**

The second section brings the visitor to the land through the use of scenographic backdrops. It treats the Etruscans' daily life in **Agriculture, Farm Animals, Hunting And Fishing, Wine And Olive Oil, and Wine And The Banquet.** Utensils relating to food production are juxtaposed to vase paintings of agricultural life.

The third section treats the Etruscans' personal identities through the objects that accompanied individuals in their burials. Here the subjects are **Spinning And Weaving, Costume, Games, Jewelry, War, and Colour And Restoration** (the last a rather puzzling, yet intriguing, theme.) Among the approximately 20 items of gold jewelry in this section, several are rare in type and workmanship.

Activities are being planned to accompany the exhibit; these include a lecture series and a television documentary featuring American excavations in Etruria.

For more information about the Fernbank Museum and its hosting of the exhibition, you may contact Anita Kern, Director Of External Programs, at a.kern@fernbank.edu; telephone 404-929-6361. Museums that wish to house the exhibit at a later date may contact Laura Carioni at L_carioni@contemporaneaprogetti.it.

Worlds Intertwined: Etruscans, Greeks, And Romans.

In The University Of Pennsylvania Museum's Renovated Galleries.

On March 16, 2003, the University Of Pennsylvania Museum Of Archaeology And Anthropology is inaugurating the major reinstallation of three new galleries focused on the classical world and specifically on the ancient cultures of the Italic peninsula: the Etruscans, Greeks, And Romans. Collectively, the exhibition in the suite of classical galleries is named **Worlds Intertwined: Etruscans, Greeks, And Romans.** This completes a nearly 10 year program to present the University Of Pennsylvania Museum Of Archaeology And Anthropology's unique classical collections in a modern, thematic context. More than 1,000 ancient artifacts, including marble and

bronze sculptures, jewelry, metalwork, mosaics, glass vessels, gold and silver coins, and pottery of exceptional artistic and historical renown, tell the remarkable story of the Etruscan peoples, the first great rulers of central Italy (800-100 B.C.), and their empire building Roman successors (500 B.C.-A.D. 500) (The Greek World Gallery opened in 1994 and explains the storied world of the ancient Greeks from their homeland to their colonial outposts in southern Italy and Sicily and elsewhere.)

The University Of Pennsylvania Museum Of Archaeology And Anthropology's Etruscan and Roman collections are among the finest in the United States. Once inaugurated, the Etruscan exhibition will be the most comprehensive currently on display in the United States. The Greek World Gallery contains an important collection of painted vessels, the majority of which come from Etruscan tombs in central Italy. The Roman World Gallery is dominated by an internationally famous military relief, once part of a commemorative arch honouring the emperor Trajan in Puteoli, near Naples. Also important are the Roman glass and coin collections, and two groups of sculpture from Minturnae, north of Naples, and from the sanctuary of Diana on the shores of Lake Nemi south of Rome. All of these new exhibits are organised thematically, and explore such topics as ancient religion, commerce and trade in the ancient

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world, daily life, and written language. The Introduction To The Classical World Gallery sets these ancient Mediterranean cultures in time (using a timeline) and space (with an interactive map) and challenges the visitor to look around and understand the enduring legacy of the Etruscans, Greeks, and Romans. Such important contributions as the alphabet, the invention of coinage, architectural forms, philosophy, mathematics and engineering, democratic principles, law code, commerce, art, and language are highlighted and reinforced in a 10 minute video produced for the project and shown in an adjoining video theater.

Summer 2002 through Summer 2003 marks **A Classical Year** at the University Of Pennsylvania Museum -- a celebration leading up to and following the opening of the new classical galleries. Programs began this past summer with a very well attended outdoor Italian music series, **Musica al Fresco**, that will continue in 2003. In November, 2002, the University Of Pennsylvania Museum Of Archaeology And Anthropology presented a film series inspired by the city of Rome, **Ecco Roma, Città Eterna**. In January, mystery writer Steven Saylor discussed his latest work set in Rome of the 1st century B.C., followed by a Roman wine and cheese cafe. At the end of March, the University Of Pennsylvania Museum Of Archaeology And Anthropology hosts the international symposium, **The Etruscans Revealed: New Perspectives On Pre Roman Italy**, a public lecture about the ancient world of central Italy, and a gala choral concert inspired by **Worlds Intertwined**. A lecture series in April, 2003, focuses on **Ancient Roman And Neo Classical Gardens Of Italy**, and the University Of Pennsylvania Museum Of Archaeology And Anthropology's Women's Committee is sponsoring a tour of Etruscan Italy in May, 2003.

The new Etruscan World and Roman World galleries open Saturday, March 16, 2003, with a public day of **classical proportions!** **Worlds Intertwined** is an occasion of great celebration for the city of Philadelphia and the Italian and Italian American

community. The XX LEGIO of the Roman Imperial Army In North America, reenactors of ancient times, will set up their encampment in the Museum's courtyard. There will be a fashion show of ancient costumes with live models, ivy garlands to make and wear, demonstrations of Roman glass blowing and bead making, Greek and Italian dancing troupes with audience participation, the Scuola Marco Polo Italian School Children's Choir performance, and a host of children's crafts and ancient game activities. In the galleries, visitors may follow the Vagabond Acting Troupe through a theatrical presentation that transports visitors to the ancient Mediterranean world. And, of course, the centrepiece of all this activity is *Worlds Intertwined: The Etruscans, Greeks, And Romans*.

Announcements.

6th Conference Of Italian Archaeology.

Communities And Settlements From The Neolithic To Early Medieval Period.

April 15 To 17, 2003, Groningen, The Netherlands.

In 2003, the Conference Of Italian Archaeology will for the first time be held in The Netherlands. This 6th Conference is dedicated to the results of recent research in Italian archaeology, covering the period from prehistory to the Middle Ages. The Conference is organised by the Groningen Institute Of Archaeology at the University Of Groningen.

The conference will have two plenary sessions and numerous parallel sessions.

The first plenary session will be introduced by Doctor Simon Stoddart, speaking on *New Developments In The Diachronic Study Of Settlement And Society In Italy From Prehistory To The Middle Ages*.

Keynotes speakers are: Doctor A. M. Bietti Sestieri on *Sviluppi recenti nella protostoria italiana*; Doctor A. Rathje on *Reconstructing The Orientalising And Archaic Period*; Doctor N. Terrenato on *Debates In Classical And Roman Archaeology*; and Doctor A. Augenti on *Patterns In Late Roman And Medieval Archaeology*.

The second plenary session will be an overview, in which the various session coordinators will review the papers presented. In between, Professor R. Ross Holloway will present an open lecture on *Urbanism, Etruscan, Italic, And Latin In The Light Of Recent Developments*. The lecture is in honour of Professor Marianne Kleibrink who for many years has devoted herself to the archaeology of Italy and who excavated two key sites of Italian Prehistory: Satricum in Lazio and Francavilla Marittima in Calabria.

The parallel sessions will concentrate on the following themes:

- *New Developments In Fieldwork: Neolithic Period*, organised by Doctor R. Tykot;

- Chronology: Time Versus Tradition, organised by Professor C. F. E. Pare and Professor M. Pacciarelli;
- Domestic Pottery And Food Systems, organised by Doctor A. Zifferero;
- Theory And Aims In Italian Archaeology: Archaeologies Of Community And Landscape, organised by Doctor P. van Dommelen;
- New Developments In Fieldwork: Orientalising And Archaic Period, organised by Doctor J. R. Brandt;
- New Developments In Fieldwork: Roman And Later Periods, organised by Professor D. J. Mattingly;
- Burials And Their Interpretation, organised by Doctor A. J. Beijer, New Developments In Fieldwork: Landscape Archaeology And Surveys, organised by Doctor G.-J. Burgers and Doctor P. M. van Leusen;
- New Developments In Fieldwork: Bronze Age, organised by Doctor A. Vanzetti: 12 papers;
- New Developments In Fieldwork: Iron Age, organised by Professor A. Guidi;
- Transformations In Technology And Exchange, organised by Doctor C. Giardino;
- Urbanism, organised by Professor F. d' Andria. In addition, 27 posters will be presented in nine sessions.

Proceedings of the Conference will be published as a Supplement of *Bulletin Antieke Beschaving (BABesch)*, to be edited by P. A. J. Attema, A. J. Nijboer, and A. Ziffero. The website for the conference is: <http://www.let.rug.nl/ItalianArchaeology>.

Symposium Cumanum.

The Etruscan Presence In Magna Graecia.

The Vergilian Society announces a symposium to be held June 18-June 21, 2003, at the celebrated *Villa Vergiliana*, at Cumae, Italy, the overseas headquarters and academic centre of The Vergilian Society.

The Etruscan presence in southern Italy is attested at such sites as POMPEII, CAPVA, Sorrento (SIRENS), PAESTVM, Pontecagnano, Fratte, Nocera, and Nola. This four day symposium will focus on the Etruscan presence in the material and spiritual culture of southern Italy and Sicily between the 8th and 2nd centuries B.C., and its subsequent influence. Special emphasis will be placed on mythical and symbolic themes as reflected in social relations and views of the afterlife, both directly and as a medium of transition between cultures, in Etruscan contributions to architecture, literature, religion, and material culture in the region. There will be general discussion at morning and afternoon sessions following presentations by selected panelists and respondents. Speakers will include classicists, field archaeologists, historians, and specialists in related fields.

Italian and English will be the languages of the conference.

The conference organisers are: Patricia A. Johnston, Brandeis University; J. Rufus Fears, University Of Oklahoma; and Giovanni Casadio, University Of Salerno.

Abstracts are due by April 1, 2003. Abstracts and reservations should be sent to: Professor Patricia A. Johnston, Symposium Director, The Vergilian Society, Department Of Classical Studies, Brandeis University, M. S. 016, Waltham, Massachusetts 02454-9110. Facsimile: 781-736-2184; email: johnston@brandeis.edu.

Accordia Lectures 2003.

The Accordia Foundation of London announces its program of lectures for Spring, 2003:

- February 11: Philip Smith, RHUL, The Italy Of The Flavian Imagination: Romans, Italians, And Others
- February 18: Professor Anthony Bonanno, University Of Malta, Italy's Maverick Prehistoric Neighbour: Recent Research On The Megalithic Culture Of Malta
- February 25: Edward Herring, University Of Ireland At Galway, Tattoo You: Body Art In Daunian Stelai
- March 4: Professor Andrew Lintott, Worcester College, Oxford, *INDEX* And *DELATOR*: Informers And Accusers At Rome
- March 11: Ralph Haussler, Sanctuaries In The Narbonensis: Between Celticity And Romanness
- March 25: Peter Haarer, Centre For The Study Of Ancient Documents, Oxford, The Jeffery Archive
- May 6: Professor Paul Arthur, University Of Lecce, The Medieval Village In Southern Italy

For more information, you may contact: John B. Wilkins, Accordia, facsimile 0044-1784-741602. Email: accordiaa@ntlworld.com.

Italian Summer Programs On The Etruscans.

The annual course in Etruscan studies offered by the Università Italiana per Stranieri di Perugia will be held from June 30 to July 11, 2003. Its theme is Historical Iconography In Etruria And Pre Roman Italy. For more information, please contact Professor Giovannangelo Camporeale, Dipartimento di Scienze dell' Antichità Giorgio Pasquale, Università degli Studi di Firenze, Piazza Brunelleschi, 4, 50121 Firenze, Italy. Email: sciant@unifi.it.

A course in Etruscology will be held at Orvieto on the subject The Discovery Of The Etruscans And The History Of The Study Of Etruscology, from May 26 to June 6, 2003. For more information, please contact Giuseppe Della Fina in Orvieto: Facsimile 0763-341250, or Telephone (Thursday, Friday, Saturday): 9763-341216.

Prize Announcement: Castello di Proceno Grant.

The Carlo Cecchini Historical Artistic Cultural Association, based in Proceno (VT), in order to promote and protect our artistic and historical patrimony, as well as to promote culture, scientific research, and art, offers a biennial prize of 2600 Euros toward the publication of monographs, memoirs, articles, or doctoral research theses within the field of Etruscan and Italic Antiquity, completed since 1-1-1998. The 2002

prize was awarded to Doctor Benassai for her work, *La pittura dei Campani e dei Sanniti*. The judges were Professors Colonna, Camporeale, and Prosdocimi.

For information about the prize and the application requirements, please contact Doctor Giovanni Bisoni, Presidente dell' Association Storico-Artistico-Culturale Ingegnere Carlo Cecchini O.N.L.U.S., Castello di Proceno, Corso Regina Margherita 137, I-01020 Proceno (VT), Italy.

Call For Submissions.

Two publications of interest to our readers are soliciting submissions of scholarly articles for their upcoming issues:

1. The periodical *Ancient West And East*, published by Brill (Leiden). Please contact:

Gocha Tsetskhladze, Editor *Ancient West And East*
Department of Classics
Royal Holloway and Bedford New College
University Of London
Egham, Surrey TW20 OEX (UK)
g.tsetskhladze@rhul.ac.uk.

2. The journal *Etruscan Studies*. Please contact:

Greg Warden, Editor *Etruscan Studies*
PO Box 750356
Southern Methodist University
Dallas, Texas 75275-0356 (USA).

Subscription Form.

The cost of an individual subscription to *Etruscan News* is \$10.00 per year. Please remit this form with a check payable to ISEE -- *Etruscan News*, to Larissa Bonfante, Classics Department, 25 Waverly Place, New York University, New York, New York 10003.

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