Uni and the Golden Gift of Thetarie: The 50th Anniversary of the Discovery of the Gold Tablets of Pyrgi
by Daniele F. Maras and Rex E. Wallace

As many of our readers know, Pyrgi is the site of the most famous Etruscan sanctuary. The literary sources mention the port city and sanctuary because it was pillaged by Dionysius the Elder, tyrant of Syracuse, in 384 BCE.

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

Site of Pyrgi. continued on page 4

Etruscans at Oxford
Dr. Charlotte Potts
Sybille Haynes Lecturer in Etruscan and Italic Archaeology and Art
Woolley Fellow, Somerville College, Oxford

The Etruscans seem to have well and truly arrived at the University of Oxford after 18 months of high-profile events. Following the creation of the new Sybille Haynes Lecturership in Etruscan and Italic Archaeology and Art, Oxford has actively sought to raise the profile of the Etruscans in the study of the ancient world both within and outside its walls. Students now have the option of taking undergraduate and postgraduate courses on Etruscan Italy as part of their degrees, including a new paper on Etruscan art taught with the collections of the local Ashmolean Museum and Oxford University Museum of Natural History, due to the kind support of key staff. The Haynes Lecture also continues to be a highlight of the annual Oxford calendar, with Prof. Larissa Sybille Haynes continued on page 28
Dear Editors:

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

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

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

Con affetto, Barb
Barbara Johnson

Dear Editors:

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

I think the mystery of E.N. is the good mixture of scientific earnestness and relaxedness, information and entertainment (in the best sense). Congratulations!

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

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

Dear Editors:

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

Best wishes,
Jean Gran Aymerich
November 10, 2014

The Etruscans experience a polar vortex

Note from the Editors: While in Tunis, Professor Gran Aymerich also gave a lecture on “La Femme Étrusque: du Louvre à Carthage,” November 12, 2014.
Full scale model of the statue of Athena in the Parthenon at Nashville, TN. Larissa Bonfante in foreground (Photo by Betsey A. Robinson).

Larissa Bonfante presented a lecture on human sacrifice, its meaning in a number of cultures, and its power to protect and destroy, at the feet of the goddess — the gold statue of the Great Goddess Athena, at the Parthenon, October 14, 2014. The lecture was sponsored by Archaeological Institute of America and the Nashville Parthenon.

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

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


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Letter to our Readers

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

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

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

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

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

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

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

Larissa Bonfante
Jane Whitehead
Crumbs Horsfall versus Lola Bonfante in an archaeologist’s bookcase standoff.

Pyrgi, continued from page 1

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

During the first few years of the dig, the excavators uncovered the foundations of two temples, which were labeled Temple A and Temple B. The temples were surrounded by a precinct and sacred structures: referred to as “temple” and “sanctuary” in the Etruscan text (tmia ~ heramaśva) and “sacred place” and “temple/sanctuary” in the Phoenician text ([ṣr qdš ~ br].

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

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

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

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

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

The Etruscan word pulumzya has been compared with a phrase in the Phoenician
The White Stone Circles of Vetulonia
by Simona Rafanelli

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

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

Toward the end of the XIX century, Isodoro Falchi devoted a chapter of his book *Vetulonia e la sua necropoli antichissima* to the scattered tombs, which were composed almost exclusively of stone circles, and observed that, although much has been written about the enclosures that delimit a sepulchral area in Italy and elsewhere, the Circles of Vetulonia are different in their construction and their character. In the paragraph dedicated to these continuous circles of white stones, Falchi stresses this diversity, shown by their exterior appearance as well as by the particular sumptuousness of the funerary offerings. The Circles therefore represented the continuation of both the “interrupted circles” of stone of the Villanovan Period, and the “foreign depositions,” with the most ancient attestation of imported products within Vetulonian burials.

The interrupted circles of rough stones, found by Falchi in 1886 exclusively on the Poggio alla Guardia, were meant to contain within a widely spaced circle of sandstones a fixed series of pozzetti containing biconical cinerary urns or (more frequently) ceramic or impasto hut urns, or one central hole filled to the brim with exotic objects. In contrast, the “white stone circles” were achieved with the aid of a compass on a cord, and present a continuous sequence of equal, white slabs of living rock, fixed one next to another in the virgin soil and slightly curved toward the outside, in a wedge, fitted with chips created in the cutting of the slabs.

Falchi also identifies the locations of these funerary structures: starting with the Poggio alla Guardia, they stretch forth toward the vast plain occupied in antiquity by the basin of the Lago Prile, today the Padule di Castiglione della Pescaia. In the Agro Vetuloniese in the Orientalizing Period, the tombs clustered around the small Lake of Accesa, and extended in the direction of the mining area of Serrabottini and Fenice Capanne. As for Vetulonia, the distribution of deposits speaks for an orientation toward the wharves in the swampy gulf, and for the emergence of people or groups dedicated to commerce and maritime trade.

The final link in this evolutionary chain, from the foreign deposits to the circles of interrupted stones, were the “white stone circles,” with a diameter between 15 and 20 meters. They could contain one or more graves of different dimensions and depths. These graves lack stone revetments or covers, but they held magnificent funerary furnishings made of valuable materials such as bronze, amber, gold, silver, ivory, along with ceramics, placed symmetrically and neatly at the bottom. These were often separated according to class of material, as in the Circle of the Trident; and finally, from the Circolo dei Lebèti, the bronze cauldrons decorated with griffins’ heads and handles in the form of Sirens with women’s heads, and male Janus-like figures of sophisticated Eastern manufacture.

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

**Details, head of griffin protome.**

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

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

Stone circles can be understood as the expression of a social distinction already evident in the concentration of hut urns in the interrupted circles of rough stones, and perhaps as evidence of a particular role held in life by the deceased in the community – a *pater familias*, head of a *Curia*, or founder of a family group. In the necropolis of the Poggio della Guardia, the stone circle physically marks the “phenomenon of the aristocratic alienation of community land reserved for burials,” and ultimately glorifies the burial of a single important person or of his limited family nucleus. The individual objects that form the personal adornment of the deceased are endowed with magnificence and splendor, while the banquet service and furnishings symbolize his high social rank and that of his family. The ultimate proofs of this are the silver cinerary urn and the amber necklaces from the Circolo del Duce; the glass paste jewels and the miniature Egyptian idol from the Circle of Bes; the horse trappings, chariot, and gold jewelry of the deceased woman in the Circolo dei Lebèti; the insignia of power that gave its name to the Circolo del Trident; and finally, from the Circolo dei Lebèti, the bronze cauldrons decorated with griffins’ heads and handles in the form of Sirens with women’s heads, and male Janus-like figures of sophisticated Eastern manufacture.
Holy Waters, continued from page 1

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

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

Also intriguing is a polished serpentine ring stone of glass, a miniature bronze spoon, rings of bone, iron and bronze, a toric serpentine axe, a Roman silver phallic amulet of carved bone, a prehistoric wine strainer, tools of bone, bronze and iron, 42 ceramic weights of varying sizes and many hundreds of fragments of iron — sometimes recognizable objects, sometimes severely corroded fragments, sometimes lumps of slag. A staggering amount of pottery in black gloss, red gloss, grey ware, amphorae, lamps and local fabrics help to determine the dating of the various phases. Many ceramic items had sigla (graffiti) incised upon them, of interest for writing and ritual meanings at Cetamura. Also intriguing is a polished serpentine disc inscribed in Latin. The cultural material from the well is under intensive research by Cetamura collaborators Cheryl Sowder of Jacksonville, Lora Holland and Laurel Taylor of the University of North Carolina at Asheville, and students at UNC-A and FSU.

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

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

The well-preserved organic materials from the well at Cetamura are of especial interest. Notice has been made before in Etruscan News of the discovery of waterlogged grape seeds; the final count of these is ca. 430 pips, found in five of the six phases, including both Etruscan and Roman. Their great value for the investigation of the history of viticulture in ancient Chianti is yet to be delineated, but it is clear they provide a unique situation. They are under study in the laboratory of Gaetano Di Pasquale at the University of Naples Federico II by Chiara Comegna, who has applied a photography program for the tiny seeds that allows for magnification, from which the remarkable varia-
found, of pig, sheep/goat, and cow, and of birds such as chicken, pigeon, goose, swan, owl (two kinds) and songbirds, identified by faunal specialists Ornella Fonzo and Chiara Corbino. Their studies thus far suggest that the Etruscan food supply at Cetamura was boosted by fishing and hunting of wild boar and deer, while the Romans relied more on poultry. Numerous antlers of deer, both deer, while the Romans relied more on fishing and hunting of wild boar and food supply at Cetamura was boosted by Fonzo and Chiara Corbino. Their study of a type found in Italy, identified by faunal specialists Ornella swan, owl (two kinds) and songbirds, of birds such as chicken, pigeon, goose, found, of pig, sheep/goat, and cow, and carrion, were assumed by the Romans to be a sacred preserve. In Etruria, a Roman level of the well, (150-50 BCE).

Images of Childbirth in Antiquity  
by Chiara Terranova

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

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

What did it mean for a woman, whether human or divine, to give birth in ancient Etruria; and what symbolic, religious, or social values were attributed in Etruria to the moment of childbirth? To understand how the Etruscans perceived the moment of childbirth as necessitating divine protection we can examine a series of mirrors depicting the divine births of Minerva, Bacchus, Venus, Adonis, and Mars. Even these childbirths were attended by figures such as Thalna and Thann, who are always present in scenes of childbirth or divine birth, Alpnu and Ethausva, who correspond to the Greek Eileithyia. These divinities, together with Uni (identified, according to the interpretatio Romana, with Juno Luctinia, who brings babies “to the light”), were traditionally associated with the protection of the woman and child at the time of birth.

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

This exceptional find is one of the most ancient depictions of childbirth known so far – the others are a Paleolithic figure, and the one on the situla dell’Alpago. A noteworthy difference between the Greek and Etruscan scenes of childbirth is the fact that the Etruscan woman – whether divine or human – is depicted with her hair bound into a kind of ponytail. This hairstyle contrasts with the custom in Greece of showing the mother’s hair loosened during childbirth. Religious concepts underlie this Greek practice, for the loosening of the hair meant that the woman would be able to give birth more easily if every possible knot or obstacle to the birth was eliminated. Then, too, the Etruscan woman on the tiny Poggio Colla image is depicted alone with the child emerging from her womb. In Greece she was normally accompanied or assisted by midwives or goddesses. Etruscan art shows only divine births assisted by such divine midwives.

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

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

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

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

The study of female clothes may give complementary information to the clear opposition of movements. The two female figures wear different clothes. The left one wears a light and floral patterns-adorned chiton and a long blue and red himation held in place on the shoulders by two pieces pulled back over the chest. The female figure on the right is dressed with a long and transparent chiton. The two female dancers seem to wear two different types of clothing. The first is like the one worn by the female figure at the left. The second type of clothing is composed of two overlapping tunics. The first tunic is transparent and over it a second tunic is tinted in red and blue, as could refer to a final moment of the komos while the wearing of the cloak on the shoulders by the woman at the left could refer to an initial moment when movements are not amplified yet. Consequently, we can also suggest that particular figures could be in charge of the opening of the ritual, while others would be in charge of the ending.

It also seems possible to suggest a sense of visual process of the entire iconographic program of the tomb. The central crater seems to be the departure point for a visual system conceived from the left, from the female figure represented in an initial moment of the komos. Then it continues on the left wall, and then on the right, before ending with the jumping couple at the right of the back wall. This hypothesis can be backed up by the men’s posture on the side walls. Those on the left wall are oriented to the left while those on the right are oriented to the right. So the iconographic program of the Tomba delle Leonesse appears as an envelope program or an immersive device which surrounded the deceased, and this maybe with a ritual and propitiatory scope.

Thus, the visual system of the tomb seems to be composed of two axes, one vertical and one horizontal. And in the center the dance is like a visual link between the two axes. The dance scene appears in an intermediary iconographical position, which might provide information on its social and religious marginal position.

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

continued on page 21
Earliest known wooden toilet seat discovered at Vindolanda

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

Now archaeologists have another piece of this very personal human hoard at Vindolanda, a wooden latrine (toilet) seat, was discovered by the Director of Excavations, Dr Andrew Birley, in the deep pre-Hadrianic trenches at Vindolanda. There are many examples of stone and marble seat benches from across the Roman Empire but this is believed to be the only surviving wooden seat, almost perfectly preserved in the anaerobic, oxygen free, conditions which exist at Vindolanda. Although this wooden seat is not as grand as a marble or stone toilet bench, it would be far more comfortable to sit on in the cool climate of Britannia. The seat has clearly been well used and was decommissioned from its original purpose and discarded amongst the rubbish left behind in the final fort at the site before the construction of Hadrian’s Wall started in the early second century.

Dr Birley commented on the find, “there is always great excitement when you find something that has never been seen before, and this discovery is wonderful...” Andrew went on to say, “We know a lot about Roman toilets from previous excavations at the site and from the wider Roman world which have included many fabulous Roman latrines but never before have we had the pleasure of seeing a surviving and perfectly preserved wooden seat. As soon as we started to uncover it there was no doubt at all on what we had found. It is made from a very well worked piece of wood and looks pretty comfortable. Now we need to find the toilet that went with it as Roman loos are fascinating places to excavate - their drains often contain astonishing artefacts. Let’s face it, if you drop something down a Roman latrine you are unlikely to attempt to fish it out unless you are pretty brave or foolhardy.”

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

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

Source: Adapted and edited from a press release of the Vindolanda Trust, 19th April 2002.

“Earliest known wooden toilet seat discovered at Vindolanda.”

Alcohol archaeology: beverage with heritage
A conversation with Patrick McGovern

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

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

How do you go about recreating a drink?
People give me either samples of pottery or residues from ancient vessels possibly used for making, storing or drinking a fermented beverage. I identify the markers of specific natural products that would have been available: saffron, cardamom, bitter vetch, cumin. In a competition among microbreweries to recreate the beverage, Delaware-based Dogfish Head used the best-quality saffron as their bittering agent, as well as Greek honey made from thyme blossom. Their winning beverage was on the sweet side, but the saffron gave it aromatic properties.

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

Which of your recreations would you pair with a traditional turkey roast?
The turkey is an American bird, so I’d propose having your English Christmas dinner with our American ancient ale, Theobroma, which was recreated by chemical analysis of pottery fragments from Honduras, dated to 1400 BC. Its cacao aroma will go nicely with the bird, a bit like a chocolate mole over chicken – a Mexican favorite.

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

Profile: Patrick McGovern directs the Biomolecular Archaeology Project for Cuisine, Fermented Beverages and Health, at the University of Pennsylvania Museum. Many of his ancient brews are sold by Dogfish Head brewery in Delaware.
Review: Poseidon’s ancient, powerful world on view at Tampa Museum of Art
by Lennie Bennett, Tampa Times
(Adapted by the Editors)

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

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

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

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

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

That was when the idea of a themed show took hold. When he interviewed for the curatorial position at the Tampa museum in 2009, knowing about its superb statue, he laid out a plan for a Poseidon exhibition. He got the job and, eventually, the trident (above) for the show, along with about 100 more choice objects on loan from major museums.

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

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

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

During times of great import, live horses were said to be thrown into the sea as sacrificial offerings to Poseidon, but more often, votives were used. Among those in this show are dozens of tiny lead fish, arranged in a frame as if swimming in the water. A lovely mosaic, once inlaid in a Roman villa, is a scene made from small pieces of stone and glass. In the foreground fishermen are hauling in nets at water’s edge while farther ashore, people offer obeisance to Poseidon at a small outdoor shrine. Small boats were placed in tombs and carved onto marble sarcophagi to connect the dead with the divine Poseidon.

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

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

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Mario Bizzari, archeologo fuori dagli schemi
Exhibit celebrating the 100th anniversary of his birth
Museo Archeologico Claudio Faina di Orvieto
September 27 – January 11, 2015

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

This exhibit was dedicated by the Fondazione per il Museo “Claudio Faina” to Mario Bizzari on the centenary of his birth. He collaborated with the Fondazione ever since its beginning in 1957, carrying out excavations in the necropolis of the Crocifisso del Tufo, and eventually being called to be the director of the Museum. In those years he also reorganized the rich Etruscan collection of the Museo Civico Archeologico, which was at that time housed in the historic building of the Opera del Duomo.

He consulted George Dennis’s Cities and Cemeteries of Etruria and D.H. Lawrence’s Etruscan Places to write a guide that, though based on solid archaeology, is a pleasure to read even today. The chapters in the book Magica Etruria on Orvieto and Perugia, which he wrote in 1968 with Claudio Curri, are being reissued by the Nuova Immagine Editrice di Siena as a separate volume, with photographs by Raffaele Bencini.
Apa l’Etrusco sbarca a Roma
23 October 2014 to 22 February 2015
Two museums dialogue with each other in real time, thanks to digital installations and virtual windows.

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

The film Apa won the first prize at the Film Festival in Montreal in 2012.

In addition to the 3D animated film, the Villa Giulia will be installing a virtual “Certosa situla.” Thanks to a mix of holograms and stereoscopic projections the famous bronze vase - the original of which is preserved in the Archaeological Museum of Bologna and is one of the symbols of the culture of Etruria — will be presented for the first time to the Roman public.

Bologna
The Museum of the History of Bologna, Palazzo Pepoli, will host an exhibition entitled “The Etruscans and the journey to the afterlife,” curated by Professor Giuseppe Sassatelli, director of the Department of History of Culture and Civilization at the University of Bologna. The exhibition will host a selection of the treasures of the National Etruscan Museum of Villa Giulia. A digital clone of the well-known sarcophagus of the spouses will be featured in a virtual installation of particular complexity: its digitized, full-scale reconstruction will be placed in an environment of great beauty created by complex “3D mapping” and an original soundtrack, composed by Marco Robino.

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

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

Treasure the Tales
Treasures and Tales of Italy’s Guardia di Finanza Art Recovery Team
Grand Opera House, Wilmington, Delaware
October 3 – December 21, 2014
Reviewed by Mark Nardone

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

The Guardia di Finanza, with headquarters in Rome, is the Italian law enforcement agency that fights financial crime and recovers stolen art and artifacts. This exhibit, making its only U.S. appearance in Delaware, comes on the heels of several successful shows of recovered art in Italy, most recently the illegal smuggling every year. Lt. Col. Massimo Rossi, chief in command of the Guardia di Finanza’s art recovery team, was in Wilmington for the opening of the exhibition in October. “The masterpieces...shown in Wilmington were recovered in cooperation with other national police forces outside of Italy, or by foreign museum organizations that believed them to be legal at the time of their acquisition,” Rossi says. “Some of these works of art were ‘grave goods,’ beautiful pieces buried alongside the dead in Magna Graecia, Etruria and Sannium (an area in southern Italy), but also from other lesser-known places in Italy.” The exhibit also included a large number of master forgeries, beautiful pieces of antiquity exposed as fakes by the Guardia di Finanza.

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

Assyria to Iberia at the Dawn of the Classical Age

The exhibition

Reviewed by Daniele F. Maras

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

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

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

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


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

Some “stars” of Mediterranean archaeology are in the show, such as the inscription of Hazael, king of Aram-Damascus — the only ancient document mentioning the “house of David” apart from the Bible — from the Jerusalem Museum, and the Nora Stele, inscribed in Phoenician with the names of the island Sardinia and perhaps the mythical Tarshish of the Bible.

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

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

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

The symposium

Reviewed by Maurizio Sannibale

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

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

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

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

The following session focused on interconnections among Mediterranean cultures in the early 1st millennium, “Perspectives on the Levant: Interconnections in the Near East and the Mediterranean.” Specific case studies were considered, such as the analysis of Phoenician and Greek components in Cilicia (Asli Özyar), and the complex historical and ethnographic framework of the Levant in the time of Sheshonq I (Israel Finkelstein). Subsequently, the
The Etruscans and European culture: new events at the British Museum
by Judith Swaddling

When one considers the Grand Tour and the Classical revival, it has often proved all too easy to overlook the impact of major Etruscan discoveries on European culture during the 18th and 19th centuries, and even earlier. An international conference at the British Museum May 29-30, 2015, “An Etruscan Affair,” will tackle this intriguing topic; it will look at how Etruscan finds influenced politics in Italy, European scholarship, architects, artists and craftsmen, and not least, the imagination of the public. (Fig.1)

It tends to be emphasized that in the early period of Etruscan finds, much of what was thought to be Etruscan was actually Greek, and while that is certainly true of the fine painted vases with figured decoration, surely what is important here is that they had become an Etruscan passion, defining Etruscan taste. Had it not been for the Etruscans, who imported copious numbers of exquisite Greek pots, we would have less than half the quantity now preserved in our public and private collections and their study would have been severely restricted. And were it not for the acquaintance of Josiah Wedgwood with Greek vases from Etruscan and other tombs in Italy, via the collections of Sir William Hamilton and others, the Etruria factory in Staffordshire with its prolific output of Wedgwood pottery would probably never have come into existence. Opulent Etruscan jewellery inspired the so-called Archaeological Style goldwork that was the preserve of high society European ladies; it delighted them as much as it did their Etruscan predecessors. (Fig.2) The finest villas and grand houses of Europe boasted their “Etruscan” rooms, admittedly some more obviously to us being Greek- or Roman-influenced, but reproductions of Etruscan tomb paintings frequently adorned their walls.

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

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

The artist who accompanied Dennis on his expeditions to often remote Etruscan sites was, of course, Samuel James Ainsley, remarkable for his detailed and emotive drawings of Etruscan remains and landscape. He both illustrated Dennis’ work and recorded the monuments for his own pleasure and study. (Fig.3)

The “Etruscan” protagonists of the period and their research, and the more romantic notions that sprang up around the Etruscans, will all be explored at the conference. The reaction by museums to this “new” culture will also be investigated. It would be some time before the evocative displays of the Campanari would be taken up by museums, and we can sympathize with Mrs. Hamilton Gray who later saw many of the Etruscan sarcophagi and cinerary urns from the Pall Mall exhibition displayed at the British Museum: “Our Etruscan friends lay in silence. They looked indeed as if they felt they were in a strange country, cold, comfortless and far from home.”

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

Papers will continued on page 28
News of the Baths at Carsulae, 2014
by Jane K. Whitehead

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

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

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

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

The next to the east, Furnace 2, which is set on the northern side of the NW corner of the tepidarium, was blocked up in antiquity, presumably when the apse and its furnace were added on. This gives us further confirmation that the apse, with its much shoddier construction, was a later appendage. Furnace 3, which lies beside and just to the east of Furnace 2, was not blocked up, and its chamber remains buried beneath the northern slope of the site, which is 3 m. higher than the ground level on the south.

Furnace 4 did not service the tepidarium, but rather a newly found hypocaustal room that extends eastward beyond the area that we have dug. The south wall of this new East Room is an extension of the south wall of the tepidarium, but the room itself is only 5/8 as wide as the square room that it abuts. Furnace 4 is set on the northern side of this Eastern Room, but it could have provided heat for no more than half of it. It, too, had been blocked up in antiquity (fig. 3). Another chamber, which appears from one of Ciotti’s plans to be about the same size as that of Furnace 4, abuts it to the east. From the small portion that we have excavated of this chamber, it appears that it once had an opening into the hypocaust and that it, too, has been blocked. An opening into the hypocaust through the south wall of the new East Room may originally have served to draw hot air across the room beneath the suspensura and vent it outward; it was also blocked, presumably at the same time. These blockages must thus have turned the East Room into a frigidarium.

Furnace 4 is only the second of the furnaces for which we have exposed the chamber. Its southern half had been previously excavated, although no details of it appear on any of Ciotti’s plans. The northern half of the chamber lay beneath the 3-m. deep overburden of the northern slope. As we began to dig that northern end, we quickly came down on a dense fall of bricks (fig. 4), the pattern of which did not appear random. We realized that this was the chamber’s vaulted roof, still in situ, which we had come upon from the top, exterior side. We had always thought that the 3-m. dislevel between the north and south sides of the baths was the result of fall and runoff from the cliff above; we now realize that it is the result of architecture. To our surprise and delight, the full original height of the baths is preserved on this north side.

Its presence so far only tentatively identified, Furnace 5 would have serviced the tiny South Room, which had been appended to the tepidarium at the same time as the apse, to judge from the equally shoddy nature of its construction. This South Room had a window in its western wall; low lining walls below the suspensura, similar to those that edge the apse, suggest that it may have supported a pool. A large intrusive pit has cut away most of the floor, however. Two openings into the hypocaust through the northern wall of this South Room may originally have served as a draft for Furnaces 2 and 3. The evidence for the presence of Furnace 5 here consists of an opening in the south wall leading toward the fossa, and a low wall, cut of the conglomerate bedrock, flanking the western side of the opening. This low wall resembles those that form the flues within the chambers of Furnaces 1 and 4.

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

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

continued above right
The monument of Grotte Scalina could thus be interpreted as evidence of a direct link between Etruria and the Macedonias of Philip II or Alexander, with no mediation of Tarentum (where no such monuments have ever been discovered). A logical explanation of this direct relationship could be found in the political situation of Etruria during the second half of the 4th century BCE. Therefore, since we do not know of any examples of this kind of architecture in pre-Roman Italy, it is tempting to think that it could have been inspired by the great model of the prothyra of the Macedonian palaces in Pella and Vergina, which also presented — obviously with different architectural solutions — two levels of porticoes crowned by a pediment, and is known to have inspired various monuments of the ancient world.

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The collaboration among the CNRS (UMR 8546-AOROC), ÉFR and SBAM, made systematic excavations possible from 2011 onwards, in order to better understand this outstanding monument, whose external architecture can be now largely reconstructed.

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

At the floor level, the classical sotto-facciata of the Etruscan rock-cut tombs presents a lavish architecture: two large columns (diam. 2m.), framed by two pilasters, introduce to a banquet room with six beds carved out of the tufa, divided into two parts by the dromos of the tomb (6.50m. deep, and 15 m. long).

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

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

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

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New research in the urban area of Caere
by Fabio Colivicchi
Queen’s University

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

The first campaigns provided a wealth of information on the urban history of Caere, and especially on the least known phases. Excavation was preceded by geo-magnetic survey to gather preliminary information on the urban setting of the hypogaeum and to verify the existence of a constant orientation observed in previously excavated areas. Two systems of linear anomalies were detected. One is found only in a small area near the slope of the plateau and is probably recent. The other extends over all of the surveyed area, overlapping the smaller one, and composes a grid of traces parallel or orthogonal with one another, oriented like the hypogaeum and the other buildings excavated in the area.

The new excavations and the re-evaluation of data from previous research have allowed the identification of Orientalizing structures of high architectural quality, with stone foundations and plastered walls with painted decoration. Traces of earlier occupation phases dating back to the late Iron Age have also come to light.

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

Even though the stratigraphy of the Archaic period is very disturbed, it is clear that structures were built with foundations of stone blocks oriented like the earlier Orientalizing buildings. The religious purpose of the area – or at least a part of it - is confirmed by a few small sondages in the 1930s. APAHA’s investigation not only brought to light new structures, but revealed that the architectural history of the area is far more complex than previously thought: both the wall enclosure and the temple itself consist of several construction phases, some of which likely date to post-Hadrianic times. Moreover, the excavation uncovered several dozens of architectural fragments coming from all parts of the Villa that were dumped in the Lararium area in the late Medieval and early Modern period.

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

Twenty-four students at all levels, from both Columbia and other universities, participated in the project; the dig...
Research at Crustumerium
Since 2010 the Groningen Institute of Archaeology (GIA) has done research on the Iron Age settlement of Crustumerium. The aim is to provide information for the project called “The People and the State: Material culture, social structure and political centralization in central Italy (800 - 450 BC).”

The settlement of Crustumerium is located on a volcanic hill plateau along the ancient Via Salaria in the east Tiber Valley, about 15 km north of Rome. The ancient site was abandoned in antiquity and, despite its frequent occurrence in historical sources, it was lost for centuries. Its location was re-established by archaeological field surveys in the 1970s (Quilici, Quilici-Gigli 1980). Since then, the site and its surroundings have been the subject of many research initiatives under the supervision of Dr. Francesco di Gennaro of the Soprintendenza Speciale per i Beni Archeologici di Roma (SSBAR). The settlement plateau and part of its surroundings have even been turned into an archaeological park by the Italian state. As a result the area has escaped the devastating effects of urbanization, and thus Crustumerium has become a unique site for archaeological study.

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

Brief report from the Vienna Section 2014:
by Petra Amman

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

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

In 2014, Petra Amann held lectures on the role of women in Etruscan society at the Istituto Italiano di Cultura in Vienna and the École Normale Supérieure in Paris, as well as on Johann Jakob Bachofen, the founder of the matriarchy theory, and his view of the Etruscans. She participated in several conferences, including the International Conference of the Österreichische Gesellschaft für Ur- und Frühgeschichte at Fließ, Tyrol, Austria, on October 15-18, 2014, on “Zur bildlichen Rekonstruktion des/der Verstorbenen und ihres Umfeldes im Etrurien der orientalisierenden Periode;” and the Journée d’études internationales, Autour des Sarcophages des Époux, at the University of Amiens/France, December 5, 2014, speaking on “L’immagine della coppia etrusca nella pittura tombale arcaica.”


Furthermore, research on ancient Italic peoples, especially the Umbrians, goes on – see P. Amann, Die antiken Umbren zwischen Tiber und Apennin unter besonderer Berücksichtigung der Einflüsse aus Etrurien. (Vienna 2011.) Luciana Aigner-Foresti is currently preparing two volumes on Etruscan history, one of which, dealing with the political, military and religious institutions of the Etruscans, will appear in 2015: Amt und Ordnung bei den Etruskern. Ihre politischen, militärischen und religiösen Institutionen, (Vienna 2015.)


Above, field crew excavates. Left, a very typical impasto vessel from Crustumerium. Below, a small bronze arc fibula.
Exhibition: Immortal Princes - Splendor of the Etruscan Aristocracy in Vulci.


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

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

New Interactive Displays Explore Classical History and Mythology

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

Exhibition: Satricum: Scavi e reperti archeologici

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

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

Southern Italian vases in the new galleries in Boston.

The poetry and drama of this storied civilization come alive through 230 works, primarily from the sixth century to the fourth century BC, including marble and bronze sculptures, ceramic and metal vases, and terracotta figurines. Many objects on view have been meticulously restored, some for the first time in a century. The fascinating displays will captivate anyone who has been inspired by Greek theater, mythology or the legendary heroes of Homer’s time-
The Chariot of Monteleone di Spoleto: History and Restoration
Castle of Postignano
September 13 - October 31, 2014
by Eleonora Brunori

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

The intent and purpose of this type of imaging is to provide the viewer with the illusion of three-dimensionality. A hologram is produced when a laser printer stamps hogels (imagine pixels cubed) onto a holographic film which is then applied to a sheet of plastic material; it is then sufficient to simply project a beam of light onto the surface to bring out the image from its base and see it in three dimensions. The optical illusion, particularly surprising, gives the viewer the impression of being able to touch a real object. It is precisely because of this realism, three-dimensionality, and ease of use that these holographic images are particularly suitable for museums and multimedia exhibitions, as well as for educational purposes.

Perugia’s Etruscans in Bratislava
Slovak National Museum, Bratislava Castle
October 31- March 29, 2015
by Daniel Bovi

Bratislava and Perugia have united in the name of culture, history and art through an archaeological exhibition dedicated to the Etruscans and, in particular, to the Etruscans of Perugia. The exhibition displays 80 major pieces from the National Archaeological Museum of Umbria. It was open to the public from October 31 to March 29, 2015, at the Slovak National Museum, within the Bratislava Castle. Promoted by the Slovak National museum, the Italian Cultural Institute, and the National Archaeological Museum of Umbria, the showcase came to life thanks to the collaboration of the Embassy of Italy, the City of Bratislava and the City of Perugia.

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

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

In the second part there are models depicting the walls of Perugia and the recently restored Etruscan Arch. This section includes finds from the excavations under the cathedral, the Etruscan alphabet from Viale Pellini, buccheri from the necropolis of Palazzzone, typical Hellenistic urns of marble from the quarries of Santa Sabina, and first-century AD funerary objects that reveal how Perugia had recovered after Bellum Perusinum. Among the most valuable pieces are some Cacni family inscriptions retrieved by police last year.

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

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

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

For further information contact Gary Enea or Massimo Legni at www.hologam.net.
text, presumably poetic phraseology, that means “these stars.” The use of the demonstrative in the phrase indicates that it refers to something visible to the reader, something located near the tablets when they were in their original position.

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

Literary comparanda (e.g., Polyb. 12.11.2) suggested to Colonna that the tablets were nailed to the inner jamb of the main door of the temple, in order to be in plain sight to visitors. This hypothesis would also jibe with the Etruscan custom of writing dedicatory inscriptions directly on votive objects. The eight gold-headed nails found together with the tablets were presumably part of the series driven into the same wooden jamb of the door, preserved as a sample of the original collection when the temple was dismantled (literally a pars pro toto: possibly the first row?). Another reference to the nails, which were called pulumγva, is in the second Etruscan tablet (2), which was written and posted after the first one. The final clause of the text reads tmial avilγval amuce pulumγva snuaq, which may be translated as “the nails (?) of the years of the temple were twelve” (the number twelve is a hypothesis of Giulio Giannecchini). That is to say, when the second tablet was inscribed, twelve years had passed from the date of the dedication of the temple.

The reason for posting this second tablet is not particularly clear, although it may refer to the construction of the sanctuary itself (thamuce cleva) and perhaps also to the annual ceremony of the posting of the clavus annalis, “the annual nail,” in the cella of Temple B, which started with the inauguration of the sanctuary. According to a recent hypothesis of Daniele Maras, the tablet records the institution of an annual festival of the goddess Uni (in genitive Unias), which was to be held in the month of Masan (probably December).

Recent epigraphic discoveries have shed some light on the historical figure of Thefarie Velianas. As a matter of fact, the publication by Giovanni Colonna of the Tomba delle Iscrizioni Graffite in the necropolis of the Banditaccia at Cerveteri, with its impressive corpus of inscriptions (dating from just before the last decade of the 6th century BCE), provides information on the gens Velianas (written in the variant clientes and sodales — that is to say, comrades in war and tablemates in peace — who were associated with the deceased as well as with his family and heirs, as is known in the Roman world, for instance, for the Tarquinian dynasty and for some early Republican political figures. Such associations played an important role in the political sphere, as they were especially supportive of the rise to power of tyrannical figures; this appears to have happened in the case of Thefarie Velianas.

The position of the tomb in the middle of Archaic and Orientalizing tumuli, in the core of the aristocratic necropolis of Caere, shows that the Veliana family belonged to the old aristocracy of the town. This is the reason why Colonna thought that they had ascended to power, not only because of their noble lineage, but also thanks to a network of friends and allies in the emerging social classes.

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

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

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

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

continued on page 21
Exceptional Gallic chariot tomb discovered in France

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

Starting on 3 June 2014 for a three-week period, archaeologists and an anthropologist have been working to uncover this chariot tomb. This type of aristocratic tomb emerges in the 7th century B.C. – during the first Iron Age – and ends with the end of the Gallic period. The oldest chariots have four wheels (like that found at Vix), while those from the second Iron Age have only two. The deceased person – who could be male or female – was generally inhumed on the chariot, which was an object of prestige and a symbol of social status. Champagne-Ardenne is famous for such tombs (particularly at Bourcq and Semide in the Ardennes), which are generally dated to the start of the second Iron Age (5th-4th century B.C.).

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

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

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

Symposium continued from page 12

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

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

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

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

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

XXII Convegno Internazionale di Studi sulla Storia e l’Archeologia dell’Etruria
La delimitazione dello spazio funerario in Italia dalla protostoria all’età arcaica.
Recinti, circoli, tumuli
Fondazione per il Museo “Claudio Faina,” Orvieto
December 19-21, 2014

December 19
Silvia Paltineri (Università degli Studi di Padova e di Pavia), “Architettura funeraria e società: recinti, circoli e forme di delimitazione dello spazio nella necropoli di Chiavari.”
Mariolina Gamba, Giovanna Gambacurta, Angela Ruta Serafini (Soprintendenza per i Beni Archeologici del Veneto), “Paesaggi e architetture delle necropoli venete.”

December 20
Daniela Locatelli (Soprintendenza per Beni Archeologici dell’Emilia-Romagna), “Nuovi dati sull’organizzazione degli spazi sepolcrali e modalità di aggregazione delle tombe dall’Orientalizzante all’età arcaica a Bologna e in Emilia.”
Andrea Gaucci (Università degli Studi di Bologna), “Organizzazione degli spazi funerari a Spina e in area del-tizia.”
Paola Desantis (Soprintendenza per i Beni Archeologici dell’Emilia Romagna), “Aspetti di topografia funeraria e tipologia tombale nella necropoli di Spina-Valle Pega: l’esempio del Dosso E.”
Stefano Bruni (Università degli Studi di Ferrara), “Il tumulo di Pisa.”
Adriano Magni (Università degli Studi di Venezia), “Entro il recinto: l’arredo scultoreo delle tombe a tumulo di Vetulonia.”
Simona Rafanelli (Museo Archeologico “Isidoro Falchi”), “Circoli e tumuli a Vetulonia.”
Giovannangelo Camporeale (Accademia Nazionale dei Lincei), “I circoli nelle necropoli di Massa Marittima.”
Luca Fedeli, Ada Salvi, Maria Angela Turchetti (Soprintendenza per i Beni Archeologici della Toscana), “I circoli funerari del Sodo a Cortona.”
Carlotta Cianferoni (Soprintendenza per i Beni Archeologici della Toscana), “Riflessioni intorno ai circoli di Marsiliana.”
Enrico Pellegrini (Soprintendenza per i Beni Archeologici dell’Etruria Meridionale), “Un aspetto delle necropoli etrusche di Grotte di Castro: le tombe a fossa con circolo di Vigna La Piazza.”
Maria Bonghi Jovino (Università degli Studi di Milano), “Cultura funeraria e aristocrazie tirreniche. Il tumulo di Poggio Gallinaro a Tarquinia.”
Alessandro Mandolesi (Università degli Studi di Torino), “La Doganaccia di Tarquinia: organizzazione di un sepolcro principeesco.”

December 21
Laura Ponzi Bonomi (Soprintendenza per i Beni Archeologici dell’Umbria), “Tombe a tumulo e a circolo nell’area etrusco centroorientale: tipologia e ideologia.”
Maria Cristina De Angelis (Soprintendenza per i Beni Archeologici dell’Umbria), “Proposta per una lettura della necropoli delle Acciaierie di Terni.”
Vincenzo D’Ercole (Direzione Generale delle Antichità del Ministero dei Beni e delle Attività Culturali), “Lo spazio funerario nell’area abruzzese dal Bronzo finale all’età arcaica.”
Mariassunta Cuozzo, Carmine Pellegrini (Università degli Studi del Molise e Università degli Studi di Salerno), “Delimitazione dello spazio funerario e dinamiche sociali nella Campania meridionale.”
Gianluca Tagliamonte (Università degli Studi del Salento), “Archeologia funeraria nel mondo messapico.”
Claudio Bizzarri, David B. George, Paolo Binaco (Parco Archeologico e Ambientale dell’Orvietano), “Lo scavo della cavità n. 254 in Via Ripa Medici, Orvieto.”

Quinto Convegno Internazionale Musei Accoglienti: una nuova cultura gestionale per i piccoli musei
Viterbo, September 26-27, 2014
Museo Nazionale Etrusco, Rocca Albornoz

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

Program

First session: Musei e social media,” Francesca De Gottardo, Movimento #svgliamuseo.
Il Museo virtuale di Narce (MAVNA),” Jacopo Tabolli, MAVNA, Mazzano Romano, RM.
27 September 2014
“Documentari, televisione e produzione di contenuti visivi per i musei,” Caterina Pisu, APM, Maurizio Pellegrini, Soprintendenza per i Beni Archeologici dell’Etruria Meridionale.
Third Session: Normative per la qualità nei piccoli musei
“Normative per la qualità nei piccoli musei,” Anna Boccioli, Incipit Consulting Società Cooperativa.
Fourth Session: gestire un piccolo museo. Esperienze e Buone Prasse
“Il Museo della Ceramica della Tuscia,” Silvia Valentini, Museo della Ceramica della Tuscia, Viterbo.
Piccoli Musei metropolitani: Il Museo della Scuola Romana,” Maria Italia Zacheo, Museo e Archivio della Scuola Romana di Villa Torlonia.
Mostrare l’invisibile/Il vento come esperienza. Il Museo della Bora di Trieste,” Rino Lombardi, Museo della Bora, Trieste.
La Lanterna Magica in Veneto,” Laura Minici Zotti, Museo del Precinema, Padova.

Second session: Musei 2.0
“Musei e social media,” Francesca De Gottardo, Movimento #svgliamuseo.
Il museo, il suo territorio: etica ed estetica di una realtà storica e sociale,” Fulvio Ricci, Museo del Costume Farnesiano di Gradoli.
Lo scenario attuale dei piccoli musei,” Giancarlo Dall’Ara, Presidente APM.

L’allestimento dei piccoli musei fra nuove tecnologie e tradizione,” Valeria Minucciani, Politecnico di Torino.
Programme:
26 September 2014
Sixth International Amber Conference, Riga, Latvia 2014
by Veronica Gallo

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

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

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

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

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

Interdisciplinary International Conference
Family and Family Relationships in Antiquity
University of Wroclaw
Wroclaw, 11-13 June 2014

June 11, 2014
First Session. Chair: Gościwit Malinowski

Second Session. Chair: Wang Chengdan
Teresa Miążek, “Emotional states and relations between them as leading to the aesthetical tastes of literature in ancient India. The Rasa theory from Nātyaśāstra and its applications.”

Third Session. Chair: Petr Charvát Daniele Umberto Lampasona, “Reconstructing Uр III family ties through letter-orders.”

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

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

June 12, 2014
Fifth session. Chair: Stefan Nowicki Daniel Justel, “Children inside the Family in Late Bronze Age Mesopotamia and Syria.”

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

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

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

Katerina Mandalaki, “Care of the Elderly in Greek Antiquity.”

Seventh session. Chair: Brenda Griffith-Williams
Joanna Janik, “Problematic Heritage: The Cases of Alcibiades the Younger and the Son of Eucrates.”


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

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


June 13, 2014
Ninth session. Chair: Roksana Chowaniec
Dobromila Nowicka, “Family Relations in Cases concerning Injuria.”


Agnieszka Tomasz, “Roman Military Family at the Borders of the Empire. A Case of the Legio I Italica.”

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

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

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

Eleventh session. Chair: Małgorzata Zadka
Maciej H. Dąbrowski, “Familia isiaca and the Ptolemaic royal family.”

Tomasz Dziurdzik, “Emperor’s Kinsmen: Family Ties as a Role-Model for Relations Between Roman Emperors and Soldiers in Official Propaganda, Social Order and Religious Ceremonies.”
**Giornata di studio**

**Produzione artigianale in Grecia arcaica**

Università degli Studi di Salerno, Fisciano, 28 May 2014

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

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

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

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

Angela Pontrandolfo e Michele Scauro (Università degli Studi di Salerno), “I pinakes attici: produzione, contesto, iconografia.”

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

**IV Incontro sulle Religioni del Mediterraneo Antico**

**Politeismo**

Costruzione e Percezione delle Divinità nel Mediterraneo Antico

June 10-14, 2014

Velletri e Lamuvio

**Session 1: Chair: Pam Crabtree, NYU**

“Images of Anthropomorphized Animals in Ancient Egyptian Figured Ostraca and Papyri,” Jennifer Babcock, Institute of Fine Arts-NYU.

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

**Session 2: Session Chair, Joan Breton Connelly, NYU**

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

Comment: Patricia Johnson, Boston University.

**Session 3: Chair, David Levene, NYU**

“Animals in Love: Images from Greek and Latin Literature,” Craig Williams, University of Illinois at Urbana-Champaign.

Comment: Mark Payne, University of Chicago

**Session 4: Chair, David Sider, NYU**


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

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

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

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

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

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

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

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

**June 12, 2014, Velletri**

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

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

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

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

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

Ilaria Ramelli (Università Cattolica del Sacro Cuore, Milano), Gli dèi nell’allegoresi teologica stoca: tra politeismo e reductio ad naturam.

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

**June 13, 2014, Velletri**

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

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

Marianna Ferrara (Sapienza Università di Roma), “Trematred, trecentotre, trentatre, set, tre, due, uno e mezzo, uno.” Il politeismo vedico come “discorsa” tra tradizione e innovazione.

Giuseppina Paola Viscardi (Università degli Studi di Napoli “Federico II”), Tra “essere supreme,” “iddii suprmi” e “iddii unicti.” Qualche osservazione a margine della riflessione pettazzoniana sulla natura e gli attributi della divinità tra pensiero mitico e pensiero logicocausale.

Santiago Montero (Università Complutense de Madrid), Gli dei e il Maia a Roma.

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

**June 14, 2014, Lanuvio**

**Teatro comunale di via S. Lorenzo**

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

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

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

Mariafrancesca Berretti (Accademia delle Belle Arti, Roma) and Marco Nocca (Accademia delle Belle Arti, Roma), Le divinità antiche nella simbologia dell’arte cristiana.
Workshop
La digitalizzazione del Sarcofago degli Sposi
Tecnologie e nuovi linguaggi per un museo dinamico e diffuso
Auditorium CINECA, Rome
13 June 2014

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


Francesco Antinucci (CNR - ISTC): Considerazioni sul progetto Apa l’Etrusco share a Roma.

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

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


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


Tavola rotonda: Le tecnologie ICT tra reale e virtuale: dalla valorizzazione dei capolavori antichi all’analisi delle percezioni sui visitatori.

Participants: Francesco Antinucci (CNR-ISTC), Claudio Bocci (Feder Culture), Carlo Infante (Performing media).

Conference
Historical Consciousness and Historiography (3000 BC–AD 600)
Oxford, September 17-19, 2014

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

1. The ways different traditions of historical consciousness informed or contributed to the rise of formal historiography;
2. The ways formal historiography and other traditions of historical consciousness interacted during their transmission; and
3. The implications of such interactions for cultural heritage, collective memory, and later understandings of history.

Speakers and Presentation Topics:

- John Baines (Egyptology), University of Oxford: “History and Historiography in the Material World: An Ancient Egyptian Perspective.”
- Emily Baragwanath (Classics), University of North Carolina, Chapel Hill: “Myth and History Entwined: Female Agency and Fraternal Strife in the Greek Historians.”
- Richard Buxton (Classics), University of Bristol: “The Cyclopes: Myth and Historiography.”
- Ken Dowden (Classics), University of Birmingham: “Tlepolemos, and the Dialectic of Mythology and History.”
- Amir Gilan (Hittitology), Tel Aviv University: “The Hittites and Their Past—Forms of Historical Consciousness in Hittite Anatolia.”
- Jonas Grethlein (Classics), University of Heidelberg: “Alternative Versions in Pindar and Herodotus.”
- Christina Kraus (Classics), Yale University: “Fabula and History in Livy’s Narrative of the Capture of Veii.”
- Peter Machinist (Hebrew Bible/Assyriology), Harvard University: “Periodization in Biblical Historiography: With Help from Mesopotamia.”
- Dirk Meyer (Chinese Studies), University of Michigan: “The Domestication of Stranger Kings: Making History by List in Ancient Mesopotamia.”
- Na’aman Nadav (Jewish Studies), Tel Aviv University: “Writing the Early History of Israel as a Decisive Step in the Formation of ‘Biblical Israel.’”
- Christopher Pelling (Classics), University of Oxford: “Waiting for Herodotus: the Mindsets of 425.”
- Tim Rood (Classics), University of Oxford: “Thucydides, Myth, and Ethnography.”
- David Schaberg (Chinese Studies), University of California, Los Angeles: “The Scene of Inquiry in Early Chinese Historiography.”
- Rosalind Thomas (Classics), University of Oxford: “Historical Consciousness and the ‘Aetiology.’”
- Henriette van der Blom (Classics), University of Oxford: “Shangshu Translations and the Resistance to Empire.”
- Roger Woodward (Classics/Indo-European Studies), University of Buffalo: SUNY: “Coriolanus: Writing the Primitive Dysfunctional Warrior into the History of Republican Rome.”

Conference
Popular Medicine in the Graeco-Roman World
(NYC, April 18-19, 2014)
Center for the Ancient Mediterranean
Columbia University History Department,
Program in Classical Studies, and
Stanwood Cockey Lodge Foundation of the Classics Department
April 18th
Opening Remarks: William Harris
First Session: Religious and Psychological Aspects
Session chair: Francesco de Angelis
Olympia Panagiotidou, “Asklepieion Therapy as an alternative healing choice: A case of placebo effect.”
Session chair: Katja Vogt
Chiara Thumiger, “Prometheus’ gift: healing and hope in popular and technical reflections on medicine.”
Rebecca Fleming, “Anatomical votives in Republican/Hellenistic Italy: How popular and how medical?”

Second Session: Recipes And Remedies
Session chair: Deborah Steiner
Isabella Andorlini, “Crossing the Borders between Egyptian and Greek medical practice: papyri and related archaeological tools.”
Julie Laskaris, “Metals in Medicine: from Telephus to the Greek Magical Papyri.”
Laurence Totelin, “Pharmakopoi: a re-evaluation of the sources.”
Arsenio Ferraces Rodriguez, “Medical
recipes from Antiquity to the early Middle Ages: who made them, how, and for whom they were made.”

April 19th
Third Session: Some Major Texts
Session chair: Rebecca Flemming
Heinrich von Staden, “The relationship between ‘popular’ and ‘scientific’ medicine in Celsus’ Medicina.”
Danielle Gouvervitch, “Popular Medicines and Practices in Galen.”
Vivian Nutton, “Popular medicine in the Galenic Corpus.”
Ann Ellis Hanson, “The barnyard and the bedroom, the Geoponika and Hippocrates’ women.”
Fourth Session: Doctors And Others
Session chair: William Harris
Liz Irwin, “Imperial ambitions and the popularization of medical theory at Athens.”
Catherine Hezser, “‘Honor Your Physician Even Before You Have Need of Him’ (y. Taan. 3:6, 66d): Representations of the Physician in Jewish Literature from Hellenistic and Roman Times.”
David Leith, “How Popular Were the Medical Sects?”
Ido Israelowitch, “Medicine in the Roman Army.”

CENTRO STUDI DI PRESTORIA E ARCHEOLOGIA ETRUSCA
COMUNE DI VALENTANO
COMUNE DI PETRALO
COMUNE DI MANCANO

PRESTORIA E PROTOSTORIA IN ETRURIA
PREGOSCELLO ENCONTRO DI STUDI
Ornamenti per commemorare con gli uomini e con gli Dei
Gli oggetti di ornamento come status symbol, amuleti, richiesta di protezione
September 12-13, 2014
Valentano (VT) – 12 Settembre 2014
Poggio (GR) – 12 Settembre 2014
Marcianise (AV) – 14 Settembre 2014

CENTRO STUDI DI PRESTORIA E ARCHEOLOGIA ETRUSCA

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

LECTURES & SEMINARS

Accordia Lectures on Italy 2014-2015

January 14, 2014
February 18, 2014
“Massive buildings, intangible practices: making sense of the Tus-Silg prehistoric megalithic sanctuary in Malta,” Giulia Recchia, University of Foggia.
March 4, 2014
“Indigenous cults in Roman North Italy,” Ralph Häussler, University of Wales, Trinity St David.
May 6, 2014
“Perceptions of prophecy: divination made visible in Ancient Italy and Greece,” Nancy de Grummond, Florida State University.
October 21, 2014
“...the columns are unfinished to this day!” new excavations in the forum of Pompeii,” Christoph Rommel, German Archaeological Institute.
November 4, 2014
December 2, 2014
Accordia Anniversary Lecture: “Frattesina: an entrepôt in the pre-historic Mediterranean world,” Anna Maria Bietti Sestieri, Emeritus Professor, University of the Salento.
January 13, 2015
“Getting the bigger picture from a minor site: the Roman and Late Antique mansio of Vignale (Tuscany),” Enrico Zanini, University of Siena.
February 17, 2015
“Perfume, flowers and deities in the Western Greek World: the case study of Gela,” Claudia Lambrugo, University of Milan.
March 3, 2015
“Advertisement, marketing and competition: performing auctions in Roman Italy,” Marta Garcia Morcillo, University of Roehampton.
May 5, 2015
“Interpreting the Etruscans: between republicanism and princely rule (12th to 16th centuries,” Corinna Riva, UCL Institute of Archaeology.

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

The Seminar on Greek and Roman Art and Architecture invites scholars to share their current research with the research community on Ancient Art and Archaeology at the Institute of Fine Arts and in the metropolitan area, and to meet and talk with IFA graduate students.
The study of Greek and Roman Art and Architecture is at a critical stage in its development. In recent years, this field has been characterized by an ever-increasing range of approaches, under the influence of various disciplines such as Sociology, Semiotics, Gender Theory, Anthropology, Reception Theory, and Hermeneutics. The scope of this Seminar is to explore key aspects of Greek and Roman Art and Architecture, and to assess the current state of the discipline by reviewing and subjecting its current larger theoretical implications, methodologies, and directions of research to critical scrutiny.
All lectures are on Thursday evenings at 6:00 PM. Please check back for RSVP information.

Upcoming Lectures 2015

January 29, 2015
February 26, 2015
Jenifer Neils, Elsie B. Smith Professor in the Liberal Arts, Department of Classics, Case Western Reserve University, “The Shield of the Athena Parthenos: A New Reconstruction.”
April 2, 2015
Verena Gassner, Professor, University of Vienna, “The Hellenistic Sanctuaries of Velia.”
April 14, 2015
Paul Zanker, Professor of Storia dell’Arte Antica, Scuola Normale Superiore, Pisa: Lecture title forthcoming.
April 29, 2015
Michael Squire, Lecturer, King’s College, London, “Homer and the Ekphrasts: Text and Image in the Elder Philostratus’s Scamander (Imagines I.1)”
Past lectures of interest

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

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

Rocca Albernoz Lecture Series, Viterbo, Museo Nazionale Etrusco:


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


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


Giovani Belardi and Elvira Cajano (Funzionari architetti Soprintendenza per i Beni Architettonici e Paesaggistici), “Panthéon, Manutenzione e restauro della cupola e della porta monumentale,” and “Sant’Andrea della Valle: Argomentazione sul restauro e conservazione del travertino,” March 6, 2014, Museo Nazionale di Villa Giulia.

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


Pontificia Accademia Romana di Archeologia, April 3, 2014, Le ricerche dell’Università “La Sapienza” a Veio:

Gilda Bartoloni, “Il cane di terracotta.”

Francesca Boitani, Folco Biagi, Sara Neri, “Mura e porte urbane.”

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

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

Angelos Chaniotis (Institute for Advanced Study, Princeton), “Greece after Sunset: From night stories to a history of the night.”

February 13, 2014.


The tumulus of San Jacopo, Pisa (Photo by Opaxir)
The Etruscans & European Culture, continued from page 13

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

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

The essential theme of “Seduzione Etrusca” was the attraction of the British to Etruscoology, while the role of the Accademia Etrusca di Cortona as the earliest institution devoted to Etruscan studies was fully explored. The two institutions vie with each other as the earliest tourists.

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

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The Etruscans at Oxford, continued from page 1

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

Our most recent event was a workshop on October 1 and 2, 2014 entitled “Etruscan Art to Roman Art? A Reappraisal,” organized by the Classical Art Research Centre with generous support from Jean-David Cahm, the Thomas Whitcombe Greene Fund, and the Lorne Thyssen Research Fund for Ancient World Topics at Wolfson College. Unlike a traditional conference designed to disseminate research via conference proceedings, the workshop format was chosen in order to bring scholars from different fields together to discuss freely new perspectives with the potential to influence future studies of ancient art.

Thought-provoking topics included the newest perspectives on “mid-Italic Hellenism,” the sophistication of patrons and artisans, the problematic notion of identity, possibly indigenous elements of Augustan propaganda, and connections between Etruscan and Roman wall painting. It was shown that the Republican and early Imperial periods are particularly engaging contexts for studying the Etruscans and their legacy and offer much for scholars of both pre-Roman and Roman Italy.

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

Etruscan Art to Roman Art?
A Reappraisal
Oxford University
October 1-2, 2014

October 1, 2014
“Mid-Italic Hellenism,” Maurizio Harari (Pavia).

“Etruscan Influence on Praenestine Mirrors and Cistae,” L. Bouke van der Meer (Leiden).


“Sources of Roman Hellenism: Consuetudo Italiae and Local Reception,” Mario Torelli (Perugia).

October 2, 2014
“The Triumph in Rome and Etruria,” Nancy de Grummond (Florida State).

“Insights and Innovations of Etruscan Wall Painting and its Influence on Roman Art,” Lisa Pieraccini (Berkeley).

“The Mausoleum of Augustus and Etruscan Precedents,” Peter Holliday (California State University, Long Beach).

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International Conference
An Etruscan affair: the impact of early Etruscan discoveries on European culture
British Museum
May 29 - 30, 2015

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

The conference includes 15 papers and the Barker Etruscan lecture, kindly funded by Graham Barker. The lecturer, Dr. Tom Rasmussen of the University of Manchester, will present “Burials, bandits and bucchero: Dennis of Etruria.”
Previous Haynes Lectures at Oxford


2010: Jette Christiansen: “The Etruscans in their Mediterranean Setting.”


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

2013: Nancy De Grummond: “Etruscan Human Sacrifice in Ritual and Myth.”

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

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

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

The plaques were found in July 1964 by Prof. Giovanni Colonna. The anniversary of the important discovery was celebrated in June during a ceremony organized by the current director of the archaeological superintendency, D.ssa Rossella Zaccagnini, the Superintendent for the archaeological sites of southern Etruria. Considering the plaques’ bilingual significance, the maintainance of strong friendships between peoples on opposite sides of the Mediterranean is key. To this end, the Ambassador of Tunisia and the Lebanese consul in Italy were invited to the ceremony representing the ancient peoples of both Carthage and Phoenicia. They then planted near the archaeological site two trees as a harbinger of peace in the Mediterranean: a cedar of Lebanon and an olive tree. The superintendent for southern Etruria, D.ssa Alfonsina Russo, introduced the ceremony by thanking the Tunisian and Lebanese diplomats, local authorities (mayors were present from Cerveteri, Ladispoli and Santa Marinella, also representing the people of ancient Kaisra), volunteers from the archaeological group for the territory of Cerveteri, who had restored for the occasion the circuit of polygonal walls surrounding Roman Pyrgi. She also introduced the re-enactment of the discovery.

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

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

Organizers: Margarita Gleba and Romina Laurito

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

Compared to Central and Northern Europe, textile research in Italy has been a rather neglected field. The reason most often cited for the absence of studies on ancient textiles in Italy is their extremely poor preservation. Textiles, however, are much more common finds than generally thought and survive in original organic state but also as carbonized and mineralized traces, as well as in the form of imprints. In addition, there are numerous other sources of evidence, such as textile tools, palaeobotanic and archaeozoological remains, as well as iconographic and literary sources, which permit us to gain valuable information about many and varied aspects of textile production in ancient Italy. The scientific methods have been or are being developed within archaeology (such as ancient DNA studies, isotopic tracing) that can be applied to gain new knowledge about ancient textiles on an unprecedented scale. The interdisciplinary workshop will gather specialists together to discuss the various methods and approaches to textile and fibre studies in ancient Italy. The overall aim of this session is to demonstrate the potential of archaeological textiles for the investigation of ancient Italian economy, technology and agriculture and to discuss new methods that can be applied to the investigation of ancient textiles.

AM - British School at Rome
Introduction
Christopher Smith (Director, BSR): Welcome.
Margarita Gleba (Cambridge): “Archaeological textiles of Italy.”
Susanna Harris (UCLA): “Textile iconography.”
Session 1: Raw materials
Mauro Rottoli (Musei Civici di Como): “Flax, hemp and wool: new data on iron age from pollen, macroremains and fabrics in Northern and Central Italy.”
Angela Trentacoste (Sheffield), on Archaeozoology, sheep.
Session 2: Textiles and texts
Marta Bazzanella (Museo Trento): “Prehistoric textile production in northern Italy.”
Annemarie Stauffer (Fachhochschule Koeln): “Men’s garments from Verucchio 700 BC.”
Peder Flemestad (Copenhagen): “Italic textile terminologies.”
Berit Hildebrandt: “Roman statues and their clothing: What can we deduce about textiles from our evidence?”

PM – Museo Archeologico Nazionale Etrusco di Villa Giulia
Introduction
Alfonsina Russo (Soprintendente dell’Etruria Meridionale): Welcome.
Session 3 - Textile Production
Hedvig Landenius Enegren: “Archaic Sicily -loom weights and identity.”
Francesco Meo (Salento): “Textile production in pre-Roman southern Italy”.
Maria Stella Busana and Annarita Tricomi (Padova): “Textile Archaeology in Roman Venetia.”
Ettore Pizzuttì: “Textile tools and experimental archaeology.”
Jacopo Tabolli (MAYNA): “From the 1890 notebooks to the MAYNA Museum: the identity of Narce through spinning and weaving at La Petrina.”

Call For Papers
Motherhood and Polytheism

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

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

How is divine motherhood represented in other polytheistic religions?

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

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

The accepted papers must be submitted in final form by September 2015. The final publication, from the publisher Aracne, is scheduled for the end of 2015. Organized by Giulia Pedrucci Chiara Terranova, and in Florence 1. Pasche Guignard.

AIA Site Preservation Grant Awarded to Ancient Necropolis Site in Italy

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

Narce is home to over twenty necropoleis, the longest used and most important of which is La Petrina. La Petrina faces several serious threats, including lack of funding for maintenance, looting, littering, and plant overgrowth. AIA support will help distinguish the boundaries of this necropolis through the creation of an archaeological trail with interpretive signage and establish a volunteer-based maintenance crew that will help in the cleanup and general protection of the site year round.

In addition to involving the local community in direct preservation of the site, the Adopting Narce project will provide residents and visitors with opportunities to delve deeper into the rich history of Narce through a series of archaeological activities for school groups, site tours, and seminars for adults. The project’s goal is to encourage the local community to establish a connection with its ancient heritage that will lead to the long-term preservation of the necropolis.
Two French Festschriften honor Mario Del Chiaro and Jean-René Jannot, two scholars who have made their mark on Etruscan studies and advanced the discipline in meaningful ways.


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

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

The focus on the banquet and symposium gives a unity to the first section, which includes the study of metal and impasto kantharoi (Giovannangelo Camporeale), and the medical observation that reclining on the left side helps the digestion and avoids acid reflux (Maurizio Harari, on the Arstonothos vase). The importance and function of drinking wine has been much studied in recent times, as have the individual characters of the different cities; Gilda Bartoloni (with Acconcia and ten Kortenar) compares the grave goods from Veii, Cerveteri, Tarquinia, and Vulci in order to better understand the ways that the custom of wine drinking was taken over from the Greeks by the Etruscan aristocracy in southern Etruria. Closely related is a study of amphorae from Veii (Francesca Boitani, Folco Biagi, and Sara Neri). The recovery of a group of Etruscan objects in America lets us participate in a museum detective story. Part of the material from a tomb at Vulci had been bought by the Field Museum in Chicago from Arthur Frothingham in 1896; over a hundred years later, twenty-eight more vases were found in the University of Pennsylvania Museum in Philadelphia, and the tomb group was recovered in full (Richard De Puma, Ann Brownlee).

Articles on the distribution of White on Red pottery in Italy (Marina Micocci), and of bucchero in Etruria and the western Mediterranean (Jean Gran Aymerich) are followed by my personal favorite, the Etruscan “leg in mouth” motif (Tom Rasmussen), which was eagerly taken up by Celts to the north, and proliferated in the decoration of Romanesque churches. Etruscan pottery at Gabii (Gabriel Zuchtriegel), Etrusco-Corinthian amphorae (Vincenzo Bellelli), and Etrusco-Corinthian and Etrusco-Geometric pottery in the Marche (Alessandra Coen), round out this rich section.

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

The third section has four contributions. Marta Scarrone suggests that the inscriptions on the Praxias vase, arnthe and praxias, usually taken to be signatures, actually record the gift that the naturalized Etruscan citizen Arnthe gives his Greek friend Praxias. In the fifth century, stamnoid amphorae are typical of Vetulonia (Mario Cygelman). The complicated relationship between Etruria, Greece and Magna Graecia in the “Interimzeit” is reflected in the religious and social roles represented on the vases (Fernando Gilotta). Simona Rafanelli’s careful inventory of a tomb group from Vetulonia says much about the continuity of styles and types in Vetulonia in the Classical period.

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


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

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

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

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

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

**First Words continued from p.33,** context. Those from Rome and Carthage were first thought to be tesserae hospitales, pledges of hospitality for travelers. Because they were found in such different contexts, the authors suggest that they were used at a variety of social functions, which would explain the presence of women’s names.

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

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

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


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

The volume under review emerged from a conference held in Agrigento in 2011. The theme was dedicated to the old, and highly controversial, question of Etruscan origins. Traditionally this topic has been studied singularly, typically with historians, archaeologists, linguists, and others offering their own interpretations independently of one another. Here Bellelli has successfully brought scholars from these and other disciplines together to discuss new evidence and interpretations. This in itself is worthy of note and represents a much-welcomed new standard in investigating contentious subjects in Italian archaeology. The aim of the volume is to investigate Etruscan origins in light of the scholarship of Massimo Pallottino and others. Pallottino had argued successfully that the very core of the rites was the child-sacrifice. As a consequence, an interpretive model is proposed, based on the vowing-dynamics: if a vow was made, and the prayer was fulfilled by the gods, the promise must be kept at all costs. This interpretation matches with all our sources and can explain both the votive character of the inscriptions and the eventual (even if rare) presence of foetuses in the urns, i.e. children vowed to the gods as a consequence of a vow, made by a single, a family or a collectivity. To be sure, ritual infant killings were not the only ceremonies carried there, but archaeological evidence testifies that the very core of the rites was the child-sacrifice. As a consequence, an interpretive model is proposed, based on the vowing-dynamics: if a vow was made, and the prayer was fulfilled by the gods, the promise must be kept at all costs.


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

Museo Nazionale Etrusco “Pompeo Aria”
e area archeologica
dell’antica città di Kainua
Via Porrettana Sud n. 13 Marzabotto
Inverno con gli Etruschi
Appuntamenti legati alla mostra “Il Viaggio Oltre la Vita. Gli Etruschi e l’Alldilà tra capolavori e realtà virtuale”
at the Museo della Città di Bologna until February 22, 2015


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

The function of the tophet, has aroused a great deal of controversy, especially in the context of the recent interest in human sacrifice. Two articles in recent issues of Antiquity have taken opposing views of the infant burials in the “Tophet,” the precinct at Carthage, sacred to the goddess Tanit, that contained funerary urns of thousands of cremated infants. The first (Smith et al. 2011) held that these must be evidence of the infant sacrifice that was so loudly
fice is still (in their view) the most likely interpretation of the data, based on the age distribution of the deceased. In the second, Paolo Xella and colleagues, too, are convinced that infant sacrifice took place. They step aside from the details of the cremated remains, however, to emphasize a range of other social and archaeological aspects of the Tophets in Carthage and elsewhere that are critical for understanding these sanctuaries and their rituals. See Paolo Xella, Josephine Quinn, Valentina Melchiorri and Peter van Dommelen, “Phoenician bones of contention.” *Antiquity* 87 (338) 2013, 1199-1207.

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

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

**Giants, continued from page 36**

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

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

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

NEW YORK, KNOPF, 2014.

The year 2014 saw the appearance of a new understanding of the world’s most iconic building and the people who made it.

**The Parthenon Enigma**

**Joan Breton Connelly**

**OBITUARIES**

**Stephen G. Daitz 1926-2014**

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

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

Stephen Daitz’s education at Yale, the Sorbonne, and Harvard initially lead him to the publication of critical editions, but his love of music underpinned his resuscitation of the sounds of Classical literature. He taught at CUNY from 1957 to 1991 and at the University of Paris in 1971-73 and 1979-80. His teaching at the Ecole Normale Superieure inspired the creation of Theatre Demodocos, which presents staged productions of Classical drama in the original language. A confirmed Francophile, he spoke French at home, teaching all his children to speak the language.

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

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

1931-2014

by Catherine Johns

My husband Donald Bailey, who has died aged 83, was an internationally respected scholar of classical archaeology, especially in the field of Roman ceramic studies. He combined meticu-
lous curatorial work with research and publication of the highest quality, inspired by, but by no means confined to, the unrivalled collections of the British Museum, where he was a curator from 1955 until his retirement in 1996.

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

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

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

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

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

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**A thirty year dream: Memories of Angelo Bartoli, Experimenter of life and archaeology**

*by Francesca Ceci*

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

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

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

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

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

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

Other events that took place at the Center were international congresses in experimental archeology, dedicated primarily to metals, weapons, jewelry and coins. In these the theoretical or research-based papers were followed by practical activities: the reconstruction of kilns, forges, or ancient villages. The international experimenters would bring their research to life and more deeply penetrate the soul of the times by dressing like the ancients.

Angelo has made Civitella Cesi and Blera better known internationally than perhaps in Italy. The present town council has not fully exploited this free advertising; no official telegram was read at the funeral. The international scope of Antiquitates results from a long friendship with the Swedish Institute, experiments carried out at the site of Pyrgos in Cyprus, the convention in Ptuj in Slovenia, and Angelo’s frequent trips to conferences around the world from the United States to Japan. It has been further enhanced by collaborations with the Capitoline Museums, the Markets of Trajan, the National Etruscan Museum of Viterbo, and the Etruscan Museum of Villa Giulia.

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

I want to conclude with a thought: at the Center one can leave the misery and worries of everyday life, forget one’s troubles and thus return to daily life recharged, calm, and with a smile born from the dear and exceptional company of Angelo Bartoli.
New finds from the Pantanacci Votive Deposit  
by Luca Attenni

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

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

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

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

Ancient Sculptures in Sardinia Rewrite Mediterranean History  
by Alexander Forbes

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

That changed at the end of last month, according to La Repubblica, as two new giants were found at the site, almost entirely intact. A third giant may still lie beneath the first pair, according to ground-penetrating radar used by researchers. The scans have produced what they have thus far only qualified as “anomalies.” But with the initial pair having been lifted from the site and transported to the Museo civico di Cabras, further deeper excavations can now begin.

They might be giants, a new boxer emerges in Sardinia. (photo ansa) thousand miniature black glaze vases from the 3rd century BC were found, may not be related to a temple structure supposedly built nearby, of which no trace has been found, but the to the sacred grotto of the serpent.

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

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

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

Three projects were particularly important. The digitalization of the Sarcofago degli Sposi took place as part of the gemellaggio between Villa Giulia and the Museo Civico of Bologna. It was included in a project, Il Viaggio oltre la vita – Journey to the Afterlife. Between Masterpieces of Etruscan Art and Virtual Reality. The exhibit is highly appropriate given the importance that the Underworld had in the world of the Etruscans. It will be on view in Bologna in the Palazzo Popoli, Museo della Storia di Bologna, from October 25, 2014, to February 2015. The multidisciplinary project, APA I’etrusco sbarca a Roma opened in Rome at the same time as the Journey to the Afterlife as part of the special relationship with Bologna, and includes technological innovations, and a 3D film.

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

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

Unleashing Harvard’s Art Museums

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

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

… The cultural exchange illustrated in the American gallery is emblematic of the way art is considered throughout the museum, and was made possible by two major changes. First, the museums’ 10 tiny curatorial departments were combined into three larger divisions – Asian and Mediterranean, European and American, and Modern and Contemporary – to facilitate scholarly exchanges. Second, the new building has brought the three separate collections – the Fogg, the Busch-Reisinger, and the Arthur M. Sackler museums – together in one location, so that, as Lentz describes it, “they can finally begin talking to one another. We can now begin to establish the multiple visual, intellectual and historical linkage between these collections.”

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

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

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

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

Greek drinking vessels displayed so the decorations can be seen as they would have been when in use.
Rome’s Colosseum could again host shows — but first it needs a floor
by Tom Kington,
WorldNewsEuropeArchaeology

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

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

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

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

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

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

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

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

In the 1990s, a section of wooden floor was laid over the basement corridors, replicating a third of the original arena floor. The space was used for a handful of small concerts, including one by Paul McCartney, who played for 400 people in 2003. Now, if Franceschini gets his way, that floor will be extended to cover the entire arena, allowing larger events.

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

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

The result is that heavy rains cause the flooding of the Colosseum, with water rapidly rising 18 feet, right to the level where Franceschini wants the new arena floor. Fixing that, said Rea, would involve widening the water pipes, an expensive job at a time when the cash-strapped government is reduced to proposing crowd funding to pay for the upkeep of other historical sites. Said Rea: “Tunneling down under the subway line to widen that drainage system would incur biblical costs.”
of memory” such as the Colosseum. Mixing different cultural languages is certainly positive; but the lack of shared intentions and policies highlights not only methodological problems, but also historical questions, as well as issues of contents, and — from an anthropological point of view — of relativism. (After all, drama and music have similar logistic problems to those of the dreaded soccer...).

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

As a functionary of the Soprintendenza, I have recently had the opportunity of taking part in the “historical choreography” of popular events, such as the Bundano Celtic Festival at Bundeno and reenactments in the Museo Archeologico in Ferrara. In the latter case, for instance, reenacting and archaeological narrative have collaborated as dynamic and suggestive means for presenting the wonders of the Etruscan town of Spina to a bewildered public (Spina Rivive). At another event, 7000 years of the history of Ferrara — from the Neolithic Age to the Renaissance — were staged as a continuous narrative with the help of more than 120 actors (Echi del Tempo).

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

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

The tombs of Lauscello are located along one of the most important routes that run through the District of Orvieto, connecting Orvieto and Bolsena, the settlement subsequently called Volsini by the Romans. The entire area is characterized by an imposing volcanic deposit that made it easy to dig hypogea tombs, although there were a few problems regarding the stability of the soil. The earliest tombs in the necropolis date to the end of the fourth century BC.

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

In the summer of 2014 collaboration between the Soprintendenza, the Parco Archeologico ed Ambientale dell’Orvietano, the Gruppo Archeologico Alfina and St. Anselm College in New Hampshire (USA) led to the partial recovery of two tombs, discovered when woodland belonging to the Fondazione per il Museo C. Faina in Orvieto was thinned. At the time, the objects recovered, aside from numerous ceramic finds, included the remains of two clay cremation ollas, one that of a woman with a cap-like hair ornament in bronze wire, and lead weights, and one of a child, with an aochrome ceramic feeding bottle. Of note also a bronze thymaterion (censer) and ceramic forms with painted decoration.

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

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

The new funerary monument belongs to the semi-“dado” type, with false door and pitched roof on the façade (3.15 x 2.30 m.); three beam-ends at the upper corners imitate the column and the mutuli. An overhanging edge protects the sidewalls, and the roof top continues in depth for a brief distance, providing a tridimensional effect. The false door in the front is decorated by a relief framework reproducing the architrave with side T-projections curving down (“becco di civetta”). The funerary chamber lies under the monument, and was accessible through a dromos that has not yet been excavated.

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

\[
\text{eta x̄ṵθi velus} \\
\times\times(+)x\times\times[\times]\times\times[?] \\
\times\alpha\times[s(\times)a
\]

The first line is better preserved and consists of the standard opening formula of funerary inscriptions: “this (is) the tomb of Vel.” Unfortunately, the family name (gentilicium) that followed in the second line is almost completely lost, except for the possible ending [—]cus. The monument dates from the mid-fourth century BCE, and constitutes a new example of the rare attestations of the house-shaped type in the region (known at Tuscania, Blera, Barbarano Romano, Castro).

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

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

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

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


Daniele Maras studies the Etruscan inscription on the false door.

Funerary goods found in the tomb after their restoration.

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

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

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

The Institute for Mediterranean Archaeology: a new society for Orvieto and its territory
by Claudio Bizzarri

The IMA, or Institute for Mediterranean Archaeology, a nonprofit organization for the development of cultural activities and promotion of archaeological tourism, was finally recognized in Italy, in January 2015, in affiliation with the institute of the same name established in the US a few years ago (http://www.imarchaeology.com/). The latter had already begun to collaborate through PAAO on a series of projects in the territory of Orvieto; among these were the excavations of Coriglia in the municipality of Castelviscardo (an Etruscan-Roman site) and in via Ripa Medici in the historical center of Orvieto. The latter exposed a hollow in the shape of a truncated pyramid of the Etruscan period. (See Archeo, January 2015 issue.) In the interest of international cooperation, the IMA aims to promote mainly North American and northern European research institutes, and attract various economic resources, including private and overseas foundations, toward projects within the area of Orvieto. In the past, the IMA has collaborated with the University of Ghent, Belgium, in the archeometric analysis of mobile materials (ceramics) from the excavations of the territory, as well as analysis of the pigments used in the frescoes in the chapel of St. Ansano in the town of Allerona. The recognition of the operating unit in Italy of this nonprofit organization will then convey the strong potential of Orvieto and its area in archeoturismo, in which visits to archaeological sites are combined with the promotion of the local food and wine. There are also ongoing contacts with a North American museum to explore the possibility of organizing an exhibition related to the Etruscans and the history of the district of Orvieto, with an eye to the neighboring areas outside the region.

It is no coincidence that the logo of the IMA is the famous terracotta head representing the face of the Gorgon that is located at the Foundation for the Museum C. Faina; it is a symbol of power chosen by Athena for her aegis. The hope is that the goddess of wisdom will guide the steps of the Institute toward the development and promotion of this richly complex cultural area.

Etruscan scholars gather in New Orleans for Archaeological Institute of America conference and drink an ancient ale
by Todd A. Price
NOLA.com/Times-Picayune

The scholars of ancient cultures were in town Saturday (Jan 10) for the Archeological Institute of Americas annual conference. As happens when travelers descend on New Orleans, their thoughts turned to drinking — but not just any drink. They had brought a case of Dogfish Head’s Birra Etrusca, a recreation of what got people buzzed in the area now called Tuscany before the era of the Romans.

An archaeologist named Patrick McGovern worked with Dogfish Head to create that beer. As he explained in an interview for the latest issue of Etruscan news, ancient alcoholic drinks were more complex than modern ones, combining grapes, honey and grain. “They wanted to be sure they had enough sugar to get the fermentation going,” he said.

In the interview, “so they took whatever they had that contained sugar and mixed them together.” The Birra Etrusca had barley, wheat, hazelnut flour, honey, pomegranates and even myrrh. It was rich, balanced, a little sweet and probably tastes better than anything the Etruscans ever drank. (Dogfish Head beers are not currently distributed in Louisiana.)

Etruscologists salute! (front l-r) Fabio Colivicchi, Lisa Pieracini, Nancy de Grummond, M.Lynette Thompson, Orlando Cerasuolo, Matilde Marzullo, Claudia Piauzzi, Giovanna Bagnasco Gianni. (rear l-r) Francesco Cini, unknown revealer, Stefano Valtolina, Andrea Garzulino.

Gary Enea, an editor of the Etruscan News, explained how the beer illustrates a shift in recent decades in how archaeologists treat artifacts. “It used to be you take the pot out, you clean it, you put it in a museum,” Enea said. Now archaeologists preserve and analyze the organic matter in the pot. They might find a vessel was used to store beer or even breed dormice, an Etruscan delicacy. The scholars, however, were not eating mice with their Etruscan beer. They had gumbo.

Nancy de Grummond, who is from Lake Charles, La., and Professor at Florida State University, was the guest of honor. The day before, she had won the AIA award for undergraduate teaching at the group’s annual meeting, which ran through Jan. 11. De Grummond wasn’t interested in the beer. The Etruscans, she said, drank wine.

Nancy de Grummond wins Excellence in undergraduate teaching award from AIA

FSU Classics Professor Nancy de Grummond, one of the nation’s leading scholars of Etruscan studies, has received the Archaeological Institute of America’s 2015 Excellence in Undergraduate Teaching Award for her invaluable service to the archaeological community as an educator. The award, which is the only teaching award given in the field of Classical archaeology, was presented Jan. 9 during the institute’s annual meeting, held in New Orleans. De Grummond is FSU’s M. Lynette Thompson Professor of Classics and a Distinguished Research Professor, famed for her 31 years of archaeological excavations at Cetamura del Chianti, Italy.

Nancy de Grummond receives her AIA award together with gold medal winner Brian Rose in New Orleans.


In this volume, the article by Margarita Gleba on “Italian textiles from prehistory to Late Antique times” demonstrates once more how much can be learned from a careful study of textiles, a subject that is arousing much recent interest (see elsewhere in this issue).


The linguistic study of an inscription on a bronze tablet from a sanctuary in the Raetic area, near Innsbruck, Austria. After an account of its archaeological context, a close study of the text shows the connection of this Raetic language both to Etruscan and to the language of the Lemnos inscriptions.


During the Bronze Age (between 2000-1400 BC) a marked increase in human impact is found in several places. Increased pressure and stress on the vegetation is found at about 800-500 BC. While Roman activity is well documented, the pre-Roman cultures and many tribes must have adapted or themselves introduced new ideas and techniques into north Italy. The human activity in this last period in the alpine/subalpine zones, it is suggested, were connected to seasonal farming, with production of dairy products like cheese in the Val Febbraro area, mining in others. The initiating factor needs to be found within the cultures in the lowland, with an increasing population. It is suggested that the Etruscans with their advanced mining, their agriculture with intensive farming, and their trade activity have played an important role in spreading elements of their culture outside the traditional Etruscan area towards higher latitudes and altitudes.


“…A village once named La Romagna Toscana, the inhabitants of which speak a rude form of the Bolognese dialect. These Romagnoli are manifestly a very ancient race, and appear to have preserved traditions and observances little changed from an incredibly early time. […] Among these people, stregheria, or witchcraft – or, as I have heard it called, ‘la vecchia religione’ (or ‘the old religion’) – exists to a degree which would even astonish many Italians. This stregheria, or old religion, is something more than a sorcery, and something less than a faith. It consists in remains of a mythology of spirits, the principal of whom preserve the names and attributes of the old Etruscan gods […]”

With these words of Charles G. Leland, Di Fazio begins this article on the controversial figure of the American anthropologist of the late 19th century, who has been defined as an “explorer of sub-cultures.” In the last decades of the century, Leland lived in a hotel in Florence with his wife and collected information on the “old religion” that he believed to have discovered among the agricultural population of the Italian inland. A number of farmers of the Tosco-Romagnolo Appennine mountains, along with some strange middle-persons, and a self-declared witch, provided the anthropologist with nursery rhymes, short poems, and unusual anecdotes. Leland was struck by the coincidence of many names mentioned in this oral material with the names of the ancient Etruscan deities. He started to believe that an entire, intact “alternative” religious system was emerging from the mist of history, having survived the end of the Etrusco-Roman civilization within the Italian country culture.


According to its title, this book wants to present a kind of encyclopedic overview on the theme of the “Gates of Hades” in ancient cultures ranging from the Near (or Middle) East to the Mediterranean West. After dealing rather cursorily with Egypt, Mesopotamia and Phoenicia, however, it devotes most of its space to the conceptions of the ancient Greeks and the


The tumulus of Monte Aguzzo constitutes the most conspicuous monumental and visual landmark of the territory of the Etruscan city of Veii. Therefore, it is not surprising that the only tomb that has been discovered is the find spot of two outstanding objects, which are displayed in the Museo Nazionale Etrusco di Villa Giulia. One is the Olpe Chigi, the most famous example of Proto-Corinthian vase painting, reproduced in every manual of Greek art. The other is the so-called Formello abecedarium, a small buccero amphora covered with inscriptions — including two abecedaria, a gift-text, and a craftsman’s signature — that make it one of the most precious Etruscan epigraphical documents of the 7th century BCE.

The new monograph dedicated to the tumulus has been edited by Laura M. Michetti and Iefke van Kampen, with contributions by Marisa Di Biscaglie and Daniele F. Maras. It accounts for what we know today on the discovery of the tomb in 1882, and for the funerary goods, about 120 items. The objects, which have long been part of the unpublished Chigi collection, are now presented for the first time in their entirety, along with the findings of some minor tombs that came to light in the area of Monte Aguzzo in the course of the same excavations, directed by Rodolfo Lanciani. These materials were also preserved in the Chigi collection, as well as in the Villa Chigi of Ariccia, south of Rome.

Ultimately, the excavation report and the complete catalog of the finds provide the long-awaited and indispensable information on the context of the celebrated Olpe Chigi, which in the past has been dealt with as an isolated, outstanding masterpiece of Greek art, with little reference to its Etruscan context. Thanks to the cooperation of the authors, who shared the results of their work before the publication of the volume, certain reevaluations of the new data were recently presented in two books on the subject: Eliana Mugione, ed., L’Olpe Chigi. Storia di un agalma, Proceedings of the Conference (University of Salerno, 2010), Salerno: Pandemos, 2012; Matteo D’Acunto, Il mondo del vaso Chigi. Pittura, guerra e società a Corinto alla metà del VII secolo a.C., (Berlin-Boston: De Gruyter, 2013.)

On November 25, 2014, the publication of this volume as the 16th of the miscellaneous series of the Monumenti Antichi dei Lincei was the occasion for a meeting, at La Sapienza University in Rome, which focused on the tumulus of Monte Aguzzo and on the phenomenon of the tombs “a tumulo” in the territory of Veii. Participants in the symposium were Gilda Bartoloni, Francesca Boitani, Giovanni Colonna, Anna De Santis, and Enzo Lippolis.
Museum and Site: A new phase in the real and virtual history of the Etruscan town of Acquarossa (Viterbo)
by Margareta Strandberg Olofsson

The important finds from the Etruscan town of Acquarossa, north of Viterbo, have for some time been beautifully exhibited in the Museo Nazionale Etrusco di Viterbo, Rocca Albornoz. Individual objects are placed in a reconstructed context of how they would have been used in daily life, and the architectural terracottas are mounted to indicate the roofing systems of the many houses uncovered at the site.

Until very recently, however, the site itself has been more or less inaccessible, and even difficult to read for the occasional visitor. But, thanks to the initiative of many individuals and the support of the Soprintendenza per i Beni Archeologici dell’Etruria Meridionale and the Swedish Institute in Rome, the site has been reopened and enhanced by a set of informative posters to be enjoyed by visitors to the area of Viterbo.

The first museum dedicated to Etruscans has opened in Naples

At the Istituto Denza in Posillipo, the new “Leopoldo De Feis” Etruscan Archeological Museum has opened.

The collection originated in the nineteenth century, and was linked to the Florentine College Alla Querce, where Father Leopoldo De Feis, professor of Latin and then Rector of the Institute, chose, for educational purposes, archaeological examples of Etruscan culture. Over the years he expanded the collection with artifacts of different types and historical periods.

The Alla Querce closed in 2005 and later merged with the Istituto San Paolo Barnabiti. Since July 2014, at the request of Father Pasquale Riillo, Rector of the Neapolitan Institute, the artifacts have been relocated to a wing of the Istituto Denza in Naples.

The collection, curated by Neapolitan archaeologist Fiorenza Grasso, includes roughly 800 pieces that span a period of time between the Bronze Age and the third century AD. Of these objects, 250 come from Orvieto; these include many bucchero ceramics. Another 47 red figure ceramics originate from Caudina, the site of Montesarchio, one of the most flourishing of the Samnite cities. Another group of objects, including Roman imperial inscriptions, comes from smaller sites. The museum’s showpiece is an Etruscan terracotta sarcophagus depicting an unknown woman; it is dated between late third and early second century BC.

The museum is open to the public by appointment.

Left, Terracotta sarcophagus from the late third - early second century B.C, formerly housed at Collegio alla Querce, Florence.

A big turnout for the new Etruscan interest group at the 2015 AIA meeting in New Orleans.(www.facebook.com/etruscaninterestgroup).
Excavation of the bronze wine cauldron, Hallstatt prince tumulus. Below left, Iron wheel and chariot parts. Below right, Gold bordered black-figure oinochoe. (All photos by Denis Gliksman, INRAP)

Burial monument complex for Hallstatt elite, with the oldest, external cremations tombs dating to the Late Bronze Age and two interior burial mounds, with valuable, dating to the Early Iron Age. The central tumulus, containing the burial chamber of the fifth century prince, dates to the Halsstedt Late Iron Age. All are unified into a single burial monument joined by trenches nearly 10 feet deep.

Not content with digging up mass graves under Paris supermarkets, France’s National Institute for Preventive Archaeological Research (INRAP) announced at the beginning of March 2015 that archaeologists have unearthed a large princely tomb from the early 5th century B.C. in the Champagne region town of Lavau. Excavations on the site began in October 2014 in advance of construction of a new commercial center. The team found a tumulus 40 meters (130 feet) in diameter that had been used as a funerary complex for more than a thousand years. The earliest tombs are cremation burials and small mounds encircled by moats that date to the end of the Bronze Age (1,300-800 B.C.). Next are early Iron Age inhumations of an adult male warrior buried with an iron sword and an adult woman buried with solid bronze bracelets.

At the center of the tumulus archaeologists found a burial chamber 14 square meters in area containing adult human remains, a chariot and extremely sumptuous grave goods. At an angle from the skeletal remains are a group of vessels, a bronze bucket, fine ceramics decorated with a fluted pattern, and a knife still in its sheath. At the bottom of the cham-

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Princely Celtic tomb from 5th c. B.C. found in Lavau, France

The History Blog

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One of eight lion heads adorning the rim of the wine cauldron.

Just as we have no idea who the Lady of Vix was, we are unlikely to ever put a name to the occupant of the princely tumulus. He was a person of august rank and great fortune: that much is made undeniable by the rich contents of his grave and the fact that he was buried in the center of an already sacred funerary complex. His burial and the ones that predate him were only united into one monument in around 500 B.C. when ditches were dug deep around the perimeter to create a single large enclosure. The complex was still in use during the Gallo-Roman era when people were buried in the tumulus’ moat.

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La Tène culture. The presence of Greek artifacts in the wealthiest burials in Hallstatt-period Gaul are evidence of a vigorous trade in luxury goods between Greece and its colonies and pre-Roman France. The end of the 6th century and the beginning of the 5th saw the city-states of Attic Greece, Etruria and the Greek colonies develop new economic ties to western Europe. Greek traders sought slaves, metals, gemstones, amber and other valuables from the Celts whose elites then acquired artifacts of exceptional quality from Greece.

The city of Massalia, today’s Marseille, was founded as a Greek colony in 600 B.C. and became an important center for luxury imports from Greece like Attic black-figure pottery and massive bronze cauldrons. So valued were these objects that they were buried in monumental tumuli with their owners. The Vix krater is probably the most prominent Greek bronze object found in a Celtic grave from the late Hallstatt, early La Tène period. This massive volute krater is 5’4” tall and weighs 450 pounds. (see issue of Etruscan News 16, p.3) It is the largest metal vessel known to survive from antiquity. The krater was discovered in the grave of a woman who was buried around 500 B.C. in Vix, northern Burgundy, about 40 miles south of Lavau.

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Head of Greek god Acheloos on carrying ring of wine cauldron.

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The Champagne-Ardenne region in northeastern France on the border with Belgium marked the westernmost reach of the Hallstatt culture, the Late Bronze Age, Early Iron Age predecessor of the La Tène culture. The presence of Greek artifacts in the wealthiest burials in Hallstatt-period Gaul are evidence of a vigorous trade in luxury goods between Greece and its colonies and pre-Roman France. The end of the 6th century and the beginning of the 5th saw the city-states of Attic Greece, Etruria and the Greek colonies develop new economic ties to western Europe. Greek traders sought slaves, metals, gemstones, amber and other valuables from the Celts whose elites then acquired artifacts of exceptional quality from Greece.

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Excavation of the bronze wine cauldron, Hallstatt prince tumulus. Below left, Iron wheel and chariot parts. Below right, Gold bordered black-figure oinochoe. (All photos by Denis Gliksman, INRAP)