Scientists declare the Fibula Praenestina and its inscription to be genuine “beyond any reasonable doubt”  
by Daniele F. Maras

On the morning of June 6, 2011, the Prehistoric and Etnographic National Museum “Luigi Pigorini” hosted a round table of scholars interested in the famous Praenestine Fibula, the gold pin engraved with the earliest archaic Latin inscription. The matter of its authenticity has been a question for a long time. The purpose of the meeting, which was organized by Elisabetta Mangani and chaired by Superintendent Luigi La Rocca, was to bring to interested scholars the results of research carried out by Edilberto Formigli, the expert on ancient metalwork and a master goldsmith himself, and Daniela Ferro, physicist of the CNR (National Research Council).

The ruins of imposing Etruscan tombs still adorn the romantic landscapes of Umbria and Tuscany. Etruscan art, from magnificent gold jewels to colorful tomb paintings, continues to fire the imagination of lovers of Italy and art. “Etruscans: Eminent Women, Powerful Men,” provides a detailed introduction to Etruscan civilization in a visually delightful exhibition.

The Etruscans flourished hundreds of years before the Romans came to power in Italy. Their civilization reached its height between 750 and 500 BC, Etruscan society was highly developed; women... continued on page 15

On the 24th of October, 2011, fifty or so members of the Istituto di Studi Etruschi met at the docks in Livorno and boarded a ferry for Bastia, on the northeast coast of Corsica. The Convegno was planned to take place in two venues in Italy and in France. This was the second time the French section had organized a Convegno outside of Italy – the first had been at Lattes in 2002 – and there was much anticipation on the part of the group, few of whom had ever been to Corsica.

The Corsica part of the Convegno took place in Bastia and Aleria. Contributions and discussions at Bastia concerned the history of Etruscan relations with Corsica and featured specific studies of Etruscan material found in the excavations at Aleria. Rich in minerals and favorably located along the navigation routes towards the coasts of Liguria and France, the island became the goal of the Ionic Greek inhabitants of Phokaia, who explored the Adriatic, Tyrrhenian and Iberian seas as far as the fabled Tartessus, beyond the Pillars of Hercules. According to Greek myth, Herakles passed by Corsica on his return from the far-off Garden of the Hesperides. continued on page 4

The Etruscans In Leiden and Amsterdam: “Eminent Women, Powerful Men”  
Double Exhibition on Ancient Italian culture

| Left & Right: Brolio bronzes. Center: Replica of the Latona at Leiden. |
| XXVIII Convegno di Studi Etruschi ed Italici Corsica and Populonia |
| Larissa Bonfante (Corsica), Daniele Maras (Populonia) |
| On the 24th of October, 2011, fifty or so members of the Istituto di Studi Etruschi met at the docks in Livorno and boarded a ferry for Bastia, on the northeast coast of Corsica. The Convegno was planned to take place in two venues in Italy and in France. This was the second time the French section had organized a Convegno outside of Italy – the first had been at Lattes in 2002 – and there was much anticipation on the part of the group, few of whom had ever been to Corsica. The Corsica part of the Convegno took place in Bastia and Aleria. Contributions and discussions at Bastia concerned the history of Etruscan relations with Corsica and featured specific studies of Etruscan material found in the excavations at Aleria. Rich in minerals and favorably located along the navigation routes towards the coasts of Liguria and France, the island became the goal of the Ionic Greek inhabitants of Phokaia, who explored the Adriatic, Tyrrhenian and Iberian seas as far as the fabled Tartessus, beyond the Pillars of Hercules. According to Greek myth, Herakles passed by Corsica on his return from the far-off Garden of the Hesperides. continued on page 4 |
Dear Editors,

I am a retired prof in vegetation history partly working with Norwegian subjects, but during the last 15-18 years in the central Italian Alps, straight north of Milan in the Valle Spluga, north of Lago di Como. A lot of human disturbances have taken place, especially from late Bronze age, but most from about 600-500 BC onwards. I have “Out of Etruria” (1981) just in front of me, and have a strong feeling that Etruscans brought new ideas about farming not only into the lowland, but also at higher altitudes by establishing seasonal summer farming with sets of houses for different purposes, among others, dairy (cheese and butter) production.

The question is, do you have or know any information about a connection between Etruscan lowland and upland economy?

Secondly, I have found an old name from Austria close to the Italian border, “Senna”or “Senn” (German “Senn-madr-steig”). It is the name for the shortest but rather steep track from the permanent farm and up to the summer farm. The local people do not know either the meaning or the origin.

I enclose one of the last papers we/I have from “our” Val Febbraro/Valle Spluga, mostly working above 1800 m above sea level.

All best from Bergen/Norway,

Dagfinn Moe
Prof. Emer. in Botany
University of Bergen

Editors note: Can one of our readers answer his questions.

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Dear Editors,

This is Cathie Dunar in Huntsville, Alabama. I am a high school Latin teacher at the Randolph School in Huntsville, AL, and a doctoral candidate in Classics at the University of Florida. Last January at the AIA meetings you gave me a stack of extra Etruscan News papers for my students. I distributed them to my upper level students. They read an article of their choice and did reports to the class on the different articles.

Two weeks ago my Junior Classical League celebrated AIA National Archaeology Day in my Latin I through AP Vergil classes by having a Roman fashion show. In preparation for the fashion show we studied material from The World of Roman Dress. We tried to be as authentic as we could. I found myself sewing my tunica, stola, and palla the night before, something I used to try to do at age fifteen rather than my current sixty-five! I am attaching some photos to show you that Etruscan and Roman inspiration has traveled to this city of Huntsville in Alabama.

Again, thank you for being an inspiration as I struggle in the final days of juggling dissertation writing with my high school teaching.

Sincerely,

Cathie Dunar

---

Ciao Editors,

Here is something I found charming: an antique newsreel photo I found on Ebay. On the back we see a caption which the photographer wished to use with this picture. It is 1932 and the Etruscan architecture is defined as “super modern” by the photographer......AND HE IS RIGHT. Very cool.

Anna Pizzorusso

Greetings, Merry Christmas, whichever you prefer for same. Thank you.

Dear wonderful editors of Etruscan News,

Daughter Kim has continued to be inspired by all things Etruscan. Thank you for publishing pictures of the tombs from Tarquinia that cover her dining room walls. Inspired by the poem, “Degli Sposi” by Rika Lesser and realizing there is still so much to learn, Kim (below on the ceiling) attempted the last lines of the poem:

“we touch, we hold, we keep one another free.”

Thanks for doing so much to keep all things Etruscan alive.

Con affetto,

Barb Martini Johnson

Dear Editors,

At a recent “discover Italy” lecture at the Westchester Italian Cultural Center, where the subject for the evening was Tarquinia and the Etruscans, we learned fascinating things about our “not so mysterious” ancient ancestors and heard all about an area of Italy we knew little about but we will definitely visit. After a video and slide presentation by the mayor of Tarquinia and his tourism council, one of your editors was kind enough to hand out copies of Etruscan News and answered many of our questions about the Etruscans. He mentioned that the Metropolitan Museum of Art had two very important vases from Tarquinia on loan from Italy. A beautiful vase in the shape of a woman’s head and a very large Greek wine cup with an important Etruscan inscription that refers to the sons of Zeus, Castor and Pollux. The following weekend we visited the Greek and Roman rooms at the Met. We were amazed by the Etruscan art, especially the chariot. Here is a photo (below) of that enormous Greek kylix (did they actually use this?) from Tarquinia. We wondered why Castor and Pollux, the twins, were so important to the Etruscans.

Many thanks,

Denise Fazullo

Gentle Ladies,

At the December 1 and 2 NYU conference (Rememering Defeat) I picked up a copy of Etruscan News, Winter ’10 issue. Such a cozy weaving of Etruscan “things” with Greco-Roman things. Outstanding job, ladies. Please, subscribe me to the so-called hard copy of Etruscan News. And tell me how to pay for same. Thank you.

Wishing you either Season’s Greetings, Merry Christmas, whichever might be appropriate, I am

Respectfully,

Joseph F. Krupsky
13 Monmouth Ct.
Easton PA 18040-1048

First of all, we want to thank those of you who wrote letters to us, some of which we have printed in this issue; we encourage others to send us news, comments, ideas, experiences, and anything else that you think might be of interest to readers of Etruscan News. We are honored to publish brief articles and research and excavation summaries by very distinguished scholars at home and abroad, and we continue to encourage students and younger scholars to submit their research and ideas.

This year has seen many interesting conferences and museum exhibits, and this issue reflects the great interest in Etruscan and Roman subjects throughout the world. Two of the conferences were attended by editors of Etruscan News. The Langford Conference, “Text, Non-Text, and Context,” which introduces the Sigla Project launched and presently carried out by a joint US and Italian team, was attended by Jane Whitehead and Rex Wallace. The other conference, that of the Istituto di Studi Etruschi ed Italici, attended by Larissa Bonfante, is featured on the front page of this issue. At that conference, which took place in Corsica and Populonia, Etruscan News 13 was distributed and received many compliments.

This issue also highlights the results of some of the many important on-going excavations of Etruscan sites. Three particularly important finds are the subjects of articles in this issue; a new inscription from Populonia, a bucchero stamp with the rare image of a crouching woman giving birth with the baby visible, and a fragment of a terracotta dog from Piazza d’Armi at Veii. One of our editors, Larissa Bonfante, visited the site of Veii last summer while the students from La Sapienza on Rome were excavating. Two photos in this issue show the results of her visit and distribution of Etruscan News.

Along with conferences and excavations, we feature significant exhibitions and museum reviews. The innovative Leiden-Amsterdam exhibition merits its place on the front page. We are delighted to have the review of a small museum in Tuscany which might otherwise not be known to travelers, and we encourage our readers to submit reviews of museums and exhibitions that they have visited in the course of their travels.

We are particularly grateful to colleagues who have allowed us to print in these pages material published for the first time and also to our Layout Editor who frequently excavates the World Wide Web for news items from all over the world.

We wish all our readers a happy and successful 2012.

Larissa Bonfante
Jane Whitehead

P.S.: Etruscan News is freely available online; those who wish to receive the paper edition are requested to send the subscription price listed in the masthead below. The link for Etruscan News is: ancientstudies.fas.nyu.edu/page/etruscan

Etruscan News would also like to acknowledge and recommend our sister publications: the hard-cover Etruscan Studies and the web-based Rasenna.

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The battle of Aleria that took place off the coast of Corsica around 540 BC was, on the other hand, recorded by historians. At that time an Etruscan-Punic coalition met the Greeks in a battle that changed the history of the Western Mediterranean. Following a Pyrrhic victory for the Phokaians, the Carthaginians conquered Sardinia, and the Etruscans took over the Tyrrhenian coast of Corsica.

“The Etruscan phase on Corsica began at Aleria, and it also ended there. In 259 BC, the city fell to L. Cornelius Scipio, who used it at his base of operations for conquering the entire island. This undertaking would keep the Roman army occupied for a century and would cost the lives of half the population before the city became the capital of the province of Corsica.”

The high point of the Corsican part of the Convegno were the visits to the Museum and the excavations of Aleria. The excavations include habitation sites as well as an extensive necropolis. The charming museum is filled with Etruscan vases, armor, and grave goods of all kinds from the tombs in the nearby necropolis. Some of this material, such as that from rich Tomb 33, had been presented earlier at Bastia, and much of it was familiar from publications. The director of the museum spoke to the group and explained the past history of the museum, as well as future plans for a new museum that could accommodate material now filling the storerooms.

The next day, the 27th, the group took the ferry back to Livorno and went by bus to Piombino for the second part of the Convegno. The journey was remarkably short and allowed the participants to socialize and comment on the interesting contribution of the first days. We arrived in Piombino just after lunchtime. The Italian session of the Congress immediately began with an extremely rich afternoon, full of reports and interventions. That evening we visited the splendid museum of Piombino, displaying antiquities from Populonia and its hinterland; later, dinner — “Dulcis in fundo” — was served in the museum, in a friendly and relaxed atmosphere.

In the two days in Piombino, October 27 and 28, the focus of the contributions moved on to the newest archaeological discoveries in Populonia. Some of the talks dealt with climatic and environmental changes from ancient times, especially those related to the extension of lagoons and movements of the coastline. New excavations of necropoleis and of the area of the ancient city were presented, as well as unpublished data about older excavations. Contributions about the relationships between Sardinia, Corsica and Etruria repeatedly featured certain objects that were among the most common finds: the so-called Nuragic bronze faretre (quivers) and the navi- celle or miniature bronze ships, and small “askoid” jugs. A type of impasto olla produced in Corsica with a rough untidy decoration of incised lines has also been often recorded: Cristina Chiaramonte had already suggested, in Corsica, that it could be a common container for the famous Corsican honey mentioned by ancient authors.

On Thursday, October 27, a special session was reserved for the recent, amazing discovery of a new inscription from Populonia. Daniele Manacorda had announced continued on page 11
Anomalies irritate the art historian. A progression can be charted. Innovation, as long as it produces its own train of successors, can be appreciated and praised. But the isolated deviation, for which there is no ready explanation, is an embarrassment. In all of ancient art there is no more egregious anomaly than the frescoes of the inner chamber of the Tomb of Hunting and Fishing at Tarquinia. When these paintings were made, in the last quarter of the sixth century BC, the earlier apotropaic images of Tarquinian tomb painting (lions, gorgoneia, birds, schemata eroticae and the like) were giving way to a convention under which scenes of the funeral celebration were painted to keep the dead company (and possibly to encourage them to stay put and refrain from molesting the living). There is some of this new convention of funeral art in the inner chamber of the Tomb of Hunting and Fishing. But the scene of conviviality has been removed to the triangular space left by the sloping roof of the tomb (what one might call a pediment or gable opening). The four walls of the chamber are given over to a convention or gable opening. The four walls of the tomb (what one might call a pediment or gable opening). The four walls of the chamber are given over to a convention or gable opening. The four walls of the tomb (what one might call a pediment or gable opening). The four walls of the chamber are given over to a convention or gable opening. The four walls of the tomb (what one might call a pediment or gable opening).

Anomaly was the term used in comparing the painting of the Tomb of Hunting and Fishing with the frescoes of the West House at Thera. Anomaly was the term used in comparing the painting of the Tomb of Hunting and Fishing with the frescoes of the West House at Thera. Anomaly was the term used in comparing the painting of the Tomb of Hunting and Fishing with the frescoes of the West House at Thera. Anomaly was the term used in comparing the painting of the Tomb of Hunting and Fishing with the frescoes of the West House at Thera.

But then he cautioned, “Still whatever were the importance and the force of this inspiration derived from some earlier work, and what and how many may be the single elements taken from the artistic and decorative tradition, there can be no doubt that more than anything else the vision and direct observation of nature have influenced the unknown Tarquinian painter.” There are clues in the wall paintings, however, pointing to a different story. Among the unusual elements in the scene certainly the most prominent is the coloring of the rock formation used as a platform by the diver. The purple, aquamarine and red of the undulating beds of stone remind one of the rock patterns of Aegean art. But how can Tarquinian painting of the sixth century be related to the art of the distant Aegean a millennium or so in the past? Let us focus our attention on the lilies that sprout from those same rocks. They are Aegean lilies, as may be seen in the comparison of the detail from the Tomb of Hunting and Fishing with the lilies of house Delta 3 at Thera (Figs. 3 and 4). How is it that Aegean lilies reappear after centuries of being buried in the dirt, whether they originally appeared on wall paintings or pottery? Our documentation of Aegean painting comes overwhelmingly from the palaces and villas of Bronze Age Crete, from the site of Akrotiri on Thera, from the island of Melos and from the Mycenean palaces of mainland Greece. No Etruscan painter could have been familiar with any of these long buried remains. And such places were certainly not home to the Ionian artists who are thought to have migrated to Etruria and to have been instrumental in bringing a new style of representation into Etruscan tomb painting. However, Aegean fresco painting was not limited to Crete, the islands and mainland Greece. Asia Minor was involved as well, as shown by the discovery at Miletus of a Minoan-like building and fragments of fresco painting from it. What if archaeologists were not the first to bring such buildings and their decorated walls to light? What if builders in the Greek city had stumbled on painting reminiscent of those of the West House at Thera? What if observant wall painters saw the discovery and copied elements from it, even onto ostraka? This string of hypotheses is not as far fetched as it may seem. And so a casual discovery of Bronze Age frescoes in Ion of the Archaic age may have led to the circulation of images derived from the same and brought by Ionian artists to the West. There are other cases of such “archaeological” contributions to the visual arts. The “West Slope Ware” of Hellenistic Athens showed a preference for elaborate geometric motives that could have been derived from Athenian Iron Age geometric pottery known to the Hellenistic potters from the discovery of geometric tomb groups. Renaissance “grotesques” were spawned from the frescoes observed by the sixteenth century explorers of the Golden House of Nero.

Given its Aegean antecedents, the panorama of the Tomb of Hunting and Fishing may be interpreted as a distant echo of works like the marine panoramas of the West House at Thera. Viewed in this light, the Etruscan anomaly of the Tomb of Hunting and Fishing is less of an anomaly than a short-lived revival of ancient pictorial imagery that once recorded the waterborne festivals of Thera.

Fig. 1. Tarquinia, Tomb of Hunting and Fishing, inner chamber.

Fig. 2. Detail, diver.

Fig. 3. Detail, lilies.

Fig. 4. Thera, complex Delta: Room of the Swallows, detail. (All photos by author.)
Mario A. Del Chiaro: An Etruscan Classic
by Lisa C. Pieraccini

Mario A. Del Chiaro, who is being honored this year for Lifetime Achievement, was one of the first Americans to enter the field of Etruscology. He is well known for such works as *The Genucilia Group* (1957); *Caeretan Red-Figured Pottery* (1965); *Etruscan Red Figure Vase Painting* (1974); and *The Etruscan Funnel Group: A Tarquinian Red-Figure Fabric* (1974).

His story starts in California, where he lives today; he was born in San Francisco to Italian immigrants on April 22, 1925. Both parents were from Lucca in Tuscany, a land that their son Mario would honor years later. Though his father Casimiro, a stone cutter, was illiterate (Mario recalls his father practicing to sign his name), Michelangelo was a household name, and Italian was spoken in the home.

Upon his return from serving in the Army-Air Force in World War II, he attended the California School of Fine Arts in San Francisco, and worked as a sculptor’s assistant for a retired priest, Father Sciochetti. Sciochetti, an artist and art collector, owned a considerable art collection, including two Etruscan bronze mirrors. These mirrors were the first Etruscan objects Mario had seen, and were the focus of his M.A. thesis at the University of California Berkeley (“Two Etruscan Mirrors in San Francisco” A.J.A 1955).

Mario Del Chiaro entered UC Berkeley on the G.I. bill in 1949. This was the generation of students that made UC Berkeley what it is today. “We were serious, we had matured during the war and valued our education.” He entered as a studio major in UC’s Art Department before transferring to Art History, where he became Darrell Amyx’s prized student. He met and studied with great other Etruscan pottery experts, H.R.W. Smith and A.D. Trendall, befriended Sir John Beazley while Beazley was a Sather lecturer in 1948-1949. Mario’s Ph.D. in the History of Art Department in 1956, on an Etruscan topic, was the second Ph.D produced in the department, with a dissertation on the “Genucilia Group” (published in 1957), based on two Genucilia plates owned by Sciochetti.

While excavating at Morgantina, Sicily in 1956, he accepted a teaching position at the University of California, Goleta. “What’s a Goleta?” was his initial reaction to the letter. Mario had never heard of Goleta, nor had any of the maps he consulted. But it was a job offer, and he accepted. This was the beginning of the Art History Department at UC Santa Barbara, where Del Chiaro played a vital role in the department’s formative years and was Chair two times.

He was awarded numerous travel grants and participated in many excavations all over the Mediterranean, including Sicily, Sardis in Turkey, Split (Palace of Diocletian), Solana in Yugoslavia and the Roman Forum in Rome. The excavations in and outside of Etruria, coupled with his years as an artist, afforded him a commanding view of Etruscan art, as shown by his prolific contributions to Etruscan vase painting, where he recognized individual vase painters and their provenience. He published articles distinguishing the difference between Faliscan and Caeretan pottery. But his knowledge of Etruscan art expanded beyond pottery, bronze mirrors, bronze statuettes, bronze cistae, stone sculpture, painted plaques as well as Roman mosaics, *terra sigillata* and Roman villas. Del Chiaro’s steadfast dedication to traveling and visiting museums allowed him to identify Etruscan works all over the world, bringing to light objects from famous and not so famous museums. While at Morgantina in 1959, Mario discovered the famous Ganymede mosaic, and also met his future wife, Christina. Their long marriage ended with Christina’s death in 2001.

Del Chiaro has left the field of Etruscology with an impressive legacy, comprised of well over 100 scholarly articles, 4 books, 3 monographs and 5 exhibition catalogs dedicated to Etruscan as well as Greek and Roman studies. Two influential figures during Del Chiaro’s years at UC Berkeley were subjects of dedicatory works by him, as editor of *Corinthiaca*; these are *Studies in Honor of Darrell A. Amyx* (1986) and *An Etruscan (Caeretan) Fish Plate* in *Studies in Honour of Arthur Dale Trendall* (1979). It was Massimo Pallottino who urged Mario to publish his (then) manuscript as *The Etruscan Funnel Group* (1974). His list of grants and awards includes UC Berkeley Fellowships in the 1950s, the Rome Prize in 1958-1960, grants from the Istituto di Studi Etruschi ed Italicì, the National Endowment for the Humanities, the Deutsches Archologisches Institut, and in 1992, the Order of Merit, Cavaliere Ufficiale, awarded by the Republic of Italy. He was a regular guest lecturer for the Archaeological Institute of America from 1962-1992.

He is a great traveler and an avid guitar player, painter and sculptor — a hand painted putto adorns his kitchen ceiling. And like any good Italian, Del Chiaro loves to cook. His favorite form of exercise for many years was handball, but an artificial hip stopped him at the age of 80. He loves classical music and languages, and has learned some Chinese, Turkish and Arabic (often by auditing classes at UCSB). He spends his days today taking daily walks on the Santa Barbara beach with his beloved companion of five years, Carmela, who is a bassett and beagle mix — Del Chiaro claims, “That makes her a bagel.”

I had the pleasure of visiting my former professor for his 86th birthday this past April. When asked about his fondest memories of his career, he responds, “First fieldwork — that’s where I belong. I love to teach because I am a bit of a ham. I love putting things together, analysis — intellectual super sleuthing (ISS) I call it.” When asked how Etruscology has changed today, he responded, “It’s getting technical — more areas are covered, easier to compile information. In my day we had to rely on Italian excavation reports with no pictures!” Del Chiaro remarked on how the field of Etruscology had been marginalized in the past: “Everybody knows the Greeks and Romans. I used to irritate my Latinist friends by saying that the Etruscans had well constructed homes while the Romans were living in huts along the Tiber!” His advice for young Etruscologists today? “Get a good background — go on a dig if possible — visit all the museums you can, see as much as possible, so you can make sense of it! Stand in the topography, don’t just talk about columns — look at the location of a site: was there a river, how close was it to the sea, etc?” Why did he choose to study the Etruscans? “There is an air of mystery which you can’t discard. I love their art. I love the Archaic period. The Apollo of Veii is a perfect example with its characteristic Etruscan zest.”

As I drove away from my visit with my former professor, I couldn’t help but reflect on my days as his student at UCSB. I remembered a man who then, as now, is a world renowned field archaeologist and scholar, an artist, musician, and inspiring teacher endowed with Tuscan wit and humor and a zest all his own.

Mario Del Chiaro Fund
Chris Hallett, the Chair of the History of Art Department at the University of California Berkeley, is pleased to announce that the Mario Del Chiaro Fund for Etruscan Studies has been established at UC Berkeley’s History of Art Department with a generous gift by the Etruscologist Mario A. Del Chiaro.

Del Chiaro is a UC Berkeley alumnus (Ph.D. in the History of Art, 1956) and Professor Emeritus of UC Santa Barbara. The Del Chiaro Fund is intended to support the study of Etruscan art in various ways: lectures in Etruscan art by distinguished visitors and research and travel funds for students to visit archaeological sites or participate in archaeological excavations. The spring of 2012 will open with the first Mario Del Chiaro Lecturer, Stephan Steingraeber, a long-time friend of Del Chiaro’s and specialist on Etruscan tomb painting.

Mario Del Chiaro and Lisa Pieraccini at Berkeley.

Mario at Morgantina in Sicily playing his guitar.
Veii and the Terracotta Dog
by Gilda Bartoloni

Archaeological research has been conducted at Veii since the middle of the 17th century. In 1996, through an agreement between the Università di Roma, La Sapienza, and the Soprintendenza Archeologica dell’Etruria Meridionale, extensive research was initiated on two fronts: in the field, and in the editing of the old excavations. This article presents some news of the excavation of the settlement in the city of Veii, in the Piazza d’Armi (Fig. 1), conducted by students of Etruscologia and Archeologia Italica at La Sapienza with the collaboration of students from the University of Cambridge (UK), Copenhagen (Denmark), Groningen (Holland), and Oulu (Finland).

The recent excavation, preceded by geophysical prospecting undertaken by Salvatore Piro and the team of the Istituto per le Tecnologie Applicate of the Beni Culturali of the CNR, was continued in the area of the “progetto Veio” of 1996. From the finds it seems clear that the small plain of the Piazza d’Armi, connected to the wider plain on which the city rested by a sort of isthmus, assumed from the beginning of the process of urban formation the function of cittadella and residence for groups that would, already from the beginning of the 9th c. BC, have played a preeminent role in the Veientine community.

From the information that has so far emerged from the analyses of the old and new excavations, one can identify at least four building phases of the Etruscan city:

1. A first phase of huts, from the 9th to the 7th century, seems to consist of groups of sparse habitations: the identifiable structures seem to be of a circular plan with a conical roof held up by a central pole.
2. To the second phase (end of the 7th to the first half of the 6th century) one can probably attribute the construction, at the center and to the north of the plain, of at least two houses of aristocratic type with roofs richly decorated with architectural terracottas, and an oikos temple, with at least two decorative phases with procession scenes.
3. To the third phase, the mid-6th century, can be assigned an urban organization, with a principal north-south street about 5 m. wide and minor streets perpendicular to it about 2.8 m. wide, and a large piazza with a cistern; the houses with longitudinal axes seem in most cases to face large closed courtyards.
4. The fourth phase, from the end of the 6th to the beginning of the 5th c., is characterized by strong building activity on the plain, as the monumentalization of the street seems to show; this can be connected to the construction of the dipylon gate and to the appearance of porticoed buildings and artisans’ structures. To this phase can also be assigned some fragments of architectural slabs with anthemion decoration from a certainly prestigious building not yet found.

In a sector chosen from a geophysical survey of the northern area of the plain, about 30 m. to the northwest of the oikos temple, the 2009 excavation campaign uncovered a large pit filled with compacted debris consisting of fragments of roof tiles and other elements of architectural decoration. The ceramic material dates the closing of the pit to the middle of the 6th c. or a little after, clearly consistent with the other architectural evidence of the Piazza d’Armi. All can identify roof tiles that, according to the dates assigned by Stefani and examination by Nancy Winter, do not correspond to those of the oikos. Moreover, a fragment from an akroterion volute and numerous elements from an akroterion group were found. The type of clay undoubtedly relates to the first phase of Etruscan terracottas, as do those found in the oikos.¹

A crouching dog (Fig. 2) and a standing figure with a long dress (Figs. 3, 5) are securely identifiable. The pieces already inserted into the reconstruction should make it possible to add also other pieces that have not yet been attached. The dog, 60 cm high, is of medium size, with hydrae from Caere, where the theme seems to have been chosen to exalt the standing of the noble hunter.² She is consistently represented seated with a dog next to her like the Sumerian Gula, goddess of medicine (Fig. 4). With this iconography is associated also that of Asclepius and the more modern Saint Rocco, a divine figure also connected with cures. A dog’s head was found among the votive objects of the Lapis Niger; images of bronze animals at Cortona and at Campo della Fiera at Orvieto are interpreted as votive offerings associated with the sacrifice of dogs.

Until now in Etruria no representations of dogs connected with divinities have been found from such an early period. In black figure pottery from the second half of the 6th c., mythological scenes of Meleager and Actaeon depict similar dogs, which generally resemble those connected with hunting and guarding. The Tomb of...continued on page 8
Veii Dog, continued from page 7

the Dogs at Tolfa is contemporary, but not associated with a divinity.

On the revetment plaques of the oikos in the Piazza d’Armi, which are generally of an older type and identified by Nancy Winter as belonging to the decoration of the sloping roof, a dog is standing in front of the horse leading the second biga (Fig. 7). This presence of the dog on architectural slabs with carriage processions appears unique. Dogs do not appear on slabs of the same type in which the procession moves towards the right. The connection of the horse to the armed man who is leaving, or at any rate participating in the procession, seems beyond doubt; the first biga, on the other hand, is preceded by an armed warrior, not a dog.

This scene from the revetment plaque confirms the hypothesis of an acroterial figure of a standing male with an ankle-length dress, perhaps a forefather, or someone otherwise connected with the family residing at Piazza d’Armi. The hypothesis is further strengthened by comparison to contemporary statues of horsemen and seated figures, such as those of Tuscania (Fig. 6).

Even though one cannot exclude the association of the dog with a deity, it seems to me more likely that the place of the dog is on the roof as a loyal friend of man or of the head of the household, where it functions as a guardian for the protection of the family. The presence on roofs of domestic animals beside horsemen and seated or standing figures (e.g., Tuscania and Murlo) occurs from the first half of the 6th c., for example, horses (Poggio Buco, Capua), and rams (Capua). Faithful companions in life and beyond, dogs are represented in banquet scenes on clay lastre that adorn palaces in the late Orientalizing period; they are allowed to participate at the table of the master as decorative status symbols.

We might identify the building on which the terracotta dog stood as a place of residence, in the immediate vicinity of a sanctuary/chapel connected to the aristocratic cult (Fig. 8).

1. I am grateful to all who helped me examine the various elements in this text: Valeria Acconcia, Wilma Basilissi, Elisa Biancifiori, Claudia Carlucci, Donata Sarracino, who organized and coordinated the work of students and specialists in the laboratory. All drawings represented here are the work of Sergio Barberini.
2. As amply shown by Alain Schnapp and Raffaella Bonaudo.

The excavations are also bringing out evidence of a stone enclosure wall that surrounds Mount Cimino, also dating to the Bronze Age. “There are so many questions we have raised in these excavations,” says Laura D’Erme of the Soprintendenza Archeologica of Southern Etruria. “What relationship existed between the inhabitants of Mount Cimino and the nearby communities of Soriano? Was the mountain inhabited by the ruling class? Was this the religious point of reference for Etruria?”

Excited by the discovery the new Mayor of Soriano nel Cimino, Fabio Menicacci comments, “We have an area rich in archaeological remains from prehistoric times to industrial archeology. This is the third excavation campaign that we will continue to support with increasing resources. We are hoping that the finds may remain here in Soriano. My dream is to make this mountain an archaeological site that is open to visitors and can become a driving force for tourism in the area.”
A recent exhibition at the University of Rome La Sapienza features a discovery made in the course of the excavations at Pyrgi, ongoing since the days of Massimo Pallottino, who first directed the excavation of the famous harbor sanctuary of Cerveteri, ancient Caere. The “Fossa with the Loom Weights” in Pyrgi was found in the new excavation area opened in 2009 immediately to the north of the Santuario Monumentale. This area was chosen, on the basis of the geophysical survey carried out by the Lerici Foundation in the 60s, in order to better understand the boundary between the sanctuary and the harbor settlement. The ritual fossa was originally carved out of the compact level by the side of the ancient road, and contained a large number of loom weights, confirming the ceremonial, sacred character of the deposit. It also contained — up to 80% of the total — fragments of roof tiles and ceramics, including part of a pedimental kalyptes that originally supported an akroterion, and a small fragment of an antefix in the form of a female head. The architectural material and the vase fragments indicate a date in the beginning of the fifth century BC, which would put it in the first building phase of period of Temple A.

The title, “Threads and Textiles,” indicates the focus of the exhibit, which centers on the feminine aspects of the contents of the ancient fossa, particularly appropriate in a sanctuary devoted to the worship of female divinities, as usual in harbor sanctuaries. The presence of the loom weights might indicate the location nearby of a building or area specifically devoted to weaving, possibly connected with the activity of the archaic sanctuary. In this context, an intriguing comparison can be made with the building at the Heraion della Foce del Sele, where four looms had been set up to weave the garments for the statue of the goddess.

The project was carried out by Maria Paola Baglione with Barbara Beelli Marchesini, Alessandro Conti, Laura Maria Michetti, and Claudia Carducci. The design of the exhibit was carried out by Biagio Giuliani and other members of the team.

Rome have uncovered the remains of a massive building close to the distinctive hexagonal basin or harbor at the center of the port complex, a university release said.

“At first we thought this large rectangular building was used as a warehouse, but our latest excavation has uncovered evidence that there may have been another, earlier use, connected to the building and maintenance of ships,” Portus Project Director Simon Keay from the university said. “Few Roman Imperial shipyards have been discovered and, if our identification is correct, this would be the largest of its kind in Italy or the Mediterranean.”

The building dates from the 2nd century A.D. and would have stood about 475 x 200 feet, an area larger than a soccer field. Large brick-faced concrete piers or pillars, some 9 feet wide and still partly visible, supported at least eight parallel bays with wooden roofs, the researchers said. “This was a vast structure which could easily have housed wood, canvas and other supplies and certainly would have been large enough to build or shelter ships in,” Keay said.

“The scale, position and unique nature of the building lead us to believe it played a key role in shipbuilding activities.”

Fili e Tele: Dee, Donne e Case
A Ritual Deposit From the Pyrgi Excavation

**Roman Ship found at Ostia**

(ANSA) Rome, 3 May 2011: An ancient ship has emerged from the ground at the Imperial Roman port of Ostia. This is a find that Culture Minister Giancarlo Galan said “gives you goose bumps.” An 11-meter section of one of the ship’s sides has so far been discovered. Galan and the archaeologists said that the discovery would make experts think anew about the exact location of the port where the Roman empire's biggest fleet was stationed and through which goods travelled to and from the Imperial capital.

"This great discovery tells us a lot about the ancient coastline and what was happening about 2,000 years ago," said Galan, who rushed down to the site after the find was made public. Archaeologists said they were expecting to find something in the area, where a major road bridge is being rebuilt, and had launched a program of rescue archaeology. Site director Paola Germoni stressed that this type of work "enables us to combine the demands of conservation of ancient artifacts with the needs of the general public."

She said the discovery "would plausibly move back the ancient coastline and what was happening about 2,000 years ago." Silt and river movements have pushed back the area of the once-bustling port, which is now a major archeological site called Ostia Antica, the best-preserved ancient Roman town outside Pompeii. continued on page 10
Menhirs Found in Wall in Sardinia
by Alessia Orbana, L’Unione Sarda
Translated by Larissa Bonfante

A remarkable find, a wall made up of statue-menhirs, standing stelae carved with human traits. More than 3,000 fragments, a treasure trove of statues discovered in Samugheo, in an open field, at “Cuccuru and Lai.” The find is extraordinarily important, and could qualify the site of Barigadu as one of the greatest prehistoric sanctuaries in Sardinia, if not the greatest.

This is the gist of what Mauro Perra, Director of the Villanovaforru Museum, reported in a press conference. Mauro Perra, working with the Soprintendenza of the Beni Archeologici e Culturali of Cagliari and Oristano, the institution which directs the excavations, carried out by Emerenziana Usai, has for a number of years been in charge of the important archaeological finds in the area of Samugheo.

Perra has compared the find of the menhirs of Samugheo to that of the statues of Monte Prama in the Sinis. These menhirs thus constitute a discovery of great historical and scholarly import. They date back to the Bronze Age, in the third millennium BC, and they were torn apart between the 1940s and 1950s in order to construct a dry wall. The discovery, as explained by the Mayor of Samugheo, Antonello Demelas, and by the archaeologist, Perra, was quite accidental. Excavations begun in the 1990s, in the area of Pule Lutturi, had as their goal the “Tomba dei Giganti.” Then in August of 2008 came the momentous discovery of June, a new excavation campaign has to date brought to light around 3,000 fragments. The team included, aside from the Soprintendenza and the archaeologist in charge, Perra himself, a group of students, Mario Olivero and Chiara Spiga of the University of Cagliari, and two Americans, Jani Vida Maro and Cameryn Clark.

“We have here a momentous discovery,” explains Emerenziana Usai. “For some years we have been trying to bring the archaeological finds of Samugheo, particularly the menhirs, which are special to Samugheo, to the attention of scholars and the public. These menhirs standing stelae carved with human traits,” continues Perra, “takes us back to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the Continent and Europe than it is to the 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Tumolo della Regina di Tarquinia, Fourth Excavation Campaign
by Alessandro Mandolesi

In September 2011, the fourth excavation campaign on the monumental “Tumulus of the Queen,” was concluded; it was sponsored by the University of Turin, the Soprintendenza Archeologica of Southern Etruria and the city of Tarquinia, in collaboration with the Institute for Conservation and Restoration. The tomb of the Orientalizing period (seventh century BC), the largest in Tarquinia, is located in the Doganaccia, in the heart of the Etruscan necropolis of Monterozzi (UNESCO site).

The archaeological work has revealed the majesty of this princely tomb, divulging unexpected architectural and decorative features, both pictorial and sculptural. The excavations revealed an additional external feature of the structure, which would seem intended for cult worship and was originally adorned with large animal sculptures in nenfro. Also completed was the investigation of the front of the tomb revealing the presence of a large theatriform entranceway covered originally by a wooden roof. The space, periodically attended by the descendants of the prestigious founder of the tomb, was destined to host funeral ceremonies and reunions of the powerful noble family groups who were leaders of the community of seventh century B.C Tarquinia. It is important to note that in the right corner of the vestibule were recovered the remains of a large transport vehicle, probably a “calesse.”

Thanks to the Institute for the Preservation and Restoration we have been able to recover the remains of rare, intact plaster, of alabaster gypsum - influenced from the Near East, likely Cyprus - that covered the walls of the great entrance hall and the two side chambers. The research has confirmed the presence of traces of painted decoration in red and black (the colors of the oldest tomb painting in Tarquinia) represented by bands of double stripes that highlight the main architectural elements of the walls and even more complex figural representations of uncertain meaning, possibly religious. New research, however, has allowed us to clarify the dating of the paintings. They represent one of our first examples of exterior decoration in Tarquinia: created outside, painted for the living, dominated by a broad flight of steps that welcomed the participants to the aristocratic ceremonies.

The excavations were supported by the Lazio Region, Fondazione Cassa di Risparmio di Civitavecchia, by the Kostelia and Maninter Europa Groups, by New Holland Construction and the Civita Association. The work has seen the determined participation of private sponsors without whom the resources in the field would not have been sufficient.

The combination of the university and its students, professional archaeologists, volunteers and private investors has been a testing ground for a new “business” formula that could become the basis upon which to develop archaeological research in the coming years. Tourism and cultural activities, collaboration with local offices for the dissemination of research initiatives, theatrical performances directly on the site: these are the solutions for finding resources in order to reduce dependence on increasingly scarce public funding. The archaeological site has been enhanced by the website the “Via dei Principi”.

Convegno, continued from page 11

the discovery in the popular magazine, Archeo (see page 21), and then immediately entrusted Enrico Benelli with its presentation at the Convegno. This long, sacred inscription comes from the sanctuary in the Forum and dates from the first half of the second century BC. Unfortunately it was found out of context within the ruins of a wall of the late Republican phase.

What remains is a fragment of text from a wider whole that once was a monumental gift inscription to a god whose name, in the genitive case, has a -urnzl ending. The following word, cvera, is an Etruscan term for “sacred,” known from other votive inscriptions.

After some other words of obscure meaning, a proper name occurs (her-sun[-]), and in the last rows, perhaps a negation (ei[—]), and the Etruscan word for “writing” (ziq). It is hoped that new discoveries will provide further fragments of the inscription. In consideration of its possible, as yet unconfirmed chronology, it could have been related to the first phase of the sanctuary, perhaps even to its foundation.

Finally, those who remained for the last day, Saturday the 29th, enjoyed a remarkably informative visit to the excavations in Populonia, blessed with perfect weather. In most cases those who had carried out the individual excavations explained the finds and their relevance for the history of Populonia.

2 Donati, 279.
Letter from Volterra
The Leaning Tower of Volterra
by Larissa Bonfante

This summer I was in Volterra, one of my very favorite Etruscan cities, and I stopped in at “Rossi Alabastro,” the alabaster workshop of Piero Fiumi. He is the son of Enrico Fiumi, the psychiatrist-archaeologist who excavated Volterra’s beautiful Roman theater using the patients from his mental institution as his father was. Piero, who is as devoted to the city as his father was, carries on the ancient Etruscan tradition of working the alabaster found in the nearby quarries – this was the alabaster from which ancient craftsmen carved the most beautiful of the decorated Hellenistic ash urns of Volterra, Chiusi and Perugia. Seeing this ancient tradition at work is one of the joys of Volterra, a city that enjoys the isolation of its location – one has to take a winding road to reach the top, and find its most wonderful example of archaeologi- ergotherapy. Piero, who is as devoted to the city as his father was, carries on the ancient Etruscan tradition of working the alabaster found in the nearby quarries – this was the alabaster from which ancient craftsmen carved the most beautiful of the decorated Hellenistic ash urns of Volterra, Chiusi and Perugia. Seeing this ancient tradition at work is one of the joys of Volterra, a city that enjoys the isolation of its location – one has to take a winding road to reach the top, and find its Lilia Silvi, abroad for the inauguration of its location – one has to take a winding road to reach the top, and find its unusual beauty, composed mainly of carved sarcophagi and powerful warrior figures. The Etruscans also developed a sculptural form of carved slender figures. The shock was such to Giacometti that he wished to go further in the understanding of these people and their art. This revelation is one of the essential keys to understanding his way of creating the best known and strongest work: the representation of long vertical figures. The artist went to Tuscany to further his research on this ancient civilization. It was at Volterra that he discovered the iconic Etruscan sculpture, “Evening Shadow.” The famous figures of Giacometti, the series of women and the Venice Walking Man, can not be understood without reference to that slender and powerful sculpture.

The Pinacothèque de Paris presents for the first time this very special union. The Evening Shadow will be accompanied by more than one hundred Etruscan objects, mostly from the Guarnacci Museum in Volterra and some from the Archaeological Museum of Florence, exhibited together with about thirty sculptures by Giacometti.

While the Ombra della Sera seduces Paris, improvements are underway at the Guarnacci
The Guarnacci museum has conquered Paris. It has seduced the prestigious Pinacothèque directly with the stellar exhibit "Giacometti and the Etruscans." "I was impressed to see Paris with all the posters that advertised the show and then we, too, joined the long line of visitors that had formed in front of the museum," said Volterra’s cultural assessor Lilia Silvi, abroad for the inauguration with her colleague Gratian Gazzarri. “To see the urns of Guarnacci flooded with light creates a feeling that you can not describe,” she says, and she makes a small self-criticism, a sign of an administration that sees the current limits of the Etruscan museum and plans to take action. "Here each piece is remarkably displayed, from the most well-known to those which, among many others that constitute the assets of the Etruscan Museum of Volterra, are not always ‘at home.’ They successfully shine in their full beauty," and again, "At last, in a shrine at the center of a room, with a play of light raining down from the ceiling creating the shadow effect, here is the Evening Shadow, flanked on his side by two Giacometti statues, which seem to be his bodyguards."

Satisfied and enthusiastic, the administrators of Volterra return home full of good intentions. Meanwhile in the museum building which is heavily criticized for the bad conditions in which it frames its priceless heritage, patches of black plastic have disappeared and some parts of the floor were re-covered. "We are waiting for new labels from the Superintendency that are presently being prepared, and soon we will have more funds for improvements." On the drop in visitors from last year: "The data show that it is not so much a problem of individual visitors, but a drastic decline in the number of school group field trips."
The stelae and cippi were found in the areas of Londa, Frascole, and Sandetole. These large trapezoidal or tear-drop shaped stelae are made of sandstone and date from the Archaic period (530-480 BC). They are decorated with reliefs. Several of the stones have plant motifs such as a palmette on top, and preserved bases have wedges to situate them better. The first stele was discovered at Londa, in the area of San Leolino, in 1871 (Fig. 2). One side features a seated female figure with pronounced head and chin; she holds a twig with three pomegranates in her right hand. The other side features a sphinx. The stelae generally have two sides, with only one side decorated with figures, the sole exception being the Londa stele.

Another stele, found in 1959 near the Church of San Martino at Frascole in the township of Dicomano (Fig. 3) depicts a bearded figure, possibly an augur holding a lituus in his right hand. In addition to the stele, Frascole has revealed the foundations of a large rectangular Etruscan structure (32x11.5 m., with a wall measuring 1.60-2 m). The finds range from the 5th c. BC to the 1st c. AD. The building may have been a temple or possibly the fortified residence of the gens Velasna, with a family chapel.

A remarkable stele was discovered in 2000 at Sandetole in the area of Travignoli, at Pontassieve (Fig. 4). Three metopes decorate the large trapezoidal stele, each featuring a unique subject. Above is a symposium scene, with two figures lying on a kline, attended by a female figure and a youth. In the lower portion are birds, possibly chickens. The middle panel features a dance scene with three figures, one playing an aulos. The lower panel features two lions attacking a deer. Another stele was found in a field at Aiazzi, close to Sant’Agata (Fig. 5). It is a trapezoidal stone with an armed man in profile, carrying a lance and a shield, who has been identified as Italic rather than Etruscan because of his stocky proportions.

A cippus discovered at Il Piano where the streams Stura and Lora meet.

Another stele, discovered at Il Piano, was dated to 600-560 BC, it features geometric and plant (especially lotus) patterns, and a female chorus with raised hands. The style resembles Archaic sculpture from Chiusi.

Of particular interest to readers of Etruscan News is the material from the ongoing excavation at Poggio Colla near Vicchio di Mugello directed by Gregory Warden of Texas A & M, sponsored by Southern Methodist University, Franklin and Marshall College, and the University of Pennsylvania Museum of Archaeology. (See elsewhere in this issue for the latest remarkable find.)
Politics and Leaders in Latium at the time of Aeneas
Museo Nazionale Preistorico Etnografico
“Luigi Pigorini,” Rome
18 November 2011-15 January 2012

This exhibition and its catalog present archaeological documents of great importance for the reconstruction of the initial developmental phases of primitive Lazio and Rome, and makes much clearer the framework of the period that begins with the emergence of the Latin cultural identity at the last phase of the late Bronze age (11th-10th c. B.C., the 1st Latian period) to the traditional date of the foundation of the city of Romulus (ca. 750 BC). Exhibited are tomb groups from the sites of Colli Albani, Grottaferrata, Marino, and Rocca di Papa, and recently discovered burials from the northwestern slopes of the Colli, at Santa Palomba and Quadratus Torre Spaccata.

Particularly interesting are the results of recent excavations by Anna De Santis in area of Santa Palomba 20 kilometers from the ancient via Ardeatina, a privileged transit point in connections between Rome, the Colli Albani, and the coastal centers of Ardea, Lavinium and Satricum. Evidence from the prehistoric period consists of groups of both burial and cremation tombs covering the entire sequence of Latial culture from the first period to the Orientalizing period (11th to early 6th century BC.) The traditional ritual of Latian incinera-

The Defense of Bolsena: New discoveries
by Enrico Pellegrini (SBAEM)

A comprehensive review of the development of the defensive walls of Bolsena — after the many excavations conducted by R. Bloch of the École Française de Rome between 1946 and 1949, and two important chance discoveries in 1957 (a section of wall on the via Orvietana) and in 1960 (Porta Capite) — has recently been undertaken. It was the result of an archaeological excavation required by the SBAEM in preparation for the construction of housing units in loc. La Pescara, a residential neighborhood of Bolsena, on the shores of the lake.

Here, in fact, two excavations between 2003 and 2009 (see Etruscan News 13) have brought to light two sections of a wall built of square blocks of tufo, interrupted by the base of a corner tower. The “dry” construction technique and the use of two different types of tufo, as well as the presence of signs and letters engraved on a few blocks of the wall, establish a close link to the walls investigated by R. Bloch. These factors suggest that the walls of Bolsena were designed and built with a unified plan, and that for defensive reasons they came right up to the shoreline; they completely closed off this sector of the lake, as illustrated at the IV International Seminar for the Study of Polygonal Walls held at Alatri in 2009.1

The chronology of the pottery found during the excavation dates the walls to around the beginning of the second century BC, the same date proposed by Bloch for the upper wall circuit of square-cut tufo blocks on Poggio Moscini.

The excavation took place with difficulty because of the high water table, which required the constant use of a water pump to expose the totally submerged structures. Because of this situation, and given the precarious state of the blocks of tufo, for the future preservation of these structures and in the interests of the Soprintendenza Archeologica, the best solution was to re-bury the walls and impose alternative requirements for the construction of housing units, so that the construction did not affect the walls in any way.

The exhibition has been organized with the support of the Italian Cultural Institute (Amsterdam), the Italian Embassy (The Hague), the Mondrian Foundation, the Prince Bernhard Culture Fund, the European Union Directorate-General for Education and Culture, the SNS Real Fund, the Stichting Charema - Fonds voor Geschiedenis en Kunst, the Friends of the Allard Pierson Museum, RöMeO (Friends of the Rijksmuseum van Oudheden) and the BankGiro Loterij.

The exhibition features more than 200 works of art on loan from the National Archaeological Museum (Florence), the Villa Giulia (Rome), the Capitoline Museums (Rome), the Vatican Museums (Vatican City), the Archaeological Museum of Bologna, the Archaeological Museum of Verucchio, the British Museum (London), the Ny Carlsberg Glyptotek (Copenhagen) and the Royal Museums of Art and History (Brussels).

The exhibition has been initiated as part of the research for the exhibition “Etruscans. Eminent Women, Powerful Men”. It is directed by the Allard Pierson Museum. Two of these actual objects can now on display in the Rijksmuseum van Oudheden.

Granulated gold cuff, detail.

The Etruscanning 3D project

The Etruscanning 3D European project was initiated as part of the research for the exhibition “Etruscans. Eminent Women, Powerful Men”. It is directed by the Allard Pierson Museum and is a collaborative enterprise involving various museums and research organizations in the Netherlands, Belgium and Italy. Etruscanning 3D is exploring the possibilities for three-dimensional reconstruction and visualization of Etruscan tombs, which can encourage new, scholarly insights into Etruscan funerary culture and furnish valuable new archaeological information. Minute scanning of Etruscan tombs and re-examination of all the finds from these tombs are combined to develop an interactive 3D reconstruction that responds to the motion of individual visitors, creating the impression they are actually walking through a tomb (photo above).

3D scanning of Etruscan tombs

The famous Etruscan tomb, the Tomba Regolini-Galassi, has been reconstructed in 3D especially for the exhibition in Amsterdam and Leiden (photo above). This tomb, from 670-650 BC, is named after Archbishop Alessandro Regolini and General Vincenzo Galassi, who discovered it in 1836. The aim of the Etruscanning 3D project was to reconstruct the original context of the tomb, in order to show the public how it originally looked. The tomb was therefore scanned in its present state and compared with old excavation reports, plans and archaeological objects.

Various techniques were combined for the 3D reconstruction. The basis for this reconstruction was a laser scan that provided a three-dimensional point cloud. Photogrammetric data were used to determine the form and dimensions of the image. Computer graphics and a geographical information system (GIS) incorporated spatial data and information on geographical objects.

The Tomba Regolini Galassi

Recent research has clearly demonstrated that this was an elite tomb for a man and a woman, an Etruscan prince and princess. It was initially thought that the tomb was for three people. The tomb consists of a long entrance passage (dromos), cut from the rock, leading to an elongated main chamber (cella). On either side of the dromos are two small side chambers. The cella housed the interment of a woman, covered with precious gold jewellery. Around her were a throne, silverware and two bronze cauldrons. In the right side chamber was a cinerary urn with the cremated remains of a man. The left side chamber housed silverware. In the section of the dromos immediately before the main chamber were a bronze bed and a wealth of grave goods, including bronze shields, bucchero ware and ivory implements.

The contents of the tomb have spent the past 150 years in the Vatican Museums, in the Museo Gregoriano Etrusco, which was specially fitted out to accommodate these treasures. A number of these actual objects can now on view in the Rijksmuseum van Oudheden.

Above, Tomba del Triclinio (oil) G. Mariani, 1895. Left, Bronze Turms. Center, Granulated gold brooch. Right, Terracotta seated female.
Archaeological Sampling around the Baths at Carsulae
by Joanna C. Mundy, Emory University

The sixth excavation season at Carsulae extended from June 7 to July 23, 2011, in preparation for the construction of a roof to cover and preserve the bath complex. Before it could be undertaken, 2 meter by 2 meter units had to be excavated in twelve areas, which will contain the foundations for the roof supports. As we excavated these areas, the placement of the units also afforded us the opportunity to survey areas of the site in the immediate vicinity of the baths that had not been previously excavated.

The bath sits below the city on a shelf of land slanting from a high point near the cliffs to a low point south of the baths. The six north units rest on the high area of soil, and the six south units sit almost 3 meters lower, closer to the elevation of the bath. This depth discrepancy suggested at the beginning of the season that the south units were more likely to come down on any architectural structures relating to the bath, as was the case. This report will focus on the south units.

The south units showed similar stratigraphic features. The majority of stratigraphic layers consisted of four discard layers from earlier periods: two modern layers, above an earlier dump, and finally a possibly ancient discard layer. The refuse material extended significantly deeper on the west end, which we had to excavate because the roof construction required that all the south units reach the same absolute depth below the datum point. Units S1 and S2 reached 1.75 m. below the top soil, and did not extend below the discard layers, whereas on the east end, in S6, ancient structures lay 0.3 m. deep, below the dump material.

The top two discard layers contained evidence of modern excavation. The top soil of all units displayed the elements commonly found elsewhere on the site in modern dumps from the excavations of Umberto Ciotti in the late 1950s. Glazed pottery continued to be found in the subsequent layer over a meter below the surface.

Below the top two layers was a dense clay layer, which contained similar rubble, such as fragments of architectural brick, tile and stone, though largely more worn than the rubble in the two previous layers. This wear indicates that this third dump is from a different deposition, more likely due to rain wash than to excavation. The deepest layer of rubble may have been completely ancient. The soil showed little change from the layer above, but in the bottom 20-30 cm. of squares S2 to S5 the soil contained no modern materials. The datable items at this level were largely coins: notably, two coins of Trajan Decius, datable to between September 249 and July 251 from the Rome Mint (Fig. 1).3 The large number of small items, including multiple bone hairpins, and the decrease in architectural debris may indicate that the drain for the baths released water in this direction. The late date of the coins indicates that we reached only the top layer of this flow area, deposited in the final years of the bath’s use.

Higher strata contained two coins of Constantine, one of Maxentius, one of the deified Romulus, and a fourth possibly identifiable as Valens. The mintmark dates the coin of Maxentius between 308 and 312; that of Romulus dates from between 309 and 312, and the coins of Constantine (Fig. 2), from the early 4th c.4 These dates reaffirm the current theory that Carsulae was inhabited well into the 4th c.5 The presence of these later coins in the most disturbed layers may indicate that they were on the surface when the inhabitants abandoned the site. The latest date found, between 364 and 378, on the Valens coin suggests a late 4th c. abandonment of Carsulae.6 The coins confirm that the disturbed soil, whether slide from near the cliff or debris from earlier excavations, only consists of soil from contexts at the end of the bath’s occupation.

Excavations discovered two walls this season, one of which was in S4. This wall consists of opus-vittatum-sized stones connected in a short line. Because it consists of only one course, it may be a foundation. The wall appears to be located beneath the second modern dump layer, at the level of the clay dump soil. It may have been left exposed in late ancient times, and debris slowly covered it from the north. This wall will be preserved from destruction when the plinth is placed for the roof.

The wall found in S6 was best preserved, a well-constructed wall of opus vittatum that was crossed by a terracotta drain or flue (Fig. 3). This wall, while previously unknown to excavators, lay only about 0.3 m. below the surface, and thus had been exposed for a long time, making the context of its finds difficult to assure.7 Excavators found two large amphora fragments on the south side of the wall, while they found the majority of the other small finds in the area excavated on the north side of the wall, in the north corner of the square. The presence of the drain signifies a relationship between this wall and the nearby bath complex, and the wall’s alignment indicates a relationship to the Imperial period cistern, which is located about 50 m. to the northeast. The drain angles slightly downward toward the north side of the wall, which had been coated with hydraulic plaster, scant traces of which remain against the northern face.8 This angle either indicates that the drain released water to the north or that this pipe is a flue, releasing heat outward to the south.

The large number of small items found on the south side of the baths in the deepest stratum supports the conclusion that the drain from the central bath area was oriented toward the south.

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continued on page 18
Ancient Images of a Mother Giving Birth Found
by Rossella Lorenzi
Discovery News

An international team of archaeologists has unearthed what might be the earliest representation of childbirth in western art, they announced October 19, 2011. The unique find shows the head and shoulders of a baby emerging from a mother. The intimate scene was found on a small fragment from a ceramic vessel that is more than 2,600 years old. It was excavated by William Nutt, a graduate student in anthropology at the University of Texas at Arlington who is legally blind.

About 1-3/4 x 1-1/4 inches (4 x 3 cm), the fragment was part of a vessel made of bucchero, a typically Etruscan black pottery. The image shows the head and shoulders of a baby emerging from a mother. Portrayed with her face in profile and a long ponytail running down her back, the woman has her knees and one arm raised. The image could be the earliest representation of childbirth in western art, according to Phil Perkins, professor of archaeology at the Open University, in Milton Keynes,

Digging it up
by William Nutt

Over this summer my wife Hannah and I had the distinct pleasure of attending our first archaeological field school. As graduate students in the discipline, we were seeking to expand our knowledge and experience in an exciting setting. With the recommendation of a professor, we applied to study in Italy with Dr. Gregory Warden, excavating the Etruscan sanctuary site of Poggio Colla.

Initially I was trepidatious. As a blind individual, I wanted to fully participate in the dig without compromising the integrity of the excavation. Dr. Warden was encouraging and in concert with Cameron Turley, my trench supervisor, helped my wife and me create several stratagems with which to approach the problem, focusing primarily on careful excavation techniques and adaptive technology for field recording. These fears were unfounded; as soon as we arrived on site, the remarkable staff worked to encourage teamwork and cooperation among the students, which I feel greatly enhanced all our experiences.

On July 5, the second day in our assigned trenches after a week of preparation and rotation between assignments, our trench was exposing and beginning excavations on Stratum 5, a black layer with a clay-like consistency which was rich in pottery. The day before our team had uncovered numerous small pieces, but that day I exposed two sherds with incising, one of a feline and the other which appeared to be quite the mystery. After mapping the spot, several guesses were taken as to the location.

Detail of Poggio Colla fragment.

England. “Such images are rare in ancient and classical art. A few, much later Greek and Roman images are known, but this one dates to about 600 B.C.,” Perkins, who first identified the scene, told Discovery News.

Poggio Colla is one of the few sites offering insight of the Etruscan life in a non-funerary context. It spans most of Etruscan history, being occupied from the seventh to the second century B.C. Centering on the acropolis, a roughly rectangular plateau, the site was also home to a sanctuary: numerous votive deposits indicate that for some part of its history, it was a sacred spot to a divinity or divinities.

The abundance of weaving tools and a stunning deposit of gold jewelry discovered in previous excavations, have suggested that the patron divinity may have been female. In this view, the ancient depiction of childbirth becomes even more interesting, according to Greg Warden, Professor and Associate Dean for Academic Affairs at the Meadows School of the Arts at SMU and a director of the Mugello Valley Archaeological Project. “Might it have some connection to the cult, to the kind of worship that went on at the hilltop sanctuary?” Warden wondered.

Perkins speculated that the woman giving birth could be a representation of scene, with speculation ranging around a figure possibly enthroned.

I would not hear about the piece again for several days, and it indeed slipped my mind, having been consigned to a mental category of interesting finds. However, that next week we were told that, after cleaning, the piece might have greater significance than initially thought. With the expert examination of Dr. Phil Perkins, the small fragment gained surprising import as it appeared to contain a birth scene, unique in Etruscan art.

With this revelation I found myself simultaneously exhilarated and grateful. The find is one that has reaffirmed my chosen career path and shown that we still have much to learn even from the smallest finds. I feel deeply indebted to Dr. Warden for giving me the opportunity for discovery, my wife for supporting me through my worries and frustrations, and not least of all to Cameron for assigning me to excavate that fortuitous location.

While I did not handle the fragment again, Dr. Perkins included it in our lecture on bucchero later in the season. I truly hope that as our understanding is increased through the study of this arti-
An Etruscan Temple in San Lorenzo Nuovo (VT)
by Enrico Pelligrini

On Monte Landro, the highest peak of the Monti Volsinii above the northern shore of lake Bolsena (elev. 2000 ft.), Enrico Pelligrini (SBAEM) and Adriano Maggiani of the University Ca’ Foscari of Venice have begun to excavate an Etruscan sanctuary hitherto virtually unknown. The site was discovered and recognized as a place of worship by Dr. Pietro Tamburini. Now, however, a campaign of systematic excavation already in its first phase (May-June 2011) has achieved noteworthy scientific results.

The survey area extends just below the summit of the hill, on a wide open terrace overlooking lake Bolsena. It is surrounded by an imposing wall of tufa blocks, which both serves as a containment wall and defines the borders of a sacred space. At the center of this area stood a rectangular building built with foundations of carefully squared tufa blocks. The ratio of the building’s length to its width (3:4) corresponds perfectly to the requirements that Vitruvius gives the Tuscan temple. It can therefore be affirmed that the structure found is an Etruscan temple of a canonical plan.

The building, which had walls of unfired mud-brick with a supporting structure of wood, was covered by a richly embellished tile roof. The excavation has recovered two types of shell-shaped antefixes, one with the image of a satyr wearing a leontes (lion-skin cap) and one with a female face; both retain much of their original lively polychrome. Found together with the antefixes were many fragments of architectural plaques made to be nailed onto the

Carsulae, continued from page 16

2 This was in S1. Glazing technology reached Italy around the beginning of the 13th c. Luzi and Tuscia, Museo della ceramica della Tuscia (Viterbo Italy: Sette città, 2005) 13.
3 The Victory on the reverse identifies the coin found in S3, object 12. See number 40 and 41, plate 77 in Roberston. For the other Trajan Decius from S6, object 17 (fig. 1), see number 48, plate 78 in Robertson. Robertson, Roman imperial coins in the Hunter Coin Cabinet, University of Glasgow (London: Published for the University of Glassow by the Oxford University Press, 1962) 238-43.
4 The Maxentius coin, found in S1, shows his bust on the obverse and has a reverse showing the Ostia mintmark (MOSTP.) and figures of Caster and Pollux, see Sear no. 3776. The Constantine from a high depth in S6 shows a bust on the obverse, with a Sol Invictus on the reverse. The second Constantine (fig. 2) from the balk in S1 at the lower dump layer has the Alexandria mintmark, ALE. Sear, Roman coins and their values, 47, 318-9.
6 The coin presents a bust with diadem and the text D N VAL visible, and on the reverse has the text SECURITAS REIPUBLICAE with an advancing victory. Pearce, Valentinian I- Theodosius I (London: Spink and Son, 1951) 116-23.
7 The decorative terracotta group from the temple on Mount Landro finds its precise comparison in the production from Orvieto, in particular that used in the temple of the Belvedere, except that it appears in its formal features to be a little more recent, dating back probably to the beginning of the third century BC. Consistent with this dating are also the few votives so far collected on the site. These include a clay model of a club, evidence of a cult to the god Hercle (the Roman Hercules); small stone bases that originally held votive bronzes; pieces of cast bronze (aes rude) and coins, offered very commonly in sanctuaries; and a loom weight inscribed with a siglum, a possible clue to the worship of a female divinity.

If the moment of greatest flourishing of the shrine was in the third century BC, it perhaps coincided with the establishment of the new Volsinian city after the deportation of the population from its original settlement at Orvieto to Bolsena, but the life of the sanctuary and the temple was not limited to this period. Evidence suggests that this site was frequented from the seventh century BC at least into the second century AD, as evidenced by a bronze coin of Antoninus Pius. The abandonment of the temple and its destruction, probably with special rituals, must have occurred around 200 AD, as attested by the pottery collected among the temple’s architectural terracottas.

While the coin could match Valens, Valentinian I or Valentinian II, the date range remains AD 364-378 due to the periods in which all three produced this type. Sear, Roman coins and their values, 345-7, 9-51.

8 Personal correspondence with Dr. Whitehead.
A rock-cut sanctuary dedicated to Demeter (Vei/Ceres)
Vetralla, Macchia delle Valle
by Maria Gabriella Scapaticci

The natural surroundings
A rescue-archaeological excavation, carried out by the Soprintendenza per i Beni Archeologici dell’Etruria Meridionale (SBAEM) in Vetralla (VI) at "Macchia delle Valle" in May and June 2006, following a carabinieri report of illegal activities, has identified an Etruscan-Roman sanctuary, until now completely unpublished.

The area is highly interesting because of its natural setting, deep in a forest of oak trees, which even today evokes strong emotion. It had been used continually over the centuries as a quarry for peperino: hence the name "Pietrara" given to the small town nearby. Evidence of that same activity emerged from the excavation, where the remains of quarry cuts probably dating back to ancient times came to light.

The site still retains the ancient roadbed leading toward the sacred area; in fact, still very evident are the traces of a typical Etruscan road cut into the bedrock along the town road that connects the hamlet of Pietrara with a fountain called "Fontana Asciutta." The ancient road is still used to this day, to reach a spring that is located further downstream.

The proximity to a water source is in itself a very important element in the reading of the history of an area, since water has always attracted a human presence and has always conferred sacredness to caves where it is present.

Furthermore, in the Classical period around the Mediterranean, water is linked to chthonic cults.

The narrow natural fissures in the rock walls of this sanctuary site impart to it a special charm; it is a natural environment rich with suggestions that it was a privileged place for communication with a deity.

The sanctuary
The plan of the sanctuary complex is divided into sections, which lie partly in the open and partly in the grotto. At the entrance is a wall constructed in the industrial age to make the space into a sheepfold; in fact, the cave has formed a natural shelter, utilized by humans at various periods.

The most striking discovery of the archaeological excavation was the cella of a female deity, whose statue with the cult furnishings was found still in situ, in exceptional condition, virtually just as the structure was left in antiquity. The goddess is identified with the Greek Demeter, assimilated by the Etruscans to the goddess Vei, who was venerated by the Romans as Ceres.

The very small cella with a gable roof, constructed of peperino blocks and oriented according to the cardinal points, was built outside the cave, but hidden very well in between the cave walls.

The cult statue of Demeter/Ceres/Vei was found inside the cella resting on a simple monolithic bench of peperino, on which was also found a female head thought to represent Demeter's daughter, the Greek Kore/Persephone, whom the Romans called Proserpina.

Outside the cave it has been possible to establish the existence of a cult terrace from which libations for the cella were poured into the ground.

Also found was a votive deposit offered for fertility and for the healing of diseased body parts; it consists of anatomical votives and fragments of Hellenistic and Roman ceramic molds.

The sanctuary saw at least three centuries of use and, for reasons unknown, was deliberately abandoned at the beginning of the second century AD. So that it would never be violated, it was sealed under a considerable, homogeneous layer of debris from the ancient quarry.

The cult statue of Demeter enthroned
The terracotta sculpture of small proportions, represents a female figure wearing a chiton with a high waist and a cloak that covers her head. In her right hand she holds a patera umbilicata; her left hand has an ancient break and lacks the first three fingers. Perhaps they were represented as holding a bunch of wheat, a clear reference to the fertility of the earth. The work is typical of the Hellenistic period, from the late third to the early second century BC.
The Fibula Praenestina was publicly presented for the first time in 1887 by Wolfgang Helbig (1839-1915), archaeologist and learned scholar, expert of Etruscan antiquities and collaborator of Theodore Mommsen, who was the acknowledged master of humanities in the 19th century.

News of the discovery caught the attention of scholars from all over the world, especially because of the importance of the inscription, which was immediately recognized as the most ancient known document of the Latin language. At that time the jewel was owned by Francesco Martinetti, an antiquarian from Palestrina who some years earlier had been among those who discovered and excavated the famous Bernardini Tomb of Praeneste, modern Palestina, where the rich grave goods included several other fibulae of the same type as the Fibula Praenestina. There was therefore soon a suspicion that the Fibula had originally come from the Bernardini Tomb, and already in 1898 Georg Karo indeed stated this hypothesis, on the grounds of confidential information by W. Helbig himself.

That is why two years later Luigi Pigorini transferred the fibula from the Museum of Villa Giulia – where it had been since 1889, listed as a “special gift” by Cavaliere F. Martinetti – into the National Prehistoric and Ethnographic Museum, where the Tomba Bernardini was on display. However, officially neither Helbig nor Martinetti ever confirmed the supposed origin of the fibula, which – if proved true – would have meant a charge of theft for the latter, who had had in his hands part of the findings after their discovery.

As a consequence, further publications dedicated to the Tomba Bernardini did not include the Fibula Praenestina, condemning it to isolation, with the result that in 1960 it appeared as separate from the rest of the tomb goods when these were transferred to the Museum of Villa Giulia, where they still remain.

Later, in 1979, Margherita Guarducci, the great scholar and expert in epigraphical matters, cast a terrible shadow on the authenticity of the fibula, suggesting that it had been realized by Wolfgang Helbig himself, who had enough knowledge and competence to create a believable fake.

Her authoritative sentence was released in front of an even more authoritative assembly: the Accademia dei Lincei in Rome. So Prof. Guarducci’s articulated and well-justified doubts about the Fibula Praenestina, together with the suspicious and almost conspiratorial behaviour of Helbig and Martinetti concerning the origin of the jewel, convinced many scholars that the inscription of the Fibula should be excluded by studies on Latin language.

Then a long and hard debate began. Especially favorable to the hypothesis of the fibula’s being a fake were some linguists, such as Aldo Luigi Prosdocimi and Marco Mancini in Italy, or Eric P. Hamp in the US. Others, such as Gerhard Meiser or Philip Baldi, did not take a stand. Archaeologists and another group of linguists, on the other hand, stood up for the authenticity and for Helbig’s trustworthiness: Giovanni Colonna, Carlo de Simone, Annalisa Franchi De Bellis, but also Rudolf Wachter, Heikki Solin and Markus Hartmann and others.

In the early 80s, scientific analyses carried out by Edilberto Formigl and Daniela Ferro, whose optical, physical and chemical analyses have finally won the day. On June 6, 2011 they showed the results of their research to a public among which were many of the scholars who were most interested in the matter, Aldo Prosdocimi, Carlo de Simone, Giovanni Colonna, Annalisa De Bellis and others. As had already been shown by the earlier analyses, the Fibula is authentic; even an ancient repair, a restoration that had been regarded as modern, has now proved to be as ancient as the jewel.

But there is more: recent analytic techniques allow scientists to take into consideration smaller scraps of the surface of the object than they were able to do in the 80s. Specific observation by means of SEM (Scanning Electron Microscope) and consequent detailed physical and chemical analyses on the surface of small areas within the track of the incision showed the existence of micro-crystallization of the gold-surface: a natural phenomenon that can have place only in the course of centuries after the fusion. That is to say, the Fibula Praenestina as well as its inscription are genuine, and the marks and spots detected on the surface are the result of clumsy operations of cleaning and restoration realized by unskilled hands after the discovery of the jewel. There is no way that a 19th century forgery could have realized such a forgery.

This much at least is what an archaeologist like me, not trained in the exact sciences, could understand of this exciting announcement. A detailed report of the new data and their scientific meaning will soon be published in a special issue of the Bulletino di Paletnologia Italiana, together with comments and impressions of the scholars who were present at the event. By now we can be sure that the inscription has been definitively brought back, and made available once more for further linguistic and archaeological research. We can expect a period of renewed efforts to understand the meaning of the fibula, and to track back the history of its discovery and its original context — was it really the Tomba Bernardini after all?
An Important New Etruscan Inscription found on the Populonia Acropolis:
A magnificent gift of ancient recycling
by Maria Letizia Gualandi and Daniele Manacorda

The wonderful part of Italy that cradles the remains of ancient Populonia continues to yield to us documents of its amazing history. The promontory of Piombino has seen the rise and the fall of the only major Etruscan city built on the coast, its port, its metallurgical industries, and its temples, monumentalized when Rome - between the third and second centuries BCE - extended its influence over the community, before incorporating it permanently into its empire.

For years, the Soprintendenza for the Archaeological Heritage of Tuscany has coordinated, under the direction of Dr. Andrea Camilli, a large research project at ancient Populonia involving several universities. The excavations on the Acropolis, which are currently underway, are the work of teams from the University of Pisa and Rome Tre. This research is sponsored by funding from the Bank of Savings of Livorno and the support of the City of Piombino.

A fragment of a stone slab incised with an extraordinary epigraphic text in the Etruscan language was recovered during excavation of a collapsed wall (probably built in the late Roman period), which extends to the rear section of the so-called Temple C. The uniqueness of the find is that the inscription, although fragmentary, has a long text, composed of 14 words (54 letters) separated by punctuation marks and distributed in seven rows. Because the text is religious in nature, it is one of the longest sacred inscriptions ever discovered incised on stone.

What makes this find truly exceptional is that its great historical and scientific importance will not fail to draw the attention of specialists, epigraphists, linguists and scholars of civilization Etruscan. In order to make sure that news of the discovery was circulated widely, the scientific community and the public were informed about it within a few days.

We are delighted to publish a photograph of the inscribed stone in its original condition as well as a first attempt at a transcription of the text. The entry, which must be read from the right to the left, is:

[---]urnzl.cvera.[---]
[---]u.suliletram[---]
[---]ntu.hersume[---]
[---]ianiserc.0[---]
[---]u.rimugci[---]
[---]I.ziz[---]
[---]0[---]

We refrain here from a substantive discussion of the content of the text, which will require additional study, given the difficulties with the interpretation of the Etruscan language, attested here by some words hitherto unknown. We simply note that the form of the letters point to a date in the late Hellenistic period (II-I century BC), which is the period of the increasing Romanization of Populonia. The presence of a few linguistic clues, such as the term cvera (sacrificed offering), places the interpretation within the religious sphere. It is therefore possible that the inscription originally came from the area of the sanctuary that in the Etrusco-Roman period housed three great temples, and which can be seen in the Archaeological Park of the Acropolis.

The stone was probably inserted in a base, perhaps an altar, which was itself the offering or the support for an object dedicated to a divinity. We will have to wait for the text to reveal the name of the god who was the recipient of the offering, the nature of the offering, the name of the donor and the circumstances surrounding the dedication.

In the penultimate line we read the term zilch [---], which refers to the act of writing, or better, to the act of inscribing the text. The word for "offering" may be indicated by the term suliletram at the end of line 2. The name of the donor follows in line next line. The term cvera, thought by some to mean "basin" or "basket" may appear here as part of a new compound noun that could refer to a particular quality or function of this type of container. But the interpretation of suliletram is controversial; it could have a totally different meaning. The name of the deity should precede the word cvera. We expect, then, the genitive of a theonym that indicates the divinity to whom the object was dedicated. And it turns out that the final part of a name in the genitive (-l) precedes cvera. Genitives ending in -l are characteristic of the names of various deities, such as, for example, Fufluns, Nethuns, Selvans. But we do not know the name of a divinity whose final syllables correspond to jurnzl in line 2 of the text. We still know little about the religious cults on the acropolis of Populonia. Pliny speaks of the existence of a Temple of Jupiter, which is thought to be recognized as Temple B. For many years a series of clues of various kinds have led to the assumption of the existence in this place of a shrine dedicated to the cult of Aphrodite-Venus, the great Mediterranean patron goddess of seafarers. It would be nice to have epigraphic evidence for this hypothesis.

But the interpretation of this new text could go, or quite possibly does go, in a completely different direction. The new inscription may reveal, in fact, the name of a heretofore unrecognized deity. We leave it to specialists to analyze the text and evaluate the possible interpretations, which we await with great anticipation.

We hope that Val di Cornia Archeological Park, which was opened in 2007, continues to surprise us with fascinating archaeological finds. And we acknowledge the splendid work of students at the site, who, even in distressing times for archaeological research in Italy, generously give of their time and labor, thus demonstrating their belief in the value of our historical and cultural heritage. (Photos, Archeo)
Early Etruscan
Thrones in Olympia
by Ingrid Strøm

In several Greek sanctuaries we have examples of early Italic/Etruscan bronze objects that probably were from clothing offerings, and military equipment such as horses’ harnesses, lance heads, swords, helmets, greaves, and – in great numbers – shields with stamped decoration. The majority can be dated between ca. 750 and 650 BC. Until now Etruscan arms and armour were found in only four Greek sanctuaries, including the Panhellenic sanctuaries of Delphi and Olympia. Often the bronzes are regarded as dedications by Greeks, and the warriors’ equipment as spoils of war or the result of trade.

However, a few Italian scholars with whom I fully agree (Gilda Bartoloni, Mauro Cristofani, and Cristiano Iaia) interpret the warriors’ equipment as dedications by upper class Etruscans. For one thing, they are to a great extent prestige objects unfit for military use; this applies e.g. to the helmets of impressive size and the thin bronze shields which never had the backing necessary for protection. Also, they present a picture closely resembling that of the aristocratic warriors’ burials in Central Italy in the 8th and the 7th centuries BC, where the military outfit signifies the rank of the deceased person, a member of the ruling elite class. Objects of such venerated character would hardly be subject to mercantile transactions, but might well be given as votive offerings, of which there are a few examples in Etruria.

Three early Italic/Etruscan objects in Olympia stand out from the prevalent donations. One is a bronze tripod censer, presumably of Apulian origin and dated to the second quarter of the 7th century BC; definitely of religious character, it is possibly an official dedication. The two others are Etruscan thrones, of which the most well-known was given by King Arimnestos and the other two others are Etruscan thrones, of which there are a few examples in Veii.

The arimnestos throne may be a counterpart to the well-known wooden throne with intaglio decoration in the aristocratic tomb of Verucchio, Fondo Lippi Tomb 89, dated to the first half of the 7th century BC (Fig.3). Its venerated preservation in Olympia for centuries indicates an exceptional object of art.

The second Olympia throne is preserved only as a fragment of a thin bronze plate, measuring 19.6 cm. in width and 5.7–7.12 cm. in height; its relief decoration with incised details consists of two partly preserved, curving friezes of double arcs and palmettes, respectively, separated by a relief line, ca. 42 cm. in diameter (Fig. 1). A former identification with an early Etruscan shield can be rejected, because their ornamentation was always with stamped motifs. The fragment shows a curvature in the horizontal as well as in the vertical direction. Its outer diameter cannot be estimated, but the plate definitely formed part of an object of considerable size. Only two possibilities for identification come to my mind, either part of a two-wheeled chariot (its high curved back or the semi-curved side of its foot-board) or the fragmentary back of a barrel-shaped throne (Fig. 2).

Against the former suggestion speak its lack of any sign of fastening to another material as well as its double curvature, features which, however, perfectly fit Etruscan barrel-shaped bronze thrones with flaring back. Obviously a South Etruscan Orientalizing product, the throne back has its closest stylistic parallels around 650 BC.

In the tombs of the Chiusi area, small, barrel-shaped thrones functioned as seats for the urn, placed in front of a table, which presumably held the funerary meal. However, in other parts of Etruria and especially in South Etruria, the barrel-shaped thrones were large and free-standing. They are found in tombs with military prestige objects of the above-mentioned types as well as with other objects which not only indicate a high social status, but also a religious-political sphere as e.g. a scepter or a lituus, the curved staff that signified a ruling member of the society performing ritual functions. In early Etruscan figurative art, the same kinds of religious-political symbols were carried by persons seated on barrel-shaped thrones, which therefore most likely should be conceived as prerogatives of members of the ruling family. On the basis of several examples in Veii of the symbolic objects connected with the barrel-shaped thrones and of one fragmentary statue of a person seated on such a throne, I am inclined to conclude that the Olympia throne came from Veii, an important South Etruscan town with an early bronze production of high quality -- objects from which appear also in Greek sanctuaries -- and a town known for its independent Near Eastern relations.

In part, the two Olympia thrones of the 7th century BC must be viewed in the light of the earlier established tradition, where upper-class Etruscans dedicated prestige objects symbolizing their social status to Greek sanctuaries. However, the barrel-shaped throne as a symbol for an Etruscan ruler initiates a new tradition of Near Eastern origin. Apparently the custom of dedicating thrones to the most important Greek sanctuaries commenced around 700 BC with the throne given to Apollo in Delphi by King Midas of Gordonia Phrygia; this was presumably a wooden throne with inlaid decoration like the wooden furniture in late 8th century BC Gordonia tombs. As pointed out by Oscar Muscarella, the gift by King Midas ought to be viewed in terms of political interests. Correspondingly, each of the two Etruscan thrones in Olympia, the one given by King Arimnestos and the other possibly by the King of Veii, should presumably be interpreted as an official diplomatic gift to the principal sanctuary of Zeus, and at the same time an announcement of the supreme political-religious status of its donor.

Discover Bologna with "Apa the Etruscan"

Apa is the first 3D stereo HD movie created for an Italian museum. Its goal was to tell the story of Bologna with a historically valid animated film, a 3D short in which viewers of all ages can enjoy a journey through 2700 years of Bologna's history.

The film, which premiered on April 21, 2011 at Bologna's Future Film Festival, is entitled "Apa, alla scoperta di Bologna" and grants a new life to an Etruscan ancestor through the magic of 3D.

When on a casting search for a protagonist for the lead role, the film’s director, Joshua Boetto Cohen, visited the Museo Archeologico Civico di Bologna, and there on the famous "Situla della Certosa," a bronze vase of the seventh century B.C, he met his man: a portly little musician playing his pipes and jamming with his buddy on the lyre. Shortly after, he was hired for the gig as the star of the 14-minute film, which leads the visitor through the history of Bologna from its origins as Etruscan "Felsina," through the Roman, Medieval, and Renaissance periods, up until the eighteenth and nineteenth centuries. The "guide," of course, is "Apa," the funny character found on the bronze vase in the Archaeological Museum of Bologna. The art designers have given him an interpretation true to his nature. He is a small man with a big belly, short legs and a kind of sombrero. He was given a name, Apa ("father" in Etruscan), and a voice, none other than that of Bologna's own singer-song writer, Lucio Dalla.

The film's historical reconstructions were achieved with rigorous scientific technology by CINECA and Lilliwood. It will permanently run in the newly restored Palazzo Pepoli to inform and entertain visitors as part of the Bologna's future Museum of the City of "Genus Bononie." The film's director considers that "this is a pilot program, not only for Bologna but for the entire Italian peninsula. I do not rule out this type of project for other important Italian museums, with whom we have been talking."

Adapted from an article by Emanuela Giampaoli for La Repubblica, Bologna. (Photos courtesy CINECA)

Exceptional Etruscan man joins the Louvre
by Jean Turfa

An exceptional Etruscan votive sculpture has been acquired by the Louvre, using its right of preemption to keep the object in France (at a cost of 250,000 Euros); it is now on display in the Louvre’s Denon gallery. The terracotta model is a half-statue of a young man fully draped in a mantle; it terminates below the groin. In relief upon his abdomen is an almond-shaped section revealing, as if through a surgical incision, a stylized set of internal organs. Dr. Pierre Alexandre Joseph Découflé had purchased the model in Paris in 1960 from dealer Charles Ratton, who “certified” that it had been found at Canino, a site in the territory of Vulci, where several Hellenistic-era votive deposits are attested. The Etruscan model did not remain in France, however: Découflé, in his second career as a physician and surgeon, was practicing in Dakar, and took the model back to Africa with him, returning with it to France in 1984; he died in 1971. In Summer of 2011, one of his children put it up for auction by the Rouillac firm, at Cheverny Castle (on the web is a video of the procedure, including fashionable Parisiennes with tiny dogs examining the sculpture).

Découflé shared his treasure with scholars and public, allowing visitors to see it, and corresponding with researchers, eventually publishing a lengthy study of the anatomical votive phenomenon in central Italy. He believed that the (relatively rare) models, all in terracotta, depicting polyvisceral plaques (arrays of many internal organs arranged in simplified anatomical order) and internal organs displayed in relief on nude, headless torsos or draped, complete or half-statues, were actually medical illustrations used for the training of healers. Most such models (at least those with known provenance) have come from sanctuaries in the region of Vulci or Veii, with another set found in the Sanctuary of Diana at Lake Nemi; another well known source is the sanctuary at Tessennano, between Vulci and Tarquinia, with examples now in the Villa Giulia and Medelhavsmuseet, Stockholm. In all, the organs shown are extremely stylized and rationalized according to the principles of Classical art: they are symmetrical and often reduced to simple, geometric forms. Enrico Tabanelli found that most polyvisceral compositions could be derived from butcher’s displays of beef, pork or fowl. The purpose must surely have been devotional, as thank-offerings for healing of affected parts. (Models of a pregnant uterus with the waves of third-stage labor contractions must represent primate, thus human, anatomy, but are greatly stylized and probably denoted healing of complications from childbirth. Very few torsos with organs in relief are female, but some do include a similar, oval uterus in the visceral display.) Such sculptures, tokens of Etruscan worship and vows, do imply that Etruscan medicine differed in outlook and understanding from the philosophical constructions of Hippokratric Greek medicine. The Découflé model has not ceased to be instructive for archaeologists and historians of ideas.
CONFERENCEs

XXVIII Convegno di Studi Etruschi ed Italici: Corsica and Populonia
Bastia, Aleria, Piombino, Populonia
25 – 29 October 2011

(See article on page 1.)

25 October, Bastia
Giovannangelo Camporeale, “Un convegno di Studi Etruschi in Corsica.”
Dominique Briquel, “La Corse et l’étruscologie française.”
Giovanni Colonna, “Il processo di etnogenesis dei Corsi.”
Daniele Maras, “Populus ex insula Corsica: on the foundation of Populonia.”

26 October
Jean Gran-Aymerich, “L’Etrurie meridionale, Aléria, Marseille et la Gaule.”
Kewin Pêche-Qulichini, “Affinités toscanes dans la production céramique protohistorique de Corse.”
Maurizio Harari, “Auriga parvulus delphin. Lo stamnos con putti su delfini del Museo Carcoppino.”
Raimondo Zucca, “La rota fra la Sardegna, la Corsica e Populonia.”

27 October, Piombino
Fulvia Lo Schiavo, Mario Cygielman, Matteo Milletti, Lucia Pagnini, “Populonia e Vetulonia tra Corsica e Sardegna.”
Valentina Belfiore, “Il nome di Populonia.”
Gilda Bartoloni, “Populonia e le isole del Tirreno centrale fra VIII e VII secolo a.C.”
Adriano Maggiani, “L’Elba in età ellenistica.”
Stephan Steingräber, “Le tombe a falsa cupola di Populonia e dell’Etruria settentrionale.”
Marisa Bonamici, “La metallurgia del ferro a Populonia.”

28 October
Andrea Camilli, Folco Biagi, Tommaso Magliaro, Matteo Milletti, Sara Neri, Federica Pitzalis, “Populonia, San Cerbone.”
Lorella Alderighi, “Rotte commerciali nel distretto minerario tirrenico tra VI e IV secolo a.C. (Theophr. H.P. V,8, i primi due trattati tra Roma e Cartagine ete testimonianze epigrafiche)”
Stephane Verger, “Une paire de cœniaires archaïques de la nécropole d’Aléria.”
Alessandra Coen, “Rapporti commerciali di Aléria attraverso le analisi delle oreficerie.”
Piera Melli, “Una sepoltura a tumulo adligatus in Etruria e il cratere del Funnel Group dalla tomba 33 di Aléria.”

29 October
Luca Capuccini, “Laghi, lagune e antiche insenature: aspetto del litorale tirrenico a sud di Populonia in epoca etrusca.”
Armando Cherici, “Populonia, le tombe con armi.”
Giandomenico De Tommaso, “Tra Silla e Augusto: nuovi dati da Populonia e dal territorio.”

Sessions

Session 1
Philips Stevens, Jr. (SUNY Buffalo): The Anthropology of Sacrifice.

Session 2
Andrea Zeeb-Lanz (Generaldirektion Kulturlandes Erbe Rheinland-Pfalz, Speyer): Human sacrifices as crisis management? The case of the early Neolithic site of Herxheim, Palatinate, Germany.
Andrew Reynolds (University College London): Anglo-Saxon funerary weapon depositions: a consideration of purpose and meaning.

Session 3
Thomas G. Palaima (University of Texas, Austin): The Pervasiveness of Sacrifice in Protohistoric and Historic Greek Society and the Use of Sacrifice in Reinforcing Social Ideology.

Session 4
Mary-Ann Poulis Wegner (University of Toronto): Every Good and Pure Thing: Sacrifice in the Egyptian context.
Jeffrey Schwarz (University of Pittsburgh): The mythology of Carthaginian child sacrifice: A physical anthropological perspective.

Session 5
Philip Kiernan (SUNY Buffalo): Staging Roman Sacrifice.
Nancy de Grummond (University of Florida): Etruscan Human Sacrifice: The state of research.
Tyler Jo Smith (University of Virginia): The Art of Ancient Greek Sacrifice: HIERA KALA Revisited.

Session 6

SUNY Buffalo

Present of Gifts for the Gods
16-17 April 2011

Conference Organizer: Dr. Carrie Murray

Sacrifice is central for many societies—past and present—in cultural, religious, political, and economic terms. Important parameters of social hierarchy determine what is sacrificed, how it is enacted, and by whom it is performed. The interdisciplinary nature of this conference brings together scholars from anthropology, archaeology, classics, and religious studies, whose work encompasses the Mediterranean and Northwest Europe. The diverse forms of evidence, cultural contexts, and approaches allow participants to create new insights on the interpretation of sacrifice within social context.

April 16

Session 1

Session 2

Session 3

Session 4
This congress encourages dialogue among Turkish, European, and north American scholars in bronze archaeology of the Eastern Mediterranean, and proposes to offer a firm base for future research on bronzes in Turkey. Contributions by scholars and graduate students from disciplines related to the subject of issues concerning ancient bronzes in the Mediterranean basin.

Contact Addresses:

XVIIth International Bronze Congress

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18 December

Massimiliano Di Fazio, Università degli Studi di Pavia, “I luoghi di culto di Ferona: ubicazioni e funzioni.”
Simone Sisani, “I rapporti tra Mevania e Hispellum nel quadro del paesaggio sacro della Valle Umbra.”
Gianluca Tagliamonte, Università degli Studi di Lecce, “Il santuario del Monte San Nicola a Pietravairano (CE).”
Adriano La Reginia, Università degli Studi di Roma “La Sapienza,” “Il santuario di Pietrabbondante nel Sannio.”
Enrico Pellegrini, Soprintendenza per i Beni Archeologici dell’Etruria Meridionale; Adriano Maggiani, Università degli Studi di Firenze, “Sulla sacralità delle porte urbane in Etruria.”
Maria Bonghi Jovino, Università degli Studi di Milano, “I santuari di Capua preromana.”
Carmine Ampolo, Scuola Normale Superiore, Pisa, “I santuari federali dei Latini: per un confronto.”
Filippo Coarelli, Università degli Studi di Perugia, “Il santuario dei Latini a Nemi.”

17 December

Francesco Roncalli, Università degli Studi di Napoli “Federico II,” “Il prestigio del Fanum Vultumnae e Volsinii.”
Aldo Prosdocimi, Università degli Studi di Padova, “Cose divine, cose sacre: il sistema dei nomi.”
Giovanni Colonna, Università degli Studi di Roma “La Sapienza,” “Considerazioni sul regime delle offerte nel santuario emporio di Pyrgi e nei grandi santuari suburbani di Veio-Portonaccio e Falerii-Celle.”
Adriano Maggiani, Università degli Studi di Venezia, “Le fontane monumentali nei santuari etruschi.”
Armando Cherici, “La valenza politico-militare dei santuari federali.”
Giovannangelo Camporeale, Università degli Studi di Firenze, “Sulla sacralità delle porte urbane in Etruria.”
Maria Bonghi-Jovino, Università degli Studi di Milano, “I santuari di Capua preromana.”

16 December

Simonetta Stoppani, Università degli Studi di Perugia, “Il Fanum Vultumnae: dalle Tuschva a San Pietro.”
Claudio Bizzarri, Parco Archeologico e Ambientale dell’Orvietano, “Gli inizi del santuario di Campo della Fiera: la ceramica greca.”
Claudia Giontella, Università degli Studi di Macerata, “Una prestigiosa offerta da Campo della Fiera: donna o dea?”
Alba Frascarrelli, “Un donario monumentale a Campo della Fiera.”
Marco Cruciani, “Campos della Fiera: la Via Sacra.”

20 April

Presentazione progetto per il Parco Archeologico di Verucchio

21 April

Chair: Filippo Maria Gambari
G. Orfino, F. Finotelli, “La necropoli Lippi. Aspetti geomorfologici e topografici.”
Claudio Negrini, Lisa Manzoli, Paola Poli, “Legami di vita oltre la morte: casi di deposizioni doppie o plurime.”
Marta Mazzoli, Annalisa Pozzi, “I troni a Verucchio tra archeologia e iconografia.”
Patrizia von Eles, Tiziano Trocchi, “Artigiani e committenti: officine locali e produzioni specializzate a Verucchio tra VII e VIII secolo a.C.”

Chair: Annette Rathje
L. Reader Knudsen, A. Stauffer, “Dress and Identity: the men’s dress from Verucchio.”
Alessandra Giumlia Mair, Patrizia von Eles, “Metalli esotici: la metallurgia
Verucchio, continued from page 26

resti cremati.”

Elena Bedini, Francesca Bertoldi, Emmanuele Petiti, “Primo tentativo di interpretazione sistematica dei rituali di cremazione in Piemonte tra la medio-tarda età del Bronzo e l’età del Ferro.”

Filippo Maria Gambari, Marica Venturino Gambari, “Non semper eodem modo.” Spunti per l’interpretazione di rituali funerari particolari in necropoli a cremazione dell’età del Bronzo e dell’età del Ferro in Piemonte.”

Tavola Rotonda “Verucchio Nel Quadro Della Protoistoria Dell’Italia Centrale”
Chair and Conclusions: David Ridgway
Participants: Giovanna Bergonzi, Anna Dore, Patrizia von Eles, Filippo Maria Gambari, Maurizio Harari, Giovanni Leopardi, Fulvia Lo Schiavo, Alessandro Naso, Marco Pacciarelli, Annette Rathje

Download papers:
“Il gruppo sociale nel tempo, nello spazio e nei rituali funerari” (P. von Eles) (0.7MB)
“Artegiani e committenti: officine locali e produzioni specializzate a Verucchio tra VIII e VII sec. a.C.” (P. von Eles, T. Trocchi) (0.1MB)
“Tra simbolo e realtà: Identità, ruoli, funzioni a Verucchio” (L. Bentini, A. Boiardi, G. Di Lorenzo, P. von Eles, E. Rodriguez, G. Cerruti, S. Di Penta, M. Ossani, L. Ghini) (0.2MB)
“La necropoli Lippi. Aspetti geomorfologici e topografici” (F. Finotelli, G. Orofino) (0.14MB)
“Legami di vita oltre la morte: casi di deposizioni doppie e plurime” (L. Raeder Knudsen) (0.12MB)
“Metalli esotici tra tecniche di lavorazione e status symbol nell’Emilia-Romagna dell’età del Ferro” (A. Stauffer, L. Raeder Knudsen) (0.12MB)

BAIR Conference
Berkeley
Ancient Italy Round-Table,
October 21-22, 2011
University Of California, Berkeley

Friday, October 21
Keynote Lecture: Erich Gruen, Professor Emeritus, Department of History, University of California, Berkeley, “Did Romans have an ethnic identity?”

Saturday, October 22
Conference Session 1: Ethnicity In The Ancient World
Chair: Emily Mackil, Department of History, University of California, Berkeley
Christopher Hallett and Lisa Pieraccini, Department of History of Art, University of California, Berkeley, “Etruscans on the Bay: Mario del Chiario and Etruscan Studies at UC Berkeley.”
Sandra Gambetti, Department of History, The College of Staten Island-CUNY, “Apollo in Italy, or the art of Adaptation.”
M. Shane Bjornlie, Department of History, Claremont McKenna College, “Law, Property and Taxes between Romans and Barbarians in Late-Antique Italy.”

Session 2: Rome: Upheaval And Response
Chair: Carlos Noreña, Department of History, University of California, Berkeley
Michele Renee Saltzman, Department of History, University of California, Riverside, “Elite Contestations, Space and Ideology after the Sack of Rome in 410.”
Michael J. Taylor, Department of History, University of California, Berkeley, “The Roman ‘Tax Revolt’ of 187 BC.”

Session 3: Ancient Sicily
Chair: Giovanna Ceserani, Department of Classics, Stanford University
Shelley Stone, Department of Art, California State University, Bakersfield, “The Early Chronology of East Sicilian Medallion Cups.”
Randall Souza, Graduate Group in Ancient History and Mediterranean Archaeology, University of California, Berkeley, “Gaius Aurelius and Tiberius Claudius: Roman authorities and incipient provincial administration in western Sicily.”
Laura Pfuntner, Graduate Group in Ancient History and Mediterranean Archaeology, University of California, Berkeley, “The changing urban landscape of Roman Sicily.”

2011 Langford Conference
Texts, Non-Texts and Contexts:
On the Varieties of Writing Experiences in the Ancient Mediterranean World
February 25-26, 2011
Florida State University

The conference focused on work in progress on non-verbal and non-literary usages of writing in the ancient world. Organized by Nancy T. de Grummond of Florida State University and Giovanna Bagnasco Gianni of the University of Milan, it provided a frame for their recent research as directors of the International Etruscan Sigla Project.

February 25
Session 1: Etruscan Sigla

“Introducing Etruscan Sigla (“Graffiti”) and the International Etruscan Sigla Project (IESP),” Nancy T. de Grummond, Florida State University
“The Function and Role of Objects with Sigla in Early Italy: Methodologies and a Case Study,” Giovanna Bagnasco Gianni, University of Milan.
“Identifying Categories of Space and Symmetry on Sigla of Early Italy,” Alessandra Gobbi, University of Pavia.
“Letters and Symbols incised on Locally Produced Objects from Etruscan Poggio Civitate (Murlo),” Anthony Tuck and Rex Wallace, University of Massachusetts, Amherst.

Session II: Sigla and Inscriptions in Italy, Africa and Cyprus

“Who was the uhur? Evidence from the Iguvine Tablets and other Umbrian Inscriptions,” Francis Cairns, Florida State University.
“Marked Pottery in the Late Bronze Age Eastern Mediterranean Littoral,” Nicolle Hirschfeld, Trinity University.

Poster Session by undergraduate researchers, Florida State University, of the International Etruscan Sigla Project.

February 26
Session III: Sigla (or Semata) and Inscriptions in Greece and Crete

“Potmarks of Geometric Greece,” John Papadopoulos, University of California, Los Angeles.
“Literacy and Writing in Archaic Crete: A Review,” William West, Professor Emeritus, University of North Carolina, Chapel Hill.
“Marks on Altars at Epidaurus,” Christopher Pfaff, Florida State University.
“Summation and Questions for the Future,” Nancy T. de Grummond, Florida State University, Giovanna Bagnasco Gianni, University of Milan, Lynn Roller, University of California, Davis.

Session IV: Computer Workshop for Members of the IESP
“IESP: An Interactive System for Managing Information on Etruscan Sigla,” Stefano Valtelino, University of Milan.
“Developing a Website for the IESP,” David Gaitros, Florida State University.
May 10: Methodical Principles – The Humanities

“Bildliche Quellen als Informationsträger:” Annette Schieck, Curt-Engelhorn-Stiftung für die Reiss-Engelhorn-Museen, Mannheim.

“Schriftliche Quellen und ihre Korrespondenz zu realen Funden:” Robert Fuchs, Doris Oltrogge, Cologne Institute for Conservation Sciences, Köln.

“Dokumentation von Bodenfunden:” Christina Peek, Landesamt für Denkmalpflege, Esslingen.

“Faserstoffanalyse:” Sylvia Mitschke, Curt-Engelhorn-Stiftung für die Reiss-Engelhorn-Museen, Mannheim.

“Farbstoffanalysen:” Ina Vanden Berghe, Brüssel.

“Isotopenuntersuchungen:” Corina Knipper, Johannes Gutenberg-Universität Mainz.

“Studying Creativity in Bronze Age Textiles: A HERA Project:” Lise Bender Jørgensen, Antoinette Rast-Eicher; Lena Hammerlund et al., Norwegian University of Science and Technology, Trondheim.

“The Gunster Man Project: Researching and Reconstructing a Late 17th Century Garment Ensemble:” Carol Christiansen, Shetland Museum and Archives, United Kingdom; Martin Ciszuk, School of Textiles, University of Borås, Sweden; Lena Hammerlund, Göteborg.


May 11: Natural Sciences

“Virtual Technological Analyses of Neolithic Textiles:” Ingrid Wiesner, Nicole Ebingær-Rist, Jörg Stelzner, Regierungshauptpräsidium Stuttgart.

“Coloured Hallstatt Textiles. 3000 Year Old Textile and Dyeing Techniques and their Contemporary Application:” Regina Hofmann-de Keijzer, Rudolf Erlach, University of Applied Arts Vienna; Anna Hartl, University for Natural Resources and Applied Life Sciences Vienna; Karina Grömer, Helga Rössel-Mautendorfer, Hans Reschreiter, Natural History Museum Vienna; Maarten R. van Bommel, Ineke Joosten, Netherlands Institute for Cultural Heritage; Eva Lachner, Manuel Wandl, University of Applied Arts Vienna.

“Textile Fibre in Italy Before the Roman Empire:” Margarita Gleba, Institute of Archaeology, University College London.

“Archaeological Wool Textiles Investigated by Proteomics:” Caroline Solazzo, AgResearch Limited, Lincoln Research Centre, New Zealand / BioArCh, United Kingdom; Jeff Plowman, Jolon Dyer, Stefan Clerens, AgResearch Limited; Matthew Collins, BioArCh, UK.

“Provenance Studies of Ancient Textiles, a New Method Based on the Strontium Isotopic System:” Karin Margarita Frei, University of Copenhagen.

“Light Stable Isotope Analyses of Experimentally Buried and Medieval Archaeological Textiles:” Isabella von Holstein, University of York.

“The Hammerum finds:” Ulla Mannerling, Lise Rieder Knudsen, University of Copenhagen.

“Roman Iron Age cloaks in northern German Bogs:” Lise Rieder Knudsen, Susan Möller-Wiering, University of Copenhagen.


May 12: Presentation of Finds

“The Archaeobotanical Studies from Cova del Pas Burial Cave, Minorca, Balearic Islands. Plants Used in Corpse Treatments during the Bronze Age:” Santiago Riera, Gabriel Servera, Llorenç Picornell, Yannick Miras, Xavier Esteve, Marzia Boi, Ramon Julià, Ethel Allué, Manon Cabanis, Núria Armentano, SERP-Universidad de Barcelona.


“New Light on Samite Textiles from Osaka:” Marianne Vedeler, Museum of Cultural History, Univ. of Oslo.

“Fragments of Male Clothing in the 9th Century Bog Hoard in Latvia:” Irina Zieiere, National History Museum of Latvia.

“Finds of Textile Fragments and Evidence of Textile Production from a Major Excavation Site of Grand Moravia in Mikulčice (South Moravia, Czech Republic):” Helena Brežinová, Academy of Science of the Czech Republic.

“The Newly Conserved and Determined Textiles from the Graves of Relatives of the Czech Rulers from St. Vitus Cathedral: the Romanesque Baptised Children Garment and So-called cruseler:” Milena Bravermanová, Prague Castle Administration.

“Figural Embroidery from Tum Collegiate Church – Analysis, Reconstruction and Identification:” Maria Cybulska, Sławomir Kuberski, Technical University of Lodz, Poland; Ewa Orlińska Mianowska, Jadwig Chruszczynska, National Museum in Warsaw; Jerzy Maik, Polish Academy of Science.


May 13: Textile Production

“Seidene, bestickte Kopfbedeckungen aus sakralen Krypten in Polen:” Anna Drązkowska, Nikolaus-Kopernikus-Universität Toruń, Poland.


“Textiles and Textile Production in 11th Century Troyes from Rabbi Shlomo Yitzhaki’s Exegesis to the Talmud:” Nahum Ben-Yehuda, Bar Ilan University.


“Reconstructing the Dyeing Industry of Pompeii: the Importance of Understanding the Dyers’ Craft within a Multidisciplinary Approach:” Heather Hopkins, Bradford University, UK.

“Reconstructing Ritual: Loom Weights and Spindle Whorls as Archaeological Evidence for Cult Practice in Ancient Etruria:” Gretchen E. Meyers, Frankfurt and Marshall College, USA.

“Following a Clew from Textile Tools to Textile Production in the Roman Province of Pannonia:” Judit Pástor-Kálló, Hungary.
LECTURES & SEMINARS

Etruscans. Eminent Women, Powerful Men
Lecture series

In Leiden, Rijksmuseum van Oudheden (in Dutch):
8 November 2011: “Eminent women,” Tanja van der Zon.
13 December 2011: “Powerful men,” René van Beek.
14 February 2012: “Etruscan rituals,” L. Bouke van der Meer.

Reservations: www.rmo.nl

In Amsterdam, Allard Pierson Museum (in Dutch):
26 October 2011: “Powerful men,” René van Beek.
9 November 2011: “Eminent women,” Tanja van der Zon.
1 February 2012: “Powerful men and eminent women in Veii,” Iefke van Kampen.

Information: www.allardpiersonmuseum.nl or www.n8.nl

Fifth Zenobia Congress:
The Etruscans and the Sea
University of Amsterdam
October 29, 2011

Zenobia Foundation follows up the exhibitions in the Allard Pierson Museum in Amsterdam and the Museum of Antiquities in Leiden with a one-day congress on the Etruscans, in accordance with the objective of studying the relations between the European West and East Asian antiquity, as well as later periods.

The central idea in the study of the Etruscans is their contact with others, including overseas nations, especially those of the eastern Mediterranean. In this context, language and kinship is important, as is their alleged Lydian origin, for which Herodotus is an important source. Although this origin is disputed in science, there are nonetheless links, for example in the areas of language and religion. The contacts with the Carthaginians and the Greek cities in southern Italy get full attention. The trait d’union in the triad war is trade, which greatly contributed to the emergence of an intermediary power north of the Tiber. Closer contact with Rome and other Italic peoples, as well as the reception of Roman religion and culture are a important topics.

Program:
Henk Singor, “History: external contacts.”
Bouke van der Meer, “Adonis in the Etruscan world. Transmission of a myth from east to west.”
Patricia Lulof, “Power of the screen. Temples and goddesses in the Etruscan culture.”
Diederik Burgersdijk, “Mastarna, king of Rome.”
Bouke van der Meer, “The Etruscan and Lemnisch. About the ethnic formation of the Etruscans.”
Rosita Steenbeek, “Etruria.”
Alex de Voogt, “The Etruscan dice: opportunities for Archaeology.”
Erik Schoonhoven, “The origin of the Etruscan myth in Florence.”
René van Beek, “Men with power - women of distinction.”

Accordia Lectures
March 1, 2011
The Pantanello: New research at Hadrian’s Villa, Tivoli
Dr. Thorsten Opper, British Museum
(Joint Lecture with the Institute of Classical Studies)

May 3, 2001
Sheep, flax and the production of textiles in pre-Roman Italy
Dr. Margarita Gleba, Institute of Archaeology UCL
(Joint Lecture with the Institute of Archaeology)

The American Academy in Rome
Patricia H. Labalme Friends of the Library Lecture
in memory of Christina Huemer, Drue Heinz Librarian (1993-2007)

The Story of the Villa “of Poppaea” at Oplontis (50 B.C.-A.D. 79) and its Archives: Daybooks, Photographs, and Plaster Fragments
by Prof. John R. Clarke, RAAR’95
AAR Trustee and Annie Laurie Howard Regents Professor, The University of Texas at Austin
24 May 2011, Villa Aurelia

Deutsches Archäologisches Institut Rom
Colloquium in memory of Horst Blanck
The Symposium and its Reception in Etruscan Culture
Museo Nazionale Etrusco di Villa Giulia
14 November 2011

Sources and evidence:
Federica Cordano (Milano), Il banchetto etrusco nella tradizione scritta.
Gilda Bartoloni (Roma), Bere in piedi, bere seduti, bere sdraiati.

Architectural contexts:
Stephan Steingräber (Roma), Installazioni per banchetti nelle prime tombe etrusche.
Martin Bentz (Bonn), Installazioni per banchetti nell’architettura privata e pubblica.

Ceramics: remains of wine and food:
Alessandro Naso (Innsbruck), Dall’ Etruria alla Grecia: katharoi e infundibula.
Francesca Boitani, Folco Biago, Sara Neri (Roma), Anfore da mensa etrusco-geometriche nell’orientalizzante veiente.
Rita Papi (Cerveteri), Resti di cibo.

Luxury objects in banquet contexts:
Fritzi Jurget-Blanck (Cerveteri), Vasi bronzei nel contesto dei primi banchetti.
Laura Ambrosini (Roma), Candelabri, thymiateria e kottaboi nei banchetti.

Evidence from images:
Cornelia Weber-Lehmann (Bochum), I primi banchetti nella pittura parietale etrusca.
Massimo Osanna (Matera), Luoghi del potere e spazi del banchetto nella Basilicata arcaica.

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Massimo Osanna (Matera), Luoghi del potere e spazi del banchetto nella Basilicata arcaica.
6 December

John Bintliff: Introduction

Carlo Pavolini (Viterbo), Le principali domus tardo-antiche di Ostia: nuove ipotesi.

Jane E. Shepherd (Rome), Celebrating a Centennial: the Topographic Survey of Ostia from a Balloon, 1911.

Hanna Stöger (Leiden), Rethinking Ostia: a Spatial Enquiry into Urban Society.

Bouke van der Meer: Concluding Remarks

7 December

John Bintliff: Opening


Saskia Stevens (Utrecht), Landuse and Landownership in Republican and Imperial Ostia: the Porta Romana Area.

Mike Flohr (Oxford), Baking Break with Marx and Durkheim: Everyday Work and Social Alienation in Ostia.

Joanna Spurza (New York), Ostia's Imperial Palace: An Architectural History of Constant Change in Brick and Stone.

**Important Archaeological Discovery at Parco di Vulci**

In the Etruscan necropolis of l'Osteria di Castro -- during the clearing of an area of previously excavated tombs that will be part of a new tourist trail funded by the Region of Lazio -- a large princely tomb dating back to 550 BC was found. From the initial surface excavations, some almost intact Black Figure Etruscan vases and a magnificent statue of a sphinx have emerged. The large nenvor sphinx, a bird with a woman's face, probably dates to the same period. Its discovery led excavators to something even more important from the archaeological point of view: a dromos, a corridor almost 27 meters long dug in the ground under the open sky. The walls increase in height as the dromos descends towards the entrance to a burial tomb. The tomb was probably violated at the time of the Romans, but only in part; for this reason it could hide still-intact archaeological treasures.

The excavations are being conducted by the Soprintendenza Archeologica of Southern Etruria and the technical staff of Mastarna, the company that manages the park, which is overseen by Anna Maria Moretti, Director of the Soprintendenza Archeologica of Rome. The dromos, because of its great length, could lead to a tomb belonging to a prominent family, as does the Francois Tomb, the richest and most famous in the area of Vulci, with a dromos measuring one hundred feet. It could therefore contain objects and material of significant historical value. The excavation just started in late December 2011, and will last two weeks, if not months. Meanwhile, the hope is that with the entrance of the tomb, archaeologists can shed new light on the history of the Etruscan of Vulci.

**LATE NEWS**

**Roman Ostia: Revisiting and Rethinking**

International Workshop in Honor of Bouke van der Meer

Gravensteen, room 11, Leiden

6-7 December 2011

**La Musica perduta degli Etruschi**

The Etruscan Symposium opens. It features banquets, as foods and wines that were prepared in ancient Etruscan civilization. The Region of Tuscany, the Etruscan civilization has given us. The aim of the project is to bring to life as vividly as possible the image of Etruscan civilization in relation to the principal archaeological museums of Tuscany. At each museum a media tower will project a continuous video on the Etruscan civilization. The aim of the project is to bring to life as vividly as possible the image of Etruscan civilization.
Dr. P. Gregory Warden is currently University Distinguished Professor of Art History and associate dean for academic affairs at SMU’s Meadows School of the Arts. “Dr. Warden’s accomplishments and profile made him a compelling candidate from the start,” said Pascal F. Tone, chairman of the board at Franklin. “Few individuals possess the unique blend of successful experiences in scholarship, higher education leadership, dedication to students, capacity to attract resources and managerial acumen that he now brings to Franklin.”

Dr. Warden has taught at SMU since 1982 and has earned numerous accolades during his tenure with the university. He was named Meadows Foundation Distinguished Teaching Professor in 1995 and Altshuler Distinguished Teaching Professor at SMU in 2011. In addition to serving as associate dean for research and academic affairs for the Meadows School since 1988, he was chair of the Art History Department for six years, interim director of the Meadows Museum, and interim chair of the Division of Arts Administration for two years. He co-founded and directed the SMU-in-Italy program for more than 20 years. In 2011, the National Endowment for the Humanities awarded a $200,000 grant in support of a summer institute for college teachers, led by Dr. Warden, which will examine Etruscan and Roman culture on-site in Italy.

In addition, Warden has authored or co-authored five books as well as over 70 articles and reviews on areas ranging from Greek archaeology to Etruscan art, archaeology, and ritual, and Roman architecture. He has lectured internationally and in 2007 delivered the Lorant Memorial Lecture at the British Museum. He organized the exhibit “Greek Vase Painting: Form, Figure, and Narrative—Treasures of the National Archaeological Museum in Madrid” at SMU’s Meadows Museum in 2003. In 2009 he coordinated, and edited and wrote part of the catalogue for the Meadows Museum exhibit “From the Temple and the Tomb: Etruscan Treasures from Tuscany.”

A native of Florence, Italy, Warden is the founder, principal investigator, and co-director of the Mugello Valley Archaeological Project and excavations at Poggio Colla, an Etruscan settlement northeast of Florence, a joint mission of SMU, Franklin and Marshall College, and the University of Pennsylvania Museum of Archaeology. Since 1995 this international project has trained students from more than 70 universities worldwide. Warden is also the former editor and current executive editor of Etruscan Studies, a journal of Etruscan and Italic art and culture, vice president of the board of directors of the Etruscan Foundation, and has been elected a Foreign Member of the Istituto di Studi Etruschi e Italici. In 2011 he was inducted into the “Order of Italian Solidarity” and given the title of Knight (Cavaliere) by the Republic of Italy for his efforts on behalf of Italian culture.

The Etruscan Foundation
Request for applications

Conservation Fellowship for 2012
The Etruscan Foundation Conservation Fellowship is designed to support conservation in all areas of Etruscan and Pre-Roman Italy. The fellowship is open to U.S. and Canadian citizens who are conservators; graduate students enrolled in North American conservation degree programs; or undergraduate/graduate students seeking pre-program conservation experience in preparation for entrance into an accredited conservation program.

Fieldwork Fellowships for 2012
The Etruscan Foundation Fieldwork Fellowship is designed to support participation in field schools or in archaeological fieldwork at Etruscan and Italic sites of non-Greek Italy from the Bronze Age through the first Century BCE. The fellowship is open to U.S. and Canadian citizens who are undergraduate/graduate students enrolled at an accredited college or university.

Research Fellowship for 2012
The Etruscan Foundation Research Fellowship is made possible through the generous support from the Ferdinand & Sarah Cinelli Trust.

The 2012 Etruscan Foundation Conservation and fieldwork Fellowships are made possible through the generous support from the Ferdinand & Sarah Cinelli Trust.

The 2012 Etruscan Foundation Research Fellowship is designed to support research in all areas of Etruscan and Pre-Roman Italy. The fellowship is open to U.S. and Canadian citizens who are Ph.D candidates (ABD), independent researchers, and untenured faculty. The Research Fellowship may be used for archaeological fieldwork, site surveying, collection analysis, museum study or archival research at Etruscan and Pre-Roman sites in Italy.

The 2012 Etruscan Foundation Research Fellowship is made possible through the generous support from Angela Caveness Weisskopf.

The application deadline is Friday, February 3, 2012 for application details go to www.etruscanfoundation.org

Richard String,
Executive Director
The Etruscan Foundation
P.O. Box 26  Fremont, MI 49412
email: office@etruscanfoundation.org

Crowned Victor:
Competition and Games in the Ancient World

4th Annual Center for Ancient Studies Graduate Conference
University of Pennsylvania,
Philadelphia, PA
March 2 - 3, 2012
Submission Deadline: January 7, 2012

The conference invites papers on topics involving competition such as (but, of course, not limited to):
- Conspicuous consumption and status competition,
- Games as education,
- Competition as a structural force in a society,
- Political competition,
- Ancient theories of competition,
- Competition and literature,
- Ideologies of competition,
- Sports and diplomacy,
- Place of athletes in the community.

Submissions are welcome from graduate students working on ancient topics in such fields as: African Studies, Ancient History, Anthropology, Archaeology, Art History, East Asian Studies, Classics, Egyptology, Linguistics, Middle Eastern Studies, Near Eastern Studies, Pre-Columbian Studies, Religious Studies, and South Asian Studies.

If you are interested in presenting a paper, submit a 250-word abstract for a 15 minute talk by January 7, 2012 including your contact information (name, institution, and e-mail) to Arthur T. Jones at ancient@sas.upenn.edu. Speakers will be notified of the status of their submissions by January 15, 2012.

This volume features a 125-page in-depth article on the history, restoration and reconstruction of the Etruscan chariot from Monteleone di Spoleto that took part as part of the reinstallation of the galleries of Greek and Roman Art and was completed in 2007. The authors participated in an agreement between The Metropolitan Museum of Art and the Istituto di Studi sulle Civiltà Italiane e del Mediterraneo Antico (ISCIIMA) of the Consiglio Nazionale delle Ricerche (CNR). Both institutions made possible the work on the chariot and this publication.

The project involved the reconstruction of the Monteleone chariot according to the recent scholarship on this specific type of ancient vehicle. The work on the chariot took place at the Metropolitan Museum, in collaboration with the Department of Objects Conservation and the Department of Greek and Roman Art.

This article traces the circumstances of the discovery and acquisition of the Monteleone chariot, its first reconstruction, the typology of the vehicle, and the nature of its remarkable decoration from both the technical and iconographic points of view; further, this publication identifies the craftsman who created it and the patron who commissioned it. It concludes with a comparison between the original chariot, and the reconstruction.

By Adriana Emiliozzi, from the Introduction to the volume.
For the first time in over half a century, the city of Asti and the Piedmont Region are devoting an exhibition to the Etruscans, the earliest cultural link between the Mediterranean and the Celtic world of Europe. This is an extraordinary opportunity to view a selection of Etruscan and Greek works from the Vatican Museums and other major Italian collections.

The exhibition is promoted by the Fondazione Cassa di Risparmio of Asti, with the collaboration of the Vatican Museums and the support of the Piedmont Region. Curated by Alessandro Mandolesi and Maurizio Sannibale and coordinated by the Civita organization, it will feature significant loans from major museums and Italian cultural institutions.

Exhibited for first time in Asti appropriately enough, is the Villanovan crested bronze helmet submersed for centuries in the waters of the Tanaro River, near Asti, before it was brought to light at the end of the nineteenth century. The helmet is the symbol of the first contact between the Etruscans and ancient communities in the valley of the Tanaro, and the starting point for a more in-depth look at the relationship between the Eastern Greek Mediterranean and the Etruscans in the west, when the “red thread” of Homeric poems passed on.

The exhibition is divided into two parts, connected by underground vaulted brick galleries below Asti’s Palazzo Mazzetti. The first part follows the spread of Homeric ideals and “Homeric” custom in Etruria, through a series of themes that characterize the earliest phases of Etruscan civilization: commerce, myth, the hoplite way, athleticism, costume, body care.

With the spread of Homeric epic throughout the Italian peninsula, the authority figures of Etruscan society began adhering to the ideals of the prince-hero. They distinguished themselves not only through their military capabilities, but for their ceremonial practices and accumulation of enormous wealth.

Panels relate the virtues of these principes and of the Etruscan aristocracy. An evocative reconstruction uses real artifacts to reconstruct the image of a hoplite warrior of the Archaic period, his face concealed by a beautiful bronze shield from the Vatican Museums. Etruscan men were devoted to sports and personal care. Women used balms, fragrances and ointments, in the tradition of the East; a “sensory” section has been dedicated to these ancient fragrances.

Watercolors from the 19th century reproduce two painted tombs of Tarquinia, the Tomb of the Chariots and the Tomb of the Triclinium and allow the visitor to relive the atmosphere of athletic games and ceremonies in honor of the noble dead.

The second part of the exhibition focuses on the banquet, documented by luxurious tableware and furniture, and the reconstruction of an original painted chamber tomb, the Tomb of the Serofa Nera (the Black Sow), whose paintings, which were detached from the tomb walls for preservation purposes, depict a lively 5th century banquet scene.

One of the earliest scenes of the symposium is represented, with vivid colors, on the Archaic tympanum from the Tomb of the Tarantola. Also present is the important Vipinana sarcophagus from Tuscania, reuniting for the first time the image of the banqueter on its lid with the representation on the case of the myth of Niobe.

The closing section features a group of votive images of the Etruscans ranging from swaddled babies to the elderly, and shown for the first time, two grotesque busts from the warehouses of the Vatican Museum.

Finally, a rare exhibit, that returns the visitor to the region of Piemonte, features the re-creation of a luxurious room from the Racconigi Castle, the Etruscan Cabinet, commissioned by King Charles Albert from the artist Pelagio Palagi. Original drawings, furnishings and decorations of the Neoclassical style pay tribute to the relationship between the Etruscans and the house of Savoy in the context of the artistic “Etruscan” taste that spread in Europe between the 18th and 19th centuries.

The exhibition will be accompanied by educational activities: guided tours, workshops, lectures and theme evenings with wine tastings.

Practical information: Hours: Tuesday to Sunday 9.30 AM - 7:30PM. closed Mondays. Tickets 9.00 Euros, 7.00 Euros for small groups; visitors under 18 and seniors over 65, 3.00 Euros. Special prices for schools. www.palazzomazzetti.it

Palazzo Mazzetti was built between the 17th and 18th centuries above a group of medieval houses along Corso Alfieri. A careful restoration by the present owners, the Fondazione Cassa di Risparmio of Asti, has returned it to the public in all its former glory. Visitors to the building can see the wine cellars, now an excavated archaeological museum display. On the ground floor, the service areas have been converted into temporary exhibition space, while the galleries for the collections of the Museo Civico are on the second floor, with its decorative stucco and original décor.

**EXHIBITS**

**Etruscans: Heroic Ideals and Shining Wine**

“Etruschi: l’ideale eroico e il vino lucente”

Asti, Palazzo Mazzetti
March 17 to 15 July 15, 2012

**Etruscans in Sweden**

“Etruskerna i Europa 3D”

Resa Multimedia Utställning
Medelhavsmuseet
Fredsgatan 2, 103 21 Stockholm
February 11, - September 2, 2012

Coming for the first time to Stockholm, after its success in Brussels (see Etruscan News 13) and Trento, is Etruscans in Europe, the traveling multimedia exhibition produced by Historia and created in technical collaboration with the Bruno Kessler Foundation.

The exhibition, which just ran this fall at the Museo della Scienza in Trento, starts along a series hallways where large monitors and screens (over 30) narrate the world of the ancient Etruscans with dramatic videos, animations, and three-dimensional images.

Within the exhibition, two stations allow visitors to stroll and discover the Necropoleis of Banditaccia di Cerveteri and the painted tombs of the Monterozzi at Tarquinia, both UNESCO World Heritage sites. There is also a virtual tour of the Tomba della Scimmia in Chiusi. The technology, viewed on an almost life-size screen, is a multimedia production based on panoramic images, by means of which visitors can walk through the ancient streets of the necropoleis and enter the dromos into tomb chambers, like the famous Tomba dei Rilievi, usually closed to the public.

New to the exhibit is an “augmented reality” station. Visitors can manipulate virtual 3D objects stored at the Museum of Chianciano Terme. Then come giant 3D digital posters of Etruscan objects and iconography and excavation videos of archaeologists opening niche tombs and finding bones and objects inside them.

The well known Etruscan collections of the Medelhavsmuseet, some of which come from King Gustav’s excavations in southern Etruria, will complement the exhibition.
The Pointe-à-Callière, Montreal Museum of Archaeology and History will inaugurate its newly acquired galleries with a major exhibition devoted to the Etruscans. Impressive for the quantity and quality of works loaned from over 15 European institutions, the exhibition will make use of innovative technologies and striking installations that will enhance the almost 200 precious objects on display.

The exhibition proposes to illustrate and summarize the history of Etruscan civilization from its beginnings as a series of hut villages between the 11th and 9th centuries BC. Exploiting the mineral and agricultural resources available in the area and its strategic position at the center of the Mediterranean, they gave birth to the wealthy and powerful cities of historical Etruria, thanks also in part to their longtime domination over the Tyrrhenian Sea, where they clashed with the Greeks, with mixed success. From the cities — documented through their buildings, palaces, and once exuberantly decorated polychrome temples — the exhibition then moves to the homes of the rich Etruscan aristocracy, illustrating their sumptuous and festive lifestyle. The banquets and consumption of wine, music, dancing and various games were depicted with extraordinary vivacity in the frescoes from the Tomb of the Triclinium of Tarquinia, represented in the exhibition by full scale detailed renderings by the Roman painter Carlo Ruspi, painted shortly after the discovery of the tomb in 1830. This section will feature tableware of silver, bronze, bucchero, terracotta pottery, and a precious blue glass bowl, as well as kitchen utensils, furniture, games and musical instruments. This lavish way of life will be further exemplified by rich sets of jewelry, some of them used by men, and precious containers of exotic perfumes and ointments, evidence of the refined and sophisticated taste of Etruscan women of high rank.

The combined pressure from the Greek colonies in southern Italy and Rome determined, from the fourth century, BC on, the slow and progressive decline of the Etruscan cities. In the course of the first century BC the Latin language began to mix with Etruscan, eventually replacing it, as confirmed by some funerary inscriptions in the exhibition. Etruria was by now fully Romanized; it survived via its traditions, religious practices and institutions, as shown by the famous bronze model of a liver from Piacenza, a tool for the teaching of haruspicy. A long inscription in fragmentary Latin, dating to the middle of the Imperial age, praises members of the illustrious Etruscan “Spurinna” family, who had previously exercised their supreme power in Tarquinia, and were known for their victorious military exploits against the Greeks of Sicily.

Visual and written presentations of ancient authors relating to famous people and events focus on histories that have been confirmed by archaeological discoveries. These include the tales of Mastarna/Servius Tullius, the Vibenna brothers, Aule and Caele; their exploits were linked to the history of the last Roman king of Rome and were written about by the Roman Emperor Claudius, the “Etruscologist,” in the first half of the first century, and remembered in a cycle of frescoes, like the frescoes of Tarquinia, shown in the mid-nineteenth century painted copies by Carlo Ruspi, and the “Francois” tomb at Vulci from the second half of the fourth century BC, while direct evidence for the existence of the historical figure Aule Vibenna from the mid-sixth century. BC is given by a votive inscription discovered at Veii in the 1930s by Massimo Pallottino, the father of modern Etruscan studies.

The exhibition will conclude with a sort of “encounter” with the Etruscans, realized through a series of self portraits. Well-known pieces, like a beautiful bronze head from the Museum of Florence, will be joined by new, unpublished material that has never before left Italy, such as a valuable series of terracottas discovered at Narce.

The exhibition aims to present to the North American public a picture of the history of the Etruscan civilization that is scientifically up to date, and rich in its emotional impact.

By Filippo Delpino (Consiglio Nazionale delle Ricerche – ISCIMA).

The volume includes the Proceedings of the two-day Giornate di Studio, organized by La Sapienza, Università di Roma in March and October of 2010, on architectural terracottas of the Archaic period. The first meeting was devoted to a discussion of the recently published book by Nancy A. Winter, Symbols of Wealth and Power; Architectural Terracotta Decoration in Etruria and Central Italy, 640-510 B.C. (Ann Arbor, MI 2009), a definitive study of the earliest Etruscan architectural decoration. It was an opportunity to review earlier studies, suggest new interpretations, and add unpublished materials not included in Nancy Winter’s study because they were found in excavations or in storerooms after the book’s publication. The following day was devoted to a study of the architectural terracottas from the Archaic temple of Caprifico di Torrecchia.


This multi-author volume deals with the distribution of bucchero from southern Etruria. It includes the Proceedings of the conference held in 2008 at La Sapienza, Università di Roma, dealing with the bucchero produced in northern Etruria. The focus is on the results of recent excavations in the territory of Populonia. Two contributions deal with this material and study the characteristic features of local production, the archaeological contexts, and the broader question of similarities and differences of the southern Etruscan material. There are interesting observations on the production of Tarquinia, and on reciprocal influence of the Sabine types.


This is the catalogue of a small but informative exhibit held at La Sapienza dealing with three important projects that Massimo Pallottino carried out and that helped to change the face of Etruscan studies. The first is his excavation at the sanctuary and temple at Veii, following upon the startling 1916 discovery of the architectural terracotta statues of Apollo and the other divinities that once decorated the roof of the temple. The second involved another sensational find, the bilingual gold tablets found buried between the temples at Pyrgi. The third was the Etruscan exhibit of 1955, which brought Etruscan art to public consciousness – leading, unfortunately, to an incremental increase of illegal excavations and tomb robbing.


The beautifully illustrated and elegantly designed catalogue of the exhibit featured at Grosseto during the summer of 2009 (June-October) allows those who saw the exhibit to have repeated access to it, and those who missed it to admire the well-chosen objects displayed there. Illustrations are large, many of them full-page, rather than the many small images shown in many catalogues, so one can see the details of materials and decoration, and close-up views bring the reader close to the actual experience of visiting the exhibit.


This book focuses on Etruscan private and public ritual behavior in the last millennium BC. It is based on archaeological, epigraphic and historical sources, with topics including context, form, origins, agency, and dynamics (homeostasis or change), as well as the meaning, function and survival of rites in the Roman and later periods. After an introduction to recent theories and definitions, private rituals are traced, rites de passage like marriage, birth, perinatal burial, transition to adulthood, immersion, healing, adoption, divination and consecration. Mortuary rituals are dealt with separately because of their private and public dimensions. Pre-burial, burial, and post-burial rites are analyzed with reference to grave-goods, and to artifacts and bones, since written sources are rare or non-existent. Grave sets reflect, from c. 800 until c. 40 BC, the core activity first of the elite and later of the rich middle class, namely eating and wine drinking. It is supposed that the deceased continued this ritual in the netherworld. The practice of eating and drinking, which also took place before and the funeral, was important for self-representation, consolidation of power, and social reproduction. Quotations from sacred books, especially the lost libri rituales transmitted by Greek and Roman authors, are compared with the evidence of recent archaeological excavations, especially those in newly founded cities. Though ancient authors were biased, their information, especially on cosmological orientation, orthogonality, mundus, sulcus primigenius, and pomerium, often has a core of truth. Most Etruscan rituals disappeared in the fourth century AD; a few survived until the present day, though changed, and in different contexts.

Questions of gender and society, rituals marking the various passages of life, birth, adulthood, death, all of these are dealt with in a series of interesting contributions placing archaeological materials and ideas in an anthropological context that does not lose sight of the realities on which it is based.


This thick volume was conceived as a general book on the Etruscans in the tradition of Massimo Pallottino’s Etruscologia, but keeping in mind the characters of the various cities and regions on the model of Luisa Banti’s Mondo degli Etruschi, each of which was a different world, in Etruscan times as today. It was first published in 2000 – a good year for books on the Etruscans, which saw the appearance of the two basic books in English, Sybille Haynes’ Etruscan Civilisation, and the English translation of the Catalogue to the Etruscan exhibit at Palazzo Grassi, in Venice. This third edition, which follows closely on the second edition, in 2004, proves its success with the public for whom it is intended as well as with scholars, and its low price allows individuals to own their own copies.


The Etruscans were not only great technicians – hydraulicists, with the Cloaca Maxima and the various cuniculi, road building, architecture, prophecy and divination. Their art and design were also innovative, as we see from their tomb painting, funerary architecture, bronze work, bucchero vases and ancestral images. It has indeed often been seen with modern eyes. This is one of the reasons for the fascination with their material culture at various periods of history, not only in the Renaissance but in more recent periods, when etruscheria became fashionable and Etruscan design inspired styles of dress and decoration: Artists such as Piranesi, and more recently Giacometti, have been stimulated by the creations of these ancient designers.

This short monograph (only 106 pages long), subtitled “A Travel Guide in Search of the Ancient Etruscans,” makes a fine starting guide for the first-time visitor to Etruria. For more than twenty

continued on page 36
Mystery, continued from page 35

years, Dr. Weiss has spent his holidays volunteering at Etruscan archaeological excavations, including La Piana, near Siena, and exploring the museums, tombs and other sites related to the Etruscans. He has used this accumulated information to write a brief, readable travel guide of the places where these Etruscan sites, tombs and artifact collections can be found. Each place from Florence to Rome has his personal highlights and a description of the area. It is the latter that gives Dr. Weiss the real sense of the ancient Etruscans, especially Mount Amiata. “No Roman, no medieval, no Renaissance patina to wash away:…” Although Dr. Weiss sometimes digresses from the subject, and in a few instances, misstates the facts, this small guide is still a good first base upon which to build your trip in search of the Etruscans.

Deliciæ Fictilès IV: Architectural Terracottas in Ancient Italy; Images of Gods, Monsters and Heroes. Edited by Patricia S. Lulof and Carlo Rescigno, Proceedings of the international conference held in Rome (Museo Nazionale Etrusco di Villa Giulia, Royal Netherlands Institute) and Sicily (Siracusa, Museo Archeologico Regionale ‘Paolo Orsi’), October 23-24, 2009, Oxbow Books.

In ancient Italy, temples were adorned with full-figure architectural terracotta images such as acroteria and statuary groups at the apex and corners of the pediment and along the ridge poles, and high reliefs in the open pediments. These terracottas mostly show complex scenes of gods and heroes, legendary battles and mythical animals, as well as large volutes and palmettes. They represent and often reflect the wealth and power of the elite who commissioned the temples. The fourth edition of the Deliciæ Fictilès conferences focused on this specific class of mostly handmade terracotta roof decoration from Etruria and Central Italy, Campania and Sicily. Thus far, attention has been given mainly to roofs as whole decorative systems, and their mould-made repetitive elements.

Previous conferences (Deliciæ Fictilès I-III) have demonstrated the range of decorative systems and types and presented new material from excavations and museum storerooms, enlarging the known corpus immensely. The time had come to shift the topic to a more specific subject, namely the mainly handmade sculptural decoration. The often fragmentary and dispersed large and small-scale terracotta acroteria and high reliefs remain to a great extent unpublished and have rarely been the subject of separate publications.

The fourth conference on Architectural Terracottas in Ancient Italy (Deliciæ Fictilès IV), was held at the Etruscan National Museum at the Villa Giulia and the Royal Dutch Institute in Rome October 23-24, 2009, followed by a seminar at the Archaeological Museum “Paolo Orsi” at Syracuse, Sicily.

This volume contains sixty contributions each representing a thorough and interesting topic, publishing new material, new findings, and many new reconstructions of this highly rare material, from all over Italy, from the Archaic periods into the Hellenistic times. A vast bibliography and over seven hundred illustrations, many of which in color, provide reference material for scholars and students of archaeology, ancient architecture and technique, art history and iconography.

Editors of this volume are Patricia S. Lulof (University of Amsterdam) and Carlo Rescigno (Seconda Università degli Studi di Napoli), both well-known specialists in the field and responsible for many publications on the same subject.


This book is not an exhibition catalog in the classic sense, it is the “accompanying publication” to the dual exhibitions, Etruscans in Leiden and Amsterdam, where the contributions of many Etruscan specialists - Dutch and Italian - share with us a wide range of their latest insights and discoveries.

In the five chapters, many facets of the Etruscan culture and history are described. After an introductory chapter (origin, language) is chapter two on “The origin and manifestation” in which the earliest Etruscan aristocracy, warriors, carts and the status of women are discussed. Indeed, the Etruscan woman was in our view more ‘emancipated’ than her other Mediterranean sisters. Which of course also led to prejudices by the Greeks and Romans on the “licentious” Etruscan women.

Chapter three focuses its attention on the elite and their dwellings (banquet, palaces, jewels). Chapter four deals with deities, priests and temples (ancestors, nature religion, votive gifts) and the Etruscan near-obsession to understand the will of the gods. In the last chapter we read about the growing power of Rome and how the Etruscans were finally assimilated into their empire. In some respects greatly influencing Roman culture.

The appendix briefly discusses the origins of the Etruscan collections of the Leiden Museum of Antiquities and the Allard Pierson Museum in Amsterdam. Emphasis in this book is on the museum objects in the photographs and the relationships between the Etruscans and the other inhabitants of the Mediterranean coasts, and their role in the fascinating history of the first millennium before our era.

Etruscans gives an excellent overview of the current state of Etruscan affairs. Indeed, the ‘mysterious Etruscans’ are a thing of the past, although all the details will never be known. Research, excavations and new techniques (such as 3D reconstructions) will continue to fascinate us.
OBITUARIES

Norma Goldman
1922-2011
by Larissa Bonfante

Norma Goldman and her husband, Bernard Goldman, taught at Wayne State University for over 40 years. Norma was a graduate of Wayne State and taught Latin there, and Bernard brought distinction to Wayne State University Press as its Director. Though they stopped teaching in the regular program when they retired, neither of them ever actually retired. I have mentioned Norma and Bernard together because, though each was different in temperament and interests, they were very much a couple. It is impossible to think of Norma without thinking of Bernard, just as it is impossible to think of Norma as not doing something, and starting something new in whatever institution, project or environment she happened to find herself.

Wayne State University was one of those places. Born in Pittsburg March 30, 1922, Norma Wynick moved to Detroit in her teenage years and attended Wayne State University, earning her BA and MA degrees and teaching certificate in English and Classics from WSU, which was called Wayne University at the time. That year, 1944, she married Bernard M. Goldman; they remained married for more than 61 years, until his death in 2006. After teaching in Wayne State’s Greek and Latin department for 48 years, she founded SOAR, the Society of Active Retirees, in 2003, where senior citizens could take classes. “She didn’t retire; she just went to other colleges,” said Michele V. Rennick, WSU Classics professor and a... continued on page 38
had been battling cancer for a year.

In 1988 I directed an NEH Seminar, “The Religious Social and Political Significance of Roman Dress,” at the American Academy in Rome. I was fortunate enough to have Norma and Bernard in the group of 12 participants, as well as other remarkable scholars, most of them considerably younger. “We are going to look at old things with new eyes,” Norma would announce. She took over, in her quiet way, and set about preparing a fashion show for the end of the course. She went out to buy the fabrics and soon started a sewing marathon, while Bernard hammered out metal armor. By the end of the course we all took part in an unforgettable, and unforgettable, performance on the steps of the American Academy. Her chapter of “Reconstructing Roman Clothing” in The World of Roman Costume, published in 1994, is by now a classic, and much appreciated among re-enactors, while her video presentation “Let’s Wrap,” in which she demonstrates how to wear Roman clothing and how to wrap togas, is used by museum docents and shown by Latin and Roman history professors all over the country. Years later, in 2001, she and Bernard prepared a Barbarian fashion show in Richmond, Virginia, for the conference on The Barbarians of Ancient Europe.

For teachers of Latin she wrote an immensely useful book, English Grammar for Latin Students, which is no doubt helping Latin teachers such as my colleague who reports that her students think “and” is a verb. She reconstructed the velarium over the Colosseum, researched Roman shoes, made her own clothes, and went on excavation trips to Iran, Israel and Pakistan. For the past 30 years, she travelled almost every fall to Rome and was a distinguished visiting scholar at the American Academy of Rome. With Katherine Goffklen, the classicist and historian, she wrote The Janus View. From the American Academy in Rome. Essays on the Janiculum (2007). A remarkable book, My Dura-Europos: the Letters of Susan M. Hopkins, co-authored with her husband, was released in September, 2011. (See review above)

Norma Goldman never retired. In her late eighties, she was still active—teaching, writing, editing, travelling and playing tennis. She died, at age 89, of a heart attack Oct. 1, 2011, at Beaumont Hospital in Royal Oak, Michigan. She had been battling cancer for a year.

Simon Rowland
Francis Price

Key figure in the study of Graeco-Roman religious history
by John North

June 14, 2011: Simon Price, who has died of cancer aged 56, was a major and innovative figure in the study of the religious history of the Graeco-Roman world. In his book Rituals and Power (1984), he radically changed ideas about the worship of Roman emperors. Previously, such worship had been seen as a device imposed on the provinces by the new imperial regime of Augustus after the fall of the republic; both the reasons for its invention and for its acceptance by the provinces were read as wholly political in motivation, having no connection with any notion of “religion.”

Simon used the epigraphic record of the Greek-speaking cities of Asia Minor, today western Turkey, which provide in some cases rich details of the organisation of rituals and festivals. By careful reading of this material, he was able to show that an essential role had been played by the leading citizens themselves through local initiatives, and that there was great variation in practice from city to city, not a single unified imperial cult. He concluded that the form of worship resulted through negotiation locally and with the authorities in Rome, producing a means of expressing, in religious terms, the new power structure with which the communities now had to cope. The Birth of Classical Europe by Simon Price and Peter Thoneman was driven by the role of memory in defining the ancients’ sense of themselves and their own past.

Controversially, Simon argued that it was a misconception to assume, on the analogy of Christianity, that the ancients had specific religious “beliefs,” as opposed to a commitment to rituals of communication with the gods, which were central to civic and family life. The position has sometimes been misunderstood as implying that the religion consisted of ritual actions alone, without ideas, thoughts or commitment; but that was far from his conception, in which ritual was to be seen as “an embodiment of thinking”.

Simon was born on September 27, 1954 in London and grew up in Manchester, where his father was a canon at the cathedral and then bishop of Ripon. Simon explained that his interest in religion came from “growing up in an Anglican cathedral house.” He was educated at Manchester Grammar School and Queen’s College, Oxford.

His early years as a researcher encompassed Oxford, where he was registered for the DPhil; University College London, where I supervised his Oxford thesis; and Cambridge University, where he held a junior research fellowship at Christ’s College. From 1981 until his early retirement, he was fellow and tutor in ancient history at Lady Margaret Hall, Oxford, to whose students he became deeply devoted.

In 1985, he married the archaeologist Lucia Nixon; she and their two daughters, Elizabeth and Miranda, survive him. Lucia co-directs the Sphakia survey in south-western Crete, covering a large geographic area and a huge time span – prehistoric, Graeco-Roman and Byzantine-Venetian Turkish, to 1900 – and concerning the relationship of humans to their environment over this long period of changing economic and social circumstances. Simon worked with the project in many capacities, particularly on the historical sources. The project fitted his own conviction that good history can only be written using all types of available evidence in combination.

Simon was a great man for collaboration: in his work over many years for the journals of the Roman Society; in running seminars and publishing jointly edited volumes, not least in the writing, with Mary Beard and me, of Religions of Rome (1998), in which we tried to set out a radically different vision of the role of religion in 1,000 years of Roman history. He found life, energy and creativity in areas where much earlier scholarship had detected little but emptiness and political exploitation. He also established a fine reputation as a supervisor of research students.
the Late Republic was followed by particular, beginning with an article on Sinners. Still an unreplaced classic. Roman imperialism in a period of 1958. This fundamental remains his magnum opus, his

Badian was one of the great historians of Greece and Rome of the 20th century. He was born in Vienna in 1925. In 1938, in view of the growing persecution of Jews in Austria and Germany, he moved with his parents to New Zealand. There he attended Canterbury University College, Christchurch, and received a B.A. with first-class honors in 1945, and an M.A. in 1946. He then transferred to Oxford University, in England, where he received another B.A., again with first-class honors, and went on to write his doctoral dissertation under Sir Ronald Syme; he later edited two of the seven volumes of Syme’s Roman Papers. His dissertation formed the basis of his first book, which remains his magnum opus, his Foreign Clientelae of 1958. This fundamental study of Roman imperialism in a period of crucial growth and transformation is still an unreplaced classic. Roman imperialism continued to be one of Badian’s major interests, and Foreign Clientelae was followed by Roman Imperialism in the Late Republic and Publicans and Sinners.

Unusually for someone whose main field was Roman history, Badian was also a major force in Greek history. In particular, beginning with an article on the city of Alexandria published in 1960, he brought about a revolution in modern understanding of one of the main figures in the tapestry of ancient history: Alexander III of Macedon, often called “the Great.” Reacting against the hero worship that was still offered to Alexander in the mid-20th century, Badian forced historians to look again at the contradictory and confusing texts on which most knowledge rests, and to realize that Alexander was as ruthless as any of the Roman generals that march through the pages of Foreign Clientelae. Allied to Badian’s deep historical sense was an acute philological ear, especially in his mastery of Latin, and he was a superb stylist in his second language of English.

Badian’s large output comprises well over 200 items, including six books and many notices for a basic tool of classical scholarship, the Oxford Classical Dictionary. He was also a formidable and sometimes devastating reviewer. Active in the historical profession in both the United Kingdom and the United States, he helped found the Association of Ancient Historians (1974) and the American Journal of Ancient History (1978). In 1999 he received the Austrian Cross of Honor for Science and Art.

Badian leaves behind a wife, Nathlie; two children, Hugh and Rosemary; and several grandchildren and great-grandchildren.

A memorial service was held on March 22, 2011 at Harvard Hillel, 52 Mt. Auburn St., Cambridge.

Donny George, Protector of Iraq’s Ancient Riches, Dies at 60
by Douglas Martin

March 14, 2011: Donny George, an esteemed Iraqi archaeologist who tried to stop the looters ransacking the Iraq National Museum after the invasion of 2003, then led in recovering thousands of stolen artifacts in the ensuing years, died on Friday in Toronto. He was 60.

His friend Gwendolen Cates said he had a heart attack in the Toronto airport.

Dr. George fled Iraq in 2006 because of threats to his family. He was also angry that Iraq’s post-invasion politicians seemed interested mainly in archaeology pertaining to the Islamic conquest in the seventh century and its aftermath. His passions were the older civilizations of the Sumerians, the Babylonians, the Assyrians. He directed a major excavation of Babylon.

“I can no longer work with these people who have come in with the new ministry,” he said in an interview with The Guardian in Britain. “They have no knowledge of archaeology, no knowledge of antiquities.”

Dr. George was director of research for the State Board of Antiquities and Heritage when United States troops and their allies invaded Iraq. He fought through blocked bridges, explosions and troops to report to the museum in the chaotic days afterward, finding he could not persuade American troops to protect it because no order had been issued to do so.

An estimated 15,000 artifacts were stolen, less than a tenth of the initial guesses. Working with Col. Matthew Bogdanos of the Marines to investigate the thefts, they recovered half the stolen artifacts, partly by granting looters amnesty.

Dr. George soon became head of the museum, then chairman of the antiquities board, replacing a cousin of Saddam Hussein. He slowly put the museum back together, rebuilding damaged walls, fixing the plumbing, installing guard houses and much else. He obtained aid from Italy to build a new Assyrian hall and started a conservation training program.

He also moved to protect Iraq’s many archaeological sites, establishing an archaeological police force with vehicles and weapons. Elizabeth Stone, an anthropology professor at Stony Brook University on Long Island, said the force was effective at first, then sputtered.

Professor Stone said Dr. George’s success in rising to the top of Iraq’s archaeological establishment was remarkable because he was Christian — the first of that faith to achieve that stature. But being a Christian was also what ultimately prompted him to flee the country. Dr. George first went to Syria, then to the United States, where he became a professor of anthropology, then of Asian studies, at Stony Brook.

Donny George Youkhanna was born in Habania, Iraq, on Oct. 23, 1950. His father worked at the British Consulate. An Assyrian Christian, Dr. George dropped his last name for professional purposes.

He became a member of Saddam’s Baath Party, which meant praising the dictator in public. Professor Stone said it would have been impossible for him to hold the high positions he did without participating in the party in at least minor ways. He would often joke that he worked at faraway digs to avoid party meetings.

But Dr. George believed that even this degree of loyalty was enough to make him a target for revenge by the conservative Shiites, who came to dominate Iraqi politics after the invasion.

Dr. George, who was a drummer in a rock band in his spare time, is survived by his wife, Najat Sarkees; his daughter, Mariam George; and his sons Steven and Martin.

Iraqi government officials dismissed Dr. George’s criticism that they had not done enough to safeguard the country’s ancient relics. They called his complaints a ruse to flee to the United States. He shrugged this off, saying archaeologists take a longer view.

“There are stages such as these, and then there are stages of calm,” he told The Times. “Each can last 100 years, but it passes. A famous Sumerian writer described the scene here in 2000 B.C., saying that people are looting and killing and nobody knows who the king is. So you see, nothing is new.”
Young Apollo: a new reconstruction of an acroterial statue from Veii

on exhibit in Leiden and Amsterdam, the Netherlands
Exhibition: "Etruscans. Eminent Women, Powerful Men"
until 18 March 2012

Among the statues attributed to the ridge of the temple of Apollo dated 510 BC in the sanctuary at Portonaccio in Veii is a striding woman holding a young boy, commonly identified as Latona (the Etruscan Leto) holding her son Aplu (the Etruscan Apollo). The female figure is fairly complete except for her left arm. Of the boy, only the lower part of the body is preserved, with the lower hem of a short tunic or cloak covering his upper legs; the skin is painted dark reddish-brown, thereby identifying the figure as male, in contrast to the white skin of the woman.

A small terracotta head in the British Museum (inv. GR 1852.1-12.4; Fig. 1) was recognized by Nancy A. Winter in February 2005 as possibly representing the head of the child Aplu, on the basis of its style, scale and fabric.\(^1\) Reconstruction drawings (Figs. 2,3) subsequently made by Patricia S. Lulof have confirmed the visual suitability of the association. The head, previously believed to form part of a votive statue of Veientine style, has many characteristic features that might represent an attempt to depict a child, (Fig. 4) including the hairstyle, the high rounded dome of the head, and proportionately large eyes. The facial features of the child show nevertheless a very close similarity with the physiognomy of the Veientine acroterial statues – as shown by the typical shape of the mouth, the profile of nose and chin, the flat eyeballs, and the specific hairdo with the fillets. The right shoulder of the small statue probably was pulled upwards, to judge from the thickening in the lower part of the neck. Several elements of modeling indicate that the head was turned towards the right, facing his mother (Figs. 2,5). Because of the lacunae separating the head from the remaining lower part of the body, the connection cannot be technically proven, although petrographic analysis or neutron activation tests could compare the fabrics of the separate parts. The reconstruction should therefore be regarded as hypothetical.

The head was previously published in 1903 and 1964.\(^2\) Massimo Pallottino, in his major publication of the female statue acroterion in 1979, published a photograph of the statue with the small boy reconstructed in clay on her left shoulder.\(^3\) Position, size and visual impact of this reconstruction show a remarkable similarity with our graphic reconstruction combining the head of young Apollo with the remains of the lower part of the body with his hips and legs.

For the Dutch exhibition, a hard copy (Fig. 6, also see photo page 1) has been made of the Latona statue, with 3D scan techniques (Lorenzo Morigi, Bologna). The real statue, (Fig. 7) now in the National Etruscan Museum Villa Giulia in Rome, cannot travel due to her fragile state and importance as one of the “canonic” statues in Etruscan Art. In the copy of the statue, the position of the head has been changed slightly, as experts did not agree with the reconstruction of the head and shoulders as made in the 50s of the last century. The copied statue can now be lent to other museums outside of Italy. The actual combination of mother and child has been breathtaking and completely convincing.