

Etruscan News

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An Etruscan Herbal?

by Kyle P. Johnson

New York University

Among the approximately 200 Etruscan words which have come down to us are over fifty glosses, synonyms of Greek and Latin words from ancient authors found in the margins of medieval manuscripts and preserved in the manuscript tradition. 1 Among these glosses, thirteen plant names are of particular interest. They are preserved in two codices (R and V) of Dioscorides of Anazarbus' de Materia Medica, a first-century compendium of pharmacological uses of plants, minerals, and animal products.² These glosses have a fascinating history and are of value not only to philologists of the Etruscan language, but also to scholars of Roman religious practice.

The source of the glosses in the *de Materia Medica* is a matter for speculation. The likeliest candidate is the first-century CE lexicographer Pamphilus of Alexandria, who compiled a now-lost lexicon in ninety-five books.³ Around the end of the third century or perhaps as early as the end of the second, a group of glosses (presumably taken from Pamphilus) became associated with one particular recension of the *de Materia Medica*.⁴ Along with the translations of Etruscan words, the glosses claim to provide synonyms from a variety of languages, such as Egyptian, Gaulish, Latin, and Dacian.



Henbane (Hyoscyamus niger L. © 1995-2005 Missouri Botanical Garden http://www.illustratedgarden.org/)

The glosses add little to our knowledge of the Etruscan language, for only a handful of those in Dioscorides appear to be authentically Etruscan. The others, though labeled as Etruscan, are clearly of Greek or Latin origin. These mistaken attributions could be due to either the original lexicographer or

[See "Herbal" on page 8]

Presentation of *Italia ante Romanum imperium*



The Bay of Pyrgi seen from the Castle of Santa Severa, with a storm at sea. The arrows indicate the site of the monumental sanctuary (left) and the Area Sud (right). In the background, the Monti Ceriti. (Photo G. Colonna 1993).

Italia ante Romanum imperium. Scritti di antichità etrusche, italiche e romane (1958-1998), 6 vols., by Giovanni Colonna. Roma, Pisa, Istituti Editoriali e Poligrafici Internazionali, 2005.

June 8th, 2005 saw the presentation, at the University of Bologna, of the collected writings of Giovanni Colonna, Italy's leading Etruscan scholar. Giuseppe Sassatelli, a former pupil of Colonna, Professor of Etruscan Studies and currently also Preside of the Facoltà di Lettere at Bologna, opened the ses-



Gildo D'Annunzio, "Nanni" (1949). Oil painting. (Collection of Giovanni Colonna, Rome.)

sion by reading a letter by Giovanni Pugliese Carratelli, who could not be present.

Giovanni Colonna, Professor of Etruscan Studies at the Sapienza University in Rome, is known for his many publications, and for his excavations in Pyrgi, the harbor town of Cerveteri. The wider scholarly world probably knows him best for the spectacular discovery of the three gold tablets with bilingual, Etruscan and Phoenician, inscriptions found at Pyrgi in 1964. He studied in Rome with Massimo Pallottino, and in turn has taught many of the leading Etruscan archaeologists in Italy today.

The astonishing amount of Colonna's scholarly output is only partially reflected in the 2694 pages of the six volumes, which nevertheless give a good idea of the vast range of his interests. Moreover, his complete bibliography, in the first volume, makes it possible to find easily articles not included in this collection.

The first section offers articles on the archaeology and the history of the Etruscans and other peoples of ancient Italy. The second deals with Etruscan art and architecture. The third is devoted to the language, epigraphy and religion of the Etruscans. The last concentrates on the excavation of Pyrgi.

Those readers who know Colonna will be surprised and delighted to find a portrait of him as a serious and bespectacled teenager in 1949.

Letter to the Editors



Etruscan tour group, Archeological Tours, June 2005

To the Editors:

Here is the group song for our Archaeological Tours trip through Etruscan places:

THE BATTLE HYMN OF ETRURIA

Etruscan art is very old I'm sure you'll all agree
The Vatican Museum is where we saw all we could see
CENSORED

We're glad we're on this trip.

Funerary ashes were placed in a house shaped urn Everybody knows that some day they will get their turn First you die, they light a match and then they watch you burn

We're glad we're on this trip.

Talking on the mike Larissa first would do a test Speaking at the right length wasn't easy she confessed After a few tries she found 6 inches was her best We're glad we're on this trip.

Talking of Apollo there was quite a lot to say As we were discussing him Larissa led the way When we asked where he came from Larissa said, "Oy Veii!"

We're glad we're on this trip.

On to Ceveteri where we went from tomb to tomb When we went down into them around us all was gloom Even when you died you still could not have your own room

We're glad we're on this trip.

CHORUS:

Etruria's the place for me There is so much here to see I am sure you all agree We're glad we're on this trip.

Saw some ancient sites where many ruts just seemed to

Did they play a major role or only a small part? Could be that's the reason all their food's served "a la carte!"

We're glad we're on this trip.

When it comes to olden times Larissa is prosaic Especially when she talks about the times that are archaic

Laura also comes along she's our apotropaic We're glad we're on this trip.

The artifacts in Murlo seemed to have the same refrain It was set up on a hill midst beautiful terrain The most exotic object found was that of our John Wayne We're glad we're on this trip

In Volterra there's a place to see the statue Sposi He and his purported wife, they didn't look too cozy What's the difference, when you're dead the future's not too rosy

We're glad we're on this trip.

CHORUS:

Etruria's the place for me There is so much here to see I am sure you all agree We're glad we're on this trip.

Laura's not imposing yet she's always near the scene Lets you sit in front if she sees that you're turning green She is good at counting if it's only to 19 We're glad we're on this trip.

Went to Marzabotto, it's a place that's very grave
They put stones down on the streets in order not to pave
Then we had a picnic lunch we all thought was a rave
We're glad we're on this trip.

Walking down the streets of Florence, we saw on the walls

Family crests of Medici they put in all their halls Our guide said you see much better if you've fewer balls We're glad we're on this trip.

Through the archeological museum Elena made us march We got very thirsty and our throats were dry as starch But we learned that Dr. Scholl invented the first arch We're glad we're on this trip.

CHORUS:

Etruria's the place for me There is so much here to see I am sure you all agree We're glad we're on this trip.

Stayed in Torgiano in a place fit for a nun It was a great place to rest from being on the run Even in the shower people had a lot of fun We're glad we're on this trip

The Cannicella Venus is a statue that is bare
She is very sacred cause she has her pubic hair
Considering her age she doesn't look the worse for wear
We're glad we're on this trip.

Outside Orvieto was the city of the dead We didn't want to go there cause we wanted to be fed It was so hot walking that we all became beet red We're glad we're on this trip.

Luca is our driver and the job he does is great Always picks us up on time, he isn't ever late Except the time he had a flat and left us at the gate We're glad we're on this trip.

Tomorrow some of us will get our last chance to see Roma

It's an opportunity to see St. Peter's doma
Then we board our planes and most of us will head for

We're glad we're on this trip. CHORUS: Etruria's the place for me There is so much here to see I am sure you all agree

We're glad we're on this trip.

Charlene Krinitz New York

To the Editors:

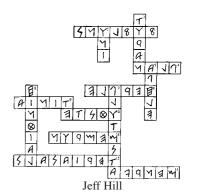
About the centrality of Etruscan studies: do not forget the "Dodecapolis." This is the first example of a confederation in Italy and Europe, and this programme started 2500 years ago in Tuscany and Lazio and was enlarged to Northern and to Southern Italy with the chief towns Mantua and Capua! This means that they already had an exact concern of Confederation, which in Latin is "united pacts." (The most important pacts and rules were religious.)

Best personal regards, Guido Belfiore Prato, Italy

To the Editors:

As for your devilishly clever crossword, I believe that the fatal flaw may consist in 5 down – the clue obviously demands as an answer the famous PhERSNA, "Brad Pitt" (whom I would bet an Etruscan AS, if I had one, that a certain female author and most female readers of this fourth issue had a mental picture of), but ACHLE seems to fit instead, except that a good Etruscan scribe such as yourself should have used the single Etruscan letter (Greek Chi) for "CH".

I hope my joke about Brad Pitt wasn't too dense – he was the star who played Achilles in the recent movie "Troy," and slew Eric Bana, Hector, Achilles being the answer to the clue in your crossword, in Etruscan, spelled as AChLE...



Editors' note: Although Jeff Hill found the fatal flaw, he did not propose a solution to fix it. The contest remains open!!

To the Editors:

I thought you would find this menu interesting. Chef Walter Potenza has an Etruscan restaurant here [in Providence], has his own TV show and is very creative.

Below is the menu [of a Roman dinner he prepared]:

Foods of Ancient Rome

Hors d'oeuvres

Assorted pork salami prepared in the style of the Romans, served with breads of the times

Nasti Panes (sweet bread)

Panis Plebeius (bread of the poor)

Confusaneus (bread of the rich)

Pecorino Romano stagionato con melocotogno: Roman sheep milk cheese, aged in caves, served with quince paste)

Banchetto Romano

Minutal Marinum: rich seafood soup made with perch and oysters

Patina de piris imperiale: savory pear and asparagus tart with hard cooked eggs and ricotta. Served with grape sauce.

Pullum Numidicum: guinea hen with sweet

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ETRUSCAN NEWS

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

and sour sauce

Filetti di maiale e noci con condimento di prugne in ristretto di melograno: tender pork filet seared with rosemary and walnuts in a sauce of prunes and pomegranate.

Dessert

Cassata alla Romana: Roman style cake filled with ricotta, candied fruit and marzipan Euchytes: sweet fritters served with honey Selection of wines from Central and Southern Italy

> Pamelee MacFarland Providence, RI

To the Editors:

When does my subscription end? I'm going to be travelling and I don't want to let my favourite periodical lapse by mistake.

Maria King Constantinidis South Yarmouth, MA

To the Editors:

In the Archaeological Museum in Sofia I attended the presentation of Kitov's newest website: http://www.thracetemp.org

Nikola Theodossiev Sofia, Bulgaria

Articles

A Possible South Etruscan Tomb Group

by Angela Murock Hussein

Greek-style pottery workshops have long been recognized in Etruria, where there was a huge demand for such products.1 This phenomenon has its origin with the Greek Geometric Period when intensive trade relations between Greece and the Tyrrhenian began. The corpus of Italian Geometric pieces is increasing as many more pieces from Etruria are being identified and published.² Greek style pottery that was made in Etruria can be differentiated from pottery imported from Greece by such characteristics as its Italian fabric or Etruscan shapes. Meanwhile, the decoration on Etruscan vases of Greek style is often as fine as those produced by the finest painters in Greece, and is evidence of the presence of Greek immigrant craftsmen in



fig. 1

Letter to our Readers

Winter 2006

Dear Readers,

We realize with horror that it has been a year since our last issue. It has been quite a year in the lives of your editors: marriage, deaths, relocation, tenure, a new excavation... There have been three deaths in the families of your two editors, and for our associate editor of "Students in Action," completion of the PhD, marriage, and a position at Oberlin.

In this issue we are happy to introduce a guest editor of Book Reviews. Francesco de Angelis is a product of the Scuola Normale in Pisa, has held a two-year fellowship at the Getty, and is now on the Art History faculty of Columbia University. A professor of Roman History, he has published important works on Etruscan subjects, and is creating a web site on the urns of Chiusi: http://charun.sns.it.

A first for us: an article from Etruscan News 3 was cited in Studi Etruschi. An unpublished inscription, sent to us in a note by Dominique Briquel, was commented on in the section on Etruscan epigraphy (REE) of Studi Etruschi (2004). We want to mention two other journals that have been reporting important news on Etruscan subjects: Jean MacIntosh Turfa is now in charge of Etruscan reviews in the Bryn Mawr Classical Review (BMCR): ccat.sas.upenn.edu/bmcr/ ARCHEO has continued to publish extraordinary photographs and articles on Etruscan material, including such recent finds as the Sarteano Tomb (See article by Alessandra Minetti in Etruscan News 4). One of our most enthusiastic readers, Jeff Hill, writes us from Australia that he is willing to prepare an index for the past issues of Etruscan News. Jeff Hill is also the winner of our crossword puzzle competition in the last issue.

Several important exhibits and reopenings are scheduled for the near future: the imminent reopening of the Getty Villa and its galleries of ancient art; the inauguration in 2007 of the Metropolitan Museum's renovated Roman and Etruscan galleries, with the newly-restored Monteleone chariot as its centerpiece; the *Bunte Götter*, or Colored Gods, exhibit which started in Munich and has been traveling. We ask our readers to let us know about other upcoming events and exhibits, and welcome their brief reports and reviews.

Finally, we sadly report the deaths of colleagues. Timothy Gantz, whose obituary appears in this issue, worked at Murlo as a graduate student; his splendid *Early Greek Myth* has become the standard text, and is enormously useful for our understanding of Etruscan iconography. A colleague from Belgium reported the loss of Roger Lambrechts, whose many important contributions to Etruscan studies included the original conception of a *Corpus Speculorum Etruscorum*, or Corpus of Etruscan Mirrors (CSE); he also later created a web site for Etruscan and Praenestine mirrors: pot-pourri.fltr.ucl.ac.be/mirroirs/ Helmut Rix leaves his invaluable reference work, *Etruskische Texte*, as a legacy to us. It is especially painful to mention the death of Giuliano Bonfante in Rome: he was glad to write the linguistic section of *The Etruscan Language*: *An Introduction*, because, as he said, it was interesting for an Indoeuropean scholar to be working on a non-Indoeuropean language.

Please join us at the Annual Meeting of the AIA in Montreal. Our late evening reception will be January 7, 10:00-12:00 P.M., where we look forward to seeing many of you. Although *Etruscan News* can now be viewed on its own web site, we ourselves are very fond of the tabloid format, and will continue to send out the paper copy to those who subscribe. Your subscription, and any donations, will also support activities such as the annual reception and graduate student symposia, and what we hope to be an expanded series of events: lectures, tours... Any suggestions?

Sincerely yours,

The Editors

Etruscan centers.³ In order to gain a more complete picture of the Greek pottery workshops in Etruria, it is important not only to identify excavated pieces but to connect those pieces that lack context.

Three unprovenanced Greek Geometric style vases may not only be representatives of the same workshop, but also products from the same Etruscan tomb group. Two are today in American museums. These vessels possibly originate in a larger collection from Rome, much of which is in the National Etruscan Museum at the Villa Giulia. Certainly from this Roman collection is a third piece that is closely connected to the above-mentioned vases. The commonalities between these three vessels, as well as their similar histories, may indicate a single find spot.

The first piece is in the Cleveland Museum of Art, Acc # 1993.1 (fig. 1) and was purchased at auction in 1992.4 This bird-shaped askos has been well known since the Norbert Schimmel collection, of which it was a part, was published in the 1970s.5 It represents an extremely fine example of Greek-style Geometric painting. The second piece is a barrel-shaped oinochoe from the collection of the Metropolitan Museum of Art, Acc # 1975.363 (fig. 2). The Metropolitan barrel vase was a gift from the Norbert Schimmel Foundation to the Metropolitan Museum in 1975.6 The vase is a similarly well executed Geometric style piece that matches the Cleveland askos in quality and artistic style. The two vases were acquired at the same time, although there is no indication given as to their source.⁷

The barrel vase and bird askos shapes have exact parallels in Etruria, not in Greece or Magna Graecia. Tomb X from the Olmo Bello Bisenzio, today in the Villa Giulia, has two bird askoi and a barrel vase. A recently published tomb, Tomba 6 Settembre from Vulci, has also produced a bird askos. Therefore, both the Cleveland and the New York pieces are very high quality examples of Greek-style pieces made in Etruria.

It is notable that the Cleveland askos and the New York barrel vase, as well as their above-mentioned parallels, are painted in a



ig. 2

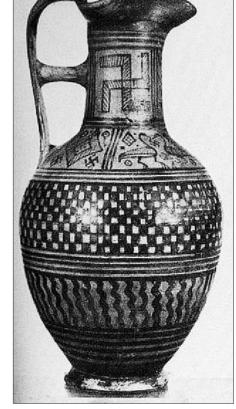
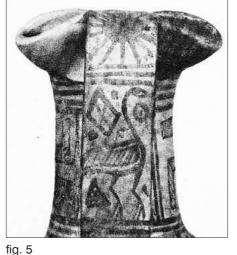


fig. 3

[continued on next page]





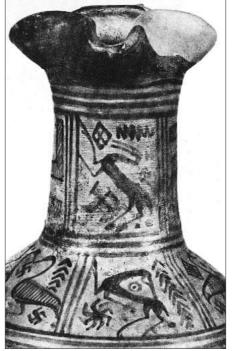




fig. 7

fig. 4

fig. 6

style related to Euboean Late Geometric figural painting. The decorative repertoire of these pieces is a stylistic strain of Euboean derivation. They all show an artistic affinity for certain motifs, such as pendent triangles, hatched maeanders or swastikas, checkerboards, thick vertical wavy lines and crosshatched triangles. Thus, these pieces and other similar vases have been identified with a large South Etrurian workshop for Greek style ceramics, the Workshop of the Vulci Biconical.¹⁰

The Cleveland and New York vases lack provenance. The only parallels are those mentioned from Vulci and Bisenzio in the hinterland around Vulci. The two pieces from American museums demonstrate a higher degree of artistic skill than the parallels and so were probably made in a wealthy cosmopolitan center. The workshop of the Vulci biconical was located at the powerful Etruscan center of Vulci, so this was likely the source for both vases. With the parallel grouping in Bisenzio, it is a more compelling argument that these originate in the same wealthy tomb from Vulci.

The third piece, an oinochoe from the Cima-Pesciotti collection, which is today in the Villa Giulia Museum, Inv. 74092 (fig. 3), is closely linked to the New York and Cleveland vases. 11 This Villa Giulia vase has already been recognized as belonging to the same workshop as the Cleveland and New York pieces. 12 Although this piece is Greek in shape, it was painted almost certainly by the same hand as the Cleveland askos and the New York barrel vase. All of the motifs appearing on this vase match the repertoire of the other two pieces. The large figural panels on the neck and handle of the oinochoe are the most telling. The heads of the water birds on the oinochoe are rendered in exactly the same way as on the Cleveland askos (figs. 4-5). This oinochoe also bears animal figures that were experimentally derived from the characteristically Euboean scene of the rampant goats which appears on the New York barrel vase (figs. 6-7).

Many pieces from Cima-Pesciotti, a private collection held in Rome and made up primarily of finds from southern Etruria, were purchased by the Italian government for the Villa Giulia in 1972. ¹³ Many of the pieces from the Collection, however, were sold on the antiquities market in 1964. ¹⁴ The New York barrel vase and the Cleveland askos may have been purchased from part of the Cima-Pesciotti group, since we only know that they were in the Schimmel collection before the early seventies. If this is the case, it is likely that the Pesciotti oinochoe is part of the same tomb assemblage as the two pieces in America.

A similar oinochoe with the checkerboard on the shoulder and a handle strut was found with a bird askos in Tomba 6 Settembre from Vulci. 15 The Geometric style bird askos can be associated with barrel oinochoai and checkerboard oinochoai in two, albeit separate, tombs. The pieces are possibly related in some type of table service, however. Tomb X at Olmo Bello included a barrel vase and two bird askoi. Instead of an oinochoe, Tomb X contained a wide-mouthed jug, also decorated in Greek style. 16 The jug would have fulfilled the same function as an oinochoe. All of the pieces from Tomb 6 Settembre were found in a fragmentary state.¹⁷ It cannot be ruled out that a barrel vase was included in the contents of the tomb.

The Cleveland askos is related to the New York barrel vase by acquisition history. The Pesciotti oinochoe is related to those two by style and artist. All most likely originated in Vulci and were possibly all part of the Pesciotti collection before that collection was sold in the sixties and seventies. These three vessels were all painted by the same artist and therefore also may come from the same wealthy Vulcente tomb group.

1. For the most recent summary of this phenomenon, F. Canciani, "La Ceramica Italo-Geometrica," 9-15; M. Martelli, "La Ceramica Etrusco-corinzia," 23-30; M. A. Rizzo, "La Ceramica a Figure Nere," 31-42; "La Ceramica a Figure Rosse;" all in M. Martelli (ed.), *La Ceramica degli Etruschi* (Rome 1987).

2. Åkerstrom's work on the subject remains an important starting point. A. Åkerstrom, Der geometrische Stil in Italien (Leipzig 1943). New pieces, however, have been added to the corpus of known pieces. M. Falconi Amorelli, "Corredi di tre tombe rinvenute a Vulci nella necropoli di Mandrione di Cavalupo," StEtr (1969) 181-211. "Materiali archeologici da Vulci," StEtr (1971) 193-211. F. Canciani, "Un biconico dipinto da Vulci," DialArch (1974-5) 79-84. F. Canciani, "Tre nuovi vasi "italo-geometrici" del Museo di Villa Giulia," Prospettiva (1976) 26-29. M. Fugazzola Delpino, "Vasi Biconici Tardo-Geometrici," ArchCl (1976) 3-9. "Crateri in argilla figulina del Gemetrico Recente a Vulci," MEFRA (1978) 465-514. F. Delpino, "Ceramiche tardo geometrico in Etruria: tre biconici," PP (1981)102-5. A. Sgubini Moretti, "Ricerche Archeologiche a Vulci: 1985-1990," in M. Martelli (ed.), Tyrrhenoi Philotechnoi (Rome 1994). A. Moretti Sgubini, Veio, Cerveteri, Vulci: città d'Etruria a confronto (Rome 2001).

3. Along with new identifications, there have also been attempts to classify the Italian Geometric pieces. H. Isler, "Ceramisti Greci in Etruria," *NumAntCl* (1983) 9-48. A. Murock Leatherman, "Italian Geometric Pottery: Workshops and Interactions," Unpublished Dissertation, Brown University, 2004

4. Antiquities from the Norbert Schimmel Collection, Sotheby's, Wednesday December 16, 1992, New York, No. 39.

http://www.clevelandart.org/Explore/departmentWork.asp?deptgroup=14&recNo=

42&display=

5. O. W. Muscarella (ed.), Ancient Art: The Norbert Schimmel Collection (Mainz 1975) No. 65bis. J. Stettgast, Von Troja bis Amarna. The Norbert Schimmel Collection, New York (Mainz 1978) No. 67.

6. Annual Report of the Trustees of the Metropolitan Museum of Art 1975-76, 45. "Ancient Art: Gifts from the Norbert Schimmel Collection," The Metropolitan Museum of Art Bulletin (Vol. 49, No. 4) No. 52, 60. http://www.metmuseum.org/toah/ho/04/eust/ho 1975.363.htm

7. See Note 5 above, Ancient Art.

8. Åkerstrom, above note 1, 55-59, Taf. 12-13. 9. Moretti Sgubini, above note 2, 188-199. Another barrel oinochoe from Italy, also con-

Another barrel oinochoe from Italy, also connected to Euboean painting, was discovered in Pithekoussai; G. Buchner, "Recent Works at Pithekoussai (Ischia), 1965-71," *ARepLond* (1970-71) 64-65. This one, however, lacks the high conical foot of the Etruscan pieces which was apparently an Etruscan tendency. See Murock Leatherman above note 2, 143.

10. Murock Leatherman, above note 2, 24-89. Isler above note 2, 27-28.

11. M. Moretti (ed.), *Nuove Scoperte e Acquisizioni nell'Etruria Meridionale* (Rome 1975) 197, Tav. 47. F. Canciani, "Tre nuovi vasi "italo-geometrici" del Museo di Villa Giulia." *Prospettiva* 4 (1976) 27-28.

12. Isler, note 10 above.

13. M. Moretti (ed.), *Nuove Scoperte e Acquisizioni nell'Etruria Meridionale* (Rome 1975) 179.

14. A. M. Moretti Sgubini (ed.), *The Villa Giulia National Etruscan Museum Short Guide* (Rome 2001) 50.

15. A. M. Moretti Sgubini, *Veio, Cerveteri, Vulci: città d'Etruria a confronto* (Rome 2001) 188-199, III.b.1.4, III.b.1.3.

16. Akerstrom, *op.cit.*, 58 Taf. 12.2. 17. *Op. cit*.

Language Page

A neglected Etruscan inscription

by Dominique Briquel

This inscription is by no means a recent discovery — it was published in 1906¹ but it had been neglected by Etruscologists. It was never included in corpora of Etruscan inscriptions, even the 1991 Etruskische Texte, by H. Rix and his collaborators, which is the most complete work avalaible today about Etruscan epigraphy; nor was it quoted in books or articles about Etruscans. It offers a very short text:² only two words, pumpun larthal, with letters written left to right, in a classical onomastic formula, "Pumpun son of Larth." Its interest, however, does not lie in its meaning, which brings nothing new to our knowledge of the Etruscan language, but in the place where it was found: it was discovered in a tomb of the necropolis of Gouraya, ancient Gunugu, 150 km. west from Algiers on the Mediterranean coast, in modern Algeria. Thus it was taken into account almost exclusively by specialists of African antiquities – Stéphane Gsell in 1906, Pierre Wuillemier in 1928, Marcel Le Glay in 1956, Jehan Desanges in 1980^3 – and was not noticed by specialists of ancient Etruria. Nevertheless, it throws an interesting light on the persisting relations between Etruria and Africa in the late period to which this document belongs (2nd to 1st c. B.C.).

The text is written on a small bronze disc (diam. 7 cm), which bears on its other face the heads of two rams facing each other. The

Etruscan Inscriptions in the Royal Ontario Museum¹ by Rex Wallace

1. At the Royal Ontario Museum in Toronto, I viewed (8/14/01) two Etruscan inscriptions on cinerary urns of a cylindrical type (olla) common to Chiusi. The urns were published in Hayes 1985 under the catalogue entry numbers G13 and G15.² Another inscription on a cinerary urn of this same type, G14,³ was published by Hayes in *Studi Etruschi* (Hayes 1975) and so was included in Rix's compendium of Etruscan texts (ET Cl 1.2484).⁴ G13 and G15 seem to have been overlooked.

2. Inscription G13 was painted in dark red on the round lid of the urn in sinistroverse direction (photograph 1).⁵ Hayes (1985: 166) transcribed G13 as in (1).⁶

(1) vepnep viscna . l . sech

Hayes' reading may be improved upon in several ways. First of all, the third letter of word one is tau. The oblique cross bar dissects the vertical near the top tau. The final letter must be iota. A short dash of red paint appears near the bottom of the vertical stroke, but this is accidental or perhaps the result of the scribe not cleanly lifting his brush from the surface of the ceramic. The first word is vetnei, a feminine family name. In two places words are separated by punctuation in the form of a colon. This dividing sign is visible after vetnei and after lambda. A single dot stands between the alpha of viscna and the following lambda. It is probable that the lower dot is no longer visible. A revised reading of the inscription is given in (2).

(2) vetnei : viscna · l : sech

letters of the inscription appear raised: this point, together with the strange direction of writing which is contrary to the normal Etruscan use, shows that the name of this Pumpun son of Larth was inscribed on the mold with which the object was made. These details lead one to see this disc as a kind of tessera hospitalis, i.e. an object permitting to two persons linked by relations of hospitality to recognize each other. The existence of such objects in antiquity is widely attested; Plautus' Poenulus (v. 955-8, 1049-55) gives a good example of their use by Punic and Greek traders travelling abroad. The discovery of a tessera hospitalis inscribed with an Etruscan name in Gouraya attests the persistence of links between Etruria and Punic or Punicized Africa long after the great period of Etrusco-Carthaginian relations, in the time of the battle of Alalia (535 B.C.). At this time both peoples, who were then the dominant powers on the Tyrrhenian sea, had concluded alliance treaties, mentioned by Aristotle (Politics, 3, 5, 11). In the tombs of Gouraya was found abundant pottery of the so-called Campana B ware of the 2nd to 1st c. B.C., which seems to have been produced in Etruria. Even in a Mediterranean world now controlled by Rome, Etruscans could still maintain trade relations with partners in Africa; the inscribed disc of Gouraya bears witness to it.

1. I could study this document, which is kept in the Musée National des Antiquités of Algiers, thanks to the courtesy of N. Drias, director of the museum, to whom I am very grateful. A complete study will appear in the Annales du Musée National des Antiquités.



Inscription G13. (Photograph courtesy of the ROM)

2.1 The letterforms in this inscription are typical of those found in other 2nd century B.C. inscriptions from Chiusi. According to Maggiani's classification of Etruscan alphabets of the Hellenistic Age (Maggiani 1990), the letterforms in G13 may be categorized as *Tipo II*, *settentrionale*, *II sec. a.C.* The lowermost oblique stroke of *epsilon* and *wau* is elongated and it meets the vertical just below the mid-point; the topmost stroke in both letters is short and slightly bowed. *Nu* has the form N. *Khi* is an inverted arrow. The crossbar of the *alpha* descends very gently in the direction of writing.

2.2 The interpretation does not present problems. The inscription is a funerary text. The deceased is a female whose family name **vetnei** is accompanied by a metronymic phrase **viscna** · **1**: **sech**. The separation of the inflectional ending -**l** of the genitive from its nominal base **viscna** and the placement of a dividing point between the two must be an error on the part of the painter. A more

2. The text given by previous editors was mistaken, and has to be corrected.

3. S. Gsell, Bulletin archéologique du Comité des Travaux Historiques et Scientifiques (1906) CCLXXIII-CCLXXIV; P. Wuilleumier, Description de l'Afrique du Nord entreprise par ordre de M. le Ministre de l'Instruction publique et des Beaux-Arts, Musées et collections archéologiques de l'Algérie et de la Tunisie, 22, Musée d'Alger, Supplément (Paris 1928) 20-21; M. Le Glay, "Les religions orientales dans l'Afrique ancienne d'après les collections du Musée Stéphane Gsell," Les conférences-visites du Musée Stéphane Gsell (Algiers 1956) 8-9; J. Desanges, Pline l'Ancien, Histoire naturelle, livre V, 1-46 (Paris 1980) 161, n. 20. See also A. Schulten, "Archäologische Funde im Jahre 1906," Archäologischer Anzeiger (1907 2) c. 174-175, Y. Liébert, "Une inscription latine d'Algérie," Revue des Études Latines 74 (1996 [1997]) 38-46, M. Dorbane and J.-P. Laporte, catalogue of the exhibition L'Algérie en héritage, art et histoire (Paris 2004) edited by N. Ferhat, E. Delpont, Y. Koikas (Arles 2003) 185, n°99.



Inscription from Gouraya: Pumpun larthal

accurate transcription of this inscription is in (3).

(3) vetnei : viscna{·}l : sech 'Vetnei, daughter of Viscna'

2.3 The family to which the deceased belonged is well represented in funerary inscriptions at Clusium. The name, in various morphological incarnations, 9 is attested in 18 inscriptions (vetnal gen. sg.: ET Cl 1.773, 1.1452, 1.2657, ETP 187; vetnalisa gen. sg. + articular pro.: Cl 1.1029. 1.1840, 1.2305, 1.2306; vetnei: Cl 1.1686; vetinal gen. sg.: Cl 1.941; vetinei: Cl 1.1688, 1.1689; vetenei: Cl 1.1691; vetanal gen. sg.: Cl 1.1312, 1.1313, 1.1350; and **vetanei**: Cl 1.107, 1.322).10 The name is also found nearby at Perusia (Pe vetnei: 1.845; 1.1047), but only in two inscriptions. viscnei, the family name of the mother of vetnei, is not attested in inscriptions recovered at Clusium. but the stem from which it was built, visce, is, both as a masculine family name (ET Cl 1.54; 1.820) and as a cognomen (Cl 1.1041; Cl 1.1200). Outside of Clusium the family name viscenei ([with anaptyxis ?],) appears as a cognomen on a funerary inscription from Arretium (ET Ar 1.73). The name viscna, without accompanying onomastic phrase, was incised on a vase from the Ager Saenensis (ET

3. Inscription G15 runs in sinistroverse direction around the upper rim band of the cylindrical body of the urn (photographs 2 & 3). The transcription of Hayes (1985: 168) is reproduced in (4).

4) larth velchite · vipinal

Hayes' reading is correct, except that he does not indicate the punctuation that is visible between the personal name and the family name of the deceased. (5) is the correct reading for G15.

(5) **larth** · **velchite** · **vipinal**



Inscription G15. (Photograph courtesy of the ROM)

'Larth Velchite, (son) of Vipinei'

3.1 Two scribes were responsible for incising G15. The family name velchite and the metronymic vipinal were written by one hand. The letters in these words were incised in a reasonably neat fashion (photograph 2, above). They are, for the most part, uniform in size and spaced equidistant from one another. The personal name larth was added by another hand. The letters were crudely incised and were positioned awkwardly with respect to one another (photograph 3, next page). The alpha and the rho are larger than other letters in the inscription. The scribe who incised this word failed to write within the boundaries of the upper band that encircles the urn. The band is demarcated by a groove, above which most of the letters were written. The tail of the rho and the oblique bars of the alpha of larth descend far below the groove. In contrast to the alpha of vipinal, in which the medial bar is horizontal (A), the medial bar of the alpha of *larth* descends sharply toward the right in the opposite direction of writing.

The letterforms in **velchite** · **vipinal** may be classified as *Tipo II*, *settentrionale*, *II sec. a.C.* (Maggiani 1990), but some shapes do not match those in the model script. ¹¹ For example, the topmost oblique stroke in *epsilon* and *wau* is not bowed. And whereas the lowermost oblique stroke of *wau* is elongated, this is not the case for *epsilon*. All of the oblique bars of this letter are roughly equal in length. *Tau* has the form T, the oblique dissecting the vertical at the top without sloping too noticeably in the direction of writing.

3.2 G15 is also a funerary text. The deceased is remembered by his personal name and family name **larth velchite**, which are followed by a metronymic **vipinal**, the feminine form of the family name of the deceased's mother (**vipinei**). The family name of the deceased, **velchite**, confirms Clusium as the point of origin of the urn. Six inscriptions, all from this area, may be attributed to members of this family. Two inscriptions refer to males named **larth velchite** (ET Cl 1.576, 1.577). ¹² A third inscription names the husband of the deceased as a member of the **velchite** family (**velchites** gen. sg., ET Cl 1.1721). Female members of the family (**velchiti**) are attested in ET Cl 1.466, 1649 and 1650.

The mother of the deceased belonged to the **vipina** family. To judge from the number of funerary inscriptions with this name, the family was particularly prominent at Clusium. In the nominative case alone there are 27 masculine forms **vipi** and 27 feminine forms **vipinei** for a total of 54 funerary inscriptions referring to members of this family during the neo-Etruscan period (4th c. - 1 c. B.C.). ¹³

4. Hayes (1985: 167-168) dates G13 and G15 to the 2nd-1st c. B.C. based on the morphology of the cinerary urn. This date is borne out by the shape of the letterforms of the inscriptions.

[continued on next page]

[continued from previous page]



Inscription G15. (Photograph courtesy of the ROM)

Acknowledgments: I thank Beth Knox, curator of antiquities at the Royal Ontario Museum, for providing me with background materials and for patiently answering my email inquiries. I also thank Nicola Woods, Reproduction Coordinator for the Museum, for her assistance in acquiring digital images of the urns and inscriptions. I am grateful to Bill Regier for his comments on an earlier version of the paper.

Abbreviations

Ar= Arretium

AS = Ager Saenensis

CIL = Pauli & Danielsson, Corpus
Inscriptionum Etruscarum

Cl = Clusium Co = Cortona

ET = Rix, Etruskische Texte

ETP = Wallace, Shamgochian & Patterson,

Etruscan Texts Project Online

= Perusia

Footnotes

Pe

- 1. In the spring of 2005 (April 10, 2005) a draft of this paper was 'published' online in a test version of what I hope to be the electronic version of Etruscan News, the Newsletter of the American Section of the Institute for Etruscan Studies. My colleague, Prof. Dominique Briquel, who read the paper online, emailed me on July 6, 2005 to inform me that he and one of his students, Fabrice Poli, had recently written on the same inscriptions. I am happy to report that my colleagues and I, working independently, have reached many of the same conclusions about these texts. The paper of Briquel and Poli will appear in the upcoming issue of Studi Etruschi.
- 2. Each catalogue entry in Hayes 1985 has commentary and photographs. Unfortunately, the photographs are not of sufficient quality to permit the reading of inscriptions G14 and G15 in their entirety. Most of G13 can be made out, but the first and the last letters cannot be seen clearly.
- 3. In Hayes 1975: 103-104 G14 is transcribed as **larthia : titi : maçx**[- - -]. According to Hayes (1985: 168), the editors of Studi Etruschi were responsible for the reading of the third word. Hayes labeled the reading 'highly conjectural'. Indeed, the stylized sketch of the remains of the painted letters given by Hayes (1985: 168) does not appear to support the reading proposed by the editors. However, it appears to me as if the reading macx[is the correct one. If the second letter is an alpha, it is larger than the *alphas* of **larthia**. The upper part of the letter, where the oblique strokes converge, is missing. It may originally have been painted on the lip or rim of the lid. This line of reasoning is suggested by the fact that the rightmost stroke begins to arc leftward toward the edge of the upper band. The letterform after gamma is illegible to me.
- 4. Rix published the inscription, ET Cl 1.2484, with a minor addendum. He read the fourth letter as u, and the third word as the *cognomen* maçu[tia],

for which it was possible to cite **macutia** (ET Cl 1.2483) as a *comparandum*.

- 5. Throughout the paper linguistic forms in the Etruscan alphabet are transcribed in bold. Epigraphic conventions: Square brackets [a] indicate letters that have been restored or can no longer be read; curly brackets {a} indicate characters erroneously written by the scribe; the underdot a indicates characters that are damaged and/or no longer clearly legible. Grammatical abbreviations: gen. = genitive; pro. = pronoun; sg. = singular. References to Etruscan inscriptions are from Pauli & Danielsson (CIE), Rix 1991 (ET) and Wallace, Shamgochian & Patterson 2004-2005 (ETP).
- 6. Hayes' transcriptions are updated in light of a more current system of transcription. Greek *sigma* stands for a palatal sibilant /TM/. **s** stands for a dental /s/. The dental and velar aspirated stops are **th** and **ch** respectively.
- 7. The inscription was discovered on the lid of the urn during cleaning (Hayes 1985: 166).
- 8. For discussion, see Maggiani 1990: 188-191. Following the schema proposed in an earlier article (Maggiani 1984), the letterforms belong to a subtype of the 'regularized' variety, C4.
- 9. The masculine stem is **vetna**; the feminine is **vetnei**. The forms with medial vowel, **vetinei**, **vetenei**, **vetanal** and **vetanei**, are to be explained by *anaptyxis* (see Rix 1984: 217), by morphological renewal (**vetnal** >**vetenal** under influence of **vete**), or by a combination of the two.
- 10. Morphologically related forms, **vetni** and **vetini**, are found at Clusium (**vetni**: Cl 1.1684; **vetini**: Cl 1.1685) and Cortona (**vetni**: Co 1.23).
- 11. The alphabet appears to have features of *Tipo II*, *Etruria settentrionale*, *III sec. a.C.* (no. 2) and *Tipo II*, *Etruria settentrionale*, *II sec. a.C.* (no. 1).
- 12. G15, ET Cl 1.576 and ET Cl 1.577 have the same onomastic phrase, **larth velchite vipinal**. ET Cl 1.576 and ET Cl 1.577 may refer to the same person. ET Cl 1.576 was incised on a ceramic *tegola*, which could have been set up at the entrance to the tomb. G15 and ET Cl 1.577 probably refer to persons belonging to two generations of the **velchite** family. ET Cl 1.577 was painted on a ceramic *olla* (CIE I, 606). Punctuation is in the form of a colon (:). As noted in §3, G15 was incised along the upper band of the body of the urn and a single dividing point was used to separate the words.
- 13. For other case-forms for this family name see the indices in Rix 1991, Bd. I.

[The editors apologize for the use of a simpler transcription than the one used by the authors, using **th**, **ch**, **s** for the Etruscan letter forms].

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The first chapter of the Cortona inscription

by Koen Wylin

From an analysis of the technical terms used in the famous Tabula Cortonensis, it is obvious to me that it is a juridical document, comparable in part to the Cippus Perusinus. The text presents a contract between two parties concerning the sale, the acquisition or concession of certain goods. Groups of persons are listed as being opponents, interested parties or perhaps witnesses of the transaction. Scholars debate the function of the lists of persons as well as the interpretation of terms such as *cenu*, *nuthanatur* and *êprus*.

According to Agostiniani & Nicosia, the editors of the editio princeps of the inscription, the first chapter of the text describes the selling or letting of property by Petru Sceva and the Cusu brothers to small farmers. This distribution of property fits in with the social situation in Etruria after the Punic Wars.² The transaction itself is expressed by the passive verb form *cenu*, which is accompanied by an ablative indicating the agent *pêtruis scêvês*.³ The relevant lines are cited below.

et pêtruis scêvês êliunts vinac restmc cenu tênthur sar cusuthuras

larisal[i]svla pesc spante tênthur sa sran sarc clthil têrsna thui spanthi mlesiêthic rasna SIIIIC

In chapter one the emphasis is on the verb form *cenu*. Thus far, two interpretations have been given, one by Facchetti (2000), another by Maggiani (2002).⁴

An important problem for the interpretation of this passage is the fact that *cusuthuras* is a different case than *pêtruis scêvês*, which indicates that they assume different syntactic functions within the clause. Taking into account the functional differences between the two names, Facchetti has, in my opinion, provided an accurate analysis of the text and has made a profoundly significant comparison with the Cippus Perusinus. The verb *cenu* appears in clause III:

aulesi velthinas arznal clensi thii thil scuna cenu eplc felic larthals afunes

His conclusion is that *cenu* must mean '(is) obtained' in both texts and that both texts deal with the acquisition of the right of access to or use of property belonging to a second party. The first clause of the Tabula Cortonensis therefore contains the description of a legal agreement between Petru Sceva (who obtains property) and the Cusu brothers.⁵ Facchetti believes that this agreement is expressed by the term *pes*, which refers, again according to Facchetti, to a long term rental agreement concerning property whose dimensions are set forth in the text.⁶

According to the interpretation of Maggiani, cenu should be translated as '(is) ceded'. Maggiani argues that clause I of the Tabula Cortonensis, clause III of the Cippus Perusinus and the inscription on the Arringatore statue (Pe 3.3: aulesi metelis ve vesial clensi cen fleres tece sansl tenine tuthines cisvlics) have the same syntactic structure, namely a passive verb form (cenu, cenu, tenine), an indirect object (cusuthuras, aulesi, aulesi), an agent or actor (pêtruis

scêvês, larthals afunes, tuthines), and a subject (vinac restmc, thil scuna, cen).⁷ In the first clause of the Tabula Cortonensis there is also a second subject parallel to vinac restmc. The subject is, according to Maggiani, pes (very likely to be understood as fundus, based on the fact that it is located in the plain, spante). This land is to be ceded to the Cusu. Maggiani concludes that the property, which in the first place may have belonged to the Cusu, but had temporarily been in possession of Petru, now returns to the Cusu, thanks to a legal decision.⁸ In Maggiani's view it is even possible that Petru and his wife have to return certain (rented) pieces of property, but also have to pay a penalty (pes, traula, pava), which would explain why the fundus had to be

So, given the two interpretations, the question remains: Does *cenu* mean 'obtain' or 'cede'?

In my opinion, it is Facchetti's merit to have shown that the text on the Cippus Perusinus not only deals with the division of property between two families, the Afuna and the Velthina families, but also contains a clause with information about the right to use water from another's land, the so-called aquae haustus.9 Facchetti believes that this idea is expressed by the term thil, which he analyzes as thi-il, 'the action (-il) of the water'. According to Facchetti, Velthina has to cede this aquae haustus, an action expressed by the verb scuna. With respect to the form scuna, which follows thil, I believe that Maggiani's analysis is more appropriate. Rather than being interpreted as a verb form ('cede'), it is to be analyzed as a substantive (scun-na), as I have argued elsewhere. 10 In fact, scuna may well be derived from the verb scune which appears in the Cippus Perusinus in the formula acilune turune scune, which is parallel to Latin facere, dare, praestare. 11 As a substantive, scuna has to be interpreted as 'achievement, use, concession'. 12 It is delimited by the genitive thil, 13 so that the phrase thil scuna means 'the use of the water' and is thus roughly equivalent to the Latin phrase aquae haustus.

Now that the interpretation of *thil scuna* has been clarified, we have to ask whether the aquae haustus is obtained or is ceded by Afuna? I believe that Facchetti's interpretation is correct. Since Afuna on the Cippus Perusinus and Petru on the Tabula Cortonensis are outsiders/non-residents (in Perugia and Cortona), it is more likely for them to obtain a property or rights from one of the local aristocracy (Velthina, the Cusu brothers) rather than to cede. But there is more: In the text of the Cippus Perusinus, it is said that members of the Velthina family have the possession of 12 naper (a measure of surface area) of land (ipa ama hen naper XII velthinathuras). This is followed by the clause that deals with the aquae haustus. I conclude then that Afuna obtains the aquae haustus on the land of the Velthina. As Facchetti notes, in the interpretation of Maggiani the repetition of the word for water (thii, thil) is unmotivated ('To Aule Velthina, with respect to water, the use of water is ceded'). In support of his analysis of the initial phrase of clause III, Facchetti points to the parallelism of the formulae with locative and pertinentive (which is used as a locative of a genitive): Ta 5.5: zilci velusi hulcniesi ('in the zilcship (in that) of Vel Hulchnie'); Cippus Perusinus: aulesi



The Cortona Tablet: Side A (From Luciano Agostiniani, Francesco Nicosia, *Tabula Cortonensis*, Rome, 2000)

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The Cortona Tablet: Side B (From Luciano Agostiniani, Francesco Nicosia, *Tabula Cortonensis*, Rome, 2000)

velthinas arznal clensi thii ('with respect to the water (with respect to that) of Aule Velthina').

If Velthina possesses property on which there is water, Afuna can obtain use of it, but he cannot cede it. We therefore translate clause III of the Cippus Perusinus as: 'With respect to the water of Aule Velthina, son of Arznei, the use of water is obtained 14 eplc felic (?) by Larth Afuna.'

Now I return to the Tabula Cortonensis. We know that certain pieces of land that belonged to the Cusu brothers have been obtained by Petru. The land in the text is called vinac restmc. In this case I believe Maggiani¹⁵ is right in arguing that in the first paragraph we find at least two times the same syntactic structure: a nominative subject (vinac restmc and pes-c (spante), an indication of measures (tênthur sar and tênthur sa sran sarc) and a genitive (cusuthuras larisal[i]svla and clthil). Thus, Petru obtains not only a 'vineyard' and a restm, but also a pes (probably a fundus, as indicated by Maggiani). All of this property belonged originally to the Cusu brothers. The problem seems to be that the second subject pesc contains the conjunction -c, while têrsna does not. I believe that têrsna could very well be a cover term for the property under discussion. Indeed, in the fourth paragraph, at the point where both parties are named (on the one hand the Cusu brothers, on the other hand Petru and his wife), Maggiani¹⁶ wonders why the people (rasna) as a third party are not mentioned. The answer is that *rasna* does not refer to the third party in the legal contract, but specifies as 'Etruscan' 17 a certain monetary value of the property obtained by Petru. Thus the sentence têrsna qui spanthi mlesiêthic rasna SIIIIC could mean: 'the têrsna (= all of the property) here in the plain (that is the pes) and in the *mlesia* (these are the vineyard and the restm) [costs] 14.5 rasna."

I conclude by presenting a translation of my interpretation of the first clause of the Tabula Cortonensis.

et pêtruis scêvês êliunts vinac restmc cenu tên thur sar cusuthuras larisal[i]svla pesc spante tênthur sa sran sarc clthil têrsna thui spanthi mlesiêthic rasna SIIIIC inni pes pêtrus pavac traulac tiur

tên[th]urc têntha zacinat priniserac zal

'So by Petru Scevas, the *êliun*, a vineyard and a *restm* of 10 *tenthur* are obtained from the Cusu, and (also) a *fundus* in the plain of 4 *tenthur* and 10 *sran* (is obtained) from these same (folks); ¹⁸ < the entire property > here in the plain and in the *mlesia* (costs) 14.5 *rasna*. With respect to the *fundus* for Petru the *zacinat priniserac* has a month to size up the two measures, (these are) the *pava* and the *traula*.' (= *quem fundum Petri mense agrimensor priniserac metiatur mensuras pavac traulac duas*). ¹⁹

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NOTES

- 1. Agostiniani-Nicosia 2000: 84-86, Facchetti 2000: 59-88 and Maggiani 2002: 69-70.
- 2. Agostiniani 2000: 85, 92-93.
- 3. Agostiniani 2000: 95-96.
- 4. Agostiniani and Nicosia choose not to express their opinion as to the meaning of *cenu*.
- 5. Facchetti 2000: 61-65.
- 6. Facchetti 2000: 74.
- 7. Maggiani 2002: 71.
- 8. Maggiani 2002: 74 and 2001: 109.
- 9. Facchetti 2000: 18-19.

- 10. Wylin 2000: 240-247 and Wylin 2004: fn. 13. In Ta 0.19 (mlac ca scuna fira hinthu) it seems that scuna is modified by an adjective mlac and a demonstrative pronoun ca, while the verb form may well be fira (see the forms firin and firithvene in the Liber Linteus). In Ta 1.182 (camnas larth . . . atrsrce scuna calti suthiti . . .) I have argued that scuna is the direct object of the verb form atrsrce ('build a scuna'); in Ta 5.6, that scuna is preceded by a genitive construction.
- 11. Manthe 1979: 270-276.
- 12. The question of whether scuna can also be interpreted as a noun in clause VII of the Cippus Perusinus (Pe 8.4, 22-24: cimth spel thuta scuna afuna mena hen naper ci cnl hare utuse) requires some discussion. After the indication that Velthina possesses 12 naper of land (clause II), it is said in clause IV that Velthina has another 5 naper on the sacred place (municlet) and adjacent to those another six naper (maybe as a locus purus). In clause VI we learn that a family tomb also belongs to Velthina (eca velthinathuras thaura). Now in clause VII it is said that Afuna should or can make (mena) a cavity (spel) of 3 naper on the 6 naper adjacent to the tomb of Velthina. Therefore Velthina has to dare, facere, praestare (acilune, turune, scune). Manthe (1979: 272-276) has shown that the third verb form, praestare, often appears on Roman graves when land has become locus religiosus. It seems very likely that on the Cippus Perusinus it is said that Afuna is allowed to make a cavity (a tomb) on the property of the Velthina, and that this land becomes locus religiosus (spel quta scuna afuna mena = 'Afuna has to make the cavity a locus religiosus'). This translation of scuna fits very well in with the other texts (Ta 0.19, 5.6, 1.182), all of them tomb inscriptions.

13. I agree that stems ending with a vowel have the genitive I in –s, for which, compare

Facchetti's objection (2003: 5) to Maggiani's interpretation of *thil* as a genitive II. However, examples exist of nominal forms with both genitive endings, e.g., *rasnal* (Co 8.1) vs. *rasnas* (Ta 1.184); *suthil* (Co 3.2) vs. *suthis* (Pe 1.948).

- 14. In the translation of Facchetti ('with respect to the water of Aule Velthina, (he) has to cede (= *scuna*) the use of water (= *thil*), obtained by Afuna') there is not only the problematic lack of the subject for *scuna*, but also the use of a so-called past participle *cenu* with real participial function. In other texts with verb forms ending in –u, such use is not proven. As I have demonstrated in Wylin 2000: 307, verb forms in –u are to be considered as modally indifferent forms expressing perfective aspect.
- 15. Maggiani 2002: 72 and 2001: 99-100. I do not follow Maggiani's interpretation of the sentence *têrsna thui spanthi mlesiêthic rasna SIIIIC* as a third parallel subject (a *têrsna* that should become public (*rasna*).
- 16. Maggiani 2002: 7 and 2001: 108.
- 17. As for the question of *rasna*, I agree completely with the analysis of Facchetti 2000: 30-40.
- 18. This interpretation is possible if –l marks the plural ending of the demonstrative pronouns as argued by Facchetti 2002: 28-35.
- 19. Another possibility is to consider *pavac* traulac as two adjectives modifying *pes*. At any rate, it seems to me that *zal* at the end of the clause is strongly emphasized to stress the fact that two measurements have to be taken. Regarding the syntax of the final sentence, in which *tênthur* is treated as the internal object of *têntha* and *inni* is treated as an adjectival relative pronoun, I refer to the reader to Wylin 2002: 220.

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Herhal

Continued from page 1

to the glossographer to the Dioscorides manuscript.

The thirteen glosses of twelve plants (two glosses are recorded for one plant) were understood in antiquity to pertain to Etruscan religious practice. The original lexicographer drew upon a corpus of Etruscan texts concerning ritual practice known collectively as the *Etrusca disciplina*, translated into Latin by the Romans, who admired Etruscan proficiency in omen reading. In this complex situation it will be of interest to list the various plants referred to by the glosses and to compare them with ancient medical and ritual practice. ⁶

1. Valerian (*Valeriana officinalis*). Valerian root, common in today's health-food stores, was used in antiquity in a variety of ways. The gloss gives *soukinoum* (Latin *succinum*) as the Etruscan synonym for the *asaron* of Dioscorides, who claims it is a diuretic and causes warmth, and which is useful for dropsy and sciatica when drunk (1.10).

In the same passage, the author of the gloss also attributes a term for valerian to Osthanes, the mythical alchemist and student of Zoroaster. According to Pliny, Osthanes, who accompanied Xerxes in his expedition against the Greeks, was the first to write about magic, and "scattered the seeds of his monstrous art" (*NH* 30.2).

- 2. **Arum** (*Arum italicum*). Dioscorides' Greek is *aron*. The Etruscan gloss is *drakontia mikra* (2.167), "small dragon [plant]," a Greek word in origin. The herbalist writes that its curative abilities are the same as the *drakontion*, which is used for everything from ear-aches, a stuffy nose, sores, breathing problems, lesions, cough, throat congestion, cloudy urine, and eye problems (2.166).
- 3. **Pimpernel, scarlet and blue** (*Anagallis arvensis* and *Anagallis caerulea*). Dioscorides calls this plant *anagallis*; the gloss given for the Etruscan is *masutipos* for scarlet and *tantoum* for blue pimpernel. The plant is useful for wounds, inflammation, ulcers, toothaches, phlegm, eye problems, snake bites, nephritis, dropsy, and prolapse (2.178).

The author of this gloss mentions that the so-called "prophets" called the scarlet pimpernel *haima ophthalmou*, "the blood of the eye." *Prophetai* was the Greek term for a certain class of Egyptian priests. ⁷ An Egyptian magical connection is also suggested by *haima ophthalmou*, which occurs at *Papyri graecae magicae* 12.421. ⁸

- 4. **Gentian** (*Gentiana sp.*). The common plant *gentiane* is said to be *kikenda* in Etruscan. Dioscorides' *de Materia Medica* mentions it as a plant that heats the body and is to be used as an astringent, cure snake bites, sprains, and problems of the liver, stomach and eye (3.3).
- 5. **Tuberous thistle** (*Cnicus tuberosus*). *Leukakantha*, "white acanthus," is the modern tuberous thistle. It is claimed to have been called *spina alba* in Etruscan: but this is the Latin term, "white thorn," for the hawthorn

(*Crataegus oxyacantha*), another thorny plant. According to Dioscorides the tuberous thistle is used for toothaches, pleurisy, sciatica, and lesions (3.19).

- 6. **Thyme** (*Thymus vulgaris* or *serpyllum*). According to Dioscorides, this plant is "known by all." Indeed, the thyme described here, whether it is the cultivated (*vulgaris*) or wild (*serpyllum*) species, is mentioned as a fumigator by both Virgil, in the *Georgics*, and Pliny. The Greek is *thumos*, and the Etruscan, *moutouka* (*mutuca*). The ancient pharmacologist writes that it is used against phlegm, for breathing difficulties, worms, sciatica, dim sight, and as a diuretic (3.36).
- 7. **Feverfew** (*Chrysanthemum parthenium*, "maiden's golden plant," or "flower"). Dioscorides prescribes parthenion, or feverfew, for the removal of phlegm and bile for asthmatics and melancholics, or for a hard womb, gallstones, and erysipelas, a sort of rash. The name parthenion ("maiden") probably refers to Artemis, with special reference to her protection of childbirth, and therefore with a gynecological connection. The Etruscan word for this plant is kautam (3.138).
- 8. **Madder** (*Rubia tinctorum*, "dyers' red [plant]"). Among the plants under consideration, only madder, *eruthrodanon* ("red dye"), and valerian are mentioned by Dioscorides as growing in Italy; the herbalist writes that it is cultivated in Ravenna. This plant's medicinal value is as a cure for leucoderma, paralysis, sciatica, and snake bites. It also helps the spleen. The Etruscan gloss is *lappa minor*, meaning "little burr" in Latin (3.143).
- 9. **Helichrysum** (Helichrysum stoechas, "sun-gold [flower]"). Dioscorides' headword is chrysanthemon or chalkas ("gold flower" or "bronze flower"), which are synonyms for the gold-flower (Helichrysum siculum). The Etruscan gloss is garouleou. It is recorded by Dioscorides for use against sebaceous tumors, and "it temporarily makes jaundice look healthy" (4.58). This plant is known by many common names in English, including gold-flower, eternal flower, everlasting flower, immortelle, and curry plant.
- 10. **Henbane** (*Hyoscyamus niger*, "black henbane"). Dioscorides has a long entry for this fascinating plant. Its uses include as an aid for discharges of the eye, ear, and womb, inflammation of the eye and foot, coughing, runny nose, excessive pain, hemorrhage, fever, and toothache. The Etruscan synonym, we are told, is *fabouloniam* (Latin *fabuloniam*?) (4.68).

Perhaps the most infamous of the plants, henbane is best known as the plant used to feign Juliet's death in Shakespeare's *Romeo and Juliet*. Used externally for its analgesic effect, when taken internally the foul-tasting plant can cause death or a death-like condition. Its English name derives from the fact that the seeds of this herb are poisonous to poultry; it is also called "nightshade."

To henbane is attributed a strong magical tradition. A number of legendary religious figures, including Democritos and Pythagoras,

had their own names for henbane, such as "the prophet" and *insania*. ¹⁰ Due to its connection with religious figures across the Mediterranean, it seems likely that henbane was used in various areas in some ritualistic way.

11. Rough bindweed (*Smilax aspera*). Better known by its scientific name, *Smilax aspera*, *smilax tracheia*, is glossed as *rhadia*. It is used as an antidote for poison. In a most curious application, Dioscorides notes that if the plant is rubbed on a newborn baby, that child will hence be immune to all poisons (4.142)

The glosses found in Dioscorides' De Materia Medica offer instances of plants (such as valerian, pimpernel, and henbane) which were used in Etruscan religious rites and were also thought to be magical, or used in rituals by other societies throughout the ancient Mediterranean. 11 Further study of the use of these herbs may reveal more about Etruscan religious and herbal practices. Certainly the attribution of Greek and Latin names to Etruscan plants indicates that the Etruscans and their neighbors had common traditions of medical, as well as ritual and magical practices

- 1. The glosses are collected in M. Pallottino, *Testimonia Linguae Etruscae (TLE)* (2nd ed., Florence 1968) Nos. 801-858, and translated into English in G. Bonfante and L. Bonfante, *The Etruscan Language* (2nd ed., Manchester 2002) 186-191. I thank Larissa Bonfante and Julie Laskaris for their help and advice.
- 2. The standard text is M. Wellmann, *Pedanii Dioscuridis Anazarbei de materia medica libri quinque*, 3 vols. (Berlin 1907-14).
- 3. C. Singer, "The Herbal in Antiquity and Its Transmission to Later Ages," *JHS*, vol. 37, part 1 (1927) 1-52, p. 24.
- 4. Singer 1927, 22.
- 5. For detailed studies, see V. Bertoldi, "Nomina tusca in Dioscoride," *Studi Etruschi* 10 (1936) 295-320, and M. Torelli, "Glosse etrusche: qualche problema di trasmissione," *Mélanges Heurgon* (Rome 1976) 1001-8.
- 6. I exclude one plant, *batrachion* (2.175), from this survey, for its identification is confused: it is unclear whether the Etruscan gloss is meant to apply to *selinon agrion* or *batrachion*, parsley and the *ranunculus*, respectively.
- 7. Robert Ritner, "Egyptian Magical Practice under the Roman Empire: the Demotic Spells and their Religious Context," *ANRW* II.18.5 (1995) 3333-3379.
- 8. I thank Julie Laskaris for this and the above reference.
- 9. M. Grieve, *A Modern Herbal*, 2 vol. (New York 1931).
- 10. The pseudographic traditions of Orpheus, Democritus, and Pythagoras discuss the magical properties of plants and stones, and pass on recipes for amulets and rituals: C. A. Faraone, *Ancient Greek Love Magic* (Cambridge 1999) 11.
- 11. There seems to be some correlation between the *Etrusca disciplina* and Egyptian magic (see above, No. 3).

The Etruscan Texts Project presents "Markup for Museums: Scripts, Artefacts, and XML (An EpiDoc Workshop)" at Brown University

by James F. PattersonDepartment of Classics
University of Massachusetts Amherst

Online databases have become an invaluable means of publishing, and publicizing, ancient manuscripts and inscriptions. The digital format is a simple way to make texts and inscriptions available to the scholarly community. The emerging standard for publishing texts online is EpiDoc, a set of editing conventions in the XML markup language. But the publication of inscriptions electronically is a new field and there has not been enough discussion about how to tailor EpiDoc to the needs of the growing number of projects that currently publish texts online.

John Bodel (Brown University) and Charlotte Roueche (University of London) hosted an international workshop at Brown University on November 12-13 "to examine the development and potential uses of Extensible Markup Language (XML) and, more particularly, a set of editing conventions for marking up epigraphic texts (EpiDoc) in the electronic publication of inscribed materials in museum collections and in non-standard scripts." The purpose of the workshop was to present the final products of digital initiatives, to examine their usefulness to the scholarly community, and to discuss the problems associated with the emerging digital format. The program included the following papers:

Charlotte Roueche (King's College, London): *Digitising Aphrodisias*

Thomas Elliot (University of North Carolina, Chapel Hill): *The current state of Epidoc*

Neel Smith (College of the Holy Cross): Digital Incunabula and the Classical Text Services protocol

Rex Wallace, Michael Shamgochian, and James Patterson (University of Massachusetts Amherst): *The current state of the Etruscan Texts Project*

Stephen Houston (Brown University): Maya epigraphy

Gina Borromeo and Lisa Anderson (Rhode Island School of Design Art Museum),

Annewies van der Hoek and Sarolta Takacs (Museum of Fine Arts, Boston),

Christopher Lightfoot (Metropolitan Museum of Art, New York), and

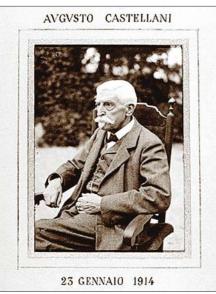
Sebastian Heath: The current state of the American Numismatic Society collections

John Bodel, Elli Mylonas, and Lisa Anderson (Brown University): *The current state of the U.S. Epigraphy Project*

Charlotte Roueche and Gabriel Bodard (King's College, London): *The current state of Inscriptions of Aphrodisias*

Professor Rex Wallace, programmer Michael Shamgochian, and research assistant James

[See "EpiDoc" on page 16]



Portrait of Augusto Castellani, before 1914. (Photograph. Museo di Roma. Archivio Fotografico Comunale, Rome,

The Castellani and Italian Archaeological Jewelry at the Bard Graduate Center for Studies in the **Decorative Arts, Design,** and Culture

by Michelle Hargrave The Bard Graduate Center

The Castellani firm of Rome became famous in the nineteenth century for their modern jewelry inspired by Etruscan, Roman, Greek, and Byzantine antiquities. "The Castellani and Italian Archaeological Jewelry," presented by the Bard Graduate Center and curated by Susan Weber Soros and Stefanie Walker, is the first exhibition to explore in depth the artistic and scholarly contributions to jewelry made by three generations of this family. The exhibition features a representative selection of Castellani pieces displayed alongside their ancient prototypes; workshop designs and tools; paintings, photographs and mannequins showing the Castellani clientele and how the pieces were worn; and books highlighting the Castellani's work and their sources of inspiration. The more than 280 objects in the show, borrowed from the Villa Giulia and Capitoline

Museums, the British Museum, the Musée du Louvre and the Metropolitan Museum of Art, among other institutions and private lenders, illustrate the Castellani's comprehensive participation in Roman artistic, antiquarian, and political activities.

The exhibition begins with the story of the foundation of the firm, started by Fortunato Pio Castellani (1793-1865) in 1814. Although he initially imitated contemporary French and English work, Fortunato Pio became inspired by the ancient jewelry and metalwork that was being unearthed at archaeological sites, such as the Etruscan Regolini-Galassi Tomb at Cerveteri in 1836. He admired the exquisite craftsmanship of these objects and became the first nineteenth-century goldsmith to create works closely modeled after classical Italian and Greek prototypes; he thus created a new fashion for such jewelry and improved contemporary Italian craft and design.

Among the archaeological-revival style jewelry in the exhibition are two pairs of "a bauletto" earrings from the Villa Giulia - one Etruscan and dating from the second half of the sixth century B.C., the other a nineteenthcentury version by the Castellani. These works illustrate the art of granulation that the firm was famous for "rediscovering." This technique, involving the application of tiny granules of gold to an object's surface to create a pattern, had been perfected by the Etruscans in the ninth to fourth centuries BC but had been forgotten over time. Fortunato Pio and his sons, Alessandro (1824-83) and Augusto (1829-1914), spent decades trying to master this process. The Castellani's interest in classical jewelry is further highlighted by two allegedly "ancient" bracelets from the Campana Collection in the Louvre, which are composed of Etruscan "a bauletto" earrings that were flattened and hinged together in the nineteenth century. The Castellani seemed to have believed these to be an authentic type of Etruscan bracelet; the firm and their followers created several contemporary reproductions of it, and thereby legitimized a new form of 'ancient" jewelry.

The exhibition features many of the Castellani copies and adaptations of antiquities from the Campana Collection, including an enameled gold diadem based on one said to be found at Cumae. Marchese Giovanni Pietro Campana (1808-80) had amassed a huge collection of antiquities, partially through excavations at Veii and Cerveteri that had been

> financed largely through misappropriated funds. Campana was a famfriend, ilv Alessandro and Augusto involved in the cataloguing and restoring of his collection before the Italian government sold it to France, Russia, and Britain to pay off some of his debts. The close study of the Campana resulted in some of the firm's most successful and popular

and were Castellani's pieces archaeological-style

Tristram's Sistrum

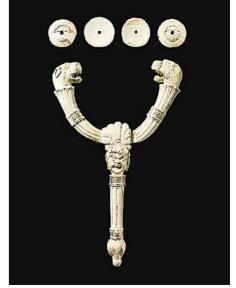
by Judith Swaddling

Department of Greek & Roman Antiquities The British Museum

This intriguing and beautifully-made instrument was acquired by the British Museum in April 2005. Shaped rather like a slingshot, it is an Etruscan ivory sistrum, or ceremonial rattle. The discs would have been slotted on to a metal or wooden rod between the lions' mouths, and shaking the sistrum rhythmically produced a soft shuffling noise, believed to invoke the gods. Sistra originated in Egypt, and the name comes from the Egyptian onomatopoeic word for the instrument, sesheshet. There it was associated particularly with the goddess Isis or Hathor, and was used especially by women. But the type of sistrum we find in Egypt, and also in Rome, where the worship of Isis spread in the 4th century BC, is different; it consists of an oval frame with several rods, which are usually of bronze or occasionally of silver, but there are a number of votive examples in

This U-shaped variant seems to have been peculiar to the Etruscans, though, to be fair, we know of only one other example. It, too, is in ivory with lions' head terminals, and it has been in the British Museum since 1910; it is said to have come from Orvieto. There are several advantages in having the two in the same collection. Firstly we can look afresh at the dating. Our first sistrum has been placed in the 7th century B.C. on the basis of style of the lions' heads, and though the "new" one is stylistically very similar and almost certainly made in the same workshop, at the junction of the frame and handle it has dramatic masks representing comedy and tragedy, a decorative feature suggesting a date nearer the 4th or possibly even the 3rd century B.C. It remains to be established how the religion of Isis in Etruria came to be associated with these dramatic symbols. We can explore whether the two are carved from the same type of ivory, perhaps even from the same tusk, and how each was constructed. The first has no fine gold meander inlay like this new one, which was also brightly painted; there are traces of pink, especially on the hair of the masks, and possibly also black.

Why do we call it Tristram's sistrum? Again it involves doubles. When the object was brought to us for identification by Bonhams last autumn, much of it was in tiny fragments, and neither Bonhams nor the owner knew what it was. Being familiar with the example already in the British Musuem, I



Etruscan ivory sistrum in the British

quickly recognised the object from the fragmentary discs and lions' heads. The owner then had the sistrum privately restored: an extremely painstaking job. Bonhams' research led them to believe that it belonged to Ernest William Tristram, an expert in English medieval wall-painting and Professor at the Royal College of Art. This was based on the fact that the owner had purchased the ivory at an auction house in Manchester among a small collection of ancient bronze brooches and implements bearing the label 'Tristram FSA' (Fellow of the Society of Antiquaries). Investigation on our part, however, revealed that there was another E. Tristram FSA, an Edward Tristram, whose tracks were covered by the fact that he started life as a Trustram and for some reason changed his name to Tristram. Our Tristram was a lawyer, and secretary of the Derbyshire branch of the Society of Antiquaries until he died in 1919; he had pursued archaeology in that general area over a number of years. To cut a long story short, aided by the Derbyshire Archaeological Society, we pursued every possible genealogical link to try to find out more about this Tristram, and we concluded that he was almost certainly the owner of the object. Could our Mr Trustram have changed his name to Tristram to rhyme with sistrum?

Acquisition of this fascinating instrument was funded from the bequest of Miss Eva Lorant, a lover of Etruscan culture, who left her estate to the British Museum Friends. Miss Lorant would doubtless be pleased that her bequest has again helped to further research into Etruscan culture.



Room IV of the Castellani showrooms: modern goldwork. (Photographed after 1870. Archivio privato Giuseppe Moretti,

jewelry.

It was in part the loss of the Campana Collection that prompted Alessandro and Augusto to become archaeological collectors in order "to replace in our Rome those things which the Pope has sold France." Alessandro became a famed dealer, archaeologist, and authority on ancient objects and counted a number of public institutions and private collectors as clients. His most important relationship was with the British Museum to whom he sold several collections of antiquities, the largest being in 1872. Among the objects from this sale was a gold strap necklace with amphora- and seedshaped pendants (ca. 330-300 B.C.) - said by Alessandro to be from Melos, but by Augusto to be Tyrrhenian — which demonstrates the inability to attach a secure provenance to objects not properly excavated. Before he sold the necklace to the museum, Alessandro replaced missing elements and reattached the terminals, all in accordance with common nineteenth-century practice. The Castellani reproduced this piece on a number of occasions, and an almost identical necklace from the Cooper-Hewitt National Design Museum, Smithsonian Institution is also on view.

Although not as well known outside of Italy, Augusto was an antiquarian as well, and

[See "Castellani" on page 11]

Excavation Reports



Fig. 1. Cetamura, Area L, view from the south.

Recent Archaeological Research at Cetamura del Chianti (Civitamura) by Nancy T. de Grummond

Excavations at Cetamura del Chianti near Siena by Florida State University have unearthed a hilltop settlement with a long and diverse history, encompassing an Etruscan settlement, a Roman villa, and a medieval fort. Each period has multiple chronological phases. The excavations are conducted under the supervision and with permission of the Soprintendenza Archeologica per la Toscana, Acting Director Dr. Carlotta Cianferoni. This short report emphasizes the results of four seasons of excavation and one study season during the years 2001-2005, obtained since an exhibition on Cetamura in 2000 (Cetamura Antica, Tradizioni del Chianti, with catalog in English, edited by Nancy T. de Grummond; version in Italian translated by Alba Frascarelli; available from the author, ndegrumm@mailer.fsu.edu).

A major project during the years 2000-2005 was the excavation to bedrock of two large and deep units located on an escarpment between Zone I and Zone II; these were 3x6 meter rectangles, which in places were sunk to depths of two or more meters. These units on the edge of Zone I (Area G) provided an excellent cross section of stratigraphy of the site; at the bottom were traces of two parallel Etruscan sandstone walls (4.5 m. distant) dating ca. 325-300 BCE, interpreted as the sides of an entrance gate to the acropolis. Within the same level were found two large pits in the bedrock (Trashpit I, 2002; Trashpit II, 2005) filled with discarded debris from the Etruscan kitchen and table: animal bones, local wares for cooking and storing, and fragments of fine table wares. (The pits actually probably join, but it was not possible to excavate them

entirely, since they run underneath a wall of the baths of the Roman villa.) Among the special finds were two tools made from the worked antlers of a deer, possibly a pestle and an awl (Trashpit I). Near Trashpit II were found 30 joining fragments of an Etruscan ceramic mortarium, including the spout on the rim; the vessel was sufficiently preserved to show the diameter at ca. 52cm.

Just above the level of the trashpits were found a number of examples of large Etruscan bricks, fired at a low temperature, of the same date or a little later. (These are similar to examples found earlier at Cetamura, still lying in the kiln where they were made, Structure K on Zone II; Cetamura Antica, 24-25). Resting on an irregular clump of such bricks were the remains of a sandstone wall from the Roman baths, dated to the Augustan period by numerous fragments of Roman red gloss pottery found in the terracing for the wall. At a slightly higher level was a fairly well preserved segment of fortification, again sandstone, belonging to the medieval period, but not precisely datable. It may belong to the period in the twelfth century when Cetamura was referred to in medieval documents as a castrum (Cetamura Antica, 10).

In a smaller unit to the west of these, the goal was to find material that would help to give a precise date for one of the walls of Room 4 of the Roman baths. Only medieval and Roman stratigraphy was identified. In the Roman level were found fragments of cocciopesto and painted plaster, suggesting that the wall, and Room 4, belonged to a secondary phase of the baths, probably the first century CE. Above this was a section of a medieval rampart or earthwork (agger; Cetamura Antica, 15-17) within which have been found objects of a much earlier date. Of particular interest were fragments of Etruscan bucchero probably dating to the sixth century BCE, testifying to activity on the site during this period even

though so far relatively little bucchero has been found in its original context. In the most recent probe of the agger was discovered an amphora stamp with the name EVTACHEI, dating to the late third century BCE, almost certainly part of the same amphora with the stamp M.LVRI found in 1993 in an adjacent unit (Cetamura Antica, 30, cat. 140). The two stamps are from the amphora type known as "Greco-Italic," and are among the earliest known Roman amphora stamps; they may provide evidence of trade with Roman Cosa (N. de Grummond, "Sestius at Cetamura and Lurius at Cosa?" in Terra marique: Studies in Honor of Anna Marguerite McCann, ed. J. Pollini, Oxbow, 2005, 30-39.)

Another major project of these years was a well, cut into the sandstone bedrock near the center of Zone I, hypothesized to be Etruscan. Excavations in this area began at 19 m. below ground level, under the supervision of Claudio Bizzarri, and have now been suspended at a depth of 26.74 m. The excavations have now reached the water table and special apparatus will be needed to continue the work and pump the water out. Almost all finds were from episodes of dumping in the well, and included mostly Roman material, such as coins, glass, red gloss pottery and box flue tiles. At the level of the water table, several vessels have been found having multiple pieces, such as a pitcher with some 39 sherds. The amount of material preserved suggests that these were vessels that fell in when the well was actually in use. Of interest are the fragments of Hellenistic black gloss pottery, redeposited in the Roman dumping activities. These have been studied as part of a Master's paper at FSU by Jacquelyn Simmons, "Blackgloss Pottery from the Refuse Strata of the Well at Cetamura del Chianti." (Florida State University, 2004)

In Zone II, work has proceeded on the foundations of several imposing sandstone build-

ings of the northwest complex (Cetamura Antica, 17-21). The kiln, Structure K, had been fully excavated by 1996 (Charles Ewell, An Etruscan Hellenistic Workshop: the Kiln and Artisans' Zone at Cetamura del Chianti, doctoral dissertation, Florida State University, 2000) . The structure has been dated to the third century BCE, contemporary with a paved room, Structure C, and the first phase of the nearby cistern Structure B. A 3x3m unit on the north of the kiln, was designed to investigate the area in front of the kiln that served for stoking it. The two praefurnia of the kiln were completely uncovered and dense layers of carbon were found immediately outside the channels, containing pottery dating to Hellenistic Phase I (ca. 300-150 BCE).

Farther south in Zone II, a newly discovered complex, Area L, is under excavation, dating by all indications to the second century BCE (Hellenistic Phase II). Thus far excavations have been carried out in a group of 6 large units (each 3x4m), revealing a series of walls and pavings, but no clear design (Fig. 1). The stone working is rough and the lines of the walls in some cases are not straight, but perhaps the most important problem is that the area was used for the borrowing of stone, probably in the Middle Ages. A rough sandstone foundation wall extends from the party wall between Structures A and B, and seems to be part of a reworking of Structure B. A large stone paving or platform adjoins it on the west. Particularly conspicuous is a long, thick (.95-.98 m) wall that runs through three units for a length of 10 m, on a diagonal in relation to the rectangular structures of Phase I. The modest amount of pottery found in association with it is consistent with a date in Phase II of the northwest complex. Near it is an unusual tetragonal platform or foundation of large rough stones that aligns partly in a perpendicular to this large wall. No diagnostic pottery is associated with the tetragon, but in style it is very like the diagonal wall and the wall that represents an extension of the party wall of Structures A and B (i.e., of Phase II). Throughout the area of the diagonal wall and the large platform, a hard, fine yellow clay soil seems to be an artificial filling, creating a beaten earth floor. This imposing group of walls and pavings in Area L belongs to the final years of Etruscan culture at Cetamura.

Various items from Cetamura have been conserved or restored during this period by Studio Arts Centre International (SACI) in Florence, under the direction of Renzo Giacchetti and Roberta Lapucci. These include a number of pan tiles, both Etruscan and Roman, a fragment of a tile, probably from the kiln, with a smoke hole, a bucchero saucer and several metal objects. At present the mortarium and the pitcher from the well are in the custody of SACI and slated for restoration. During the study season of 2004 and at other times several other research projects have been launched, including a Master's thesis by Stephanie Layton on "Etruscan Bucchero from Cetamura del Chianti" (scheduled for completion in spring of 2006; drawings by Maria Rosa Lucidi), and a study of the mortarium and tools from the trashpit by Melissa Hargis.

Excavation of the Roman Baths at Carsulae 2005

By Jane K. Whitehead

A six-week excavation of the baths at Carsulae took place from June 4 to July 17, 2005, under the direction of Prof. Jane K. Whitehead of Valdosta State University (Georgia). Our major goals in excavation were to expose and date the various building phases in order to determine both the character and the history of the bath structure; and to search for evidence of the earliest form of the baths, which, if contemporary with the founding of the city, would shed much light on the origins and development of the Roman bath typology in Umbria.

Our excavation revealed the hypocaust structure of the apse, with some rather surprising elements (see plan, fig. 1). A wall of opus vittatum, which we found abutting the exterior of the apse in the northwest corner of the excavated area, must form one side of the furnace room, which fed hot gasses directly into the subfloor of the apse. The break in the apse, documented in the plans of Ciotti's excavation of 1953, is the opening to the furnace, and we found that it was covered by a brick arch. The brick-faced walls of the apse end against long blocks of peperino that supported the base of the arch. These blocks were laid perpendicular to the opening. Surprisingly, these blocks are carved with simple triglyph and metope motifs (fig. 2), just like those on the large blocks found last season discarded in the center of the apse. On the north side of the opening, a carved base molding, very like the one found last season tossed outside the southern curve of the apse, is set against the stone blocks to form a long line of stone, extending into the apse for 2/3 of its depth. All of these blocks are too decorative for their function and position and must have been reused from an earlier building or an earlier phase of the baths.

If we return the displaced carved stone blocks to their original position parallel to those that remain in place, they form a channel, which would have served as a flue from the furnace. Its floor is paved with large ceramic tiles. The remainder of the apse area is filled with a regular pattern of *pilae*, resting on a clay floor. The channel or flue is an archaic feature, which in the development of the Roman bath typology predates the hypocaust supported on pilae. It may thus be evidence of the form — and the existence — of an earlier phase of the baths, perhaps dating back as far as the founding of the city.

The greatest significance of the bath complex at Carsulae is the light it will shed on the

Castellani

Continued from page 9

in 1861 he purchased a number of ancient objects illegally excavated from Etruscan burials in Palestrina. The pieces, all dating from the eighth to sixth centuries B.C., acquired the provenance, "Castellani Tomb," and fourteen of these works, now housed in the Villa Giulia and Capitoline Museums, are on display, including a bronze biconical vase, silver and bronze paterae, and a silver cista, or cylindrical casket. Augusto acquired the latter as silver bits, which he then nailed to a cylindrical container, reshaping, rearranging, and regularizing the fragments in the process for

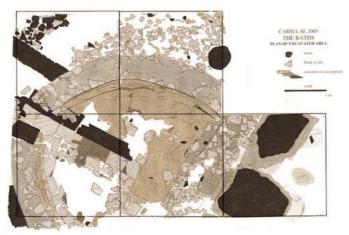


Fig. 1: Plan of the 2005 excavations in the area of the apse

development of this major Roman architectural typology. The problem of the origin and development of the Roman public bath during the period of the Republic "ranks high among the most contentious and insoluble issues"2 for Classical archaeologists. Before our 2005 excavation, with only the surface remains and the very schematic plan published by Ciotti to judge by, the form of the bath appeared almost identical to that of the so-called "Greek hypocaust bath" at Olympia, the monument that archaeologists cite most often in arguing the Greek origin of the hypocaust. Recent studies, however, now date the bath at Olympia to the period of Roman domination, with estimates ranging from 100 to 40 BC.3 That would place the origin of the hypocaust technology in Italy, probably in the mid 2nd century BC.

The superficial similarities in plan between Carsulae and Olympia are striking: an apse, pierced in the center, leads into a rectangular room with a pair of rooms off one side. More interesting are the similar proportions. Both are small in comparison with Imperial baths: the radius of Olympia's apse is 3.8 m., while that of Carsulae is about 3.4 m.; the rectangular room at Olympia measures 6 x 8 m., that at Carsulae, 8.5 x 7.75 m. Also very intriguing is the similarity in their siting: both are located in liminal areas near the entrance, as if intended more for the use of the visitors — for purification or healing — than for the daily cleansing of the local inhabitants.

Excavation within the apse, however, revealed significant differences. The break in the apse at Carsulae turned out to be the entrance to the furnace, with a channel, 2/3 the depth of the apse, acting as a flue out from it. In contrast, the apse at Olympia is pierced by the drain from the *labrum*, or splash basin, and the furnace is located on the opposite side of, and set back from, the rectangular room. The entire floor of the Olympia bath is sup-

aesthetic effect.

The exhibition is accompanied by an extensive catalogue comprising contributions by thirteen international scholars of Italian jewelry, archaeology, and nineteenth-century history, an appendix of the firm's archival material in Rome, as well as a comprehensive object checklist and bibliography. The catalogue essays not only discuss the history and production of this firm and their pivotal place in the nineteenth-century jewelry industry, but also address issues such as imitation and originality during revival periods; the restoration and forgery of ancient goldwork within the context of early archaeology; and art and patriotism during Italy's formation as a

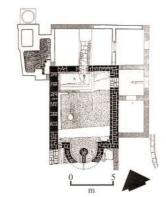
nation. Antonella Magnini, curator of ancient art at the Capitoline, and Anna Maria Moretti Sgubini, Archaeological Superintendent for Southern Etruria, Rome, explore in depth Alessandro and Augusto as dealers, collectors, and donors of antiquities, and they highlight the instrumental role they played in the formation of the collections of Roman museums as well as the British Museum, Musée du Louvre, the Metropolitan Museum of Art, and others.

This exhibition presents the most widespread selection of Castellani jewelry from the Villa Giulia and Capitoline to be seen abroad, and provides the public with an opportunity to examine not only the ancient



Fig. 2: Carved decorative blocks reused to create a flue across the hypocaust

Plan of the baths as excavated by U. Ciotti



The "Greek" Hypocaust Baths at Olympia

ported on *pilae*, but a constructed channel from the furnace leads across an open court-yard into the rectangular room, at the base of the plunge pool.

From the similarities of the two structures, one might judge them to be rather close in date, with the hypocaust design at Carsulae suggesting it was the older. If one accepts the earlier date for Olympia and hypothesizes a slightly earlier date for Carsulae, that would place Carsulae's bath in serious competition for oldest with The Stabian Baths at Pompeii, which are widely regarded as the oldest nearly-intact Roman public baths preserved, with a full hypocaust, dating from 140-120 B.C. This is a very tenuous argument, however. The construction materials and methods at Carsulae are to be dated much later than the mid-2nd century B.C. and suggest multiple phases of building and rebuilding. Encouraging, however, is the scattered evidence - the reuse of decorative blocks from older buildings, the presence of opus reticulatum and possibly opus incertum in the bath structure - that the architects at Carsulae deliberately rebuilt the original form and preserved the archaic character of the bath over many centuries.

- 1. F. Yegül, *Baths and Bathing in Classical Antiquity*, (MIT Press, Cambridge, MA) 361: "The channel system is a more primitive and less efficient way of heating and represents the early development of the hypocaust in the eastern Mediterranean and southern Italy, but it continued to be used during the Roman era in central Europe and England...More unusual are mixed systems, for example, wall sections under the pool and regular pilae under the floor of the main room."
- 2. Fagan, "The Genesis of the Roman Public Bath: Recent Approaches and Future Directions," *AJA* 105 (2001) 403.
- 3. The majority seem to favor the earlier date. See Yegül, *op. cit.*, 379, with bibliography. Fagan, *op. cit.*, 407-408, and n. 34, discusses the evidence and gives recent bibliography.

interpretations for which the firm was so celebrated, but also the Medieval, Renaissance, and other historical styles that were also part of the Castellani production. These objects were on view at the Bard Graduate Center in New York City from November 18, 2004 to February 6, 2005 and at Somerset House in London from May 5 to September 18, 2004. With some minor variations in the checklist, the exhibition will be at its final venue at the National Etruscan Museum at the Villa Giulia in Rome from November 11, 2005 to February 26, 2006.

1. Archivio di Stato di Roma, Famiglia Castellani 18/2.



Campo del Pozzo. Nazzano Romano, prov. di Roma. The habitation site seen from the west. (Photo G. Filippi, 1978).

Frontier Studies

By Larissa Bonfante

Storia di una frontiera. Dinamiche territoriali e gruppi etnici nella media Valle Tiberina dalla prima età del Ferro alla conquista romana, by Gabriele Cifani. Archeologia del territorio. Rome: Libreria dello Stato. Istituto Poligrafico e Zecca dello Stato, 2003. pages 255, 146 illustrations.

In the Preface, Mario Torelli traces the changes in mentality between his own generation of archaeologists in Italy, "ubriachi di ideologia," and the young archaeologists of Cifani's generation, who refuse to politicize history. In this context Torelli points out the originality of this work, whose subject is the "frontier history" of the Etruscan territory of the Tiber valley during the thousand-year period of its history and the role of the Tiber River itself. Its goal is to try to understand the complex shifting realities and to chart the ethnic components of the area between Umbrian

Todi and the Sabine country. The peoples involved, from early times, are the Etruscans of the area of Volsinii, the Umbrians, the Faliscans, the people of Capena, and the Sabines. The present author, whose detailed familiarity with the Etruscan landscape is equalled only by his acquaintance with everything that has been or is about to be written on the subject, is well equipped to carry out the ambitious task he has set himself. Beautiful color photographs of hills, towns, settlement sites, cliffs and hills alternate with detailed maps and plans as he takes us over the landscape with him, picking up and identifying particularly significant sherds and other objects which tell of the inhabitants of a particular area at a specific time. The last section traces the growth of towns, the appearance of sanctuaries, and the development of rural landscapes through the various periods, seen as in a speeded up film as the archaeological project crystallizes into the historical account of very real people

The 2005 Excavation Season at Poggio Civitate (Murlo)

by Tony Tuck

The 2005 Season at Poggio Civitate brought to light several remarkable new discoveries. Excavation teams working to the north of the Orientalizing Period Workshop uncovered the remains of a new building, also datable to the site's 7th century phase. Only a portion of the building has been uncovered, but a series of column bases and what appears to be a clay packed floor surface suggest a building similar in form to the Workshop. To date, the function of this new structure remains unclear, but the recovery of numerous specimens of bone displaying butcher marks, as well as remarkably high concentrations of carbonized grape seeds and olive pits, may suggest that the structure complimented the Workshop by providing space for food processing of some kind.

The 2005 season also brought to light the remains of a substantial dry masonry wall that bordered the upper plateau of Piano del Tesoro along its southern and eastern flanks.

While the full extent of this wall is not yet known, traces of a paved road have been identified, which bisects the wall at its southeast corner. This road would have led the ancient visitor up to the center of the plateau where the monumental buildings of the Orientalizing and Archaic Period stood.

Poggio Civitate also hosted several scholars over the 2005 season. Nancy Winter continued her work on the site's architectural terracottas, while Rex Wallace returned to prepare the corpus of inscriptions found at Poggio Civitate for publication. Additionally, we enjoyed visits from Mary Sturgeon, Larissa Bonfante and Andrea Ciacci.

The dedicated work of numerous students and staff members brought to completion one of Poggio Civitate's most ambitious projects to date. The 40 year archive of data and documentation from the site has now been fully digitized and will be presented through an online, searchable database this fall. Such an archival resource is without precedent in Etruscan archaeological studies and the site will also will contain an archive of past publication on the site as well as an interface for scholars to contribute new research. Once the site is active, we invite friends and colleagues to visit us at www.poggiocivitate.org.

Review

by Francesco de Angelis

BRIEF REVIEWS

General

Catalogue of the Etruscan Gallery of the University of Pennsylvania Museum of Archaeology and Anthropology, by Jean MacIntosh Turfa. Philadelphia, University of Pennsylvania Museum of Archaeology and Anthropology, 2005.

The 2003 opening of the Etruscan World Gallery at the University of Pennsylvania Museum, dedicated to Kyle M. Phillips, Jr. the pioneer of the Murlo excavations, is now followed by the welcome publication of a catalogue, which presents the more than 300 objects on exhibit. The collection includes highly interesting pieces, from Etruria proper, Orvieto, Chiusi, Vulci, Bisenzio, Caere, Toscanella, as well as from adjacent and culturally close regions such as the Faliscan territory, especially Narce. The provenances of a relevant number of objects are known, as are their associations with other grave goods.

Among the most ancient objects featured in the catalogue one can mention the bronze armour pieces accompanying the burial of a man of Narce in the late 8th century B.C., and identifying him as a warrior. No less remarkable are later objects, such as a cinerary urn from Chiusi of the late third century B.C. with an inscription carrying one of the rare mentions of a magistrate of this area (*zilath s'cupitnues'*; or should the second word be read *s'cuntnues'*, as proposed by Rix, *ET* Cl 1.166?). His title may have characterized the deceased as member of a priestly order, particularly since his portrait on the lid of the urn bears the typical hat of a haruspex.

Catalogue entries include all the technical information as well as discussions of the relevant aspects of each object. Preceding them is a substantial introductory section sketching out an outline of Etruscan (and Faliscan) cultural history, with particular emphasis on the aspects which can be illustrated by—and contribute to an understanding of—the exhibited objects themselves.

Castellani and Italian Archaeological Jewelry. Exhibition Catalogue. New York, Bard Graduate Center, Nov. 18, 2004—Feb. 6, 2005. Edited by Susan Weber Soros, Stefanie Walker. New Haven, Yale University Press 2004.

The exhibition that was the occasion for the publication of this superb publication was the first to be dedicated to the Castellani family (for a review of the exhibition, see elsewhere in this issue). For three generations the Castellani were the leading goldsmiths in 19th century Rome, a position confirmed by the patronage of the House of Savoy even before they became kings of Italy. Starting in the late 1850s, the Castellani family drew explicitly on Etruscan, Roman and Greek (and also Byzantine) jewelry as a source of inspiration for their so-called "Italian archaeological jewelry", thereby presenting themselves as the veritable heirs of an ancient tradition of craftsmanship.

The exhibition has been shown at the Bard Graduate Center in New York, at Somerset

House in London, and can now be seen in the Villa Giulia Museum in Rome (Nov. 11, 2005 to Feb. 26, 2006). This book, however, is much more than simply a catalogue: the checklist of the exhibition occupies only its final 50 pages, 343-395. It will indeed prove to be of lasting usefulness well beyond the occasion that originated it. The essays that constitute its core are written by leading experts in the fields of archaeology and jewelry history, and provide the reader with a fascinating picture of the various aspects of the activities of the Castellani. These activities were by no means limited to their fine craftsmanship. They included the collecting of ancient objects, as well as a commitment to the political events accompanying the unification of Italy and the loss of secular power by the papacy. Thus, what has been accomplished with this publication is much more than a contribution to the (much neglected) field of jewelry history. It is the reconstruction of a substantial part of the social and cultural history of Rome in the 19th century. The excellent quality of the photographs, with color images of all the objects featured in the exhibition, will also ensure enjoyment and pleasure for those who missed the actual

Attische Vasen in etruskischem Kontext. Funde aus Häusern und Heiligtümern, ed. by Martin Bentz, Christoph Reusser. Beihefte zum Corpus Vasorum Antiquorum 2. Munich, C.H. Beck, 2004.

This book is the outcome of a conference held in Regensburg in 2002. Its publication may seem odd at first, given that one of the organizers of the conference, Christoph Reusser, has recently published a book on the same subject, the Etruscan contexts of Attic vases, *Vasen für Etrurien*, reviewed in *EtrNews* 3, 2003. But one of the merits of that book was precisely that it showed how incomplete the state of the available evidence still is, and how much we need further and more detailed publications of such finds.

Here we have a first attempt to fill in some of the gaps. Many contributions are devoted to material from sites outside Etruria proper, such as the Po Valley, or on its borders, like the newly explored site of Gonfienti, near Prato. Readers will also find information about such traditional sites as Volterra and Pyrgi, and interesting hypotheses on the ritual functions of the vases (Mario Iozzo and Maria Paola Baglione).

The fact that this volume appears as a supplement to the CVA, which is traditionally focussed on the objects themselves rather than on their findspots, hints at the changes that ceramic studies are undergoing in these years. Hopefully it will stimulate further publications and research in the same direction.

Guida insolita ai luoghi, ai monumenti e alle curiosità degli Etruschi, by Federica Chiesa and Giulio M. Facchetti. Rome, Newton & Compton Editori, 2002.

The title of this book may prove deceptive: this is not a guidebook, but rather a topographical dictionary, published within a series of similarly "unusual guides" to curiosities, legends and mysteries of various cities and regions of Italy.

Each entry consists of a historical account of a site, followed by a description of its main surviving urbanistic structures, as well as of the necropoleis. Maps, pictures and drawings illustrate the texts (in some cases, e.g. Tarquinia and Volterra, maps are missing). The dictionary includes also Mediterranean sites such as Carthage, Lemnos or Marseille, which played a role in Etruscan history. An appendix listing the "protagonists of Etruscan studies" focuses almost exclusively on Italian scholars.

Pittura parietale, pittura vascolare. Ricerche in corso tra Etruria e Campania. Atti della Giornata di studio, S. Maria Capua Vetere, 28 maggio 2003, ed. by Fernando Gilotta. Naples, Arte Tipografica Editrice, 2005.

Recent finds and new investigations of well-known monuments constitute the subject of this volume dealing with wall paintings and vase paintings, mainly funerary, from Etruria and southern Italy. Among the recent finds one can mention the overpainted red-figured crater from Chianciano, whose imagery Marisa Bonamici interprets in the context of the journey to the underworld. Marisa de' Spagnolis discusses the painted slabs from a

tomb from Paestum, illegally excavated and sold in the 1970s, and only recently recovered. No less interesting are the studies devoted to such famous tombs of Tarquinia as the Tomb of the Blue Demons (by G. Adinolfi et al.), the Tomb of the Pygmies (by M. Harari), or the Tomb of the Shields (by A. Maggiani). These provide new insights into Etruscan ideas about death and afterlife as well as the historical contexts in which such ideas were developped.

Southern Etruria

Dinamiche di sviluppo delle città nell'Etruria meridionale. Veio, Caere, Tarquinia, Vulci. Atti del XXIII Convegno di Studi Etruschi ed Italici. Rome, etc., October 2001, 2 vols. Istituto Nazionale di Studi Etruschi ed Italici, Atti di Convegni 23. Pisa. Rome, IEPI, 2005.

The proceedings of the 2001 conference of the Istituto di Studi Etruschi e Italici are finally out. The conference was held in seven different locations, with a wealth of contributions addressing many different aspects of major and minor centers of Southern Etruria. Excavation and research reports offer new information about such famous sites as Veii (Piazza d'Armi), Cerveteri (Vigna Parrocchiale and S. Antonio), Tarquinia (the

so-called "sacred-institutional complex" and the sanctuary of Ara della Regina). Many articles are devoted to the re-examination of apparently well-known but hitherto not properly published finds and monuments. This is the case for material coming from "Tomb of the Warrior" in Veii (investigated by L. Drago Troccoli), for the Sorbo tumulus in Caere (studied by A. Naso), or for the grave goods found in Tombs I and II of the Poggio dell'Impiccato necropolis in Tarquinia (examined by F. Delpino). And of course a number of interesting studies concern more general issues, such as the usefulness as well as the limits of the concept of "Southern Etruria" (Giovannangelo Camporeale), the formation process of the cities (Bruno d'Agostino), relationships between centers and their territories (Maria Bonghi Jovino), or magistracies and political institutions known from the southern Etruscan centers (Adriano Maggiani). Whoever looks through the two volumes of the proceedings will find much more: everybody's tastes and interests are likely to be satisfied. Let us end by drawing attention to a curious object discussed by Laura Ambrosini: a terracotta votive donary featuring Cerberus and elephants found in the Portonaccio sanctuary at Veii, whose meaning and function are still subject of debate.

Prosopografia etrusca. I, Corpus, 1. Etruria meridionale, by Massimo Morandi Tarabella. Studia Archaeologica 135. Roma, L'Erma di Bretschneider. 2004.

A catalogue raisonné of all known southern Etruscan families (or rather family names), from the 7th to the 1st c. B.C.: this bulky volume includes 629 alphabetically ordered entries, followed by a section where the main families are again presented and analyzed, this time according to their geographical distribution among the various centers in southern Etruria.

The material collected and digested here is meant as the framework for a planned study of the big southern Etruscan cities and their territories. At the same time it will be a useful tool for anybody interested in the social and prosopographical history of southern Etruria. Would it mean to give in to fashionable trends to ask for a computer version of this corpus?

Chiusi

L'orientalizzante a Chiusi e nel suo territorio, by Alessandra Minetti. Studia Archaeologica 127. Rome, "L'Erma" di Bretschneider, 2004.

The relevance of Chiusi during the Orientalizing period does not need to be pointed out: one thinks of the importance of the canopic urns, or of the pyxis from the Pania necropolis. As often happens, it is precisely for this reason that no attempt had been made so far to produce a comprehensive study on this subject.

Alessandra Minetti has for the first time collected all the information pertaining to the grave goods of some eighty tombs of this period, many of them hitherto unpublished. This task alone would have been a major contribution to a better understanding of Orientalizing Chiusi. But the author adds a series of chapters where she addresses all the main aspects of the materials presented, ranging from issues of chronology and typology to the topographical distribution of tombs and their relationship to settlements. A brief final chapter aptly summarizes the conclusions that can be drawn from the preceding analyses.

Documenti e memorie sulle antichità e il museo di Chiusi, by Giulio Paolucci. Biblioteca di "Studi Etruschi" 39. Pisa, Rome, IEPI, 2005.

Many readers of Etruscan News certainly know and love the beautiful museum of Chiusi, which in recent years has undergone a thorough renovation, aimed at emphasizing the aesthetic quality of the objects on display without losing sight of the information derived from their context. Its current state, however, is just the latest of many changes which the museum has experienced since its foundation in 1870. New and welcome light is now being shed on the first decades of its history thanks to the patient efforts of Giulio Paolucci, who not only has assembled and commented on a wealth of unpublished documents, but has also taken advantage of conversations with descendants of some of the early collectors, such as members of the Bonci Casuccini and the Bargagli Petrucci families. The form of the volume, with its many documents, may not appear immediately appealing, but the curious reader is abundantly rewarded by finding precious information about origins and findspots of objects

[See "Reviews" on page 14]

Briefly noted:

Books

Ulf, Christoph and Robert Rollinger, editors. *Geschlechter - Frauen - Fremde Ethnien. In antiker Ethnographie, Theorie und Realität.* Innsbruck: Studien Verlag, 2002.

The volume deals with gender, women and ethnicities, recent concerns in classical studies

Iozzo, M. et al., La Lega etrusca dalla Dodecapoli ai Quindecim populi. Atti della giornata di studi, Chiusi, 9 ottobre 1999. Istituto Nazionale di Studi Etruschi ed Italici. Biblioteca di "Studi Etruschi" 37. Pisa, Rome: Istituti Editoriali e Poligrafici Internazionali, 2001

Mario Iozzo is editor of the Proceedings of a conference on the Etruscan League that took place at Chiusi, where he is the director of its important, well-known Etruscan museum.

Jeroen Kluiver, *The Tyrrhenian Group of black-figure Vases, from the Athenian Kerameikos to the Tombs of south Etruria.* Amsterdam: Dutch Archaeological and Historical Society, 2003. 251 p., 129 figs. 11 tables, 10 graphs. Studies of the Dutch Archaeological and Historical Society, New Series 1.

The Tyrrhenian vases are so called because most of them have been found in Etruria and they were once thought to have been made there. Their interest is in the human subjects: the sacrifice of Polyxena, the departure of Amphiaraos, the Amazons (see review below).

Francesca Fulminante, *Le "sepolture principesche" nel Latium vetus tra la fine della prima etá del ferno e l'inizio dell'etá orientalizzante*. Roma: «L'Erma» di Bretschneider, 2003. XI+268 pages. Bibliotheca Archaeologica, 36.

Examines the princely tombs in Latium in the late Iron Age and early Orientalizing period.

Jean-René Jannot, Religion in Ancient

Etruria. Translated by Jane K. Whitehead. Madison, WI: The University of Wisconsin Press, 2005.

Intended as a textbook on Etruscan religion, it is translated from the author's *Devins*, *dieux et démons* (1998).

Articles:

Jenifer Neils, review of Charlotte Scheffer, editor, Ceramics in Context. Proceedings of the Internordic Colloquium on Ancient Pottery held at Stockholm 13-15 June 1997. Acta Universitatis Stockholmiensis/ Stockholm Studies in Classical Archaeology 12. Stockholm: 2001. BMCR 2002.05.25.

The paper of Margit von Mehren looks at two groups of Attic amphoras as export pottery for Etruria: Tyrrhenians Nikosthenics. She suggests that the subject matter of Tyrrhenian amphoras was selective and often unique for the period (e.g. slaughter of the Niobids, murder of Eriphyle, sacrifice of Polyxena) and so may have been specifically adapted to Etruscan taste. Also certain Herakles themes (Lernaean hydra, Kerynian hind, Amazonomachy, freeing of Prometheus) were favorite Tyrrhenian subjects, and the author notes their presence in Etruscan art. However, it should be noted that the earliest instance of the hind labor appears on an Italo-Geometric askos. The Nikosthenic amphoras, by contrast, are decorated with scenes such as Herakles and the lion, long a staple of Attic

Tom Rasmussen, "Herakles' Apotheosis in Etruria and Greece," *Antike Kunst* 48 (2005) 30, 30

Examines the ancient sources and modern scholarship on the Etruscan mirror from Volterra with the full-grown, burly, bearded Herakles (Etruscan Hercle) nursing at the breast of Hera (Uni), and concludes that the suckling ritual for adult adoption is known in, rather than alien to Greek mythology, and that rather than illustrating a peculiarly Italic point of view, it therefore represents one of a number of examples of a lesser-known aspect of a Greek myth that is shown in Etruscan, but not

in Greek art.

Ancient West and East. Reviews AWE 3 (2004)

J. Boardman, *The History of Greek Vases* (A. Shapiro)

AWE 4 (2005)

New Publications on Murals (F.R. Serra Ridgway)

B.A. Barletta, *The Origins of the Greek Architectural Orders* (R.A. Tomlinson)

G. Bradley, Ancient Umbria (P. J. Smith)

A.J. Clark and J. Gaunt, eds., *Essays in Honor of Dietrich von Bothmer* (J. Boardman)

A.A. Donohue and M. Fullerton (eds.), Ancient Art and Its Historiography (J. Boardman)

J. Fejfer, T. Fischer-Hansen and A. Rathje, eds., *The Rediscovery of Antiquity* (J. Boardman)

M.H. Hansen and T.H. Nielsen, eds., *An Inventory of Archaic and Classical Poleis* (J. Boardman)

W. Regter, *Imitation and Creation* (D. Ridgway)

C. Rolley, ed., *La tombe princière de Vix* (J. Boardman) V. Tosto, *The Black-Figure Pottery Signed*

NIKOSQENES EPOIESEN (D. Ridgway)
M. Bennett and A.J. Paul (eds.), Magna
Graecia (D. Ridgway)

B.B. Powell, Writing and the Origin of Greek Literature (R. Osborne)

J.G. Szilágyi, *Ancient Art* (D. Ridgway) **AWE 5.1 (2006)**

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

Review article: New Publications on Etruscan Archaeology (M.B. Jovino, ed., Tarquinia. Scavi Sistematici nell'abitato Campagne 1982-1988; A.M. Moretti Sgubini, Veio, Cerveteri, Vulci Città d'Etruria a confronto; A.M. Moretti Sgubini, Tarquinia etrusca (R. Leighton)

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

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



Munich oinochoe 917, of the Ivy Leaf Group

The Ivy Leaf Group

Ingrid Werner, Dionysos in Etruria: the Ivy Leaf Group (ActaRom-4°, LVIII), Stockholm 2005. Pp. 84, figs. 23, pls. 34. ISSN 0081-993X, ISBN 91-7042-170-6. This is an English translation of the Prefazione written by F.R. Serra Ridgway, Institute of Classical Studies, London

A glance at the illustrations in Ingrid Werner's book will immediately explain why, since 1934, the vases studied in it have been known as the *Ivy Leaf* Group. What is less easy to appreciate is why these images, with all that they have to tell us about Archaic Etruscan society, have eluded the attention of the scholarly community — until now.

The reason for this lack of interest should probably be sought in the old prejudice of "banalization." For the exponents of this line of criticism, since the rows of male and female figures that are visible on fifteen of the Ivy Leaf vases, parading or dancing while holding enormous ivy leaves, have no parallels in any other class of Etruscan or Greek art, they can only be a sign of the non-Attic origin of their artist. He, in his provincial ignorance, deforms his figures, giving an exaggerated importance to the vegetal element "as an end in itself". ¹

Throughout Werner's research, an artist's sharp eye and heightened sensitivity have constantly accompanied the scientific rigour (guided by the expert hand of her supervisor, Margareta Strandberg Olofsson) - which moved her in the first place to appreciate the vivacity and expressive power of these images, despite their anatomical "incorrectness." Next, she directed her efforts towards reaching a deeper understanding, "from the inside," of the ancient vase painter's intentions and aspirations, spirit and world, and refused to accept a priori the possibility that a fellow-artist, even 25 centuries ago, would have devoted time and labour to the production of meaningless scenes and figures (as "an end in itself" implies). And that was the origin of this study, remarkable both for its discerning formal analysis and its original interpretation, and expressed in a concise and direct

style attractively free from academic pedantry. I feel privileged at having been invited by the University of Göteborg to discuss this work as "opponent" of the author, first for her Licenziat degree, and then for that of Filosofie Doctor, and at now being able to introduce it to the attention of colleagues both expert and younger, who are possibly also working in wider fields than the specialist one of Etruscan studies.

The reasons given for including certain pieces in the group (or excluding others from it) are informative and explicit; so are those that confirm the attribution of the workshop to Vulci; and so too is the analysis of the workshop's organization, and of its chronology, which is limited to the central decades of the second half of the 6th century (c.540-520 BC).²

Concerning the actual style of this production, Werner is able to identify, within a certain eclecticism that is common to all contemporary Etruscan black-figure, a particularly close adherence to Athenian models, and especially to Amasis - a telling choice, in view of the invariably excellent quality of that craftsman's output as potter and painter, characterized inter alia by conspicuous traits of East Greek origin. In addition, our author is able to evaluate without prejudice the personality of the Etruscan "master," and notes how the ungraceful and rigid anatomy does not diminish the expressive vivacity of his characters, who are animated by an immediacy of communication that is often lacking in stereotyped Athenian perfection.

But the feature that has engaged Werner's curiosity above all others is the iconography of these vases, the meaning or "message" conveyed by the many scenes and figures, be they divine or human, animal or fantastic. I give one example among many. With maximum caution Werner comes to accept, despite the widespread scepticism or open denial of other scholars, the hypothesis that the horsemen on the Göteborg amphora (Cat. 4.4/8.19) are indeed the Dioskouroi. This amphora is admittedly not included in the entry Dioskouroi/Tinas cliniar in LIMC III (1986); but neither are the paintings in the tombs of the Baron and of the Funeral Couch at

Tarquinia,³ for which nobody today rejects such a reading. Whether they inhabit the chthonian sphere usually associated with the Tyndarids at Sparta, or the astral one prevailing in East Greece (probably referred to here on side A of the amphora), it appears manifest that in 6th-century Southern Etruria, Dionysos and the Dioskouroi belong to one and the same world of local religious beliefs, almost certainly traditional and deeply rooted though represented with the help of imported images. The figures on the Ivy Leaf vases offer a precious testimony of this; they invite us, inter alia, to question more closely the supposed role of Taras in the transmission of the iconography and cult from Hellas to Etruria.

And finally to the interpretation of the figures carrying those outsize ivy leaves - surely the most original and interesting result of this study. It follows an irrefutable line of reasoning: divine and mythical characters, from Dionysos to Hephaistos, Herakles, Bellerophon, Odysseus and the Dioskouroi, though Hellenic in origin, are all precisely rendered, showing a perfect understanding on the part of both the craftsman and his public. Surely no less comprehensible and meaningful are the real and fantastic animals, heirs to a tradition long familiar to the Vulcian people, which are figured on the same vases that carry the divine images. The only reasonable inference is that we are witnessing the representation of something that is unknown to us because it has no model in the figural or literary Greek world, but was certainly familiar to the Etruscan craftsman and his patrons. When we look at these scenes, the characters' order and gestures, the large unreal yet very solid leaves (surely 'models' made up with cloth and wicker like stage accessories), Dionysian symbols par excellence, as well as the whole Dionysian imagery openly prevailing in the Group, logic requires us to understand them as ritual ceremonies, probably performed during a festival specially devoted to the god. Festival and ceremonies, far from suggesting a superficial acquaintance with figures slavishly imitated for their mere decorative quality from alien models, rather point in the direction of cult; and of a cult which, whatever the contribution of Greek figurative examples, in its more strictly religious essence remains (given the absence of Greek parallels for these figures) specifically Etruscan - a cult of Fufluns more than Dionysos. Here again, the evidence of the Ivy Leaf Group appears to antedate, however briefly, the significant expression of the Tarquinian tombs of Dionysos and Silens and no. 1999;4 and to document an extension of these beliefs and rites to a social class which, if not literally "modest," is certainly less elevated than the aristocratic élite.

Also connected with iconography is the question of the use and destination of the vases: were they intended exclusively for funerary purposes, or for civic and sacred ceremonies as well? While the context is unfortunately lost for most of them, their preservation tells us clearly that all the known examples were found in graves (most probably with inhumations). First of all, we can note that perhaps only now, thanks to Werner's careful analysis, we shall be able to attribute with certainty to this Group some of the worn fragments found in sanctuaries and habitation areas — which are in any case extremely few when compared to the systematic plundering

of the Vulcian cemeteries. But even if we limit ourselves to the data available at present, it is legitimate to ask whether deposition in a grave was the first and only occasion when a vase was in use. These vases can very well have been used during ceremonies, as offerings or at banquets, or for other special purposes that elude us — perhaps also for the rituals directly connected with death and funerals. At the moment we cannot be sure, but we should bear in mind that their imagery is not necessarily or exclusively of a funeral character.

- 1. Thus M.A. Rizzo, in *La ceramica degli Etruschi* (Novara 1987) 36.
- 2. CF L. Hannestad, *The Paris Painter* (Copenhagen 1974) and *The Followers of the Paris Painter* (1976) for the Pontic class: c.200 pieces; N. Spivey, *The Micali Painter and his Followers* (Cambridge 1987) c.300.
- 3. S. Steingräber, *Etruscan Painting* (New York 1986) nos. 44 and 82.
- 4. Steingräber, op. cit., nos. 59 and 141.

Reviews

Continued from page 13

such as the Attic skyphos decorated by the Penelope Painter, and getting unprecedented insight into the steady interest which the 19th-century notables of Chiusi took in "their" museum, and in the ensuing discussions which this interest entailed. In sum, this book makes available a veritable archive. It is to be hoped that it will soon be followed by a similar publication about the 20th-century history of the museum.

Volterra

Volterra: l'acropoli e il suo santuario. Scavi 1987-1995, 2 vols., ed. by Marisa Bonamici. Terra Italia: Collana di studi archeologici sull'Italia antica 6. Pisa, Giardini, 2003.

The publication makes available the results of nine years of excavations on the acropolis of Volterra. The campaigns focused on the Hellenistic phase, best known through the two temples whose foundations are still extant and visible, and on the earlier levels, starting with the Bronze Age. All the finds, including fragments of the First Style decoration from a building dating to the late second century B.C, have been meticolously listed and classified, and provide us with many new details about the history of the site.

For an online review of this book by William V. Harris in *BMCR* see http://ccat.sas.upenn.edu/bmcr/2005/2005-05-11.html.

Volterra. Etruskisches und mittelalterliches Juwel im Herzen der Toskana, ed. by Stephan Steingräber, Horst Blanck. Mainz a.Rh., Philipp von Zabern, 2002.

This attractively illustrated book contains contributions by a variety of authors, not all of them archaeologists. Its purpose is to present Volterra, this "jewel" of a city, to a wider German public. Everyone, however, will be able to enjoy the images of such favorites as the reclining old couple, or the elongated "Giacometti" bronze statuette known as L'Ombra della Sera, "Shadow of the Evening," the subjects of articles by Otto W. von Vacano and Marjatta Nielsen.

Announcements

Teaching with Objects. The The Getty Villa to open **Curatorial Legacy of David Gordon Mitten**

Symposium, Harvard University Art Museums, Arthur M. Sackler Museum, Cambridge, Massachusetts, November 4-5,

On the occasion of his retirement as Curator, fellow scholars, colleagues and students of David Mitten spoke of his many activities in connection with his curatorship and his teaching, or presented specific objects from the collection. Susan Woodford spoke on an intriguing problem of Etruscan iconography, "An Etruscan Twist of the Story of Troilus.

Fifth Amber Conference, **Belgrade**, May 3-7, 2006

The International Union of Prehistoric and Protohistoric Sciences, Committee on the Study of Amber, Chair: C.W.Beck, Amber Research Laboratory, Vassar College, Poughkeepsie, NY 12604 U.S.A, e-mail: beck@vassar.edu/

Participants: J. Bouzek, Czech Republic; N. Negroni Catacchio, Italy; J. Dabrowski, Poland; C. du Gardin, France; H. Hughes-Brock, Great Britain; J. Jensen, Denmark; I. Loze, Latvia; K. Marková, Slovakia; H. Schwab and C. Fischer, Switzerland; E. Sprincz, Hungary; L. Larsson, Sweden; H. Kars, Netherlands; R. Vilaça, Portugal.

Prof. Joan Todd and Dr. Aleksandar Palavestra of Belgrade have been in touch with the Director, the Executive Director, and the Curator of the Greek collection at the National Museum of Serbia and Montenegro. An exhibition of Amber in Serbia, on which Dr.Palavestra has been working, will open at the same time.

Castellani Collection, Rome, Villa Giulia Museum. November 11, 2005 to February 26, 2006

Earlier venues in 2004-2005 were the Bard Graduate Center in New York and Somerset House, London.

See review elsewhere in this issue.

The International Congress of Classical Archaeology in **Rome in 2008**

The theme will be, "The Meeting of Cultures in the Ancient Mediterranean." It will be organized by the AIAC, Associazione Internazionale di Archeologia Classica, in collaboration with Italian and foreign institutions in Rome. The preparation of the congress is coordinated by Professor Andrew Wallace-Hadrill, Director of the British School and AIAC board member, under supervision of the board.

Saturday, January 28, 2006

Admission will be free: tickets available beginning November 3, 2005. Following a major renovation, the Getty Villa, which was the site of the original J. Paul Getty Museum, reopens as an educational center dedicated to the study of the arts and cultures of ancient Greece, Etruria and Rome. Three inaugural exhibitions will celebrate the opening. Antiquity and Photography: Early Views of Ancient Mediterranean Sites (January 28-May 1, 2006), The Getty Villa Reimagined (January 28-May 8, 2006), and Molten Color: Glassmaking in Antiquity (January 28-July

Varna Summer Session 2006

The American Research Center in Sofia (www.einaudi.cornell.edu/arcs), the Varna Free University (www.vfu.bg), and the Bulgarian Heritage National Association (under the patronage of the President of Bulgaria) are sponsoring a three-week summer session on Bulgarian history and culture, with an emphasis on the ancient and Mediaeval periods (June-July 2006

The Italy Lectures 2005-2006

The Accordia Research Institute, University of London, co-sponsored by the Institute of Classical Studies, and the Institute of Archaeology.

Maureen Carroll, University of Sheffield, Dialogues with the dead in Roman funerary commemoration, October 11, 2005

Mark Pearce, University of Nottingham, Size matters! Perceiving value in the north Italian Bronze Age, November 8, 2005

Susan Walker, Ashmolean Museum, Antony and Cleopatra on the Portland Vase? December 13, 2005: the Accordia Anniversary Lecture

Giovanna Bagnasco Gianni, University of Milan, The development of writing in early Etruria: recent work, January 24, 2006

Ken Thomas and Marcello Mannino, Institute of Archaeology, Sea shells from the Sicilian shore, February 14, 2006

Peter Wiseman, University of Exeter, The mute stones don't speak: approaches to preliterary Rome, March 7, 2006

Cosimo Pagliara, University of Lecce, The Grotta della Poesia: writing on cave walls in south east Italy, May 2, 2006.

For location and further information, see:

www.sas.ac.uk/icls/institute/meetinglist/index www.ucl.ac.uk/accordia

A Taste for Violence: **Images of Cruelty and Death in Etruscan Art**

A session organized by Alexandra Carpino, Northern Arizona University, for the 2006 College Art Association Meeting in Boston.

Past Conferences

xxv Convegno di Studi Etruschi e Italici. La città murata in Etruria.

Istituto Nazionale di Studi Etruschi e Italici. Soprintendenza ai Beni Archeologici per la Toscana. Chianciano Terme, Chiusi, Sarteano, Montalcino, March 30 - April 3, 2005.

Each session started with a thematic Relazione. followed by shorter Comunicazioni.

Session I: Giovannangelo Camporeale, La città murata d'Etruria nella tradizione letteraria e figurative; Aldo Prosdocimi, 'Murus' e 'muri' in Roma arcaica; Armando Cherici, Mura di bronzo, di legno, di terra, di pietra: forme e aspetti politici, economici e militari del rapporto tra comunità urbane e territorio; Marjatta Nielsen, Mura e porte nell'immaginario del cittadino; Andrea Zifferero, Ipotesi per la definizione del 'Proastion' nella città murata in Etruria: alcuni casi di studio; Hilary Becker, 'Urbs, oppidum, castellum, vicus': settlement differentiation and landscape nomenclature in Etruria.

Session II: Giovanni Colonna, La città murata nell'Etruria arcaica: Lidio Gasperini, Porte scee in Etruria meridionale; Maurizio Michelucci, La cinta muraria e la distruzione dell'abitato etrusco di Doganella; Giulio Ciampoltrini and Marcello Cosci, La via dei tumuli della bassa valle dell'Albegna e le porte di Doganella.

Session III: Dominique Briquel, La città murata: aspetti religiosi; Francesca Boitani, S.Neri, and E.Biagi, Nuove indagini sulle mura di Veio nei pressi di porta Nord-Ovest; Giorgio Baratti, Maria Cataldi, and Lucia Mordeglia, La cinta fortificata di Tarquinia alla luce della nuova documentazione; Anna Maria Moretti Sgubini, Ancora sulle mura di Vulci; Anna Eugenia Feruglio, La cinta muraria di Perugia: riflessioni alla luce della documentazione inedita; Paolo Bruschetti, Le mura di Todi: tradizione umbra e cultura etrusca.

Session IV: Paul Fontaine, Mura, arte fortificatoria e città in Etruria. Riflessioni sulla ricerca archeologica; Luigi Donati, Poggio Civitella, una fortezza di frontiera; L. Cappuccini, Presenze cultuali al confine del territorio chiusino: Poggio Civitella; Mario Cygielman and Gabriella Poggesi, La cinta muraria di Roselle: nuove considerazioni alla luce dei recenti interventi di restauro.

Session V: Mario Torelli, 'Urbs ipsa moenia sunt' (Isid. XV, 2,1). Ideologia e poliorcetica

US Section Reception at the Annual Meeting of the **Archaeological Institute of** America, Montreal, **Canada**, **January 5-8**, 2006.

Readers of Etruscan News who are in attendance are cordially invited to join us at an informal reception of the US Section of the Istituto di Studi Etruschi e Italici, January 7, 10 PM to 12 midnight. It will take place at the Hyatt Regency Montreal, and the room is Alfred-Rouleau B (Hyatt Level 4).

nelle fortificazioni etrusche di IV-II sec. a.C.: Friedhelm Prayon, La cinta muraria di Castellina del Marangone nel suo contesto storico e urbanistico; Stephan Steingräber, Testimonianze di mura urbane e di fortificazioni nell'Etruria rupestre (Etruria meridionale interna); Antonella Romualdi and Rosalba Settesoldi, Le fortificazioni di Populonia: nuovi dati sulle mura della città bassa; Anna Maria Esposito, Le mura di Volterra: un progetto di restauro; Marisa Bonamici and Gabriele Cateni. Contributo alla cinta muraria arcaica di Volterra.

Session VI: Adriano Maggiani, 'Oppida' e 'castella': la difesa del territorio; Stefano Bruni, Vecchi dati e nuovi materiali per le mura di Fiesole; Paola Rendini and Marco Firmati, Ghiaccio Forte: un 'oppidum' nel sistema difensivo tardoetrusco nella media valle dell'Albegna; Silvia Vilucchi and Ada Salvi, L' 'oppidum' di Piazza di Siena a Petroio di Trequanda; Silvia Goggioli and Guido Bandinelli, Castellieri e insediamenti d'altura della Montagnola Senese: Monte Acuto di Torri; Maria Chiara Bettini, L'insediamento etrusco di Pietramarina (Carmignano, PO): un avamposto nel medio Valdarno.

Session VII: Luigi Malnati and Giuseppe Sassatelli, La città e i suoi limiti in Etruria Padana; Valeria Sampaolo, La perimetrazione di Capua. Piera Melli, Le mura di Genova preromana. Scavi 2001 - 2004; J. Ortalli, La prima Felsina e la sua cinta.

Session VIII: Adriano Averini, Orlando Cerasuolo, Siti fortificati di IV e III secolo nell'Italia centrale appenninica. Contributo allo studio tipologico; Luana Cenciaioli, L' 'oppidum' di Monte Murlo ad Umbertide; Orlando Cerasuolo and Luca Pulcinelli, Fortezze di confine tardo-etrusche nel territorio tra Caere e Tarquinia. Note di topografia e architettura; Francesco Rubat Borel, Orlando Cerasuolo and Luca Pulcinelli, Rofalco (Farnese, VT). Una fortezza vulcente tra la metà del IV e i primi decenni del III secolo a.C.

The symposium included visits to the Museums of Chianciano, Chiusi, Sarteano, and to the painted Tomba della Quadriga Infernale in Sarteano.

Icone. Seminar on the History of Images.

Sponsored by the Dipartimento di Scienze dell'Antichità, Collegio Ghislieri, Università di Pavia, November 25, 2005. It was moderated by Maurizio Harari, and several speakers dealt with Etruscan iconography. Participants: Elena Smoquina (Università di Pavia), Il demone etrusco dei serpenti su un kantharos in bucchero del Royal Ontario Museum di Toronto; Maria Cristina Biella (Università "La Sapienza", Roma), Caccia o danza armata? Su un vaso biconico dalla necropoli di Narce, Monte Cerreto; Marcello Albini (Università Statale, Milano), Lo specchio di Bolsena e l'immagine di Caco; Ilaria Domenici (Università di Pavia), Telefo in Etrurial. Viviana Traficante (Università di Pavia), Nethuns l'assente; Daniela Ucchino (Università di Pavia), La garanzia del sangue. Osservazioni sulla Tomba dei Tori di Tarquinia.

Obituary for Timothy Gantz

by Naomi Norman

Timothy Nolan Gantz, long-time Professor of Classics at the University of Georgia, eminent scholar and author of the widely used Early Greek Myth, died in Athens January 20, 2004, of heart failure.

Dr. Gantz' wide-ranging scholarly interests in Classics extended from the archaeology of the Etruscans and early Rome to early Greek poetry and Greek mythology.

He received his A.B. in Classics in 1967 from Haverford College and his doctorate in Classics in 1970 from Princeton University. He began his life-long love affair with Italy in 1966 when he participated in the first year of the Bryn Mawr College excavations at Murlo, where he worked closely with his greatest mentor, Kyle Phillips. As a long-term member of the staff, he helped excavate one of the most important Etruscan civic buildings known to this day. He also worked with the archaeological remains of the earliest phases of the ancient city of Rome and was widely known as the translator of Einar Gjerstad's seminal work, *Early Rome* V and VI. But his time in Italy was not entirely devoted to archaeology. He was, in addition, a connoisseur of fine Italian wine, a first-class Italian cook, a passionate devotee of Italian – as well as Wagnerian – opera, an avid student of mediaeval and Renaissance art, and of history in general. He dreamed of writing a book on the art and history of Siena and its Palio.

Among Classicists, Timothy Gantz is known as an eminent scholar. In particular, Early Greek Myth: A Guide to Literary and Artistic Sources has become indispensable to Classics scholars and students of ancient Greek myth. First published in 1993, this book was hailed by reviewers as "nothing short of remarkable...a staple of all classical libraries for years to come." At the time of his death he was finishing a lexical and grammatical commentary on Aeschylus' Oresteia, accompanied by notes on the implications of the different manuscript readings adopted by the editors of commonly used editions of the trilogy. In addition to his work on Aeschylus, the culmination of his life-long engagement with that author, he was also writing an article on some of the constellations mentioned in Ovid's Metamorphoses, in particular on the identity of the constellation represented by Arcas, son of the Great Bear Callisto. As an avid star gazer himself, he was often up at dawn looking at the sky over his back yard, charting the stars and communing with the neighborhood cats and other wild animals who often joined him.

A Meeting of AIAC. Associazione Internazionale di Archeologia Classica,

was held in Rome at the Pontificio Istituto di Archeologia Cristiana, Monday, May 16, 2005. It dealt with the Etruscan way of death and their view of the Afterworld. "Morire in Etruria: Accumulare e creare per l'aldilà." Moderated by Alessandro Naso, it featured talks by Hilary Becker (University of North Carolina at Chapel Hill), You can take it with you: economic implications of elite funerary consumption at Chiusi; Laurent Haumesser (Ecole Française de Rome), I colori della morte: tradizione e innovazione nella pittura etrusca di età ellenistica; and Igor Ochoa (Scuola Spagnola), L'oltretomba nell'iconografia etrusca. Uno studio comparativo.

AIAC, founded in 1945, has as its goal to encourage international collaboration among classical archaeologists. Every five years it organizes a Congress of Classical Archaeology (see above). It also sponsors a web site with an archaeological calendar, AIACNEWS, and most recently, a version on line of Fasti Archaeologici, which will no longer be published in paper form. For the past three years, furthermore, monthly meetings have been held in the various foreign Archaeological Institutes and Academies in order to provide an opportunity for younger scholars to present the results of their research and to meet each other and other members of the scholarly community in Rome.

AIACNews is sent to those who have paid their dues for 2005 (35 euros). A special offer

allows you to pay dues for two years for only 55 euros. Payment can be made by credit card via e-mail to segreteria@aiac.org. See also www.aiac.org ("soci"), or contact the office or Olof Brandt, Secretary general, o.brandt@libero.it/

The latest issue of AIACNews contains a long interview with Adriano La Regina, president of the Istituto Nazionale di Archeologia e Storia dell'Arte, and Soprintendente of Rome from 1976 to 2005.

Piazza San Marco, 49 00186 Roma Tel./Fax 011 39 06 679-8798 Internet.HTTP://www.aiac,org. helga.digiuseppe@aiac.org a.klynne@vatlib.it

Serving Archaeology: Current Approaches to Sharing Archaeological Information Online

The International Association for Classical Archaeology (AIAC) and the Institute of Archaeology at University College London jointly sponsored a one-day conference, organized by Andrew Bevan and Elizabeth Fentress, on May 28, 2005 at UCL. The conference brought together people working on the different aspects of web-based archaeology - outreach, publication, and GIS-driven data-sharing techniques. Speakers were encouraged to present the theoretical and practical aspects of their initiatives, and to give an overview of other work in the field. Funding for the conference was generously provided by the Packard Humanities Institute, through Fasti Online.

Announcement of a Prize

The Associazione Storico-Artistico-Culturale Ingegnere Carlo Cecchini, Proceno (Province of Viterbo), announces a prize of Euros 2,600 for a published work on Etruscan or Italic Antiquities published after January 1999. The candidate must not be over the age of 35. Candidates can send a CV and four copies of the work, written in Italian, French, English, Spanish or German, 2006, to the following address by March 31:

Presidente dell'Associazione Storico-Artistico-Culturale Ingegnere Carlo Cecchini, Castello di Proceno, Corso Regina Margherita, 137, 01020 Proceno (VT), Italy. The prize will be announced at a public ceremony in Proceno in the spring of 2006.

Gli Etruschi e il Mediterraneo. Commercio e Politica.

Fondazione per il Museo "Claudio Faina." Orvieto, 16-18 dicembre 2005.

Participants: Giovanni Pugliese Carratelli, Introduzione ai lavori; Giovanni Colonna, Il commercio etrusco arcaico vent'anni dopo; Fulvia Lo Schiavo, Il Mediterraneo occidentale prima degli Etruschi; Dominique Briquel, Etruschi e Africa del Nord: uno sconosciuto documento epigrafico; Giovannangelo Camporeale, Dall'Egitto all'Etruria: Dal Villanoviano recente all'Orientalizzante medio; Massimo Botto, Importazioni etrusche tra le Baleari e la penisola iberica: Vincenzo Belelli, Massimo Cultraro, Etruria, penisola balcanica ed Egeo settentrionale; Jean Gran-Aymerich, Les Etrusques et l'extrême occident: regards sur l'isthme gaulois et la péninibérique; Ferdinando Sciacca.

Importazioni urartee; Federica Cordano, I confini del mare Tirreno; Carmine Ampolo, Commercio e prelievi fiscali nel Mediterraneo prima dell'età ellenistica; Adriano Maggiani, Forme del commercio arcaico: le tesserae hospitals; Alessandro Naso, Anathema etruschi nel Mediterraneo orientale; Giulio Paolucci, Le anfore tipo 'Tolle': contributo al commercio del visno nell'Etruria interna; Michel Gras, Commerci o traffico: elementi per un dibattito; Stéphane Verger, Ricostruire la complessità delle circolazioni votive nel Mediterraneo occidentale durante l'età arcaica; Armando Cherici, Talassocrazia etrusca: aspetti tecnici, economici e politici; Marisa Bonamici. Anfore etrusche dallo scalo di San Rocchino; Mariarosaria Salvatore, Scavi e ricerche in Umbria durante il 2005.

EpiDoc

Continued from page 8

Patterson were invited to the workshop to report on the status of Etruscan Texts Project (ETP), an initiative to publish online all Etruscan inscriptions recovered and made public after 1990. Wallace, Shamgochian, and Patterson reported on the progress of the project (339 inscriptions online!), its successes, and its shortcomings. In addition to discussing the issues associated with the use of EpiDoc to "markup" languages such as Etruscan, Wallace, Shamgochian, and Patterson highlighted the obstacles that academics who wish to undertake digital projects generally face: lack of funding, time, and reliable technical support. Despite these obstacles, it was clear from the lively give and take at the workshop that the scholarly community has much to gain from the publication of texts in an electronic format.

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