Etruscan News

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Tarquinia: Twenty Years of Excavation

by Maria Bonghi Jovino
Università degli Studi di Milano

Slightly more than twenty years of excavation may seem like a long time but for excavators it is never long enough: whenever one problem is solved, an infinite number of other problems takes its place.

The excavation in the habitation site of Tarquinia, carried out by the University of Milan, began in 1982, and is still ongoing in two areas: the "monumental complex" on the plateau of the Civita (fig. 1), and the area of the Ara della Regina (fig. 2, p. 4). Aside from the actual excavation, during all these years we have also been carrying out studies of the history of the sites, their natural environment, and their geology. The results of these studies have contributed important information towards a better understanding of the city's history.

The results of the excavation are important for a number of different disciplines: some of the architectural features are absolutely unique for Etruria, certain discoveries have changed our way of thinking about certain past theories, and still others have brought us completely new kinds of information. This is especially true of the discovery of a remarkable "monumental complex;" it also holds for the interpretation of the different phases of the temple of Ara della Regina, and for the incontrovertible evidence for the practice of human sacrifice.

One discovery involved the earliest history of the site, the early Etruscan, "protohistorical" phase of the city, when the habitation site was first founded. In an "*area sacra*" were found traces of sacred ritual practices, including the lighting of fires and offerings of the first fruits of the earth. This was clearly an area where ancient rituals were carried out, the cult place of an ancestral female divinity who was worshipped there. In the ninth century BC the inhabitants of Tarquinia marked off a quadrangular area, *area alpha*. Within that area they buried an albino, encelopathic child, an epileptic, as shown by the analyses carried

[See "**Tarquinia**" on page 14]

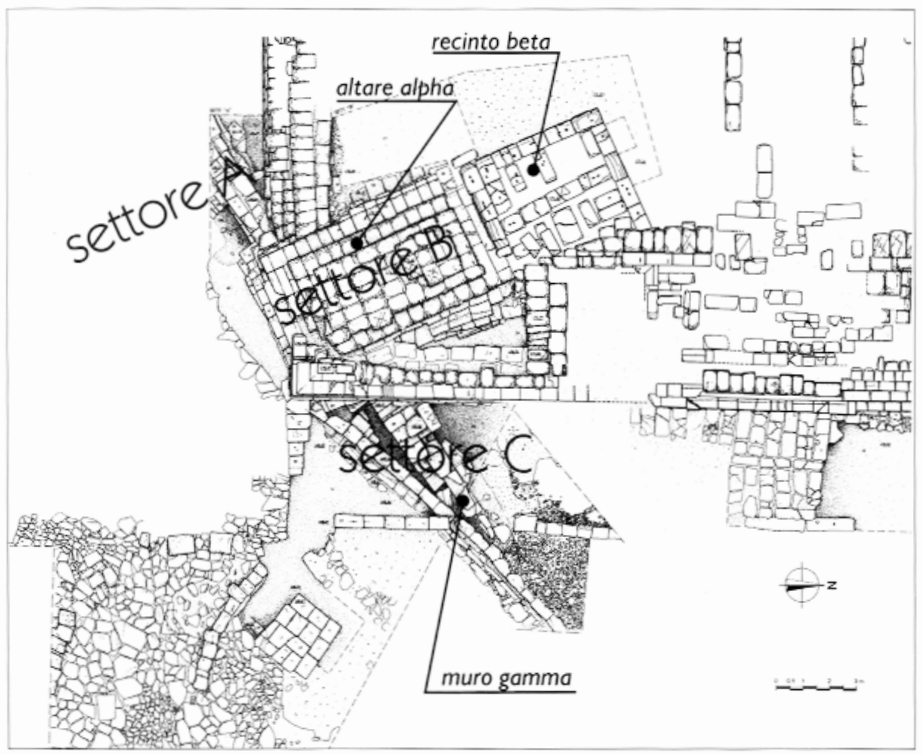

Fig. 1: Plan of habitation site of Tarquinia: The monumental complex.

Fig. 5: Bronze lituus twisted in order to make it unusable to the living. Found in front of Edificio Beta.

Florence Museum Opening Old Doors

In commemoration of the Florence flood of 1966, on November 4, 2006, a ceremony was held, accompanied by the opening of a new exhibit at the Archaeological Museum of Piazza SS. Annunziata, whose original doors were reopened for the occasion. The opening of the exhibit, entitled, "The Archaeological Museum of Florence, Forty Years After: Archaeology and Restoration in Tuscany," brings back to life the Salone del Nicchio, where the public can admire such impressive monuments as the huge fourth-century pediment of the temple of Talamone (147 cm high, 882 cm wide) as well as the seventh-century silver urn from the Tomba del Duce in Vetulonia, the newly restored *currus* from the Tumulo dei Carri, Populonia, and old friends, including the beautiful statue-urn from Chianciano of ca. 440 B.C., with a demon holding a scroll.

The opening of the exhibit, which will run through February 2007, prominently features the work of the Centro di Restauro della Soprintendenza per i Beni Archeologici della Toscana. The Center was started as an emergency center for the restoration of material damaged in the flood of 1966, and has since become a world-famous reference point for archaeological restoration.

The commemoration included the presentation of *Notiziario* 2005 of the Soprintendenza per i Beni Archeologici della Toscana. This handsome volume, 516 pages thick, contains a full, preliminary account of all the archaeological activities carried out in the region – including excavations, restorations, area studies and surveys, and much more.

We look forward to seeing the exhibit and entering the museum through its newly opened entrance on Piazza SS. Annunziata.

Gallery of the archeological museum in Florence at the time of the 1966 flood.

Letters to the editors

Dear Editors,

For your information: on November 5, 2006, 12:20 on RAI 1, "Linea Verde" presented a program on the area of southern Etruria, and featured the Castello di Proceno, where a characteristic medieval market was reenacted.

Giovanni Bisoni e Cecilia Cecchini

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Corso Regina Margherita 155
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Dear Editors,

I love the *Etruscan News* and am telling our library about it. I hope you flourish.

Yours ever,
John

John Boardman
Ashmolean Museum
Oxford OX1 2PH, G.B.

Dear Editors,

Faced with the dizzying prospect of a three-year Undergrad course in Biology, I decided to try something different the summer before I went to college, and sought the advice of everyone's perennial fountain of wisdom, my mother's cousin's mother. She suggested applying for a certain dig in Italy and after having scoured a map and discovering its thrilling proximity to The Republic of San Marino I thought it might be fun. Skillfully neglecting to mention my age and lack of archaeological experience, I managed to get myself signed on and found myself in the picturesque village of Verucchio, lodged in a perhaps slightly-less-than-picturesque converted classroom of the local school.

Needless to say, on the necropolis I was at first miserably lost - archaeologists may scoff, but imagine - I didn't even know what a *dolio* was! (much less a *biconico* or a *scodella*). However, through interpreters, vague gestures and despairing sighs of resignation my handlers finally did manage to educate me with valuable Italian vocabulary, including the token *pulire e ripulire...e dopo, ripulire ancora*. *Avete la pellicola?* was another incredibly useful phrase which I am sure will come in handy someday, while my knowledge of the *terra di rogo* will certainly charm the next Italian I come across. Besides this, I learned the art of handling the paintbrush, trowel, and pickaxe, though my choice of exactly which one to use in any particular situation often alarmed my colleagues. In fact, by the end I was working my own grave - Tomba 44 (admittedly, a grave which had apparently migrated towards the sea and left nothing but a load of bones and ash with a few *sporadico* thrown in just to tempt me to dig deeper). The loving care with which I photographed, measured and drew those tiny bits and the celerity with which I would run to cover them at the slightest hint of rain meant that by the end my little grave was quite close to my heart. I can only hope that when they find the final resting place of Tomba 44, with its associated riches (I'm betting on an entire chariot, made of solid gold) they will remember that first pioneering "archaeologist", David Rueger, in whose footsteps they have managed to follow.

Yours,
David Rueger
Oxford University

Dear Editors,

First of all, thank you for the set of *Etruscan News* you gave to the center. We really appreciate people getting involved with us.

The address for our main page of our Web site is: http://www.columbia.edu/cu/archaeology/ and the page where we can have Etruscan information posted is http://www.columbia.edu/cu/archaeology/newsletter/main/one/index.html

Thank you again for your interest. Hope all is well,

Joanna Smith
Columbia University

Dear Editors,

Un grazie sincero per il graditissimo invio degli ultimi due numeri di *Etruscan News*. Bello tra gli altri l'articolo "An Etruscan Herbal?" Uscirà tra poco un mio articolo che va sulla stessa linea (purtroppo non potrò però citare il contributo in *Eruscan News* visto che l'articolo è in stampa: *Science and Technology for Cultural Heritage,* 2006).

Buon lavoro,
Armando Cherici

Dear Editors,

Thank you very much for the last issue of *Etruscan News*: you do a splendid job of publishing, for the whole community of scholars all around the world, all this information and so form a link among all of us.

I am very grateful to Jane Whitehead for translating and presenting what I wrote in French about Etruscan glosses.

With all best.

Dominique Briquel
La Sorbonne, Paris

Dear Editors,

I will soon be moving back to Greece and want to be sure my favourite periodical follows me. My address will be:

Maria King Constantinidis
84501 Gavrion
Andros
Cyclades
Greece

I would like to make a donation to benefit the *Etruscan News* but I have shipped all my addresses ahead of me. Please tell me if I can use a credit card; if not please e-mail the snail mailing address, and thank you.

Dear Editors,

Thank you so much for the copies of *Etruscan News*. It is a splendid magazine and has been very well liked by my colleagues.

Ingela Wiman
University of Götenborg

Dear Editors,

1. I read with great interest two of Larissa Bonfante's pieces in *Etruscan News*, volume 6: a review of the Wikanders' *Etruscan Inscriptions From The Collections of Olof August Danielsson*, and a discussion of a recent review of Lawrence's *Etruscan Places*.

In my private hobby of studying, through digitising, the *corpvs inscriptionvm etrvscarvm*, I am incorporating every update I become aware of, including the corrections and additions of the Wikanders, and I look forward to their publication of more of the Danielsson material… The absolute necessity of studying true and accurate Etruscan inscriptions goes without saying, and details of the problems encountered and overcome by Pauli, Danielsson, Herbig, Sittig, and Nogara, are inspiring…The marvellous thing about the results of this Etruscan inscriptional scholarship is that they have been published by the Swedes IN ENGLISH, other than for the hundreds of — at times lengthy — quotations in German from diaries and letters, which slow one down a little…

2. About ninety years before Lawrence's *Etruscan Places* was written, Mrs. Hamilton Gray published her popular and successful *Tour Through The Sepulchres Of Etruria In 1839* (always, I think, wrongly called Tour To *The Sepulchres Of Etruria In 1839* by anyone who refers to it…)

In her following *History Of Etruria* (1843), in two thick volumes (875 quarto pages), and an additional third volume (1868) consisting of a translation into English of Mueller's *Die Etrusker* (do any readers of *Etruscan News* have information about this third volume, entitled *Account Of The Manners And Customs, Arts And Literature Of The Etruscans?*) she wrote a very valuable and always interesting appendix to her *Tour* (third edition, 1843) based for the most part on her own study of everything which the classical Latin and Greek authorities actually said about the Etruscans, and sorting through the interpretations and thoughts of Mueller and Niebuhr…

3. I saw an interesting article on the Internet, announced by Francesco Rutelli, Minister Of Culture, and published by Time Online on June 16th, 2006 by Richard Owen, which describes how a very sorry *tombarolo,* very sorry he got caught, at least, led Italian archeologists to a burial chamber at Veio, and that it (or more probably its wall paintings are meant here in the article) were of exceptional quality. Its name will be The Tomb Of The Lions. Besides lions and strangely shaped animals, birds have also been painted, which, as Richard Owen points out, could be symbols of a transition to an afterlife. The paintings have been adjudged the oldest yet found, of the eighth century before the common era.

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ETRUSCAN NEWS

Editorial Board, Issue #7, December 2006

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Submissions, news, pictures, or other material appropriate to this newsletter may be sent to any of the editors listed above. The email address is preferred. For submission guidelines, see *Etruscan News* 3 (2003) 9. Nominations for membership in the Section may be sent to Larissa Bonfante at the above address.

Ancient Etruscans unlikely ancestors of modern Tuscans, statistical testing reveals

by Lisa Trei
Stanford University

For the first time, Stanford researchers have used novel statistical computer modeling to simulate demographic processes affecting the population of Tuscany over a 2,500-year time span. Rigorous tests used by the researchers have ruled out a genetic link between ancient Etruscans, the early inhabitants of central Italy, and the region's modern day residents.

The findings suggest that something either suddenly wiped out the Etruscans or the group represented a social elite that had little in common with the people who became the true ancestors of Tuscans, said Joanna Mountain, assistant professor of anthropological sciences.

"Very often, we assume the most simple explanation for something," said Mountain, an expert in anthropological genetics. "So when you find in a particular location the archeological remains of people, the simplest explanation is that those people are ancestral to whoever is living there now. How often do you get a chance to check that? Very rarely."

The research advances the field of anthropological genetics by moving beyond simple storytelling about an ancient people to rigorous testing, using genetic data analysis, of a set of anthropological hypotheses, Mountain said.

The findings are documented in "Serial Coalescent Simulations Suggest a Weak Genealogical Relationship Between Etruscans and Modern Tuscans," published May 15 in the online version of *Proceedings of the National Academy of Sciences*. Uma Ramakrishnan, a former Stanford postdoctoral fellow, and Elise M. S. Belle and Guido Barbujani of the University of Ferrara in Italy co-authored the paper with Mountain.

As the paper details, previous extensive archeological excavations have established that Etruscan culture existed in central Italy between the eighth and second centuries B.C. Its origins are still controversial: Some ancient historians, including Herodotus (circa 430 B.C.), suggested that the Etruscans came to Italy from Asia Minor. But most modern archaeologists, along with Dionysius of Halicarnassos (circa 100 B.C.), believe that the Etruscan civilization developed locally from the 10th century B.C. Iron Age Villanovan culture. In the second century B.C., the Etruscans were given Roman citizenship, and soon afterward their language disappeared from records, the paper explains.

"The Etruscans seem to be quite different in many ways from other ancient Italians, and archaeological evidence indicates that they spoke a non-Indo-European language," Mountain said. "Because of the cultural and linguistic shifts, scholars see the Etruscans as an enigma."

The Etruscans are the only preclassical European population to date that has been genetically analyzed, Mountain said. Two years ago, Italian geneticists extracted maternally inherited mitochondrial DNA from the bones of 27 people called Etruscans found in six different necropoleis (burial sites) in Tuscany. The female lineage was investigated because, unlike the male Y chromosome, many copies of mitochondrial DNA are found in each cell and thus are easier to extract, Mountain explained. The data represent one of the best collections of ancient human DNA in existence. "If you get DNA out of one bone, you can try to say something about the past," Mountain said. "But they managed to get DNA out of quite a few bones." The DNA of 49 people living in the region today was also sampled. Although data from the two groups revealed several differences, Mountain said, the researchers could not interpret if these were meaningful or significant. "What we did was address the question: Do the present-day people look like they could be descendents of the Etruscan population?"

The answer surprised Mountain. "We did the simulation study and there was nothing we could do; we couldn't tweak it enough to get the modern people to look like they descended from the people in the Etruscan burial [sites]," she said. "We couldn't make it fit with the simple inheritance direct lineage model."

The Stanford researchers used recently developed software called "Serial SimCoal" to simulate genetic data based on different population scenarios, such as small (25,000 females) or large (300,000 females) populations of constant size, an expanding population, and scenarios involving migration and selection. Despite the range of scenarios created, the scientists could not find a match between the observed archaeological data and the simulations.

Christian Anderson, a former Stanford undergraduate, developed the software while working with Elizabeth Hadly, associate professor of biological sciences. She has used the approach to analyze the ancient DNA of small mammals. "I believe it's the first time it has been used to analyze ancient human DNA," Mountain said. "It's computationally intensive and requires DNA data from many individuals."

The finding is important because it questions the common assumption that residents of a particular place are descendants of its earlier inhabitants, Mountain said. "Also, it raises a number of other questions?what happened to the Etruscans?" she said. "It's stimulating for archaeologists and other social scientists to look into what might have been the causes of this decline in the population. It may have been quite abrupt. Mostly, it's a matter of guessing."

According to Mountain, the field of anthropological genetics is replete with such educated guesses. "There's so much storytelling that goes on in our field where people will see a particular genetic sequence and go, 'Aha! That means these people moved here and there,'" she said. "I tend to be fairly skeptical and say, 'That's a nice story.' Before [this study] you could tell a number of stories consistent with the data. What we've done is narrowed down these stories, which for me is a really great leap forward."

Editor's Note: See response by JM Turfa, page 4.

Letter to our Readers

Dear Readers,

In this seventh issue of *Etruscan News* we are following some earlier traditions and inaugurating some new features. Students continue to be an important part of our authors and, we hope, our readership. Of course, these students become scholars in the course of time, and Dr. Elizabeth de Grummond Colantoni has now handed over to Hilary Becker her role in reporting on dissertations and theses in progress and student activities. We would ask graduate students to let her know of any news of interest.

The article on Etruscan herbal glosses by New York University student Kyle Johnson in *Etruscan News* 5 attracted a good deal of scholarly attention. In addition to John Scarborough and Dominique Briquel, who followed up in *Etruscan News* 6 with fascinating articles on herbals and glosses respectively, we have just heard from Armando Cherici, who informs us that his article on Etruscan science is appearing in *Science and Technology for Cultural Heritage* 2006. *Etruscan News* 7 presents an article on Priapus by Claudia Moser, a graduate of the University of Pennsylvania, who has been working at the Metropolitan Museum in New York helping in the preparations for the opening of the Etruscan and Roman galleries in April 2007.

An article in this issue, translated from a news item in *La Repubblica* by Adriano La Regina, former archaeological Soprintendente of Rome, presents as a shocking piece of news the results of a conservation analysis of the Lupa Capitolina; the conclusions threaten to remove the Wolf as an Etruscan sculpture taken over by Rome as her principal symbol. We invite discussion on this highly controversial question.

Good news comes on the museum front, with some important artistic monuments returning home from Boston and New York. Congratulations to the Carabinieri who contributed to this repatriation! Front page news is the renovation of the Archaeological Museum in Florence. Etruscan scholars around the world were delighted to learn that Fulvia Lo Schiavo is now Archaeological Soprintendente of Tuscany; her tenure in Sardinia opened a new phase of scholarly discoveries concerning the island that was crucial for the early development of the Etruscan cities. May her new position on Etruscan soil be equally rewarding and fruitful, both for the field and for herself.

As important as the texts of articles that appear in *Etruscan News* are the illustrations. We are particularly grateful to the photographers who are responsible for the photographs that accompany the articles that we publish. We wish to thank in particular Araldo De Luca for the front page photographs illustrating "The Capitoline Museum and the Castellani Collection," by Antonella Magagnini in *Etruscan News* 6.

Two of the most important Etruscan sites excavated in recent years are Verucchio and the Civita of Tarquinia. We are proud to be carrying news of ongoing developments concerning these sites, including Maria Bonghi Jovino's own summary of the most significant results of the Civita excavations.

Finally, we note with satisfaction that the 2007 Annual Meeting of the AIA features three Etruscan panels, one of them in honor of the recipient of the Gold Medal for Archaeological Achievement. The editor who is receivingn the AIA Gold Medal is pleased to accept it as a mark of recognition for the field of Etruscan studies. She is also honored to follow in the steps of Margarete Bieber, Eve Harrison, and the long-remembered Etruscan scholar Emeline Hill Richardson.

Larissa Bonfante
Jane Whitehead

Staring down Herodotus: Mitochondrial DNA Studies and Claims About Etruscan Origins

by Jean MacIntosh Turfa

No one questions the "origin" of the Greeks or Latins, yet once again, the Herodotean issue of the supposed Lydian origin of the Etruscans has been revived, this time draped in DNA. Because archaeologists and historians long to adopt demonstrable, unequivocal dates and scientific details for our targets of interest, we too are tempted by the bait of biochemical surety, but, even without speaking to the laboratory data or computer-program design, we need to critique the recent articles with common sense.

The latest furor was generated by a computer-simulation study, "Serial coalescent simulations suggest a weak genealogical relationship between Etruscans and modern Tuscans," *Proceedings of the National Academy of Sciences* 103 (21), May 23, 2006:8012-8017, by E.M.S. Belle, U. Ramakrishnan, J.L. Mountain and G. Barbujani, and edited by R.R. Sokal, Barbujani's co-author on a past study ["Genetic population structure of Italy II. Physical and cultural barriers to gene flow," *The American Journal of Human Genetics* 481991:398-411]. Mitochondrial DNA is said to link ancient Etruscans with Asia Minor, and not with modern residents of Tuscany, with the implication that the Etruscans died out without modern descendants.

Stanford University issued press releases titled "Ancient Etruscans are unlikely the ancestors of modern Tuscans, study finds" (http://news-service.stanford.edu/news/2006/may17/mountain-051706.html).

The online *Italy* magazine (May 17, 2006) also picked up on the news, and *Italian Cooking and Living* (September 2006:20-21) also noted the claims, although many readers probably thumbed straight to "Get Crazy with Prosciutto." Wikipedia (www.en.wikipedia.org/wiki/Etruscan_civilization, checked 9/13/2006), parroting a number found in the abstract of Belle et al. 2006, but not claimed by the authors as a final tally, claims 80 Etruscan skeletons show Eastern origins. Wikipedia notes, "The seafaring Etruscans may simply have sought brides from among their client or host populations, accounting for the mitochondrial DNA…" (Well, what self-respecting Pelasgian girl could resist a Tyrrhenian sailor's promises of a culture with women's rights?) Even prestigious journals nod when publishing "News and views in brief," taking keywords as gospel; *Nature* (428, 484, 1 April 2004) also recorded a previous article's figure of 80 Etruscans, noting there was little difference among themselves, but clear affinities to modern populations in the eastern Mediterranean.

The research reported in the 2006 article, however, involved only a computer-simulation of scenarios of population growth, migration, and/or social stratification: although its keywords include "mtDNA" this study did not produce any laboratory analyses. The data on DNA that are plugged into the computer models were acquired from a different study, published in 2004 and also statistically challenged. The scenarios for the behavior of urban or rural populations are hypothetical and conjectural; inserting numbers into them makes some appear more likely than others, but we are still a long way from predicting human behavior – and, like Asimov's Hari Seldon, we need to monitor large populations if we are to avoid gross error.

The source of the mtDNA data is an article by C. Vernesi et al., "The Etruscans: A Population-Genetic Study," *American Journal of Human Genetics* 74, 2004:694-704, claiming to show "closer evolutionary relationships with the eastern Mediterranean shores for the Etruscans than for modern Italian populations" (quote from abstract, p. 694). In fact, neither study had an archaeologist among its numerous co-authors, and the conclusions are compromised by small sample size, and skewed selection of sample sources. The 13 authors of Vernesi et al. 2004 claim to have "determined mitochondrial DNA sequences in multiple clones derived from bone samples of 80 Etruscans who lived between the 7th and 3rd centuries BC," but only 27 or 28 of those 80 samples were said to be uncontaminated – the rest had to be rejected. Further, the issue of Etruscan "origins" is not addressed by a sample that begins at least several hundred years after the crucial developments of cultural/ethnic definition or alleged arrival from elsewhere. Any post-9th-century population is already likely to be a hybrid because of intermarriage with other groups, and only one or two skeletons in the 2004 study are possibly as early as the 7th century, while half are 3rd-century or later (table 1, p. 699).

In fact, the short time-period is otherwise problematic with mtDNA. While Paleolithic development can be traced over the *longue durée* by counting actual mutations in DNA, there is not enough time over the past 3000 years for many mutations, and the effects of genetic drift would probably be more significant here. Geographic distance too is a concern: Etruscan culture certainly did extend to the upper Adriatic and Capua during certain periods, but without clear chronological context we have no way of knowing if the bones sampled there were of ethnic Etruscans rather than any number of Italic or Greek persons or hybrid descendents thereof.

Ethnic diversity was proudly proclaimed by more than one resident of ancient Etruria, as shown by epigraphic evidence, from the stele of Avele Feluske ("the Faliscan") of 7th-century Vetulonia, to the sarcophagus of Lars Pulenas who claimed to be the great-grandson of Lars Pule Creices ("the Greek"), not to mention Demaratus. (See P. Poccetti, 1999, "Etrusco feluske = faliscus? Note sull'iscrizione della stele arcaica di Vetulonia," *SE* 63:281–90; and D. Briquel, 2002, "'Monsieur le Grec' en Étrurie," *KTEMA, Civilisations de l'Orient, de la Grèce et de Rome Antiques* 27:265-270.) A sample size in the hundreds could have hedged against misleading associations of DNA sources — preferably, though unrealistically for Etruscan bones, an ideal statistical sample size would be at least 1000.

The usable, cloned mtDNA came from ribs and long-bones (rather than the customary tooth-roots) from just 28 skeletons said to come from "museums and public collections." They cover a chronological period of at least 500 years, the 7th through 2nd (although the abstract says 3rd) centuries BC, from seven Etruscan urban territories. The only breakdown of date and location is Vernesi et al. 2004:699 table 1, but there is no way to associate a particular skeleton with a published tomb, or even determine which are male versus female. Although the authors thank E. Pacciani for furnishing samples from Magliano, Marsiliana [sc. d'Albegna] and Tarquinia, they do not cite her (or anyone else's) excavation publications. Magliano/Marsiliana (not differentiated here), Tarquinia, Volterra, Castelluccio di Pienza and Castelfranco di Sotto are certainly Etruscan places (17 samples), but the inhabitants of Adria (5) and Capua (6) during the 5th through 3rd centuries BC could have been quite ethnically diverse.

The modern comparison mtDNA comes from P. Francalacci, J. Bertranpetit, F. Calafell and P.A. Underhill, "Sequence Diversity of the Control Region of Mitochondrial DNA in Tuscany and Its Implications for the Peopling of Europe," *American Journal of Physical Anthropology* 100 1996:443-460. This claimed that "the pattern of mitochondrial variation in Tuscany indicates the persistence of an ancient European component subsequently enriched by migrational waves, possibly from the Middle East." The modern sample included 49 "Tuscans" selected from an undisclosed set of "villages of medium to small population, in the hilly internal part of the region" of southern [modern?] Tuscany (Francalacci et al. 1996:444). The only criterion for indigenous ancestry was that their maternal grandmother had been born in the same area, so their ancestors could have been Greek slaves, Hannibalic soldiers, Romans, medieval immigrants, et al., and it effectively eliminates the urban populations of the major Etruscan cities from consideration. Vernesi et al. 2004 claimed that the sample of "Turks" is closer to the Etruscans, but we are not told of any measures taken to exclude the Roman Empire, Late Antique and medieval nomadic populations, or the Levantine and European groups that were integrated with the Ottoman Empire.

Beyond issues of statistical rigor, a deeper problem may be the contamination of samples. In 2004, B.A. Malyarchuk and I.B. Rogozin re-analyzed the 28 Etruscan samples used by Vernesi et al., and suggested that post-mortem damage to the mtDNA was causing misidentification, leading to the notion that no descendants of these Etruscans had survived in living populations ("On the Etruscan Mitochondrial DNA Contribution to Modern Humans," *AmJHumGen* 75[5] November 2004:920-923). Barbujani et al. responded immediately in self-defense, with the infelicitous title, "Etruscan Artifacts: Much Ado About Nothing," *AmJHumGen* 75[5] November 2004:923-927. (One might mistake the title for their cavalier attitude toward the archaeological contexts of their specimens…) The most telling criticism appeared in a 2005 test-case study of dog DNA sampled from 10 different museums: in spite of careful handling, all the samples contained a high proportion of human DNA, leading the researchers to warn that we cannot yet reliably discern contamination in ancient DNA (see H. Malmström, J. Storå, L. Dalén, G. Holmlund and A. Götherström, "Extensive Human DNA Contamination in Extracts from Ancient Dog Bones and Teeth," *Molecular Biology and Evolution* 22(10) 2005:2040-2047.

It is a great pity that the authors of the "Etruscan DNA" publications were naïve of the vast literature on pre- and protohistoric Italy, and did not collaborate more intensively with Etruscologists or other archaeologists. Vernesi et al. (2004) thanked E. Pacciani, R. Tykot, G. Barker and T. Rasmussen for providing samples and/or advice, but their generalizations and broad references, citing whole books without page references, and omitting titles for some articles, do not indicate a depth of understanding of the complex historical and social issues involved. And misspelled terms like "Villanovian" do not enhance the credibility of their theories. Belle et al. (2006) also thank Rasmussen, Barker and Tykot, but again omit page references to the works of these authors. This may be standard practice for scientific literature, where articles are only a few pages long and should be consumed whole, but for lengthy archaeological books and controversial citations, this is not proper. It is incorrect to cite (Belle et al. 2006:8015 no. 23) Annette Rathje's 1978 study of Near Eastern imports in the princely tombs as claiming "an Eastern origin of the Etruscans was suggested by comparisons of artifacts" – a pots-are-people methodology that no Etruscologist, certainly not Rathje, would use.

Vernesi et al. (2004:703) cite R.S.P Beekes (2002) "The prehistory of the Lydians, the origin of the Etruscans, Troy and Aeneas," *Biblioteca Orientalis* 59:206-242, essentially the same as Beekes' booklet, *The Origin of the Etruscans* (Koninklijke Nederlandse Akademie van Wetenschappen, Amsterdam 2003). He maintains that the Etruscans are Lydians, whose "original" homeland was in a different part of Anatolia from classical Lydia, and that they migrated ca. 1200 BC when some sites in Italy were destroyed in the transition to Final Bronze/Protovillanovan culture. But scholars familiar with the archaeological sites (few of which were accessible to sea-borne invaders) have suggested not foreign invasion but internal social change as the impetus for this destruction – see E. M. De Juliis, "La prima età del ferro in Puglia," pp. 453-466 in G. Bartoloni and F. Delpino, eds., *Oriente e Occidente: metodi e discipline a confronto. Riflessioni sulla cronologia dell'età del ferro in Italia, Atti dell'Incontro di studi, Roma, 30-31 ottobre 2003 = Mediterranea I*, 2004 (Pisa and Rome, Istituti Editoriali e Poligrafici Internazionali, 2005). Unfortunately, it is Beekes' book that will be discovered by the students who search library databases in English; he belabors (but relies almost exclusively on) secondary sources,

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Priapus: Origins, Cult, Roles

by Claudia Moser

Priape…fascino gravis tento… poeta noster (Priapea 79*)*

In a culture pervaded with protective phallic symbols, the presence of a phallic god is not surprising. The Roman Priapus, a god developing out of both the Greek and native Italian phallic fertility gods and embodying characteristics of divinities in these two cultures, can be seen as the culmination of the evolution of phallic gods and their images in the Mediterranean. In his assimilated Roman form he is not a native Italian but a synthesis of different cultures, different influences, a blend of roles, ideals, symbols and images adapted to first-century A.D. Roman beliefs and customs.

According to most scholars, the cult of Priapus spread through Italy in the beginning of the second century B.C., after contact with orientalized Greek culture, possibly imported with the ritual practices of the Bacchanalia, yet escaping the suppression of the cult of Bacchus in 186 B.C.[1] But there is some evidence of Priapus in Etruria in the Hellenistic era; Priapus is depicted in the company of the infant Dionysus and Hermes on the case of a bronze mirror in the British Museum (fig. 1).[2] The earliest surviving Latin reference to Priapus is from a fragment of the works of the comic writer Afranius (circa 150 B.C), in which Priapus refutes the rumor that he was sired by an ass.[3]

Despite his many different roles, the one constant, prominent, identifying feature of Priapus is his exposed, erect, hyperbolically large phallus. Priapus has as his principal purpose for exhibiting his erect phallus the protection and safety from evil. He is really nothing but a giant phallus, an apotropaic power that wards away the evil eye and protects an area.

His one-piece garment is raised up shamelessly to reveal his enormous genitalia, and he usually wears a hat or some turban-like, foreign, Phrygian cap.[4] His beard is often unkempt, his facial hair vulgarly recalling his pubic hair, a comparison often found in Latin invective."[5] Although this seems to be the standard iconography of Priapus, there are also examples of the god as a clean-shaven, well-kept youth.[6]

Priapus' most widespread role is as guardian and protector of the garden or flocks, a rustic role that casts him as a new Dionysus, a new Hermes, a variation on the Italic gods Liber and Mutinus Titunus. Every garden had its Priapus. According to Latin authors, the statue can be made of wood,[7] the trunk of an old tree,[8] useless firewood,[9] poplar,[10] oak,[11] the best cypress,[12] or even pastry.[13] Priapus as the god of the garden, depicted by statues carved from tree trunks, is first described in lines of Furius Bibaculus (103 B.C) "If you, by chance, should see my Cato's lair, its shingles painted with red lead, its garden in Priapus' watchful care."[14] There is even evidence of a statue of this god in the Garden of Maecenas, one of the most elite spaces in Augustan Rome. Garden Priapus and his phallus were neither obscene nor comical; they were guardians, protectors of the crops and animals, dominant sexual symbols presiding over lush gardens.[15]

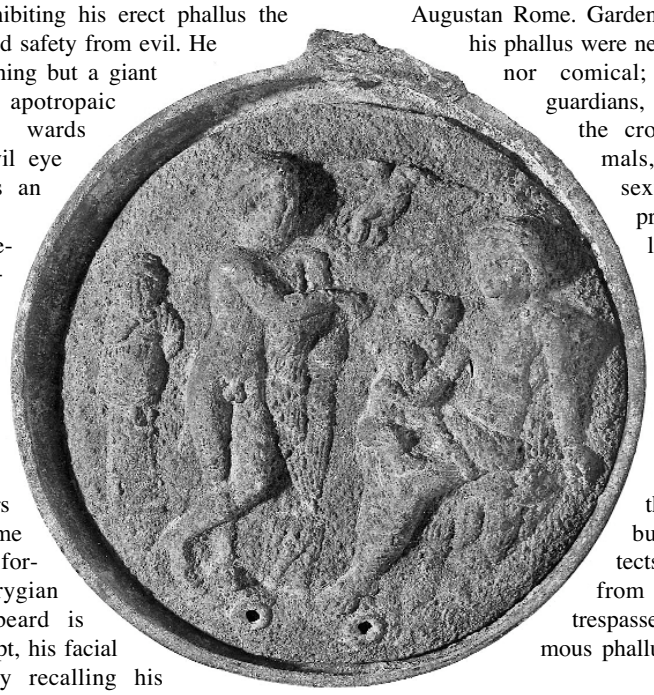

Fig. 1: Bronze Mirror with Priapus (From Walters, H.B. Catalogue of Bronzes, Greek, Roman, and Etruscan, British Museum, London 1899, No. 737).

As the guardian of the garden, Priapus not only ensures the fertility of the vegetation but also protects his territory from thieves or trespassers. His enormous phallus becomes a dangerous weapon as well as a symbol of fertility, an exaggerated member that threatens to punish thieves with rape.[16] Priapus' threatening weapon brings to mind the Latin words for weapons, or sharp, pointed objects that constitute so many euphemisms for the phallus in the Latin language.

This dual role of Priapus, guardian and menace, can apply not only to his role as the god of a garden but also to all his other beneficent and protective roles. Priapus guaranteed both the fertility of natural vegetation and the growth of material affluence. He ensured the safety of fields and flocks, the fertility of the land; he was also closely connected with monetary wealth and mercantile prosperity. In the Roman city of Pompeii, in the House of the Vettii, Priapus stands as guardian at the fauces of the doorway (fig. 2, p. 6).

In this famous fresco, Priapus and his giant phallus represent three different kinds of prosperity: growth, represented by his enormous phallus; affluence, represented by the bag of coins which he holds and weighs; and fertility, symbolized by the basket of fruit at his feet. The combination of money and the large member allows the viewer to link the two, to equate the extensive quantity of each, an association evoked in the juxtaposition of the phallus and the bag of coins on the scale.[17]

From the first clear evidence of the worship of Priapus and the spread of his cult in the Mediterranean, in the third or second century B.C, Priapus appeared as a protector deity of mariners, sea-borne traders, and those who "engage in every kind of seamanship."[18] Many of the Greek poems devoted to Priapus portray him as the god of harbors, protector of mariners,[19] a domain that, like the garden, carries with it many sexual metaphors and connotations.[20] Just as Priapus is a marker in the gardens, establishing boundaries and defining territories, so too is he a marker set up on rocks, beaches and harbors, a navigational indicator for mariners that probably began as just pilings and served both practical and religious functions.

Priapus not only ensured a safe voyage as a monumental stone marker but also as a personal talisman, a votive statue on a ship. In the wreck of Plainer A, a Roman merchantman of the early first century A.D. found near Marseilles, was discovered a wooden figurine very closely resembling Priapus: the youth lifts up his tunic to reveal an empty socket that likely once held a large, separately-fashioned phallus (fig. 3).

This wooden votive, together with another discovered, wooden toga-clad figure, likely was an icon of an onboard shrine; its back, left in an unfinished state, seems to suggest its intended frontward exposure, its placement in a niche, much like the placement in a household lararium.[21]

The safe passage that the Priapic markers and votive statues afforded sailors parallels the safe voyage that funerary Priapic images provided. Although Priapus is less frequently depicted as a god associated with death, a god illustrated on tombs, a god invoked at funerals, he nonetheless acts fittingly as protector

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ignoring the dates of the Lemnos stele and settlement and lapsing into polemic in place of proof.

It is surprising that Belle et al. and Vernesi et al. did not latch onto the carefully presented article by Jodi Magness, "A Near Eastern Ethnic Element Among the Etruscan Elite?" 2001, *Etruscan Studies* 8:79-117. She enumerates elements of Etruscan material culture, most convincingly furniture forms and techniques of divination and engineering, that do seem to derive from Levantine originals during the 8th and 7th centuries BC, and would only have been adopted after long-term close association with Etruscan ancestors. One might make a case for a significant Levantine ethnic group having been integrated into the archaic Etruscan elite, but the DNA studies as published cannot be applied to this phenomenon since their samples are not precisely dated – and the DNA authors clearly intend not evidence of diversity in the established, historical Etruscan population, but the proof of romantic prehistoric origins (they imply a divergence of Etruscans and Italics at 7500 years Before Present).

The radiocarbon/chronology volume, *Oriente e Occidente*, is of great interest, but unfortunately, its cost means that very few scholars will be in a position to consult it (I have reviewed it in *BMCR* 2006.08.10). Radiocarbon dates, such as for the Fidenae hut, have raised the chronology for the Recent-Final Bronze and Iron Ages throughout Italy, and even scholars who adhere to the most moderate interpretation of these must acknowledge that the dates of some crucial phases should be set back by one or more generations – which makes it even more difficult to correlate artifacts/cultural facies with a theoretical migration or invasion from the East. Now, to be relevant, DNA samples ought to come from the late 2nd millennium to 9th century BC.

As social historians, we must try to inform colleagues in other fields lest they fall into the error of rigidly interpreting an idiosyncratic assortment of literature on the Etruscans, some excellent, and some polemical and highly problematic. If the current DNA bandwagon has any good repercussions, I hope it will encourage students (and the public) to receive headlines very critically, and stimulate national academies of sciences to require review of all articles they publish, whether or not one of the authors happens to be a member. Certainly, in the light of current expertise on DNA, there is no more reason to believe Herodotus now than there ever was.

Ancient Skeleton Unearthed in Rome

from THE ASSOCIATED PRESS
(May 31, 2006)

ROME (AP) — Archaeologists say they have dug up a woman skeleton dating to the 10th century B.C. in an ancient necropolis in the heart of Rome.

The well-preserved skeleton appears to be that of a woman aged about 30, said archaeologist Anna De Santis, who took part in the excavations under the Forum of Caesar, part of the sprawling complex of the Imperial Fora in central Rome.

An amber necklace and four pins also were found near the 5-foot-3-inch-long skeleton, she said Tuesday.

The bones, dug up Monday, would likely be put on display in a museum after being examined further, De Santis said.

It was the first skeleton to be found in the 3,000-year-old necropolis, she said. Early this year, a funerary urn that contained human ashes, as well as bone fragments that appeared to be from a sheep, were found in one of the necropolis tombs.

Alessandro Delfino, another archaeologist who took part in the excavations, said Monday's discovery highlighted a ''social change'' in the funerary habits of the people who dwelled in the area, from incinerating to burying the dead.

Experts have said the necropolis was destined for high-ranking personalities — such as warriors and ancient priests — heading the tribes and clans that lived in small villages scattered on hills near the area that later spawned one of the world's greatest civilizations.

Priapus

Continued from previous page

of yet another realm of ancient culture.[22] A funerary inscription found in Verona (*CIL* 5. 3634) reveals Priapus' connection with death, referring to the grave as "a place reserved for a memorial with a shrine of Priapus." This

Figure 2: Priapus. House of the Vettii (From John Clarke, *Roman Sex: 100 B.C.- 250 A.D.*, 21)

association of Priapus with death can also be seen in an inscription found near a grave in Rome: "I, who with unsheathed member guard this grave, Priapus am, seat of both death and life." (*CIL* 6. 3708). Even in Horace's *Satire* 1.8, Priapus is a watchman over a cemetery.

In Aquileia, the Augustan colony north of Venice, a white marble funerary altar, dating from the first to third century A.D. depicted the familiar guise of Priapus (fig. 4).

A seductive Priapus stands in relief, lifting his tunic and revealing a member masked by a cornucopia of fruit and vegetation. Fertility is granted double importance by both the phallus and the abundant fruit. While at first it may seem unlikely that Priapus, a deity of life and fertility, should be invoked at graves and in funerary illustrations, his apotropaic, protective role appears as perfectly appropriate to the realm of death. As a god of graves, funerals and death, he can ensure a safe passage to the underworld much as he provided a safe voyage for sailors, deter the disturbance of the grave, protect the dead body from evil spirits of the dead, and promise prosperity and good luck in the afterlife.

In his adaptability, in his many roles as protector and grantor of fertility and prosperity, Priapus can perhaps be seen as an omnipresent divinity, a god presiding over all the land and all peoples. On a herm-pillar from Tivoli a long, detailed inscription to Priapus (*CIL* 14 3565) hails a "genuine worship of this godhead among the people."[23] In the inscription, Priapus is hailed as "of all things holy father," "the holy father of all things that live," "father, god of everything," for without Priapus' vigor "no one can imagine life on earth, in air, in sea." Priapus is no longer just the god of fertility and reproduction in the garden, of marriage, the business world and the deity of safe voyages for sailors and the deceased, but is now equally the procreator, the god with a "virile force so famed," for whom even "Jove will leave alone his awesome thunderbolts … drawn by desire."

NOTES

[1] H. Herter, *de Priapo*. Giessen 1932, 25-28.
[2] Herter, 127. Found in the British Museum. See H.B. Walters *Catalogue of the Bronzes, Greek, Roman, and Etruscan in the Department of Greek and Roman Antiquities, British Museum*. London, 1899, Number 737. Priapus is depicted as a bearded man dressed in a short girt chiton, his right hand raised to his mouth.
[3] W.H. Parker, *Priapeia: Poems for a Phallic God*. London: Croom Helm, 1988, 11. For Priapus as the son of an ass, see Macrobius, *Satire* 6.5.6
[4] B. Rose, "Bilingual Trojan Iconography," in *Mauerschau. Festschrift fuer Manfred Korfmann*. R. Aslan et al., eds. Remshalden, 2002, 329-50: it was only in the first century A.D. that Priapus began to wear the Phrygian cap, "undoubtedly because his principal sanctuary was located at Lampsakos, in the Troad"
[5] A. Richlin, *The Garden of Priapus*, 123.
[6] Herter, 20-21.
[7] Vergil, *catalepton* 1a.
[8] Columella, *r.r* 10. 29-34.
[9] Horace, *Satire* 1.8.
[10] Vergil, *catalepton* 2a.
[11] Vergil, *catalepton* 3a.
[12] Martial, 6.49, 6.73.
[13] Martial, 17.70.
[14] Parker, 11-12.

Figure 3. Plainer A (From Neilson, Fig. 2)

[15] Richlin, *Garden*, 125.
[16] Richlin, *Garden*, 121.
[17] J. Clarke, *Roman Sex: 100 B.C.- 250 A.D.* New York 2003, 104.
[18] Herter, 215, *AP* 10.4, late first century B.C
[19] Parker, 5, *AG* 5.54, describes the activities of lovers in terms of the sea.
[20] E. M. O'Connor, *Symbolum Salacitatis: A Study of the God Priapus as a Literary Character*. Frankfurt 1989. 20: the fish may be a phallic symbol, with its head representing the glans penis.
[21] H. R. Neilson, "A Terracotta Phallus from Pisa Ship E: More Evidence for the Priapus Deity as Protector of Greek and Roman Navigators." *International Journal of Nautical Archaeology* 31.2 (2002) 248-253.
[22] Herter, 231-232.
[23] C. Fischer, *Priapeia*. Salzburg.1969, 125.

Museum News

14 Roman Treasures, on View and Debated

by Alan Riding

LONDON, Oct. 25 For the last week, scores of scholars, museum curators and collectors have been discreetly filing into a well-guarded gallery of the Bonhams auction house here to admire 14 richly decorated silver objects that lay buried for 1,500 years in a forgotten corner of what was once the Roman Empire.

The excitement is palpable. Only once before — for one brief morning in 1990 in New York — has the so-called Sevso Treasure been displayed in public. Now the solid silver plates, ewers, basins and caskets, thought to be worth more than $187 million, are again living up to their reputation as one of the finest collections of ancient Roman silver ever found.

Dated from A.D. 350 to 450, the treasure takes its name from a dedication on a 22-pound hunting plate, which reads in Latin: "May these, O Sevso, yours for many ages be, small vessels fit to serve your offspring worthily."

This work and others carry intricate designs and detailed reliefs of boar and bear hunting, feasting and mythological stories, as well as delicate geometric forms.

Yet all this beauty carries a blemish. While the works are on display at Bonhams with a view to an eventual sale, they remain tainted by uncertainty over their provenance and by an outstanding claim by Hungary that they were illegally removed from its territory. At most, then, this private exhibition (viewing is by invitation or special request) is intended as a first step toward the treasure's rehabilitation.

Certainly, its owner, the Marquess of Northampton, would dearly like to sell it. By his own admission, he acquired it in the early 1980's with this in mind. But two previous attempts to sell it — in 1983 to the J. Paul Getty Museum in Los Angeles and in 1990 at an auction by Sotheby's — failed. Meanwhile, the collection has been stored in a London vault.

"I do not want my wife or my son to inherit what has become a curse," Lord Northampton, now 60, told *The Sunday Times* of London. "I doubt it will be sold overnight, but eventually I hope somebody or some institution will buy it, and it will go on permanent display so that people can enjoy and appreciate its exquisite beauty."

Robert Brooks, the chairman of Bonhams, said he hoped this private exhibition, which ends on Friday, would at least provoke a debate. "In particular, there is the question of what happens to objects when their early provenance is unknown," he said in an interview. "Do important objects get locked away forever, or are they exhibited and studied?"

But while scholars have jumped at the chance to view the Sevso Treasure, the debate has so far not favored Lord Northampton or Bonhams, not least because recent claims by Italy and Greece to antiquities acquired by some American museums have heightened awareness of the international traffic in

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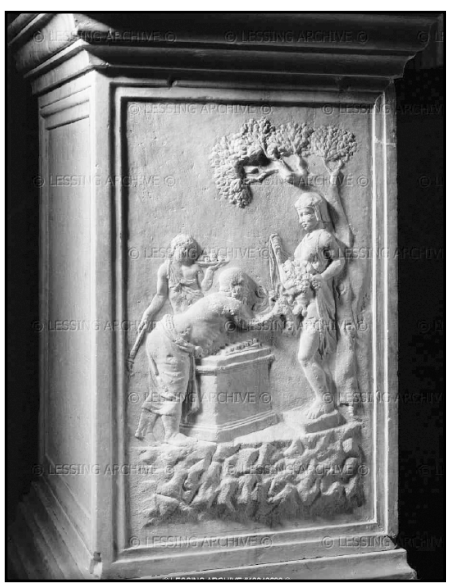

Figure 4: Aquileia Funerary Altar with Priapus.

Boston Museum Returns 13 Ancient Works to Italy

by Elisabetta Povoledo

ROME, Sept. 29 After months of negotiations, the Museum of Fine Arts, Boston, on Thursday formally turned over 13 archaeological treasures to Italy that cultural officials here say were looted from Italian soil.

At a signing ceremony at the Italian Cultural Ministry, Malcolm Rogers, the Boston museum's director, pledged his institution's cooperation in halting plunder in archaeological source countries.

"We're committed to seeing the end of illegal excavations and the illicit trade in archaeological works of art," Mr. Rogers said. He emphasized that the two sides had formed a collegial relationship. "This is a new era of legality," he said. "That's why it's very important to see the objects here in Rome."

Although there had been signs in recent weeks that an accord was imminent, the objects involved had not been disclosed. Among them are a majestic statue of Sabina, the wife of the second-century Emperor Hadrian; a marble fragment depicting Hermes from the first century A.D.; and 11 ancient painted vases.

Lifting a white sheet with a flourish to unveil the Sabina, the Italian culture minister, Francesco Rutelli, said the piece would be returned to Tivoli to rejoin "her restless companion" at Hadrian's Villa.

One of the artifacts, a two-handled amphora from the fourth century B.C. attributed to the so-called Darius Painter, was donated to the Museum of Fine Arts in 1991 by Shelby White, a trustee at the Metropolitan Museum of Art who owns many other objects that are being investigated by the Italian authorities.

Other pieces were sold through the American dealer Robert Hecht, who is now on trial in Rome with Marion True, a former curator of the J. Paul Getty Museum, on charges of dealing in illegally excavated works of art. The Sabina, for example, was acquired in 1979 from the Swiss dealer Fritz Bürki, with Mr. Hecht as an intermediary.

Still others were sold through a Swiss gallery, Palladion Antike Kunst, which is the focus of another Italian judicial investigation. The relief of Hermes was donated in 1992 by Cornelius Vermeule, the former curator of classical art at the Museum of Fine Arts. Scholars suggest it might have come from Hadrian's Villa at Tivoli.

Thursday's accord closely resembles a pact reached last February with the Metropolitan Museum of Art in New York providing for the handover of 21 artifacts. As with the Met, the Italian government will lend "significant works" for exhibition at the Museum of Fine Arts and collaborate on other projects like archaeological digs.

Mr. Rogers said the museum had acquired the works in "good faith." But he said "the balance of evidence" presented by Italy "favored the return of the objects." He declined to provide details on the evidence.

The signed accord refers only to the 13 works and will not prevent prosecutors from opening an investigation in the future, should questions arise about other artifacts.

"This closes one chapter as it opens a working relationship that will make it easy for the Italians to come and discuss with us," Mr. Rogers said.

Italian prosecutors contend that over the last century museums around the world have enriched their antiquities collections by acquiring objects that were illegally excavated from Italian soil by tomb robbers and sold through unscrupulous dealers, often operating through Switzerland.

The collecting practices of American museums fell under sharp scrutiny after the indictment of Ms. True, former curator of antiquities at the Getty Museum in Los Angeles, along with Mr. Hecht in Rome.

Next week a Rome court is scheduled to hear the appeal of their co-defendant, Giacomo Medici, a dealer who was sentenced in 2004 to 10 years in prison and a fine of 10 million euros (about $12.7 million). Police officers found photographs of the statue of Sabina, encrusted with dirt, in a raid on Mr. Medici's warehouse in Geneva in 1995.

Since the trial of Ms. True and Mr. Hecht began last November, Culture Ministry officials have met with delegations from several American museums to discuss the return of dozens of archaeological artifacts.

No officials from any American museum other than the Getty have been formally charged with wrongdoing.

Under the terms of Thursday's agreement, the Boston museum will inform the Italian Culture Ministry of any future acquisitions, loans or donations of objects that could have an Italian origin. The Met refused to agree to a similar clause in its agreement with the Italian government.

Italian officials involved in the negotiations praised the Boston museum's "open and honest" position. "They thought more about cultural projects than property," said Maurizio Fiorilli, the Italian government's chief negotiator.

The museum also took the first step in the process, approaching the Culture Ministry in November 2005. Negotiations went relatively quickly, over several months, and included two meetings in Rome in May and July. For the last year the museum has posted information on the provenance of its artworks on its Web site, mfa.org.

"It's an invitation for people to scrutinize the collection," Mr. Rogers said. "If people come along and question an acquisition, we feel duty-bound to respond."

Negotiations with the Getty over the return of more than 50 objects contested by the Italians have been more strained. Though an agreement to return 21 objects was tentatively reached in June, the details have not been made public.

Mr. Rutelli, the culture minister, would say only that he hoped a deal was "on the way" with the Getty.

He said he also hoped the pact with the Museum of Fine Arts would "accelerate other negotiations" with other American museums, which prosecutors say include the Princeton University Art Museum and the Cleveland Museum of Art.

"This is a powerful message they're hearing," he said. "We're convinced that we've reached a turning point."

Aside from the Sabina, the works returned by the Boston Museum will go on view at the National Roman Museum here. In November Mr. Rutelli is to travel to Boston with the pieces lent by Italy. Officials said they have not yet been chosen.

On the same trip, Italian officials said, Mr. Rutelli will deliver a Laconian artifact to the Met for a four-year loan.

The Boston museum's accord is to be deposited with Unesco, which drew up an international convention on the illicit traffic in cultural property in 1970. "This is a historic day, and we're proud to be participating in it," Mr. Rogers said.

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14 Roman Treasures

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Roman and Greek treasures.

In a letter to *The Times* of London, Lord Renfrew, the former director of the Cambridge-based McDonald Institute for Archaeological Research, said it would be unethical for any British museum to display the collection. And he added: "It is an affront to public decency that a commercial dealer should do so — even if many archaeologists, such as myself, will take the opportunity of going to inspect it."

Ludovic de Walden, Lord Northampton's legal adviser, responded in the newspaper that it was also "offensive" of Lord Renfrew to imply that any criminal act might have been committed, either by Bonhams or by Lord Northampton.

But in an article in *The Guardian* this week, Lord Redesdale, secretary of an all-party parliamentary archaeology group, called for a full examination of the treasure's origins. "While the treasure remains here with its status unresolved, it represents a standing challenge to the effectiveness of the measures in force in this country to combat the trade in illicit antiquities," he wrote.

That said, nothing certain is known about the collection before 1980, when its first six pieces were reportedly sold by a Lebanese-born art dealer called Halim Korban to Peter Wilson, a former chairman of Sotheby's. Two years later, Mr. Wilson and a London lawyer, Peter Mimpriss, persuaded Lord Northampton to invest in the venture, and four more works were acquired.

In 1983, these 10 were offered to the Getty museum, but the museum lost interest after Lebanese export licenses were proved to be falsified. That same year Mr. Wilson died, but through Mr. Mimpriss's connections, Lord Northampton later bought four more pieces. The collection of 14, by then owned entirely by Lord Northampton, was exhibited in New York in 1990 in anticipation of a Sotheby's auction planned for later that year in Switzerland.

The Lebanese government then obtained an injunction barring the treasure's removal from New York, and lengthy legal proceedings followed. Lebanon dropped its claim to the collection, but Hungary and Croatia joined the case. Finally, in 1994, after several lower courts rejected the Hungarian and Croatian claims, the Appellate Division of New York's State Supreme Court also ruled them to be "without merit," and Lord Northampton was able to return the treasure to London.

Subsequently, he brought a law suit charging "fraud and conspiracy to defraud" against Mr. Mimpriss and his London law firm, Allen & Overy. The case was settled out of court, and while the terms were never divulged, British newspapers have reported that Lord Northampton won as much as $28 million in compensation.

With this private exhibition, Lord Northampton has intentionally thrust the Sevso silver back into the limelight. And one predictable result has been a renewed claim by Hungary.

"According to Hungarian law," Hungary's Ministry of Education and Culture wrote in a letter to Bonhams, "the treasures are the property of the Hungarian state, therefore we maintain our claim of title to it and will take all possible legal measures pursuant to this."

But so far Hungary has neither taken fresh legal action nor presented new facts to bolster the evidence rejected by New York's Appellate Court. One element in its original claim is that the hunting plate refers to Pelso, as Lake Balaton is called in Latin. There, it insists, the treasure was found by a quarry laborer, Jozsef Sumegh, in the late 1970's. Mr. de Walden said that scholars had testified that the Roman Empire had several places called Pelso.

The Hungarian claim has nonetheless been kept alive by the mysterious circumstances of Mr. Sumegh's death in 1980: first described as suicide, it was later termed a murder somehow related to the Sevso Treasure. In *The Guardian* this week, Lord Redesdale went so far as to say that "there is now a considerable body of circumstantial evidence that the treasure was indeed found in Hungary."

Meanwhile, Bonhams is preparing to return the treasure to its life behind bars this weekend. "What is an affront to public decency," said Mr. Brooks, the auction house's chairman, "is the thought that these objects will never be seen by anyone, anywhere, at any time. The alternative is to give them to some country that has not proven its claim."

"The fact is," he went on, "no one has come up with a decisive answer as to where the treasure originated, where it was used and where it might have been hidden. All we know is that it was probably hidden, which is why it survives in unbelievable condition."

The Museo Archeologico del Chianti Senese

by Nancy T. de Grummond
Florida State University

A new archaeological museum for the Chianti region was inaugurated at Castellina in Chianti on April 21, 2006. Located in the Piazza del Comune of Castellina, the museum brings together for the first time finds from the most notable sites in the part of Italy known as Chianti Geografico: the area north of Siena, comprising the modern towns of Castellina, Gaiole and Radda, as well as Castelnuovo Berardenga. Along with handsome didactic displays including multi-media screens and touch-screen monitors, the cases feature evidence for the prehistory and historical periods of Chianti, especially the Etruscan components.

A carefully considered blend of information from settlements and tombs helps provide a panorama of chronology, beginning with the Final Bronze Age, represented by the settlement at Poggio La Croce (Radda) and moving on to the Archaic, known from tombs in and around Castellina, such as the famous Tumulus of Montecalvario. The remarkable lion's head in *pietra serena* found in the tumulus (late 7th century BCE) is the prize piece of the museum. Discovered 91 years ago, it is for the first time on permanent public display. One room of the museum is given over to finds from the Etruscan fortified settlements of the 4th to 2nd centuries BCE at Cetamura (Gaiole) and Poggio la Croce, featuring an impressive array of objects that relate to daily life and trade, and demonstrating the different ceramic types and fabrics from these centers.

The museum, created under the supervision of Carlotta Cianferoni, former acting head of the Soprintendenza per i Beni Archeologici della Toscana, is dedicated to the memory of Lorenzo Brogi, long a beloved figure in archaeological research in the Comune of Castellina in Chianti. ArcheoProgetti srl, a dynamic archaeological cooperative that has been active in the Chianti area for nearly 20 years under the leadership of coordinator Marzio Cresci, played a key role in assembling the research and designing the displays. This group has ardently promoted the involvement of the local communities, and has especially provided opportunities for children to learn about the archaeological patrimony of their region. The arrangements in the museum support this mission by providing places for children to work and listen to presentations and to display drawings and artifacts they have recreated in classes.

A short illustrated guide in English or Italian is available at the museum. For further information see the bilingual website, http://www.museoarcheologicochianti.it/

Etruscan temple near Vetralla.

Etruscan Temple Discovered near Vetralla

Since the days when Napoleon's brother, Luciano Bonaparte, played tomb robber in Canino, northern Lazio's Etruscan sites have been giving up precious artifacts, including red and black-figure Attic vases and gold jewellery.

The recent unearthing of an important temple complex near Vetralla, 68 kms. north of Rome, is a further reminder that the Etruscans are still very much with us and that their imposing necropolis and monuments are a major reason for visiting the area.

The temple dedicated to goddess Demeter (Vea for the Etruscans) had been a local tomb robber's source of "*cocci*" until he unwisely tried to sell his "finds" in the nearby town of Montalto di Castro.

When the finance police trailed him back to Vetralla they were rewarded with the discovery of his unique "warehouse" — a huge mushroom-shaped structure hidden away in the wooded area known locally as Bagno Sacro. The name and an old monastery nearby reflect the area's use through history as a special, magic place.

The track leading down to the site is similar to other *vie cave* to be found throughout the area which is dappled with Etruscan sites such as Norchia, Castel d'Asso and Grotta Porcina.

Although not officially announced by the Sovvrintendenza, the site will surely put Vetralla on the map as archaeologists continue to study the important finds.

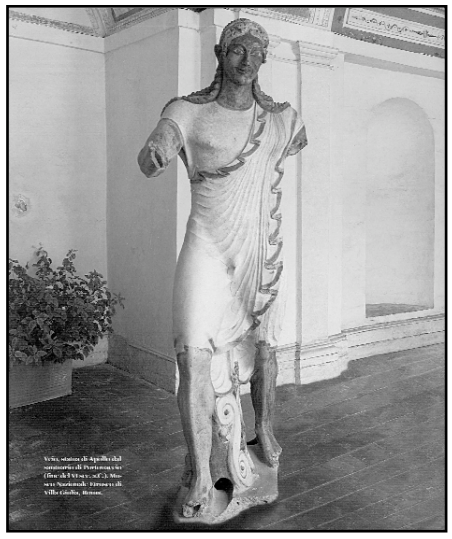
The temple's size (estimated at 500 sq. m.), its decorative columns and the amount of terracotta *ex votos* representing uterie and phalli show the importance of the site. An almost life-sized terracotta statue of the goddess Demeter, rivalling the terracotta winged horses of Tarquinia, has been taken to Viterbo's Etruscan Museum for safe keeping.

Fledgling Rome 'trembled' when leaders of 12 cities met

(ANSA) - Rome, September 7 - Italian archaeologists believe they have found the mysterious sanctuary which was the religious and political centre of the Etruscan civilization.

The Etruscan world was organized around a federation of 12 city states. Each spring the political and religious leaders from the cities would meet at a holy place called the Fanum Voltumnae to hold a council. Here they would discuss military campaigns, civic affairs and pray to their common gods. Chief amongst these was Voltumna, god of the underworld. Until now it has never been clear where the Fanum, which means sanctuary, was located, and historians have been looking for it for at least six centuries.

Now, after extensive digs at a site near the hill town of Orvieto, 60 miles north of Rome, a team of archaeologists from Macerata University is sure the mystery has been solved. They have found the walls of a central temple, two important roads and part of the perimeter wall of an extensive shrine, all built in the tufa stone used by the Etruscans. They have also uncovered fragments of 6th century BC ceremonial vases used for religious rites. "It has all the characteristics of a very important shrine, and of that shrine in particular," said Simonetta Stopponi, professor of Etruscan studies at Macerata University. Listing some of those characteristics, she mentioned "the scale of the construction, its intricate structure and layout, the presence of wells and fountains and the central temple building".



One of the most famous monuments of Etruscan art, the 6th c. Apollo of Veii statue that was restored in 2004 and can be seen at the Villa Giulia Museum in Rome.

So far the team has not found an inscription referring to the god Voltumna. This would prove beyond all doubt that the place is the famed Fanum Voltumnae. In the meantime, excavations continue and Stopponi thinks such an inscription could be found when digs resume next summer.

Also supporting the claim that this is the Fanum Voltumnae is the fact that the area was used continuously for religious purposes right from the 6th century BC up to the 15th century. In fact Roman temples were built on it in later centuries and the last church was erected there in the 12th century.

Roman historian Livy mentions the Fanum Voltumnae several times in his works. He describes the meetings that took place there between Etruscan leaders. He refers in particular to a meeting in which two groups applied to assist the city of Veii in a war it was waging. The council's answer was no, because Veii had declared war without first notifying it.

Livy also says that Roman merchants who travelled to a huge fair attached to the meeting acted as spies, reporting back on Etruscan affairs to authorities in the fledgling city state of Rome. "When the Etruscan League met, people in Rome - which was still quite small - began to tremble," Stopponi said.

Italy's Culture Minister Francesco Rutelli believes the Etruscan sites dotted around the countryside north of Rome offer an important opportunity to develop tourism in the area. The Etruscan city of Veii, one of Italy's most spectacular but neglected archaeological treasures, is now part of a government bid to focus interest on the ancient Etruscans.

On September 19 Culture Minister Francesco Rutelli was scheduled to visit the digs at Veio, where archaeologists recently brought to light the oldest examples of painting in Western civilisation. Experts unearthed a tomb dating to the seventh century BC, the oldest ever to have emerged from the ground at the buried Etruscan city north of Rome. It contained wall paintings of five red, roaring lions and a flock of yellow-tinged waterbirds.

Rutelli intends to work closely with local

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administrators to boost tourism in the area. "If any other country in the world had a site like Veii, it would feature it as their star attraction. Italy has so much artistic wealth and, too often, we just take this for granted," he said.

Vignale Hill, San Giovenale

By Ingela Wiman
University of Göteborg

The large Vignale plateau, rising southeast of San Giovenale, has never been satisfactorily investigated. This cliff was connected to the necropolis hill by a road and bridge system in Etruscan times and must have played a vital part in the economy of the site.

In February 2006, Yvonne Backe-Forsberg, Richard Holmberg and Ingela Wiman carried out a survey on the Vignale hill. Our group was trying to locate the construction whose stone foundations had been unearthed during excavations in 1960, together with a bothros containing inscriptions, *inter alia*. We identified the stone tufa blocks, although heavily destroyed by the plough, and unfortunately we must consider the foundation lost. We found two skyphos bottoms, one of which has an inscription tentatively interpreted by Giovanni Colonna as reading AI, "to the gods." We also uncovered the old road with heavy substructures that once led from San Giovenale over the bridge to the Vignale hill from the north, and also three rock-cut tombs on the southern part of the Vignale hill. We plan to start fieldwork, if permitted, in the summer of 2007, and will look for five other bothroi, previously located but never excavated, around the "ceremonial structure" described above.

The exhibition in Viterbo, which has been extended, includes the inscription and other objects from San Giovenale.

See also the Swedish Institute's Vignale Archeological Project at: http://www.svenska-institutet-rom.org/projects/vignale.html

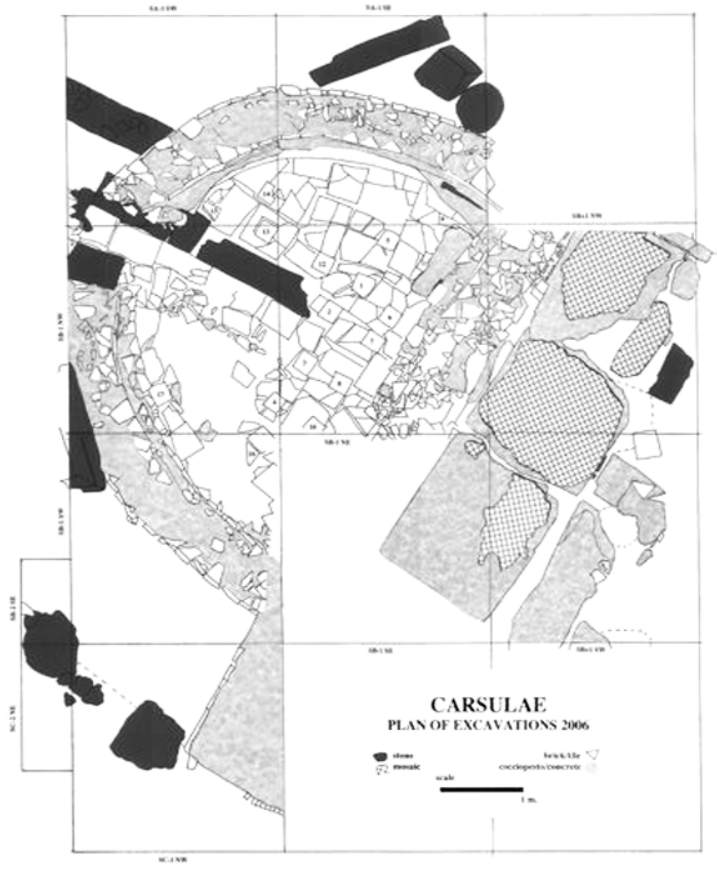

Figure 1. Plan of the 2006 excavations at Carsulae (Umbria)

The Area Sacra at Cetamura

by Nancy de Grummond
Florida State University

Excavations in Zone II at Cetamura del Chianti up to 2006 have now made clear much of Area L (=Building L), a monumental Etruscan building evidently dating to the final century of Etruscan civilization (2nd half of the second century/1st half of the first century BCE). The building has a highly irregular plan, with stone foundations often one meter or more in thickness. The interior of the building features walls running at right angles and following the compass points. Other walls run at a diagonal to this plan, including one wall or wing of the building about 21 meters long. There are paved areas alternating with beaten earth floors of yellow clay and what is probably a large courtyard in the middle. Some of the foundations are so heavy and thick that they could easily have supported multistoried elements.

Within the building's courtyard is a free-standing sandstone platform that likely served as an altar. It has a tetragonal shape, measuring 2.46 x 1.32 x 1.94 x 1.85 m. (discovered in 2005; published in *Etruscan News* 6, p. 10). Nearby was found a sacrificial pit, sunk into the beaten earth floor, measuring ca. 1.00 m x 0.90 m, with a depth of ca. 0.25 m. Of the many items found in the pit, some were clearly ritually burned and others probably intentionally broken.

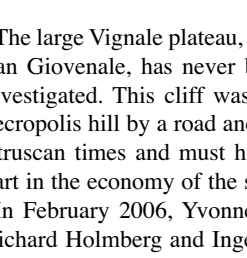

Fig. 1: Silvered bronze coin found in sacrificial pit at Cetamura. Reverse: image of nude Gallic warrior carrying a shield and the Gallic carnyx, in a two-horse chariot. Inscription of L. Licinius and Gnaeus Domitius. After 118 BCE.

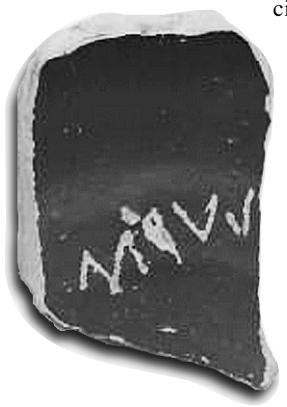

Fig. 2: Etruscan potsherd with an incised inscription with the name of the god Lurs, worshipped at Cetamura.

Most of the finds from the pit have been consigned to Studio Arts Centre International (SACI), Florence, for conservation and restoration under the direction of Nora Marosi and Renzo Giacchetti. The exact number of pots present will not be clear until restoration has sorted out the various shards, but it is evident that the pit contained approximately ten vessels, including four miniatures. Several of the vases were quite large, including one storage vessel, probably for grain, and a large pitcher, probably for wine. There also were little cups for drinking and a bowl for eating, as well as a small beaker of the type that holds oil or spices. All of these vessels were ceramic, most of them broken, but with most or all of the fragments buried together in the pit. Further, most of the pots seem to be locally made rather than imported. No painted wares were included.

Also of considerable interest was the discovery of some ten iron nails deposited in the pit, all in a relatively good state of preservation. While the Etruscan regard for the sanctity of nails is well known, it is too early to comment on what is surely a ritual usage at Cetamura. Among the metal objects was a coin of bronze clad with silver (fig. 1), now legible, as a result of Giacchetti's cleaning, as a type of coin struck in a silver denarius series at the Roman colony of Narbo ca. 118 BCE; it provides a *terminus post quem* for the sacrificial pit, as well as an index for dating the altar and Building L.

In the same Zone of Cetamura (Zone II), in a deep stratigraphy adjacent to the kiln, Structure K, dating to the third century BCE, were found in 2006 several fragments of pottery with graffiti. One of these has the name of the god Lurs incised upon it (fig. 2). While this belongs to an earlier phase and a slightly different spot on Zone II, it certainly shows religious activity on the site, along with a number of other graffiti and miniature vessels found through the years in the area of the kiln and the cisterns Structure A and Structure B. Building L may show an ambitious attempt to monumentalize an already existing sacred area in the final years of Etruscan habitation at Cetamura.

For further information and for maps of Cetamura, see http://www.fsu.edu/~classics/cetamura/arch_programs_index1.html, especially "Latest Results and Previous Discoveries." Also see: http://www.eurekalert.org/pub_releases/2006-06/fsu-fee062906.php

Excavation of the Baths at Carsulae 2006

by Jane K. Whitehead
Valdosta State University

The baths at the Roman city of Carsulae have now undergone two campaign of excavation, in 2005 and 2006; research at the site began with a study of the surface remains in 2004. Carsulae is generally believed to have been founded in the late 3rd c. B.C. when the Romans built the Via Flaminia through Umbria to the Adriatic coast; the frequent emergence of *vernice nera* pottery in the area of the baths, though not from secure contexts, would confirm habitation at the site, if not the existence of the baths themselves, at that early date.

The 2005 excavations within the area of the apse revealed an odd reuse of decorative architectural elements from other buildings to create a flue extending from the furnace across the apse (see *Etruscan News* 5 [2005] 11). At the time, we interpreted the reuse as suggesting a conservative rebuilding and retention of earlier architectural forms, which had perhaps been retained from as far back as the first bath structure at the site. Other decorative carved stone elements were found scattered around the exterior of the apse in locations that gave no clue as to their original or secondary functions.

In the 2006 season, excavation continued in the area of the apse, where the architecture exposed by Umberto Ciotti in the 1950s remained vulnerable and deteriorating. The 2006 excavation produced more examples, both of reuse of materials outside of their intended functions and of decorative blocks scattered around the exterior of the apse. The most striking example of reuse is visible in the crude *tegulae mammatae*, their hand-formed bosses sticking up from the sub-floor of the hypocaust, where they serve as pavers. They must have been taken from an earlier bath, or earlier phase of these baths, where they would

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Figure 2. Limestone arch carved with funerary motifs; it was found displaced on the exterior side of the northern apse wall.

have been fixed vertically to create chambers within the walls for the free passage of hot air. That role was served in our bath by box flue tiles, found *in situ* against the mosaic floors of the rectangular room (see plan, fig. 1).

In another example of reuse of materials, one of the *pilae*, the pillars of tiles that supported the suspended concrete floor of the hypocaust, was patched with irregular, flat, 3-cm.-thick stones, which replaced several of its terracotta bricks. Half-circle bricks, originally intended for columns, were found reused within the apse wall as well as on top of the carved molding block, one wall of the flue from the furnace, where it served as a partial *pila* to hold up the suspended floor.

More decorative blocks emerged, scattered from their original location. The most illuminating of these are two: a Corinthian *lesena*, or pilaster capital, found to the west of the apse; and a limestone arch, resembling one found in 2004, but excavated on the northern exterior of the apse rather than the western. The capital, cut down carefully from its original design to fit another purpose, emerged from under the edge of a large rock that had fallen from the cliff to the north of the baths; it had been left there no doubt by a pillager caught in the act. It resembles two others on display within the Carsulae park, but the places of their discovery are not recorded.

The second shallow limestone arch turned up against the northern exterior face of the apse, very near the displaced column fragment, noted in the 2004 season. The front of the arch is carved with reliefs depicting Cupids leaning on upturned torches; these flank a rectangular field containing the ruined image of a quadruped (fig. 2). The Cupids are a well-known funerary image, and surprising for this context. Perhaps an area of tombs at Carsulae was destroyed in antiquity by an earthquake that also damaged the baths. The Carsulans may have considered it auspicious to bring elements of the houses of the dead, like *spolia*, into the service of a place of the living, especially a place that fostered health and healing and life.

The architectural form of the baths at Carsulae continues to appear atypical. What appeared to be a very tenuous wall, defining the straight side of the apse where it meets the rectangular room, was partially exposed in 2005. In 2006, however, after the removal of the concrete suspended floor that was bonded into it, it no longer appears to be a wall, but rather a double-decker hypocaust (fig. 3). This is an uncommon feature, and probably served to heat the side of a plunge bath located in the apse. The two-story hypocaust clearly continues under, and supports, the mosaic floors of the rectangular room. Unfortunately, it seems from the surface contours that most of the floors are missing from the rectangular room, so it is not certain how far into that space the two levels extended. The presence of this unusual feature further suggests that our bath may have been built early in the development of the Roman bath typology; alternatively, it may indicate a distinctive or unique function for our bath beyond that of mere daily hygiene.

The small object finds of the 2006 season offer hopes of new insights. Two brick stamps found paving the sub-floor of the hypocaust, as well as ten coins, may give us information about the chronology of use and rebuilding of the structure. The elegance of the finer objects – two carved ivory hairpins and an ivory needle, much extremely fine glass from delicate vessels – increasingly suggests a feminine presence in the last days of the baths' use. This presence may connect in some way to the Cupids on the arch: for example, did the baths serve as a health center for woman at some stage of childbirth?

Figure 3. View of double-story hypocaust along the eastern side of the apse. The *pila*, or pillar of tiles, in the foreground indicates the single-story height. The toppling *pila*e are packed with sand bags to hold them in place.

Fig. 2. Lions with human in mouth. Capital of column, Church of San Flaviano, Montefiascone, 1032. (Photo P. Bevilacqua).

Etruscan Capitals at Montefiascone: Etruscan Influence in Romanesque Architecture

by Larissa Bonfante and Paolo Bevilacqua

The term Romanesque, originally introduced to refer to the art of western Europe

Fig. 1. Lion with tail in mouth. Capital of column, Church of San Flaviano, Montefiascone, 1032. (Photo P. Bevilacqua).

after 814 (the date of Charlemagne's death), is an appropriate name for this art, just as the term Romance is appropriate for the languages that derived from Latin and were fused with local dialects and languages. In the art and architecture of this period, as in the languages, the classical tradition was mixed with local influences.

This classical tradition was very much a part of the powerful revival of art in the year 1000, and was particularly strong in Italy. As might be expected, in the Romanesque art of northern Italy the local Etruscan influence was especially important. Numerous monsters, unknown to early Christian art or rejected by it, were represented as climbing on portals, altar canopies, capitals, walls, cornices, and font mouldings. The powerful radiating influence of Etruscan art transmitted them to Mediaeval artists: on a portal of Genoa Cathedral, Romanesque sculptors carved an Etruscan chimaera with a goat's head on its back and a serpent for a tail, similar to the famous Chimaera of Arezzo. Also due to Etruscan influence were the lions supporting Romanesque porticoes, or the dragons and griffins seen in the arms of Volterra.

"Nay, we shall discover many more such connections between Etruscan and Mediaeval art when they are more thoroughly studied."[1] Corrado Ricci echoes the words of another scholar of this period, G.T. Rivoira, who notes that the influence of Etruscan art has yet to be properly taken into account in the origins of Medieval art.[2] These monsters, double-headed animals, and especially the animals with limbs in their mouths, which were so typical of Etruscan art of the Orientalizing period, had remained as fossilized elements, and become a part of the repertoire of the art of Gaul and other areas.[3] Indeed, the local influence in this region of Italy only served to reinforce motifs of Etruscan art that had traveled north in much earlier times, had become established in the art of northern Europe, and resurfaced in the rich international context of Romanesque.

In this context, we want to look at a few capitals in the church of San Flaviano in Montefiascone,[4] built in 1032, whose figured decoration derives from typically Etruscan Orientalizing motifs, adopted in the art of ancient Europe and incorporated into a long lasting artistic tradition. Several of the capitals are decorated with figures of lions. No two are alike. One of the lions has his own tail

Fig. 5. Bronze situla from Watsch, fifth century BC. (Drawing from Bonfante 1981, fig. 7).

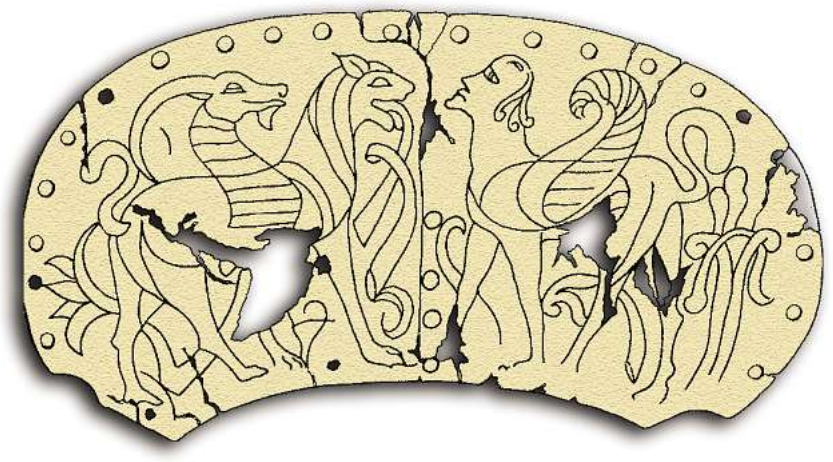

Fig. 4. Back of Etruscan bronze throne from Chiusi. Strøm, Die Welt der Etrusker 1990, pl. 13 (Drawing from Strøm).

in his mouth (fig. 1). Two of the capitals show lions in the process of devouring a man. In one case, the two lions have imprisoned him with their tails and are sharing him, one lion eating his leg, the other an arm (fig. 2). On another capital, the lions have divided the man between them; one has his head in his mouth, while the other has the trunk (fig. 3).

Both motifs are characteristic features of seventh-century Etruscan art, though the acrobatic tricks the lions perform with their tails are not. The tail in the mouth of the first lion looks a lot like the plants coming out of the mouths of animals in Orientalizing decoration, such as the bronze throne from Chiusi, where it appears coming out of the mouth of a chimera (fig. 4). The motif also appears on processions of animals, and in the northern situla art of the sixth and later centuries, influenced by earlier Etruscan Orientalizing motifs. In the animal procession register of the fifth-century bronze situla from Watsch, we see deer with plants issuing from their mouths, and, walking in an orderly fashion behind a deer, a lion with a human leg in his mouth (fig. 5). This limb in mouth motif is ubiquitous in seventh century Etruscan art, where countless lions parade with human legs hanging out of their mouths.

Etruscan lions, monsters and demons found a home in the imagination and art of the Medieval period, and survived into the Renaissance in their own territory, where Etruscan angels and devils helped churchgoers and great artists to imagine Heaven and Hell.[5]

NOTES

[1]Corrado Ricci, *Romanesque Art in Italy*. New York, ca. 1935, V.

[2]G.T. Rivoira, *Le origini della architettura lombarda*. Rome 1901, 331-333.

[3]Larissa Bonfante, *Out of Etruria*. Oxford, BAR 1981. ed. P. Gregory Warden, "Men, Beasts, and Monsters," *Vase Painting*. *Form, Figure, and Narrative*. *Treasures of the Nat. Arch. Museum in Madrid*. Meadows Museum of Fine Arts, ed. P. Gregory Warden. Dallas, TX 2004.

[4]Montefiascone, near the Lago di Bolsena, will be familiar to readers as the home of the Est! Est! Est! wine.

[5]Nancy T. de Grummond, "Rediscovery," *Etruscan Life and Afterlife*, ed. L. Bonfante. Detrite 1986, 18-46; and, with L. Bonfante, "Wounded Souls: Etruscan Ghosts and Michelangelo's 'Slaves'," *Analecta Romana Inst. Danici* 18 (1989) 99-116.

Date of Capitoline Wolf Contested

by Adriano La Regina

The Capitoline Wolf, Rome's most famous symbol, representing the myth of the city's origins, has long been considered one of the masterpieces of ancient art. Handbooks on the history of art regularly include it as an example of Etruscan craftsmanship.

It used to be attributed to Vulca, the famous sculptor from Veii who was called to Rome in the late sixth century, at the time of Tarquin the Proud, to decorate the Temple of Jupiter Capitoline. More recently it was held to be the work of a later artist from Veii, a sculptor of the following generation, who created and cast it in the years 480-470 BC. It has been known for some time that the twins were added in 1471 or shortly thereafter, when the bronze statue, a gift of Sixtus IV to the city of Rome, was transferred from the Lateran to the Campidoglio.

It has been proven, by means of incontrovertible evidence, that the Wolf itself is also a later creation. Certain technical features identify it as belonging to the school of the great bronze sculptures of the Middle Ages, while stylistic characteristics date it to a period between Carolingian and Romanesque art.

Ed. note: The She-wolf was seen by Dante in Rome in 1300, and appears at the beginning of the Inferno as the last and most frightening of the Three Beasts.

And she-wolf, that with all hungerings
Seemed to me laden in her meagreness,
And many folk has caused to live forlorn!
Dante, *Inferno* 1, 49-51.
(Henry Wadsworth Longfellow trans. 1867).

In 1997 the statue's restoration was entrusted to Anna Maria Carruba, an art historian and restorer who specializes in the study and restoration of ancient bronzes. An accurate study of the casting technique brought out the fact that the statue had been cast using the lost wax process in a single casting. Such a technique evolved and became more sophisticated in the course of the Middle Ages, when it was important to case bronze church bells free of seams or faults, in order to ensure the clarity of their sound.

Ancient bronzes, whether Greek, Etruscan or Roman, are different from medieval bronzes because they are cast in pieces, later welded together to form the whole. According to the traditional story, two Greek scuptors of the sixth century BC, Rhoikos and Theodoros "were the first to liquefy bronze and cast statues," in the words of Pausanias, and found a way to make more accurate casts. Their innovations probably consisted, as Anna Maria Carruba has discovered, not in the invention of the casting method itself, but rather in the discovery of the technique of soldering together parts of a sculpture cast separately, by using a different bronze as the soldering agent, a method known as a "*brasatura forte*."

This technique, adopted in the Greek world and soon introduced in Etruria and Rome, results in the modeling of more delicate volumes and *sottosquadri*, and allows the creation of ambitious compositions, going beyond even the limits of what can be done with marble, the best of the stone used for sculpture. It also allows the artist to reach a remarkable surface finish, as well as reducing the risk of failure in the casting process, an important advantage not to be underestimated.

The Medieval casting technique in one piece results instead in more rigid forms, less free in their movement, though it undoubtedly has advantages in its practical application, such as the casting of church bells. Only in the Renaissance did artists using the technique of

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Fig. 3. Lions with human in mouth. Capital of column, Church of San Flaviano, Montefiascone, 1032. (Photo P. Bevilacqua).

Meetings of the Associazione Internazionale di Archeologia Classica (AIAC)

The AIAC was founded in 1945 to be a center for true practical international collaboration for all scholars of Classical Archaeology. Among its activities are the organization of a conference every five years, the maintenance of a Web site that includes very useful archaeological information, the publication of *AIACNews*, and the recent creation of an online version of the *Fasti Archeologici* (www.fastionline.org), no longer published in hard copy.

From the year 2000, in addition, monthly meetings of the various national archaeological institutes have been organized to permit young scholars (doctoral candidates, fellowship recipients) who are involved in research in Italy to meet and present their work. The lectures are offered preferably in Italian, but other languages are also acceptable.

A meeting took place November 20, 2006, in the Istituto Finlandese di Roma on the subject "*Insediarsi, produrre, accumulare*: Settle, Produce, Accumulate." Alessandro Jaia of the Università di Roma "La Sapienza" was moderator. The program consisted of the following papers:

Martin Köder (Istituto Archeologico Germanico), "*Insediamenti indigeni in Campania tra VIII e V sec. a. C.*"

Francesca Missi (Università di Roma "La Sapienza"), "*Dinamiche insediative nel Suburbio fluviale sud-occidentale di Roma dall'età repubblicana a quella tardo-antica*."

Eeva-Maria Viitanen (Institutum Romanum Finlandiae), "*Bonus locus. Studi sulla dislocazione delle ville romane della Campagna Romana*."

Javier Salido (Escuela Española di Roma), "*I granai privati e pubblici nell'Impero Romano Occidentale: la provincia Hispania*."

Francesco Martorella (Università degli Studi di Siena), "*Contesti produttivi e sistemi di stoccaggio delle derrate nello studio di alcuni granai delle Mauretaniae e della Numidia*."

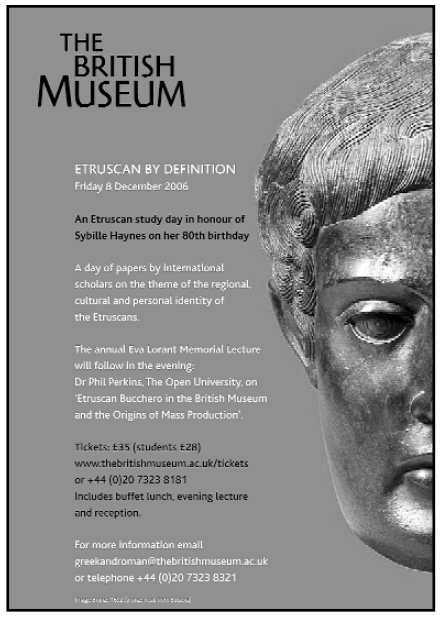
Fifth Amber Conference, In Belgrade

Committee on the Study of Amber

The Fifth International Conference on Amber in Archaeology was held in Belgrade on May 3 - 7, 2006. Like the Fourth International Conference, which was held in Talsi in 2001, and published in 2003, it was organized by Professors Curt Beck and Joan Todd. Participants came from the Baltic to the Adriatic, including J. Bouzek, Czech Republic; L. Bonfante, USA; N. Negroni Catacchio, Italy; P. von Eles, Italy; J. Dabrowski, Poland; C H. Hughes-Brock, Great Britain; I. Loze, Latvia; K. Marková, Slovakia, and many others. Dr. Aleksandar Palavestra was responsible for the exhibition of Amber in Serbia that opened at the same time at the National Museum of Serbia and Montenegro. He and the conference organizers, Joan Todd and Curt Beck, will edit the Conference Proceedings.

For more information on this or other amber matters, please contact the Conference Chair, Curt W. Beck, Amber Research Laboratory, Vassar College, Poughkeepsie, NY 12604 U.S.A. e-mail: beck@vassar.edu

Or the Serbian hosts of the Conference at the National Museum in Belgrade: arh@narodnimuzej.org.yu or sarad@narodnimuzej.org.yu



Etruscan by Definition

Conferecne in honour of Sybille Haynes 12/8/06

David Ridgway, "James Byres and the definition of the Etruscans."

Judith Toms, "Regional Identities within the Villanovan culture."

Friedhelm Prayon, "The atrium house and life-style: an Italo-Etruscan concept."

Stephan Steingräber, "Etruscan Rock Tombs – Origins, characteristics, local and foreign elements."

Stefano Bruni, "Rituals and ideology among the aristocracy of the Orientalizing Period."

Jean-René Jannot, "To sleep, perchance to dream: Etruscan funerary perfumes."

Judith Swaddling, "Shake, rattle – and Role? Sistra in Etruria."

Nancy Winter, "Solving the riddle of the sphinx on the roof."

John Penney, "Personal details in Etruscan inscriptions."

Giovanna Bagnasco Gianni, "The importance of being Umaele."

ARCS 2007-2008 Academic Program

For the academic year 2007-2008, the American Research Center in Sofia plans to offer three programs with accompanying fellowships in cooperation with various Bulgarian educational institutions. ARCS will host the programs' lectures and seminars, provide logistical support, organize related trips, and facilitate opportunities for taking Bulgarian-language classes and access to local libraries, museums, and other educational institutions.

1. ARCS 2007-2008 Academic Year (9-Month) Program, September-May

Those interested in the 9-month program (only for graduate students) will devote one semester of their choice to independent research and travel, and participate either in the ARCS Fall Semester or Spring Semester program (described below).

2. ARCS Fall Semester 2007 Program

This program is intended for graduate and advanced undergraduate students interested in the history, material culture, and civilization of Bulgaria and the Balkan region. The term of the program is from the first Monday of September through the last Saturday of November. The program consists of lectures, seminars and trips relating to the period from antiquity to the present day; ample opportunity for independent research and language training will be provided. The goal of the program is to engage the participants with eminent local scholars in the study of Bulgarian (and to a certain extent, Balkan) history and civilization in their continuity and facilitate specialized research in local institutions.

[continued on next page]

Wolf

Continued from previous page

soldering different parts, cast separately, reach results comparable to those of antiquity, the most famous example being the Perseus of Benvenuto Cellini.

The Capitoline Wolf has occupied a strange position in the history of art. A few nineteenth-century scholars, by now forgotten, had intuited the medieval origin of the statue without however being able to prove it. The most important contribution of the twentieth century can without a doubt considered that of Emanuel Loewy, who already in 1934 had excluded the possibility that the statue could have been produced by Etrusco-Italic art.

Since then scholars have however tended to date the famous statue within the sphere of ancient art, at first with some hesitation, but with more and more certainty as time went on, and to attribute its provenance and origin to a center of Magna Graecia, or to Rome, or yet again to Etruria. In the first half of the twentieth century the Wolf was considered to be the work of Vulca of Veii, according to the opinion of Giulio Quirino Giglioli; this idea was accepted in a period of enthusiastic response to the discovery of the Apollo of Veii, and to a rampant nationalism that saw the wolf as "menacingly ready to defend the people who adored it."

Since 1951 the opinion of Friedrich Matz, who attributed the sculpture to the years 480-470, has prevailed. This date has surprisingly continued to be accepted even after new information was available. In 2000, on the occasion of its presentation after the restoration was completed, the Capitoline Museum's publication declared, without any hesitation, that the Capitoline Wolf had been made in a workshop of Veii. It is to be wondered at that the results of the careful research into the casting technique made possible in the course of the restoration should have been ignored, when the work of art in question is one that has been so hard to classify.

Anna Maria Carruba has removed from the sphere of Etruscan art one of its masterpieces and restored it to the art of the Middle Ages. If it were necessary to confirm the results of her study it would be enough to point out how Etrusco-Italic art does not suffer in any way from this loss: the statue of the Wolf in such a context has always been an irrational presence, an uncomfortable fit, unable to be included easily in a historical sequence. It is no wonder that unlike the other great bronzes, the Chimaera of Arezzo and the Arringatore, it has attracted little attention on the part of those scholars who have recently written on Etruscan art. The new date, on the other hand, opens up promising perspectives for the study of this important statue.

Some comparisons of its style are already more easily understood, for example the inclusion of forms typical of Sassanian sculpture of the seventh and eighth centuries in the art of the Romanesque period.

(The author, formerly Soprintendente ai Beni Archeologici di Roma, is a Professor of Etruscan Studies at the University of Rome "La Sapienza.")

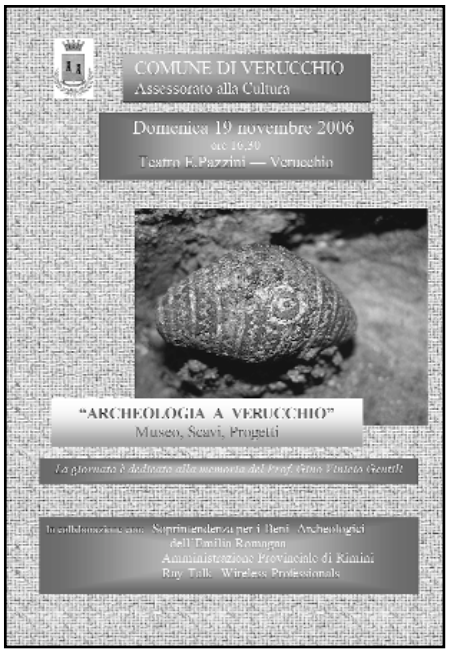
ARCS

Continued from previous page

3. ARCS Spring Semester 2008 Program

This program is intended for graduate and advanced undergraduate students interested in religious studies and Orthodox Christian civilization, art, architecture, and music. The term of the program is from the first Monday of February to the last Saturday of April. The structure of the program will be similar to the fall program. The lectures and seminars will give an overview of Orthodox Christianity, with a special emphasis on the study of Orthodox Christian art, architecture, and music. Trips to famous Bulgarian monasteries and churches (many of which are part of the world's cultural heritage) will complement the lectures, seminars, and independent research.

For more information about the American Research Center in Sofia, these programs, and contact information please visit the ARCS website (www.einaudi.cornell.edu/arcs).



Verucchio Conference in Cologne

University of Applied Sciences Cologne
12-13 October 2006

Presentations and events included:

Annemarie Stauffer, "Hundreds of Fragments: Ten years work."

Patrizia von Eles (Bologna), "Villanovan Verucchio."

Annemarie Stauffer (Köln), "Garments from Verucchio."

Lise Raeder Knudsen Vejle, "Tablet Borders from Verucchio."

Ina Vanden Berghe (Bruxelles), "Dye Stuff Analyses."

Margarita Gleba (Copenhagen), "Villanovan Weaving Implements."

Presentation of Original Garments in the Textile Section.

Sepolti tra i vivi: Buried Among the Living

The conference "Sepolti tra i vivi: Buried Among the Living," organized by Gilda Bartoloni, was held in the Museo dell'Arte Classica in Rome, April 26-29, 2006. It consisted of seven sessions:

Session I: Prehistory and Protohistory
Session II: The Ancient Orient
Session III: The HellenicWorld
Session IV: Rome and Latium
Session V: Preroman Italy and Continental Europe
Session VI: History, History of Religion, Juridical Aspects
Session VII: Round Table: Itineraries for Recognizing the Dead among the Living.

Most interesting for our readership were Sessions IV and V, whose papers are listed below:

Session IV:

Dunia Filippi, "*Dalla domus Regia al Foro: I depositi di fondazione e/o obliterazione*."

Elisa Gusberti, "*Status sociale e significato rituale dei morti in abitato a Roma tra VIII e VII sec. a. C.*"

Anna Gallone, "*Ne sepelito neve urito. Un'eccezione alle XII Tavole nella prima Roma*."

Paolo Carafa, "Uccisioni rituali e sacrifici umani nella topografia di Roma"

Andrea Carandini, "Uccisioni rituali-sacrifici umani nella prima Roma"

Patrizia Fortini, "Dal Foro al Carcer Tullianum"

Alessandro Guidi, "Sepolti tra i vivi. L'evidenza laziale"

Anna De Santis, Maria Fenelli, Loretana Salvadei, "Implicazioni culturali e sociali del trattamento funebre dei bambini nella protostoria laziale"

Session V:

Alessandro Vanzetti, "Deposizioni umane in abitato dell'età del ferro, tra Europa e Italia"

Maria Bonghi Jovino, "L'ultima dimora. Ritualtà e complessità. Nuovi dati sulle sepolture nell'abitato di Tarquinia"

Francesca Boitani, "La donna delle fornaci di Veio-Campetti"

Maria Paola Baglione, Maria Anna De Lucia Brolli, "*Le deposizioni infantili nel'Agro falisco tra vecchi e nuovi scavi*."

Angela Ciancio, "*Necropoli e aree urbane. L'uso 'apulo' di seppellire intra ed extra muros nella Peucezia del periodo tra VI e III secolo a. C.*"

Stephane Verger, "Tra sepolcreti, santuari e abitati: la gestione dei corpi umani nelle società della seconda età del Ferro a nord delle Alpi"

Bernard Lambot, "Des inhumés singuliers dans le village gaulois d'Acy-Romance (Ardennes-France)"

Symposium: "Hispanism, Archaeology, and Collecting" at the Hispanic Society of America, New York

October 26, 2006

This symposium highlights Archer M. Huntington's (1870-1955) contributions to the study of Spanish antiquities. Huntington not only directed excavations in Itálica, birthplace of the emperors Hadrian and Trajan, but also amassed a collection of over 2,000 Spanish antiquities from the Paleolithic to the Visigothic periods. During the past three years, the speakers have been researching the Hispanic Society of America's archaeological objects, work that will be published as: *Catalogue of the Archaeological Collections from Spain held at the Hispanic Society of America*.

The October 2006 symposium included the following papers:

Manuel Bendala (Universidad Autónoma de Madrid) and Jorge Maier (Reale Academia de la Historia), "Archer M. Huntington and the Hispanic Society of America."

Teresa Prados (Columbia College Chicago), "Huntington as Collector, or Esthetic Rebelliousness."

Constancio del Álamo (Hispanic Society of America), "The Formation of the Archaeology Collection at the Hispanic Society of America."

Sebastián Celestino (Instituto de Arquelogia, CSIC), "Gathering Ancient Bronzes at the Hispanic Society of America: The Collection of Antonio Vives."

Lourdes Prados Torreira (Universidad Autónoma de Madrid), "The Presence of Ancient Iberian Culture in the Hispanic Society of America: The Collection of Horace Sandars."

The Romans and Water: Management, Technology, Culture

Columbia University.
September 22-23, 2006

Most relevant for our interests was the first talk: Albert Ammerrman (Colgate), "Rethinking the Banks of the Tiber in Early Rome." Ammerman was able to make us visualize the situation in archaic Rome, long before the embankments were built, when the Tiber's water level rose and flooded the area on a regular basis. Also of interest were contributions dealing with Roman subjects:

Nicholas Purcell (Oxford), "Rivers and the Geography of Power."

Michael Peachin (NYU), "Frontinus and the Creation of a New Administrative Post: curator aquarum."

Kathryn Gleason (Cornell), "Designing for Water: Above and Below the Surface of the Roman porticus."

Rodolfo Bargnesi (Pavia), "Rome's Organization of Land and Water in the Valley of the River Po."

Fiona Greenland (Oxford), "Around the impluvium: salutationes and Reflecting Pools in Roman Houses."

Rabun Taylor (Harvard), "Water, Ritual, and Representation in Roman Visual Culture."

Pascal Arnaud (Nice), "Sea-lanes, the Average Duration of Voyages, and the Cost of Sea-borne Freight in Diocletian's Price Edict."

Christer Bruun (Toronto), "Woman and Water in Rome and Roman Italy."

Lisa Mignone (Columbia and American Academy in Rome), "Tracking the Intra-Urban Course of the Aqua Appia (312 b.C.)."

Christoph Ohlig (Deutsche Wasserhistorische Gesellschaft), "Vitruvius' *castellum aquae (De arch*. 8,6,1-2) and the Reality of Pompeii's Water Supply."

Fig. 2: Plan of habitation site; area of the Ara dela Regina.

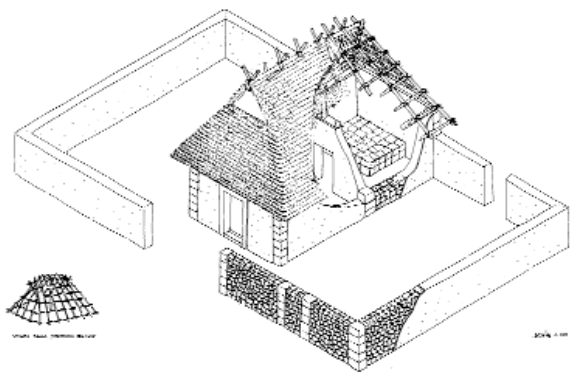


Fig. 3: Edificio Beta

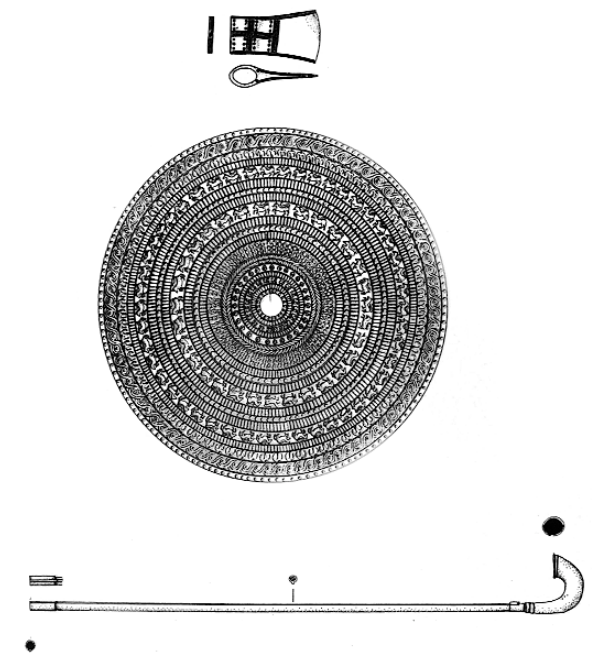


Fig. 4: Bronze objects found in front of Edificio Beta

Tarquinia

Continued from page 1

out by the paleoanthropologists. The presence of this child must be understood as an exceptional, ominous event, a *prodigium*, in a centralized community that had already developed a socio-economic center, and had agreed-upon sacred rituals and cults to be followed in different circumstances.

Information gathered from the excavation agrees with the results of other studies, and allows us to reconstruct the daily life of the inhabitants during the ninth century. This information shows that women were mostly involved in household tasks, while the men took part in the running of the community, and other tasks such as extraction of metals, working the salt beds, hunting, pastoral activity, agriculture. The abundant ceramic evidence shows that the society of Tarquinia included

[See "**Tarquinia**" on page 19]

Ancient West and East

Editor, G.R. Tsetskhladze

Ancient West and East (AWE) and its monograph supplement, hitherto *Colloquia Pontica* will move from Brill. Beginning in 2007 they will be published by Peeters Publishers of Leuven. Henceforth *AWE* will offer one issue a year of the same annual length as before (400-420 p.) in paperback. The subscription price has been set at 95 Euros.

AWE's monograph supplement, *Colloquia Pontica*, will be expanded, and the better to reflect its coverage, it will be re-titled *Colloquia Antiqua (ColAnt)*. The Black Sea will continue to be its main focus, but other areas covered by *AWE* will also be included. Thus, all planned volumes of *Colloquia Pontica* will appear in and as *Colloquia Antiqua*, as will volumes planned for the AWE Occasional Papers supplement.

Subscription information:
Peeters
Bondgenotenlaan 153
B-3000 Leuven
Belgium
e-mail: order@peeters-leuven.be

Recent articles of interest to our readers:
Ancient West and East 5 (Brill 2006)

L.C. Pieraccini, "Home is Where the Hearth Is: The Function of the Caeretan Brazier"

Reviews:

"West and East: A Review Article," (G.R. Tsetskhladze)

"The Copenhagen Polis Centre: A Review Article of its Publications, Parts 1 and 2" (T.J. Figueira)

Publications on Pistiros, Bulgaria

New Publications on Etruscan Archaeology:

M.B. Jovino (ed.), *Tarquinia. Scavi Sistematici nell'abitato Campagne 1982-1988*; A.M. Moretti Sgubini, *Veio, Cerveteri, Vulci Città d'Etruria a confronto*; A.M. Moretti Sgubini, *Tarquinia etrusca* (R. Leighton)

J.-P. Brun, *Le vin et l'huile dans la Méditerranée antique* (D. Mattingly)

B. Cunliffe, W. Davies and C. Renfrew (eds.), *Archaeology* (S. Alcock)

W.V. Harris (ed.), *Rethinking the Mediterranean* (J. Boardman)

V. Karageorghis and I. Taifacos (eds.), *The World of Herodotus* (J. Boardman)

T. Potts, M. Roaf and D. Stein (eds.), *Culture through Objects* (R. Matthews)

M.I. Rostovtseff, *La Peinture Décorative Antique en Russie Méridionale* (J. Boardman)

S. Walker, *The Portland Vase* (J. Hargrave)

J.H.C. Williams, *Beyond the Rubicon. Romans and Gauls in Republican Italy* (E. Dench)

[continued on next page]

IIIe Colloque International d'Histoire des Religions

The Third International Colloquium on the History of Religion presented papers on the topic "Mythology in Ancient Religions" at the Ecole Normale Supérieure, Paris Ve, November 23-25, 2006. Among the contributors were: Ingrid Krauskopf (Heidelberg), L-Bouke Van Der Meer (Leyde), Carlo de Simone (Tübingen), and Dominique Briquel (Paris IV/EPHE IV).

Reviews

Books Reviews

by Francesco de Angelis

***AEIMNESTOS. Miscellanea di Studi per Mauro Cristofani*, 2 vols. Edited by Benedetta Adembri. (*Prospettiva*, Suppl. 2). Firenze, Centro Di, 2005 [2006]**

Mauro Cristofani (1941-1997) has undoubtedly been one of the most important scholars in the field of Etruscan studies of the 20th century; and he would have continued to hold such place of pre-eminence in the new millennium, if—alas!—*the di superiores et involuti* had not decided otherwise. His legacy, though, will be a lasting one, and these two volumes of essays in memory of him testify to this.

As to be expected in the case of a scholar whose friendships and academic relationships were as wide-ranging as his interests, the fields covered by the contributors' articles go from the ancient Near East to the reception of classical antiquity in the modern era. Nevertheless, the core of *AEI MNESTOS*, "Eternally Remembered," is firmly centered on Etruria.

The articles are conveniently arranged according to the chronology of the objects and of the topics they deal with; although their number is extremely high, it does not match the number—481!—of publications by Cristofani himself. It is therefore impossible to do justice to every single contribution. Suffice it here to note that several extremely interesting new discoveries are announced, pertaining both to (allegedly) well-known objects and to recent finds.

So, for example, Francesco Buranelli and Maurizio Sannibale inform us that, during the restoration of one of the Orientalizing paterae from the famous Regolini-Galassi Tomb of Caere, they found a new inscription, "Larthia Velthurus", bearing what appears to be the whole name of the owner of the patera, and probably of the tomb itself. To switch to a later period, Anna Eugenia Feruglio describes an antefix from Orvieto representing the scene of Heracles/Hercle being suckled and thereby adopted by Hera/Uni. The presence of this image, so far known only from mirrors, on the decoration of a building opens up interesting scenarios about the relevance of this myth, which not by chance, centers on the crucial role of women in the definition of men's status, for the religious life of the Etruscans.

And of course we want to mention the article by Marina Martelli Cristofani, who presents and discusses a number of interesting pieces of Archaic funerary sculpture from Vulci—mainly sphinxes and hippocamps. In order to counter their current dispersion in various museums all over the world, Martelli tries to place them back into their original contexts as much as possible by defining their stylistic and chronological position.

These few examples should serve as an invitation to browse and peruse these two volumes, which will provide surprises for everybody's interests and tastes.

***Prosopographie des haruspices romains*, by Marie-Laurence Haack. Biblioteca di "Studi Etruschi", 42. Pisa, Rome, IEPI, 2006.**

Although *haruspicina* was the quintessential Etruscan art of divination, the names of its practitioners known to us from epigraphic and literary sources are overwhelmingly, and paradoxically, Roman. On the one hand this situation points to the dearth of evidence from the Etruscan period proper. On the other, it shows what powerful influence Etruscan culture still managed to exert, even after its disappearance from the historical scene.

In the wake of her previous studies on the topic, Marie-Laurence Haack provides a prosopographical list of the 121 Roman haruspices attested by inscriptions and ancient authors. Each entry includes the text of the relative source(s), its translation, bibliography, and a substantial discussion of the issues pertaining to the specific haruspex mentioned in the source. The book is meant as an aid, and as a basis for further research—a function which it will certainly fulfill. Yet even simply browsing its pages proves to be rewarding, since it makes immediately clear how ample the typology of haruspices was. Experts of the Etrusca disciplina worked for emperors and provincial governors as well as for legions and colonies; they could belong to the equestrian order, to the municipal elite, but they could also be freedmen or free individuals of low social status. They are to be found all over the Roman empire, from the Republican period to late antiquity. This variety and persistence is in itself a highly interesting phenomenon, which suggests that Etruscan divination must have met some very fundamental needs of the Romans; at the same time it urges us to reflect about the extent to which it retained its Etruscan nature in the process of its diffusion.

***Deliciae Fictiles III. Architectural terracottas in ancient Italy: new discoveries and interpretations*. Proceedings of the International Conference held at the American Academy in Rome, November 7-8, 2002 (edited by Ingrid Edlund-Berry, Giovanna Greco, and John Kenfield), Oxbow Books. Oxford 2006**

Reviewed by Valentina Livi

This, the publication of the proceedings of the third conference on architectural terracotta decorations held at the American Academy in Rome in 2002, offers an important group of contributions not only on the Archaic period, which was the focus of the earlier conferences, but also on terracottas of the Classical, Hellenistic and Roman periods. A first section deals with a variety of subjects, including methodological and technical approches," by C. and Ö. Wikander; Cretan antefixes from Houston, by J. Kenfield; the origin of the recessed gable in Etruscan architecture, by N.A. Winter; Etrusco-Latial Archaic antefixes, by C. Carlucci; and architectural terracotta decorations during the Romanization of the Italic territories, by M.J. Strazzulla. The following section deals with material from Etruria, Umbria, Abruzzo, the Faliscan area, Latium, Magna Graecia, and Sicily, including larger centers such as Murlo, Acquarossa, and Satricum, as well some recently identified, at Cortona, Cuma, and Leontini. The volume is without a doubt of great interest, and most useful. Its usefulness might perhaps have been even greater if the texts had been arranged chronologically rather than in alphabetical order according to the contributors.

Books in Brief

by Francesco de Angelis

***Trésors antiques*. Bijoux de la collection Campana. Cat. Exposition, Paris, Louvre, 21 octobre 2005-16 janvier 2006. Edited by Françoise Gaultier, Catherine Metzger. Paris, Musée du Louvre Èd., 2005.**

As a pendant to the exhibition of the Castellani jewelry (for which see *Etruscan News* 5, Winter 2006, pp. 9 and 12), in 2005-06 the Louvre had organized its own show of ancient gold artifacts. In this case, too, the 19th century was pivotal in the conception of the exhibition. The pieces on display had previously belonged to the Roman Marquis Giovanni Pietro Campana, who collected them together with many other antiquities between 1820 and 1850. He was subsequently forced to auction them after his indictment and imprisonment because of embezzlements with the Monte di Pietà, whose director he had been. On the occasion of the auction in 1859, before their sale and dispersal, many of the jewels had been restored precisely by the Castellani brothers.

The exhibition catalogue will thus appeal not only to experts of ancient jewelry, but also to those who want to learn more about the history of collecting and about the artistic and cultural life of 19th-century Rome.

***La ritualità funeraria tra età del Ferro e Orientalizzante in Italia*. Atti del Convegno, Verucchio, 26-27 giugno 2002. Edited by Patrizia von Eles. Biblioteca di "Studi Etruschi", 41. Pisa, Roma, IEPI, 2006.**

The startling finds from the necropolis of Verucchio and their recent publication have prompted this interesting conference which deals with funerary rituals of early Iron Age Italy in a comparative perspective. Etruria proper is represented only by the case of Tarquinia (F. Trucco), but of course many of the essays bear relevance also for that area, thanks to the specific kind of approach—not to speak of those contributions devoted to centers like Pontecagnano (P. Gastaldi) or Capua (M. Minoja). The liveliness and inter-

[continued on next page]

AWE

Continued from page 1

***Ancient West & East* 6 (Peeters 2007)**

M.C. Miller, "The Poetics of Emulation in the Achaemenid World: The Figured Bowls of the 'Lydian Treasure'"

S. Babich, "Greeks, Barbarians and Archaeologists: Mapping the Contact"

K. Vlassopoulos, "Between East and West: the Greek Poleis as Part of a World System"

F.A.R. Greenland, "Table for One: Drinking Alone of Women's Grave Monuments from Roman Celtiberia"

Notes

E.R. (Kezia) Knauer, "Hoplite or Amazon? A note on a red-figure hydria in the Odessa Archaeological Museum"

Reviews

"*West and East* 6: A Review Article" (G.R. Tsetskhladze)

"*The Copenhagen Polis Centre*: A Review Article of its Publication," Part 3 (T.J. Figueira)

B. Isaac, *The Invention of Racism in Classical Antiquity* (C. Tuplin; S. Burstein; A. Domínguez)

R. Lane Fox (ed.), *The Long March*; and C. Tuplin [ed.], *Xenophon and his World* (V. Gray)

J. Bromwich, *The Roman Remains of Northern and Eastern France* (A. Fear)

J.N. Coldstream, *Geometric Greece 900-700 BC* (J. Bouzek)

D. Collon, *First Impressions* (J. Boardman)

F. Corano and M. Di Salvatore (eds.), *Il Guerriero di Castiglione di Ragusa* (F. De Angelis)

B. Costa and J.H. Fernández (eds.), *Colonialismo e Interacción Cultural* (M. Hernandez Martinez)

L. de Ligt, E.A. Hemelrijk and H.W. Singor (eds.), *Roman Rule and Civic Life* (R. Raja)

C.M.A. De Micheli Schulthess, *Aspects of Roman Pottery in Canton Ticino* (M.-F. Meylan Krause)

V. Defente, *Les Celtes en Italie du Nord* (J.R. Collis)

M.-P. Detalle, *La Piraterie en Europe du Nord-Ouest à l'Époque Romaine* (K. Strobel)

J.M. Dillon, *Salt and Olives* (E. Barker)

H.I. Flower (ed.), *The Cambridge Companion to the Roman Republic* (J.R. Prag)

S. Frede, *Die phönizischen anthropoiden Sarkophage* (H.G. Niemeyer)

P. Freeman, J. Bennett, Z.T. Fiema and B. Hoffmann (eds.), *Limes XVIII* (J. Bouzek)

M.A. Handley, *Death, Society and Culture* (A. Cooley)

W.V. Harris and G. Ruffini (eds.), *Ancient Alexandria between Egypt and Greece* (S. Burstein)

S. Kane (ed.), *The Politics of Archaeology and Identity in a Global Context* (K. Abdi)

K. Lomas (ed.), *Greek Identity in the Western Mediterranean* (V. Gassner)

L. Quilici and S. Quilici Gigli (eds.), *Fortificazioni antiche in Italia* (C. Gorrie)

M. Rorison, *Vici in Roman Gaul* (N. Pollard)

R. Seaford, *Money and the Early Greek Mind* (S. Kovalenko)

V. Soupault, *Les éléments métalliques du costume masculin dans les provinces romaines de la mer Noire* (D. Quast)

C.M. Stibbe, *Agalmata* (J. Boardman)

R. Thomas, *Herodotus in Context* (L. Irwin)

M.S. Venit, *Monumental Tombs of Ancient Alexandria* (S. Walker)

Books in Brief
by Larissa Bonfante

Maria Bonghi Jovino *Città sepolte d'Etruria.. Storie e memorie dallo scavo di Tarquinia.* Edizioni Unicopli: Milan 2005.

This charming book has on its cover a "historical vignette" by Massimo Pallottino, showing, "Larth Tarchunies, king of Tarquinia, dispensing justice before the door of his palace." (The cover is "freely interpreted" by Federica Chiesa: the original is reproduced on page 97). An archaeological memoir, it tells of her first meeting, as a student, Ranuccio Bianchi Bandinelli and Massimo Pallottino, and of the beginning of her interest in Tarquinia. It evokes the poetry and the mystery as well as the problems of excavating this ancient city, of other scholars, of former *tombaroli* who have become archaeologists. She cites poems, newspaper articles — *Gli dèi in magazzino*, about discoveries in museum storerooms, evoking the magic of storerooms containing pieces of the past.

The book was presented in September 2006, at the Associazione Nestore in Milan, as part of the series, "Un libro al mese" ("A book a month").

Stefan Steingräber, *Abundance of Life. Etruscan Wall Painting*. J. Paul Getty Museum: Los Angeles, CA 2006.

Steingräber's indispensable volume, Etruscan Painting (Johnson Reprint, New York 1986) has long been out of print, and new discoveries of Etruscan tomb paintings had made the publication of a new book on the subject an urgent necessity. We are therefore very grateful to the author, and to the publishers, for making available an English translation of this book, which is also being published in Italian and German. The striking paintings from the Etruscan underground are sumptuously reproduced in color, with many full-page plates of details such as the malocchio gesture of the dancer in the Tomb of the Lionesses, the stunning Infernal Quadriga with demon charioteer from the newly discovered tomb at Sarteano, or the revealing computer reconstructions of the Tomb of the Hescanas at Orvieto. A final chapter, "From Asia Minor to Magna Graecia, from Thrace to Alexandria. The Koine and the Place of Etruscan Painting in the Art of the Ancient Mediterranean," organizes and summarizes research on the subject, including that of the author himself, and illustrates it with detailed images of Archaic tomb paintings from Lydia and Lycia, and newly discovered fourth-century paintings from Thrace showing the influence of Etruscan art. The informative and insightful text is what we have come to expect from Stefan Steingräber. Altogether a joy to own and a book to use for a long time to come.

Susan Edmunds, Prudence Jones, Gregory Nagy, eds. *Text and Textile*. Distributed by Classics Department, Rutgers University.

This DVD shows how wool was spun and woven in Greece and Rome, illustrated with images of textile work from vase paintings and other sources. There are discussions of the economic and cultural significance of women's textile work, and of the importance of textile metaphors in Greek and Latin literature. For information on purchasing the DVD, see http://classics.rutgers.edu/text_textile/textile1.htm

Nuccia Negroni Catacchio, Massimo Cardosa, eds. *Sorgenti della Nova. Un abitato tra Preistoria e Medioevo. Guida allo scavo*. Milan 2006.

Excavations carried on since the 1970s by the Universita` degli Studi di Milano, in collaboration with the Soprintendenza per i Beni Archeologici dell'Etruria Meridionale, have uncovered a remarkably well-preserved prehistoric site at the Sorgenti della Nova. This prehistoric, Bronze Age settlement, set on a hill of tufa in the heart of the Maremma, dates back to the eleventh century BC, and offers valuable information about the earliest period of Etruscan culture. The remains of numerous artificial caves and hut foundations have been discovered, as well as drainage outlets, kilns, and other large-scale structures showing that the settlement was already in a "proto urban" phase of development. The medieval town of Castiglione, with the ruins of a tower and a small church, overlay the ancient settlement. A series of publications, edited by Nuccia Negroni Catacchio, has been making available to scholars the results of this and other important studies on the prehistory of the area.

Giovanni Colonna, Federico Maras, *Corpus Inscriptionum Etruscarum*, vol. II, 1.5, et addit. vol. II, 2.1.

This volume of the *CIE*, which includes inscriptions from Veii and its territory, as well as the areas of Nepi and Sutri, was presented at a ceremony at the Villa Poniatowski, via di Villa Giulia, in Rome, November 21, 2006, by Dominique Briquel, Giovannangelo Camporeale, and Gerhard Meiser, under the sponsorship of the Soprintendente, Anna Maria Moretti Sgubini, and the Director, Francesco Roncalli di Montorio.

Linda Jones Roccos, Ancient Greek Costume. *An Annotated Bibliography, 1784-2005*, Jefferson, North Carolina, and London, 2006.

The work started with a bibliography on Greek dress on the author's web site (www.library.csi.cuny.edu/roccos/greekcostume). The published volume has grown into a well-documented history of the study of Greek dress, with front matter including a substantial "Introduction to the Subject of Ancient Costume," a short essay on "Themes of Scholarly Interest," and the "Introduction to the Annotated Bibliography."

Larissa Bonfante and Blair Fowlkes, eds, *Classical Antiquities at New York University*, Rome, L'Erma di Bretschneider, 2006.

The publication of the antiquities collection at New York University, formed during the first half of the twentieth century for study purposes, offers insight into the history of collecting at a particular moment of American scholarship. It includes objects from Egypt, the Near East, Cyprus, Greece, Etruria, South Italy and Rome, many published for the first time in this volume.

Larissa Bonfante and Judith Swaddling, eds, *Etruscan Myths*, London and Austin, TX, The British Museum Press and The University of Texas Press, 2006.

This, the most recent addition to the successful series of world mythology, *The Legendary Past*, deals with Etruscan myths as we understand them from their art and from the Greek mythology, which they adopted along with the alphabet and used to express their own customs and beliefs.

Gilda Bartoloni, M. Golda Benedettini, eds., *Museo di Antichità Etrusche ed Italiche. Università di Roma "La Sapienza." Guida del Museo*. Rome: Università degli Studi "La Sapienza" n.d.

This handsome booklet has on the opening page a photograph of thee Minerva that gives the Università delle Sapienza its name, and on the facing page a picture of a bespectacled, lively, laughing Massimo Pallottino. The museum was founded by Pallottino in the 50s at the same time as the Department of Etruscan Studies. It includes a study collection, but really constitutes a visual teaching tool, with its handsome casts of statues and inscriptions, copies of tomb paintings, and architectural models covering the whole chronological span of Etruscan and Italic art and culture. Some of these modern artifacts, such as the model of the Capitoline Temples, have been often reproduced and are well known to professors and students of Etruscan art alike. The little guide, just 25 pages long, handsomely produced, and illustrated with color pictures, constiutes a synthesis of the latest finding on the civilizations of the Etruscans and their neighbors.

Vincenzo Bellelli, *La Tomba Principesca dei Quattordici Ponti nel contesto di Capua arcaica*. Rome: L'Erma di Bretschneider 2006.

A remarkable case of "recontextualization of the *disjecta membra* of a princely tomb is placed in the context of both its ancient history and the modern adventures of the various pieces, with a cast of characters including Wolfgang Helbig, whose descriptions of the various objects made them known to scholars, and Jacques Lipchitz, who admired the beauty of one of the bronzes and added it to his private collection. Well-known bronzes are finally, if only virtually placed in their ancient groupings, thus bringing back an important piece of evidence for the history of Capua in antiquity.

Cristiano Iaia, *Produzioni toreutiche della prima Età del Ferro in Italia centro-settentrionale. Stili decorativi, circolazione, significato*. Biblioteca di "Studi Etruschi" 40. Pisa, Rome: Istituti Editoriali e Poligrafici Internazionali 2005.

A careful analysis of the techniques used in central and northern in the early Iron Age Italy to produce the characteristic bronze armor and vessels found in the tombs of the period, and the distribution patterns as well as relationships with the north. Many drawings and an ample bibliography make this book a basic "*strumento di lavoro*."

Mario Cygielman, Lucia Pagnini, *La Tomba del Tridente a Vetulonia. Monumenti Etruschi*. Pisa, Rome: Istituti Editoriali e Poligrafici Internazionali 2005.

Like other recent studies, the present volume presents the results of a study of the documentation of early excavations, in this case the records of an excavation carried out in 1902 by Isidoro Falchi of an early Orientalizing tomb with extremely luxurious grave goods. These include the remains of several chariots, armor, wool working equipment, and gold, solver and amber ornaments. Separate chapters study the various types of grave gifts, including one on the presence of amber as a sign of wealth in the tomb, and at Vetulonia in general starting from the eighth century.

Two Books on Bucchero:

Alessandro Naso, ed, *Appunti sul bucchero: atti delle giornate di studio*. Comune di Blera - All'Insegna del Giglio: Florence 2004.

Museo Gustavo VI Adolfo, Blera. – Proceedings of a conference, Civitella Cesi (Viterbo), 2000.

Wim Regter, *Imitation and creation. Development of early bucchero design at Cerveteri in the seventh century BC*. Allard Pierson Museum: Amsterdam 2003. - (Allard Pierson series 15).

Reviews

Continued from page 1

est of the issues raised in the conference is well illustrated by the debate that followed the presentations and that has been aptly transcribed and published together with them (pp. 131-152) and with concluding remarks by Giovanni Colonna (pp. 153-156).

Francesca Fulminante, *Le 'sepolture principesche' nel Latium Vetus tra la fine della prima età del Ferro e l'inizio dell'età Orientalizzante*, Roma, "L'Erma" di Bretschneider, 2003.

This book is an investigation of the so-called princely tombs of Latium in the 8th-7th c. BCE. After a theoretical and methodological discussion of the phenomenon, a catalogue collecting all the available information allows a thorough analysis of the spatial and demographic structure of the relevant necropoleis, as well as a differentiation of the tombs according to the degree of wealth and status representation. A review of this book by W. Martini has been published in *Gnomon* 78, 2006, 374-375.

***Etruscan Studies. Journal of the Etruscan Foundation*. Vol. 9, 2002-03 [2006].**

The latest issue of Etruscan Studies contains the first part of the proceedings of the symposium Etruscans Now!, held at the British Museum in 2002, when fifty scholars from various countries contributed essays on different aspects of Etruscan archaeology and history. The articles published here are distributed under two headings, "Cities and Settlement" and "Cultural Identity". A further section, "Reports on Etruscan Activities," provides information on current research conducted in countries as distant as e.g. Sweden, New Zealand, and Japan, testifying to the permanent appeal of the Etruscans for modern culture worldwide.

JUST PUBLISHED: Nancy Thomson de Grummond, *Etruscan Myth, Sacred History, and Legend*. Philadelphia, Univ. of Pennsylvania Museum of Archaeology and Anthropology, 2006.

A welcome Christmas gift for Etruscan scholars and enthusiasts, this book is a thorough account of Etruscan mythology that deserves to be carefully read and meditated upon. For this reason a proper review of it will be published in the next issue of *Etruscan News*. For now, we want to point out that it comes with a CD containing more than 200 ancient images of mythological subjects; no doubt it will prove to be extremely useful for teachers and students alike.

Book Reviews
by Francesco de Angelis

Maria Bonghi Jovino, ed, *Tarquinia e le civiltà del Mediterraneo. Convegno internazionale, Milano, 22-24 giugno 2004*. Milano, Cisalpino, 2006.

As readers of this issue of *Etruscan News* will have learned from the front-page article by Maria Bonghi Jovino, research on ancient Tarquinia is currently thriving. Not only are excavations being conducted and their finds being published in a timely fashion, but the large amount of new evidence is fostering new debates and inviting reconsideration of traditional problems. The proceedings of the 2004 Tarquinia conference held in Milan give a good idea of the range of the issues and scholarly trends originated by such investigations. These run from a discussion about the rise of urban structures in Etruria (Gilda Bartoloni) to a presentation of terracotta architectural decoration (Nancy Winter); from the analysis of ceramic finds (Francesca Serra Ridgway) to the interpretation of a votive deposit from the Civita of Tarquinia (Annette Rathje), and examine (or re-examine), a great many different aspects of Tarquinian archaeology, often with unexpected results.

Moreover, although the conference focuses especially on the first centuries of Tarquinia's life, the later periods are not altogether disregarded. How relevant such inquiries can be even for the Archaic age is proved especially by Mario Torelli's contribution. Starting from two imperial-age portraits of Greek intellectuals found in a Roman maritime villa on the Tarquinian shore, Torelli is able to offer new insights on the site and nature of the Archaic harbor of Gravisca, which appears to have been located on the shores of a lagoon, and not directly on the sea coast.

Many essays share an interest in tracing links between Tarquinia and other centers, both in and out of Etruria, reflecting Tarquinia's important role in the reception of foreign influences, as well as in exerting influence in its turn. A topic worth singling out in such context is the discussion concerning the weight to accord to Pliny's passage about the arrival of Greek clay-modelers in Tarquinia in the retinue of Corinthian Demaratus (N.H., 35, 152). Pliny's words are cited by both David Ridgway and Luca Cerchiai. Based on the archaeological evidence, Ridgway strongly relativizes the foundational character of the Demaratean "event", and maintains that it should not be interpreted as reflecting an alleged "Hellenization" of Etruscan coroplastics, but rather as alluding to the integration of innovations into a pre-existing local artisanal tradition. Cerchiai too questions the historicity of the event, but his approach to the same passage leads him to emphasize the Roman side of the story, as it were. According to him, Pliny (or his source) would have mentioned Tarquinia mainly as a mediator between Greece and Rome, thereby claiming a prestigious ancestry for Rome's art and architecture of the Archaic period. There is no doubt that these contributions will stimulate further debate about such a crucial issue.

Last but not least, Tarquinia's openness is reflected by the inclusion of articles that, though their focus is not specifically Tarquinia, are nonetheless relevant for the definintion of a broader cultural context. Prime examples are Bruno d'Agostino's essay on the arrival of Greeks in Etruria, and Giovanni Colonna's reflections on the implications of the recent discovery of the signature of Velthur Ancinies, the first and (so far) only signature on the more than 3,500 known Etrusco-Corinthian vases.

Of course these proceedings are directed primarily to an audience who is well acquainted with Tarquinia's history and archeaology. Those of our readers who would like to catch up will find a convenient preliminary reading in a recent book by Robert Leighton, *Tarquinia, An Etruscan City* (London, Duckworth, 2004). Its chapters are articulated according to the main phases of the city's history, and provide a comprehensive overview of Tarquinia's development from the origins to the Roman conquest.

Archaeocats

The cat at the Verucchio Museum, photographed by David Rueger.

Les Chats

Les amoureux fervents et les savants austères
Aiment également, dans leur mûre saison,
Les chats puissants et doux, orgueil de la maison,
Qui comme eux sont frileux et comme eux sédentaires.

Amis de la science et de la volupté
Ils cherchent le silence et l'horreur des ténèbres;
L'Erèbe les eût pris pour ses coursiers funèbres,
S'ils pouvaient au servage incliner leur fierté.

Ils prennent en songeant les nobles attitudes
Des grands sphinx allongés au fond des solitudes,
Qui semblent s'endormir dans un rêve sans fin;

Leurs reins féconds sont pleins d'étincelles magiques,
Et des parcelles d'or, ainsi qu'un sable fin,
Etoilent vaguement leurs prunelles mystiques.

— Charles Baudelaire, *Les Fleurs du mal* (Paris 1857)

Cats

Both ardent lovers and austere scholars
Love in their mature years
The strong and gentle cats, pride of the house,
Who like them are sedentary and sensitive to cold.

Friends of learning and sensual pleasure,
They seek the silence and the horror of darkness;
Erebus would have used them as his gloomy steeds,
If their pride could let them stoop to bondage.

When they dream, they assume the noble attitudes
Of the mighty sphinxes stretched out in solitude,
Who seem to fall into a sleep of endless dreams;

Their fertile loins are full of magic sparks,
And particles of gold, like fine grains of sand,
Spangle dimly their mystic eyes.

— William Aggeler, *The Flowers of Evil* (Fresno 1954)

Mighty mouse! Rare discovery in Europe

LONDON, England (AP) — Using DNA testing, scientists have discovered what is believed to be the first terrestrial mammal found in Europe in decades: a mouse with a big head, ears, eyes and teeth that lives in a mountainous area of Cyprus.

The mouse was native to the eastern Mediterranean island, survived the arrival of man on Cyprus and could be considered a "living fossil," experts said.

"New mammal species are mainly discovered in hot spots of biodiversity like Southeast Asia, and it was generally believed that every species of mammal in Europe had been identified," said Thomas Cucchi, a research fellow at Durham University in northeast England.

"This is why the discovery of a new species of mouse on Cyprus was so unexpected and exciting," he said in an interview Thursday.

The mouse mainly lives in the Troodos Mountain in the west of the island, Cucchi said, favoring vineyards, grassy fields and bushes.

Genetic tests confirmed the mouse was a new species and it was named *Mus cypriacus*, or the Cypriot mouse. The findings appeared in *Zootaxa*, an international journal for animal taxonomists.

The biodiversity of Europe has been reviewed extensively since Victorian times, and new mammal species are rarely found on the continent.

Cucchi said a bat discovered in Hungary and Greece in 2001 was the last new living mammal found in Europe. No new terrestrial mammal has been found on the continent for decades, he said.

Recent discoveries elsewhere have included a new tree rat in Brazil, a new primate in Tanzania and another new mouse in the Philippines.

In Cyprus, Cucchi and other scientists he was working with compared the new mouse's teeth to those of mouse fossils. The comparison showed the new mouse had colonized and adapted to the Cypriot environment several thousand years before the arrival of man, Durham University said in a statement.

The discovery indicated the mouse survived man's arrival on the island and now lives alongside common European house mice, whose ancestors went to Cyprus during the Neolithic period, the university said.

"All other endemic mammals of Mediterranean islands died out following the arrival of man, with the exception of two species of shrew. The new mouse of Cyprus is the only endemic rodent still alive, and as such can be considered as a living fossil," said Cucchi.

Shrews resemble mice but have a long, pointed snout and eat insects.

Cucchi, an archaeologist, found the new species while working in Cyprus in 2004. He was examining the remains of mice teeth from the Neolithic period and comparing them to those of four modern-day European mice species to determine if the house mouse was the unwelcome byproduct of human colonization of the island 10,000 years ago, the university said.

"The discovery of this new species and the riddle behind its survival offers a new area of study for scientists studying the evolutionary process of mammals and the ecological consequences of human activities on island biodiversity," Cucchi said.

Another scientist involved was Eleftherios Hadjisterkotis, an officer of the Game and Fauna Service of the Interior Ministry of Cyprus.

In an interview in Nicosia, Hadjisterkotis said that for years he had been collecting the remains of mice that had been eaten by owls and noticing unusual characteristics in some of the body parts.

"The jaws looked different. I knew we had something different," he said.

But Hadjisterkotis said that he and the other scientists weren't sure they were handling a new mammal until the DNA testing conducted by the University of Montpellier, France.

OBITUARY

Keith R. DeVries, 69, Authority on Ancient City of King Midas, Dies
by Jeremy Pearce (Reprinted)

July 29, 2006: Keith R. DeVries, an archaeologist and authority on the excavation of Gordion, the ancient Turkish city once ruled by King Midas of the golden touch, died on July 16 in Philadelphia. He was 69.

The cause was cancer, his family said.

From 1977 to 1987, Dr. DeVries directed the University of Pennsylvania's dig at Gordion, where members of the staff of the Museum of Archaeology and Anthropology at the university have been at work since the 1950's. Gordion is about 55 miles southwest of Ankara.

Dr. DeVries was an expert in Greek pottery and trade ware of the first millennium B.C. and was interested in the relationship between Greece and Anatolia in the Iron Age.

In recent work, he and others used pottery and artifacts to redate an early catastrophe in Gordion, which was believed to have been destroyed in Midas's time, about 700 B.C. By coordinating stylistic studies of pottery with radiocarbon dating of seeds found in the same ground layers, the archaeologists concluded that the destruction probably took place between 800 B.C. and 825 B.C., or a full century before Midas, after which the city was rebuilt.

The study was published in the journal *Antiquity* in 2003, and "finally made the archaeology and chronology consistent, and brought sense to what had been unclear," said Naomi F. Miller, an archaeobotanist and senior research scientist at the museum. Dr. Miller worked with Dr. DeVries at Gordion.

In the 1960's, Dr. DeVries participated on digs at Corinth, Greece, and on Ischia, an island off Naples. In addition to examining pottery, he studied a type of decorated safety pin called a fibula, which has been recovered from excavations throughout the ancient world.

Keith Robert DeVries was born in Grand Rapids, Mich. He earned an undergraduate degree at the University of Michigan and his doctorate in classical archaeology from Penn in 1970. He was named an assistant professor of classical studies at Penn in 1970 and an associate professor in 1974. Dr. DeVries was also an associate curator in the Mediterranean section at Penn's museum. He retired from teaching in 2004, but continued his research on Gordion and lived in Philadelphia.

Dr. DeVries is survived by two brothers, David, of Littleton, Colo., and Roger, of Lone Tree, Colo.

Throughout his career, Dr. DeVries deplored the looting of artifacts, which sometimes seemed to occur under the noses of the scholars who were uncovering them. In a letter to *The New York Times* in 1973, he explained, "The preservation of exact proveniences could, in the end, reveal much about ancient commerce, which was, one hopes, more decent and aboveboard than the modern trafficking in antiquities."

Gens antiquissima Italiae Cultura e civiltà delle genti umbre

May-September 2007

This series of exhibits will make it possibile to follow the development of Umbrian culture from the moment of its formation to that of its encounter with the civilization of Rome. It will illustrate settlements, necropoleis, and sanctuaries by means of the objects found there, but also by means of reconstructions and images, in order to allow visitors to become more familiar with a culture that is little known today. The following exhibits are planned:

Foligno, Palazzo Trinc: *Sky, earth and water: the bases of the power of the Umbrians of the Apennine region;*

Terni, Complesso ex Siri: *Warrior aristocracies and metal working;*

Spoleto, Museo archeologico: *Umbrian peoples and their Italic neighbors;*

Gubbio, Palazzo dei Consoli: *Language and institutions;*

Todi, Palazzo del Vignola (tentative): *Umbrians and Etruscans*.

Etruscan Wine in California *Planting Roots Reaping the Harvest*

October 11-January 28, 2007

In connection with this exhibit at the Museo Italoamericano in Fort Mason Center, San Francisco, Lisa Pieraccini gave a lecture on "The Wonders of Wine in Etruria: Feasting and Drinking in Ancient Tuscany," October 26, 2006.

Dissertations and M.A. theses in progress on Etruscan and Italic (pre-Imperial) Topics

by Hillary Becker
U. of North Carolina

Dissertations:

University of Texas; Department of Art and Art History:

Lea Cline, "The Altars of Rome Reconsidered: Rome's Sacred Furniture from Evander to Constantine" (Advisors, John R. Clarke and Penelope J.E. Davies).

John N. N. Hopkins, "Topographical Manipulation in Archaic Rome: A New Interpretation of Architecture and Geography in the Early City" (Advisors, Penelope J. E. Davies and John R. Clarke).

Columbia University; Department of Classics:

Lisa Marie Mignone, "Fare l'Aventino: A Social and Urban History of the Aventine in the Roman Republic" (Advisor, William V. Harris).

The University of North Carolina at Chapel Hill; Department of Classics:

Hilary Becker, "Production and Consumption in North Etruria during the archaic and classical periods. The World of Lars Porsenna." (Advisor, Nicola Terrenato).

Jeffrey Becker, "The Building Blocks of Empire: Civic Architecture, Central Italy, and the Roman Middle Republic" (Advisor, Nicola Terrenato).

Walter McCall, "Falerii Novi and the Urban Evolution of Italy from 338 to 241 BC (Advisor: Nicola Terrenato).

Robert Vander Poppen, "Rural Change and Continuity in Etruria from the 6th Century BC to the 1st Century AD". (Advisor, Nicola Terrenato).

Florida State University; Department of Classics:

Julia Borek, "Facilis Descensus Averno: The Journey to the Underworld in the Greek and Italic Painting of Italy" (Advisor, Nancy de Grummond).

Wayne Rupp, "The Shape of the Beast: Theriomorphic and Therianthropic Deities and Demons of Ancient Italy" (Advisor, Nancy de Grummond).

Masters Theses:

Florida State University; Department of Classics:

James Harding, "Sacrifices and Sanctuaries of the Etruscans" (Advisor, Nancy de Grummond).

Melissa Hargis, "An Etruscan Mortarium from Cetamura del Chianti" (Advisor, Nancy de Grummond).

The University of North Carolina at Chapel Hill; Department of Classics:

Elizabeth Robinson, "Campanian Boundary Sanctuaries" (Advisor, Nicola Terrenato).

Seven World Wonders Finalists Picked

by Jennifer Viegas
Discovery News

April 27, 2006: Only 21 finalists remain in the final stretch of the public's selection of the new seven most noteworthy landmarks in the world, the Swiss-based New7Wonders Foundation has told *Discovery News*. The goal of the project is to revise the original "seven ancient wonders of the world," since only one, the pyramids of Egypt, still exists today. Finalists for the new group are, in alphabetical order: the Acropolis in Athens; the Alhambra in Granada, Spain; Angkor, Cambodia; Chichen Itza, Yucatan, Mexico; Christ Redeemer, Rio de Janeiro; the Colosseum in Rome; Easter Island Statues, Chile; Eiffel Tower, Paris; Great Wall, China; Hagia Sofia, Istanbul; Kyomizu Temple, Kyoto, Japan; Kremlin/St. Basil, Moscow; Machu Picchu, Peru; Neuschwanstein Castle, Füssen, Germany; Petra, Jordan; Pyramids of Giza, Egypt; the Statue of Liberty, New York; Stonehenge, Amesbury, United Kingdom; Sydney Opera House, Australia; the Taj Mahal, Agra, India; and Timbuktu, Mali. Viering indicated that one goal of the project is to draw attention to these important landmarks, which require regular upkeep and repair.

The idea of compiling such a list of seven goes back to Philon of Byzantium, who lived from around 280 to 220 B.C. Philon was a Greek scientist who, in addition to his ancient seven wonders list, wrote about mechanics and mathematical puzzles. Philon's wonders list consisted of manmade monuments built between 2500 B.C. to near the end of his lifetime. Aside from the pyramids and the hanging gardens of Babylon, they were the Lighthouse of Alexandria, the Temple of Artemis at Ephesus, the Statue of Zeus at Olympia, the Colossus of Rhodes, and the Mausoleum of Halicarnassus.

From: http://dsc.discovery.com/news/briefs/20060424/7wonders_hum_print.html

Continued from page 14

new products, and craftsmen who produced objects of a quality that influenced the work of craftsmen in other communities. In fact in the ninth century Tarquinia already appears as a fully structured community on the social and economic levels.

The excavation seasons have also provided important information regarding the second half of the eighth century BC. Most striking is the construction of the buildings of the "*area sacra*" in stone, which makes the site more splendid. The type of pottery found in the habitation site differs from that of the necropolis: there are many olla-shaped vessels, or jars, together with cups. Symbols become important, for example the human figures, depicted with a few simple strokes, as decoration on pottery vessels. Perhaps the craftsmen, the potters and metal workers, formed groups or guilds that were privileged above the members of different service categories, like those at Rome, as we learn from the so-called constitution of Romulus.

Later on, Tarquinia takes its place as the central focus, the chief city of the area. In this role, it develops more direct, intense contacts with the Greeks following the foundation of Pithekoussai, as we see from the presence of both Euboean and Corinthian pottery, originating in the two major Greek centers of the time. Tarquinia is by now a fully developed city state.

The excavation has been especially informative for the Orientalizing period. The most surprising discovery was that of a religious building (*edificio beta*, fig. 3, p. 14), the first and the earliest example of an Eastern type of building in Etruscan territory. Its plan consists of two rooms, with a bench serving as an altar next to the back wall of the inner room, and a small drain for the liquids of animal sacrifices. The building resembles the temple behind the palace of Tell Taynet at the mouth of the Orontes River; its similarity to certain buildings in the Mediterranean is in fact evidence of its function as a religious building.

A deposit discovered in front of this edificio beta contained three bronze objects (fig. 4, p. 14), a lituus (fig. 5, p. 1), a shield and an axe head, and some ceremonial vessels. The meaning of this group of objects is clear: the special features of the building and the symbolism of this group of bronze objects both point to the existence of a central power, that of a single ruler, one that was both a priest and a king.

The building was enclosed by two courtyards around the middle of the seventh century B.C. At that time the architecture took on the appearance of a spectacular monumental complex, appropriate for a period that saw momentous changes, which brought the establishment of a strongly aristocratic central power on a stable basis, a wider economic network, a strongly accelerated process of accumulation of wealth, a new organization of craftsmen's workshops, and a new culture of sophisticated luxury.

There have also been interesting discoveries about the Archaic period. I will mention only one of several. Along the southwest side of area alpha was found area gamma, with a votive deposit formed by a succession of five levels of depositions, containing local types of ceramic vessels along with forms inspired by those of East Greek sanctuaries. Another votive deposit was buried under a wall of the *area sacra* in the course of an expansion. Two impasto jars of archaic shape were set upright next to each other; inside were found remains of food: cereals (barley, spelt, *farricello*, wheat), vegetables and fruits.

An important aspect of the discoveries made in the area is the evidence they provided for the practice of human sacrifice. There is a good deal of literature on the subject, but the lack of evidence for the existence of human sacrifice in Etruria has resulted in its being been studied only marginally. The subject has been long debated, usually from an ethical and humanitarian perspective, with scholars holding a variety of opinions on the topic. All this discussion has, however, taken place in an atmosphere of general skepticism. The excavation has given a decisive, concrete answer to the many questions involved in such an important and controversial ritual practice.

Twenty years ago the first anomalous discovery was made: in the third quarter of the seventh century B.C. an adult male, 35 or 40 years old, was buried at the border of the *area sacra*, as though he had been excluded from the community. The corpse was deposited without grave goods, with the exception of a fragmentary Euboean olla placed on his chest. Forensic laboratory examination showed that he was a sturdy individual who spent long periods of time on damp, slippery surfaces; in other words he was a sailor, who worked around water. They also showed that he was killed with a blow to the head, perhaps with a stick. There is no doubt that this was a human sacrifice made seemingly for expiation.

Recently a second case has been found: the skeleton of a child, placed in the corner of a room in the *area sacra* at the beginning of the seventh century, with his feet under one of the walls. The skeleton was fairly well preserved, though the cranium was missing. The paleoanthropological information showed him to be a child of around ten. The most interesting point is that his head had been cut off. All the elements point to this having been a propitiatory sacrifice. We do not know the reason for the head's having been severed, nor where it was buried; it has not so far been found in the excavated area.

In conclusion, the excavation has brought us archaeological evidence for a number of innovations, some of which are particularly crucial for an understanding of the history of the city. These are the following:

a. The birth of a centralized community was already established in the proto-Etruscan period, which became a structured community in the course of the ninth century, and a city state in the late eighth century.

b. Ambitious architectural constructions were built in the course of the Orientalizing period, a clear example being the monumental complex that points to the existence of a priest king.

c. Evidence was found for a variety of features of religious and ritual practices.

d. Evidence was found for the practice of human sacrifice.

Such discoveries have opened new vistas for Etruscan history.

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Announcements

Human Sacrifice in the Roman Forum?

In the ROMARCH (Files - Carandini DR 22-02-2005. pdf) are posted copies of the following news articles from *Il Messaggero* (21-02-2005 and 22-02-2005) regarding the discovery of the Domus Regia in the Roman Forum:

1. "Carandini: Ecco la Domus Reggia," interview with Prof. Andrea Carandini, along with a map of the site discovered in the Roman Forum. Prof. Carandini recently announced this discovery at a conference sponsored in Florence by the Italian archaeological periodical *Archeologia Viva*. (ROMARCH 21-02-2005).

2. "Anche la 'civile' Roma praticava sacrifici umani," reports on the discovery of the Domus Regia, and the discovery of two children's tombs. (ROMARCH 22-02-2005).

3. "Tutto è iniziato dai corredi funebri - Parla Dunia Filippi, che coordina il gruppo di ricercatori," interview with Dott.essa Dunia Filippi. (ROMARCH 22-02-2005). Dot.essa Filippi, prior to the above-mentioned conference, had written an article entitled "Recerche e scavi in corso sulle pendici settentrionali Palatino," published by the AIAC of Rome in their new online version of *Fasti Online Research and Documents*: http://www.fastionline.org/docs/2004-20.pdf

See also ROMARCH message 999 "Re: Prof. Foss and Forum Romanum" for early information on Carandini's discovery: http://groups.yahoo.com/group/rome-arch/message/999

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Dragons in the tomb at Sarteano.

Book Presentation

Alessandra Minetti, ***La Tomba della Quadriga Infernale nella necropoli delle Pianacce di Sarteano***

Presentation was made by Prof. Mario Torelli, Saturday, 25 November 2006, 17:30, Sarteano, Teatro degli Arrischianti, Piazza XXIV giugno.

We look forward eagerly to its distribution in the U.S.

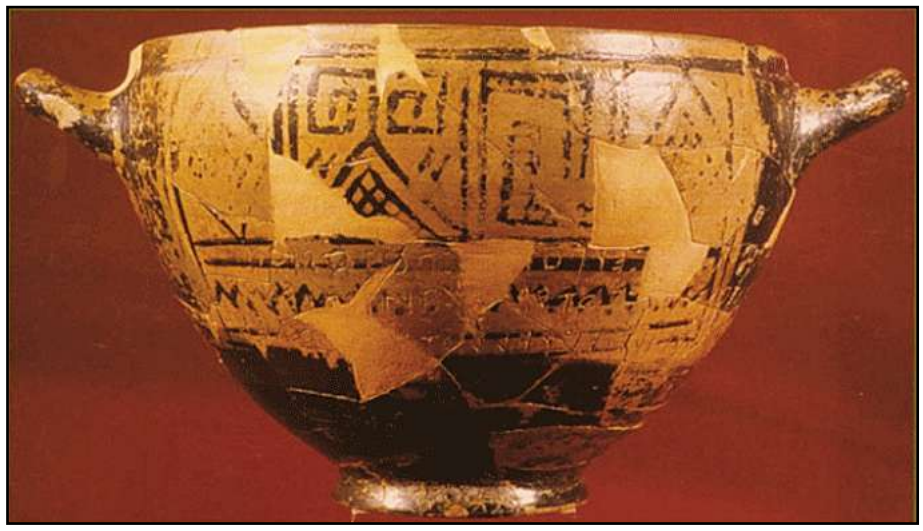
Contest of Connoisseurship

Can you detect which of these drawings was the original sketch made by Massimo Pallottino in one of his excavation notebooks and which was the version "freely interpreted" by Federica Chiesa for the cover of Maria Bonghi Jovino's memoir (reviewed in this issue)?

1.

2.

Accordia Lecture Honors the Ridgways



In honor of the publication of *Across Frontiers: Studies in honour of David Ridgway and Francesca Romana Serra Ridgway*, the Institute of Classical Studies, School of Advanced Study, University of London, on December 5, 2006, sponsored the lecture "Greeks, Etruscans and others: ethnic conflict and multiculturalism in archaic Italy," by Professor Tim Cornell, University of Manchester.

Erminia Bretschneider Marcucci Prize

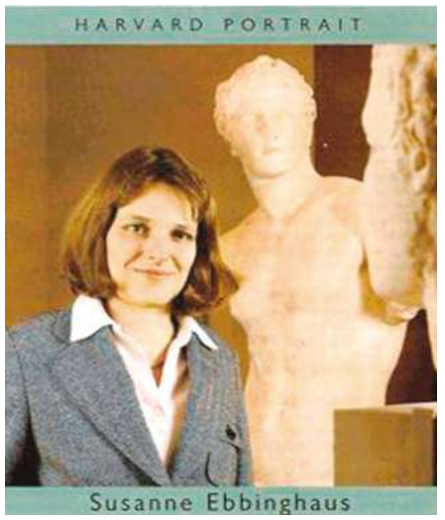
L'Erma di Bretschneider announces the establishment of a prize in honor of Erminia Bretschneider Marcucci, who directed the publishing house and book sellers for over sixty years, first with her father, Max Bretschneider, and then on her own unbtil 1994.

This prize will be awarded to young art historians on the model of the previously established prize for archaeologists. The areas covered range from the art of the Midlle Ages through modern art. Participation is free and open to all candidates; each author can enter the competition with one or more works.

The entries will be judged by a jury of university professors from Italy and other countries who specialize in the various areas to be covered. The author of the winning entry will receive a monetary prize (in 2005 the prize was Euros 2,600), and the work will be published as a volume by L'Erma di Bretschneider.

The entry form can be requested from the Prize Secretary, «L'ERMA» di BRETSCHNEIDER, via Cassiodoro, 19 - 00193 Roma.

New Curator at Harvard



New curator of Ancient Art, Harvard Art Museums

Susanne Ebbinghaus was recently appointed curator of ancient art at the Harvard University Art Museums and a lecturer on the Classics. She is an expert on, among other things, rhyta with animal foreparts in the Achaemenid empire and their reception in the West. This was the topic of the thesis that earned her a doctorate from Oxford in 1998, after undergraduate work in Freiburg, Germany, where she was born. She sometimes wishes she had picked objects for her attention that did not need explaining to most inquirers, which does not diminish her interest in these typically horn-shaped, animal-headed vessels, used for prestige drinking by elites in the Persian empire in the later sixth century B.C.