Etruscan News

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

Newsletter of the American Section of the Institute for Etruscan and Italic Studies

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Vasemania: Neoclassical Form and Ornament: Selections from The Metropolitan Museum of Art

at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture

Review by Nancy H. Ramage
Ithaca College

An unusual and worthwhile exhibit on the passion for vases in the 18th century has been assembled at the Bard Graduate Center in New York City. The show, entitled *Vasemania: Neoclassical Form and Ornament: Selections from The Metropolitan Museum of Art*, was curated by a group of graduate students, together with Stefanie Walker at Bard and William Rieder at the Met. It aims to set out the different kinds of taste — *goût grec, goût étrusque, goût empire* — that developed over a period of decades across Britain, France, Italy, Spain, and Germany. The range of materials, from ceramics to silver, etchings to paintings, wood and brass to fabrics and furniture, is wonderfully evocative of the many facets of the widespread interest in vases.

The collection of vases assembled by Sir William Hamilton, British envoy to the Court of Naples from 1764 to 1800, provides the opening context for the exhibit. Two of the vases from his second collection, sold to Thomas Hope in 1801, serve as models in this show. They inspired the kinds of imitations and recreations made by Josiah Wedgwood at his firm called Etruria, in Staffordshire, in the later 18th century. He reproduced the decoration and scenes found on both red- and black-figure pottery, and, like many of his contemporaries, copied the shapes of ancient vases. On the other hand, the copies were not made after the original pots, but after the engraved plates in the magnificent 4-volume work published by Hamilton and written by the antiquarian "Baron" d'Hancarville. A hydria (fig. 1) is a copy of a vase that belonged to Hamilton, painted in Wedgwood's "encaustic" technique that imitated red-figure with red, orange, and white painted on top of the "black basalt" body, as he called it. But here, Wedgwood's artist has taken all the figures that encircle the entire vessel on the original, and put them on the front of the pot, just as they appear in a plate in Hamilton's first volume in the publication of his first collection, sold to the British Museum in 1772. On the original Greek pot, the last two figures on the left and right sides were painted on the back of the vessel.[1] The third handle on the back of the original Greek pot has been omitted, since the piece was meant for decoration rather than for use as a water jar. Interestingly, one of Wedgwood's artists copied the same scene onto an oval platter, but this time omitting the two last figures on each side.

Fig. 1 Wedgwood Hydria, Etruria Works, Staffordshire, ca. 1780. Black basalt with "encaustic" painting. The Metropolitan Museum of Art.

Fig. 2 Knife box, English, ca. 1770-80. Mahogany inlaid with boxwood. The Metropolitan Museum of Art.

Fig. 3 Bowl from Marie Antoinette's dairy at the Château de Rambouillet, ca. 1787. Hard-paste porcelain, Sèvres Manufactory. Metropolitan Museum of Art.

Pictures courtesy of Stefanie Walker at the Bard Graduate Center.

An English knife box (fig. 2) made of mahogany in the 1770s shows to what extent the vase design was adapted for modern needs. As knives were expensive at the time, and the steel blades had to be protected, special containers were constructed using ancient vase shapes as models.

A porcelain bowl (fig. 3) from Marie Antoinette's dairy at her Château de Rambouillet was made by the Sèvres factory about 1787. Modeled on the kylix shape, and decorated with an exquisitely delicate "Etruscan" pattern in light blue, brown, black, and white, it again shows how ancient shapes and designs served as models for new purposes.

A beautifully produced and illustrated catalogue, with essays and full entries for all pieces, accompanies the show, as well as a useful Gallery Guide and various flyers and brochures. The material for the exhibit is mostly culled from the Metropolitan Museum's storerooms, reminding us of the vast amount of first-rate art in that museum that usually does not see the light of day. This is the first in a series of exhibits that will highlight the Met's largely unseen material, and that will allow the graduate students at Bard to continue to present topics in collaboration with curators at the museum. The exhibit, at 18 West 86th Street, ran through October 17, 2004. For further information, call: 212-501-3123.

[1] Robin Reilly, *Wedgwood*, Vol. I (London 1989) fig. 631.

Letters to the Editors

Splendid idea to offer ***EtrNews*** also as a website (hopefully with links to other Etruscan websites (*soprintendenze*, institutes, etc.) There should be also an Etruscan website for scientific communication like RomArch, GreekArch, Ostia, etc. so that Etruscologists can exchange ideas easily.

Bouke van der Meer
University of Leiden
Leiden, Netherlands

Etruscan News has been a joy to receive because it presents such a thoughtful and useful combination of different kinds of information. I can't think of another publication that so imaginatively mixes articles with scholarly content, serious reviews, information on the state of museums and archaeological sites, and every other kind of material likely to be of interest to anyone curious about Etruscan civilization. My main interest in the history of Italy concerns Imperial Rome, but I want to keep up with developments in the study of earlier periods and expand my knowledge of them and of the people and institutions producing and communicating that knowledge. Etruscan News is an essential tool for me in trying to do that. Thank you for continuing to make this essential publication available.

Thomas R. Martin
Chair, Dept. of Classics
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I was very interested to see ***Etruscan News*** when I went to the Etruscan Study Day at the British Museum earlier this year.

I thought that you may like to know that with a friend, Beti Hand, I have been writing "Distortions,*" an entertaining play about the Etruscans. It shows how they put in place the foundations of the Roman Empire. To be as authentic as possible, we have been in dialogue with various authorities. It has had seven performances to date, at four different locations including festivals and on the 29th and 30th of August, we, The Spirit of Etruria Players, will perform it at St Marks Unitarian church, Castle Terrace, Edinburgh, as part of the Festival Fringe. There has been a number of favourable reviews, by people who write about drama, but not yet one by an Etruscologist.

Coincidentally, at the Royal Museum of Scotland in Edinburgh there is a current exhibition, "Treasures from Tuscany – The Etruscan Legacy."

Robert Cochrane
Etruria
Stoke on Trent, Staffordshire
England

**(Editors' note: There is a brief review of "Distortions" in this issue.)*

I went to an exhibit in Stonington, CT called "A Place to Take Root," about the history of flowerpots and garden containers in America at the Captain Nathaniel B. Palmer House (he discovered Antarctica in the mid-19th c). It seems that Frederick Law Olmsted, whose beautiful Central Park you (in New York) get to gaze at everyday, went to Tuscany and fell in love with the big terra cotta pots, as well as faux cement sorts of pots/urns. The designs are quite intricate. He brought a bunch back and put them all over Central Park. The exhibit seeks to trace the roots of the pots back to Egyptian, Greek, and Roman times. As always, there is no acknowledgment that Tuscan pot designs are likely copies that Romans made of the Etruscan designs (perhaps an Etruscan adaptation of Greek terra cotta pots, like the vases, or their own unique creations?).

Yours in passion for all things Etruscan,
Pam MacFarland
Providence, RI

Writing Etruscan both RTL and LTR is indeed possible, at least in MAC OS X, if Mellel is used: it allows custom RTL and/or LTR. I think this may be good news for the Old Italic studies at large. My key layout and documentation may be downloaded free from my web pages below as well as versiontracker.com/macosx/ and redlers.com.

Sorin Paliga
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(English) *http://www.unibuc.ro/en/cd_sorpaliga_en>*

Tablet A

Transcription	Etruscan (RTL) Text
ita.tmia.içac.he ramasva [.] vatieche unialastres.temia/ sa.mech.thuta.thefa/ riei.velianas.sal. cluvenias.turu/ ce.munistas.thuvas tameresca.ilacve. tulerase.nac.ci.avi/ l.churvar.tesiameit ale.ilacve.alsase nac.atranes.zilac/ al.seleitala.acnasv/ ers.itanim.heram/ ve.avil.eniaca.pul/ umchva	

Tablet B

Transcription	Etruscan (RTL) Text
nac.thefarie.vel/ iiunas.thamuce cleva.etanal. masan.tiur unias.selace.v acal.tmial.a/ vilchval.amuc/ e.pulumchv/ a.śnuiaph	

... Attached is a word document containing clearer cropped images of the Etruscologists attending the First Etruscan Conference (1926) of the Istituto, the same as the photograph which you reproduced in ***Etruscan News*** 3, and, more conveniently side by side, the labels added by Bandinelli: I am delighted to put faces to the people whose work I study (I have made much use of their books archived in the library of the Istituto on Via della Pergola, Firenze!). I had hoped to discover an image of one Francesco Pironti, discussed in Professor Bonfante's fascinating article, and who probably also attended the conference; there is a labeled image of Carlo Battisti (but unclearly or wrongly called "L. Battisti"); he was employed within two years by the Italian Government to discredit Pironti's work — I also enclose the digitized critical report by Battisti, which makes interesting reading, since Pironti actually had the support of the Fascist government and Battisti understandably avoided stepping on anyone's toes. I intend to study (and hopefully translate into English) Pironti's book later this year — there is one copy of it in Australia and I hope that Pironti's papers (which include 3 unpublished volumes!) might one day also be made available by Mr. Pironti's daughter for editing and publishing, at least on an Internet website. I agree with Professor Bonfante that they represent a most fascinating aspect of the history of Etruscology, and it is actually quite difficult to decide on the basis of Battisti's report alone how mainstream and how doubtful Pironti's work was.

I call your attention to a new technique, which I first learned about when it was reported in the *New Scientist* journal of the 12th of July, 2003, which described how very small objects such as vases, regularly shaped objects like some cippi, house foundations, city walls, buried at depths up to 6 meters under (dry) ground, can be detected apparently with certainty from the air (aeroplanes or helicopters) using microwave radar technology. The feasibility of the technique was demonstrated recently in Israel.

I hope that Richard Daniel De Puma will write an article concerning Etruscan forgeries, and make mention of the (fraudulent?) Etruscan Golden Book conserved in the Bulgarian National History Museum: (*http://news.bbc.co.uk/1/hi/world/europe/2939362.stm*).

Jeff Hill
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In "The Plundering of Etruscan Sites: Some Progress Toward a Solution," (Spring 2003. page 9), Marina Papa Sokal writes that "It is imperative to consider additional measures to reduce the total global demand for purchase of antiquities: first, by greatly reducing the appeal of private collecting." Alas, vilifying collectors, antiquities dealers and museums has been – is being – tried, and has had no appreciable effect on the scourge of looting. Indeed, it has proved counter-productive. It simply diverts us from considering market-based solutions that might actually reduce, if not eliminate, looting. It also sends the market underground so that looted objects go into private hands where we will never see them.

We all hate looters and wish they would be jailed. (The then-head of the Carabinieri once told me that getting caught looting in Italy is like getting a parking ticket.) So let's concentrate on doing things that might be productive – like advances in electronic fences, greater efforts locally to catch looters by involving locals, tougher looting laws with stiffer penalties and strict enforcement, regulated excavations financed by sharing finds, etc. It is not a question of what's good and what's bad, but what are the realistic alternatives. The moral posturing reflected in Dr. Sokal's position is fine if it would work. It won't. That's already been proven. That is why I want to try other means.

Hershel Shanks
Editor, *Archaeology Odyssey*

Letter to our Readers

Winter 2004

Dear Readers,

As promised in our last issue, we offer our readers Etruscan news from across the Atlantic. We are grateful to our correspondents abroad who send us these reports: Luciana Aigner-Foresti, president of the Vienna section, Bouke van der Meer, Stephan Steingräber, Maurizio Sannibale. In the last issue, Dominique Briquel, president of the Paris section, sent us news from France, including an exciting, recently discovered inscription relating to the Tetnies family, whose relatives were once buried in the beautiful sarcophagi now in Boston. The third president of the foreign sections, Friedhelm Prayon of Tübingen, has also previously contributed to the Foreign News.

We mourn the death of Lucy Shoe Merritt, whose memorial is announced elsewhere in this issue. It seems so recently that we celebrated the new edition of her classic volume, *Profiles of Etruscan and Early Latin Moldings.* She has left an important mark on our scholarly field.

We are also saddened to learn of the death of Miriam Balmuth, who did so much for the study of Sardinia and for our understanding of its crucial importance in the development of Etruscan civilization. She brought together scholars from all over the world in her conferences, which helped to pull Sardinian studies into the mainstream of the ancient Mediterranean.

The shocking news has just reached us of the sudden death of Helmut Rix, whose Etruskische Text (ET) has become the standard reference for Etruscan language studies. An obituary will appear in our next issue.

The most exciting discovery in recent months is a painted tomb from Sarteano, near Chiusi. It depicts, in the style of the 4th century paintings from Orvieto, dangers of the Underworld: a demon and a snake-headed monster. The tomb was beautifully published in *Archeo* 3(2004) 32.

As this issue goes to press, we are both excited to be more accessible on the web, and concerned at the possible loss of our friendly newspaper format. It will certainly make distribution easier, however. We do apologize for the resulting delay in the appearance of this issue.

The idea and the name of *Etruscan News* were originally inspired by the newsletter of the Istituto di Studi Etrusco-Italici in Rome. Three issues of that newsletter appeared before it ended with the untimely death of Mauro Cristofani, director of that Istituto, which has now been subsumed into ISCIMA (see page 5).

As the newsletter of the U.S. section of the Istituto di Studi Etruschi ed Italici, we are proud to include a report on the first event that the section has sponsored: Harry Nielsen's review of the first graduate student conference, held in New York on April 29, 2004. The choice of this as the section's first sponsored event was intended to encourage younger scholars in the study of the Etruscans. Those of us who attended the event were delighted at the high quality of the contributions.

In the spirit of ancient competitions and in commemoration of the Olympics in Greece this year, we offer for the first time a challenge to our readers. We are asking your help in finding the "fatal flaw" in an Etruscan crossword puzzle. The winning answer will be printed in our next issue. We would love to have other games, puzzles, or jokes to lighten future issues, and we encourage your creativity.

Sincerely yours,

The Editors:

ETRUSCAN NEWS

Editorial Board, Issue #4, September 2004

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Submissions, news, pictures, or other material appropriate to this newsletter may be sent to any of the editors listed above. The email address is preferred. Nominations for membership in the Section may be sent to Larissa Bonfante at the above address.

Etruscan Crossword Puzzle

Contest! This puzzle contains a flaw. Solve the puzzle (the answer appears on the last page), then revise the puzzle to correct the flaw. The winning entry will be printed in our next issue.

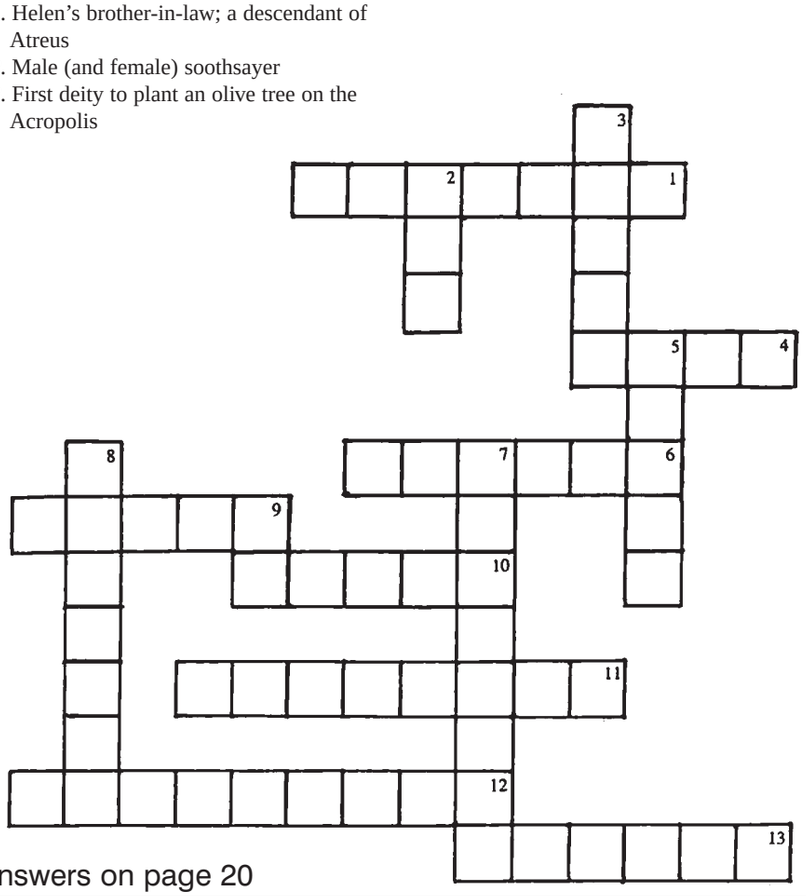
Translate all <u>names</u> from Greek to Etruscan. Fill all boxes <u>right to left</u>.

<u>Across:</u>

1. Ariadne's husband
4. Etruscan word for "son"
6. Slayer of the Nemean lion
9. Led the Olympians in a battle against Cronus and the Titans
10. Hero of Homer's second book
11. Helen's brother-in-law; a descendant of Atreus
12. Male (and female) soothsayer
13. First deity to plant an olive tree on the Acropolis

<u>Down:</u>

2. "Ox-eyed _____" (from Homer)
3. Goddess born from the sea foam
5. Son of Peleus and Thetis, Trojan hero
7. Vengeful wife of the king of Mycenae
8. Etruscan "ghost"



Answers on page 20

Foreign News

ETRUSCAN AND ITALIC EVENTS IN 2003/2004

by Stephan Steingräber

The last months of 2003 and the first months of 2004 were full of exciting events concerning Etruscan and Italic cultures both in Italy and in other European countries. A series of exhibitions, congresses and academic meetings, presentations, lectures and new archaeological discoveries enriched our knowledge of ancient pre-Roman Italy.

Among the exhibitions worth mentioning are those at Este, Rome, Formello, Milan, Viterbo and Hamburg in Germany. The exhibition "Il passaggio del guerriero. Un pellegrinaggio tra i santuari atestini" (12/7/02 – 12/7/03) in the Museo Atestino of the lovely town of Este near Padova was organized mainly by the director of the museum, A. Ruta Serafini. It documented a number of sanctuaries partly dedicated to the goddess Reitia, both in Este (Caldevigo, Meggiaro, Deserto, Morlungo, Casale) and in other sites of Veneto, such as San Pietro Montagnon (PD), Vicenza and Altino. Some of these sanctuaries with their typical small votive bronze statuettes had been frequented from the 7th century B.C. until the 2nd century A.D. A voluminous catalogue of the exhibition was also published.

In a series of exhibitions on "Moda, costume e bellezza nell'Italia antica," the Museo di Villa Giulia in Rome organized an Etruscan section from September 2003 to March 2004. This exhibition included rich burial gifts, such as gold jewelry from an aristocratic tomb at Nepi which was used from the second half of the 6th until the 3rd century B.C.

In the Sala Orsini of Palazzo Chigi, in the historical centre of Formello near ancient Veii, one could visit the very instructive exhibition "Dalla Capanna alla Casa. I primi abitanti di Veio" (12/13/03 – 3/1/04) organized by the dynamic young Dutch director of the museum Iefke van Kampen. The exhibition of 190 objects explained the development of Etruscan domestic architecture in Veii from the 11th to the 6th century B.C. and included the reconstruction of an almost life size hut.

In the crypt of Santa Maria della Vittoria, belonging to the Soprintendenza Archeologica of Milan, a small exhibition on "Gli Etruschi a nord del Po: Le fasi di età arcaica dell'abitato del Forcello di Bagnolo San Vito" (1/20 – 3/30/04) was organized by Raffaelle De Marinis, Prof. at the Univ. of Milan and excavator of the site.

Excavations at Forcello di Bagnolo San Vito near Mantova have now been continuing for more than 20 years, and results have already been presented in a larger exhibition of the same name in 1986 in Mantova. This settlement north of the Po river was populated by Etruscans from about 550/40 to 380 B.C. The recent exhibition in Milan documented mainly the oldest phases of the settlement and showed, among other things, several Etruscan inscriptions and many Greek transport amphorae and imported Attic black- and red figure ceramics.

Until the end of June (6/30/04) one could visit a very interesting exhibition in the Fortezza Giulioli of Viterbo entitled "Scavo nello scavo: Gli Etruschi non visti" and organized by the Soprintendenza Archeologica per l'Etruria Meridionale. This exhibit is reviewed elsewhere in this issue.

Outside of Italy the exhibition "Die Etrusker" at Hamburg in Germany (2/13 – 5/16/04) is especially worth mentioning. It included mostly Etruscan objects from museums and collections in Tuscany and Germany and was accompanied by a well illustrated catalogue with contributions by B. Andreae, H. Blanck, F. Buranelli, A. Hoffmann, F. Prayon and C. Weber-Lehmann. The high point was undoubtedly the display of the painted panels of the Tomba François in Vulci from the Villa Albani in Rome; these were recently restored thanks to the sponsorship of the German Bucerius Foundation.

Particularly interesting congresses have been organized at Udine, Orvieto, Perugia and Louvain-la-Neuve in Belgium. A congress on "Stranieri e non cittadini nei santuari del Mediterraneo antico" took place from 20 to 22 November 2003 at the University of Udine. Among the many contributions, mostly by Italian and German archaeologists, the one by Alessandro Naso on the Etruscans in Greek sanctuaries is particularly worth mentioning.

As it does every year, the Fondazione per il Museo "Claudio Faina" organized, from December 12–14, 2003, a congress in the venerable Medieval Palazzo del Capitano del Popolo of Orvieto. The topic was "I Greci in Etruria," specifically the physical presence of Greeks in Etruria. Most of the leading Italian scholars contributed lectures: Maria Bonghi Jovino, Francesco Roncalli, Giovannangelo Camporeale, Giovanni Colonna, Mario Torelli, Adriano Maggiani, Bruno D'Agostino and Giuseppe Sassatelli. The topic yielded very stimulating results.

On February 5-7, 2004 a congress on "La storia e l'archeologia di Perugia nell'antichità" took place at the University of Perugia, at the Facoltà di Lettere e Filosofia. The contributions, mostly by Italian schol-

[continued on next page]

News from Vienna

by Luciana Aigner-Foresti

The Academy of Sciences of Vienna (Oesterreiches Akademie der Wissenschaften) has been very supportive of the activities of the Vienna Section of the Istituto di Studi Etruschi. They have officially commissioned from Luciana Aigner-Foresti a study on the civilian, military, and religious institutions in the Etruscan political community (with particular consideration of parallels and differences within the ancient Italic and Mediterranean areas.) The manuscript will be ready for publication at the end of 2005.

Dr. Petra Amann, who presently holds the post of Researcher at the University, has completed her study of political and cultural relations between Etruscans and Umbrians.

[continued on next page]

ars, dealt with history, epigraphy, history of research, topography and art in Etruscan and Roman Perugia. One week later (February 13–14) the University of Louvain-la-Neuve organized, under the leadership of Paul Fontaine, a congress on "L'Etrurie et l'Ombrie avant Rome: Cité & territoire." Scholars from Belgium, France (D. Briquel), Germany (F. Prayon), Great Britain (P. Perkins, S. Stoddart) and Italy (L. Donati, A. Maggiani, A. Naso, M. Pacciarelli, M. Torelli) discussed problems concerning the process of urbanization in Etruria and Umbria and the relation between city and territory.

A new archaeological journal focusing on Etruscan and Italic cultures was inaugurated on February 8, 2004 in the American Academy of Rome by Giovanni Pugliese Carratelli of the Academia dei Lincei, and by Dieter Mertens, the director of the German Archaeological Institute in Rome. It is edited by the Etruscologist Giuseppe della Fina, the director of the Museo Faina in Orvieto. Its title is *Archaeologiae – Research by Foreign Missions in Italy.* The main aim of the new journal, published twice the year, is to present excavations, topographical surveys, materials from archives and other kinds of researches by foreign (not Italian) scholars and teams in Italy studying prehistoric through medieval archaeology.

On April 4, 2004, a new volume on ancient Orvieto, *Storia di Orvieto I – Antichità*, was presented at the Museo Faina in Orvieto; it is the starting point of a series of four volumes on the history and monuments of Orvieto from prehistory until the 20th century. The voluminous and richly illustrated volume of contributions by the most famous Italian scholars was presented by Stephan Steingräber and Archer Martin.

On February 20, 2004, Francesco Roncalli presented at Orvieto the Atti del I Corso di Perfezionamento (Anno accademico 2002-2003) of the Scuola di Etruscologia e Archeologia dell'Italia Antica; this was organized and sponsored by the Fondazione per il Centro Studi "Città di Orvieto" and the Fondazione per il Museo "Claudio Faina" and entitled *Italia Antiqua – La formazione della città in Etruria*. This volume includes a selection of the best contributions from the participants of the course.

Among the lectures of a more "exotic" character, one can mention "Greeks, Etruscans and Romans in Japan – Museums, collections and researches concerning ancient Mediterranean cultures in the land of the Samurai," by Stephan Steingräber on February 8, 2004 in the Ashmolean Museum at Oxford. This event was sponsored by the Nissan Foundation and attended by an international audience.

During the last months of 2003, two exciting discoveries of painted chamber tombs occurred, one in Etruria at Sarteano, and the other in Apulia at Arpi. The Sarteano tomb with its impressive demons and monsters dates from the second half of the 4th century B.C. and can be attributed perhaps to a workshop from Orvieto. It was recently presented in an article by Giuseppe della Fina in *Archeo* 3 (2004) 32sq. and is discussed elsewhere in this issue. The tomb in Daunian Arpi, excavated and briefly presented in *Archeo* 1 (2004) 13 by Marina Mazzei, dates from the late 4th century B.C. and is characterized by a painted façade. The figural scene shows a flying Nike crowning a victorious horseman, who is the tomb owner, and a fallen defeated soldier on the ground. The iconography and the reddish undercoat are very reminiscent of the contemporaneous polychrome vases of Arpi with historicizing representations.

Report from the Vatican

by Maurizio Sannibale

The recent activity of the Museo Gregoriano Etrusco has concentrated on the study of its own collections. Coordinated by the Direzione del Reparto Antichità Etrusco-Italiche dei Musei Vaticani, a program of cataloguing and final study has produced the systematic publication of the Mario Astarita collection, which is displayed in Sala XX of the Museo Gregoriano Etrusco. This is a prestigious collection of ancient figured vases and of other ancient objects generously donated to the Vatican in 1967 and 1968 by the collector and connoisseur, a friend of Sir John D. Beazley, with whom the study of the collection began. After a gap of about 20 years, the volume by M. Iozzo, *La Collezione Astarita nel Museo Gregoriano Etrusco, II,I. La ceramica attica a figure nere* (Città del Vaticano 2002) has been published. At the present time, with the collaboration of a group of scholars (Mario Iozzo, Jasper Gaunt, Aaron J. Paul, Giulia Rocco) two volumes are being prepared that are much awaited by the scientific community, one on black-figured ceramics of non-Attic production and the other on Attic Red Figure ceramics.

As was announced in the previous issue, the two volumes on the "minor" tombs in the Sorbo cemetery at Cerveteri are now available. These present important news and reinterpretations of materials that were last published in the monograph of L. Pareti in 1947. The volumes published in 2003 are: M. Cascianelli, *La Tomba Giulimondi di Cerveteri;* and F. Sciacca and L. Di Blasi, *La tomba Calabresi e la tomba del Tripode di Cerveteri.* In the latter is also a contribution by M. Sannibale, "Nota sulle indagini scientifiche e sui restauri," which synthesizes the last acquisitions on the technical data in relation to the historical-archaeological problems addressed in the volume.

Recently published, through a collaboration between the Vatican Museums and the FMR publishing house in Milan, is the monograph by Francesco Buranelli and Maurizio Sannibale, *Vaticano. Museo Gregoriano Etrusco*, which presents, in prestigious editorial garb, a representative selection of the works of the collection, accompanied by introductory chapters on the history of the museum and on Etruscan civilization in general.

In the meantime, work is progressing on the editing of the monograph *Il materiale protostorico* by A. Mandolesi, with contributions by various scholars, for the series of catalogues of the Museo Gregoriano Etrusco. On the occasion of this study the Museo Gregoriano Etrusco reunited the important nucleus of Villanovan finds excavated at the end of the 18th c. in the necropolis of Vulci-Casal di Lanza, by transferring to it the bronze finds, which had been kept separately in the Museo Profano of the Library.

The Museo Gregoriano Etrusco participated, by lending works and editing texts, in the following exhibits:

El Teatro Romano. La Puesto en Escena, exhibit catalogue: Zaragoza, Mérida, Córdoba 2003 (Zaragoza 2003)

L'acqua degli Dei. Immagini di fontane, vasellame, culti salutari e in grotta, catalogue of the exhibit: Chianciano Terme 2003 (Montepulciano 2003)

Sea Routes... From Sidon to Huelva. Interconnections in the Mediterranean 16th - 6th c. B.C.: Museum of Cycladic Art, Athens 2003

Pisa e il Mediterraneo. Uomini, merci, idee dagli Etruschi ai Medici, catalogue of the show: Pisa 2003, by M. Tangheroni.

Report from the Tübingen Section

by Friedhelm Prayon

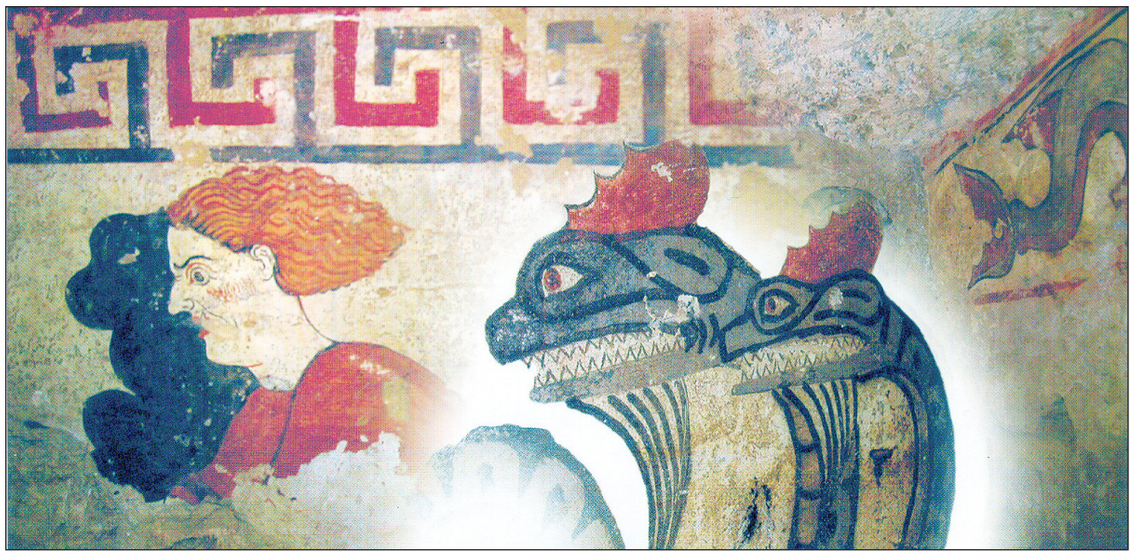
The two most noteworthy activities of the Tübingen Section at the moment are the following:

1. The excavation of the Etruscan site of Castellina del Marangone near Civitavecchia, conducted by the Istituto di Archeologia Classica dell'Università di Tübingen under the direction of Friedhelm Prayon, in collaboration with the CRNS of Paris under the direction of Jean Gran Aymerich (1995-99), and with the participation of the University of Louvain la Neuve under the direction of Paul Fontaine (2000-2001), was concluded in 2002. We have been able to understand the occupation of the site from the Middle Bronze Age to the Mediaeval Period, with an Etruscan presence from the 8th to the 3rd centuries B.C. The Etruscan finds include official buildings, such as a possible Regia, with architectural terracottas, in the center of the settlement (the acropolis structures date from the 6th to the 4th centuries B.C.), and habitations, including private houses, on the slopes. Interesting are the surrounding walls, constructed around 300 B.C., evidently for the defense of the Caeretan territory against Rome. Under this wall were found traces of defenses dating back as far as the 7th c. A monumental capital in peperino and architectural terracottas from the 5th and 3rd centuries B.C. indicate the existence of at least two sanctuaries at the site, but their exact position is not possible to verify. At the moment the German and French teams are preparing to publish the results of the research in separate volumes (see *Römische Mitteilungen* 1999).

2. Bettina von Freitag and Friedhelm Prayon are now preparing, in the museum of the Schloss Hohentübingen, an archaeological exhibit on the theme "Representations of the Hereafter and Ancestor Worship in Etruria," with original Etruscan objects as well as models that we are making. Included will be: the Tomb of the Reliefs, the Tomb of the Five Chairs, and Tumulus II of Cerveteri, a 1:1 copy of the François Tomb, and the Tomb of the Augurs. The exhibit, planned for the spring of 2006, will then be shown in Würzburg.

New Tomb Discovered at Sarteano

by Alessandra Minetti
translated by Jane K. Whitehead



Composite image of new tomb painting discovered at Sarteano (M. Iozzo)

In October of 2003, the excavations which every year the Museo Civico of Sarteano conducts in the various necropoleis of the region, and which since 2000 were concentrated in the Pianacce necropolis, yielded a great surprise. As one enters the long corridor that opens behind the tomb's central chamber, which is reached at the end of the exterior dromos cut 20 meters into the travertine, an unexpected spectacle appears on the left side: the whole wall is frescoed with figures in very lively colors.

This discovery comes 20 years after the last great Etruscan painting discovery: that of the Tomb of the Blue Demons in Tarquinia. The Sarteano find is exceptional for the uniqueness of the painted scenes, which bear little relationship to the typical themes in Etruscan wall painting from the second half of the 4th century B.C., to which the tomb can be dated. Especially remarkable is the figure of a demon driving a chariot drawn by two lions and two griffins; these are heading towards the exterior of the tomb after having dropped off the deceased at the edge of Hades. The quadriga and a demon with these characteristics are not found on any other wall or ceramic depiction, although their general conception and certain details of their rendering find direct parallels in some ceramics from Orvieto, in particular those of the Vanth group and some found in the Settecamini necropolis.

The demon is probably an innovative version of Charun, the psychopomp of the Etruscan funerary imagination. The entrance to Hades is symbolized by a painted Doric doorway that frames a niche. On the other side of this niche is the usual banquet scene, clearly set in Hades, with two male characters reclining on a couch and expressing an extraordinary and unique gesture of affection. This is probably a father and son rather than a homosexual couple, but in any case the gesture is without parallel in Etruscan wall painting, even though it calls to mind the couple on the northern slab of the Tomb of the Diver at Paestum. Beside the couple on the couch stands the figure of a servant holding a *colum* for filtering wine. He should be read as participating in the banquet, and he calls to mind the young men of the Golini I Tomb at Orvieto. Then after a lacuna caused by the destruction of a corner of the tomb by owners in the Mediaeval period, one enters the rear chamber where, again on the left, is depicted a large serpent with three heads, a symbol of the monsters that the Etruscans believed populated innermost Hades. The hippocamp on the rear pediment also, although it is a common element in wall painting, has exceptional dimensions and accentuates the treatment of the rear chamber as a recess in the world beyond the tomb. Under the pediment lies the imposing gray alabaster sarcophagus with the deceased reclining on the lid, the final resting place of the tomb owner.

The tomb is now being restored by the Soprintendenza per i Beni Archeologici della Toscana, which also controls the excavation activities under the administration of the Museo Civico Archeologico di Sarteano. These have been carried out by volunteers from the Gruppo Archeologico Etruria with financing from the Amministrazione Comunale di Sarteano, granted the concession to excavate by the Ministero per i Beni e le Attività Culturali.

Crustumerium

Professor Richard De Puma, University of Iowa, reports that excavations at Crustumerium, the archaic Latin site just north of Rome, will continue in September and October 2004. It is hoped that excavations of the Monte del Bufalo Necropolis will reveal more 8th and 7th century inhumations. Thus far, more than 120 tombs have been explored at the site, although several have been damaged by *tombaroli*, especially during the 1980s. At the moment, the contents of Tomb 113, the impressive burial of a wealthy woman of ca. 650 B.C., are on display in the Museo Archeologico Territoriale in Monterotondo. An accurate archaeological model of this tomb is being prepared for exhibition at the museum.

Excavations at Cerveteri

by Vincenzo Bellelli
(CNR, ISCIMA-Rome)

Like a modern phoenix, the new Istituto di Studi sulle Civiltà Italiche e del Mediterraneo Antico (ISCIMA) rises again from the ashes of two glorious institutes of the National Research Council (CNR) founded by Massimo Pallottino and Sabatino Moscati in the early '70s: the Istituto per l'Archeologia Etrusco-Italica and the Istituto di Studi sulla Civiltà Fenicio-Punica. This new research organ, now directed by Francesco Roncalli, was created in 2002.

The scope of the new Institute is much broader than that of its predecessors: the whole Mediterranean area. The ISCIMA has accepted a great challenge. In particular, excavations are under way in Africa (Zama), in Sardinia (S. Antioco/Sulcis), and of course in continental Italy. Here attention has focused on two important archaeological sites of central Italy, both close to Rome, Etruscan Cerveteri and Sabine Colle del Forno, where two CNR teams had already worked in cooperation with the Superintendencies of Latium and Southern Etruria.

The urban area of Cerveteri was fully investigated from 1983 to 1989 by the late professor Mauro Cristofani and his collaborators. The area chosen for excavation was the Vigna Parrocchiale – the parish vineyard – a true treasure for the clandestine excavators who have been sacking the area for one hundred years or more. Thanks to the regular archaeological activity carried out by Cristofani's team, the history of this part of Cerveteri's urban territory is now much clearer. A wide sector of the archaic city, probably including an urban "residence" decorated with architectural terracottas of the first Della Seta phase, was completely destroyed at the beginning of the 5th c. B.C. to build a sanctuary. A monumental temple of the Tuscan order was built upon the ruins of the archaic quarter, the debris of which was dumped into a big hollow cut in the tufo rock. Not far from the temple, the city authorities had an enormous elliptical building constructed that would have survived until the Roman period.

The results of Cristofani's excavations have been fully published; the last task was the volume *Caere 4*, published posthumously in 2003. This book offers much information but deliberately leaves some questions open. A new chapter of this Caeretan study is beginning: the new goals of the excavators are to complete the previous excavator's work and to gather new information on the history, topography and architecture of the area.

Clarifying the nature of the elliptical building was the first task of the new cycle of research (September-October 2003). It was not far from here that ancient excavators found the extraordinary group of marble sculptures now in the Vatican Museums. From the Late Republic on, this monument was without a doubt part of the core of Roman Cerveteri, together with the theater, whose ruins are visible along the road separating the parish vineyard from the Vigna Marini-Vitalini.

What exactly was this enigmatic elliptical building? Cristofani's well-known theory was that it was a public building for athletic and theatrical performances. Its position next to the theater would show its importance and civic function. According to the excavator, it was built at the same time as the temple. To confirm or to supersede this hypothesis has been the objective of the first campaign of the new cycle of excavations directed by Roncalli.

The work has revealed some important new data; the best preserved structures are part of the Roman building, which probably had more than one phase. It seems that what was previously thought to be a hypaethral building had actually once had a roof. Is this the Augustan basilica? The hypothesis deserves further study.

On the other hand, a series of regular cuts in the tufo have been brought to light all around the building: they could be identified as parts of an odd wooden Late Archaic structure similar to those represented in Tarquinia's Tomba delle Bighe and the famous Chiusine cippus now kept in Palermo, both displaying wooden *glacis*.

Not far from the elliptical building, we investigated a small area situated between Cristofani's old excavations and the so-called sanctuary of Hera, which was explored almost 100 years ago by the pioneer of Caeretan archaeology, the engineer Raniero Mengarelli. The results have been encouraging: there is an intact sector of the ancient city, apparently destroyed in the Late Archaic period, which awaits excavation.

The next campaign will be in the autumn of 2004.

Huge Etruscan Road Discovered

by Giulio Ciampoltrini
translated by Larissa Bonfante

The excavations financed by the ASCIT Consortium, carried out in May and June 2004 under the direction of the Soprintendenza per i Beni Archeologici of Tuscany, in collaboration with the UNESCO Forum, Lucca Section, brought to light in the area "Casa del Lupo" (Comune di Capannori, Lucca) an impressive extraurban Etruscan road of the sixth or fifth century B.C. We know that from the seventh century A.D. through the mid-nineteenth century, when the area was drained, the low-lying land east of Lucca was covered by a lake, known as the Lago di Sesto or Lago di Bientina, whose size varied. As early as the sixteenth century one could see, under its clear waters, conspicuous ruins which the local scholars identified as the remains of a legendary city of Sextum. Modern archaeological research has shown that they were actually remains of rural settlements of Roman times, so plentiful that the area was called "The Plain of the 100 Farms."

But no one could have imagined that a heavy blanket of alluvial sediment could also hide an Etruscan highway of around 500 B.C., the first to come to the surface in Tuscany, and perhaps the most important one ever found in Italy because of its early date and its excellent condition. It was revealed in the course of backfilling the exploratory trenches opened in 1997 at Casa del Lupo (Capannori), an area that had been designated a protected archaeological/landscape site after the discovery of a series of canals dating from the Roman and Mediaeval periods. After only a few days the archaeologists of the ASCIT Consorium who had been sent to backfill and preserve those ancient canals realized that below the earth of Casa del Lupo lay hidden even more important discoveries.

The archaeologists in charge dug three large trenches 100 meters apart. These revealed a sizable section of a late Archaic Etruscan road, constructed with a sandstone surface, below which was laid a foundation of river pebbles and gravel, with no mortar. For a number of reasons, this is an extraordinary discovery. The Etruscan road, which runs near and practically parallel to the highway between Florence and the shore, is seven meters wide. It is in very good condition, so that we can see clearly not only the phases of construction, but also the ruts made 2500 years ago by various chariot wheels. It runs in an east-west direction for almost 200 meters, and it will be easy to follow its course for several kilometers through an area that is fortunately not built up.. At the present time it looks as though the section of this road found at Casa del Lupo, near Lucca, is part of the Etruscan road system that ran from the Tyrrhenian to the Adriatic coast. Such a road was in fact mentioned by the fourth-century B.C. geographer, Skylax: it connected Pisa on the Tyrrhenian coast with the city of Spina on the Adriatic by way of Marzabotto and Bologna.

Newly discovered Etruscan road, 7 meters wide, near Lucca.

Possible central market place, paved with flat white stones (Photo: R. Lorenzi)

Fabled Etruscan Kingdom Emerging?

by Rossella Lorenzi
edited and reprinted from Discovery News

April 21, 2004: The fabled kingdom of the Etruscan king Lars Porsenna is coming to light in the Tuscan hills near Florence, according to an Italian university professor.

Known as Camars, where the *lucumo* (king) Porsenna reigned in the 6th century B.C., this was a leading city-state of the Etruscan civilization that dominated much of Italy before the emergence of Rome. It was from there that Porsenna is said to have launched his most successful attack upon Rome in order to restore the exiled Tarquinius Superbus to the throne. Porsenna laid siege to the city, but accepted a peace settlement and withdrew.

If confirmed, the discovery could help shed new light on one of Europe's most mysterious people. It would also raise the possibility of locating the fabulous tomb of the Etruscan king. Porsenna's tomb was said by the historian Pliny the Elder to consist of a labyrinth 300 feet square with pyramids on top. According to legend, it was adorned with a golden carriage, 12 golden horses, a golden hen and 5,000 golden chicks.

"Apart from legend, I believe Camars has at last been found. This was the biggest Italian city before Rome and it represents the entire Etruscan civilization from the very beginning to its decadence," Giuseppe Centauro, a professor of urban restoration at Florence University who has also worked on restoration projects in Pompeii, told *Discovery News*.

Centauro believes Camars is set between Prato's Calvana mountains and Florence's Mount Morello, in a remote countryside which was once used by Sardinian crime gangs to hide the victims of their kidnappings. Indeed, the large area has already yielded important findings.

Two centuries ago, workers building a house unearthed the most precious find that the area has produced so far, a bronze statuette of a young man dating from about 500-480 B.C., which is now at the British Museum.

More recently, workmen excavating foundations for a goods yard came across the remains of what archaeologists, announcing the discovery last week, called "one of the most complete Etruscan cities to be discovered in Tuscany." Dating from the 5th century B.C., the settlement was built on the banks of the Bisenzio river, just outside what Centauro claims to have been Camars' defensive walls.

"The city was certainly abandoned. One hypothesis is that it was flooded by the river Bisenzio," Gabriella Poggesi, the archaeologist in charge of the excavation, told *Discovery News*. Drawing a line between the discovery of the city near the Bisenzio river and the possibility of finding Camars, Poggesi did not want to comment on Centauro's hypothesis.

Centauro and a team of experts have been detailing all of the finds in the area around the newly discovered city. He believes the settlement so far found is merely one of several within the walls of Camars. His team has already discovered that stone walls encircle an area of seven square miles. Within this area, there are various tombs, extensive house foundations, and a sophisticated water system of canals and artificial basins.

In one stretch, defensive walls 10 feet thick emerge from the vegetation for 700 yards. "The walls look well preserved. We can hope to find more evidence of habitation sites, so rare in places that have later been continuously inhabited," Larissa Bonfante, professor of classics at New York University, told *Discovery News*. She added that the newly excavated settlement would provide important information about an obscure period of ancient history. "This is certainly an important discovery, quite aside from the possible identification of Camars. The area surely owed its success to its location on the River Bisenzio and the route northward to the rich Po Valley and beyond. It can tell us a great deal about patterns of settlement and fortification," Bonfante said.

Where is Camars? In an area near the eastern flanks of the city walls is a rural area known as Chiuso, which Centauro believes is Clusium, a settlement within Camars that was attacked and besieged by the Roman general Sulla in 89 B.C. If Centauro is correct, this could bear out Pliny's clue and could mean the tomb of Lars Porsenna could finally be discovered.

Pliny the Elder wrote that Porsenna's body was buried *"sub urbe Clusio"* (under the city of Clusium) with hanging chains and bells "which played when the wind moved them."

Defensive walls 10 feet thick emerge from the vegetation for 700 meters around what an Italian researcher believes is the site of Camars. (Photo: R. Lorenzi)

Regional officials have so far denied any requests to excavate the area, mainly occupied by privately owned estates. "Our role is to preserve, first of all," Angelo Bottini, Tuscany's superintendent of archaeology, told *Discovery News*. "Personally, I do not believe in Centauro's hypothesis. But archaeology is not an exact science and we are open to proposals. For example, we will have no problem in authorizing an American university led by respected researchers to excavate that area," Bottini said.

Many experts dispute that the ruins discovered by Centauro are those of Camars, believing that the ancient city was instead located in what is now Chiusi, southwest of Florence. Centauro insists they are wrong. "Camars and Clusium have often been mistaken with modern Chiusi because of the similarities in the names," he said. "That's why until now nobody has found it."

To view this and more photographs of the site on the Internet go to: *http://dsc.discovery.com/news/briefs/20040419/chamars.html*

New Research at Carsulae 2004

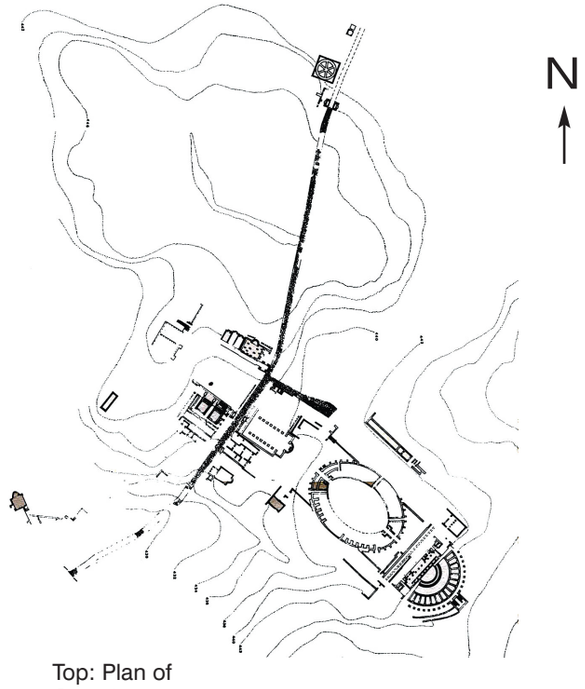
by Jane K. Whitehead

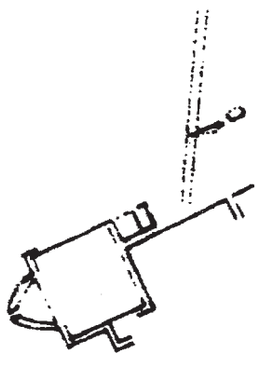
For the first time in over three decades, the Roman baths at Carsulae now see the light of day. The Roman city of Carsulae was founded in the late 3rd c. B.C. when the via Flaminia was constructed through Umbria, and its course attracted the native Umbrians down from their mountaintop settlements. In the beginning of July 2004, the Associazione per la Salvaguardia del Patrimonio Culturale San Gemini hired a tractor to clear away 30 years of dense, destructive vegetation and to expose the site as it had been left by the last excavator, Umberto Ciotti, in 1972.

In his capacity as Soprintendente ai Beni Archeologici Umbri, Ciotti excavated at Carsulae from 1951 to 1972, with some intervals. Assisted by the great architect Italo Gismondi, he opened, consolidated, and restored the monumental core of the city. His researches in the area of the baths, however, which lie at the southern entrance to the city well below and away from the center, appear to have been brief and his publication of them scanty. He exposed one apsidal room, which his plan shows to be linked by an angular line of long walls to a cistern near the Via Flaminia. Unfortunately, we do not have Ciotti's excavation notes, or any scientific information beyond his limited remarks, e.g."*Un saggio eseguito nei primi anni degli scavi statali ha rimesso in luce il pavimento in mosaico di un ambiente terminante con una nicchia ed alcune suspensurae, ma l'esplorazione non è stata più ripresa in questa parte della città.*"[1]

Furthermore, the remains that Ciotti found had already been exposed, at least in part, by earlier excavators and, sad to say, scavengers. For centuries the site had been a rich source of marble architectural and sculptural elements for the random taking, and traces can be found liberally immured into the churches of the surrounding towns. The Cesi family of Acquasparta sought works to adorn their palace in the 16th century. Documentation of the extant sculptural and architectural remains from Carsulae did not begin until the 17th century.[2] The first systematic excavation of the site took place in 1783, when Pope Pius VI authorized Count Sebastiano Graziani of Terni to open three areas, one of which was that of the baths, where figured mosaics in red and white marble had already been found.[3] In 1800, after those excavations had been completed, E.A. Milj published a catalogue of the visible remains at Carsulae. He speaks of the baths*: "vestigia dei pubblici bagni abbastanza magnifici, tassellati a mosaico di fino marmo a più colori, e con figure a bassorilievo di animali quadrupedi, acquatici e volatili; ed in cui erano guidate le acque con tubi, canali di piombo in uno dei quali dissotterrato anni or sono, vi si leggeva F. Elius Cresces. Fec."*[4]

After the clearing of the bath area in July 2004, a group of American students under the direction of Prof. Jane K. Whitehead of Valdosta State University (Georgia) studied and documented the condition of the existing features. They began by using a total station to create a relief plan of the area of the baths and to integrate that into Ciotti's published relief plan of the main part of Carsulae. When they set in the stakes for the north-south and east-west axes of the grid, they found that the position of their main datum point was only 20 cm. from a slab of concrete that had once held a wooden stake; they believe that this was Ciotti's datum point, from which he measured the depths and location of his excavated finds.





Top: Plan of Carsulae. The baths are the southern-most structure at the site. (Plan: Ciotti)
Left: Plans of the bath complex excavated by U. Ciotti at Carsulae. (after Ciotti)

As the remnants of the thick vegetation were carefully cleaned away, the location of Ciotti's trenches became evident, though much eroded by the action of roots and animals that had lived among them. Careful sweeping revealed the apse, extending from the NW end of a rectangular room. It is of brick-faced concrete construction, although only the interior line of brick facing is preserved on the surface for most of its arc. The bricks are triangular in shape, and are stacked so that their points face into the concrete core. As the plans of the earlier excavation show, the apse appears broken in the middle. This cannot be explored further until some means is found to consolidate the position of bricks within the concrete, which has been reduced to powder.

The brick-faced concrete construction was used in other walls of the structure, but not all with the same shape or positioning of the facing bricks. Another wall is of *opus reticulatum*, concrete faced with tapered, lozenge-shaped stones, an earlier type of construction that evokes the Augustan period. What appears to be an even earlier construction, *opus incertum*, may have been used for a wall at another point where the roots were still too thick and too embedded in the delicate concrete to allow further exploration of the wall this season.

Several architectural elements emerged which were not mentioned by any of the previous excavators or cataloguers of finds from Carsulae. A large slab from a limestone arch lies outside the apse to the SW. Slots, drilled into its upper surface for pouring molten lead to hold the element in place, indicate that we are seeing the back of the slab. The underside (thus, the front) appears to be carved: perhaps this is where the "*bassorilievo di animali...*" described by Milj was seen. A base molding of peperino, cut flat on one side to rest against a wall or to elaborate the base of a door jamb,[5] lies beside the arch slab. A limestone block carved with a small frieze suggestive of triglyphs and metopes lies just inside the curve of the apse. In the area of this block were found several thin slabs of a light gray marble, perhaps from the facing of the walls. Just outside the curve to the north and resting against the mound of decaying concrete that may mark the exterior face of the apse, emerged a part of an unfluted limestone column, about 86 cm. high.

Within the apse and in the northeastern end of the rectangular room, numerous holes or pits occur. It is difficult to know whether these were made by animals, by human scavengers for antiquities, or by the state-sanctioned excavators. In places, however, they reveal crucial features. One cuts through a *cocciopesto* floor to reveal the hollow beneath and the brick curve of the apse. Another exposes one of the brick *suspensurae* of the hypocaust.

It is clear that the entire area of the apse and the rectangular room was paved with *cocciopesto* floors, and that, in the rectangular room, at least, these were covered by mosaics. One mosaic surface has been consolidated in concrete since its excavation. Hundreds of tesserae were found scattered all about the NW end of the building. These are of white and delicate pink marbles, and thus may be from the mosaic described by Conte Graziani in a letter to Cardinal Carrara in 1783*: "Il fondo di questo mosaico è tutto bianco, interrotto bensì da alcune piccole linee rosse; dell'istesso colore sono le figure, o mostri marini tratteggiati con linee bianche.*" No trace of the figures or of any pattern can be detected in the scatter, however. The contrast between the pink and the white would have been very subtle, and no doubt very calming; one wonders about the significance of the colors, which occur also on the facing of the twin temples of the forum, and whether they might be associated with Castor and Pollux and might thus symbolize healing.

The disruption and displacement of several features may support the theory that the baths were destroyed by an earthquake.[6] One large slab of *cocciopesto* floor appears tilted slightly upward from horizontal, and several stretches of wall are out of position and toppling over.

Against the cliff face that closes the northern side of the area of the baths and cuts it off from the rest of Carsulae, the dumps from Ciotti's excavation came to light. These hold much information. Ceramic finds were dumped in one area, stone in another. The ceramic dump yielded many box-shaped, hollow terracotta tubes, which originally lined the walls of the bath's heated rooms and served to convey hot air up the walls. Even more alarmingly for the loss of context, the stone dump consisted of hundreds of facing stones from an *opus reticulatum* wall. The location of that wall may never be known.

Prof. Whitehead hopes to begin excavation of the baths in the summer of 2005. Certainly many mysteries remain to be solved about the structure itself: architectural, chronological, functional. Though structurally typical, these were not ordinary baths. They are situated away from the center of the city and thus symbolically removed from the daily life of the inhabitants. They are located at a point of passage, and they lie above, and are closer than any other building at Carsulae to, the source of the curative waters of San Gemini. One is reminded of the bath complex at Chianciano Terme. The real importance of the baths may lie in the way they reveal the character of Carsulae itself.

1. U. Ciotti, *Carsulae e San Gemini* (Rome 1976) 42. On the baths see also idem, "Carsulae, near San Gemini (Umbria, Terni)," *FA* VIII (1956) 266; A. Morigi, *Carsulae: Topografia e Monumenti*, Atlante Tematico di Topografia Antica, III Supplemento (1997) 31-32; P. Bruschetti, *Carsulae* (Rome 1995) 31.

2. For discussion of these, see Morigi, 15, and Ciotti 1976, 13-14.

3. Ciotti 1976, 12 and n. 12.

4. E. A. Milj, *Carsuli rediviva, ovvero storiche ricerche intorno all'antichissima città di Carsuli nell'Umbria; Opera illustrata con alcune note e dedicata all'eccelso Merito degli Illustratissimi e Reverendissimi Signori Uditori della Sacra Rota Romana. Aggiunta in fine un'Indice Diplomatico* (Macerata 1800) 5.

5. See I. Gismondi's 1959 reconstruction drawing of the *particolare delle fiancate delle scale* of the forum temples: Ciotti 1976, 29.

6. Ciotti 1976, 22; Morigi, 29 and n. 63.

by Larissa Bonfante

Book Reviews

Gli Etruschi. Storia e civiltà, by Giovannangelo Camporeale. Second edition. Turin: UTET, 2004. Pages 607, 93 line drawings in the text, 355 photographs at the end. Euros 47.

Only four years after the first edition, 2000 (see *Etruscan News* 2), this new edition appears with updated text and bibliography (to 2003!). A brief preface lists the impressive number of exhibits that have taken place since the first edition appeared, attesting to the activity of Etruscan scholars as well as the interest of the public. This book, with its generous, informative complement of drawings, unglamorous but very serviceable black and white photographs, a clear, straightforward text and truly remarkable bibliography by the current President of the Istituto di Studi Etruschi, Professor of Etruscologia at the University of Florence, is a bargain at Euros 47, affording a knowledgeable, complete coverage of every aspect and area of Etruscan life, customs and beliefs, from human sacrifice (138) to foods and banquets (177-191), from Etruscan Campania to the Po valley.

Die Etrusker und das frühe Rom, by Luciana Aigner-Foresti. Geschichte Kompact: Antike. Darmstadt, Wissenschaftliche Buchgesellschaft, 2003.

A clear, well-organized, historically oriented account of a subject of renewed interest, the relationship between the Etruscans and early Rome. There are no pictures. The remarkably up to date bibliography (many titles from 2003), has mostly German and Italian titles, but includes of course T.J. Cornell, The *Beginnings of Rome*, London 1995.

Etruskové, by Jan Bouzek. Acta Universitatis Carolinae. Philosophica et Historica Monographia CLXI. Universita Karlova v Praze. Nakladatelství Karolinum, Prague, 2003.

A well organized, well illustrated textbook in Czech. A substantial summary in English, "The Etruscans: different from all other nations" (197-207), allows us to read this scholar's knowledgeable and original observations on the Etruscans, their place in the Mediterranean, and their influence across the Alps.

The Orientalizing Bucchero from the Lower Building at Poggio Civitate (Murlo), by Jon Berkin. Monographs New Series, Number 6. Archaeological Institute of America. Published by The University of Pennsylvania Museum of Archaeology and Anthropology. Philadelphia, PA 2003. Hardback. US$45.00.

Excavations at the Etruscan site of Poggio Civitate (Murlo) have produced some of the most spectacular and provocative material recovered from Etruria. This volume presents the reconstruction and study of a large assemblage of bucchero pottery recovered from the Lower Building dating mostly from the last quarter of the 7th and first quarter of the 6th centuries (26). It is the first comprehensive presentation of bucchero from this site, one of the few non-funerary Etruscan sites to have been excavated. It is also one of the few typological examinations of pottery from northern Etruria, and so belongs on our bookshelves alongside Tom Rasmussen's basic bucchero study, *Bucchero Pottery from Southern Etruria*, Cambridge, 1979.

Pittura Etrusca. Problemi e Prospettive. Atti del Convegno. Sarteano, Chiusi, October 2001. Edited by Alessandra Minetti. Siena, 2003.

Mario Iozzo, Director of the Archaeological Museum of Chiusi, presents the volume. Contributions cover a variety of aspects of Etruscan painting, issues of conservation, the significance of the Tomba François, implications of the geographical area of internal Etruria. A particular surprise is afforded by the paintings in the Tomb of the Hescana, discovered near Orvieto in 1883, and restored in 1995 according to the faithful drawings made by D. Cardella in 1893. Here the brilliantly colored restored paintings show a group of previously illegible figures, including two men kissing. A similar scene appears on a mirror in the British Museum, in which two female figures, Thanr and Alpnu, are shown kissing passionately in the presence of two other women (A. Rallo, ed., *Le donne in Etruria*, Rome, 1989, fig. LXXVI).

Women in Antiquity and Women in Archaeology

The Athenian Woman. An Iconographical Handbook, by Sian Lewis. London: Routledge, 2002.

There are many valuable observations in this wonderful book, whose two closely related subjects are the status of women in Greece and the reception of Greek pottery. In taking a less restricted look at the many possible interpretations of scenes with women on Greek vases than has been the case in other recent studies, it takes up the many aspects of women's existence in ancient Athens and investigates the reasons for the choice of scenes on particular types of vases: why certain scenes are or are not represented on funerary vases. "Pottery… is probably not the place to look for the expression of marital affection: pots present a particular and not very informative view of marriage, not unlike the modern wedding photograph which has much to say about conspicuous consumption and little about the individuality of the participants" (176).

One of Lewis's points is that the meaning of the iconography on Athenian vases is not a photographic record of daily life, but can vary with the function of the vase and the point of view of its owner. According to her the owner was, as often as not, an Etruscan. Concerning such an Etruscan viewpoint, Liz James asks, in a perceptive review (*Antiquity* 78, No. 3000, June 2004, 450-452), "If some of these vases were, as Lewis argues, an idealised portrait for Etruscan viewers, then what are the Etruscan ideals and mores they conform to?" But this is in fact a minor point considering the scope of the book and its wide-ranging, stimulating view of the relation between the reality of the life of Athenian women and their representation on Attic vases.

Aphrodite's Tortoise. The Veiled Woman in Ancient Greece, by Lloyd Llewellyn-Jones. Swansea: The Classical Press of Wales, 2003. Distributed in the US by the David Brown Company, Oakdale, CT.

Rarely does a book on a classical topic strike on such a timely subject, given the recent law banning the veil — and other visible religious symbols – from French schools, and the related ongoing discussion about the significance of the veil for Islamic women. The author, who organized a well-attended, highly successful conference on Ancient Dress in 2002, maintains that the veiling of the female head or face was part of a male ideology that required women to be silent and invisible creatures. Like a mute tortoise, she had the liberty to wander about underneath her all-covering shell, taking her house with her, as it were. Furthermore, he claims that there has been a conspiracy of silence among scholars, for classical scholarship would have to admit the similarity to "contemporary veil societies, especially those of the Arab world".

Acknowledging that Greek women were veiled and that Greek males had an ideology of female veiling opens up the danger that the Greeks themselves should be classed as the "Other." He brings a great deal of interesting material to bear, on dress, attitudes and artistic renderings, as well as intriguing comparisons, all seen from an original point of view. There is a wonderful collection of images. A number of arguments against his extreme views come to mind, such as the fact that young boys were also veiled, and that in some ways the flirtatious language of veiling could be compared to the language of the fan. But it is an original and stimulating book on a very current subject.

Itaca. Eroi, donne, potere tra vendetta e diritto, by Eva Cantarella. Campi del Sapere. Milan: Feltrinelli 2002. Euro 18.

An eminent historian of ancient law takes the story of the *Odyssey* as a description of the society, the culture, customs and beliefs of the Greek world of that time. A beautifully written book, in which scholarship and imagination serve to recreate the place where Penelope and Telemachus waited for the return of Odysseus, to which Odysseus intended to go back against all odds, and for which he turned down offers of immortality and a life of eternal ease.

Archeologia al femminile. Il cammino delle donne nella disciplina archeologica attraverso le figure di otto archeologhe classiche vissute dalla metà dell'Ottocento ad oggi, by Laura Nicotra. Rome, L'Erma di Bretschneider 2004.

The eight women archaeologists included in this beautifully organized, well-produced, informative volume range in date from the aristocratic Ersilia Caetani Lovatelli (1840-1925) to Alessandra Melucco Vaccaro (1940-2000). The other six are Esther Boise Van Deman, Kathleen Mary Kenyon, Raissa Gourevitch Calza, Semni Papaspiridi Karouzou, Gisela Maria Augusta Richter, and Luisa Banti. Our readers will be particularly interested in Luisa Banti, who held the chair of Etruscan Studies in her native Florence, and was at the same time an eminent Minoan scholar, who carried on the work of Luigi Pernier.

Breaking Ground. Pioneering Women Archaeologists, edited by Getzel M. Cohen and Martha Sharp Joukowsky. Ann Arbor, MI: The University of Michigan Press, 2004.

"*Breaking Ground* presents twelve fascinating women whose contributions to the development and progress of Old World archaeology – in an area ranging from Italy to Mesopotamia – have been immeasurable." Jane Dieulafoy, chronologically the first woman archaeologist in the book, excavated the palace of Xerxes at Susa with her husband Marcel in 1884-86: this was the first great archaeological expedition at Susa. The biography, by Eve Gran-Aymerich, of this strong-willed woman who took part in the war with Prussia along with the men, dressed in the men's clothes she eventually wore regularly as a symbol of equality, makes fascinating reading. So does the beautifully written life of Esther Van Deman, by Katherine Welch, who brings out the atmosphere of the Italy in the first part of the twentieth century and Van Deman's years at the American Academy in Rome, where she carried out her remarkable work on Roman construction and Roman aqueducts, technical, gritty subjects documented with her crisp, evocative photographs.

The other Pioneers included are Margaret Murray, Gertrude Bell, Harriet Boyd Hawes, Edith Hall Dohan, Hetty Goldman, Gertrude Caton-Thompson, Dorothy Garrod, Winifred Lamb, Theresa Goell, and Kathleen Kenyon. Margaret Cool Root's introduction, "Women of the Field, Defining the Gendered Experience," mentions others, including the wives of famous archaeologists who were not always given due credit.

In fact, the editors of what was originally planned as a multi-author, multi-volume series, *Women in Archaeology. The Classical Word and the Ancient Near East*, made an excellent choice in deciding to include wives of archaeologists, such as Maria Brendel. Unfortunately this inclusiveness resulted in too many biographies and eventually meant that a drastic choice of these twelve was made by the publisher. It is to be hoped that this will indeed be the first volume of many, according to the original plan. For the moment, the other biographies can be found online: *www.brown.edu/breakingground.*

Exhibit Catalogues

Die Etrusker. Luxus für das Jenseits. Bilder vom Diesseits – Bilder vom Tod, Essays and catalogue by Bernard Andreae, Andreas Hoffmann, and Cornelia Weber-Lehmann, with contributions by Francesco Buranelli and Friedhelm Prayon. Munich, Hirmer Verlag, 2004.

Etruscan Treasures from the Cini-Alliata Collection, Francesco Buranelli, Maurizio

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Sannibale, eds. Rome: Crisalide 2004.

The lavishly illustrated catalogue on the jewelry from the exhibit (see below), compiled by Francesco Buranelli, Director General of the Vatican Museums, and Maurizio Sannibale, Director of the Gregorian Etruscan Museum of the Vatican Museums, is a scholarly treasure on Etruscan and Roman jewelry. Maurizio Sannibale is responsible for the detailed entries on the pieces, a substantial specialized bibliography, and a section on materials and techniques including the results of the latest research on granulation, an Etruscan specialty. The restoration report is by Fabiana Francescangeli. There follow sections for the wider public visiting the exhibit: a historical-archaeological note on Italy before the Romans, a Time Line, Glossary, and Suggestions for Further Reading in English.

Unveiling Ancient Mysteries: Etruscan Treasures, runs from 1 June until 31 October 2004 at the Mabee-Gerrer Museum of Art, which is located on the campus of St. Gregory's University in Shawnee, Oklahoma, 30 miles east of downtown Oklahoma City and 90 miles southwest of Tulsa, Oklahoma. Further information about the show can be found on the museum's website at *www.mgmoa.org*.

The exhibit is reviewed elsewhere in this issue by Elizabeth de Grummond.

Vinzenz Brinkmann, Raimund Wünsche, *Bunte Götter. Die Farbigkeit antiker Skulptur. Eine Ausstellung der Staatlichen Antikensammlungen und Glyptothek München in Zusammenarbeit mit der Ny Carlsberg Glyptotek Kopenhagen und den Vatikanischen Museen*, Rom. Second Printing. Munich: Staatliche Antikensammlungen und Glyptothek, 2004.

Contributors: Hansgeorg Bankel; Hermann Born; Ulrike Koch-Brinkmann and Richard Posamentir; Elena Walter-Karydi; Paolo Liverani; Ulderico Santamaria and Fabio Morresi; Stefano Spada; Jan Stubbe Ostergaard; Heike Stege, Irene Fiedler, and Ursula Baumer; Sylvia Kellner; Brigitte Freyer-Schauenburg; Lucrecia Ungaro and Maria Luisa Vitali; Oliver Primavesi; Ingeborg Kader; Andreas Prater.

Reviewed in *Bryn Mawr Classical Review* 2004.08.07, by Brunilde Sismondo Ridgway, Bryn Mawr College thus:

"Not only do Museums and exhibitions fail to stress sufficiently the role of color in ancient sculpture and architecture, but apparently even many archaeologists today continue to ignore or deny the reality of its import. This criticism …may no longer be valid after the appearance of the book under review, which, since it is already in its second printing, must be reaching a wide readership. Ostensibly intended as the catalogue of an exhibition, this hefty — and very colorful — volume does not follow the usual formula of listing objects on display together with introductory essays on various aspects of interest. Indeed, I remain a bit uncertain as to what was to be actually exhibited, first in Munich (16 Dec. 2003 - 29 Feb. 2004) and then, in slightly modified form (p. 9), in Copenhagen (early 2004) and at the Vatican (Fall 2004). Instead, the text is composed entirely of essays, most of them by Vinzenz Brinkmann and a few by non-German authors (in German translation). The whole represents a formidable attack on our traditional positions and an exhilarating insight into the world of ancient art." Mail to: (*bridgway@brynmawr.edu*)

Ancient Dress

Brave Hearts: Men in Skirts, by Andrew Bolton. (London, New York 2003)

Another imaginative exhibit at the Metropolitan Museum of Art's Costume Institute is accompanied by Andrew Bolton's wonderful catalogue. As in the case of the *Goddess* exhibit, Harold Koda has organized a show that opens up questions of the history of costume and fashion as well as the history of art and of social interaction. It illuminates the way people look at each other, the relationship of men and women, of ethnic groups, of the metropolis and the provinces, of the conventions adopted as specific symbols in certain places at certain times, and the ways their meanings change in various times and places. Looking at fashion in such a way helps us understand unspoken assumptions of our own present as well as of the past.

Ancient Greek Costume. A Bibliography, compiled by Linda Jones Roccos.

Starting in 1975, a remarkably complete year by year record of the subject:

http://www.library.csi.cuny.edu/roccos/greekcostume/

Costume et société dans l'Antiquité et le Haut Moyen Age. Textes réunis par François Chausson et Hervé Inglebert. Textes, Images et Monuments de l'Antiquité au Haut Moyen Age. Université Paris X, Nanterre. CNRS. Paris, Editions Picard, 2003.

Ancient dress has finally attracted the attention of a wider group of serious scholars, as well as of costume and fashion institutes. Thirteen contributions include an examination of Aegean dress and saffron in ritual, by Caroline Zaitoun; Greek dress on terracotta figurines, by Violaine Jeammet; and details of Greek dress, in particular: buttons, funeral attire, and ritual transvestitism, by Yvette Morizot. Other articles are text-based, and range from a study of elections and the *toga candida* in the Roman Republic (Elisabeth Dania), through the cloak of St Martin (Sylvie Labara), to Coptic textiles and theatrical costume in Late Antiquity.

Parliamo di Moda. Manuale di storia del costume e della moda. I. Dalla preistoria al trecento. II. Dal quattrocento al settecento. III. Ottocento, novecento e XXI secolo. By Sara Piccolo Paci. Bologna, Cappelli Editore, 2004.

This beautifully illustrated, up to date textbook, initially written to serve for the students at the Polimoda in Florence, is a model of succinct, complete documentation of a subject long neglected by all but a very few scholars. It will surely find a wide audience. Sara Piccolo Paci is true to the quotation from Stéphane Mallarmé, *La dernière mode*, 1874, which she places at the beginning of the book: in studying the history of fashion, one must also explain the reason why something was worn.

Greek Vases and Etruscan Markets

John Boardman, *The history of Greek vases. Potters, painters and pictures*. London: Thames and Hudson, 2001.

The index, under "Artists, Groups and Wares," lists several passages for "Etruscan." These deal with early Greek vases in the Greek colonies in South Italy and Sicily, and their possible influence in Etruria; sixth-century Etruscan schools, including " some of the very finest of all Greek decorated vases, the Caeretan hydriae, full of colour, verve and considerable narrative ingenuity." Also mentioned are Hellenistic Etruscan wares, and vases made for export to Etruria, Tyrrhenian amphorae, Etruscan shapes copied by Nikosthenes and other Attic potters. "That imported scenes might admit local interepretations and even generate a series of locally produced scenes does not imply that the models were either deliberately painted or chosen, any more than that they were understood in the same terms as those in which they were created… [Only] another series of late black figure stamnoi (the Perizoma Group), not an Etruscan shape but one which was sent to Etruria, show athletes in loincloths, which was not a Greek habit at all, though Etruscan."

Greek Vase Painting. Form, Figure, and Narrative. Treasures of the National Archaeological Museum in Madrid. Meadows Museum of Fine Arts, edited by P. Gregory Warden. Dallas, TX: Southern Methodist University Press 2004.

This slender volume is very full of very good things. A catalogue of forty-four vases from the collection of the Archaeological Museum in Madrid, the last four of which are Etruscan or Etruscan-related: the editor, Gregory Warden, uses the word "Greek" in its broadest sense. Each of the introductory essays takes a fresh, original look at an aspect of Greek vases. These include "Painters, Pots and Pictures," by Karl Kilinski II: "the majority of finer Athenian vases have been retrieved from Italy…" "Vases on Vases," by Jenifer Neils, deals with self-advertisement in ancient vase painting, *mise en abîme*, using an art historical term. Ann Steiner examines some "New approaches to Greek vases: repetition, aesthetics, and meaning;" Sarah Peirce, "Myth and Reality on Greek vases," and Gregory Warden, "Men, Beasts, and Monsters." Finally, Paloma Cabrera writes on the collection of Greek and Etruscan antiquities in the Archaeological Museum of Spain.

Greek Painted Pottery: Images, Contexts, and Controversies. Proceedings of the Conference sponsored by The Center for the Ancient Mediterranean at Columbia University, 23-24 March 2002. Columbia Studies in the Classical Tradition, 25. New York and Leiden: Brill, 2004. List price: EUR 99 / US$ 130. ISBN 90 04 13802 1. Pages 190, 40 illustrations.

I have not yet seen the volume, which was presented at the Italian Academy of Columbia University, September 2004. It deals, at least in part, with the reception of Greek vases, a subject that puts the Etruscans not only in the index, but in fact center stage. We look forward to finding the book, whose contributors are specialists in the field, in libraries and bookstores in the near future.

Varia

Hommages à Carl Deroux. IV. *Archéologie et Histoire de l'Art, Religion*, edited by Pol Defosse. Collection Latomus 277. Bruxelles, Editions Latomus 2003.

The large number of contributions to this *Festschrift* for the President of the distinguished Société d'Études Latines de Bruxelles has been organized into five volumes: I. Poetry; II. Prose and linguistics, Medicine; III. History and epigraphy, Law; IV. Archaeology and history of art, Religion; V. Christianity and the Middle Ages, Renaissance and the survival of Latin. Volume IV includes a bibliography of Carl Deroux. Of particular interest are contributions by F.-H. Massa Pairault on Vanth and the François Tomb, and by Jean Gran-Aymerich on bucchero vases: did they substitute for more expensive wares or were they objects of value?

Archaeologiae. Research by Foreign Missions in Italy 1. 2003. Pisa, Rome: Istituti Editoriali e Poligrafici Internazionali, 2003.

A new journal, edited by Giuseppe M. Della Fina, intends to publish articles on the work of foreign academies, institutes and independent scholars in Italy. It is therefore international in scope, an aspect reflected by the Editorial Board, which includes such friends of the Etruscans as Francesco Buranelli, Françoise Gaultier, Archer Martin, Nigel Spivey, Andreas Steiner, and Stephan Steingräber. In this issue are articles by Eric De Sena on the social and historical aspects of the commerce of olive oil in ancient Latium, on the process of urbanization of Etruscan settlements from 700 to 500 B.C. by Stephan Steingräber, on epigraphical evidence for the gens Caelia in Tusculum and their relation to Praeneste and Rome. The publication of the reading notes of the autodidact, phil-Etruscan Lucien Bonaparte, Prince of Canino, including photographs of his unpublished notebooks, by Alessandra Costantini and Christoph Hausmann, I found particularly fascinating for the glimpses it allows into the arguments and discussions of the "Etruscan myth" in the years 1829-1830. At the end is a useful bibliography of publications on excavations carried out by foreign institutions, 1999-2002.

Etruscan Studies. 8 (2001). *The Journal of the Etruscan Foundation.*

The journal, founded and long edited by our own Jane Whitehead, now has P. Gregory Warden as its editor. The current issue is dedicated to Nando and Sarah Cinelli, founders of the Etruscan Foundation, who died within weeks of each other in 2002 (see *Etruscan News* 1, 2002, page 8). Stephan Steingräber writes on Urbanization, Jodi Magness on certain features of seventh-century Etruscan tombs and burial customs, which she believes to have been brought to southern Etruria by Near Eastern immigrants who became members of the Etruscan elite. Two articles report on excavations. "An Orientalizing Period Complex at Poggio Civitate," by Erik Nielsen and Anthony Tuck, includes the preliminary account of a fragmentary inscribed bucchero base, currently under study. Michael Thomas writes on "Excavations at Poggio Colla (Vicchio di Mugello). A Report of the 2000-2002 Seasons." Two others are on iconography. Shanna Kennedy Quigley studies visual representations of the birth of Athena/Menrva and finds that they exemplify different Greek and Etruscan cultural attitudes toward women. Jocelyn Penny Small begins her study of possible representations of the entry of Tarquinius Priscus into Rome with the *caveat*, "Iconography and divination have much in common. Both are divinely inspired." Reviews and Book Notes complete an inter-

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esting volume.

Articles

"The Warrior of Lattes: An Iron Age statue discovered in Mediterranean France," by Michael Dietler and Michel Py, *Antiquity* vol. 77, No. 298, December 2003, 780-795.

This is a preliminary report on the latest discovery of a large-scale stone statue, only recently announced. "Dietler discovers statue in France that reflects an Etruscan influence," reads a headline in the *Chicago Chronicle* for February 19, 2004. The stone statue of a near life-size Celtic warrior dating to around 500 B.C. was discovered at Lattes, a Celtic seaport near Montpellier, in southern France. The fragment is a torso, dated by its armor and clothing to the sixth or early fifth century B.C. It is not a kouros type, but apparently once belonged to a kneeling warrior holding a weapon, such as a bow or a spear. According to the authors several features of this statue reflect the influence of Etruscan merchants, probably from Caere, in this area, not only for the locals but also for the Iberians, previously envisaged as providing some of the models for the art of this region. Etruscans may have been living at Lattes as part of a trade enclave. Dominique Briquel comments, "It seems more and more probable that there was in Lattes a real Etruscan settlement, with houses and official buildings (a temple seems to have be found)."

A brief article on the discovery of the statue appears in this issue.

"For the Mother and for the Daughter. Some Thoughts on Dedications from Etruria and Praeneste." by Nancy de Grummond. In *Charis: Essays in Honor of Sara A. Immerwahr*, edited by Anne. P. Chapin. *Hesperia* Supplement 33, American School of Classical Studies at Athens 2004.

The author deals with the controversial inscription of the Ficoroni cista, NOVIOS PLAUTIOS MED ROMAI FECID/ DINDIA MACOLNIA FILEAI DEDIT. The usual translation is, "Novios Plautius made me. Dindia Macolnia gave me to her daughter." The name of Novios Plautius, the craftsman who made the Praenestine cista at Rome, looks Umbrian, Dindia Macolnia's is probably Etruscan. Much discussion has centered on the word ROMAI, "at Rome." Many have taken it as evidence that Rome was a flourishing center of artistic production in the fourth and third centuries. The place of manufacture was probably spelled out to signify that it was an exception, however: Praenestine cistas were normally made in Praeneste, but this one was made at Rome, as a special commission. Nancy de Grummond's interesting article focuses on the dedication, which she argues was a gift from Dindia Macolnia to The Daughter, Kore, rather than to her own unnamed daughter. The author offers many interesting and original suggestions about the Etruscan religious background of the divinities of the Mother and the Daughter in Italy.

Martin Guggisberg, "Herakles im Weissen Haus. Zu einer italischen Bronzestatuette John F. Kennedys," *Antike Welt. Zeitschrift für Archäologie und Kulturgeschichte* 33, 2002.

A small Umbro-Sabellian statuette of Herakles that JFK once kept on his desk in the White House is the subject of this delightful article, which leads into an interesting discourse on the role of the myth and image of Herakles for the Founding Fathers.

Stephan Steingräber, review of Rita Benassai, *La pittura dei Campani e dei Sanniti* (Rome 2001), *Gymnasium* 111, Jan. 2004.

The reviewer, who has himself published an article on the development, distribution, and architectural context of South Italian tomb paintings, and is presently preparing a volume on the pre-Roman painting of Magna Graecia, praises this book as a well-illustrated, well-documented, innovative work. The first part includes a catalogue of some 100 painted tombs, topographically arranged, while the second analyzes the tomb types, the iconography of their decoration, their style, chronology and possible artistic "schools," and even attempts to reconstruct tomb groups, which are almost always missing in the case of Etruscan tombs.

Etruscan Influence in the World of the Celts and in the North

Das Rätsel del Kelte von Glauberg. Glaube, Mythos, Wirklichkeit. Stuttgart: Theiss, 2002.

Articles by Otto-Herman Frey, Dirk Steuernagel and others in this lavishly and intelligently illustrated book provide the background for the sensational find at Glauberg in Hesse of princely graves and a monumental stone statue and fragments, the so-called leafy-crowned "Mickey Mouse." The influence of the Greek kouros by way of Etruscan art is traced to the northern regions, with a useful survey of large-scale stone statues on both sides of the Alps.

Die Keltenfürst vom Glauberg. Ein frühkeltischer Fürstengrabhügel am Hang des Glauberges bei Glauberg- Glauberg, Wetteraukreis. Archäologische Denkmäler in Hessen 128/129. *Der Fürstengrabhügel und seine Erforschung*, by Fritz-Rudolf Herrmann. *Die Funde aus den Fürstengräbern*, by Otto-Herman Frey. Wiesbaden 1996.

A timely, popular, careful publication of the 1987 discovery of the tomb mound, and the results of the 1994-95 seasons of the (ongoing) excavation. Carefully laid out maps, plans, color photos of the site, the finds and *comparanda*, and distribution maps of the types of finds are all accompanied by a clear text. The reader gets a wonderfully close-up picture of this exciting find, which throws new light on the elite of ca. 500 BC buried here with their precious ornaments and table ware. Contacts with Etruria to the south bring in Greek influence, as well as typically Etruscan material and motifs, such as bronzes with the telltale limb-in-mouth motif, and the bronze "Schnabelkanne" or pitcher decorated with human and animal figures together, as in situla art and the Murlo acroteria.

Hallstatzeit. Die Altertümer im Museum für Vor- und Frühgeschichte. Staatliche Museen zu Berlin, II, by Ingrid Griesa and Rainer-Maria Weiss, edited by Wilfried Menghin. Mainz am Rhein: Verlag Philipp von Zabern, 1999.

A systematic archaeological survey of the finds of this period, in Italy, Germany, and Slovenia, with clear texts, spectacular photographs of landscapes, closeups and drawings of excavated material, and plans of excavated sites.

Odile Cavalier, ed., *La Tarasque de Noves. Réflections sur un motif iconographique et sa postérité*. Actes de la table rotonde, décembre 2001. Musée Calvet, Avignon, 2004.

Of particular interest is the article by Jean Gran Aymerich, "Le fauve carnassier dans l'art étrusque et son influence sur le premier art celtique," dealing with that typically Etruscan limb-in-mouth motif of lions and panthers in Orientalizing art, and its influence on Celtic art.

The Amber Route, from the Baltic to Italy

Jan Bouzek,"The Central European Amber route during the La Tène and Early Imperial times, in C.W. Beck, J. Bouzek, eds., *Amber in Archaeology*. Proceedings of the II International Conference on Amber in Archaeology, Liblica 1990. Prague 1993.

The volume is reviewed in *Antiquity* 69, March1995.

Jan Bouzek,"Some new aspects of the Amber Route studies," *Atti del XIII Congresso UISPP Forli, 1996*. Workkshop 6, 1. Forli 1998.

On the "tribal aristocracy."

Joan Todd, ed., *Amber in Archaeology*. Proceedings of the IV International Conference on Amber in Archaeology. Talsi, 2001. Riga 2003.

Book Review

Ancient West and East

The journal *Ancient West and East* contains many articles and reviews that would be of interest to our readers. Here is a sampling from three volumes.

Ancient West and East (AWE) 2.1 (July 2003)

Articles:

S. Klinger, "Observations on the Range and Nature of Attic Black and Red Figure Pottery in Israel: the Yavneh-Yam Collection"

Reviews:

"West and East: A Review Article"

V. Schultz, *La redécouverte de l'or des Scythes*; and I. Lebedynsky, *Les Scythes* (by H.-C. Meyer)

R. Benassai, *La Pittura dei Campani e dei Sanniti* (by F.R.S. Ridgway)

J. Boardman, *Cyprus between East and West* (by V.A. Tatton-Brown)

M. Diepeveen-Jansen, *People, Ideas and Goods* (by J.R. Collis)

P. Flensted-Jensen, T. Heine Nielsen and L. Rubinstein (eds.), *Polis & Politics* (by T. Figueira)

A. Meadows and K. Shipton (eds.), *Money and its Uses in the Ancient Greek World* (by S. Kovalenko)

T.S. Schmidt, *Plutarque et les barbares* (by R. Osborne)

Ancient West & East 3.2

Articles:

G.-J. Burgers, "Western Greeks in their Regional Setting: Rethinking Early Greek-Indigenous Encounters in Southern Italy."

Monica M. Jackson, "Jewellery Evidence and the Lowering of South Italian Ceramic Chronology."

Reviews:

P.F. Bang, "The Mediterranean: A Corrupting Sea? A Review-Essay on Ecology and History, Anthropology and Synthesis: P. Horden and N. Purcell, *The Corrupting Sea. A Study of Mediterranean History*."

T. Fischer-Hansen (ed.), *Ancient Sicily*; and H. D. Anderson, H. W. Horsnaes, S. Houby-Nielsen and A. Rathje (eds.), *Urbanization in the Mediterranean in the 9th to 6th Centuries BC* (by A. Domínguez)

M. Jurisic, *Ancient Shipwrecks of the Adriatic*; and E. Grossmann, with contributors, *Maritime Tel Michal and Apollonia* (by A. J. Parker)

C. Dougherty, *The Raft of Odysseus* (by A. Snodgrass)

R.L. Fowler (ed.), *Early Greek Mythography* Vol. 1 (by J. Boardman)

A. Invernizzi, *Sculture di Metallo da Nisa* (by J. Boardman)

K. Jordanov, K. Porozhanov and V. Fol (eds.), *Thracia 15. In Honour of Alexander Fol's 70th Anniversary* (by J. Boardman)

A. Kuhrt, *'Greeks' and 'Greece' in Mesopotamian and Persian Perspectives* (by S. Dalley)

A.-A. Maravelia (ed.), *Ancient Egypt and Antique Europe* (by J. Bouzek)

G. Muskett, A. Koltsida and M. Georgiadis (eds.), *SOMA 2001-Symposium on Mediterranean Archaeology* (by J. Bouzek)

B.S. Ottaway and E.C. Wager (eds.), *Metals and Society* (by P. Dolukhanov)

A. Rathje, M. Nielsen and B.B. Rasmussen (eds.), *Pots for the Living, Pots for the Dead* (by J. Boardman)

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J. Bouzek, "Local Schools of Thracian Toreutics in the 4th Century BC."

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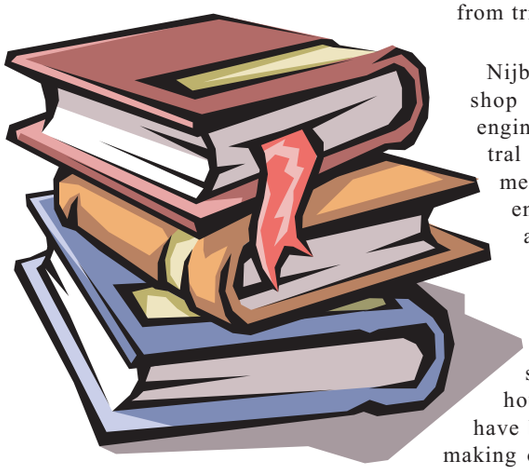

REVIEW ARTICLE

by R. Ross Holloway
Brown University

A. J. Nijboer, *Manufacturing and the Market in Early Etruria and Latium: From Household Production to Workshops: Archaeological evidence for economic transformation, pre-monetary exchange and urbanization in central Italy from 800 to 400 B.C.*, Groningen, 1998.

In his account of the reign of Ancus Marcius, Livy (I.30.5) mentions mutual interference on the part of the Romans and the Sabines with traders at the shrine of Lucus Feroniae. Dionysius of Halicarnassos (XXXII. 1) called this fair the most important of those held throughout Italy. Located in the Ager Capenus on a terrace above the Tiber's flood plain, the sanctuary was ideally positioned to serve as the site of a market. But these notices, occurring in recitations of early Roman history where so much is anachronism and fantasy, are hardly more than a hint of the economic life in early Italy.

Over the last half century archaeology has come to the aid of the history of the early Romans, the Etruscans and their neighbors in a remarkable way. There is now an archaeological history of Etruria and of Latium in the Iron Age grounded in new knowledge of urban development and the sociology of the necropolis. A. J. Nijboer's important contribution, published as a dissertation in 1998, goes farther toward creating an economic history of this area in the Iron Age than any previous study. Like most dissertations, *Manufacturing and the Market in Early Etruria and Latium* has been ignored by the review pages of the major journals in the field, but it deserves to be brought to the attention of the wide audience interested in Etruscan studies.

The author's purpose is made clear at the outset.

> "I will argue that a redirection of the production facilities is an intrinsic component of the centralization processes occurring in Italy from 800 to 400 B.C. They are embedded in the transition from village to town, from communal to private property and from tribal to state formation." (p. x)

Nijboer is not trying to make workshop development the exclusive engine of the transformation of central Italy during this time. But he methodically shows that it is an engine that the historian ignores at his risk. The archaeological evidence comes principally from pottery and metal work.

Pottery at the beginning of the Iron Age can be seen as simple household production or household industry. The terms have been defined to distinguish the making of pottery for the consumption of the single household from household production also sold to others. It is attractive to think, as Nijboer does, that until ca. 800 in the region under discussion, "The majority of the pottery was produced by women who were either completely or partially independent in their ceramic requirements" (p. 187), although the situation, even in Protovillanovan times, may have been significantly more complicated and specialized workshops had certainly existed earlier, for example in Castelluccian Sicily and, I would think, in the centers of the Apennine Culture in the peninsula. The point at issue, however, is the emergence of full time industrial workshops in Central Italy after ca. 800. And what is fascinating in Nijboer's discussion is the progression from production of carefully crafted luxury items, bucchero fine for example, made to satisfy an elite who required such items, to standardized products of lower artistic merit, made for a wider market of consumers. Behind these developments is the creation of industrial workshops. But at the same time the status and social position of the potters were adversely affected, resulting in that proletarianization of the workforce, which eventually led to industrial slave labor.

It is not uncommon to encounter sweeping generalizations (and occasional absolute banalities) about ancient societies based on equivocal archaeological testimony. But Nijboer has painstakingly reviewed the evidence at sites in Etruria and Latium. Satricum, where he was part of the Dutch excavation team, is naturally his first point of reference, but particularly striking is the testimony from Laurentina-Acqua Acetosa and Marzabotto. At both sites a group of pottery workshops make up a potters' quarter. At Poggio Civitate and Caere there is direct evidence of the production of roof terracottas, which were beginning to be used on Italian buildings during the seventh century and represent a notable investment in building materials. At Caere the center of this production occupied an area of 400 sq. meters. Such developments are part and parcel of the emergence of urbanization and the creation of citystates in central Italy.

The evidence of pottery production is reinforced by that of metallurgy, which receives equal attention in this volume. Bronze workshops were already in existence at the dawn of the Iron Age in Italy and had been for centuries. But it was the growing use of iron, passing from the status of a precious substance to the metal of choice for weapons and tools, that represents the great innovation of the period. Once again, archaeological evidence can be used to follow this development in detail. Lago dell'Accesa, a mining village near Populonia, was formed of a group of "porticus" houses not unlike the buildings at Laurentina-Acqua Acetosa. The work sheds at Poggio Civitate once again are of capital significance, as is the site of Marzabotto. Hoards, such as the great iron hoard from Satricum, can also be called into evidence. In examining Pithekoussai Nijboer takes up the hypothesis that the Greeks in this trading community came to Italy in search of metals and in particular to establish a way-station for the trade in Elban iron ore. Rather than this role, the author attributes to Pithekoussai the function of an offshore emporium, "combining local manufacture with trading activities," Like the potter, the iron worker was the victim of the downward pressure exerted on labor by the expansion of iron working into the production of utilitarian goods. The dynamism of Italian industry in the Iron Age has now found a new and compelling illustration in the riverine manufacturing center at Poggiomarino in Campania. Metal working was a major activity here, and Poggiomarino, upstream from the coast on the Sarno River, apparently operated in much the same way as Pithekoussai, importing ore or scrap and sending finished goods into the heart of the peninsula (see *http://www.archemail.it/poggio.htm* and *http://www.kwart.kataweb.it/kwart/ita/videodett.jsp?idContent=211194&idCategory=2404&formato=2 —video)*

The question of the trade and markets, therefore, is one that arises directly from the hard evidence of industrial development at these sites. Nijboer's answer is a nuanced one. A market economy did emerge in Italy by about 600, supplanting the pre-market exchange patterns of an earlier date, but the development was incomplete. Exchange remained on the level of full value metallic equivalents, *aes rude* or *aes grave*. The impact was immediate. It can be seen, for example, in Latium, where, as this reviewer has argued (*The Archaeology of Early Rome and Latium*, London 1994), the emergence of the market discouraged the accumulation of prestige goods for use as grave goods. This is also the age, moreover, of the introduction of standardized weights and standardized measures of volume and length.

The citystates developed at the expense of places like Poggio Civitate, Acquarossa and Lago dell'Accesa. Satricum reveals "a faltering urbanization process," but buying and selling continued there because of the sanctuary. The importance of sanctuaries for providing the focus of rudimentary political organization, like the Latin League, and at the same time offering sites for markets, such as was the case at Lucus Feroniae, is an aspect of the economic development of central Italy on which the author might have laid greater emphasis, although he does not neglect it. One may also see Joan M. Fayn, *Markets and Fairs in Roman Italy*, (Oxford 1993), which, however, focuses its attention on the Late Republic and Empire.

Nijboer's work also examines the Etruscan emporia on the coast, which declined just as the cities became industrially self-sufficient. The history of these ports of entry, however, was also affected by political factors, the pressure of the Gallic tribes on the people of the peninsula and Greek hostility culminating in Dionysius I's sack of Pyrgi. That the reduction of imports in Etruria, and particularly of Attic red figured pottery, was perhaps less drastic than Nijboer suggests has been recently argued by Christoph Reusser, *Vasen für Etrurien* (Zurich 2002). Nijboer is not inclined to see Rome as a true emporium in archaic time. The evidence is slender, of course, but given the limited scope of excavation, even in the Sant' Omobono Sanctuary by the river, it may be premature to pass final judgment.

My hope is that these paragraphs have served to suggest the significance of this work. The topics that comprise its field of investigation are all well known to students of Etruscology and Italic antiquities. But Nijboer has drawn them together into a convincing picture of the industrial and economic development in the area over four important centuries and has shown their human effects and suggested their social consequences.

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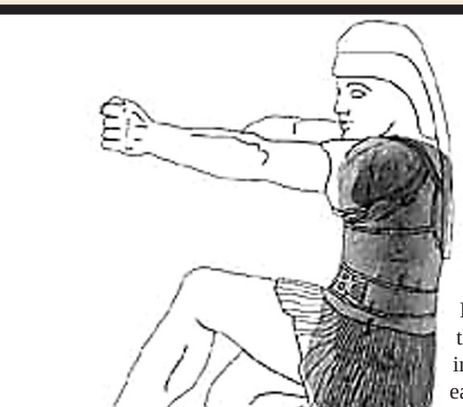

Reconstruction of the statue found at Lattes, with the image of the fragment positioned in the torso of the warrior.

Dietler discovers statue in France that reflects an Etruscan influence

by William Harms

Reprinted from the *Chronicle of the University of Chicago*

A life-sized statue of a warrior discovered in southern France reflects a stronger cultural influence for the Etruscan civilization throughout the western Mediterranean region than previously appreciated. Michael Dietler, Associate Professor in Anthropology, and his French colleague Michel Py have published a paper in the British journal *Antiquity* on the Iron Age statue, found at Lattes, a Celtic seaport that Dietler is studying in southern France.

They found the fine-grained limestone statue in the door of a large courtyard-style house they are excavating in the ancient settlement, which is five miles south of the modern day city of Montpellier. The statue dates from the sixth or early fifth century B.C.

"The house is different from any we have seen in the area," Dietler said. "It is much larger than other houses in the settlement and does not follow the traditional indigenous architectural styles, nor is it precisely like those of the Etruscans or Greeks."

The team discovered the statue embedded in a door, which indicated that it had been reused as part of the structure when the house was built, sometime around 250 B.C. It is the only statue found so far at the site.

One thing that is unusual about the statue is that it was found in a secure archaeological context "Most of the other statues we have from this period were discovered in the 19th century, for example, and we don't know for sure where they came from," Dietler explained.

The statue, which was damaged while serving as a door jamb, is unusual in other ways. From what remains of it, largely a torso, scholars have determined the statue is of a kneeling warrior holding a weapon, such as a bow or a spear. Most other statues from the era are of warriors seated in cross-legged positions.

Body armor and clothing commonly seen in Italy and Spain decorate the statue. Previously, scholars have thought that the objects represented on statues found in the region demonstrated that northeastern Spain influenced their design. But Dietler's work suggests there has been some confusion about these cultural influences, and that some likely originated in Etruria, with a complex circulation of metal objects throughout the western Mediterranean.

Dietler's statue has two round discs that are carved in relief on the chest and back of the warrior. Also carved on the statue are four smooth cords superimposed over a ridged strap that passes over the top of the shoulders and along the middle of the torso, encircling the arms. On the back disc is the effaced tail of a crest of a helmet.

The warrior is dressed in a finely grooved pleated skirt, which is encircled with a wide belt. The belt buckle on the Lattes warrior is one of the strongest clues of the statue's creation date, as examples of this type from graves in Spain and Italy are no longer found on statues dated after the early fifth century B.C.

Etruscans may have lived at Lattes at one time as part of a trade enclave.

They were still apparent in about 475 B.C., when the settlement became part of the Masaliote sphere of trade, based in a larger community of Greek colonists nearby where modern Marseilles is now located.

Lattes is an important site for understanding the Iron Age in the western Mediterranean and the history of ancient Greek and Roman colonialism. It was occupied from the sixth century B.C. to the second century A.D., at which time the lagoon that connected it to the Mediterranean filled with silt, and residents gradually abandoned the community.

The site, which was known as Lattara in ancient times, was rediscovered in the 1970s as a result of urban expansion from Montpellier. After initial archaeological exploration showed there was an important site in the area, it was preserved, and a major museum and archaeological research complex was built on the edge.

French researchers, who are joined by Dietler and colleagues from Spain and Italy, conduct an annual excavation of the site, which also is an international field school for graduate students. They have revealed, in addition to unique shell art, other unusual features of the community.

At the period of its greatest extent, Lattes was one of the largest sites in the region, and covered approximately 50 acres. Unlike other communities of the period, it was a fortified lowland site rather than a hill fort, most of which were much less than half Lattes' size.

The port was an important gateway to the Celtic residents of the interior and connected them with Etruscan and Greek traders. Outside of the Greek colony at Marseilles, Lattes has the first evidence of olive oil and wine production in France.

Flag of Etruria

by Piero Telesio

This is the state flag of the Kingdom of Etruria, 1804-1807: five stripes alternating light blue and white, with the arms in the center.

Why the fleur-de-lys? The Kingdom of Etruria was created by Napoleon in 1801 out of Tuscany for the Bourbon-Parma family in exchange for the Duchy of Parma, which was annexed to France. The kingdom was short-lived, as Napoleon gave it to his sister, Elisa Bonaparte, in 1808. The first king of Etruria was Louis of Bourbon-Parma, who died prematurely in 1803, leaving his widow as regent queen and his son Charles Louis as king.

The arms on the flag are Bourbon (for the Bourbon-Parma) and Medici (for Florence). The Bourbon-Parma descend from Philip V, king of Spain (grandson of Louis XIV and the first Bourbon king of Spain), and Elisabetta Farnese, heir to the Duchy of Parma. The wife of Louis, and hence queen of Etruria, was Marie-Louise, daughter of Charles IV (Carlos IV), king of Spain. The dukes of Parma were, in order, Carlo I (later to become king of Naples as Carlo VII, giving rise to the Bourbon-Sicilia branch, and later king of Spain, as Carlos III, giving rise to the present Spanish branch), followed at Parma by his brother Filippo, head of the Parma branch of the Bourbons. The next duke was Ferdinando, followed by Louis (Ludovico, to become king of Etruria), followed by Charles-Louis (Carlo Ludovico).

After the fall of Napoleon, Etruria was not restored to the Bourbon-Parma. Instead, it reverted to being a Grand Duchy, with the Grand Duke from the house of Habsbourg. Carlo Ludovico was made Duke of Lucca. As Napoleon's wife, the ex-empress of France, Marie-Louise, was made ruler of Parma until her death, at which time the Duchy of Parma reverted back to the Bourbon-Parma.

For those more interested in this short-lived kingdom, see *La reine d'Etrurie*, by Sixte di Bourbon (Parma 1929), out of print.

A most interesting website for those who like flags: *http://www.crwflags.com/fotw/flags/it-etrur.html*

Sent by Norman Roberson.

Vehicles in Funerary Depositions

By Adriana Emiliozzi

Two recently restored Etruscan vehicles were put on exhibit for the first time last May, 2004, at the Museo Civico of Trevignano Romano, in the Palazzo Comunale. The inauguration of their permanent exhibit took place May 8, 2004. The vehicles, a cart and a chariot, join the rest of the material from the princely Tomb of the Flabelli, discovered in 1965, already permanently on display at the museum. They may be seen during Museum hours, Tuesday through Friday, 10-13; Saturday 9-13, 16-20, and Sunday 9-13. Free admission.

The remains of one or two wheeled vehicles, buried complete, dismantled or burnt, are frequently found in the funerary equipment belonging to the members of the ancient Etrusco-Italic aristocracy. A precise account published in 1997 shows the recovery of approximately 280 such items. Most of them are recognizable by the metal parts which survived the decomposition of organic materials like wood, rawhide, and leather used on the main structure.

The finds are distributed over the period 750 to 400 B.C., and geographically over an area including modern Tuscany, Latium, Umbria, Marches, and Abruzzi in central Italy, Emilia Romagna, Lombardy, and Trentino-Alto Adige in Northern Italy, and Campagna and Basilicata in Southern Italy. The Etruscans, Latins, Faliscans, Sabines, Umbrians, Picenes, and other peoples who inhabited these regions (except the Greeks of Southern Italy) used to place vehicles in the tombs of the aristocracy as a status symbol of the deceased, both male and female.

Recent studies show that two-wheeled vehicles buried in Etrusco-Italic tombs were of two types: the chariot driven standing, and the cart driven seated. The first type was used in processions, or for hunting or racing, or by warriors going into battle. Its function was thus like that of the Roman *biga*. The second type was also used by women, and served in daily life for short or long trips, with or without baggage; it was also used for ceremonies, particularly weddings. The function of this kind of vehicle is like that of the Roman *carpentum*. The Tomba dei Flabelli of Trevignano Romano contained two vehicles: a chariot and a cart.

The *currus* (chariot)

The remains of distinctive iron accessories – fragments of the nailed rims once belonging to wheels, three of the four hub caps that covered the heads of the two-wheel hubs, a metal plate bearing two pins that were originally placed where the pole and the axle were fixed together – are proof of the presence of a chariot in the Tomba dei Flabelli at Trevignano Romano. The reason why these are the only parts of the chariot still surviving should be evident

In fact, the structure of such a vehicle, suited to a brisk pace, was essentially made of organic materials such as wood and rawhide, which have decomposed with the passing of

Reconstruction of chariot from Monteleone di Spoleto, which came to the Metropolitan Museum of Art in 1903. (A. Emiliozzi,*Carri da Guerra e Principi Etruschi*. Rome 1997, 187, fig. 6).

time. Only some of the most luxurious vehicles bore rich bronze decorations, like those exhibited by the chariots, dating from the 7th and 6th centuries B.C., from Populonia, Vulci, Capua, Monteleone di Spoleto, Castel San Mariano, and Ischia di Castro. A chariot could be drawn by two (a *biga*), three (a *trigai*), or four (a *quadriga*) horses.

A light frame made from a U-shaped branch, closed at the back by a cross-bar, was fitted with railings usually made from young, flexible branches, which, after being bent and dried, formed the sides of the chariot. Large and finely worked leather panels were fixed around the bottom half of the sides. The floor, with room for no more than two people standing, was made of thin, interwoven rawhide strips, which gave elasticity and strength to the whole structure, thanks to the natural drying process. The presence of this sort of rawhide mat was essential for absorbing excessive vibrations, as the wooden structure of the chariot was rigidly fixed by joints, wooden pins, and leather bindings to the drawing system, which consisted of the equally rigid connection between the pole and the axle.

The *carpentum* (cart)

Together with the chariot (*currus*), a cart had also been placed in the Tomba dei Flabelli at Trevignano Romano. It can be recognized with certainty thanks to the iron and bronze elements that survived the decomposition of the wooden parts; the two nailed rims belonging to the wheels, some of the bronze finial rings covering the wheel hubs, and the typical finial made of cast bronze, with the remains of the metal clamps that had fixed it to the tip of the wooden pole. Unlike the chariot, which was always drawn by horses, the cart (*carpentum*) was usually drawn by a pair of mules or asses.

The distinctive trident-shaped finial fixed at the end of the pole is quite common. Its exact position in the structure of the vehicle had not been fully understood until recently. For example, it was thought to have been on the front of a chariot to keep the reins separated; this is why it was improperly called *poggiaredini*. The recent discovery of a cart in the tomb of a Picene princess at Sirolo, near Ancona, has made its real function clear: it is a metal device connecting the two ends of a forked pole, fixed by means of metal clamps, small nailed bands, and leather bindings.

The cart is found in both female and male burials as well as mixed burials, in the same areas of ancient Italy and in the same period as the chariot. Most poles seem to appear in the fork-shaped type, but sometimes there is a single pole placed in the center of the platform. Carts with two separate poles like those of modern times seem not to have been used by the Etruscans and other Italic peoples, while they are to be found among the ancient civilizations of the Near East, particularly in Cyprus.

Vatican Offers Volumes of Help to Latin Lovers

by Philip Pullella

VATICAN CITY (Reuters) - The Vatican's Latin lovers — that is, those who love the language — are issuing a new dictionary on how to say contemporary words like doping, FBI and videophone the way Julius Caesar might have.

It may never become a *"liber maxime divenditus"* — a best seller — if only for the steep cost of 100 euros ($116). But the release of the book this week is one of those esoteric, niche events that has put talk in literary circles into overdrive. Or as the language of ancient Rome would put it, *"instrumentum velocitati multiplicandae."*

The Italian-Latin dictionary, called *Lexicon Recentis Latinitas* was put together to join two earlier volumes, A-L and M-Z, which had been released in past years but had sold out. It offers students of Latin, still the Catholic Church's official language, a way of speaking or writing about things that did not exist when ancient Rome ruled the world.

So, FBI is *"officium foederatum vestigatorium"* and Interpol is *"publicae securitatis custos internationalis."* Television correspondents embedded with U.S. military in Iraq might be amused to know that they had filed stories via a *"telephonium albo televisifico coniunctum,"* or videotelephone. Sports fans can learn how to say doping in Latin, *"usus agonisticus medicamenti stupecfactivi,"* and commuters are advised that *"tempus maximae frequentiae"* means rush hour.

Father Reginald Foster, who translates Pope John Paul's documents from Latin to English, says such dictionaries may be fun and useful but much more is needed to revive the language. "What we really need is more training in Latin," Foster, a leading Latin professor, told Reuters by phone on Wednesday. "But maybe these things will help increase interest in the language because there are a million things that did not exist then, especially the political jargon," he said.

Foster offers the Latin version of a phrase that came into the news after the dictionary was printed: President Bush's "road map" for Middle East peace. He would write it as *"tabella viarum ad pacem"* or "tablet of the road for peace." That road will likely be a long one. Even a *"puer explorator"* — boy scout — knows that

Review of "Distortions"

by Terry Winter

Reprinted from *The Sentinel*, Staffordshire newspaper, July 8, 2004

It's a simple equation, isn't it? Josiah Wedgwood + Portland Vase = Etruria, Stoke on Trent! Not for Beti Hand and Robert Cochrane, whose play "Distortions" focuses upon the original Etruscan culture, a dominant force some 2,500 years ago. The denizens of this ancient country developed a system of powerful city-states and a flourishing, influential civilization. In their entertaining play the co-dramatists depict the inevitable, cultural clash between the burgeoning Etruscan nobility, as its sophisticated nobility colonize the neighboring state of Rome, which in its infancy is relatively uncultured, but already showing signs of its own aggrandizing, ultimately imperial hubris.

Given that the Forum Theatre at Hanley's Potteries Museum & Art Gallery offered the perfectly-named venue, members of the Spirit of Etruria Players gave us a splendid interpretation of a piece where supernatural religious incoherence and floundering attempts at pragmatism co-existed as uneasily as they do now in George Bush's USA.

Gill Adamson scores as the ambitious, omen-obsessed Tanaquil, propelling her somewhat diffident husband into Roman kingship as the first Tarquin, and Steven Raymond is convincing as both the household god, Lars, and the couple's even more rapacious son, petulant Prince Tarquin (a prototype of emperors Caligula and Commodus).

For another review of this play see: *http://www.thestage.co.uk/edinburgh/reviews/review.php/4031*

"Tarquinia and the Civilizations of the Mediterranean," Conference held at the Università Statale di Milano, 22-24 June 2004

by Francesca R. Serra Ridgway
Institute of Classical Studies
University of London

In 1982 a team led by Maria Bonghi Jovino, Chair of Etruscan Studies at the Università Statale di Milano, started excavating the site of ancient Tarquinia, on the Civita plateau just outside the modern town. What they found was from the beginning so extraordinary that by 1986 it had prompted a memorable exhibition and conference in Milan.[1]

Since then the area has continued to produce rich evidence of a continuous human presence from the late 10th to the late 3rd centuries B.C. It was not used for habitation or regular burial, but rather for activities of an apparently religious character centered on a natural cavity in the rock; these included the shallow burials, ranging in date between the 9th and the 6th centuries, of four infants, a boy, a man, and a woman, which may be interpreted as human sacrifices. In the early 7th century, the building of a monumental altar-temple (using Near Eastern wall techniques) was accompanied by the votive deposition of the impasto pottery that had been used in a ritual "banquet," and deliberately broken and topped by the similarly "disabled" and now famous bronze shield, axe, and trumpet-lituus.[2] The cavity was obliterated in the 5th century by the construction of a substantial road, marking the decline of the "sacred-institutional complex," which nevertheless seems to have preserved some of its devotional connotations.

The full report on the results of research up to 1988 is published in the first three volumes of the *Tarchna* series ("L'Erma" di Bretschneider, Rome 1997, 1999, 2001). Preliminary information regarding subsequent campaigns, which cover not only the "complex" but also the deep layers of the previously known Ara della Regina temple, was given in the catalogue of the new permanent exhibition in the Museo Nazionale at Tarquinia itself.[3] As further reports are nearing publication, the discussion and literature concerning these finds and their immediate and wider significance has grown enormously. The 2004 conference was designed to draw together the threads of "the story so far."

The proper academic business was preceded on the evening of Monday, June 21 by a delightful dinner in the enchanting central cloister of the University, once a grand Renaissance hospital. This established the genial and good-humored atmosphere of the whole gathering, which included dinners *al fresco* in the nearby garden of Cento Pizze, just a stone's throw from the Piazza del Duomo and other famous Milanese landmarks. The next two and a half days saw a dense program of lectures and extended discussions, all delivered in perfect Italian, whatever the nationality of the participants. They extended well beyond the immediate focus of Tarquinia and the Civita, under the knowledgeable chairmanship of professors Gemma Sena Chiesa (Milan), Giovannangelo Camporeale (Florence), Michel Gras (Paris and Rome), Piero Orlandini (Milan) and David Ridgway (London). After the introduction, "Knowing and Enhancing Southern Etruria's Heritage," by the Archeological Superintendent of Southern Etruria, A. M. Moretti Sgubini, the following papers were delivered, which are listed not in the order of delivery, but moving from center to periphery according to their content:

Annette Rathje (Copenhagen), *The Sacred and the Political: The Votive Deposit at Tarquinia*

Francesca R. Serra Ridgway (London), *Pottery from the "Complex" on the Civita: Craft, Function, Society*

Maria Cataldi (Rome), *A Euboean Cup from the Poggio della Sorgente Cemetery at Tarquinia*

Nancy Winter (Rome), *The Archaic Architectural Terracottas at Tarquinia: Exchanges and Models*

Simonetta Stopponi (Macerata), *The* "a Telaio" *Building Technique at Orvieto*

Davide Cialfoni (Milan), *Architectural and Wall Typologies at Tarquinia: Parallels in the Ancient Near East*

Gilda Bartoloni (Rome), *The Beginnings of Urban Formation: Similarities and Differences*

David Ridgway (London), *Tarquinia, Demaratus and the "Hellenization of the Barbarians"*

Bruno d"Agostino (Naples), *New Thoughts on the Diffusion of the Earliest Greek Pottery in the Tyrrhenian Area*

Stephan Steingräber (Rome), *The Late Classical and Early Hellenistic Tomb Painting of Tarquinia in its Mediterranean Context: Iconography, Style, Technique*

J. M. J. Gran Aymerich (Paris), *At the Maritime Border between Tarquinia and Caere: Civitavecchia and Research at La Castellina*

Friedhelm Prayon (Tübingen), *The Terracottas from La Castellina del Marangone*

Marijke Gnade (Amsterdam), *The Areas of Tarquinia and Satricum Compared*

Luca Cerchiai (Salerno), *Concerning Pliny's* Artifices *(*N.H. *xxxv.152)*

Giovanni Colonna (Rome), *New Light on Etrusco-Corinthian Pottery: the Veientine Pittore dei Rosoni.*

The program was brilliantly rounded off by the presentation of the Milanese team's plans and strategies for the future, *The Tarquinia Project: Prospects and Plans for Future Research*, by Maria Bonghi Jovino and some of her multidisciplinary colleagues, dealing in particular with the classification of the finds, geophysical prospecting, compositional analyses of artifacts, and electronic organization of data. We wish them well, and we eagerly await the *Atti* of this important meeting.

[1] Exhibition catalogue: M. Bonghi Jovino, ed., *Gli Etruschi di Tarquinia* (Modena 1986); conference proceedings: M. Bonghi Jovino and C. Chiaramonte Treré, eds., *Tarquinia: ricerche, scavi e prospettive* (Milan 1987).

[2] See *CAH* iv (1988) 295.

[3] A.M. Moretti Sgubini, ed., *Tarquinia etrusca: una nuova storia* (Rome 2001). For a well-informed and readable introduction in English, see R. Leighton, *Tarquinia, and Etruscan City* (London 2004).

Non Solo Pane L'utilizzo delle risorse alimentari dalla preistoria ad oggi

Organized by the Museo e Istituto Fiorentino di Preistoria "Paolo Graziosi," the Dipartimento Generale delle Politiche Formative e dei Beni Culturali delle Regione Toscana, and the Dipartimento di Scienze dell'Antichità "G. Pasquale," Scuola di Specializzazione in Archeologia of the University of Florence, this series of lectures, from April 7 to May 21, 2004, was supported by the Comune di Firenze and Equoland S.C.r.l.

Nutritional resources, essential conditions for the survival of our species, characterize the "culture of food" that this series of lectures seeks to explore through significant examples from the history of civilization. Beginning with prehistory, when the community of hunter-gatherers depended strongly on climatic and environmental conditions, through antiquity and up to today, the means of acquiring, producing, and consuming food determine the nature of the nutritional culture, which is variable and multiform even within individual civilizations.

Food, in fact, as a mirror of thought and thus as an ethnic, social, and economic indicator also carries with it important symbols of or forces for social inequality. By producing food, which today we seek to interpret also on a biochemical basis, humanity has formed a pact with its living environment and created dynamics and power relationships that were not always balanced. Abundance and famine are two parallel tracks along which the history of humanity runs; humans are the heirs to behaviors that have deep roots in the past, and are forced to make choices that require wisdom and social conscience.

The speakers and their subjects were:

Renata Grifoni, University of Pisa, *Uomo e risorse alimentari nella preistoria.*

Giovannangelo Camporeale, University of Florence, *Uomo e risorse alimentari presso gli Etruschi*

Gloria Rosati, University of Florence, *Uomo e risorse alimentari nell'Antico Egitto*

Giuseppe Rotilio, University of Rome "Tor Vergata," *Basi biochimiche dell'addattamento dell'uomo alle risorse alimentari*

Maurizio Bettini, University of Siena, *Le donne romane che non bevono vino*

Emanuele Papi, University of Siena, *Uomo e risorse alimentari nel mondo romano*

Giorgio Pizziolo, University of Florence, *Uomo e ambiente: I paesaggi dell'alimentazione*

"L'Etrurie et l'Ombrie avant Rome. Cité et territoire"

Over the past ten years, excavations and surveys have shed light on the ancient political landscape. With a view toward this, the Université Catholique de Louvain, along with the KUL (Leuven), the FUNDP (Namur) and the Università degli Studi di Udine, organized an international colloquium on the formation of cities and their territories in Etruria and Umbria from the Late Bronze Age to the Roman conquest. It was held in Louvain February 13-14, 2004.

Archaeologists presented papers based on a site or a specific territory. Their hypotheses were compared to the views of historians of the two regions. The objective was to re-evaluate the forms and the chronology of urbanization in Etruria and Umbria in the light of the most recent archaeological discoveries, while taking into account the ancient tradition.

The program included the following papers:

P. Fontaine (UCL), F. van Wonterghem (KUL) and Cl. de Ruyt (FUNDP): "Introduction. Repenser l'urbanisation de l'Étrurie et de l'Ombrie préromaines"

M. Pacciarelli (Univ. Napoli): "Complessità sociale e organizzazione del territorio in Etruria tra Bronzo finale e prima Età del Ferro"

A. Maggiani (Univ.Venezia): "Volterra. Formazione della città e del territorio"

L. Donati and L. Cappuccini (Univ. Firenze): "Chiusi, la genesi della città ai confini del territorio chiusino: il caso di Poggio Civitella"

Ph. Perkins (Open Univ. Milton Keynes): "The cultural and political landscape of the Ager Caletranus, North-West of Vulci"

F. Prayon (Univ. Tübingen): "Castellina del Marangone et le problème du plan orthogonal en Étrurie"

A. Naso (Univ. Udine): "'Qui sunt Minionis in arvis' (Verg., *Aen*., 10.183). Quadro di sintesi sui Monti della Tolfa, nel VII-VI sec. a. C."

G. Bradley (Univ. Cardiff): "Cities and communities in pre-Roman Umbria"

L. Bonomi Ponzi (Soprintendente per l'Umbria, Perugia): "Terni, Colfiorito, Gualdo Tadino. Tre esempi emblematici dell'Umbria antica"

D. Manconi (Soprintendenza Umbria, Perugia): "Due capisaldi della Valle Umbra: Spello e Spoleto"

M. Torelli (Univ. Perugia): "Interferenze culturali, politiche e sociali tra Etruria ed Umbria tra arcaismo e fase classica"

D. Briquel (Univ. Paris-IV): "L'Ombrie vue par les Romains"

Spoken Latin Seminar: *Conventiculum Rusticum*

The Rural Washington Latin Seminar *(Conventiculum Rusticum Vasintoniense)* was held in June 2004 in the Wenatchee area of central Washington State. The moderators were:

Stephen Berard, Ph.D., professor of World Languages,Wenatchee Valley College

James Dobreff, M.A., veteran moderator of the Lexington Conventicula

Terence Tunberg, Ph.D., professor of Classics, University of Kentucky/Lexington

Akihiko Watanabe, Ph.D., instructor at the University of Kentucky/Lexington

Other fluent Latin speakers and experienced moderators were in attendance. For more information, go to *http://ttt.boreoccidentales.org/deconventiculis.php*.

This *Conventiculum Rusticum* was an excellent opportunity for practicing speaking Latin. Most days' activities included an excursion, during which the participants, with the help of moderators, not only chatted among themselves in Latin but also described in Latin everything they saw: trees and plants, mountains and glaciers, rivers, animals, birds, insects, weather, and many other things. This seminar was of special interest to those who enjoy the outdoors and who wanted to improve their Latin skills in friendly conversation while hiking through forests, mountains, and other rural settings. Every day both easy and moderate hikes were available; and those who so desired had several opportunities to engage in difficult hikes and/or mountain climbs.

The last three days and two nights of the seminar were dedicated to a trip to Stehekin, a village nestled among the peaks of the North Cascades. Since Stehekin could only be reached by water, the seminar participants made the fifty-five-mile ferry trip to the village along Lake Chelan, and returned to Wenatchee two days later. They spent one day entirely in Stehekin and its environs, with participants breaking up into smaller groups according to interest.

Who attended the seminar? All Latin teachers at the elementary and secondary levels were invited, as well as college and university professors. This seminar was especially recommended to graduate students in Classics and related fields since, just as with any language, the ability to speak Latin immensely strengthens one's ability to read and write Latin well. Also, in order for spoken Latin to flourish, which is our common goal, it is especially necessary for future Latin instructors to see that our language is fully capable of serving as an instrument for daily life and for expressing all human concerns, even the most modern. Those who already knew the fundamentals of Latin grammar and could already read Latin quite well but who had never spoken Latin were encouraged to attend the *Conventiculum* and hold their first Latin conversations. Those who did not yet speak Latin were urged not to feel intimidated, since almost everyone had begun to speak Latin relatively recently and thus understood perfectly well the difficulty of getting started.

The Preparatory Sessions. All those wanted to practice the general elements of Conversational Latin were invited to arrive three days before the beginning of the seminar and practice speaking Latin with Stephen Berard, each other, and perhaps other moderators, on a few more familiar topics, adding new and useful expressions to their vocabulary, getting used to speaking, and building up their confidence.

The Locations of the Seminar.

Preparatory Sessions: Wenatchee

The Preparatory Sessions was held on June 17th and 18th at Wenatchee Valley College. Participants were either housed privately or stayed in local motels/hotels or camped in nearby campgrounds. Wenatchee is located in central Washington State on the east slopes of the Cascade range, along the banks of the Columbia River, the second largest river in North America after the Mississippi. Since Central Washington contains an unusually wide variety of terrains and microclimates, it was an extremely suitable location for visiting and observing the environment. There are several mountain systems, volcanoes and volcanic environments, exposed geological formations, glaciers and ice fields, evergreen and deciduous forests as well as rainforests, rivers, streams, creeks, waterfalls, river rapids, meadows and prairies, agricultural regions, orchards, and deserts both semi-arid and arid. The city of Wenatchee itself, the "Apple Capital of the World," lies in the rain shadow of the Cascade Mountains and in the midst of the irrigated farming belt of Washington State. Enjoying a relatively sunny climate, the Wenatchee Valley is the destination of many who enjoy outdoor recreational activities. The Enchantments, a nearby subsystem of steep-uplift basalt mountains, about a half-hour away from Wenatchee by car, are covered by Alpine conifer forests up to an altitude of about 7,000 feet. The highest point in the Enchantments, Mount Stuart (9,416 ft. / 2,870 m.) is partly covered on its north face by three glacier systems.

The Main Seminar: the Dirty Face Lodge

The main, week-long part of the *Conventiculum*, that is, before the excursion to Stehekin, was held in the Dirty Face, located in the forest near Lake Wenatchee.

Review of the First Annual Graduate Student Conference: "The Etruscans and the Others"

by Harry R. Neilson III
Florida State University

The First Annual Graduate Student Conference of the US Section of the Istituto di Studi Etruschi ed Italici, organized by Harry Neilson and Larissa Bonfante, was held at the Parliamo Italiano Language School in New York City on April 3-4, 2004. *The Etruscans and the Others* was the theme of the two-day conference, which brought together a wide range of graduate students and distinguished professors from various universities including Florida State University (Alexis Christensen, Lorraine Knop, John Ricard), The Italian Academy for Advanced Studies in America at Columbia University (Dr. Gabriele Cifani), The University of North Carolina at Chapel Hill (Hilary Becker, Dr. Nicola Terrenato, Robert Vander Poppen), Rollins College (Dr. Gretchen Meyers), and Rutgers University (Rachel Goldman).

The conference, held at the beautiful Parliamo Italiano Language School, was graciously hosted by the school's director, Ms. Franca Pironti Lally. Unfortunately, due to unforeseen circumstances, Jean Turfa was unable attend to present her response and closing remarks. The conference presenters and attendees attempted to make up for her absence with topical and interesting responses after each paper. Professors Nicola Terrenato, Nancy de Grummond, Larissa Bonfante, and Jane Whitehead led the discussions, and the warm and intimate setting of the conference venue lent itself to productive and topical commentary.

The theme of the conference was the Etruscans' relationships with other cultures including the Romans, Scythians, and peoples of the Near East. Because the Etruscans exerted formidable influence on other cultures in antiquity, the mutual relationships formed through commercial, artistic, and cultural exchange between the Etruscans and other peoples of the Mediterranean afforded the presenters with a wealth of topics including architecture, painting, sculpture, settlement patterns and Romanization, lightning and hepatoscopy. Dr. Gretchen Meyers compared early palace structures from Crete and Cyprus with Archaic Etruscan monumental buildings at Poggio Civitate and Acquarossa. Hilary Becker illustrated how the Roman road system in Etruria affected Romanization by including certain Etruscan cities in its network and by excluding others. Rachel Goldman discussed the relationships between Etruscan and Roman tombs. Alexis Christensen examined the similarities between Roman and Scythian gifts of land for serving the state. John Ricard considered the Near Eastern origins of the Etruscan practice of hepatoscopy. Robert Vander Poppen examined settlement data from the Mugello Valley in order to construct a framework for the development of social stratification and power networks within the territory of Fiesole. Lorraine Knop reviewed the Etruscan concept of lightning as a prophetic tool and hypothesized that the depiction of the lighting bolt in Etruscan art was influenced by the specific myth in which it appeared.

Two papers in particular highlighted the conference. The keynote speaker, Dr. Nicola Terrenato, looked at the Mediterranean in the fourth century B.C. as a world of competing city-states rushing to create an empire. He argued that Tarquinia was, for a time, a major competitor in this endeavor. Dr. Gabriele Cifani ended the conference with a presentation of his recent work on archaic Rome, the most exciting of which is newly discovered evidence for the earliest Roman arch. Both Terrenato and Cifani debunked the stereotype developed in the late nineteenth and early twentieth centuries that the Romans were always a warlike people with aspirations for empire.

This first annual graduate student conference was such a success that it is now planned as a biannual event.

LUCY SHOE MERITT

August 7, 1906 - April 13, 2003

On February 15, 2004, the Department of Classics and the College of Liberal Arts honored the memory of Lucy Shoe Meritt with an event held at the Santa Rita room on campus. The program reflected two of the main interests in her life, music and architecture, enjoyed in the company of her many friends. We are grateful for all that Lucy gave each of us, and we are pleased to see that her interests continue to stimulate faculty and students, friends, and family.

PROGRAM

ROUND TABLE DISCUSSION:
"'To see what you look at':From the Etruscans to Post-Modernism in Austin Architecture"
Professor Ingrid E.M. Edlund-Berry, Department of Classics, University of Texas at Austin – *Moderator*
Michael S. Guarino, Design Director, TeamHaas Architects, Austin
Professor Thomas N. Howe, Southwestern University, Georgetown and Restoring Ancient Stabiae Foundation
Grady L. Jennings, AIA, Partner, Jennings*Hackler and Partners, Dallas
Pablo Sanchez, Lead Architect, P.A.S. Design, Inc., Austin

MUSICAL PERFORMANCE*:*
Chamber Music in Lucy's Memory
Trio Sonata in F Major, Georg Philipp Telemann (1681-1767)
Katherine Bracher and Cynthia Shelmerdine, *recorders*
David Armstrong, *keyboard*
Dawn Biega, *cello*
Trio Sonata in G Major, Johann Friedrich Fasch
Alex Mourelatos, *flute*
Olive Forbes, *violin*
David Armstrong, *keyboard*
Hope Rider, *bassoon*

MUSICIANS:

Professor David Armstrong	Department of Classics, University of Texas at Austin
Professor Katherine Bracher	Whitman College, Walla Walla, Washington (retired)
Olive Forbes	Reference Department, General Libraries, University of Texas at Austin
Professor Alex Mourelatos	Departments of Philosophy and Classics, University of Texas at Austin
Professor Cynthia Shelmerdine	
Robert M. Armstrong	Centennial Professor of Classics, University of Texas at Austin
Hope Rider	Admissions Processing, University of Texas at Austin
Dawn Biega	Austin

The Etruscan Language: an Introduction

By Giuliano Bonfante and Larissa Bonfante
Manchester University Press
Manchester and New York 2002

Reviewed by Miles Beckwith
Department of English
Iona College, New Rochelle, NY

For a number of years, one of the best sources for books in Classics was Allen's Booksellers in Philadelphia. Their catalogues could be counted on to hold a few gems, and one could always enjoy the occasional wry comment added to certain entries. Sometime in mid-nineties, there was a listing for Mayani's *The Etruscans Begin to Speak*, to which was added the short marginal note: "They don't have much to say." While such a comment may have been acceptable in the early 60s when Mayani's book first appeared in English, it is increasingly inappropriate now. In the last forty years there have been great strides in the decipherment of Etruscan; unfortunately, much of this work has happened on the Continent—in Italian and German publications—and the progress of Etruscan decipherment is woefully underreported in the English speaking world.

The second edition of Giuliano and Larissa Bonfante's *The Etruscan Language: an Introduction* may finally remedy this situation by introducing the recent state of the language to English-speaking scholars and students. One has only to compare this work (xxvi & 253 pgs.) to the first edition (x & 174 pgs.) to see how much has changed since that volume was published in 1983, and that earlier volume—in turn—was itself published almost twenty years after the discovery of Pyrgi's bilingual, which ushered in the modern era of Etruscan studies. The book has been thoroughly updated, and contains extensive bibliographic references to works published since the 1983 edition. Because of the existence now of Rix's two-volume edition of Etruscan texts (*Etruskische Texte, editio minor*), the authors give his numeration in addition to a *TLE* citation whenever possible.

Like the earlier edition, the book under review has three parts. The First Part, "Background," contains a single chapter "Archaeological Introduction"—updated, but not substantially different from the first edition. The Second Part, "The Language," follows the first edition in being divided into Chapters ii through vi, which respectively cover: "Introduction to the language of the Etruscans," "The study of the Etruscan language," "The alphabet and pronunciation of Etruscan," "Grammar," and "Etruscan writing: the aftermath." Once again, the presentation is similar to the earlier edition, but here a number of important updates have been incorporated into the text. Rix' analysis of *un* as a second person pronoun is listed along with *mi*: *mini* in the section on pronouns (pp. 91-92), and there are a number of small but important changes in the sections on verbal morphology and syntax.

The third and final part, "Study Aids," contains sections on Etruscan texts, Glosses, and Mythological Figures along with a listing of the names of cities, names of months and a comparative word chart. The list of texts is considerably expanded from the earlier edition, and it is here that the reader will see how much more comprehensive the present volume is (53 pages as opposed to 33 in the earlier volume). The overall format is the same: like the early edition the inscriptions are both described and illustrated to give the student a thorough sense of the provenance and epigraphy of each text. This is especially important for the study of Etruscan, and one misses it in some other handbooks (consider, e.g., Dieter Steinbauer's mammoth—and otherwise very useful—*Neues Handbuch des Etruskischen*).

There is not space here to cover all the changes and expansions, but I will note a few random points. A number of newly published inscriptions have been added to the book such as a bucchero *olpe* (discovered in 1988 and listed here as text #5) with its depiction and inscription regarding *metaia* 'Medea;' and text #10, which summarizes Bonfante and Wallace's important analysis of a buccheroid impasto pyxis (*SE* 64 [2001] 201-212). A number of important additions and corrections have also been made, e.g., the translation of text #9 (#8 in the older edition) now correctly glosses *mlakas* as 'beautiful('s)' after the important analysis by Agostiniani (*SE* 49 [1981] 95-111).

While the first edition often shied away from the longer and more (exceedingly more) difficult texts, some of these have been included now, such as Laris Pulenas inscription (text #31 = *TLE* 129 = Ta 1.17), the Perugia Cippus (text #64 = *TLE* 570 = Pe 8.4) and also the newly published Tabula Cortonensis (text #65). Each of these is given a brief but interesting discussion with a tentative translation. Once again, however, the authors have decided not even to try to give an overview of the one Etruscan book, the *Liber Linteus* and have essentially simply followed the practice of the earlier edition in giving a short passage whose interpretation is relatively secure. Although one can understand their decision—and it was probably a wise one—one still wishes for a more extensive discussion of this longest, but most difficult, Etruscan text. (The interested reader can find a lengthy discussion of this text in Steinbauer's new book, cited above).

Like the earlier edition, the book closes with a Bibliography, an Index to Sources, a Concordance, and an Index. This is an extremely useful book and will be of great service to anyone interested in Etruscan language and/or Etruscan civilization. Its greatest use will be to Classicists and other non-specialists, but anyone working on Etruscan will need to own a copy of this book.

Tabula Cortonensis Bibliography

by Rex Wallace

The Etruscan inscription now known as the *Tabula Cortonensis* is without doubt the most significant epigraphic find of the past quarter century. The publication of the *editio princeps* by Luciano Agostiniani and Francesco Nicosia in February of 2000 has been followed by a steady stream of scholarly publications concerning the readings of the damaged portions of the inscription, the overall interpretation of the inscription, and the linguistic analysis of portions of the text as well as individual word-forms found in them. In the last issue of *Etruscan News* I promised an update on this inscription. So much interesting work is in press or is about to go to press, however, that I think it best to postpone my review until this work had been officially published. In the meantime, I append an updated bibliography on the TCo.

Adiego, Ignasi-Xavier, "The Etruscan Tabula Cortonensis: a tale of two tablets?," to appear in *Die Sprache*;

L. Agostiniani and F. Nicosia, *Tabula Cortonensis* (Rome 2000);

C. De Simone, "La Tabula Cortonensis: Tra linguistica e storia." *Annali della Scuola Normale Superiore di Pisa. Classe di lettere e filosofia* 3 (1998 [2000]) 1-122;

idem, "Il testo etrusco della Tabula Cortonensis: un primo bilancio critico." *Ocnus* 9-10 (2001-2002) 69-11;

idem, "Su due termini della Tabula Cortonensis," *Incontri Linguistici* 25 (2002) 77-85;

H. Eichner, "Etruskisch -svla auf der Bronze von Cortona," in F. Cavoto, ed., *The Complete Linguist. A collection of papers in honor of Alexis Manaster Ramer* (Münich 2001) 141-152;

G. M. Facchetti, *Frammenti di diritto privato etrusco* (Florence 2000);

idem, "Note Etrusche," to appear in *Archivio Glottologico Italiano*;

idem, "Some New Remarks on the Tabula Cortonensis (= TCo)," to appear in *Europe Through Millennia — Languages, Races, Cultures, Beliefs. Proceedings of the International Conference (Lodz, Poland, 25th-26th June 2004)*, (Studia Indogermanica Lodziensia);

A. Maggiani, "Dagli archivi dei Cusu. Considerazioni sulla tavola bronzea di Cortona," *Rivista di Archeologia* 25 (2001) 94-114;

M. Pandolfini and A. Maggiani, eds., *La Tabula Cortonensis e il suo contesto storico-archaeologico. Atti dell'Incontro di studio, 22 giugno 2001* (Rome 2002);

H. Rix, "Osservazioni preliminari ad una interpretazione dell'aes cortonense." *Incontri linguistici* 23 (2000) 11-31;

K. Wylin, "Forme verbali nella Tabula Cortonensis," *Studi Etruschi* 65-68 (2002) 215-223;

A. Zamboni, "Sigla del quattuorvirato nella tavola di Cortona," *Athenaeum* 90 (2002) 431-441.

In the book of papers edited by Pandolfini and Maggiani (2002), the most important papers on the Tabula are:

G. Facchetti, "La Tabula Cortonensis come documento giuridico," pp. 87-92;

A. Maggiani, "Riflessioni sulla Tavola di Cortona," pp. 65-75;

E. Peruzzi, "Per l'edizione della Tavola," pp. 39-42 (also printed in *La Parola del Passato* 56 (2001) 203-210), and

H. Rix, "La seconda metà del nuovo testo di Cortona," pp. 77-86.

Etruscan Texts Project

by Rex Wallace

Etruscan Texts Project is now on-line at *etp.classics.umass.edu*. Etruscan inscriptions recovered after the publication of Helmut Rix et al., *Etruskische Texte* are being added to the database. We expect to have 500 inscriptions on-line within the next several months, and we encourage our readers to make use of this reference tool.

Museum News

by Larissa Bonfante

The newly restored Aplu of Veii is now on display at the Villa Giulia. When I visited my favorite museum this summer I found the god temporarily housed in a little chapel in the Ninfeo di Villa Giulia, a cool grotto-like area where the popes used to keep cool in the heat of summer before the advent of air conditioning. I wondered how Apollo felt at being separated from his brother Hercle and the rest of his family, which as it happened was not visible to the public. Only the Sarcophagus of the Married Couple could be seen, since that part of the building was closed for renovations. I look forward to the re-opening, though I admit still having fond memories of the startling renovations of the 1950's by the architect Minissi, all very modern and exciting, with lots of transparent plexiglass.

These last few years, the galleries of ancient art of many museums have been closed while they are being renovated. We have missed them, but we are promised wonderful results. The University of Pennsylvania Museum of Archaeology and Anthropology was the first to open its reinstalled Etruscan World Gallery (see *Etruscan News* 2, 2003, page 3). The Michael C. Carlos Museum of Emory University in Atlanta opened its new galleries this September 13, 2004. Jasper Gaunt promises to write a short account of their small but intriguing Etruscan holdings. We can look forward, in 2005, to the opening of the J. Paul Getty Museum, whose Pompeian villa will be devoted to ancient art. The year after, 2006, will see the opening of the Metropolitan Museum of Art's new gallery of Etruscan art, highlighting the Monteleone Chariot's new restoration carried out under the direction of Adriana Emiliozzi by the Museum's Sherman Fairchild Conservation Center.

This year has brought special popular exhibitions of Etruscan interest which are also of importance to scholars.

An exhibit on color in ancient Greek sculpture in Munich has been so successful that is has been held over this summer. *Bunte Goetter*, "Colored Gods – the Polychromy of Ancient Sculpture" (see Book Reviews), the brainchild of Vinzenz Brinkman, curator of the Munich Glyptothek, has aroused much interest and some shock at the sight of brightly colored copies of Greek originals. A well-illustrated catalogue explains the evidence for the controversial show, which was the subject of an article by Jordan Bonfante in *TIME* Magazine (December 22, 2003). The next venue is the Vatican Museum; then may we hope for a U.S. tour? Those of us familiar with the brightly painted terracotta sculpture of the Etruscans might be able to imagine such architectural pediments and other decorations. But then again, have we not unconsciously been contrasting such lively, colorful Etruscan gods as the Apollo of Veii with gleaming white marble Greek divinities? Great excitement has also greeted the paintings from the François Tomb, on view in Vulci, their home town, through September 26, 2004, in a splendid exhibit that makes their original placement beautifully clear.

Other exhibits, at the Villa Giulia Museum in Rome, at Viterbo, Trevignano, Edinburgh, Bard College in New York City, and Shawnee, Oklahoma, are reviewed or mentioned elsewhere in this issue.

The Etruscans Come to Oklahoma

by Elizabeth de Grummond

A previously unseen collection of Etruscan artifacts is on display this summer in the show *Unveiling Ancient Mysteries: Etruscan Treasures* at the Mabee-Gerrer Museum of Art in Shawnee, Oklahoma. At the heart of the show is an assemblage of 225 pieces of Etruscan jewelry from the collection of Italian Prince Fabrizio Alliata. Prince Alliata acquired the jewelry from his father-in-law, Count Vittorio Cini, an Italian businessman who had assembled an extensive art collection in the early to mid-twentieth century. (An interesting historical figure, Count Cini was also instrumental in the Italian resistance movement during World War II, and he was sent to the concentration camp at Dachau on account of his political views. He was liberated from Dachau in 1944 in a daring rescue by his pilot son.) Stored until recently in Prince Alliata's home, this collection of Etruscan jewelry has never been displayed publicly. In preparation for the show, the artifacts have recently undergone conservation treatment at the Vatican Museums.

The show itself focuses on the jewelry from the Alliata collection, but this is complemented by other ancient Mediterranean pieces from the Gregorian Etruscan Museum of the Vatican Museums, and the Mabee-Gerrer's own collections. The items on display range in date from the Villanovan Period to A.D. 30 and include bronze and terracotta objects as well as the gold jewelry. The exhibit contextualizes the jewelry through display on various aspects of Etruscan civilization, such as politics and commerce, Etruscan history, the cult of the dead, and society and commerce. Recent research and discoveries in the field of Etruscan studies are also explored in a portion of the show that was put together with the assistance of Dr. P. Gregory Warden of Southern Methodist University.

The jewelry from the show is well published in a lavishly illustrated catalogue, *Etruscan Treasures from the Cini-Alliata Collections*, compiled by Francesco Buranelli, Director-General of the Vatican Museums, and Maurizio Sannibale, Director of the Gregorian Etruscan Museum of the Vatican Museums. In addition, prior to the opening of the show, the museum sponsored several public lectures, with talks by Mabee-Gerrer Museum director Debby Williams, Kelly Kirk, Dr. Greg Warden, and Chris Ramsay. A lecture series will also take place during the run of the show. Among those scheduled to speak were: Ron Lodes, who discussed Etruscan gold jewelry making, 17 June; Dr. Greg Warden, who spoke about Etruscan art, 8 July; Robin Davis, who spoke about Etruscan clothing, 29 July; and Dr. Tyler Jo Smith, who lectured on Etruscan culture, 19 August.

Unveiling Etruscan Mysteries: Etruscan Treasures ran from 1 June until 31 October 2004 at the Mabee-Gerrer Museum of Art, which is located on the campus of St. Gregory's University in Shawnee, Oklahoma. Further information about the show can be found on the museum's website at *www.mgmoa.org.*

Treasures from Tuscany – The Etruscan Legacy at the Royal Museum of Scotland, Edinburgh

by Robert Cochrane
Etruria
Stoke-on-Trent
Staffordshire

Outside the exhibition of "Treasures from Tuscany," there is the reconstructed head of Seianti Hanunia Tlesnesa, (whose sarcophagus is in Room 71 in the British Museum). This introduces the general public to a real person, who enjoyed living a full life in a thriving society of 2200 years ago. Inside the exhibition there is a large time chart that shows where and when Etruscans lived and also the locations of other contemporary civilizations that they would have influenced. The 500 Treasures from Tuscany have been arranged to exemplify various themes illustrating the Etruscan culture, for example: "the rise to prominence," "the role of religion," "decline," and "amelioration in the Roman Empire."

The fortieth anniversary of the twinning of Edinburgh and Florence is one reason for the exhibition. With so many international visitors to Edinburgh, it will be possible for the widest public to become more aware of this influential civilization.

Royal Museum. Photo courtesy of Nat. Museums of Scotland's website.

The book that accompanies the exhibition is edited by the curator Dr Elizabeth Goring and is published by the Royal Museum of Scotland. Because of its style it would be very helpful and accessible to the layperson. In the introduction it states that, "we are conscious of our European heritage of which Etruscans are a significant part … it is right that our exhibition should encourage us to dwell on this." Dr Gordon Rintoul, Director of the NMS, states that "we aim to provide the answers (so that) you, the visitor, may detect many more." An example of this is that the double-headed axe, associated with the lictor's rods, even today is a symbol of the power of magistrates. With the many other civilizing ideas that the Etruscans have implemented and passed down to us, I hope that this may be taken up in the future by a further Etruscan exhibition possibly on the theme of "what the Etruscans did for us."

"Treasures from Tuscany" is informative and inspirational. It is on in Chambers Street, Edinburgh, until 31 October, 2004.

Scavo nello Scavo

Reviewed by Biagio Giuliani

Scavo nello Scavo. The Unseen Etruscans: Research and rediscovery in the storerooms of the Archaeological museums of Southern Etruria. Catalogue of the exhibit edited by Anna Maria Moretti Sgubini (Rome-Viterbo 2004).

The catalogue of the exhibit held in Viterbo (March 5 – June 30) in the Fortezza Giulioli appears in an attractive, simple, user-friendly format. It follows closely the layout and itinerary of the exhibit, and at the same time explains more clearly the intent of the show. In her introduction, the editor, A. M. Moretti Sgubini, reveals that the museum's storerooms are also laboratories. She describes what their contents are, and the activities and research that need to be carried out in them.

Museum storerooms not only serve to contain material that cannot be exhibited in the limited display space but also function as laboratories where research can be carried out, and material from previous and even very early original excavations can be reexamined. Objects never before displayed – such as those in this exhibit – can often be restudied profitably within the framework of current knowledge, which has been enriched by years of research.

In this exhibit and catalogue, surprises await us. The catalogue provides a wide topographic overview of southern Etruria and the Ager Faliscus by setting objects from those regions back into their various contexts and chronological horizons, from the 9th through the 3rd centuries B.C. The book is made up of two substantial sections: Section 1, on aspects of architecture and decorative systems in Southern Etruria; Section 2, on funerary rituals, customs, and

[continued on next page]

The new Archaeological Museum of Terni and the Rediscovery of the "Naharkum Numen"

by Paolo Renzi
translated by Jane K. Whitehead

In the last quarter of the 19th century, from the excavations that were conducted about one km. to the east of the historical center of Terni for the building of the great industrial complexes, the arms factory (1875) and the steel mill (1884), there came to light an enormous proto-historic necropolis consisting originally of about a thousand tombs. The oldest burials, datable to the Late Bronze Age (10th c. B.C.), were of a Protovillanovan type: the bodies were cremated and buried in biconical urns, which were placed in pits dug into the sandy soil and sometimes furnished with modest grave goods. The most recent burials, dating between the 9th and 8th centuries B.C., reveal the rite of inhumation, and were of the *fossa* type, often surrounded by a circle of stones and surmounted by a tumulus; some were also furnished with rich grave goods. A small number of even later burials, 5th-4th centuries B.C., were also found. At a lower level of the necropolis were discovered traces of huts and hearths belonging to a village whose ceramic production places it in the Conelle-Ortucchio Culture of the Eneolithic.

Unfortunately, the majority of the graves were destroyed and the finds scattered. It was to the credit of the Terni archaeologist Luigi Lanzi (1848-1910) that several controlled excavation campaigns in the areas of the two necropoleis took place under the direction of Angelo Pasqui, Giuseppe Bellucci, and Enrico Stefani. These allowed the discovery and scientific study of about 360 tombs before 1916. The finds were divided between the city of Terni and the Italian state: the latter sent them to two national museums in Rome, the Museo Etnografico Luigi Pigorini and Museo Etrusco di Villa Giulia.

The same Luigi Lanzi established the old archaeological museum, divided into a Roman and Mediaeval section in the former convent of S. Francesco and a pre-Roman section in the town library at Palazzo Carrara. These buildings were closed because of damage caused by the Allied air bombardments that struck Terni in 1943-44, causing more than 2000 civilian deaths and the destruction of much of the historical center. Since then, the city has not had a suitable place for the conservation and appreciation of its very rich archaeological patrimony and has begun to lose awareness of its truly ancient origins.

The great necropoleis of Terni prove the existence of a protohistoric Umbrian culture that flourished in the valley of Terni in the first millennium B.C., before the Romans arrived in the area at the beginning of the 3rd c. B.C. This culture can be identified as the *"Naharkum numen"* (the "nation of the Nera") cited in the famous Iguvine Tablets (*Tab. Ig.* Ib 16-17; VIb 54 and 58-59; VIIa 12 and 47-48), the principal document for the language and culture of the ancient Umbrians. "Nahar" is the Umbrian name of the river that cuts through the plain of Terni: in Latin, *Nar*, today, the Nera. The term would indicate the presence of sulphur in the waters, a quality that made them sacred.

Roman Terni, called *Interamna Nahartium* in the ancient sources, reveals in its name, not only its topographical characteristic of being built on a fluvial peninsula, but also its ancient Umbrian roots: it records the ancient people of the *Naharci*, Latinized into *Nahartes*. An epigraphic note dated to 32 A.D. (*CIL* XI 4170) places the foundation of the city in 672-673 B.C., evidence of its awareness of its own antiquity already in the Roman Empire. Proof of the truth of this tradition is found in the traces of protohistoric habitations: foundations of huts, and ceramics recently found within the historical center of the city and datable to the 7th c. B.C.

Objects found in the tombs indicate that there were contacts and cultural and commercial exchange with all the other contemporaneous Italic cultures with which it shared a border: Etruscans, Faliscans, Picenes, Sabines. The valley of the Nera river in the Protohistoric period was an important crossroads for the passing of transhumant flocks between the pastures of the central Appennines and the Etruscan and Latial countryside, as well as a connecting route between the Tyrrhenian and Adriadic coasts.

After a lapse of 80 years, new excavations between 1996 and 2000 found and scientifically documented another 45 tombs in the same area near the train station. This has awakened a new desire in the local population to learn about, preserve, and appreciate their ancient origins, as well as to demand the reopening of the museum.

On May 29, 2004, after 60 years, the new Museo Archeologico del Comune di Terni was inaugurated. It is located in the buildings of the former Siri, an abandoned industrial area just outside the historical city center. This area, still in the process of restoration, will eventually house a complex of museums, including the Pinacoteca Comunale and the Paleontological museum.

The new museum occupies more than 600 sq. m. of space and is divided into two sections: pre-Roman (Rooms 1-8) and Roman (Rooms 9-17). The former section opens with some scattered finds of the Neolithic and Eneolithic periods and with Middle and Late Bronze Age finds from the area of the Marmore. Also displayed are the grave goods from the old museum that were salvaged from the bombings and are now out of context and regrouped by typology. The recent excavations of late 7th c. burials near the train station are documented by the objects from 10 tombs (two of which are reconstructed), and by objects from 8 Orientalizing burials, excavated between 1909 and 1911, that had been displayed in the Villa Giulia Museum at Rome.

In Room 7 are impasto ceramic finds from the protohistoric habitation in the city of Terni itself; these correspond in date to the most recent phases of the necropoleis. The objects attest to a population in the area from the Iron Age (9th to 8th c.) up to the threshold of Romanization (beginning of the 3rd c.). Also in this room is a priceless archaic relief, probably a funerary stele, divided into three registers. It dates probably to the 5th c. and depicts several armed figures. It was found in 1901 at the edge of the city on the bank of the Nera, and is so far the only figural image of the *Nahartes* people.

Room 8 is dedicated to the sacred area on top of Monte Torre Maggiore, the highest mountain in the area, 1121 m. above the town of Cesi; for 20 years the Soprintendenza Archeologica dell'Umbria has been excavating there. They have uncovered two temples of similar plan, built in different periods, within a sacred enclosure that also held many service buildings. The numerous finds from this area, especially the *ex voto*, from the most ancient schematic bronzes to the most recent in fictile material, suggest that here was practiced a cult relating to healing, perhaps connected to the collection of water. The female head in travertine found in 2001 within one of the temples may be part of the cult statue.

The Roman section (Rooms 9-17) is distinguished by numerous inscriptions that illustrate various aspects of the private and public life of *Interamna*. Room 11 also contains two male busts from *Carsulae*. Also located here are recent finds from the center of the city, such as 2nd to 1st c. B.C architectural terracottas and fragments of painted plaster from a probable basilica. Room 12 displays the interesting material from the ceramic dump of a *domus* discovered in 2002. The last rooms are dedicated to objects illustrating aspect of cults, citizen priesthoods, and funerary practices in the city in Roman times.

A catalogue for the museum does not yet exist. For the finds one might consult: *Materiali per il Museo Archeologico di Terni* (Arrone 1997). For the necropolis of the steelworks: V. Leonelli, *La necropoli della prima età del ferro delle Acciaierie a Terni* (Florence 2003). For the recent protohistoric discoveries at Terni and in the region: *Gli Umbri del Tevere*, Annali della fondazione per il Museo Claudio Faina, 8 (Rome 2001). For the Roman inscriptions: C. Andreani and M. Fora, "Regio VI Umbria. Interamna Nahars," in *Supplementa italica* 19 (Rome 2002) 11-128.

[continued from previous page]

costumes as seen through storeroom rediscoveries.

These larger sections are broken up into short introductory chapters that recontextualize the objects according to the territory where they were found, their function, the history of their discovery, and publications in which they have been studied. The objects are then individually documented by descriptions, photos, drawings, and plans.

Section 1 includes the description of the decorative system of the Lo Scasato II temple of Falerii and a comprehensive summary by C. Carlucci of the architectural terracottas of the Civita of Tarquinia, which, though studied, have never before been exhibited. In the same section, V. Acconcia and A. Piergrossi present a wholesale rereading of the various excavations and of the objects found in the *oikos*-shaped building at the Piazza d'Armi at Veii, from its excavation by Enrico Stefani to the present time. A. M. Moretti-Sgubini and L. Ricciardi publish entries on the Archaic terracotta architectural decorations from buildings dedicated to funerary cults at Tuscania. The contributions of M. P. Baglione and M. A. De Lucia Brolli provide another important piece in the mosaic of the archaeology of the Faliscan territory: objects from the urban sanctuary of Pizzo Piede di Narce. Particularly interesting are the contemporary photos from the 1933 excavation.

Section 2 deals with funerary rituals, customs, and costumes. Entries here deal with individual tomb groups, which together cover a discrete chronological period and provide a complete overview of the area. V. D'Atri ascribes the first tomb, a cremation burial from the necropolis of the Osteria di Vulci, to the mid-9th century B.C. M. A. De Lucia Brolli studies the cremation burial in a stone cista from the Ager Faliscus of the first half of the 8th c. B.C. L. D'Erme deals with grave LXX of the Cava della Pozzolana from Cerveteri with tomb furnishings of ornamental objects, among them the handsome bronze lozenge-shaped belt datable to the second quarter of the 8th c. B.C. F. Boitani and A. M. Moretti-Sgubini write on the graves of armed warriors, in particular, the Tomb of the Warrior AA1 from the necropolis of the Quattro Fontanili and the Tomb of the Warrior from the Polledrara Tomb of Vulci.

A. M. Moretti-Sgubini also deals with the objects from two chamber tombs, the Tomba a Tre Camere of the Necropoli Orientale di Castro and of Tomb 86 in the new excavations (Nuovo Recinto) of the Banditaccia. The latter reflects the commercial relations of Etruria, and of Cerveteri in particular, with the Greek world of the sixth century B.C., with its two Laconian kraters, a black-figure Attic amphora, an Ionian cup, and an East-Greek lydion. Of particular interest are the recently restored fresco paintings from the Tomba Bruschi, identified by inscriptions as belonging to the family of the Apuna. It contained a series of five sarcophagi, all of which have sculpted images of women reclining on their lids. V. Vincenti dates this tomb between the end of the 4th and the beginning of the 3rd c. B.C. according to the style of the paintings and the dress of the images on the sarcophagus lids.

The final section, Section 3, includes objects from the collection of Eugene Berman as well as some of the archaeological artifacts recovered from the police assigned to protect and guard the national archaeological patrimony. This last section thus assembles a group of objects without provenance and therefore without archaeological or historical context. They all belong to a world of *"tombaroli"* and antiquities dealers, a world, which, especially in Etruria, has had an existence parallel to the official history of archaeological research.

Etruscans on the Web

Some of us were pleasantly surprised to discover something already quite familiar to a computer-savvy younger generation: you can access Etruscan bucchero, for instance, through a Google search, by double-clicking "images."

A pair of interesting sites to explore are a monthly bulletin on information and culture of the territory of the Lago di Bracciano at *www.lavocedellago.it*, and some very beautiful views of Tuscany at *http://lamiatoscana.splendor.it.*

Accordia Lectures 2004-2005

The Accordia Research Institute, University of London, announces its series "The Italy Lectures 2004-2005:"

November 9: "Where are the 'houses'? Recent work in the Sicilian Iron Age," Robert Leighton, University of Edinburgh

December 14: Accordia Anniversary Lecture, "The 'Paper Museum' of Cassiano dal Pozzo (1588-1657): collecting prints and drawings in seventeenth-century Rome, the architectural drawings after the Antique of Pirro Ligorio (c. 1513-83)," Ian Campbell, Edinburgh College of Art

January 18: "Revisiting the Etruscan Underworld," Francesca Serra Ridgway, Institute of Classical Studies, University of London

February 15: "A Punic Empire? Carthaginian imperialism in Sicily and Sardinia revisited," Richard Miles, University of Cambridge

March 8: "The western Phoenicians without texts," Nick Vella, University of Malta

May 3: "Phenomenology and Italian prehistory: the Tavoliere-Gargano Project," Sue Hamilton, Institute of Archaeology UCL.

World Heritage Committee Recommendation

We are pleased to inform you that the World Heritage Committee has adopted the following recommendation concerning the nomination of Cerveteri and Tarquinia (Italy) during its 28th Session in China:

"The World Heritage Committee inscribes the Etruscan Necropoleis of Cerveteri and Tarquinia on the World Heritage List on the basis of cultural criteria i, iii and iv."

Further information is available on the UNESCO web site *(http://whc.unesco.org/)*

Gwenaëlle Bourdin
Assistante du Directeur Programme P.M.
ICOMOS Secrétariat International
49-51 rue de la Fédération
75015 Paris

Memorial for Miriam Balmuth

The Balmuth family held a memorial service for Miriam S, Balmuth on Saturday, November 13, 2004, 3:00 P.M., at the Goddard Chapel of Tufts University, Medford, MA. The family has established an endowed fund in honor of Professor Balmuth. Donations may be sent to: *The Miriam S. Balmuth Endowed Fund*, c/o Jeff Winey, Tufts University Office of Development, 200 Boston Avenue, Suite 2600, Medford, MA 02155. Checks should be made payable to "Trustees of Tufts University" with *Miriam S. Balmuth Endowed Fund* noted.

Temple University Course

Temple University, Rome, offered for the very first time, in its 2004 Summer Session, a course dedicated to the Etruscans, "Etruscan Italy," taught by Prof. Lisa Pieraccini. The course includes lectures at the Villa Giulia Museum, trips to Cerveteri and Tarquinia, and more. This five-week introductory course covers the beginning of the Etruscan period in Italy up to the 2nd century B.C.

Contact: Temple University, Rome
Lungotevere Arnaldo da Brescia 15
00196 Roma
Tel.: 06-320-2808

The Castellani and Italian Archaeological Jewelry

Exhibit at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 18 West 86, Street, New York City, from November 18, 2004 through February 6, 2005. Gallery Guide $10.00, Catalogue $90.00.

Archaeologiae

The Istituti Editoriali e Poligrafici Internazionali announced the inauguration of a new journal: *Archaeologiae: Research by Foreign Missions in Italy*, edited by Giuseppe della Fina. The journal has been created to report on archaeological investigations carried out in Italy by foreign universities and research institutions. It will be characterized by an interdisciplinary approach and will address themes ranging from prehistory to industrial archaeology, although its attention will be focused on Classical archaeology, as most foreign missions are concerned with the Etrusco-Italic and Roman periods and Magna Graecia.

The journal will also publish articles on methodology and history of archaeological studies. Thus, it will seek, on one hand, to participate in the lively debate taking place particularly in English-speaking countries, and, on the other, to recover nineteenth and early twentieth-century investigations, likewise conducted by foreign scholars, that were never published. Every number will also host a news section with brief information on current excavation campaigns.

The official languages of the journal will be Italian, English, French, German and Spanish.

The Scientific Committee has the ambitious intentions of creating a stable forum for archaeologists of various nationalities working in Italy and to further the emergence of a new generation of archaeologists.

It is possible to subscribe to the journal at the site: *www.libraweb.net*.

Monumenta Linguae Messapicae

The Istituto di Studi sulle Civiltà Italiche e del Mediterraneo Antico of the Consiglio Nazionale delle Ricerche and its director, Francesco Roncalli, announce the publication of *Monumenta Linguae Messapicae*, edited by Carlo de Simone and Simona Marchesini, with the support of the Deutsche Forschungsgemeinschaft.

Fibulae

The Casa Editrice Polistampa, il Sistema dei Musei Senesi, il Comune di Murlo, ANTEA, and the CNR - Progetto Finalizzato Beni Culturali announce the publication of the book, *Fibulae - Dall'età del bronzo all'Alto Medioevo: tecnica e tipologia*, edited by Edilberto Formigli.

Etruscan Foundation

The Reception of the Etruscan Foundation will take place at the Annual Meetings of the AIA-APA in Boston, at the Sheraton Hotel, Dalton Room, January 8, 6-8 PM.

ASSOCIAZIONE STORICO-ARTISTICO-CULTURALE INGEGNERE CARLO CECCHINI

P R O C E N O (V T) - ITALIA

BANDO PER UN PREMIO DI "ETRUSCOLOGIA ED ANTICHITA' ITALICHE"
Terza Edizione

L'Associazione Storico-Artistico-Culturale Ingegnere Carlo Cecchini con sede in Proceno nell'intento di valorizzare e tutelare beni d'interesse artistico o storico, nonché di promuovere la cultura, la ricerca scientifica e l'arte, bandisce un premio di € 2600 (duemilaseicento) per contributi a stampa (monografie , memorie, articoli) o tesi di dottorato di ricerca, afferenti al campo delle **antichità etrusche ed italiche**, pubblicati a partire dal 1/1/1998. Saranno presi in esame lavori - nelle lingue italiana, francese, inglese, spagnola e tedesca - di studiosi italiani o stranieri che non abbiano superato i trentacinque anni di età alla scadenza del presente bando. Non saranno presi in esame i dattiloscritti, ivi comprese le tesi di laurea, e i contributi in collaborazione senza indicazione delle parti attribuite ai singoli studiosi, o non individuabili in base alla personalità scientifica di ciascuno dei firmatari. La Commissione si riserva di tener conto, oltre che delle pubblicazioni, del curriculum studiorum dei candidati e di eventuali apporti alla valorizzazione e alla tutela del patrimonio archeologico etrusco ed italico.

La domanda redatta in carta semplice - contenente i dati anagrafici ed il recapito del candidato, compresi eventuali numero telefonico, fax ed e-mail, corredata dalle pubblicazioni (in quadruplice copia, di cui una rimarrà nell'archivio dell'Associazione e le rimanenti tre verranno a richiesta restituite con spedizione a carico dell'interessato) e del curriculum studiorum - dovrà pervenire **entro e non oltre il 31 marzo 2005** al seguente indirizzo:

Presidente dell'Associazione Storico-Artistico-Culturale Ingegnere Carlo Cecchini. – Castello di Proceno –Corso Regina Margherita 137 – I-01020 PROCENO (VT) –ITALIA.

Il materiale inviato sarà preso in esame da una Commissione composta da docenti universitari.

La Commissione deciderà l'assegnazione del premio con propria valutazione insindacabile, il cui esito, con relativa motivazione, verrà comunicato tempestivamente. La consegna del premio al vincitore avverrà in una cerimonia pubblica in Proceno entro la primavera del 2004 . Nella stessa occasione il vincitore esporrà il contenuto della sua produzione scientifica.

Red impasto pithos, white on black, Orientalizing Period, from Cerveteri, 650-625 B.C. Allard Pierson Museum, Amsterdam.

Report from the Netherlands and Belgium

by L. Bouke van der Meer

The Allard Pierson Museum at Amsterdam has acquired a red impasto pithos decorated in the white-on-black technique, in the Orientalizing style, made at Cerveteri, dated between 650 and 625 BC. It also acquired a bone plectrum, a type of plucking implement to set in motion the strings of a lyre or cithara. It was found in Southern Etruria and can possibly dated to the 6th century BC. Both artifacts will be published by Herman Brijder and René van Beek in the *Mededelingenblad van het Allard Pierson Museum*. The museum has now lent many pieces to the current Etruscan exposition at Hamburg.

Prof. Dr. Paul Fontaine organized a successful colloquium on "*Etruria and Umbria in pre-Roman times; City and Territory*" at Louvain-la-Neuve (13-14 February 2004). Lecturers were M. Pacciarelli (protohistoric Etruria), A. Maggiani (Volterra and its territory), L. Donati (Poggio Civitella near Montalcino), L. Cappuccini (Chiusi and territory), P. Perkins (the territory of Vulci), F. Prayon (Castellina del Marangone), A. Naso (the area of Monti della Tolfa), M. Bonomi-Ponzi (Apennine Umbria), D. Manconi (Valle Umbra), D. Manconi (Spello and Spoleto), D. Briquel (written sources on the history of urbanization in Umbria), M. Torelli (Etruria and Umbria in the 6th and 5th c. BC), G. Bradley (history of Umbria), and S. Stoddart (Gubbio revisited). P. Fontaine, F. van Wontherghem and Cl. de Ruyt presented the general introduction ("Rethinking the phenomenon of urbanization in Etruria and Umbria"). The papers of the colloquium and discussions will be published.

Students in Action

Compiled by Elizabeth de Grummond
Alexis M. Christensen

Students who wish to be included in future editions of *Students in Action* should email Elizabeth de Grummond at edegrum@umich.edu

A number of students involved in the field of Etruscan and Italic studies participated in the recent graduate student conference "The Etruscans and the Others" sponsored by the American Section of the Istituto di Studi Etruschi ed Italici and held in New York City in April. *(A review of this conference appears elsewhere in this issue.)*

Alexis M. Christensen, Ph.D. candidate at Florida State University, presented a paper entitled "Going in Circles: Rewards for Heroism in Etruscan Rome and Scythia?" at the ISEI graduate conference. **Lorraine E. Knop**, Florida State University, is writing an MA paper entitled "Lightning in Etruria" in which she examines the impact of foreign cultures on Etruscan views of lightning and the ways in which the Etruscans influenced Roman lightning concepts. Knop also presented a paper on this topic at the ISEI graduate conference. **Katie Rask**, likewise an MA student at Florida State University, is currently at work on her MA paper, "Liminal Space in Etruria," for which she is collecting the evidence for door gods, crossroad rituals, and boundary deities in an effort to explore the sacred nature of Etruscan liminal space. **Wayne L. Rupp Jr.**, a Ph.D. candidate at Florida State University, will be spending next year as an instructor at the Intercollegiate Center for Classical Studies in Rome. **Elizabeth Wilson**, Florida State University, is writing an MA paper entitled "Four Gestures and their Meanings in Etruscan Art," in which she explores the "*mano cornuta*" gesture, the hand-to-forearm gesture, the gesture of the arm extended with the palm facing outward, and the gesture of grasping another's wrist in Etruscan art. She compares these motifs in Etruscan art to those of other contemporary cultures in order to determine their significance.

In addition to delivering a paper at the ISEI graduate conference, **Hilary Becker**, University of North Carolina at Chapel Hill, is at work on a dissertation about the economy of North Etruria. She has also been teaching a course in Roman Art, and this summer she will again be the finds director for excavations conducted at the Etruscan and Roman site of Torre di Donoratico under the direction of Nicola Terrenato. **Jeffrey Becker**, now in his fifth year as a doctoral student at the University of North Carolina at Chapel Hill, is beginning to write a dissertation that examines the nature and form of Middle Republican architecture in central Italy. He also continues his involvement in the study of early Roman villa architecture, based on work done at the Villa delle Grotte in Grottarossa with Nicola Terrenato. This summer he will participate in excavations at the Meta Sudans in Rome.

Elizabeth de Grummond, University of Michigan, delivered a paper entitled "*Deos Sine Simulacro*: Animism, Anthropo morphism, and the Nature of Early Roman Religion," at the Archaeological Institute of America conference held in San Francisco in January. She continues to work on a dissertation on the topic of temples and religion in early Rome. She is also currently the chair of the Student Affairs Interest Group of the AIA, a group that she recently helped to found that now includes 35 members from some 20 different institutions. **Lyra Monteiro**, a recent graduate of New York University's Anthropology and Classics Departments and now also a graduate student at the University of Michigan, has been awarded this year's Jack Winkler Prize by the Women's Classical Caucus of the American Philological Association for her NYU essay on Metapontum. **Diana Ng**, also at the University of Michigan, is the recipient of the prestigious Olivia James Traveling Fellowship. Ng has previously worked in Cyprus and Italy, but will use the fellowship to travel through Turkey, where she will study the public architecture of Roman Asia Minor in light of its use as governmental propaganda.

Elizabeth Greene, Tufts University, participated in excavations last summer at Poggio Civitate. She is just finishing her Master's degree at Tufts, and she will begin the Ph.D. program in the Department of Classics at the University of North Carolina at Chapel Hill this fall.

Invitation to Attend the ISEI REception at AIA-APA Meetings in Boston

The U.S. Section of the Istituto di Studi Etruschi ed Italici and the newsletter, *Etruscan News*, will meet in connection with the Annual Meeting of the Archaeological Institute of America and the American Philological Association at the Sheraton Hotel in Boston, January 6-9, 2005. We will host a dessert reception on January 8, from 10:00 P.M. to midnight in the Gardner Room. The reception is co-sponsored by the Program in Ancient Studies, New York University.

Answers to puzzle on page 3