



Etruscan News

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

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



Volume 13

Winter 2010

Museo Nazionale Etrusco di Villa Giulia

by Larissa Bonfante

This past summer I was in Rome at the time of two great Museum openings: the inauguration of Rome's spectacular new Museum of Modern Art, the MAXXI — the National Museum of 21st century Arts, by Zaha Hadid — and the opening of the new galleries of the Villa Giulia, that marvelous building designed for Pope Julius III by Vasari, Vignola and Ammanati under the supervision of Michelangelo. It was built as the Pope's summer residence, to which he could come by boat and walk up from the Tiber to stroll in the outdoor colonnades painted with *grotteschi*, which were all the rage ever since ancient ones had been unearthed in Nero's Domus Aurea. There he could enjoy its cool *nymphaeum*, and sit in the Renaissance garden that serves today as the glamorous venue for the award of the Premio Strega, Italy's literary award.



Villa Giulia, Ballatoio Minissi.

Already in 2004 preparations for these new galleries were in full swing, with the restoration of the statues of the Veii Apollo and other monuments. For a long time the left-hand wing of the museum was closed, though the authorities allowed visitors to see the Sarcophagus of the Bride and Groom.

This was due to the consolidation of the famous "ballatoio Minissi," with its almost transparent glass floors, seemingly hanging in air in the middle of the tall-ceilinged Renaissance gallery. In *Etruscan News* 4 (2204) 17, I wrote of my anticipation of the re-opening, mingled with fear and regret at the disap-

pearance of the older structure.

I still have such fond memories of the Museum ever since being struck in my youth, in the far-off 1950's, by the startling renovations of the architect Francesco Minissi; they were all very modern and exciting, with the upper gallery's glass floor, and the missing parts of the Apollo and the Heracles of Veii restored in transparent plexiglass, which as I remember, caused a furor and many angry letters in the newspapers. Later, when I traveled in Magna Graecia, I was enchanted by Minissi's remarkable new museums there, models of Italian design in the exciting post-war period. In museums like the Museo Archeologico Regionale Paolo Orsi in Syracuse, I can still see the effect of the bright light of the South pouring into the rooms through the large glass windows, lighting the Greek vases which glowed with color in their transparent cases, set against the brilliant green plants visible outside. The last museum renovation Francesco Minissi (1919-1996) designed was for the Etruscan galleries of the *continued on page 4*

Etruscan Literacy in its social context

Institute of Classical Studies,
University of London
22-23 September 2010



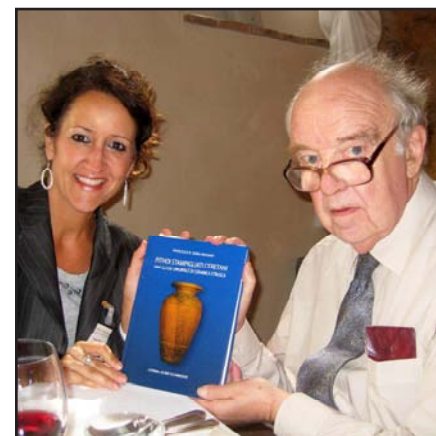
Atmite and Alcestei tenderly embracing, flanked by attendants, 350 B.C. (CSE USA 3.6)

The social impact of literacy in early societies is a topic which has been the subject of much recent research. In the study of ancient Italy, specifically, new discoveries and new analyses of Etruscan inscriptions have flourished in recent years. This conference aimed to contribute to these studies, but to move away from issues of linguistic and morphological analysis and concentrate instead specifically on the social context of writing in the Etruscan world. We have examined the social and cultural impact of the adoption of writing, and addressed themes such as how we can define literacy and assess how widespread it was; what groups adopted literacy, and what the social purposes of reading and writing were. The conference examined these issues from a range of perspectives, and in the context not only of Etruria itself, but of the Etruscan world as a whole. It covered the issues of which social groups could read and write in Etruria; the relationship between *continued on page 4*

Studi e Ricerche a Tarquinia e in Etruria

International Symposium
in Memory of
Francesca Romana Serra Ridgway
Tarquinia, 24-25 September 2010

In recognition of Francesca Serra Ridgway's many contributions to the study of the art and archaeology of Tarquinia, the Amministrazione Comunale of Tarquinia sponsored a symposium in her memory. The international conference, which was attended by colleagues and friends from Germany, Denmark, Poland, and the U.S. as well as various parts of Italy, took place in the historic Palazzo Comunale. It was organized by Donatella Gentili, who together with Lorella Maneschi and Giovanna Mencarelli welcomed the participants who came from far away places. The two days the participants spent together, listening to talks on the ancient city on



David Ridgway displaying *Pithoi Stampati Ceretani*, by Francesca Serra Ridgway, with the editor Lisa Pieracini.

which Francesca and others had spent much of their professional lives, the warm atmosphere of the medieval town, the communal meals, reunions of old friends and the final outing to the necropolis all contributed to a particular feeling of collegiality and fellowship.

continued on page 3

LETTERS TO THE EDITORS

Dear Editors:

Many thanks for the many items of the extremely interesting and well illustrated *Etruscan News* Vol. 12, Spring 2010.

It is really shocking, in fact a disaster that the Chair of Etruscology at Florence University will not be continued. It must be very painful for Prof. Camporeale, his successor prof. Donati and all their alumni. International protest is needed.

Un cordiale saluto, Bouke
Dr L.B. van der Meer
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tel.: 31(0)71 527 24 42

Dear Editors:

We are writing to let you know the progress of Fasti Online – many of you will know and use the site, but for those that don't, check it out at www.fastionline.org. The site currently reports on 2,538 sites, many with up to ten campaigns reported on. The peer reviewed journal *Fasti Online Documents & Research (FOLD&R) Italia* now has 210 articles, generally interim reports or full publications of Italian sites. Google Analytics tells us that we are read the world-over (even in China), giving a far wider view of what is happening in Mediterranean Archaeology than was ever possible before.

The site continues to grow geographically as well: Ukraine and Catalonia have just joined, while new Italian regions now participate in full, thanks to the support of the Director General of the Ministry for Cultural Heritage. AIAC was just awarded the 'Premio Zeus' for Fasti's work in the promotion of cultural heritage.

All of this is due in large part to those of you who contribute to the project, both with regular records and reports on *FOLD&R*.

Thank you and *complimenti!*
Elizabeth Fentress
Helga di Giuseppe

Dear Editors:

This summer while preparing for the the exhibit, "Etruscans in Europe," currently showing in Brussels, we had the good fortune to film in 18 museums and various sites all across Etruria, from Verucchio to Vetulonia and beyond,

thanks to the Soprintendenze of Lazio, Tuscany and Umbria. We are very grateful not only to these officials, but also to the museum and site directors, staff, guards, custodi, guides and volunteers, who were helpful and unfailingly kind in all the places where we worked, from small civic museums to large national ones. The public should be aware that these individuals are more than just museum employees; they share a passion for their archaeological patrimony and work hard to save it and share it with everyone.

Thank you all,
Alessandro Barelli,
Director, Historia,
Associazione Culturale
Viterbo, Italy

Dear Editors:

We have been missing your Archaeocats feature, and thought we would send you this picture of a cat wearing an Etruscan helmet. (above right) We know that your many cat- and Etruscan-loving readers will find inspiration.

Sincerely yours,
Cat lovers Anonymous

Dear Editors:

As a geologist, I have seen many amazing natural features in my travels. Nothing, however, could have prepared me for the sight of Lake Bolsena. I arrived in town on a dark and stormy night. When I awoke the next clear sunny morning, I saw, outside my window an enormous expanse of water whose limits were not visible. In the middle of this vast *sea*, I saw the island of Bisentina nobly positioned at one end of Lake Bolsena. The area of the lake is equivalent to two islands of Manhattan laid side to side,--making it the second largest volcanic lake in the world after Lake Titicaca.

As in most ancient civilizations, the lake was an entrance to the underworld, and a way to communicate with the underground body of Mother Earth. This is true of Cuma at Lake Averno, Lake Titicaca in Peru, the Lake of the Sybil on Monte Vettore and Lake Cotilia near Rieti; Volcanic lakes are geologically rare, and the ancients in various loactions of the world regarded them as important elements in their religious rights.

Sincerely
Ann C. Pizzorusso



Etruscan warrior Archaeocat.



Editor's note,

In response to the letter from cat lovers anonymous, *Etruscan News* thinks your feline should be a bit better protected for battle. We have discovered that Canadian artist Jeff de Boer can outfit your Gladiocat with this extremely detailed miniature bronze armor.

ETRUSCAN NEWS

Editorial Board Issue #13, December 2010

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Villa Giulia, continued from page 1

Museo Civico of Viterbo when Adriana Emiliozzi was its director.

But now I had been invited to view the twenty-two newly organized galleries — out of the Museum's forty galleries — that were completely redone. It was clear that so much had changed in the last sixty years, in Etruscan studies and in the world, that these changes were inevitable, and very welcome. The museum had badly needed repairs, and there were new ideas about conservation and restoration, about repatriation and exhibition. As we entered the downstairs galleries we were greeted by the usual tomb guardian from Vulci, but there was also a vase by the Berlin painter, returned to Italy by the Metropolitan Museum. Inside, a vitrine reprised the restoration of the Tomb of the Bronze Chariot as it had been exhibited in the Venice exhibit of Palazzo Grassi in Venice of 2000. Throughout, the original topographical layout of the galleries had been maintained, with the addition of new material as well as locally made and imported vases, new explanatory panels and labels, and new layouts. The most exciting addition on the first floor was the original Tomba del Letto Funebre, which had been removed along with the other paintings from Tarquinia in the 1950s, but had not been set up in the Tarquinia Museum along with the *continued on page 4*



Enjoying a picnic at the Monterozzi necropolis: from left, Maurizio Sannibale, David Ridgway, Annette Rathje, Nancy de Grummond, Larissa Bonfante.

Symposium, continued from page 1

Program

24 September

- Filippo Delpino: *"Modalità del bere a Tarquinia villanoviana"*
 Fulvia Lo Schiavo, Matteo Milletti, Judith Toms: *"Eredità nuragica a Tarquinia"*
 Gilda Bartoloni: *"Feste e riti tra le Genti etrusche"*
 Nancy Winter: *"Confronti fra scene su bracieri ceretani e terrecotte architettoniche"*
 Lisa Pieraccini: *"The Ever Elusive Etruscan Egg"*
 Stefano Bruni: *"Due tombe Tarquinesie inedite d'età arcaica"*
 Annette Rathje: *"Pitture tombali – La realtà costruita"*
 Cornelia Weber Lehmann: *"Gli studi di F.R. Serra Ridgway sulla pittura tarquiniese di età ellenistica"*
 Giovanna Bagnasco: *"Lo specchio della Tomba 65 del Fondo Scataglini a Tarquinia"*
 Maria Paola Baglione: *"Gruppo di lastre in pietra con figure umane dalla necropoli di Tarquinia"*
 Maria Donatella Gentili: *"I Sarcofagi dall'area di Villa Tarantola: esemplari inediti e nuove osservazioni"*
 Federica Chiesa: *"Scene di una battaglia eroica. Una lastra fittile con guerriero combattente dal complesso monumentale di Tarquinia"*

25 September

- Maria Bonghi Jovino: *"Sui rapporti Tarquinia – Toscana: spunti di ricerca"*
 Giovanni Colonna: *"Tra Etruria e Roma. Storia di una parola (e forse della istituzione ad essa sottesa)"*
 Nancy de Grummond: *"Human Sacrifice and Prophecy"*
 Larissa Bonfante: *"Conversando con Francesca del tabu sul sacrificio umano"*
 Maria Cataldi: *"Interventi di tutela e restauro nelle aree di Scataglini e Madonna del Pianto a Tarquinia"*
 Lorella Maneschi: *"Lo scavo della necropoli nell'area di Santa Maria del Pianto a Tarquinia"*
 Anna Maria Moretti Sgubini: *"Le nuove esposizioni di Villa Giulia. riflessioni su materiali e contesti inediti o parzialmente editi"*
 David Ridgway, presentation of the volume, *Pithoi stampigliati ceretani*, by Francesca Romana Serra Ridgway, edited by Lisa Pieraccini



Conference participants dining at restaurant in Tarquinia: from left, Giancarlo Bonghi, Nancy de Grummond, Maria Bonghi Jovino, Giovanni Colonna, Donatella Gentili.

The publication of the proceedings will also include contributions by: Maristella Pandolfini, Antonia Rallo, Stephan Steingräber, Judith Swaddling, Francesca Boitani, Ingrid Edlund Berry, and Mario Torelli.

Letter to our Readers

It has been a busy year for Etruscan studies and archaeology in general. As readers will have noticed, we cover much more news and activity than just the Etruscans. This is by design, since we are committed to placing Etruscan culture into the context of the ancient world as the third great Classical civilization, with the Greeks and Romans. *Etruscan News* has been following current trends in Classical scholarship: animals in antiquity (we have added modern cats and dogs), literacy and the physical aspects of writing (implements, sigla, contexts of inscriptions), law, iconography, the relationship of Greek to Etruscan myth, and scientific analysis of archaeological material, including DNA, to name a few. A number of well-known Etruscan monuments are being revisited in new publications (the Lupa Capitolina, the Chimaera, the Minerva, the Liber Linteus) and conferences (the Chigi Olpe, the Hypogaeum of the Volumnii, and the Chimaera again).

We are grateful to readers who write us and keep us informed of important news and activities and buoy us by their enthusiasm. We also are grateful to our donors who make our volunteer lives easier and many things possible.

We wish you happy holidays throughout the year on both sides of the Atlantic.

Larissa Bonfante
 Jane Whitehead

SUBSCRIPTION FORM

The suggested contribution for an individual subscription to *Etruscan News* is \$ 25.00 per year. We welcome donations of any amount. Please remit this form with a check payable to: ISSEI- *Etruscan News*, to Larissa Bonfante, Classics Department, 100 Washington Square East, Silver Building, Room 503, New York University, New York NY 10003.

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Looking for Etruria

Fold away the map; it won't help.
As you pull through the exit ramp's sharp curve
for the fifth time, still not finding,
snatch glances toward the oaks. Look in the toasted
gold of tufo, in soups of lentil, spelt.
In wild boars' hoof prints, children's faces,
in the black glare off basalt roads.
Look in Rome, Florence, in Barbarano—
though that museum's shut for lack of funds.
Look to the glued-together wine bowls
and Tuscania's lone shards in glass cases,
the only stuff the thieves and excavators left,
moving as any hoardings at the Louvre.
Look West at dusk and for the smallest swift's
first flight at dawn. At what's left of the hinged
soles of Etruscan shoes Greek women coveted.
Look into a dozen belly-buttoned black pateras,
in your second glass of golden wine,
in dust that's spun a veil around the car.
Get lost looking, climbing tombs at Norchia
out of water, the weed-swooned way there—not.
Close your eyes in the cool of San Giuliano's
deepest tomb. Open them beneath
layers of Rome, in this sweaty summer
of your life, in the moonglare keeping
you awake in Orvieto. In the headaches
you've been getting. In hunger, thirst, defeat.
In the fading conviction that whatever
it is you're searching for, like cool wind
over hot fields late summer, will turn up.
Note the rain's smell on parched terracotta,
roofs they've built for millennia
and keep building, time so full of other
lives your own starts to frighten you
a little less, look less strange in the mirror,
the way the wealthy Etruscan woman looked
into her mirror, myth on the back:
sensuous Fate driving her nail above
unfortunate lovers. There you'll find the beautiful
gods, nude, as was their habit, in the divine
arbors awaiting us, despite the dim
display case, the damage to the small
round world inside; you'll find it, despite
impending darkness, if you look hard enough.

Nicole Cuddeback, Florence



Seminar, continued from page 1

commissioners of texts and the scribes and artisans who wrote them; and the means by which writing was taught and transmitted. It also examined the practical and symbolic significance of inscriptions, the significance of choice of location, artefact or material for inscriptions, and the use of writing to create and reinforce social and personal identities.

Programme

Session 1: Image and Writing

Elizabeth Langridge-Noti (American College of Greece): *Alternate Readings: reading, writing and context for a group of Attic figured vases in Etruria.*

Laura Ambrosini (CNR, ISCIMA), *Etruscan gems with inscriptions: figures and words.*

Larissa Bonfante (NYU): *Writing Against the Image.*

Alison Weir (St Andrews): *Books of the Dead: Symbolic Representations of Writing in the 5th – 2nd century BC.*

Session 2: Sigla and graffiti

Nancy De Grummond (Florida State University) & Giovanna Bagnasco Gianni (University of Milan): *Etruscan Sigla: Their function in Etruscan communities.*

Jean Gran-Aymerich (CNRS, Ecole Normale Supérieure, Paris) and Jean Hadas-Lebel (University of Lumière-Lyon 2): *Contextes et fonctions des graffiti étrusques d'époque orientale.*

Valentina Belfiore (Martin-Luther Universität Halle-Wittenberg) & Lucilla Medori (University of Rome, "La Sapienza"): *Literate potters: the artistic phenomenon between inscriptions and artifacts.*

Session 3: Literacy and Social Identities 1

Marjatta Nielsen (University of Copenhagen): *Early "illiterates", late writers: the case of Asciano, from seventh to first centuries BC.*

Hilary Becker (Davidson College): *All in the family: the preservation of kinship-based memory in Etruria.*

Ruth Whitehouse (UCL): *Personal names in early Etruscan inscriptions: an anthropological perspective.*

Session 4: Literacy and Social Identities 2

Marie-Laurence Haack (University of Limoges): *Etruscan literacy in Hellenised contexts: Adria and Spina.*

John Wilkins (UCL): *The early mi and mi ni...texts and their implications for the reconstruction of early Etruscan literacy.*

Daniele Maras (University of Rome "La Sapienza"): *Traces of orality in writing in Etruria.*

Session 5: The Politics of Writing

Maurizio Harari (University of Pavia): *Between Etruscans and Phoenicians: the impiety of Thefarie.*

Massimiliano di Fazio (University of Pavia): *Writing politics, writing space in the Etruscan world.*

Session 6: Literacy and artisans

Anthony Tuck & Rex Wallace (University of Massachusetts, Amherst): *The Social Context of Proto-Literacy in Central Italy: The Case of Poggio Civitate.*

Demitris Paleothodoros (University of Thessaly): *Etruscan vase-painters: literate or illiterate?*

Maria Cristina Biella (University of Rome "La Sapienza"): *"Drawing" inscriptions: Preliminary remarks on writing artisans in the Etrusco-Italic 7th cent. BC.*

Amy Smith (University of

Villa Giulia, continued from page 3

others; now it was appropriately located next to the tomb from Cerveteri, to represent the other great coast city of Etruria Meridionale.

Upstairs, the famous monuments — the Pyrgi pediment, the statues from Veii, the Chigi vase — had all been refreshed and lovingly given their places. The surprise here was the room with cases containing the repatriated vases from the Getty Museum, from the Metropolitan, and many other museums, as well as from the free port in Switzerland, from France and other countries, all crowded together like returning refugees who had just landed on their home shores, but had not yet been relocated.

Before leaving, we all went up to congratulate the Soprintendente, Anna Maria Moretti, and the Director of the Museum, Francesca Boitani, on the success of the enterprise. We would all be returning to the museum to study the exhibit and enjoy it with friends, and we would bring our students to be instructed and delighted.

Representations of Etruscan Ships

by Charles Bartlett, NYU

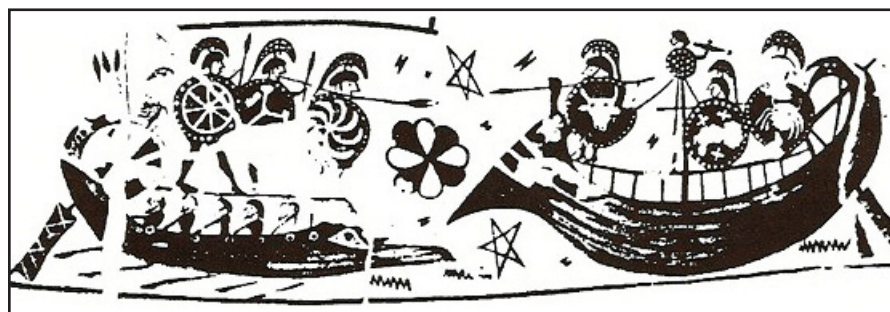
The Etruscans were great seamen – their power on the seas in the seventh century was such that the Greeks referred to their state as a thalassocracy, and the sea on the western coast is even today called the Tyrrhenian Sea from *Tyrrhenoi*, the Greek name for the Etruscans. They were also expert technicians, so it is no surprise that their pictorial representations are accurate. Two monuments in particular show Etruscan ships in detail, and speak to their lively trade with different peoples occurring in a nautical context.

The Tomba della Nave in Tarquinia, dating from around 450 BC, displays on its left wall a two-masted merchant ship. It is a sturdy ship, a square-rigger, and the artist includes for the main-mast a backstay, the line running from the stern to the top of the mast, and shrouds, lines or cables from the mast-head to the hull on the port and starboard sides. He also shows lines running to the two yards on each mast. A large square-rigger with two masts, Lionel Casson pointed out,¹ is unique among representations of ancient ships. We have numerous depictions of ships with a foresail rigged to a spar called an *artemon*, the earliest of which Turfa and Steinmeyer analyzed,² but such craft used these foresails not primarily for forward propulsion but rather for maneuvering.³ As its sail did not aid in drive, Casson is disinclined to call the *artemon* a second mast. The ship in the Tomba della Nave, however, made use of the sails attached to both masts in its propulsion, and a similar ship does not find attestation again until the fifteenth century.⁴

We can compare the seventh-century Aristonothos Crater from Cerveteri, now in the Capitoline Museum. On one side is a depiction of a sea battle between an Etruscan merchantman and a Greek pirate ship. The Greek craft on the left holds three warriors on the upper deck and five oarsmen below. The oarsmen are just as important as the armed warriors to the pirates' endeavor, as pirates relied on rowing to overtake the merchant ships that strove to sail away.⁵ There is one rudder and a ram



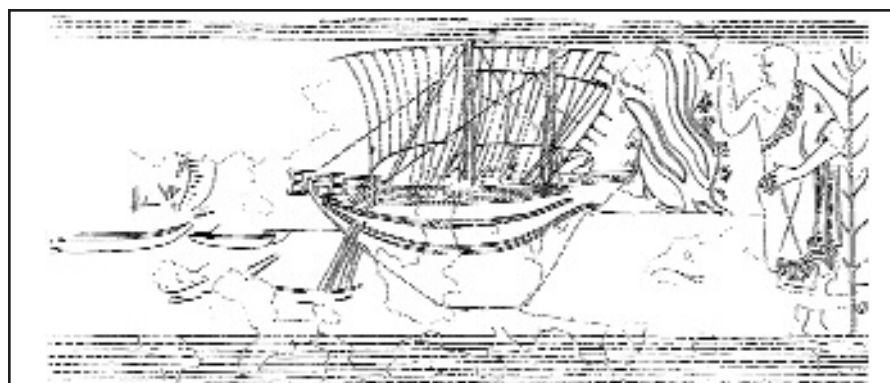
(Above) The Aristonothos Crater from Cerveteri illustrating a sea battle between a Greek pirate ship and an Etruscan merchantman. 7th century B.C. (photo courtesy of the Capitoline Museum).



(Right) Two-masted ship painted on the wall of the Tomba della Nave in Tarquinia: the craft eases into port. Ca. 450 BC.



(Above) The Aristonothos clash between a Greek pirate ship and an Etruscan merchantman.



The ship painted in the Tomba della Nave. (Colonna 2003, 66, fig. 4).

below the painted eye or *ophthalmos*. The Etruscan ship, far from trying to flee, carries three armed sailors on deck and one on the mast-top. This ship is larger than the Greek craft, and also has railings along its deck, two rudders, a mast with a yard and shrouds, and a large ram of its own, projecting from the bow far above the surface of the water. The merchantman armed with this type of ram or spur developed in Italy.⁶ These Etruscan ships were involved in the maritime trade that was central to Etruscan civilization, a trade that brought the Greek vases and fine garments illustrated on the walls of the Tomba della Nave, and many of the objects that were placed within the tomb. The Aristonothos Crater illustrates that maritime excursions could lead to skirmishes at sea, and as Turfa noted, the conflict between the Greek adventurers and Etruscan traders finds echo in the different constructions of the two ships.⁷

1. Casson, 1963, 111.

2. Turfa and Steinmeyer, Jr. 1999, 292-296.

3. Casson 1963, 109.

4. Casson 1963, 111.

5. Casson 1971, 128.

6. Casson 1971, 67.

7. Turfa and Steinmeyer Jr. 2001, 125.

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Macnamara, Ellen, *Everyday Life of the Etruscans*, London 1973, 138-139.

Turfa, J. MacIntosh and A.G. Steinmeyer, Jr., "The earliest foresail on another Etruscan vase," *International Journal of Nautical Archaeology* 28.3 (1999) 292-296.

Turfa, J. MacIntosh and A.G. Steinmeyer, Jr., "Sewn hulls and self-defence," *International Journal of Nautical Archaeology* 30.1 (2001) 122-127.

Collapse at Pompeii Renews Calls for Better Care

by Elisabetta Povoledo

Rome, November 30, 2010 — Less than a month after Pompeii's so-called House of Gladiators collapsed into rubble, portions of a garden wall at the nearby House of the Moralist fell down on Tuesday, prompting new calls to better safeguard the city buried by an eruption of Mount Vesuvius in 79 A.D. Antonio Varone, Pompeii's director of excavations, said the house — which actually consists of two adjacent abodes that belonged to two families — was in no danger.

The wall, which bordered an unex-



Collapses at the House of the Gladiators (above) and garden wall at the House of the Moralist (right) (photos courtesy Reuters).

cavated area and was shored up earlier this year, had been completely rebuilt after the United States bombing of the Naples area in World War II, according to the culture ministry. Mr. Varone told

the news agency ANSA that the wall had most likely succumbed to the “incredible, incessant torrential rains” that have washed over central Italy in recent days. “These atmospheric phe-



nomena are so unusual that they've even surpassed the protection that we have set into place,” he said. Pompeii officials were monitoring the areas most at risk, he said.

J. Paul Getty Museum's Statue of Love Goddess Aphrodite to Be Returned

by Sue Manning, Associated Press

Los Angeles (AP) The love goddess Aphrodite is going home to Italy after the new year, stronger and more stable than she has been in 2,500 years.

The statue, being returned to Sicily as part of Italy's decade-old campaign to retrieve antiquities it says were illegally brought to California, will be the last of 40 artifacts the J. Paul Getty Museum agreed to turn over.

The Getty has built a seismic wave isolator for Aphrodite that will protect her in the earthquake-prone Sicilian region, he said. For the trip, the statue will be dismantled and shipped with the isolator to Aidone, Sicily.

“We are organizing the opening day for the last days of March,” Missineo said. “We are working on a project for a new site for this statue at the museum. That site will be ready in a few years. This is a very good occasion not just for Aidone, but Sicily too.” Missineo also viewed the marble Agrigento Youth, a statue loaned to the Getty in exchange for an earthquake base.

Both sides say the discord caused during Italy's antiquities hunt has spawned a new era of cooperation and reciprocity between the Getty and Sicily. Several collaborative efforts, including object conservation, earthquake protection of collections, exhibitions, scholarly research and conferences, are planned.

The Getty has always denied know-



Cult Statue of a Goddess, perhaps Aphrodite, 425-400 B.C., limestone and Parian marble with polychromy. (Detail of face at right) Courtesy of the Republic of Italy, Region of Sicily.

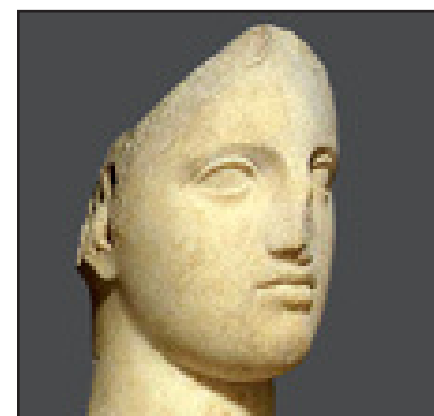
ingly buying illegally obtained objects, and the deal that former Getty Director Michael Brand signed with Italy in 2007 includes no admission of guilt. Even the 6-year-old case against former Getty antiquities curator Marion True went away in October when a judge in Rome ruled the statute of limitations in her case had run out. She had been accused of knowingly acquiring looted art from Italy.

Only American art dealer Robert Hecht, 91, remains on trial. There is a nine year statute of limitations on his alleged crimes, but it expires next summer.

Dozens of Roman, Greek and Etruscan artifacts have been returned to Italy from museums and private collections as a result of the campaign.

Besides Aphrodite, one of the most prestigious targets in Italy's search was a 2,500-year-old vase by Greek artist Euphronius returned by the Metropolitan Museum in New York.

Italy's Culture Ministry also said 10 artifacts were returned in 2008 by New York philanthropist Shelby White from her private collection.



A Trove of Ancient Silver Said to Be Stolen Returns to Its Home in Sicily

by Elisabetta Povoledo

AIDONE, Italy, December 5, 2010 — They came in throngs. On Friday afternoon hundreds of residents from this tiny hilltop town in eastern Sicily excitedly trekked up the steep slope to the town's archaeology museum to celebrate the return to Aidone of a treasure trove that was buried nearby some 2,200 years ago and illegally whisked away in more recent times.

This year this cache of 16 Hellenistic silver-gilt objects known as the Morgantina silver was on view at the Metropolitan Museum of Art in New York. For decades archaeologists, magistrates and eventually the Italian government had attempted to convince the museum that the pieces had been illegally excavated 30 years ago from Morgantina, an ancient Greek settlement whose ruins lie next to Aidone.

Their perseverance — as well as increasingly incontrovertible evidence — paid off, and the silver hoard was included in a 2006 accord between the Italian government and the museum for the return of several objects that Italians said had been looted from Italian soil. The silver was returned to Italy in February, but only now has it been restored to Sicily, installed in a freshly whitewashed hall alongside more mundane objects — a brass comb, an ancient coin, a large terra-cotta altar — also found in the house where archaeologists believe the silver was probably buried in 211 B.C. when Morgantina fell to the Romans.

"They're beautiful works of art, they tempted a lot of people, but it's right that they've come back to their proper home," said one visitor, Alfredo Scivoli, who opened a bed-and-breakfast here in April, in anticipation of the tourists that local officials hope will be drawn here by the silver.

At a packed conference on the return of the treasure earlier in the day Pietro Giovanni Guzzo, the former superintendent of Pompeii and the first Italian scholar officially to study the silver at the Met more than two decades ago, said most of the collection dated from the third century B.C. and was used for religious purposes and for banquets. He said that it probably had been collected for its material value rather than for its artistic value, and together



Morgantina silver treasure formerly at the Metropolitan Museum of art, returned to the Aidone museum in Sicily.

the items weigh only about 10 pounds.

Objects used for symposia, as the ancient Greeks called their drinking banquets, include a ladle with a dog's-head handle (typical of Morgantina) and various drinking bowls. Scholars believe that the silver objects had been hidden inside two kraters (large bowls for mixing wine) decorated with feet depicting theatrical masks, and that secreting them away probably kept them safe for posterity.

"The silver can perhaps shed light on the brutal, dramatic circumstances of the final years of the Second Punic War and, seen within the framework of the house, we get a sense of the art and the material culture of Hellenistic Sicily," said Malcolm Bell III, professor emeritus of art history and archaeology at the University of Virginia and the director of excavations at Morgantina. "They have truly been recontextualized, and that is really important."

For decades too Dr. Bell was a leading crusader for the return of the treasure, and in Aidone, where his excavations brought seasonal work for many residents, he is very much a hero. "This is a very happy moment and deeply satisfying," he said in an interview.

For Aidone the silver's return means much more than righting a wrong.

For an economically depressed town that offers few employment opportunities and has seen droves of younger people seek their fortunes elsewhere, the Morgantina treasure presents new hope for the future.

Last year the Aidone Archaeological Museum became the permanent home to two archaic acroliths (statues usually made with wooden trunks but stone heads and

extremities) that had also been looted from Morgantina. They had once been owned by Maurice Tempelsman, a New York businessman. The two statues — representing the mother-and-daughter goddesses Demeter and Persephone — now sit majestically enthroned, draped in evocative bespoke tunics by the Sicilian designer Marella Ferrera.

Another boost to the collection will come next year when the J. Paul Getty Museum's villa in Malibu, Calif., returns a cult statue of a goddess that it bought in 1988 for \$18 million. It too was probably looted from Morgantina. That statue — which has been traditionally identified as Aphrodite, though there is a growing debate over whom it personifies — will be disassembled for transport and then reassembled in its new home. In return Sicily will loan several works to the Getty.

"This is a once-in-a-lifetime opportunity," said Mayor Filippo Gangi of Aidone. The "extraordinary triptych" of artworks, he said, could "trigger an unprecedented economic development" in Aidone, exploiting too the town's proximity to the Roman Villa del Casale, which boasts more than 4,200 square yards of late Roman mosaics and is already one of the most visited sites in Sicily.

A new outlet mall in Enna, the provincial capital, is also expected to draw crowds, said Sebastiano Missineo, the regional councilor for cultural heritage and Sicilian identity. "It's all bound to generate wealth for the territory," he said.

But not so long ago many locals moonlighted as tomb robbers. Mayor Gangi said it was "a once-tolerated sport," and more than one person at the

museum on Friday mused whether the original thieves, who have never been formally identified, would show up.

The new exhibition at the museum includes a 100-lira coin from 1978 found at the so-called House of Eupolemos, the modest abode from which archaeologists believe the silver was stolen. The coin suggested a time frame for the theft. The Met acquired the silver in two installments, in 1981 and 1982, for a total of \$2.74 million from Robert Hecht, now 91, an antiquities dealer in New York and Paris who is on trial in Rome on charges of conspiring to deal in looted artifacts. (Silvio Raffiotta, the magistrate who led the legal attack on the Met 20 years ago, admitted that Italy's "negligence and silence" were as much to blame as tomb robbers for the silver ending up in the United States.)

According to the 2006 accord the Met shares joint custody of the silver, which will travel between New York and Aidone every four years for exhibit. When the silver came to Italy in February, the Met received a recently excavated 20-piece Roman dining set from the Pompeii region.

The Morgantina silver is set to return to New York in 2014, but several archaeologists here suggested that the fragile artifacts were put at risk every time they traveled. This did not stop the Italian government from showcasing the set at the Shanghai World Expo this year.

The Aidone museum is small, without space for temporary exhibitions or multimedia stations, and roads to the town badly need repairs, said Enrico Caruso, who in September was appointed director of the new Archaeological Park of Morgantina. But all of its treasures belong in Aidone, he said, adding, "Here they are not orphans."

Gilt silver cup lid with Scylla.



Getty Villa Presents Apollo from Pompeii: Investigating an Ancient Bronze

by Beth Brett

(Los Angeles) After eighteen months of analysis, conservation, and re-stabilization, the bronze statue of Apollo Saettante (Apollo as an Archer) from Pompeii will go on view at the Getty Villa from March 2 to September 12, 2011. Providing a behind-the-scenes look at this rare treasure, the special six-month exhibition presents the results of the first full study of this ancient sculpture.

Originally located in the Temple of Apollo in Pompeii, the Apollo Saettante was discovered in fragments centuries after it was buried by the eruption of Mt. Vesuvius in AD 79. The bulk of the figure was unearthed in June 1817 just north of the Forum. A year later, in October 1818, veteran soldiers hunting a fox near the ancient city walls stumbled across some of the statue's still-missing parts. The Apollo was one of the first major bronzes to be found at Pompeii, and was subsequently reassembled and displayed in the Real Museo Borbonico in Naples.

The conservation of the Apollo Saettante at the Getty Villa is the result of an important collaboration between the J. Paul Getty Museum and the Museo Archeologico Nazionale in Naples, as part of a broad cultural exchange agreement made in 2007 between the Italian Ministry of Culture and the Getty Museum. This exhibition marks the Apollo Saettante's first showing in the United States, and complements the Villa's collection of ancient works from Greece, Rome, and Etruria. Following its exhibition in Los Angeles, the statue will be returned to Naples, where the Getty's conservation efforts



Apollo as an Archer (The Apollo Saettante), Roman, 100 B.C.—before A.D. 79. Courtesy of the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei.

will ensure its stability for generations.

The Apollo Saettante arrived in Los Angeles on loan for study and conservation treatment in 2009, together with the Statue of an Ephebe (Youth) as a Lampbearer, which is currently on view in the Basilica at the Getty Villa.

"This project has provided us an unprecedented opportunity," said Erik Risser, an assistant conservator of antiquities at the J. Paul Getty Museum and co-curator of the exhibition. "Large bronzes rarely survive from antiquity, and the chance to conduct a thorough investigation into the Apollo Saettante has brought to light its rich and complex history."

A variety of approaches, including archival research, X-radiography, ultraviolet photography, and endoscopic examination, have provided important new information regarding both the techniques used to make the statue in antiquity, and also the methods used to



2009 X-ray of Apollo as an Archer (The Apollo Saettante), Roman, 100 B.C.—before A.D. 79. Courtesy of the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei.

restore it in the nineteenth century. The investigations extended to analyses of the metal alloy composition, the pigments on the surface, and even of the types of bolts used in the re-assembly, all to answer questions about previous restoration efforts.

Apollo from Pompeii: Investigating an Ancient Bronze presents the results of these investigations, and displays art-historical, technical, and scientific evidence side by side in order to demonstrate the range of methods used during the study of the statue at the Getty Villa. Special features include the discovery of a large void in the statue's back, which indicates that the method of its ancient manufacture was highly unusual, and the identification of two different phases of restoration. An interactive touchscreen display in the exhibition will provide visitors with the opportunity to explore the statue. This interactive feature will also be available on the Web at

www.getty.edu.

Alongside select examples of ancient bronze sculpture from the Getty Museum's Antiquities collection and a series of archival drawings and documents from the Getty Research Institute, the exhibition will also feature a bronze statue of Artemis, the sister piece to the Apollo Saettante. The two faced one another in the Temple of Apollo at Pompeii, and the inclusion of the Artemis, also on loan from the Museo Archeologico Nazionale in Naples, will provide a unique opportunity to develop and extend the discoveries that have been made in examining the Apollo.

This exhibition follows a series of Getty Villa exhibitions devoted to restoration and conservation, including *The Hope Hygeia: Restoring a Statue's History* (2008), *Fragment to Vase: Approaches to Ceramic Restoration* (2008-2009), and *Reconstructing Identity: A Statue of a God from Dresden* (2009-2010), as well as early excavations in the Bay of Naples (*The Herculaneum Women and the Origins of Archeology*, 2007).

The exhibition is also one in a series of Italian collaborations that have brought important works of art to the Getty Museum, beginning in June 2009 with the display of the Chimaera of Arezzo in partnership with the Museo Archeologico Nazionale in Florence. The Getty also has long-term agreements with the Museo Archeologico Nazionale in Naples, and the Sicilian Ministry of Culture and Sicilian Identity, for exhibitions over the coming years.

Apollo from Pompeii: Investigating an Ancient Bronze is presented in collaboration with the Museo Archeologico Nazionale, Naples. It is curated by the Getty Museum's Erik Risser, assistant conservator of antiquities, and David Saunders, assistant curator of antiquities.

Bolsena: A true Etruscan treasure is at risk of lying hidden

by Silvia Cannucciari

(Viterbo Oggi, November 10, 2009) In Bolsena on the Via della Pescara, after seven years and two test trenches, the decision has been made to rebury an important archaeological find dating to the 5th or 4th century B.C. It is a section, estimated to be some 30 meters long, of large tufa blocks, some of

which are incised with large Etruscan letters. They formed part of a large wall, most probably the defensive wall of a city that lies a dozen meters from the shore of Lake Bolsena, where the Romans later extended the Via Cassia.

In 2003 this plot of land was sold to a local builder with plans to construct a pair of apartments. During his initial digging, some large cut stone blocks were unexpectedly unearthed. At this point the archaeological superintendency blocked the construction and launched an exploratory excavation.

Prof. A. Timpani, at the First Congress on Underground Archaeology (Bolsena 2005), hypothesized that the structure was "near a Roman road of primary importance, and was most likely built over an earlier Etruscan road."

As often in Italy when the funds run out, the research stopped, and the finds were left exposed to the weather and nature, which resolutely covered the walls in weeds and brush. Access became impossible, not only because of the vegetation, but also the presence of animals, and especially mosquitos.

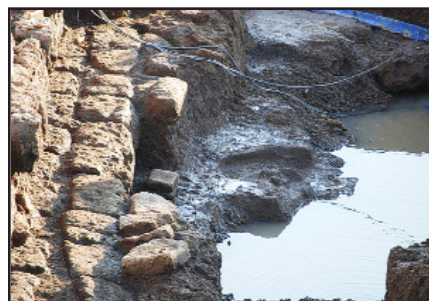
What happened to the Etruscan Walls?

by Giacomo Mazzuoli

(Tuscia Web, April 29, 2010) For the next six years nothing more was touched, until October 2009, when at the expense of the landowner, in order to unblock his construction ban, another exploratory excavation was performed, much more accurate than the previous one. After the exploratory excavation, newly dug sections of wall were once again covered with tarpaulins, and with-

in a few hours, the area was again covered with earth. Everything is back to a state of calm and absolute obscurity, awaiting the modern buildings. Back in the 1950s, the French archaeologist Raymond Bloch discovered in Bolsena other, similar large sections of wall, inland in the hills; one of these is clearly visible on the road to Orvieto, before the Rocca Monaldeschi. Bloch wrote that “The general configuration of the walls gave the Etruscan city its form in successive stages, with steep slopes leading from the lower sections, located at an altitude of 400 meters, to the highest point of the acropolis at more than 600 meters. This is a very unusual arrangement.”

One thing, though, is certain: where today stands modern Bolsena, in the V-IV century BC and probably before,



The road and wall sections with blocks bearing inscriptions.

Neolithic Door Found in Switzerland

Zurich (AP) Archaeologists in the Swiss city of Zurich have unearthed a 5,000-year-old door that may be one of the oldest ever found in Europe.

The ancient poplar wood door is “solid and elegant” with well-preserved hinges and a “remarkable” design for holding the boards together, chief archaeologist Niels Bleicher told The Associated Press.

Using tree rings to determine its age, Bleicher believes the door could have been made in the year 3,063 B.C.

Harsh climatic conditions at the time meant people had to build solid houses that would keep out much of the cold wind that blew across Lake Zurich, and the door would have helped, he

said. “It’s a clever design that even looks good.”

The door was part of a settlement of so-called “stilt houses” frequently found near lakes about a thousand years after agriculture and animal husbandry were first introduced to the pre-Alpine region. It is similar to another door found in nearby Pfaffikon, while a third made from one solid piece of wood is believed to be even older, possibly dating back to 3,700 B.C., said Bleicher.

The latest find was discovered at the dig for what would be a new car park for Zurich’s opera house. Archaeologists have found traces of at least five Neolithic villages believed to have existed at the site between 3,700 and 2,500 years B.C., including objects such as a flint dagger and an elaborate hunting bow from what is now Italy



Surprising find of a wooden door in Switzerland dating to the Neolithic period.

Etruscans In Europe

Traveling Multimedia Exhibit

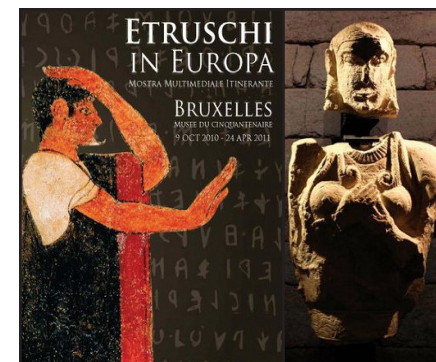
Musée du Cinquantenaire,
Brussels, Belgium
October 9 - April 24 2011

Sponsored by the regions of Lazio, Tuscany and Umbria, under a new initiative called “Terre degli Etruschi”. “Etruscans in Europe” is an extraordinary journey to the discovery of these ancient people that inhabited central Italy between the 9th and 2nd centuries B.C. The visit begins along a path accompanied by video stations showing high definition images telling their history, from its origins to the period of Romanization, visiting their cities and telling stories of their daily lives through their homes, customs, the world of the afterlife, and their artwork in gold, ceramic and bronze. These exceptional images were filmed at the original sites and eighteen of the most prestigious Italian museums. Many of the images and virtual reconstructions are in 3D, utilizing technology that permits viewing with or without special glasses. They were produced by the Historia Association and the 3Dom research unit of the Bruno Kessler Foundation in Trento.

Displayed in two large cases are original artifacts from the collection of the Royal Museum of the Cinquantenaire contextualized by these virtual reconstructions of the Etruscan world. In a multi-screened room at the center of the exhibit are large 3D projections of the tomb of the Reliefs, the tomb of the Five Chairs, and the tomb of the Painted Lions from Cerveteri and tomb of

there was a major Etruscan walled city of unknown name. Archaeological scholarship seems to ignore these origins and continues to identify Bolsena as Volsinii Novi, which is the city that the Romans built from scratch in the third century BC to deport the Etruscans defeated at Velzna (Orvieto).

The walls of Via Pescara tell us that the city was even more extensive than previously thought, before the discoveries of Bloch. Now they have been covered and probably will not see the light of day. A committee of Bolsena’s citizens has launched an initiative to save these Etruscan walls. A petition with over three hundred signatures was sent to the Archaeological Service for Southern Etruria and a copy to the General Directorate of Archaeological Heritage in early February of 2010.



Hunting and Fishing in Tarquinia.

There will also be a screen projecting 3D images of masterpieces of Etruscan art. Another video features images of the opening and excavation of an Etrusco-Faliscan tomb in Nepi. There are 360-degree views of the tomb of the Augurs, the tomb of the Lionesses, the tomb of the Jugglers, the tomb of the Infernal Demon, the tomb of the Monkeys and more. The public can then go for a virtual stroll through Cerveteri’s Banditaccia necropolis, walking from chamber to chamber among its tombs. In another special area, also interactive, one can approach the territory of ancient Etruria from above, descending to visit in further detail the places where the Etruscans wrote the pages of their own history.

At the end of the exhibit in continuous projection is a film, “The Making of Etruscans in Europe,” which explains through the voices of the film makers, the various phases of the production and some secrets of the world of 3D. But that’s not all. These images, filmed in the most beautiful Etruscan museums in Italy, are explained by the archeologists themselves, who bring to life their important work so that it can be appreciated by visitors from all over the world.

MUSEUM NEWS



Exhibit

“Etruscans, the charm of a civilization”

18 December 2010 to 27 March 2011
Porcari (Lucca), Palazzo di Vetro

The event, organized by the Giuseppe Lazzereschi Foundation of Porcari (LU) and the Fondazione Antica Zecca di Lucca in collaboration with the National Archaeological Museum of Florence, recounts the excellence of the Etruscans. The exhibition, which is purely educational and does not purport to be comprehensive, collects everyday items, such as jewelry, urns, ceramics, incense burners, bronze statues, vases and weapons, and includes scale models of temples, houses and tombs. A large

amount of newly excavated material from the territory will be on public display for the first time. There are also several volumes from the Lucca Public Library, which testify to the “Fortuna degli Etruschi,” or the rediscovery and renewed interest in this ancient and wise people, by the scholars and intellectuals of the eighteenth century.

The event was made possible thanks to the contribution of the Cassa di Risparmio di Lucca, Pisa, Livorno, Fondazione Cassa di Risparmio di Lucca, Fondazione Banca del Monte di Lucca and Fondazione Cassa di Risparmio di Volterra; it is sponsored by the Region of Tuscany and the municipalities of Porcari, Lucca, Capannori and Altopascio.

La Direzione dei Musei Vaticani announces the inauguration of the New Galleries of the Collection of Vases in the Museo Gregoriano Etrusco

Il Giornale dell'Arte,
23 November 2010
by Federico Castelli Gattinara

On November 23, 2010, after five years of restoration, three of the six newly designed rooms devoted to the Vase Collections in the Vatican's Gregorian Etruscan Museum have been reopened.

The new installation, designed by the Curator of the Etruscan and Italic section, Dr. Maurizio Sannibale, has some 730 examples including Greek, Etruscan and Italic vases on exhibit. The works are by the most famous ancient



Dr. Maurizio Sannibale at the Museo Gregoriano Etrusco.

pottery, and in fact 65 vases, almost one vase out of ten, are actually their “name vases,” that is, the specific vases from which the artists or groups derive their names.

The museum was founded in 1837 by order of Pope Gregory XVI, during an extraordinarily active period of excavation of sites in southern Etruria, which at that time were a part of the Papal States. It was enriched thanks to some major twentieth century acquisitions and dona-

Exhibit The collections of the Louvre in Cortona. The Etruscans from the Arno to the Tiber Cortona, MAEC 5 March to July 2011

Two years after the historic exhibit of Etruscan material loaned from the Hermitage Museum in St. Petersburg, Cortona hosts another great cultural event, which is closely linked to its history. From March 2011, more than forty works from the collection of Etruscan art of the Louvre Museum in Paris will be exhibited at the Museum of the Etruscan Academy (MAEC) in Cortona. The exhibition marks the return to Italy of works of art from the Louvre's collection of antiquities.

Masterpieces such as the terracotta statue of Ariadne from Falerii (the symbolic image of the exhibition), the bronze idols of Falterona, the amazing collection of goldwork from the Campana collection, sarcophagi, tombstones and funerary reliefs from Chiusi will narrate and cover in detail the system of socio-economic and cultural relations of the cities that were located in Etruscan territory between the Arno and Tiber rivers and shed light on subse-



Terracotta bust of Ariadne from Falerii, (photo courtesy Louvre).

quent discoveries and the dispersion of these materials. “This is an extremely important event, made possible thanks to the excellent climate of cooperation between Cortona and the Louvre Museum,” said the regional councilor for culture, Cristina Scaletti.

The two exhibitions, along with a new protocol for a database of the Etruscan heritage in the great museums of Europe, confirm the international relevance of the city of Cortona, an ancient Lucumonia of the Etruscan civilization.

tions such as the Guglielmi collection in 1935 and the Astarita collection in 1967.

Changes involve the lower hemicycle, on whose walls can be seen paintings executed in 1780 illustrating the achievements of Pope Pius VI: the installation has been changed, with the objects placed in a different arrangement and the layout of the vitrines transformed. The major changes occurred in the room where the Astarita Collection is located, with a beautiful frieze from the middle of the fifteenth century, and the room of the Meridiana, with Greek and Etruscan pots of the fifth and fourth centuries BC. In these two rooms the Direzione of the Technical Section of the Vatican carried out major improvements from 2006 on, putting in marble floors to take the place of the former modern substitutions and restoring original works such as the original seventeenth-century doors decorated with astronomical illustrations, which still preserved some fifteenth century paintings from the time of the Medici. They

also modernized the electricity and the heating systems as well as the old vitrines, which now allow for the exhibition of the entire collection. The vases are arranged chronologically according to painters and groups, rather than attempting any kind of arbitrary arrangement by subject matter.



White-ground calx-krater by the Phiale painter, Ca. 440 B.C. Museo Gregoriano Etrusco.

Getty Museum Puts Monumental Red-Figure Krater On View *The Gela Krater*

Loan from Museo Archeologico Regionale di Agrigento in Sicily is first Manifestation of Agreement with Sicily

J. Paul Getty Museum, Getty Villa
June 1, 2010 through October 2010

LOS ANGELES—The J. Paul Getty Museum has announced the installation of the Gela Krater in the permanent collection galleries at the J. Paul Getty Museum at the Getty Villa. The loan of this celebrated object is part of a long-term collaborative agreement between the Getty Museum and the Sicilian Ministry of Culture and Sicilian Identity, which was announced earlier this year.

Attributed to the Niobid Painter, the monumental red-figure volute-krater (wine mixing vessel) was produced in Athens between 475 and 450 B.C. One of the most important works from the Museo Archeologico di Agrigento, the krater was on loan to the Getty and was on view through the end of October in the Getty's Stories of the Trojan War Gallery (gallery 110), where it joined works of art that illustrate Homer's epics, the Iliad and the Odyssey.

Before installing the Gela Krater in the gallery, the Getty Museum's conservation team, in collaboration with conservators from the Archaeological Museum in Agrigento, constructed a custom seismic isolation base and pedestal for the object. When it returns to Sicily, the krater will be accompanied by its new seismic isolator and pedestal for display in its home museum.

In announcing the loan, acting Getty Museum director David Bomford commented, "We are grateful to our colleagues in Sicily for the loan of this important work of ancient art, which can now be shown alongside our own extraordinary antiquities collection. I am especially pleased that our initial project with Sicily has a conservation component and that we are able to bring our own expertise with earthquake mitigation technology to bear on this object. One goal of our agreement with Sicily is to share our knowledge with



Gela krater with Amazonomachy, Museo Archeologico di Agrigento.

our Sicilian colleagues and, in partnership with them, work to preserve Italy's rich cultural heritage."

In conjunction with the loan announcement, Assessore Gaetano Armao remarked: "Our collaboration with the Getty is intended to not only help advance an appreciation of Sicily's unique cultural heritage, but to also allow both sides to benefit from the sharing of knowledge and expertise. I am pleased that we are now beginning to see the fruits of this collaboration and that this remarkable object from Agrigento is now on view to visitors to the Getty in Los Angeles."

Adds Dr. Giuseppe Castellana, the director of the Museo Archeologico in Agrigento, "We are very pleased that when this object comes back to us later this year, it will come with a new base that will make it more secure. I am hopeful that this first collaboration is only the beginning of a long-lasting friendship between our two institutions and will pave the way for a number of additional projects."

Another outstanding object from the Museo Archeologico in Agrigento, the marble statue of a *Youth* (Ephebe), comes to the Getty in the fall of 2010 for the development of a similar seismic isolator base. An exceptional example of the Greek "severe style" dating to about 480 B.C., the *Agrigento Youth* will then be installed in the Villa's

Athletes gallery until spring 2011. In addition to these two specific projects, the Getty Museum and the Sicilian region will engage in an ongoing dialogue on best practices in the museum profession, and an exchange of professional expertise in educational programs and exhibition planning and design.

These loans are a result of a long-term partnership between the Sicilian Ministry of Culture and Sicilian Identity and the J. Paul Getty Museum, which was announced in February 2010. The agreement outlines a number of collaborative efforts, including object conservation, seismic protection of collections, exhibitions, scholarly research, and conferences. In addition to the Sicilian region, the Getty Museum has now established cultural partnerships with the Museo Archeologico Nazionale in Florence and the Museo Archeologico Nazionale in Naples.

The Gela Krater

Produced in Athens between 475 and 450 B.C., this monumental red-figure volute-krater was excavated in 1889 at the site of Gela, formerly an ancient Greek colony founded on the southeastern coast of Sicily. A luxurious banquet vessel used to mix and serve wine, the krater stands almost 80 cm (31.5 inches) high. Decorated in the red figure technique, its body is illustrated with a

vivid battle between armored Greek warriors and their mythical female opponents, the Amazons, a combat known as an *Amazonomachy*. Representing a collective endeavor of the Greeks against barbarian foes, the scene centers on a confrontation between a Greek hero—possibly to be identified as Achilles or Theseus—and a fallen Amazon. Mirroring the main scene, a secondary figural frieze on the neck depicts encounters between Greeks and another mythical race, the part-horse, part-human Centaurs.

The anonymous artist who painted this vase is known as the Niobid Painter, one of the foremost painters of Athens during the high Classical period. The krater is one of a distinct group of large Athenian vases with elaborate *Amazonomachy* scenes, which may have drawn inspiration from contemporary wall-paintings. During the sixth and fifth centuries B.C., significant quantities of Athenian pottery were exported to Gela, peaking around the mid-fifth century. Like this krater, the majority were discovered in graves, where large vessels were sometimes used as containers for the cremated remains of the deceased. The Gela Krater's immediate appeal was—as it remains today—its monumental scale, exceptional craftsmanship, and energetic narrative composition.

Museo Archeologico Regionale di Agrigento

Located just outside the town at Contrada San Nicola, the Museo Archeologico Regionale di Agrigento chronicles the history of the ancient Greek colony of Akragas and its territory from prehistory to the Roman period. Arranged both chronologically and topographically, the galleries display important materials from excavations in southwestern Sicily, especially those conducted by the Soprintendenza Archeologica di Agrigento. They are housed in a complex of buildings, redesigned in the 1960s by architect Franco Minissi to meld the museum's new wing with the restored fourteenth-century Church of San Nicola, which contains a library, conference hall, and auditorium. The museum features panoramic views over the Valley of the Temples, designated as a UNESCO World Heritage Site in 1997. The area surrounding the museum was recently identified as the upper part of the ancient city, where numerous architectural remains of an amphitheater and residential quarters have been found.

NEWS FROM THE SECTIONS

News From Munich

by Marta Scarrone

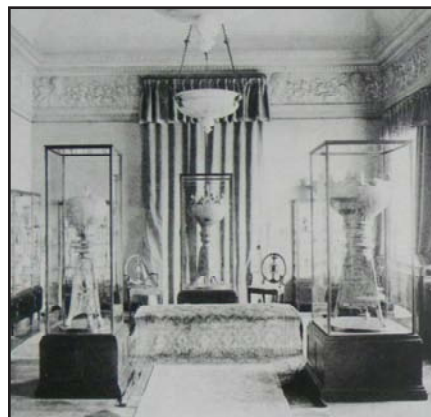
Since 28 October 2009, the Staatliche Antikensammlungen of Munich – with its renowned collection of antiquities, mostly consisting of objects from the former royal collections, and now housed in a Classical-style building, which was commissioned for different purposes by King Ludwig I (1796-1868) and stands opposite the Glyptothek on Klenze's splendid Königsplatz – has reopened its upper floor, with a small but very interesting permanent exhibition, "Sammlung James Loeb." In the same rooms, further important objects of the Antikensammlungen that used to be hardly accessible are now, somewhat rearranged, presented as another exhibition, "Die Kunst der Etrusker." The initiative is a sign of Germany's rediscovered interest in not only the culture and the art of the Etruscans, as is witnessed by recent exhibitions (see Etruscan News 12, p. 19) and the re-opening of the Etruscan section of Berlin's Antikensammlung, but also the history of Etruscology, which is the theme of exhibitions in the Winckelmann-Museum of Stendal (*Die Etrusker- Die Entdeckung ihrer Kunst seit Winckelmann, Stendal 2009*) and in the Antikenmuseum of Leipzig (*Renaissance der Etrusker. Vom Mythos zur Wissenschaft, Leipzig 2006*).

One wing of the upper floor is dedicated to the most outstanding Greek, Etruscan and Roman pieces from James Loeb's (1867-1933) personal collection, which he donated to the Museum of Munich after his death. Loeb is little known nowadays, but undeservedly so, as we learn in this exhibition. He was an important personality in the heyday of American philanthropism; while the scale of his activities did not quite reach that of Carnegie and Mellon, he still left behind significant accomplishments, such as the Loeb Classical Library. Born into an extremely wealthy banking family with German-Jewish origins, a cousin of Aby Warburg and a friend of Bernard Berenson, James Loeb was fascinated by ancient art and literature. In 1906 he moved to Munich to study with A. Furtwängler, who was recommended to him by Aby Warburg as "die grösste Autorität;" but his plan fell through because the archaeologist was soon to



James Loeb at his desk (exhibition catalogue, page 22 figure 9). die.

One of the highlights of his collection, which amounts to eight hundred artworks, are the three magnificent Etruscan bronze tripods from San Valentino di Marsciano. Considered by J. Loeb himself to be "of such extraordinary importance that it may, in the end, become advisable to have them worked up by some acknowledged European authority," they were bought during a trip to Rome in 1905. After their restoration, Loeb had them shown for some years at the Fogg Museum of Harvard in Boston and at the Metropolitan Museum of Art in New



Loeb's Etruscan tripods in his home in Munich.

York, then in the sumptuous rooms of his own house in Munich, as we can see in an old photo (ca. 1913).

Before his death, Loeb gave the tripods to the Museum of Munich as a loan, so that they could be admired by the public already from around 1920.

Among the seventy-five remarkable pieces that have been selected for the exhibition, we can further see some small Etruscan bronze figures, which are shown in one of Loeb's own elegant

wooden displays. If the visitor wishes to delve more deeply into the fascinating history of the collection and his founder, the exhibition's catalogue (*R. Wünsche (ed.), James Loeb (1867 - 1933) Antikensammler, Mäzen und Philanthrop, Linderberg im Allgäu 2009*) is a good source of information.

In the other wing of the upper floor, brief informative panels introduce the visitor to the slightly rearranged exhibition "Kunst der Etrusker." (It is not indicated clearly, however, which pieces are from Loeb's collection and which are not.) In two displays, seven Pontic vases are shown, among them the well-known amphora with the judgement of Paris. In addition to some examples of Etrusco-Corinthian vases, there are one impasto and four remarkable bucchero vases, a bucchero head of a Canopic urn with golden earrings, and the Charun-head vase, which is as famous as it is enigmatic. Apart from the well-known fragment of a nenphro warrior statue from Chiusi, Hellenistic bronze statues and a terracotta portrait, the main highlights are, of course, the bronzes from Castel San Mariano, which are presented in three displays in the upper floor and in further displays in the stairway. Formerly in the Dodwell collection, they were important pieces of the collection that King Ludwig had shown to the public in the Glyptothek: there one can see an old



Exhibition, "Sammlung James Loeb": the Etruscan tripods, and one of Loeb's own displays.

photo which clearly shows that, still in 1900, some of the bronzes were displayed next to Greek and other Etruscan works, on the red wall of the round "Incunabeln-Saal." It is perhaps interesting to note that in the early 20th century, these bronzes captivated the artists of the "Blaue Reiter" of Munich, who illustrated their famous almanac with an image of the chariot's panel with the Gorgon.



Loeb Tripod B (exhibition catalogue, figure on page 86).

Another Etruscan highlight of the museum, the rich collection of Etruscan black-figure pottery attributed to the Micali Painter and his followers – mostly from the Candelori collection of Vulci, illustrated in the old book by J. Sieveking and R. Hackl, *Die königliche Vasensammlung zu München, München 1912*, and damaged in the second world war – is not in display, but it will be possible to see it in a forthcoming Corpus Vasorum Antiquorum of the Museum.

Unfortunately, the outstanding pseudo-red-figure amphorae of the Jahn Painter, illustrating scenes of Ilioupersis, and the fine bronze oinochoe in the form of a boy's head, are not visible right now. They were included, however, in recent exhibitions of the museum (*Mythos Troia*, from 19.07.2006 to 31.01.2008, and *Kunstammer und Antiquarium- Die frühen Antikensammlungen der Wittelsbacher* from 28.03.2009 to 28.03.2010). A new museum guide about the Etruscans could be available in the next years.

Good news from Munich, hence – but, alas, it does not come without some bitter taste. Due to staff shortage, the exhibitions are often closed; visitors need to explicitly address the staff in order to get access to them – unless it is summer and, in the absence of sufficient air-conditioning, the rooms get too hot. One hopes that Germany's rediscovery of Etruscan culture will soon overcome such obstacles.

News from the Netherlands

by L.B van der Meer

Planned for end of the year 2011 are be two contemporary (gendered) Etruscan exhibitions, one in the Allard Pierson Museum at Amsterdam and one in the State Museum of Antiquities at Leiden. About 200 artifacts from Etruria, from the period of the “principi” and “principesse,” will be displayed. The organizer is Dr. Patrica Lulof of Amsterdam University.

In Brussels there is a small didactic exhibition “Etruschi in Europa,” now

LANGUAGE

The Etruscan Dictionary: 16,000 words and numbers up to 96

Interview with the editor
by Fabio Isman

(Rome *Il Messaggero*, 25 April 2010)
“In 2012, or at the latest in 2013, we will finally have an Etruscan dictionary,” says Enrico Benelli, who works at the CNR Institute for Italic and Mediterranean Civilizations (ISCIMA) directed by Paola Santoro and founded from the combination of two organizations created by Massimo Pallottino and Sabatino Moscati.

Benelli has just published a thesaurus of 16,000 words: all the Etruscan words so far transcribed from inscriptions, epigraphs, and vases, 13,000 sources of various types. It is a collaborative labor of six years, and it updates a now outdated work edited 35 years ago by Massimo Pallottino. “I received my degree in 1991 with [Pallottino’s] student Giovanni Colonna, and in that undertaking I was the youngest,” he explains, and adds: “in order to speak a language, 2,000 words are enough. That is not our situation, because 15,000 of our words are personal names, and the majority of the others describe every detail of the tomb. But there are also sacred terms, names of divinities and officials, verbs, the numerals up to 96, and many other curiosities small and large.”

Well then, Etruscan remains, as many say, a mystery, and we have nothing more than a telephone book?

“No, the language is much less myste-

until 24 April 2011 (with many videos, 3D-photos, and almost all the Etruscan and Praenestine artifacts from the Museum Cinquantenaire).

We would like to announce a most important doctoral dissertation by Dr. Tesse D. Stek of Amsterdam University, *Cult Places and Cultural Change in Republican Italy. A Contextual Approach to Religious Aspects of Rural Society after the Roman Conquest* (Amsterdam Archaeological Studies, 14) Amsterdam University Press (ISBN 978 90 8964 177 9, 21 x 29,7 cm, 276 pp.)

Stek’s study on sanctuaries and rituals in Republican Italy throws a new light on the role of cult places in Italic communities as well as on the Roman impact on religious structures in these areas. The Apennine and Adriatic areas



Enrico Benelli of ISCIMA, CNR.

rious than one would believe; and also, do not underestimate the value of a telephone book. From the names, we can reconstruct the history of a city, relationships among families. Do you know that between the 3rd and 1st centuries B.C, the Mediterranean city where we know the largest number of person’s names is the city of Chiusi? There are 3,000 and another thousand Roman names. In all of the Mediterranean, we do not even have a thousand names attested.”

With names you can reconstruct history, but with numbers? Why, with the Etruscans, do we stop at 96?

“The Etruscan culture that has reached us today is essentially funerary; therefore from the inscriptions, we know the age of the deceased. And we do not go above 96. Actually, in Tarquinia a person died at the age of 106, but on the epigraph the number is written in letters. He was an adventurous personage, a Perugian defeated by Hannibal at Cuma. Livy tells of Perugians who fought bravely enough to receive the honors of battle. He returned to Tarquinia, married an aristocratic lady and evidently lived a

were originally inhabited by various “Italic” tribes and characterised by a specific non-urban societal organisation, in which cult places had a pivotal function. From the fourth century BC onwards the area was gradually incorporated by Rome, profoundly altering its geopolitical make-up. The author investigates the changing social and political function of cult places in non-Roman Italic society, and provides a new perspective based on his fieldwork on the Samnite temple of S. Giovanni in Galdo (Molise). Through a discussion of the relation between cult places and settlement organization, Stek also highlights the importance of cult places and religious rituals for new Roman communities in the conquered areas from the mid-Republican period onwards. This research thus opens new perspectives on

long life.”

But do we truly know enough of the Etruscan language?

“From the patronyms on gravestones, ‘son of’ declined in the genitive, Luigi Lanza in 1789 derived the rudiments of a grammar. He had already deciphered the alphabet. The research then further advanced also due to important discoveries. On Etruscan texts, from the 1980s on, we can perform what we called at school a logical analysis. From the *cur-sus honorum* of aristocrats buried for example in Tarquinia, we can understand how the city was governed. And we also find terms, still in use, of absolute Etruscan origin.”

Interesting; why not give us a pair of examples?

“Galileo invented the word satellite. In Latin, *satelles* is a bodyguard, but it descends from the Etruscan word *zat-lath*, which defined the one who used the axe, that is, the lictor. Then the word *persona* indicated, in Latin, a theater mask; but it is a corruption of the Etruscan *fersu*, which translates as mask. Also the *groma*, an instrument used by land surveyors, would have derived from the Greek word *gnomon*, passed on from the Etruscan.”

But then how can we conceive of a dictionary that is made just from short inscriptions?

“Not all are so short. There are also texts of a quite some length. The Pyrgi tablets, discovered by Massimo Pallottino himself; the *Tabula Cortonensis*, consigned to the police in Camucia in 1992; then the Perugia cippus, and the Capua tile. The longest text is a fragment of a ritual book and calendar, discovered on a linen mummy

the issue of the “religious romanisation” of Italy by arguing for a strong Roman impact also in non-urbanised areas. Tesse Stek bases his study on the analysis of archaeological, literary and epigraphic evidence from rural cult places in Central and Central-Southern Italy, including field work.

Dr. Tesse D. Stek is William Golding Research Fellow at Brasenose College, Oxford University and conducts archaeological fieldwork in Molise, ancient Samnium.

The doctoral dissertations of Ellen Thiermann (on the Fornaci necropolis at Capua) and Miko Flohr (on Roman fulonicae) are about to appear as commercial editions, probably in 2011.

Forthcoming is L.B van der Meer, *Etrusco ritu. Case studies in Etruscan ritual behavior*.

wrapping in Zagreb.”

A story to tell, at least for those that don’t know it?

“Alexandria in Egypt was the New York of ancient times. There lived a small community of Etruscans, who had brought their ritual books with them. Perhaps when they served no further use they were sold to an embalmer as rags. In the 1800s, a Croatian priest bought a mummy in Egypt and then donated it to the museum of Zagreb. The bindings were unwrapped and no one could understand the strange text of 1,200 words written on linen, which is a base more resistant than papyrus, and parchment at that time still did not exist; it survived because of a lack of fluctuation in temperature. A German linguist, Emil Brugsch, identified it.”

The linen of the mummy survived due to the climate; but how is it we know of so many Etruscan funerary inscriptions?

“Because they were inside the chamber tombs. Those of the Romans, on the other hand, were on the exterior so passersby could read them, and in a way kept alive the memory of the deceased.”
And of your dictionary, what is still missing?

“The funds to complete it. It is a project that has been talked about since 1908. Pallottino had started it, but brought out only the first two volumes, the Thesaurus. With him worked a French linguist since deceased, Michel Lejeune; and we have made contacts with his students. Who knows? Maybe we could do a co-edition with CNRS. We will see.”

NEWS FROM THE FIELD

Preliminary Report of the Excavation of the Baths at Carsulae 2010

by Jane K. Whitehead, Valdosta State University

The 2010 excavation season at Carsulae focused on three separate areas: the southwestern exterior of the bath building itself (plans, figs. 1-2), and on two arms of the polygonal wall, the northern extension where it heads toward the cistern in *opus caementicium* (plans, figs. 1 and 3), and the eastern extension where it leads toward the Via Flaminia (plans, figs. 1 and 4). The total new area explored this year is 37.5 sq. m., and the total area now exposed by this research team over four excavation seasons is 125.5 sq. m. All three areas yielded surprising and significant results.

Two of these areas provided evidence for building phases that very likely date to the time of the Roman Republic, and support this director's hypothesis that the baths were integral to the purpose of Carsulae and were built at the founding of the city, if not before:

1. In deepening our probe to the south of Wall E on the exterior of the baths, where in 2008 we had found shards from a large window pane and in 2006 we had found evidence of a drain, we uncovered an L-shaped deposit of mud brick at a level lower than that of the brick-faced concrete structure's foundation (plan, fig. 2). Two important sculptural elements emerged from this black stratum above the mud brick feature: the capital of a miniature column and a large carved eye in a fragmentary face that appears to be of a griffin.

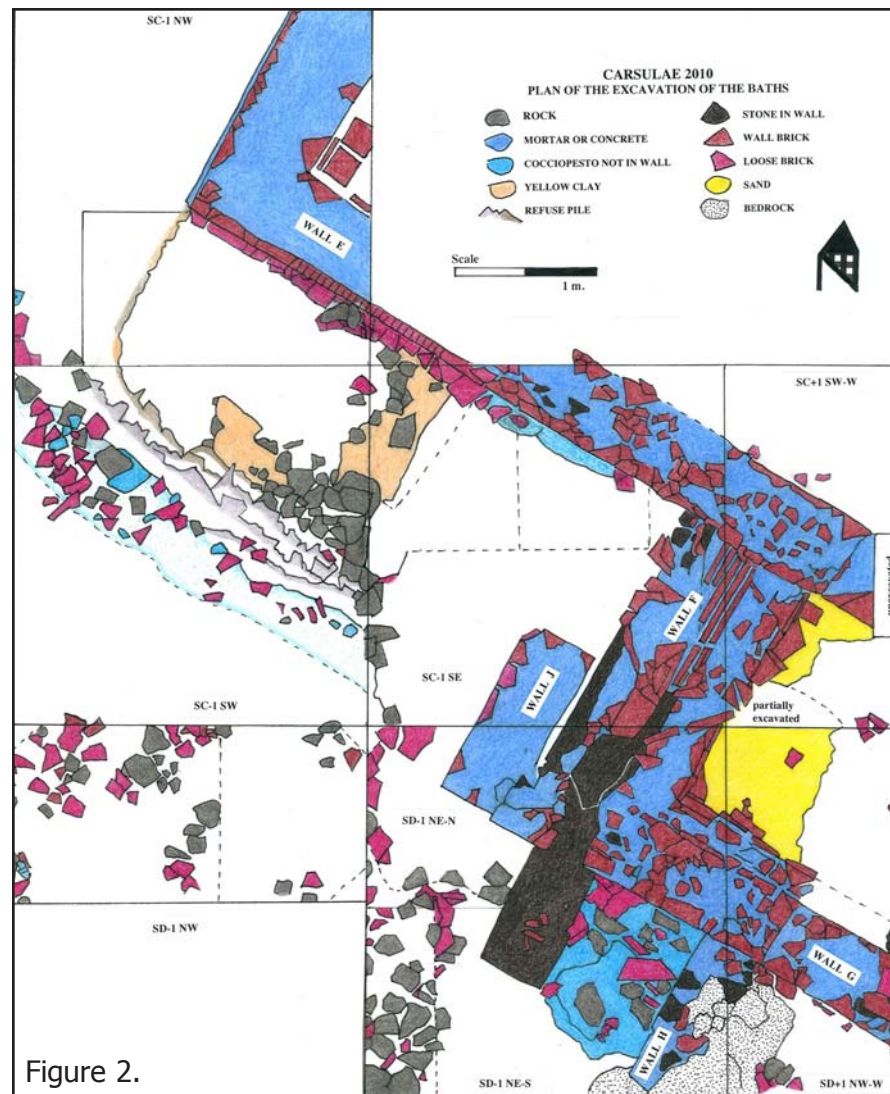


Figure 2.

They may both be funerary in function. Their location with respect to what appears to be an earlier phase of building calls into question the dating and origin of the other stone funerary elements reused throughout the bath structure. This probe went down about 10 cm. below the level of the line of paving tiles and revealed the foundation of Wall E. As the wall extends to the

NW, its foundation is of brick; as it extends toward the SW from where the mud brick deposit meets it, the foundation consists of the same yellowish clay as that of the deposit. It appears that Wall E was built over an earlier wall and used its unfired brick as a foundation.

2. The northern arm of the polygonal wall, we discovered, was extended by a very different type of masonry,

consisting of large, dry-laid stones with only an exterior face; traces of mud brick and carbonized wood appeared in the fall along this stretch, and suggest a superstructure *a graticcio*, of wattle and daub. This one wall thus displays three distinct chronological building phases in its diverse masonry forms (plan, fig. 3). This newer wall continues the north-eastward line of the polygonal wall toward the cistern. It is clearly later in date; crossing the balk between this quadrant and the one to the north, a vertical strip of plaster coats the exterior face of the later wall as well as the polygonal wall where the top part of one massive stone has been partially cut to hold it. The presence of the plaster suggests that this later wall supported a superstructure. The character of that superstructure is more apparent in the quadrant to the north, where the fall of material along its western flank includes chunks of yellowish clay, of the same color, in fact, as the yellow clay found south of the baths. A chunk of frescoed plaster was found attached to some of this yellow clay, and a large-headed iron nail, one of many nails of this type found in this quadrant, had clay attached to it.

The third area explored the series of five steps that appear to lead down from the Via Flaminia toward the eastern extension of the polygonal wall, where in 2008 we uncovered what then appeared to be a platform in *cocciopesto* built against the massive boulders of the earlier wall. Excavation here this season revealed that the platform is actually a basin, and with the steps and a series of shallower tiers that abut them, it perhaps forms a large public fountain or nymphaeum at the southern entrance to the city (plan, fig. 4). It may have been used for watering horses, since it lies near the southern entrance to the city, or it may be a fountain that supplied the healthful water, high in calcium, that now is bottled at the base of the hill and sold under the brand Sangemini. The three and a half quadrants opened in this area preserve at least three very diverse masonry forms, all in use at the same time: polygonal, dry-laid cut stone, and *opus caementicium*. This area illustrates how difficult it will be to establish a chronology of building phases at Carsulae. But it also illustrates the longevity of the city and its inhabitants' conservative

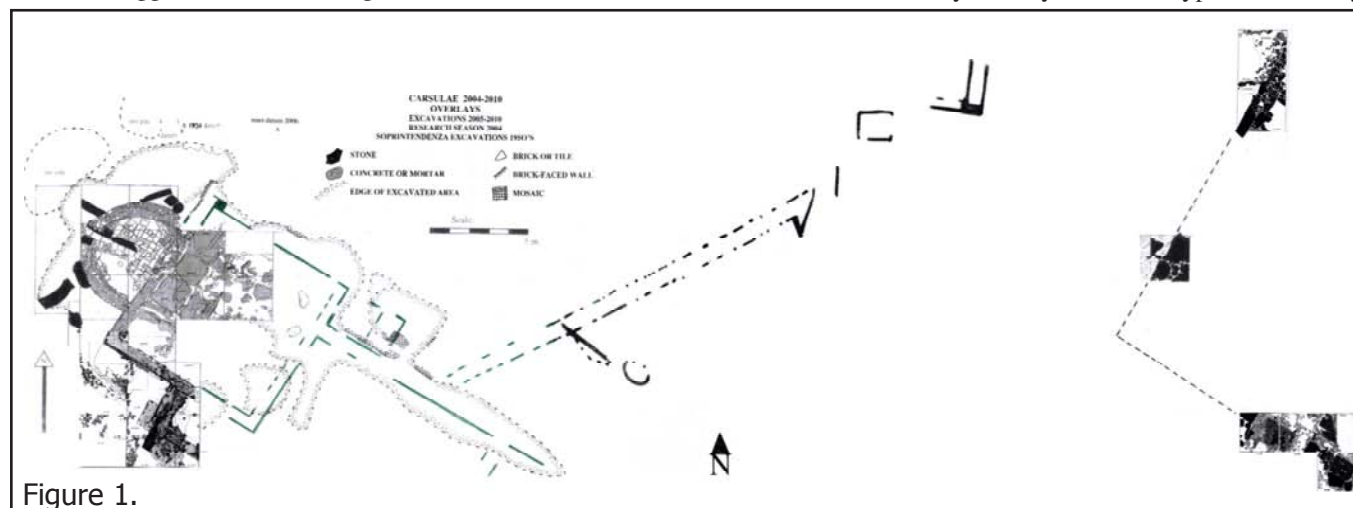


Figure 1.

tendency to rebuild and reuse the structures of the past.

Conclusions

All three of these areas opened this season have contributed significantly to our understanding of the chronology of building phases at the site. The transitional wall *a graticcio* between the polygonal wall and the Imperial cistern does establish a clear chronological sequence in its superpositions. The fact that the traces of its clay superstructure resemble the traces of clay walls underlying the baths may be a clue to connecting the building phases in the two areas to each other as well as to the history of the rest of Carsulae. The area of the shallow pool, paved as it is with diverse masonry techniques, nonetheless rests upon the polygonal features, which must be earlier. All areas have also adduced more evidence for the traditional 3rd c. BC date of the city's founding.

Photo (left) strata feature in trench.

Photo (right) view of the steps.

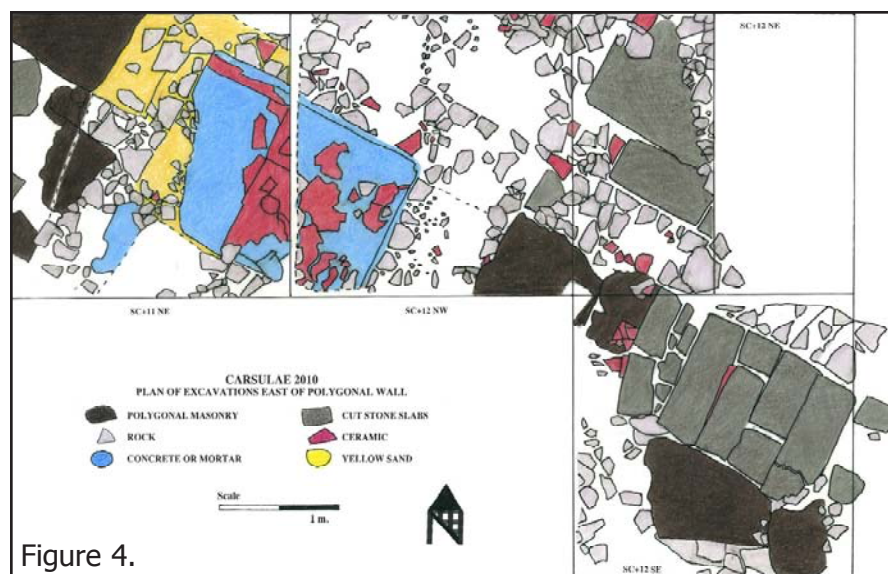


Figure 4.

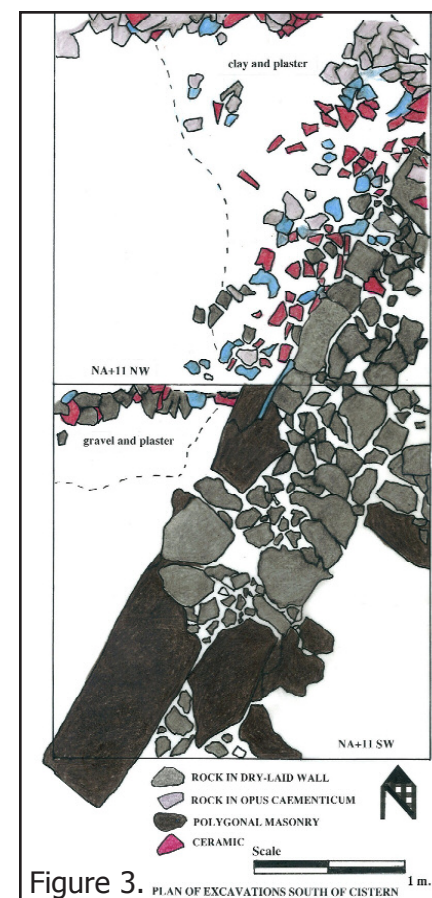


Figure 3.

Update: The Queen's Tumulus at Tarquinia

(From ANSA, August 5, 2010) The 2010 season of excavation carried out by the Università degli Studi di Torino and by the Soprintendenza per i Beni Archeologici dell'Etruria meridionale under the direction of Alessandro Mandolesi has brought forth some remarkable discoveries in the area of the Doganaccia, located in the heart of the Etruscan necropolis of Tarquinia. In this area were probably buried kings and princes of the 7th c. BC (see story in Etruscan News 12 [Spring 2010] 16), who could perhaps be the ancestors of the first Etruscan king of Rome, Tarquinius Priscus.

The excavation has brought to light an impressive open-air entranceway with wide steps, belonging to the largest tumulus at Tarquinia of the Orientalizing Period. This "Queen's" tumulus dates from the middle of the 7th c. BC and, together with the "King's" tumulus, allows us to recognize an awe-inspiring pair of tombs. By means of this entranceway, the archaeologists reached the tomb of a high-ranking person in the Etruscan community, probably of royal status. The walls of the room are in large part covered with a cohesive layer of alabaster plaster (see

picture). Of the type known from the Near East, at Cyprus, in Egypt, and in the Syrian-Palestinian area.

This is a rare example of wall covering which has until now not been found in Etruria, and was apparently (or presumably) carried out by specialized craftsmen from the eastern Mediterranean. Like the closely-related "King's" tumulus, the "Queen's" tumulus is in fact similar to a type of "Homeric" royal tomb known from Cyprus, especially from Salamis (Salamina) in the SE part of the island. It is therefore probable that the original model for this type tumulus tomb was known to architects and craftsmen from the Eastern Mediterranean who came to Tarquinia in the beginning of the 7th c. BC. The plaster base still has traces of

painting, consisting of a horizontal red band that must have run along all the sides of the entrance room; above this can still be seen an image hard to decipher. As is the case in the oldest paintings, it could perhaps be an animal, painted in black with red outline; the animal has clear religious meaning symbolizing the Afterlife.

The delicate paintings were carried out in the most ancient technique, similar to tempera, referred to in the literature especially Pliny the Elder has having been "invented" in Greece by craftsmen between the 8th and 7th c. BC. This fresco painting takes us back to the earliest phases of Etruscan wall painting. If future excavations confirm the dating of the decoration, this would be the earliest example of funerary painting

at Tarquinia, carried in an open-air area in front the funerary chamber and therefore easily accessible for the practice of sacred ceremonies. This new evidence would raise by some decades the earliest painting at Tarquinia, which has until today been represented by the Tomb of the Panthers. Such paintings have made Tarquinia famous and caused it to be recognized by UNESCO as a Cultural World Heritage Site in 2004.

These recent results are to be added to the other important discovery, which took place last year, when the earliest Etruscan tomb with two rooms side by side, the so-called "Tombs Gemina," was found. It was meant to receive the bodies of two noble people who died, perhaps at the same time, because of a tragic event. These people seemed to have been related to the prince or the king buried in the large tumulus nearby. These important excavations supported by Lazio region and the Comune of Tarquinia with the contribution of the Compagnia di San Paolo and of the Gruppo Fondiaria-SAI, along with the participation of the volunteers of the Associazione "Fontana Antiqua." The study is part of the "Via dei Principi" project, intended to focus on the touristic and cultural value of the monumental tumuli of the necropolis. These important new princely tumuli, along with the painted tombs, will now be available to visitors.



Tarquinia, excavation of the Queen's tumulus. Ca. 650 B.C.

Excavations along the Via Flaminia: the Vicus ad Martis Tudertium

by John D. Muccigrosso, Drew
University

The site of the Vicus ad Martis Tudertium is located on the western branch of the ancient Via Flaminia. The site's name is to be found in several ancient itineraries, including the 1st century *Itinerarium Gaditanum*, the 3rd century Antonine Itinerary, and the medieval *Tabula Peutingeriana*. Although today there is nothing above ground to mark the ancient site apart from the church of S. Maria in Pantano, built into an existing ancient building, several inscriptions suggested the identification of this site with the Vicus, including two embedded in the church tower and a third in use as part of the modern altar.

Although we have performed some remote sensing beyond the immediate area of excavation, our digging has been so far confined to an area just north of the church, east of a modern road which runs roughly N-S and has been identified as following the course of the Via Flaminia. About 800 m. to the N runs (or ran, as it is mostly dry now) a small torrent, the Tribio, which flooded very heavily in living memory. Behind the church is a small, but noticeable, rise in the land. The whole area sits at the foot of the Monti Martani.

We set out to answer several important questions with our excavations. First, was this actually the site of a settlement along the Flaminia which ought to be identified as the Vicus? Ancient inscriptions have been known to migrate over time and the lack of any substantial remains cast some doubt on the identification. Second, if this was a vicus, what was the nature of the settlement: was it a full-fledged urban center, with the usual array of public and private buildings, or was it a smaller, more limited place with minimal facilities to serve travelers? How long after the construction of the Flaminia in the late third century BC did it appear and how long did it last? In fact we have a very poor understanding of this whole category of Roman settlement, and this site promises much in that regard. The third area of inquiry concerned the relationship between the site and the surrounding area. The important and much larger city of Todi lies on the Via Amerina less than 15 km. away: how did this new settlement



Aerial photo of site at end of season (north is at top).

relate to the old one (its name gives us some clue), and what role did it have in the spread of Roman influence in this part of Italy following the Roman conquests of the third century.

So far our first three research seasons have been able to address in part only the first two questions, and we have only just begun on the third. While we have not found any inscriptional evidence that attests to the name of the site, it is clear that we have a substantial settlement stretching over several hectares, and worthy of the note given to it on the various ancient itineraries. This research has not been limited to excavation only, but has also included geo-magnetic survey in the area immediately surrounding our excavation trenches, as well as in multiple areas to the north and south of the trenches. The results of that research, done in collaboration with the University of Perugia's Dipartimento "Uomo e Territorio," have indicated the presence of numerous structures below the soil, some of significant size. Indeed the results of the survey have been so impressive that our Italian collaborators are eager to complete a detailed large-scale examination of the area in the coming years.

Chronologically, while the church suggests a 9th c. *terminus ante quem* for the abandonment of the site, our latest contextual find has been an oil lamp, datable to the fifth century and similar to some found in a nearby early-Christian catacomb. Numerous building walls have also emerged very near the modern surface. The walls seem to have been constructed in two phases. The earlier phase, constructed of *opus vittatum* with brick external facing and mainly cut stone with a few bricks on the interior, is associated with a *cocciopesto* pavement, heavily damaged in antiquity. These walls are substantial: approx. 60 cm. in width, and over 20 m. in length in the building we have been excavating thus far. This earlier phase seems to date to at least the middle of the first century BC, to judge from numismatic evidence. The later phase of construction is repre-

sented by the upper levels of walls which, though poorly preserved, can clearly be seen resting either on top of soil or on top of the earlier walls. This later phase can be dated in part by the discovery of two coins that had likely been deliberately placed on top of the older wall as the mortar for the new wall was being laid. One is recognizable as a coin of Crispina, the wife of the emperor Commodus, and datable to 180. There are other clear examples of the reuse of older material, such as architectural elements, and fragmentary older material also appears in strata that now seem mainly composed of soil dumped inside the older walls to create a new floor level about 1.5 m. above the old one. Among the more promising items are a fragment of a terracotta plaque with decoration nearly identical to those found on 4th-2nd century BC temples in other settlements in the region, and a fragment of antefix also datable to the first centuries BC/AD. It is clear that the vicus is to be placed in the context of other Roman-period settlements nearby in Umbria.

The other major feature of the site is as internal road which is visible in some aerial photos as well as our magnetic surveys. Its surface is composed of smallish stones, approx. 10-20 cm. in diameter, with few noticeably larger. It has at least two phases, the upper one of which appears to be cut into the surrounding strata. A section up to the road reveals a dark cylindrical feature in the soil running parallel to the direction of the road, which we interpret as the remnants of a line of logs put in place to contain the stones and soil used to form the surface of the road. Based on our analysis of the surrounding area and especially of other identified stretches of the Flaminia, we now believe that this road, and not the modern one just to the west, represents the line of the ancient Flaminia, a significant change in interpretation which alters our understanding of the development of this site in late antiquity and the medieval period.

Magnetic survey and aerial photog-

raphy was performed in 2010 in part to explore the limits of the site without excavation. Preliminary results suggest that the site itself extended for some 7 hectares and indicated several promising areas for other Roman-period structures beyond the formal limits of the *vicus*, but still close. We plan to explore several of the more promising areas which lie outside our current zone of excavation in 2011.



Sarah Harvey of Kent State and Federico Spiganti of Intrageo show off dolium fragment inscribed with "XIII." (See inset).

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CONFERENCES

The Arts of Rome's Provinces

Traveling seminar sponsored by
the Getty Foundation
May 2011 and January 2012

The question of how we understand the art of the Roman provinces urgently requires reexamination in light of new thinking about colonialism and imperialism, set within the framework of an increasingly global world. At the same time that Anglophone art historians and archaeologists are querying whether we still can use the early 20th century concept of "romanization" — the processes by which cultures were brought in contact and materially changed by the Roman imperial presence — innovative art historical and archaeological techniques, theories, and analytic strategies permit us to explore the art of the provinces with fresh excitement and sometimes unexpected results.

This seminar, sponsored by the Getty Foundation, is designed to bring together a diverse international group of historians, art historians, museum professionals, and archaeologists interested in both theoretical issues of "romanization" and the particular manifestations of material culture in the various provinces. Our intention is to promote and provoke a broad conversation about the future of this developing field.

Two intensive two-week sessions are envisaged: one in Great Britain (May 2011) and one in Greece (January 2012). The seminar will be led by Professor Emerita Natalie Boymel Kampen (Columbia University) and Professor Susan E. Alcock (Brown University), in conjunction with a team of distinguished international scholars.

Hadrian's Wall, Britannia.



Langford Seminar and Conference

of the Department of Classics, Florida
State University
2010 and 2011

Langford Seminar November 6, 2010 Ekphrasis: Description in Antiquity

Director: Frederick Williams, *Trinity College, Dublin*

Speakers:

James A. Francis, *University of Kentucky*, "Living Images in the Ekphrasis of Homer and Hesiod."

Évelyne Prioux, *CNRS, Paris Ouest-Nanterre*, "Programmatic Allegories in Hellenistic Ekphrasis?"

Riemer Faber, *University of Waterloo*, "Emulation in Latin Epic Descriptions."

Delphina Fabbriani, *Università di Firenze*, "Luxury and Ekphrasis in Martial."

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

Sessions:

I. Etruscan Sigla (Feb. 25)

II. Sigla and Inscriptions in Italy and Bulgaria (Feb. 25)

III. Sigla and Inscriptions from Cyprus and Greece (Feb. 26)

IV. Computer Workshop for Members of the International Sigla Project (Feb. 26)

Speakers:

Anthony Tuck and Rex Wallace, *University of Massachusetts, Amherst*, "Sigla from Murlo."

Giovanna Bagnasco Gianni, *Univ. of Milan*, and Alessandra Gobbi, *University of Pavia*, "Etruscan Sigla."

Atanas Orachev, *Sofia University*, "Inscriptions from Thrace."

Nicolle Hirschfeld, *Trinity University, San Antonio*, "Cypriot Marks."

William West, *UNC, Chapel Hill*, "Literacy and Writing in Archaic Crete: A Review."

John Papadopoulos, *UCLA*, "Potmarks of Geometric Greece."



Bologna, an Etruscan parade from circa 1900.

XVIII Convegno Internazionale di studi sulla storia e l'archeologia dell'Etruria: la fortuna degli Etruschi nella costruzione dell'Italia unita

Fondazione per il Museo
"Claudio Faina"

Orvieto, Palazzo dei Congressi
3-5 December 2010

3 December

Carmine Ampolo, *Scuola Normale Superiore, Pisa*, "Le nazioni italiane e gli Etruschi nell'opera di Carlo Denina."

Paolo Desideri, *Università degli Studi di Firenze*, "Gli Etruschi di Giuseppe Micali fra antiquaria e ideologia politica."

Giovanni Colonna, *Università degli Studi di Roma "La Sapienza"*, "Lo studio degli Etruschi e il Risorgimento italiano."

4 December

Armando Cherici, "'Mirari vos': la politica museale di Gregorio XVI tra storia e antistoria."

Alessandro Mandolesi, *Università degli Studi di Torino*, "Etruschi e Piemonte sabauda: dalla diffusione del gusto 'all'etrusca' al collezionismo archeologico."

Giovannangelo Camporeale, *Università degli Studi di Firenze*, "Isidoro Falchi e le questioni di Vetulonia e Populonia."

Mario Torelli, *Università degli Studi di Perugia*, "Il mito degli Italici nell'Italia risorgimentale."

Stefano Bruni, *Università degli Studi di Ferrara*, "Capponi, Viesseux, Capei e gli Etruschi. Gli scavi della Società

Colombaria e il Museo Etrusco di Firenze."

Adriano Maggiani, *Università degli Studi di Venezia*, "1859-1861: le ricerche della Società Colombaria a Sovana e a Chiusi."

Giulio Paolucci, *Museo Civico Archeologico di Chianciano*, "'Scopritore di tali magnificenze sepolcrali che renderanno immortale i di lui nome'. Nuovi dati sulla collezione Casuccini di Chiusi."

Françoise Gaultier, *Museo del Louvre*, "La dispersione della Collezione Campana negli anni dell'unificazione politica dell'Italia."

Giuseppe M. Della Fina, *Fondazione per il Museo "Claudio Faina"*, "La nuova Italia e i beni archeologici: il caso della scoperta delle tombe Golini I e II."

5 December

Stephan Steingraber, *Università degli Studi di Roma III*, "George Dennis e la sua opera nell'ambito dello sviluppo dell'Etruscologia nell'Ottocento."

Filippo Delpino and Rachele Dubbini, *Istituto di Studi sulle Civiltà Italiane e del Mediterraneo Antico, Università degli Studi di Roma "La Sapienza"*, "Pietro Rosa e la tutela delle antichità a Roma tra il 1870 e il 1875."

Maria Bonghi Jovino, *Università degli Studi di Milano*, "La scuola archeologica di Pompei e le due anime dell'archeologia risorgimentale."

Maurizio Harari, *Università degli Studi di Pavia*, "Giosuè Carducci e i selvaggi di Villanova."

Giuseppe Sassatelli, *Università degli Studi di Bologna*, "Bologna: il carnevale degli Etruschi e l'identità cittadina."

Artists And Actors: Iconography And Performance In Ancient Greece

A symposium complementing the
exhibition

“The Art of Ancient Greek
Theater”

and the production of
Sophocles’ “Elektra”

J. Paul Getty Museum
at the Getty Villa

September 24 and 25, 2010

“Artists and Actors: Iconography and Performance in Ancient Greece” considers the artistic evidence for dramatic performance in ancient Athens as well as Greek and local settlements in southern Italy. This two-day symposium complements the major loan exhibition *The Art of Ancient Greek Theater*, on view at the Getty Villa through January 3, 2011, and the outdoor theater production of Sophocles’ *Elektra*.

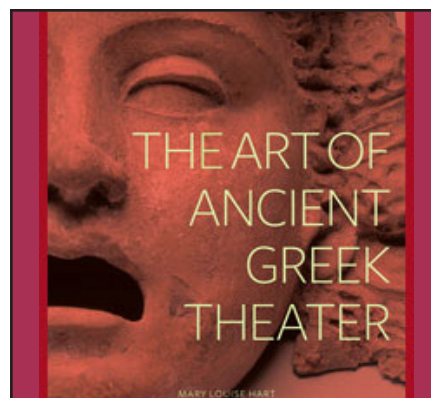
Drawing on objects featured in the exhibition, distinguished international scholars investigate the historical context for theatrical performance and its relation to the creation of some of the most vivid art from the ancient world. Topics include the analysis of theatrical iconography; the relationship between workshops that produced theater-related imagery in Athens and southern Italy; the dissemination of vases from Athens and the Greek colonies to Italic settlements, where most have been found; ancient methods of staging and the depiction of props; and the nature of masked acting.

The symposium concludes with “Directing Elektra: Sophocles for the Contemporary Stage,” a conversation about the Getty Villa’s production of Sophocles’ *Elektra* with director Carey Perloff of the American Conservatory Theater, San Francisco, Helene Foley of Barnard College, Columbia University, New York, and associate curator of antiquities Mary Louise Hart of the J. Paul Getty Museum, curator of *The Art of Ancient Greek Theater*.

Symposium Schedule

September 24: Iconography and Interpretation

“Images of the Greek Theater and Images of Greek Myths in the Guise of Theater,” *Ralf Krumeich*, Institute for Art History and Archaeology, University of Bonn,



“Satyrs on Stage: Figures and Fictions,” *François Lissarrague*, Centre Louis Gernet, Paris, France

“Dancing Dolphins: Choral Cultures between Image and Ritual,” *Barbara Kowalzig*, Royal Holloway, University of London, England

“Out of Her Shell: Staging the Birth of Helen in Athens and South Italy,” *H. Alan Shapiro*, Johns Hopkins University, Baltimore, Maryland

“Rediscovering an Athenian Witness to Comic Art: The Phanagoria Chorus,” *Jeffrey Rusten*, Cornell University, Ithaca, New York

“Greek Theater for Non-Greeks: Visual Evidence from Fourth-Century B.C. Apulia,” *T. H. Carpenter*, Ohio University, Athens, Ohio

“‘The players are come, my lord’: How Did Tragedy Travel in the Fifth and Fourth Centuries B.C.E.?” *Oliver Taplin*, Magdalen College, Oxford, England

September 25: Actors and Performance

“Monuments of Actors and Choregoi of the Greek Theater,” *Hans R. Goette*, German Archaeological Institute, Berlin, and the University of Giessen, Germany

“Masks, Performance, and Typologies,” *C.W. Marshall*, University of British Columbia, Vancouver, Canada

“Theorizing Props: Greek Theater-Related Vase Paintings, Comparator Traditions, and the Analysis of Stage Objects,” *Martin Revermann*, University of Toronto, Canada

“Performance Perspectives,” *Michael Walton*, University of Hull, England

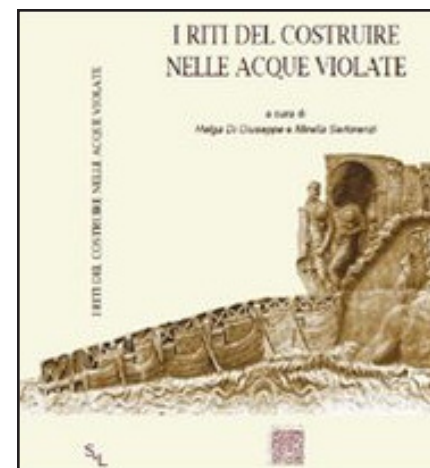
“Directing *Elektra*: Sophocles for the Contemporary Stage,” *Director Carey Perloff and Professor Helene Foley* discuss the Getty Villa’s staging of *Elektra* and the process of adapting Sophocles’ tale of revenge for modern audiences with *Mary Louise Hart*, associate curator of antiquities, the J. Paul Getty Museum.

I riti del costruire nelle acque violate

This volume contains the papers presented in the conference “I riti del costruire nelle acque violate,” held in Rome in June, 2008, with the goal of analyzing, through a multidisciplinary approach, ritual behavior performed by ancient peoples to repair the damage to water. “Violated water” includes the alteration of water courses caused by the construction of infrastructures, such as aqueducts, wells, channels, cisterns, ports, drainage and land reclamation, which came into contact with waters of the sea, rivers, lakes, swamps, springs, and waterfalls. The literary sources do not deal with the details of the rituals connected to the “domestication” of water, and thus the only way to identify them is to assemble archaeological traces left by sacrifices and ritual activities, with the greatest attention to the context of the finds and to excavation strategies.

Contents:

- A. Locchi, “Le acque insidiose: laghi e paludi nello scenario mitico greco.”
- F. Calisti, “Sacralità dell’acqua e ‘sacrifici di riscatto’.”
- G. Facchinetti, “Offrire nelle acque: bacini e altre strutture artificiali.”
- H. Di Giuseppe, “Acheloo e le acque deviate.”
- F. Diosono, “Pratiche culturali in relazione a porti fluviali e canali.”
- S. Botta, “Ordinare le acque e il mondo: ponti, vie e barricate nella laguna di Texcoco.”
- G. Crifò, “A proposito di Pontifices.”
- D. Segarra Crespo, “Giunchi giù dal ponte. A proposito di un materiale asciutto anche in acqua.”
- L. Mancini, “*Pietas* e *Superstitio* nella decorazione dei ponti romani.”
- G. Piccaluga, “Cesare e il controllo sacrale delle acque.”
- A. Delfino, “I riti del costruire nel Foro di Cesare.”
- M. Zerbini, “Quando il Vir Dei costruisce sulle acque.”
- M. Schraven, “I depositi votivi di Ponte Sisto. Ponti, pontefici e rituali di fondazione nella Roma rinascimentale.”
- F. Miele, “Aree sacre connesse a culti di divinità femminili e maschili presso fonti, sorgenti e punti di guado nella media valle del fiume Volturno.”
- D. Caiazza, “Le ‘fontane dei bambini’ e altri culti e tabù delle acque in Terra di Lavoro. Cenni sulla natura e motivazione delle offerte votive.”
- A. Ribera I Lacomba, “Depositum ritua-



les de Valentia (Hispania). De la primera fundación republicana (138 a.C.) a la segunda augustea.”

M. Antico Gallina, “Sistemi ad anfore per la bonifica dei terreni di fondazione: una sacralità disattesa?”

A. Cinque, “Attualità del tema “acque violate”, tra dissesto idrogeologico e rimpianto del rispetto sacrale.”

Case Studies

L. De Grossi Mazzorin, C. Mascione, “Populonia, acropoli: un deposito rituale dalla cisterna pubblica.”

P. Framarin, “Un *templum* in effossa terra ad Augusta Praetoria.”

M.A. de Lucia Brolli con appendice di E. Cerilli, “Un culto ctonio nell’hinterland di Falerii.”

A. Rossi, “Acque violate: il caso dei canali tardo-arcaici di Pontecagnano.”

S. Modica, “Azioni rituali di compensazione/integrazione: il caso di località Campoverde (LT).”

B. Portulano, G. Facchinetti, “Soiano del Lago, luogo di culto delle acque.”

M. Denti, “Pratiche rituali all’Incoronata nel VII secolo a.C. I grandi depositi di ceramica orientalizzante.”

Conference

L’Ipogeo dei Volumni

170 anni dalla scoperta

Perugia, 10-11 June 2010

Program

June 10

Session I: Scoperte e documenti di archivio

Chair: Simonetta Stopponi, *Università degli Studi di Perugia*

Luana Cenciarioli, *Soprintendenza Archeologica dell’Umbria*, “La storia della scoperta e le vicende dell’Ipogeo.”

Luigi Sensi, *Università degli Studi di Perugia*, “Interessi antiquari a Perugia agli inizi dell’Ottocento.”

Maurizio Matteini Chiari, *Università degli Studi di Perugia*, “La deviazione della Strada Nazionale Cortonese presso Perugia. Una nuova direttrice di avvicinamento alla città. Qualche osservazioni.”

Sergio Fatti, *Regione Umbria*, “Ludovico Lazi, ‘Interessato agli scavi.’”

Agnese Massi, *Università degli Studi di Perugia*, “Perugia e l’Ipogeo dei Volumni da inediti documenti d’archivio francesi.”

Giovanni Colonna, *Università di Roma “La Sapienza”*, “Per una rilettura storica della Tomba dei Volumni.”

Session II: Aspetti archeologici

Chair: Giovanni Colonna, *Università di Roma “La Sapienza”*

Vincent Jolivet, *CNRS Paris*, “Il posto dell’Ipogeo dei Volumni nel dibattito sulla pianta canonica della casa etrusca e romana.”

Adriano Maggiani, *Università “Ca’ Foscari” Venezia*, “Uno scultore perugino a Volterra?”

Francesco Roncalli, *Università degli Studi di Napoli Federico II*, “L’Ipogeo dei Volumni e la tradizione delle tombe perugine tra IV e III sec. a.C.”

Simone Sisani, *Università degli Studi di Perugia*, “L’ultimo dei Volumni: ‘P. Volumnius Violens e la Perusia di età augustea.’”

Anna Eugenia Feruglio, “La necropoli del Palazzone. La Tomba Bella.”

Giulio Paolucci, *Museo Civico Archeologico di Chianciano*, “Su alcune ceramiche dipinte della Necropoli di Palazzone.”

June 11

Session III: Conservazione

Chair: Francesco Roncalli, *Università degli Studi di Napoli Federico II*

Paolo Belardi, Simona Graziotti, *Università degli Studi di Perugia*, “Considerazioni e ipotesi sulla teca muraria.”

Roberto De Rubertis, *Università di Roma I*, “Rilievi e progetti nella Necropoli del Palazzone.”

Lucilia Gregori, *Università degli Studi di Perugia*, “L’Ipogeo dei Volumni: sinergia culturale tra discipline scientifiche e umanistiche.”

Ippolito Massari, “Indagini idrometriche e microclimatiche finalizzate alla difesa dall’umidità e alla stabilizza-

zione microclimatica.”

Walter Violanti, *Libera Università Telematica Arti e Scienze Moderne*, “Risultati del monitoraggio ambientale dell’Ipogeo.”

Annalisa Pini, “Diagnostica preliminare: l’importanza dell’approccio interdisciplinare e valutazioni su campionamenti microbiologici effettuati.”

Assunta Marrocchi, *Università degli Studi di Perugia*, “Progetto per la conservazione elementi lapidei mediante inibitori di cristallizzazione salina.”

Daniel Bleresch, *Università degli Studi di Firenze*, “Il rilievo digitale con laser scanner dell’Ipogeo dei Volumni.”

Gennaro Tampone, *Università degli Studi di Firenze*, “Caratteristiche geometriche e costruttive dell’Ipogeo dei Volumni.”

Marcello Balzani, *Università degli Studi di Ferrara*, “Il rilievo morfometrico per la documentazione e il restauro.”

Perugia, Museo Archeologico Nazionale dell’Umbria

Chair: Gabriele Baldelli, *Soprintendente per i Beni Archeologici dell’Umbria*

Paolo Renzi, *Biblioteca Comunale Augusta Perugia*, “Prima dei Volumni. Percorsi di erudizione antiquaria nelle collezioni della Biblioteca Augusta di Perugia.”

Marina Regni, *Archivio di Stato di Perugia*, “La documentazione dell’ASP sulle scoperte dell’Ipogeo dei Volumni.”

L’Olpe Chigi Storia di un agalma International Conference 3-4 June 2010

Università di Salerno
Dipartimento di Beni Culturali

June 3

Annamaria Sgubini Moretti, *L’Olpe Chigi e Villa Giulia*.

Anthony Snodgrass, *The Olpe Chigi and Iconography in Cypselid Corinth*.

Laura M. Michetti, Iefke van Kampen, *L’Olpe Chigi: il contesto di rinvenimento. Dati di scavo e composizione del corredo*.

Daniele F. Maras, *Materiale epigrafico dal Tumulo Chigi: notizie su testi e contesti*.

Gilda Bartoloni, *I tumuli tardo-orientalizzanti di Veio*.

June 4

Matteo D’Acunto, *L’Olpe Chigi e la dialettica tra oligarchia e tirannide a Corinto alla metà del VII secolo a.C.*

Elena Walter Karydi, *Shapes, images, colour: ventures of the Chigi Master and his Corinthian contemporaries*.

Wolf-Dietrich Niemeier, Ann Brysbaert, *The Olpe Chigi and New Evidence for Greek Early Archaic Wall-Painting*.

A. Pontrandolfo-Emanuela Santaniello, *Ceramiche policrome occidentali del VII secolo a.C.: specificità e affinità nelle produzioni del bacino del Mediterraneo*.

Jeff Hurwit, *Boularchos, the Chigi Painter, and the Interdependence of Vase- and Free-Painting in the Seventh Century*.

Luca Cerchiai, M. Menichetti, E. Mugione, *Attorno al giudizio di Paride*.

Cornelia Isler Kerényi, *Olpe Chigi: proposte di lettura del programma figurativo*.

Marco Rendeli, *Da Oriente a Occidente... in Sardegna*.

Anna Maria D’Onofrio, *Dal guerriero all’oplita nel mondo greco*.

Bruno d’Agostino (synthesis and introduction to the final discussion)

The conference dedicated to the Chigi Olpe was preceded by the presentation of the volume:

Lo Scudo di Achille nell’Iliade. Esperienze ermeneutiche a confronto. Atti della Giornata di Studi (Napoli 12 maggio 2008), «AION (Filol) 31, 2009», a cura di Matteo D’Acunto e Riccardo Palmisciano.

Organizer: Angela Pontrandolfo

Speakers: Cornelia Isler-Kerényi, Amneris Roselli, Anthony Snodgrass.



Conference Dining and Death: interdisciplinary perspectives on the "Funerary Banquet" in ancient art, burial and belief

25 and 26 September 2010
Ioannou Centre for Classical and Byzantine Studies, St. Giles', Oxford

The term "funerary banquet" is often generally used to describe images in and on tombs, which show people feasting and drinking, or in settings associated with such activities. Such images were widely used in tomb adornment in numerous areas in the ancient world, where they take various forms and have different meanings.

These meanings can be areas of debate: in Classical archaeology, for instance, a traditional interpretation of images generally termed "*Totenmahl*" (usually showing single figures reclining on couches) as depictions of funerary rites or the heroised deceased in the afterlife is now countered by those who see portrayals of aspirational worldly activities. Others, seeing an impasse, and/or disagreeing with that approach adopt another method of looking at the images, assessing them as indicators of cultural preferences in self-representation. Still, questions linger about whether some, if not all of the "*Totenmahl*" type images have any eschatological significance, and whether it matters. As well, there has been little direct interdisciplinary dialogue: what are the approaches to and interpretations of banquet images in tombs in other cultures/regions/periods?

This conference gathered the current state of thinking about interpretations of the "funerary banquet" theme in a range of disciplines, with special consideration of the question of eschatological meaning. A two-day program consisted of papers presented by archaeologists specializing in Ancient Egypt, the Near East, ancient China, Etruria and the Greek and Roman worlds, each of whom considered the banqueting theme, details of the images and their meaning in various funerary contexts.

Organizers:

Catherine M. Draycott, *Katherine and Leonard Woolley Junior Research Fellow, Somerville College, Oxford*

Maria Stamatopoulou, *University Lecturer in Classical Art and Archaeology, University of Oxford*.



Reconstruction drawing of the Porch of Tiberius from the project of James Packer and Gil Gorski (who are illustrated in Roman garb).

Berkeley Ancient Italy Roundtable October 8-9, 2010 University of California, Berkeley

Keynote lecture:

James Packer, *Professor Emeritus, Department of Classics, Northwestern University*: “Digitizing imperial Rome: a computerized approach to the architectural history of the Roman Forum.”

Architecture and Topography of Ancient Rome

Chair: J. Theodore Peña, *Department of Classics, University of California, Berkeley*

Amy Russell, *Graduate Group in Ancient History and Mediterranean Archaeology, University of California, Berkeley*: “Public and private revisited: surveillance and control in the *Forum Romanum*.”

Marie Jackson, *Department of History, Northern Arizona University*: “Rapid and innovative developments in concrete technologies by builders of the latest republican era in Rome.”

Honora Howell Chapman, *Department of Modern and Classical Languages and Literatures, California State University, Fresno*: “Seeing the Temple of Peace at Rome.”

Carlos Noreña, *Department of History, University of California, Berkeley*: “Locating the *Ustrinum* of Augustus.”

Jennifer Trimble, *Department of Classics, Stanford University*: “Commerce, continuity and change in the *Horrea Agrippiana*, Rome.”

Maurizio Forte, *School of Social Sciences, Humanities and Arts, University of California, Merced*: “The Roman Villa of Livia at Prima Porta.”

Studies on Ancient Italian Art: New Research at Pompeii

Chair: Christopher Hallett, *Departments of History of Art and Classics, University of California, Berkeley*

Lisa Pieraccini, *Department of History of Art, University of California, Berkeley*: “The ever-elusive Etruscan egg.”

Louise Chu, *Fine Arts Museums of San Francisco*: “An Etruscan banqueter reclining in San Francisco.”

Peter Holliday, *Department of Art, California State University, Long Beach*: “Art and the Roman state: terminological and other problems in writing an assigned article.”

Michael Anderson, *Classics Department, San Francisco State University*: “The urban development of a forgotten insula: recent results of the Via Consolare Project in Pompeii.”

Claire Weiss, *Independent Scholar*: “Holes in the curb: A preliminary study of Pompeian sidewalk features.”

Respondent: Ian Morris, *Departments of History and Classics, Stanford University*.

“L’Etruria rupestre dalla protostoria al medioevo: Insediamenti, necropoli, monumenti, con- fronti”

8-10 October 2010

Barbarano Romano, Blera

Program

I: Topografia storica, Epigrafia, Insediamenti e Santuari

Francesco di Gennaro, *Soprintendenza per i Beni Arch. di Roma*: “Le rupi non ancora scolpite. Il popolamento pre-etrusco del paesaggio tufaceo medio-tirrenico”

Alessandro Mandolesi, *Univ. di Torino*: “La formazione dell’Etruria rupestre: sviluppo dei centri fra protostoria ed età orientalizzante”

Paola Di Silvio, *Blera*: “Le origini etrusco-romane di Viterbo (Sorrina). Nuove proposte per l’indagine archeologica”

Francesca Ceci, *Musei Capitolini, Roma*, Daniela Rizzo, *Soprintendenza per i Beni Arch. dell’Etruria meridionale*: “Verso l’Etruria rupestre: un tratto inedito di Via Cassia e di alcuni suoi diverticoli tra Monterosi e Sutri”

Elena Foddai, *Univ. di Roma La Sapienza*: “Cuniculi ed impianti idraulici di epoca preromana nel territorio di Blera”

Enrico Benelli, *ISCIMA, CNR*: “Epigrafia dell’Etruria rupestre”

Giovanni Colonna, *Univ. di Roma La Sapienza*: “Nomi di città e di gentes dell’Etruria meridionale interna”

Nunzia Liardo, *GAR*: “Il ponte sul Fosso Maggiore della Via Amerina”

Maurizio Harari, *Univ. di Pavia*: “Il problema dell’oikos alpha nel santuario di Celle a Falerii”

Maria Gabriella Scapaticci, *Soprintendenza per i Beni Arch. dell’Etruria meridionale*: “Nuovi interventi nel santuario rupestre in Loc. Macchia delle Valli (Vetralla)”

Silvia Menichelli, *Univ. di Roma Tre*: “Architettura sacra nell’Etruria rupestre: il caso degli altari”

II. Necropoli, Tombe e Monumenti rupestri dell’Etruria Meridionale Interna

Orlando Cerasuolo, *Univ. di Roma La Sapienza*: “Aspetti dell’architettura funeraria orientalizzante nell’Etruria meridionale interna”

Stefano Bruni, *Univ. di Ferrara*: “Un



corredo orientalizzante da Tuscania e le phorminges etrusche”

Frederic Tobin, *Univ. di Uppsala*: “The necropoleis of San Giovenale: a landscape of burial”

Andrea Sasso, *Museo Naturalistico di Barbarano Romano*: “Sulle ‘tombe a portico’ di San Giuliano”

Anna Maria Moretti, Laura Ricciardi, *Soprintendenza per i Beni Arch. dell’Etruria meridionale*: “Architettura funeraria a Tuscania: un bilancio”

Laura Ambrosini, *ISCIMA, CNR*, Piero Ciccio, *Univ. di Perugia*, Heleni Porfyriou, *ICVBC – CNR*: “Proposta di restauro e valorizzazione della necropoli di Norchia”

Nicoletta Cignini, *Vetralla*: “Tombe a facciata rupestre nel territorio di Vetralla”

Edwige Lovergne, *Univ. di Paris I*: “Le necropoli ellenistiche di Musarna (III – I sec. a.C.)”

Claudia Chirietti, *Univ. di Roma Tre*: “La Tomba del Peccato di Falerii Novi”

Simona Rafanelli, *Museo Arch. di Vetulonia*, Enrico Pellegrini, *Soprintendenza per i Beni Arch. della Toscana*: “Il settore settentrionale della Val di Lago e la media Valle del Fiora: elementi dell’architettura funeraria a confronto”

Adriano Maggiani, *Univ. di Venezia*: “La Tomba dei Demoni alati e le più tarde tombe a edicola di Sovana”

Francesco Franzoni, *Univ. di Pavia*: “Alcune note sulla Tomba della Sirena a Sovana”

Gabriella Barbieri, *Soprintendenza per i Beni Arch. della Toscana, Siena*: “Problemi di conservazione e di valorizzazione del colore nella necropoli etrusca di Sovana”

Armando Cherici, *Arezzo*: “Il rettangolo aureo nell’Etruria rupestre”

Marjatta Nielsen, *Univ. di Copenhagen*: “Roccaforte dell’Etruscità – continuità e trasformazione dei costumi funerari nell’Etruria rupestre negli ultimi secoli a.C.”

Friedhelm Prayon, *Univ. di Tübingen*: “Monumenti rupestri tra i Monti Cimini e la Valle del Tevere: tipologia, cronologia e funzione”

Luca Pulcinelli, *Univ. di Roma La Sapienza*: “Contributi per uno studio delle architetture rupestri di età romana in Etruria meridionale”

III: Confronti in altre zone dell’Italia e del Mediterraneo antico

Maria Cristina Chiaramonte, *Univ. di Milano*: “Le sepolture sotto roccia nelle necropoli ellenistiche di Populonia”

Stephan Steingraber, *Univ. di Roma Tre*: “Le tombe rupestri “a tempio” in Etruria e in altre zone del Mediterraneo orientale”

Petra Amann, Peter Ruggendorfer, *Univ. di Vienna*: “Le tombe rupestri a facciata della Licia e dell’Etruria: un confronto”

Suleiman Ali Ibrahim Al-Farajat, *Petra Archaeological Park, UNESCO*: “The necropoleis and rock tombs of Petra”

Klaus Stefan Freyberger, *Ist. Arch. Germanico, Roma*: “La Khazne Firaun a Petra – tipologia, cronologia, ideologia”

Andreas Schmidt-Colinet, *Univ. di Vienna*: “The rock tombs of Hegra in Saudi-Arabia”

Felicia Meynersen, *Univ. di Saarbrücken*: “La rupe - portatore di immagini o pietra da costruzione culturale in Arabia meridionale, stimolo o ostacolo per la cultura sudarabica?”

IV: La Tuscia rupestre dal periodo paleocristiano al medioevo

Elisabetta De Minicis, *Univ. della Tuscia-Viterbo*: “Antiche cavità nella Tuscia riutilizzate nel medioevo – introduzione”

Elisabetta Ferracci, Paola Guerrini, *Univ. Roma La Sapienza*: “Esempi da un territorio campione (Comuni di Blera, Vetralla e Barbarano Romano)”

Paolo Dalmiglio, Nicoletta Giannini, Giancarlo Pastura, *Univ. della Tuscia-Viterbo*: “Le strutture idrauliche”

Roberta Tozzi, *Univ. Roma La Sapienza*:

“La cisterna di Cività di Bagnoregio”

Vincenzo Desiderio, *Univ. Roma La Sapienza*: “Il riutilizzo di cavità come strutture produttive”

V: Paesaggio, Parchi, Tutela, Didattica

Giuseppe Lattanzi, *Centro di Archeologia sperimentale Antiquitates, Civitella Cesi*: ““Leggere l’Etruria rupestre”. Il progetto di turismo scolastico per studenti della scuola primaria e secondaria del centro di Archeologia Sperimentale ANTIQUITATES di Civitella Cesi”

Dario Mancinella, Andrea Sasso, *Museo Naturalistico di Barbarano Romano*: “Iniziative di valorizzazione degli archeo – geositi della Tuscia”

Roberto Corzani, *Parco dell’Antichissima Città di Sutri*: “Rapporto equilibrato tra monumento e natura nell’Etruria rupestre”

Francesca Ceci, *Musei Capitolini, Roma*, Daniele Maras, *Univ. di Roma La Sapienza*: “Archeologia del paesaggio. Le necropoli rupestri della Tuscia viterbese: possibili soluzioni di un problema di tutela”

Claudio Giardino, *Univ. Suor Orsola Benincasa, Napoli*: “Metalli e Tufo. La metallurgia dell’Etruria rupestre dalle origini al periodo etrusco”

Michele del Re, *Univ. di Camerino*: “La tutela del patrimonio artistico, storico, paesaggistico nella normativa oggi e domani”

Antonio Bertini, *CNR, I.S.S.M.*, Gregory O. Smith, *Cornell Univ., Roma*: “Per lo sviluppo sostenibile dei piccoli centri abitati della Tuscia”



Conference Review

“L’Etruria rupestre” Its History Down to the Middle Ages

by Ann Pizzorusso

The Rupestre Conference presented a wide variety of innovative research on the settlements, necropoleis, and monuments of the area of the rock-cut tombs, which shed new light on many aspects of Etruscan culture and ritual. It is impossible to summarize briefly the numerous, varied and detailed presentations, but some quick notes can perhaps provide a sense of the conference.

The physical aspects of the conference were a tribute to the organizers and the communities of Bassano Romano and Blera, who hosted us elegantly. The lectures were held in ancient churches; an autumn harvest luncheon of local delicacies was prepared in the town square, and a dinner in what seemed to be a Villanovan hut made of straw.

A program to “adopt an Etruscan tomb” was announced. It will allow individuals who contribute to assure that a tomb is preserved, and will honor them with a donor plaque adjacent to the tomb. An unveiling ceremony at the archeological museum in Bassano Romano celebrated the first tomb to be adopted. More information on the initiative will be forthcoming in the future.

In addition to a visit to the beautiful new archeological museum in Bassano Romano, an early morning excursion to the tombs in the area showcased their sublime position on the top of a tuff outcrop, towering above the deep gorge below.

During the conference, Prof. Silvia Minichietti spoke about altars and their orientation, and presented a detailed analysis of the rock type used — tuff being the most common, with peperino, trachite and macco being used as well. A southeast orientation was the most common position for the altars. Prof. Elena Foddei presented an analysis of *cuniculi* and their use, construction and

development. Prof. Giovanni Colonna presented an intriguing analysis of the origin of the names of cities. Prof. Claudio Giardino spoke about the discovery of ore deposits in Etruria and their development and use. The ore deposits were abundant, with iron, copper, zinc, tin, lead and silver providing materials not only for everyday use, but for trade purposes as well. Metallurgical techniques were brought to the Etruscans by the Sardinians, who learned them from the Phoenicians.

Contributions comparing various rock-cut architectural forms — tombs in Greece and the near Middle East, for example — served as a basis for comparing stylistic forms to those found in Etruria, and provided a means of understanding the architectural styles and their development as they made their way westward.



Venturing into Vergil’s Underworld a geological journey,

by Ann C. Pizzorusso
The Explorers Journal,
Winter 2010, 12-17

The author of this article, a geologist, describes in detail, the area of the Campi Flegrei, which is geologically complex even by today’s standards. Virgil went there and experienced the steaming vapors, the bubbling mud, and noxious gases emitted from the Earth, which in his day could not be explained scientifically. One can imagine that he would have been astounded, mystified, and frightened. Yet, despite the violent nature of the land and the frightening legends associated with it, he explored the area and found there inspiration for his work. Virgil placed the cave of the Sybil of Cumae here in this land of craters, flames, and noxious vapors as a stop on Aeneas’ way to his destiny.

L'ETRURIA RUPESTRE DALLA PROTOSTORIA AL MEDIOEVO
INSEDIAMENTI, NECROPOLI, MONUMENTI, CONFRONTI
8-10 ottobre 2010
Barbarano Romano (VT) – Blera (VT)

Barbarano Romano – Sala Sant'Angelo
8 ottobre 2010 (11.00-13.00 / 15.30-20.00)
Blera – Sala San Nicola
9 ottobre 2010 (9.00-13.00 / 15.30-20.00)
Barbarano Romano – Sala Sant'Angelo
10 ottobre 2010 (9.30-13.00 / 15.30-18.00)

SEZIONI DEL CONVEGNO:

- Topografia storica, Epigrafia, Insediamenti e Santuari
- Necropoli, Tombe e Monumenti rupestri dell'Etruria meridionale interna
- Confronti in altre zone dell'Italia e del Mediterraneo antico
- La Tuscia rupestre dal periodo paleocristiano al Medioevo
- Paesaggio, Parchi, Tutela, Didattica

Logos of various institutions and sponsors are displayed at the bottom.

LECTURES & SEMINARS

Accordia Lectures on Italy 2010-2011

November 9, 2010

Prof. Diego Moreno, Univ. of Genova
**The archaeology of environmental
resources: Case studies from Liguria**
Joint Lecture with the Institute of
Archaeology UCL

December 7, 2010

*Accordia Anniversary Lecture
& Xmas Event*

Prof. Christopher Smith,
Director, British School at Rome
Thinking about Kings
Joint Lecture with the Institute of
Classical Studies

January 11, 2011

Dr. Edward Herring, NUI Galway &
ICS Trendall Fellow

**Apulian vase-painting by numbers:
Some thoughts on the production of
vases depicting indigenous men**
Joint Lecture with the Institute of
Classical Studies

February 15, 2011

Dr. Mara Migliavacca, Univ. of Padova
**On the edge of urbanism: Mountain
communities in an age of change**
Joint Lecture with the Institute of
Archaeology UCL

March 1, 2011

Dr. Thorsten Opper, British Museum
**The Pantanello: New research at
Hadrian's Villa, Tivoli**
Joint Lecture with the Institute of
Classical Studies

May 3, 2011

Dr. Margarita Gleba, Institute of
Archaeology UCL
**Sheep, flax and the production of
textiles in pre-Roman Italy**
Joint Lecture with the Institute of
Archaeology UCL

Incontri dell'Associazione Internazionale di Archeologia Classica (AIAC)

Restauro e conservazione: i casi di Ercolano e Ostia

October 11, 2010

Moderator: Mirella Serlorenzi,

Soprintendenza Archeologica di Roma

Maria Rita Acetoso, Università degli
Studi Roma Tre: *Il restauro archeo-
logico fra gli anni '20 e gli anni '50:
Ercolano e gli interventi condotti da
Amedeo Maiuri.*

Enrico Rinaldi, Università degli Studi
Roma Tre: *Restauro e conservazione
ad Ostia nella prima metà del
Novecento.*

Culto e cultura materiale

15 November 2010

Moderator: Gert-Jan Burgers, Royal
Netherlands Institute at Rome

Jeltsje Stobbe, University of
Amsterdam, Netherlands:
*Researching human choices and
values in Iron Age Ceramics.*

Maria Taloni, Università di Roma "La
Sapienza": *Le oinochoai cosiddette
"fenicio-cipriote": dai prototipi
metallici alle imitazioni ceramiche
in Italia centrale.*

Audrey Bertrand, École Française de
Rome: *Le paysage religieux des
colonies d'époque républicaine en
Italie centrale: études de cas.*



Sather Lectures, Fall 2008

The Department of Classics,
University of California, Berkeley

Mary Beard, Cambridge
University

Roman Laughter

October 2: "No Laughing Matter"
October 9: "The Funny Side of Cicero"
October 16: "Power of Laughter"
October 23: "The Sense of Humor"
October 30: "Seeing the Joke"
November 16: "A Funny Thing
Happened on the Way to the Forum"

Cinelli Lectures 2010-11

Myths and Social Life in Etruscan Tombs:

The Hellenistic Urns from Chiusi

Francesco de Angelis
Columbia University

December 2, 2010

Maggiano's

5333 Wisconsin Avenue N.W.
Washington, D.C.

As a tribute to the organization's
founders, Ferdinando and Sarah
McGraw Cinelli, The Etruscan
Foundation has established a perma-
nently endowed annual lecture series
offered through the Archaeological
Institute of America's Lecture
Program. Scholars from The
Etruscan Foundation Advisory
Board and selected guests are invit-
ed to participate in the annual series
to present lectures within their area
of specialization to continue the tra-
dition of disseminating new discov-
eries in Etruscan Archaeology. The
lecture programs are coordinated
through the AIA and hosted by local
AIA chapters within the United
States.

Gruppo Archeologico del Territorio Cerite (ONLUS)

Lectures

November - December 2010

13 November:

"Titulus Crucis: le reliquie di Santa
Croce in Gerusalemme," Renato
Tiberti.

11 December:

"L'Ager Caeretanus in epoca etrusca:
insediamenti e necropoli," Flavio Enei.

18 December:

"Roma, il fiume e il mare," Giuseppe
Forte.



The British Museum

The Annual Eva Lorant Memorial Lecture

December 2, 2010

The fabric of society: Etruscan textile production

Dr. Margarita Gleba

Marie Curie Research Fellow, Institute
of Archaeology, University College
London

Textiles and tools associated with
textile production are frequent finds
from ancient Etruria. Studying them in
context enables us to reconstruct a craft
in which at least half the population was
engaged and which was vital to
Etruscan culture.

"The Archaeology - Linguistics Interface: Etruscan Inscriptions from Poggio Civitate (Murlo)"

Prof. Rex Wallace
University of
Massachusetts, Amherst

Lecture sponsored by the AIA, New
York Society
at Columbia University
November 4, 2010

E-JOURNALS

Sisyphe

Sisyphe is an Internet search engine
providing access only to archaeological
and Egyptological web sites. The
strength of this web site is evident in its
core fields of Classical Archaeology and
Egyptology, and within them, the
ancient art of those civilisations. The
available metadata are sufficient to
determine the relevancy of the
resources, but there are no descriptions
evidencing merits and faults of the web
sites or the targeted audience. It is
therefore recommended to use its search
facilities to perform a full text search of
the included resources; it works like
Google but it yields more relevant
results. URL: <http://sisyphe.uni-hd.de/>

The online Journal, *Rasenna*, is the Journal of the Center for Etruscan Studies, edited by Rex Wallace.

It now has a number of interesting articles freely available online.

Dominique Briquel, "New Etruscan Inscriptions on the Web." *Rasenna* 2.1, Article 9 (2010) 1-8.

Three Etruscan mirrors sold at Christie's and published in their catalogues bear inscriptions. The author points out that Etruscan epigraphers and linguists should not neglect this source of information, and it is important that these inscriptions be made available to the scholarly world.

Nancy T. de Grummond, "A Scarab Gem from the Etruscan Artisans' Quarter and Sacred Area at Cetamura del Chianti." *Rasenna* 2.1, Article 7 (2010) 1-25.

This important in-depth study of a cornelian scarab gem found at the site of Cetamura del Chianti in 1993 updates earlier publications of the gem (1999, 2000) in the light of further excavations and discoveries on the site of Cetamura, and the new publication on Etruscan scarab gems by Ulf Hansson, *A Globolo Gems: Late Etrusco-Italic Scarab Intaglios* (Göteborg 2005). The gem is now on display in the Museo Archeologico del Chianti Senese in the charming town of Castellina in Chianti.

Peter Nulton, "Review of P. Gregory Warden, *From the Temple and the Tomb*." *Rasenna* 2.1, Article 6 (2010) 1-11.

This review of the catalogue that accompanied the 2009 exhibit at the Meadows Museum in Dallas stresses the depth and breadth of the articles included, to an extent unusual for exhibition catalogues: it is in fact a full-fledged, up to date, multi-author book on practically all aspects of Etruscan life, art and archaeology. Edited by Gregory Warden, who also contributed a chapter, it features chapters by experts such as Fulvia Lo Schiavo, J. Penny Small, Ingrid Edlund-Berry, Nancy de Grummond, Ann Steiner, and Giuseppina Carlotta Cianferoni.

Rex E. Wallace, "Review of Giovanni Colonna and Daniele F. Maras, *Corpus Inscriptionum Etruscarum* II, 1, 5 et addit. II, 2, 1." *Rasenna* 2.1, Article 3

(2009) 1-10.

"The most recent fascicles of the second volume of the *Corpus Inscriptionum Etruscarum* (CIE) are devoted to the inscriptions, abecedaria, and sigla incised on artifacts recovered from sites located in southeast Etruria. Fascicle 5 of section 1 (CIE II, 1, 5) covers Veii, the *Ager Veientanus*, Nepete and Sutrium. An addendum to the first fascicle of section 2 (CIE II, 2, 1 *additamentum*) includes the material from the *Ager Capenas* and the *Ager Faliscus* that was not published in CIE II, 2, 1. Two inscriptions recovered near Eretum, a site located on the south bank of the Tiber opposite the *Ager Capenas*, complete the addendum.

Michael Weiss, "Review of Jorma Kaimio, *The Cippus Inscriptions of the Museo Nazionale di Tarquinia*." *Rasenna* 2.1, Article 8 (2010) 1-4.

The humbler funerary monuments of Tarquinia are the subject of this book: the published and unpublished *cippi*, both Etruscan and Latin, housed in the Museo Nazionale of Tarquinia. In addition, Kaimio presents a checklist and texts of the other known Tarquinian *cippi*. Of particular interest are some unpublished Latin inscriptions: No. 7 records the slave name *Eleutheros*, while Nos. 28 and 29 offer the gentilicial *Umrícia*, for which Weiss sees a connection with *Umbricius* as "impeccable and unavoidable."

Eric Poehler, "Review of Vedia Izzet, *The Archaeology of Etruscan Society*." *Rasenna* 2.1, Article 5 (2009) 1-12.

Five classes of material – mirrors, tombs, sanctuaries, houses, and cities – serve as case studies and represent five categories of Etruscan cognitive structures – artistic, artifactual, architectural, spatial, and urbanistic – with which Izzet attempts to build a unified image of Etruscan social identity. The aim is to examine the changes of the late 6th century in Etruscan material culture with a singles analytical framework, the concept of "surface." Poehler summarizes and comments each chapter, before focusing on some problems with the use of the evidence and the

His thoughtful conclusion: "Ultimately, the volume is a valuable contribution that suffers from two deficiencies. The first is that ... her theoretical approach has flaws in its application, most notably in the discussion of 'surface.' Secondly, the over-application of these theories compels Izzet to

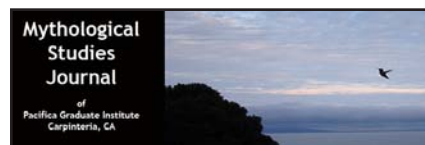


New Rasenna language blog

The first post is up. Check it out at: <http://blogs.umass.edu/rwallace/>

think past her subjects, forcing the Etruscans to act out her theoretical categories rather than illuminating their own historical choices."

Carlo de Simone, "Alcuni termini chiave della Tabula Cortonensis" *vina*, *suthiu* (sve), *Tarxiene* (si)." *Rasenna* 1.1, Article 1 (2007) 1-7.



New eJournal: Mythological Studies

Cerena Ceaser, Founding Editor

Mythological Studies explores the understanding of human experience revealed in mythology and in the manifold links between myth and ritual, literature, art, culture, and religious experience. Special attention is given to depth psychology and archetypal approaches to the study of myth. This journal looks to explore Mythological Studies for the sake of tending the soul of the world: *animae mundi colendae gratia*.

Focus and scope: Pacifica Graduate Institute's program in Mythological Studies explores the understanding of human experience revealed in mythology and in the manifold links between myth and ritual, literature, art, and religious experience. Special attention is given to depth psychology and archetypal approaches to the study of myth. The Mythological Studies Program is a doctoral program designed as an integrated M.A./ Ph.D. sequence with coursework in three areas of study: Mythology and Religious Traditions; Myth, Literature, and Culture; and Depth Psychology and Research.

The Mythological Studies Journal of Pacifica Graduate Institute is a student journal and features writing by students currently enrolled in Pacifica's Mythological Studies programs. In addition, a peer-review board of students is responsible for selecting and reviewing writing for publication. The goals of the project are:

The author avoids a "global" vision of the text, and instead concentrates on a number of key words: *vina*, usually assumed to mean "'vine," or "vineyard;" *suthiu* (sve), related to *suthi*, "tomb;" *Tarxiene* (si)." Referring to a place not far from Cortona, "Tarchiane,"

1. to create a forum for the academic discussion of Mythology;
2. to provide a working model for the process of revision and publication;
3. to engage in an extended conversation with a professional community of scholars.

Vol 1, No 1 (2010) Table of Contents:

- "Epic Fathering: Homer's Odyssey as Healer of the Puer-Senex Split and Restorer of Mythic Movement."
- "Woodlands, Farmlands and Homesteads: The Landscapes of Childhood and Discovery of Soul."
- "The Whirling Subalpine Fir: An Encounter with Nature, Psyche and Myth."
- "Under-Standing: The Divine Messenger Hermes and the Character of Hermeneutics."
- "Nex Ex Machina, or Bringing It All Back Home: The Fallacy and Fantasy of Sacrificeless Warfare and Why It Will Never Work."
- "The Tri-Wizard Cup: Alchemy and Transformation in Harry Potter."
- "The Longissima Via."
- "Thinking in Narrative: Seeing Through To the Myth in Philosophy."
- "Red Feels Like Red!': The Aesthetic Body in the Sensual World."
- "Infinite Space and Self-Similar Form in Alchemy and Fractal Geometry."
- "The Open-Mouthed Condition: Odysseus' Transition from Warrior to Ruler."
- "When Shadows Meet: The Interplay of Archetypes in The Bacchae."

For downloads go to
<http://journals.sfu.ca/pgi/index.php/pacifamyth/issue/view/1/showToc>;

ANNOUNCEMENTS



New President of the German Archaeological Institute elected

The General Assembly designated the first woman for head of the Institute

The German Archaeological Institute (DAI) designated Prof. Dr. Friederike Fless as its future president, the first woman in that position. Prof. Fless will follow Prof. Gehrke, the current president since March 2008, upon his retirement in April 2011.

She received her PhD in 1992 with a

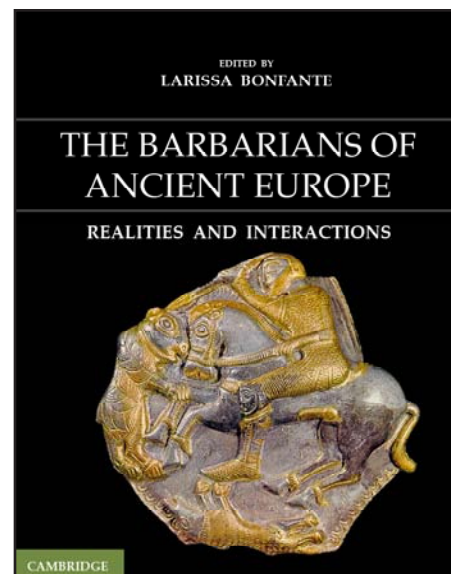
dissertation on *Opferdiener und Kultmusiker auf stadtrömischen historischen Reliefs* at the Johannes-Gutenberg-Universität, Mainz. After a position as assistant at the Archaeological Institute of the University in Mainz, she received the travel scholarship of the DAI. Her habilitation followed in 2000 with *Überlegungen zu den Formen der Aneignung und der Funktion attisch-rotfiguriger Vasen im 4. Jh. v. Chr.*, while holding a position as assistant at the Institute of Classical Archaeology at the University of Cologne. Since 2005, Friederike Fless has been professor at the Institute of Classical Archaeology at the Freie Universität Berlin, where she is also spokeswoman of the Interdisciplinary Centre of the Ancient World (2004) and the Excellence Cluster TOPOI (2007).

For the first time in the history of the DAI, a woman will be in charge of one of the largest research institutes for archaeology worldwide. Prof. Fless is regarded as one of the renowned experts in her field, nationally as well as internationally. She stands for a wide scope of research topics, ranging from archaeological fieldwork to iconographical studies, characterized by a special interest in problems of ethnic identities, intercultural contacts and the formation

of space. Her numerous publications point to her varied research activities, for example, her works on the Greek expansion in Black Sea area. Furthermore, she has proven her methodical and organizational skills in establishing the interdisciplinary research association; *Topoi - The Formation and Transformation of Space and Knowledge in Ancient Civilizations*, which was awarded a Cluster of Excellence in the German Universities Excellence Initiative in 2007.

Prof. Fless' connection to the DAI is already very close. Apart from joint research activities, she had been elected as Korrespondierendes Mitglied (2004) and Ordentliches Mitglied (2006). Since 2005, she has been on the scientific board of the *Archäologischer Anzeiger*, and since 2006, she has been a member of the Zentralkommission, the governing body of the institute, as a representative of Classical Archaeology.

Her main objectives as president will be the further development of the comparative research projects within the DAI as well as the strengthening of international cooperations and research activities. Because of her professional stature, her reputation even beyond her research field, and her expertise in science management, the Zentralkommission of the DAI is convinced that they have elected a president who will steer a successful course.



The Barbarians of Ancient Europe: Realities and Interactions, edited by Larissa Bonfante. Available from April 2011.

The Barbarians of Ancient Europe deals with the reality of the indigenous peoples of Europe, in contrast to many publications that explore these peoples in the context of the Greek idea of "barbarians" as the "other." These varied groups – Thracians, Scythians, Celts, Germans, Etruscans, and other peoples of Italy, the Alps, and beyond – had contact with one another and with Greek culture during its flowering. Images on the spectacular gold and silver objects buried in royal tombs show how the horse-riding nomads and the barbarian women warriors known in antiquity as Amazons saw themselves. Archaeological discoveries show how they dressed, what they ate and drank, where they lived, and how they honored their dead kings with barbaric splendor and human sacrifices, and allow us to change, correct, or confirm the picture given in Greek and Roman literature.

Cutting edge, reliable surveys and studies by the top specialists in their fields explore the interrelationships of peoples with each other and the Mediterranean, and their use of classical motifs to express their own society and religion. The volume is richly illustrated with maps and images of artistic monuments and reconstructions of armour.

Contents

"Classical and barbarian," by Larissa Bonfante.
 "Greek geography of western barbarians," by Paul Keyser.
 "The funeral of Scythian kings: the historical reality and the description of Herodotus (4.71-72)," by Askold Ivantchik.

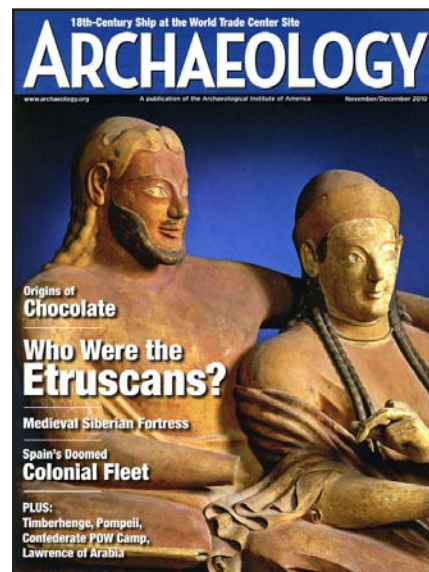
Etruscans on the Cover

Once again, a new issue of *ARCHEO* magazine with the Etruscan on the cover and remarkable photographs of Etruscan monuments, sites and exhibits hits the newsstands in Italy and libraries and some fortunate mailboxes around the world. The twenty-five page article, with text by Giuseppe della Fina, starts with a two-page spread of the newly discovered Tomba della Biga Infernale, and covers news of Etruscan excavations and exhibits. For many years now, ever since the magazine was founded by Sabatino Moscati and at his death ably carried on by Andreas Steiner, many of us have relied on *ARCHEO*'s wonderful photographs for slides for lectures, and *Etruscan News* has often followed its lead in announcing new discoveries and exhibits. We would like to take this opportunity to congratulate them, and thank them for their ongoing, excellent coverage of things Etruscan.

It has been a pleasant surprise, at the same time, to see the Etruscans featured



in a cover article in *Archaeology Magazine*, a journal that covers a much wider field and therefore more rarely features news of classical cultures, including the Etruscans. The article is by Rossella Lorenzi, a journalist whose byline is no stranger to *Etruscan News*, which has reprinted several of her DISCOVERY dispatches on Etruscan finds – unlike *ARCHEO*, whose articles are



written by scholars, *Archaeology* prefers to use journalists. The informative text is accompanied by well-chosen photographs, including one of the Queen's Tomb, recently and currently featured in our own newsletter. We hope that article is an indication that the media are paying more attention to Etruscan news from Italy, along with an ongoing fascination with Pompeii.

“Scythians: between mobility, tomb architecture and early urban structures,” by Renate Rolle.

“Philomele’s tongue: pictorial language of myth in ancient Thrace,” by Ivan Marazov.

“In the fabulous Celtic twilight,” by Barry Cunliffe.

“The ancient Germans,” by Peter S. Wells.

“Etruscans and mediators between barbarians and classical civilization,” by Larissa Bonfante.

“The world of situla art,” by Otto Herman Frey.

“A barbarian myth? The case of the talking head,” Nancy Thomson de Grummond.

“Romans and/as barbarians,” by John Marincola

“Late barbarians and wine,” by Walter Stevenson.

“Some final thoughts,” by Barry Cunliffe.

“Delacroix’s OVID among the Scythians,” by Ann Farkas.



Clay tag with pictographic text with the name of an administrator and a reference to wild cattle. Uruk, Iraq, ca. 3200 BC. Photo: Olav Temer, Vorderasiatisches Museum, Berlin VAT 16749.

Invention of Writing Exhibition

by Nate Pedersen

Early writing developed independently at four spots around the ancient world: Mesopotamia, China, Egypt, and Mesoamerica. For the first time in 25 years, examples of writing from all four civilizations are on display together at the Oriental Institute’s new exhibition *Visible Language*, viewable now through March, 2011 at the University of Chicago.

The highlights of the exhibition are the earliest known cuneiform tablets from Mesopotamia, dated to 3200 B.C., which have never before been shown in America. The Oriental Institute has the

tablets on loan from the Vorderasiatisches Museum in Berlin. Other items on display include ancient labels from the tombs of the first Egyptian kings, inscribed oracle bones from China, and a miniature altar with Mayan hieroglyphics.

Christopher Woods, the exhibit curator and Associate Professor at the Oriental Institute, said, “It appears likely that all other writing systems evolved from the four systems we have in our exhibition.” As such, the exhibition provides a fascinating, and humbling, opportunity for comparative analysis.

JOURNALS



Etruscan Studies Volume 13 (2010).

The Journal of the Etruscan Foundation, edited by David Soren (Etruscan Foundation 2010) Hardback, \$100.00. Special Offer \$80.00. Etruscanfoundation.org

Titles:

A Study of the Architectonic Development of the Great Funerary Tumuli in the Etruscan Necropolises of Cerveteri;

Late Classical Representations of Jewelry: Identifying Costume Trends in Etrusco-Italic Art;

The Marsala Hinterland Survey: Preliminary Report;

Chianciano Terme, Mezzomiglio Site, Tuscany: An Overview;

An Archaic Period Well at Poggio Civitate (Murlo): Evidence for Broader Final Destruction;

Historical Approaches to Etruscan Epigraphy;

Alphabet, Orthography and Paleography at Poggio Civitate (Murlo);

Inscriptions on Tiles from Chiusi: Archaeological and Epigraphical Notes;

The Written Word and Proprietary Inscriptions in Etruria;

The Name-Changes of Legendary Romans and the Etruscan-Latin Bilingual Inscriptions: Strategies for Romanization;

Book Reviews.

Monographs on Etruscan Monuments

Some famous Etruscan monuments are getting well-deserved attention in recent exhibits, conferences and publications. A number of these have been featured in Etruscan News. These are recent publications dealing with these important monuments.

Mario Iozzo, ed. 2009. The Chimaera of Arezzo. Edizioni Polistampa. Paperback. \$15.00.

This slender booklet accompanied an exhibition of the Chimaera and related objects shown at the J. Paul Getty Museum, 2009 to 2010. Discovered outside of Porta San Lorentino in Arezzo in 1553, and usually housed in the Museo Archeologico Nazionale in Florence, this Etruscan bronze votive sculpture, dating to the 5th century BC, depicts a mythical beast, part lion, part goat and part serpent. Beyond the presentation of the works exhibited, this volume outlines the history of the myth of the Chimera, and elaborates on this precious Etruscan bronze and the image of this monstrous creature in the Etruscan world. Beth Cohen’s Online Museum Review in *American Journal of Archaeology* 114.3 (2010) describes the manner in which original exhibition presented the monument.

Mario Cygielman, 2010. The Minerva of Arezzo. Edizioni Polistampa. Paperback. \$15.00.

In 1541, excavations for a well in the city of Arezzo brought to light the Minerva, a large-scale bronze statue (150 cm tall) of the goddess, wrapped in a mantle, on her head a Corinthian helmet. Soon after, Cosimo I deMedici acquired it and placed it in his private study in Palazzo Vecchio. The Minerva of Arezzo has remained in Florence; now, its recent careful restoration has permitted its entry into the circuit of major exhibitions.

Gilda Bartoloni, ed. La Lupa Capitolina. Nuove prospettive di studio. Rome, L’Erma di Bretschneider.

The book is a publication of the “Incontro-dibattito” held in Rome, the conference at which a heated debate involved scholars who strongly defended its archaic Etruscan origin as against the recent view, published in the book by Anna Maria Carruba, *La Lupa Capitolina: un bronzo medievale*, made in the medieval period. The Bartoloni book was presented at the

University of Milan, October 19, 2010. The debate will no doubt continue for some time, with most Etruscan scholars considering the evidence for the later date inconclusive and neither side giving up its conviction.

Valentina Belfiore, Il Liber linteus di Zagabria. Testualità e contenuto. 2010. Pisa, Rome. Fabrizio Serra Editore. Paperback.

The Zagreb linen book is uniquely important for the study of the Etruscan language, in its length, number of words -- some 1300, with some 500 of them recognizable, for the contents and for the material on which it is written. New photographs have made available precious evidence and new readings, and recent studies, chiefly by Francesco Roncalli and Helmut Rix, have advanced our understanding of this ancient book. The author of this monograph takes into account the book’s history and the various interpretations that have been offered to the present time.

An Ancient Roman Spa at Mezzomiglio: Chianciano Terme, Tuscany. Volume II: Material Culture and Reconstructions 2002–2010 edited by Paola Mecchia and David Soren. Text in English and Italian.

Volume 1 (BAR S1548, 2006) of the archaeological excavations conducted by the University of Arizona at the site of Mezzomiglio in the town park area of Chianciano Terme, Tuscany, dealt with the excavation results up to the year 2001. This volume by Paola Mecchia deals with the material culture which resulted from the limited soundings made from 2003 through 2006. The site at Mezzomiglio was an ancient rural spa. How close the nearest town may have been is not known; there may have been a significant settlement at Chianciano Terme itself but to date nothing other than evidence of rural occupation has presented itself. The spa certainly functioned from at least late Etruscan times and material has been recovered which allows the tracing back of the site to at least the 2nd century B.C., with the possibility of frequentation of a simple nature earlier than that.

Contents: Preface; 1) Introduction to Volume 2 (David Soren); 2) Methodology, Purpose and Scope of the Work (Paola Mecchia); 3) The Contexts (Paola Mecchia); 4) The Classes of Pottery (Paola Mecchia); 5) Analysis (Paola Mecchia); 6) Other Finds (Paola Mecchia).

REVIEWS

Fik Meijer, *Chariot Racing in the Roman Empire* (translated by Liz Waters). Baltimore, MD: Johns Hopkins University Press, 2010.

Reviewed by John D. Muccigrosso,
BMCR 2010.11.26.

"Readers will find an excellent overview of our knowledge of ancient Roman chariot racing in this fairly short and readable book by Fik Meijer. Although there is little that will surprise the scholar familiar with Cameron's several books on the topic or Humphrey's by now standard work, the material is presented in a way which both interested lay people and undergraduate students will readily digest.

After a short introduction, the book begins with an account of the great Nika revolt of AD 532 and the centrality of the Hippodrome of Constantinople. The stage thus set Meijer backs up to trace the development of chariot racing from its origins in Greece and archaic Italy (where historians may find his account overly credulous), through the Republic, and into the empire. He tends to focus on the capital city itself, devoting the third chapter mainly to the Circus Maximus, the fourth to the infrastructure of the races (factions, charioteers, horses), and the fifth chapter to a typical day at the Roman races under the empire.

In chapter six Meijer goes over what is known of the careers of some of the more notable competitors whose names have come down to us, and in chapter seven moves over to the roles of those who watched the races—and those who pointedly did not—as well as how these viewers interacted with the races' sponsors, especially of course the emperor. In chapter eight he traces the decline of the races, starting with political changes in the third century, and bringing the reader over the Constantinople, so that in the ninth chapter he can give the later "heroes" of the Hippodrome their due and supply the reader with a history of the end of the sport in the medieval period in a short chapter 10.

Throughout the work Meijer usefully places their games in their political and social context, stressing the role of the factions in the political life of the empire, the importance of public events like these as social safety valves, and the central role the circus and hippo-

drome came to play in the political life of the emperor, as already introduced in chapter one's account of the Nika revolt."

L. Bouke van der Meer, ed. *Material Aspects of Etruscan Religion*. (Proceedings of the International Colloquium. Leiden, May 29 and 30, 2008; *BABESCH* Supplement 16) Leuven - Paris - Walpole 2010.

The editor's short introduction sketches the main lines of the development of Etruscan religion with reference to the contents of the colloquium papers, and lists the main publications on Etruscan religion.

The contributions shed new light on religious aspects of sanctuaries, cities, settlements, necropoleis, and tombs in Etruria, in the Po valley and in Campania, as well as commenting on several hitherto unpublished artifacts with ritual representations, and offering a new typology of altars. Special attention is paid to the attributes of seers and priests: a new analysis of the roles, gestures and instruments of the *haruspices* suggests that Etruscan divination is of Near Eastern origin; furthermore, interdisciplinary research on the function of *litui* proves that these curved staffs of priests, but not of seers, also probably originates from the Near East. An analysis of the religious background of Etruscan theatrical plays shows them to have been related to historical events in Roman history.

There is new information on Etruscan gods and the process of anthropomorphism, and on cults, votive deposits, and cult places, including those in the necropoleis. One contributor focuses on the architectural decoration of temples in the Faliscan border area of Etruria, and its relationship with representations on vases. Extremely important are the results of very recent excavations in Tarquinia, at Gravisca, the multicultural harbor sanctuary near Tarquinia, at Marzabotto, and several other sites.

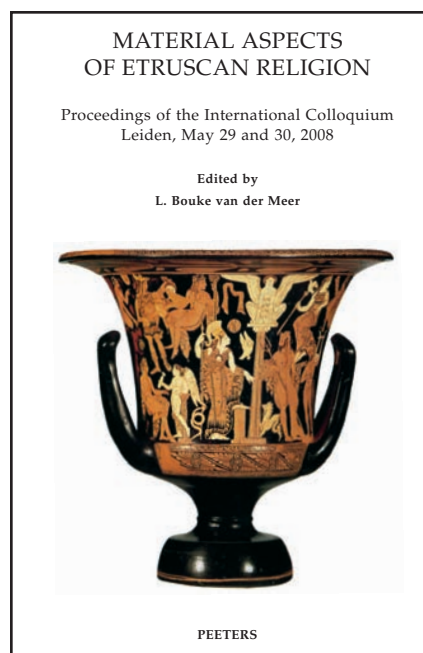
Contents:

L. Bouke van der Meer, "Material Aspects of Etruscan religion. An Introduction."

Maria Bonghi Jovino, "Tarquinia. Types of Offerings, Etruscan Divinities and Attributes in the Archaeological Record."

Giuseppe Sassatelli and Elisabetta Govi, "Cults and Foundation Rites in the Etruscan City of Marzabotto."

Lucio Fiorino and Mario Torelli,



"Quarant'anni di ricerche a Gravisca."

Stephan Steingraber and Silvia Menichelli, "Etruscan Altars in Sanctuaries and Necropoleis of the Orientalizing, Archaic and Classical Period."

Friedhelm Prayon, "The Tomb as Altar." Maurizio Harari, "The Imagery of the Etrusco-Faliscan Pantheon between Architectural Sculpture and Vase-painting."

Fernando Gilotta, "A Journey to Hades with Turms Aitas."

Francesco Roncalli, "Between Divination and Magic: Role, Gesture and Instruments of the Etruscan *haruspex*."

Claus Ambos and Ingrid Krauskopf, "The Curved Staff in the Near East as a Predecessor of the Etruscan *lituus*."

Giovannangelo Camporeale, "Il teatro etrusco secondo le fonti scritte: spettacolo, ritualità, religione."

Paolo Poccetti, ed. *Les prénoms de l'Italie antique. Journée d'études, Lyon, 26 janvier 2004*. Pisa, Rom, Fabrizio Serra, 2008.

Reviewed by D.M. Goldstein, *BMCR* 2009.03.12.

"This collection of papers results from a *journée d'études* held at Lyons on 26 January 2004, which brought together French and Italian scholars to examine the *praenomina* of the fragmentary languages (Etruscan and Sabellian, essentially) of ancient Italy. Etrusco-Italic onomastics has witnessed dramatic advances over the past two decades, thanks especially to the inspiring work of the late Helmut Rix, among others. This volume, while compact,

maintains the impressive trajectory.

Within the domain of *praenomina*, the range of topics is broad and stimulating, from Etruscan diminutive morphology to Italic sociolinguistics. As such, it demonstrates the fascinating depths of onomastics; the downside, however, is that the volume does not cohere particularly well at a thematic level, and I do not imagine one sitting down to read the volume from cover to cover (though I can vouch for the pleasure and benefit of doing so). Rather, its articles will be consulted piecemeal by graduate students and more advanced scholars who have a developed interest in the onomastics of ancient Italy beyond Latin. The articles are of high quality, and particularly useful for their collections of data."

Brief Reviews

Francesca R. Serra Ridgway, 2010. *Pithoi stampigliati ceretani. Una classe originle di ceramica etrusca*. Edited by Lisa C. Pieraccini. *Studia Archeologica* 178. Rome, L'Erma di Bretschneider.

Francesca Romana Serra Ridgway originally prepared a dissertation on Caeretan pithoi and braziers with stamped decoration under the direction of Massimo Pallottino in 1964. An introduction by her husband, David Ridgway, explains the various events that led up to the publication of the present volume. Long after she had laid aside the dissertation in favor of the many other studies she carried forward so successfully, on Etruscan mirrors, pottery and material from the Fondo Scataglini of Tarquinia, but before her untimely death in March 2008 after a long illness, she had met Lisa Pieraccini, and had been delighted to learn that she had chosen to work on the stamped braziers, in a dissertation with Mario Del Chiaro, at the University of Santa Barbara, published in 2003 under the evocative title, *Around the Hearth*. Now, Lisa Pieraccini has fulfilled her promise to edit the pithoi, and the result is a beautifully written, handsome volume that allows us to see and appreciate the miniature figures that populated the borders of these containers, a local type produced and used in Caere in the Late Orientalizing and Early Archaic period. A moving presentation of the volume took place at the Conference held in honor of Francesca in Tarquinia on September 24-25, 2010.

Maria Luisa Catoni, 2008. *La comunicazione non verbale nella Grecia antica*. With an Introduction by Salvatore Settis. Turin, Bollati Boringhieri.

On the language of art, with a focus on the *schema* by means of which it is structured at various periods. My personal favorite is the section on the art of the fourth century, and the areas in which the artist repeatedly breaks the rule that gods must not be shown as ugly or ridiculous. (293-296). An Apulian crater shows Athena with her cheeks puffed out as she plays the *aulos*, while a youth holds a mirror up to her so that she can see herself in this unbecoming pose. A student of Apelles was said to have pictured Zeus suffering birth pangs, with divine midwives tending his bandaged head as he moans in pain like a woman (Pliny, *NH* XXV 138). This is the subject of a well known Etruscan mirror in the British Museum (fig. 1). Is this another example of the emphasis on pathos in the latter part of the Greek Classical period, amply illustrated at the end of the volume?

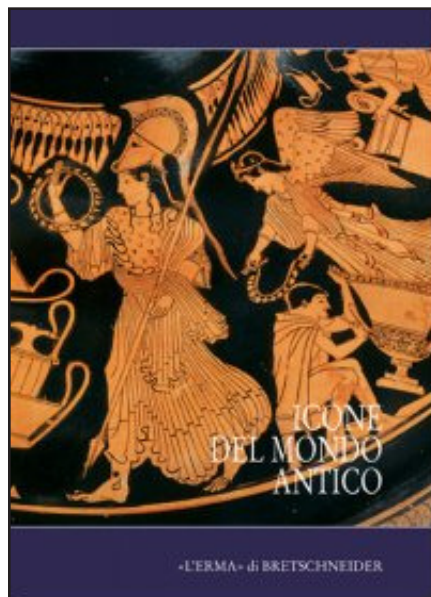
Daniele Federico Maras, 2009. *Il dono votivo. Gli dei e il sacro nelle iscrizioni etrusche di culto*. Biblioteca di Studi etruschi 46. Pisa, Rome, Fabrizio Serra Editore.

This impressive, 500-page long, *strumento di lavoro*, a repertory of the inscriptions on votive gifts to the gods, promises to be a basic reference work for scholars of Etruscan religion. It identifies the gods who received cult, including those familiar from the Piacenza Liver, as distinct from those who only appeared in Etruscan iconography, for example on bronze mirrors. Every aspect of the epigraphic record is carefully listed and studied, including their types, dates, contexts and find spots, the names, gender and status of the donors, and the various words used to dedicate objects, the latter being collected in a useful *indice lessicale* at the back of the book. There are interesting statistics. The catalogue focuses on the inscriptions, as stated in the title, rather than the objects themselves, which are not illustrated. See also the review by Ingrid Edlund-Berry, *BMCR* 2010-3-29.

Elena Foddai, with the collaboration of Lorenzo Galeotti, 2009. *Corpus Speculorum Etruscorum. Italia 6. Roma, Museo Nazionale Etrusco di Villa Giulia, and Palestrina, Museo*

Archeologico. Fasc. II. Rome, L'Erma di Bretschneider.

This recent fascicle includes mirrors from two major collections of Etruscan mirrors, those of the Etruscan Museum of Villa Giulia, and of the Archaeological Museum of Palestrina, whose mirrors are closely related to but different from the mirrors from the cities of Etruria: they are oblong, rather than round, their inscriptions are in the local Praenestine dialect, very close to Latin, and their looser style is related to that of the local Praenestine cistas, in which they were often placed, along with other objects for the toilette – combs, wooden ointment boxes, perfume dippers.



Maurizio Harari, Silvia Paltineri, and Mirella T.A. Robino, eds., 2009. *Icone del mondo antico*. Rome, L'Erma di Bretschneider.

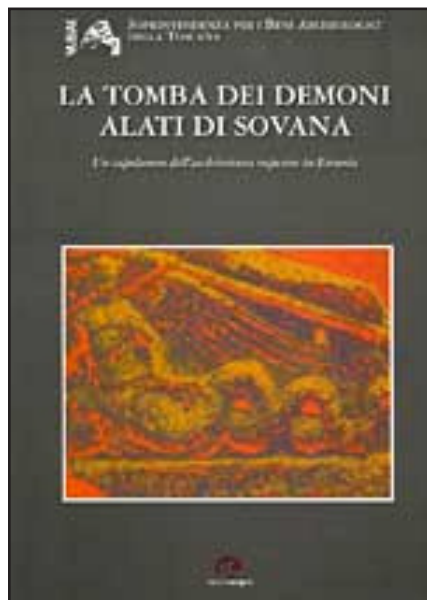
The seminar, *Icone del mondo antico: un seminario di storia delle immagini*, organized by Maurizio Harari in 2005 at the Collegio Ghislieri of the University of Pavia, has now been published by L'Erma in this handsome format. Seventeen contributions by young scholars provide readings or re-readings of a number of intriguing Etruscan images, many of them relatively unknown. A concise, useful Conclusion by Cornelia Isler-Kerényi at the end provides a shrewd assessment of the Etruscan situation vis à vis Greek iconography.

The black and white illustrations at the back of the volume themselves tell much of the story, which ranges from images on the walls of Val Camonica (S. Solano) to the prevalence of images of human sacrifice in Etruscan art (D. Uccino), and Thracian tattoos (M. Saporiti), to the images of Gorgons,

only apparently humorous, and a prothesis scene on a Daunian vase (M. Di Fazio).

G. Bartoloni, ed., 2009. *L'Abitato Etrusco di Veio. Ricerche dell'Università di Roma "La Sapienza"*. I. Cisterne, pozzi e fosse. Roma, Juno.

The sanctuary of Veii is well known to scholars and tourists alike, with its wonderful new "Italian-designed" reconstruction of the temple allowing us to envision its elevation, in an imaginative third dimension. The city above the sanctuary is much less known outside the circle of the students of "La Sapienza," who have been excavating it under the energetic guidance of Gilda Bartoloni. The publication of the results will provide important evidence of the early stages of the growth and development of one of the great Etruscan city-states, Rome's future enemy and neighbor.



Gabriella Barbieri, ed., 2010. *La Tomba dei Demoni Alati di Sovana. Un capolavoro dell'architettura rupestre in Etruria. Soprintendenza per il Beni Archeologici della Toscana, Siena, Nuova Immagine*.

Discovered in 2004, in an area not far from the famous Tomba Ildebranda, near the charming stone-paved town of Sovana, this rock-cut tomb preserves a sizable portion of its carved pedimental decoration, in the form of a beautiful winged anguiped demon that has given the tomb its name.

Giudice, F., and E. Panvini, eds. *Il Greco, il Barbaro e la ceramica attica. Immaginario del diverso, processi di scambio e autorappresentazione degli indigeni*. Atti del Convegno

Internazionale di Studi, maggio 2001. Vol. 1, 2010. Vol. 2. 2003, Vol. 3, 2006, Vol. 4, 2007. Catania, Caltanissetta, Gela, Camarina, Vittoria, Siracusa. Rome, L'Erma di Bretschneider.

The contributors to the four volumes of the Proceedings of the 2001 Conference have interpreted the conference topic in various ways. Many deal with the trade in Attic vases westward to "barbarian" centers as well as Magna Grecia — from Iberia, the Adriatic and the Tyrrhenian coasts, to Campania, Gravisca, and other centers where Greeks and natives lived together and interacted. The four volumes have appeared out of order, with volume 1 as the last of the series, focusing on the "immaginario" of the title, that is, the iconography of the vases, and on Attic vases in a different setting and their interpretation abroad.

Sara Neri. 2010. *Il tornio e il pennello, Ceramica depurata di tradizione geometrica di epoca orientalizzante in Etruria meridionale*. (Veio, Cerveteri, Tarquinia e Vulci).

Officina Etruscologia. Rome, Officina Etruscologia.

A two-page English summary is entitled "The potter's wheel and the paintbrush. Orientalizing Depurata Wares of Geometric Tradition from Southern Etruria (Veii, Cerveteri, Tarquinia and Vulci)." Originally a dissertation at the Sapienza, the volume deals with a group of wares that have been called with different names: Italo-Geometric, Etrusco-Geometric and Subgeometric, with a catalogue, lists and tables giving an enormous amount of information about their typology, decoration, contexts and chronology.

Sonia Macrì, 2009. *Pietre viventi. I minerali nell'immaginario del mondo antico*. Turin, UTET Libreria.

A fascinating account of the properties that stones and various minerals were thought to have in antiquity, their static and dynamic qualities: ancient peoples were especially intrigued by the power of magnets to move iron, described in ancient sources. Precious stones stimulated their imaginations, and opened a world of magic and monsters, vision and poetry and superhuman powers.

Marshall Joseph Becker, Jean MacIntosh Turfa, and Bridget Algee-Hewitt, 2009. *Human Remains from Etruscan and Italic Tomb Groups in the University* continued on page

Reviews continued from page 27,

of *Pennsylvania Museum. Biblioteca di Studi Etruschi* 48. Pisa, Fabrizio Serra Editore.

Jean MacIntosh Turfa and her team have assembled a great deal of information on the anthropological study of human cremations, along with remarkable, reliable conclusions on “Etruscan Demography and Funerary Ritual,” all of this in a relatively slender volume. Provenances are Vulci, Narce, the Ager Faliscus, and the territory of Tarquinia; the chronology extends from the Iron Age to Hellenistic times.

Giovannangelo Camporeale and Adriano Maggiani, eds., 2009. Volterra. Alle origini di una città etrusca. Atti della giornata di studio in onore di Gabriele Cateni. Volterra, 3 ottobre 2008. Biblioteca di Studi Etruschi 49. Pisa, Fabrizio Serra Editore.

The Proceedings of the Conference held in honor of Gabriele Cateni, much-loved Director of the Museum of Volterra, appear in record time, with thirteen contributions on the early periods of the city and necropoleis of Volterra.

Salvatore Napolitano, ed., 2010. Scavi e confronti sui modi dell'arte e della cultura tra Italia e Polonia. Esperienze significative ed occasioni di riflessione. Atti del convegno Internazionale di Studi. Varsavia, Istituto Italiano di Cultura, 5 marzo 2010. Nola, Chiesa dei SS. Apostoli, 24-25 giugno 2010.

This truly international conference took place in two phases, the first in Warsaw, the second in Southern Italy, at Nola, and included contributions by Polish and Italian scholars — Witold Dobrowolski, Claude Albore Livadie, Pasquale Terraciano, Eva Manikowska, Mario Cesarano, Salvatore Napolitano, Jerzy Miziolek, Elizabieta Jastrzebowska. There are unpublished sources, journals and pictures recording the influence of the Italian Grand Tour on Italians living in Poland, paintings and drawings of Pompeii and Herculaneum, and many instances of historical interactions between sophisticated aristocrats, travelers and artists, bankers and merchants, especially during the seventeenth and eighteenth centuries.

OBITUARIES



Elfriede R. Knauer

KNAUER, Elfriede R. (Kezia), died at age 83, in Philadelphia on June 7, 2010 after a long illness. She was a passionate scholar whose expertise began with the art and culture of classical antiquity and ranged from Europe through Central Asia to the Far East. She published widely and shared knowledge unstintingly. The learning and accomplishments of a bygone era have departed with her.

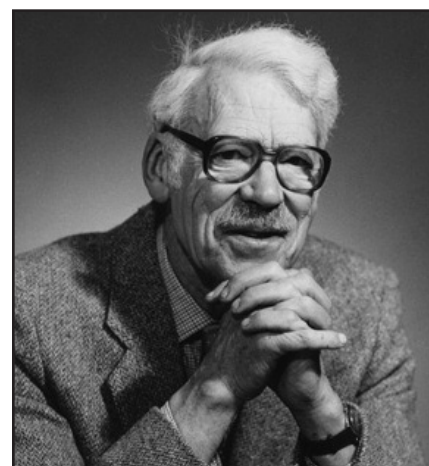
[Published in *The New York Times*, June 10, 2010.] See also the obituary by Joan Mertens in *Classical World* 103 (2010) 537-539.

In a recent review (*BMCR* 2009), Mary Moore, professor at of Art History at Hunter College, quotes an autobiographical sketch by Kezia Knauer:

“Elfriede Knauer and her siblings were ‘raised by almost intimidatingly intellectual parents’; growing up they met major humanists who frequently visited the family’s home. Knauer flourished at the University of Frankfurt, studying with some of the best scholars in Europe who introduced her to many of the non-European cultures. As she puts it: ‘These were somewhat giddy days, when everything seemed within one’s grasp.’ There followed many years on the staff of the Antikenabteilung of the Berlin Museum, and later at the University of Pennsylvania where she served as a Research Associate, then as a Consulting Scholar in the University Museum. An intrepid traveler, Knauer visited many countries in Europe, Asia and Africa; for her no site is too far and no museum too small not to merit a visit - she has to see them.”

Her death was a shock and a personal loss for many of us, and we will miss the conversations we had with her,

which were always stimulating, wide ranging and informed. A list of Knauer’s publications illustrates the width and depth of her range of her scholarship. The 2009 book, *Coats, Queens, and Cormorants: Selected Studies in Cultural Contact between East and West*. (Kilchberg, Zürich: Akanthus, 2009), collects some of her articles on the themes of East-West contact. Some of her work appeared posthumously, for instance, “A Venetian Vignette One Hundred Years after Marco Polo: MS Bodley 264, fol. 218r”, in *The Metropolitan Museum Journal*, 44, (2009) 47-59. Out of her many and varied publications one might cite her comparisons of Chinese and ancient Greek views on the barbarians on their borders, in *The Camel’s Load in Life and Death: Iconography and Ideology of Chinese Pottery Figurines from Han to Tang and their Relevance to Trade along the Silk Routes* (1998).



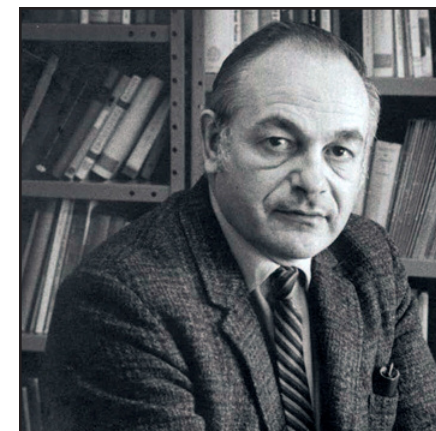
Kenneth Dover 1920-2010

The author of many books on the Greek classical age, Mr. Dover was known in particular for *Greek Homosexuality* (Duckworth, 1978). It was the first openly published scholarly work to talk about Greek male love in unfettered sexual terms. (A few earlier books on the subject had been privately published, and were little known as a result). In *Greek Homosexuality* Mr. Dover capsized decades of received Victorian tradition, which held that the love for young boys professed by Greek men in classical times was chaste, idealized and strictly aesthetic. Drawing on evidence from literary and artistic sources, including hundreds of homoerotic paintings on Greek vases hidden away in museum storerooms, he argued that sexual love between males was an

incontrovertible fact of Greek life.

Mr. Dover’s scholarly work was known for its breadth, spanning Greek linguistics, history, drama and oratory. To him, reviewers often remarked, the Greeks were not so much misty historical abstractions as they were flesh-and-blood people whose language and literature — a teeming bustle of word and deed — rendered them accessibly human.

[Margalit Fox, *The New York Times*, March 14, 2010.]



Martin Ostwald 1922-2010

Martin Ostwald, a classical scholar whose principal field of study was the political structures of ancient Greece, taught at Swarthmore College and the University of Pennsylvania until 1992. He was born in Germany, and was one of the German refugees who enriched the field of classical studies and archaeology, as well as other disciplines including mathematics, history, art history and social studies in the United States. His education was interrupted in 1935, when the German universities were closed to Jews; in 1938 Ostwald was arrested but was able to emigrate to England by way of the Netherlands. From England, Ostwald and other German refugees were sent to a detention camp in Canada, where he studied at the University of Toronto. He came to the United States and went to study in Chicago before receiving his PhD at Columbia. A member of a heroic generation, who had been trained in the classical tradition and transformed it, he was a noted classicist and taught generations of influential classicists, aside from writing important books, such as *Nomos and the Beginnings of the Athenian Democracy* and *From Popular Sovereignty to the Sovereignty of the Law*.

[Excerpted from obituary by Helen F. North, *Classical World* 103 (2010) 539541.]