



# Etruscan News

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## Tomb 6423 The Tomb of the Hanging Aryballos, Tarquinia

by Alessandro Mandolesi

The University of Turin and the Superintendency for the Archaeological Heritage of Southern Etruria have been investigating the Tumulus of the Queen and the necropolis surrounding it, the *Doganaccia*, since 2008. The excavations have brought forth many important and unexpected results, thanks to subsequent research, and the information relating to the different phases of its use has made it possible to clarify many obscure points about the great era of the monumental tumuli at Tarquinia.

Archaeologists working on the sixth excavation campaign at the necropolis of the *Doganaccia* discovered, in September of 2013, an exceptionally intact chamber tomb, a small tumulus of the late Archaic period, that is the

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At right, the lastra sealing the chamber shown in situ. Above it is another lastra possibly reutilized *spolia* taken from the tumulus of the queen, which stands nearby.



Below is the chamber as found at the moment of the opening, on the back wall a little aryballos still hangs on its original nail. (photographs by Massimo Legni).



## A Digger's View: The perspective of a field archaeologist

by Maria Rosa Lucidi

The discovery of the tomb of the "hanging aryballos" has aroused great interest among the public in both Italy and internationally. The integrity of the unviolated tomb is definitely one of the reasons for the attention it has received. The uniqueness is even more pronounced when one considers that since

the second half of the nineteenth century the English traveler George Dennis blamed the inability to recover the contexts from intact chamber tombs in Etruscan Tarquinia on repeated looting since ancient times. The phenomenon of illegal excavations is a plague known to all major Etruscan archaeological sites (and more generally to all those countries rich in history and archaeology across the Mediterranean),

*continued on page 7*

## The lost vehicles of the Vatican

by Adriana Emiliozzi  
and Maurizio Sannibale

Recent research carried out on the Regolini-Galassi tomb group from the



cemetery of Cerveteri rewrites the archaeological history of the extraordinary artifacts found in 1836 and now on display in the Vatican Museums. Under consideration in particular were the reconstructions done in the past, which brought to light a surprising result.

### A magnificent tumulus

These burial objects came to light nearly two centuries ago, when the tomb was discovered in April 1836. Ever since that time visitors to the Vatican Museums have been able to view aspects of the life, the signs of power and the sacred symbols of an Etruscan family of princely rank from ancient Caere, Cisra to the Etruscans. The monumental mound, about 60 meters in diameter, had remained intact, sealed and hidden from the eyes and the memory of posterity, full of gold, of bronze figures, furniture and ceramics; it amazed the two

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## The Etruscans and the Mediterranean The city of Cerveteri

Louvre-Lens

5 December 2013 - 10 March 2014

by Francois Gaultier

The exhibition, Etruscans and the Mediterranean - the city of Cerveteri is the first archaeological exhibition at the Louvre-Lens. Anxious to give Etruria, composed of major city-states, like those of Greece, a lively yet precise image, it abandons the general approach most often used to describe the major civilizations of the ancient Mediterranean, and seeks to recount the evolution of an Etruscan city, from its origins to the Roman conquest.

Conceived as an initiative of the Louvre and the Istituto di Studi sul Mediterraneo Antico (ISMA), Centro

Nazionale delle Ricerche (CNR), in collaboration with the Superintendence meridionale per i Beni archeologici dell'Etruria and with the special participation of the Università di Sapienza Roma, this exhibition traces the history of Cerveteri, one the largest cities of Etruria best

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# LETTERS TO THE EDITORS

## Dear Editors:

My dissertation in 1982 at the Archeology Department of the University Graz was on the topic "Ikonographie zum Musikleben und zum Instrumentarium der Etrusker." And this was actually the final point of my career as an archeologist, because I had to continue my way as a musician (harpsichord, organ and composition). Only after my retirement as a teacher at Musikuniversität Graz my interests on Etruscan culture began to newly awake. Together with my wife I made several travels to Tuscany and Latium in order to see what had developed in Etruscan research. It was thrilling for me to notice the huge amount of new results.

Of course I eagerly read the books of Ambros Pffiffig (*Religio etrusca, Etruskische Sprache* etc.). One time I played harpsichord in a concert in Lower Austria near Stift Geras (where he was staying as a monk then). Somebody told me that he was in the audience. He seems to have been a great lover of music. It's a pity I was too shy to speak to him.

Luciana Aigner-Foresti I remember very well as a friendly middle-aged woman (ten years older than me! I was about thirty then) always busily running to and fro between the Institutes of Alte Geschichte and Klassische Archäologie in Graz when I was a student of Prof. Erna Diez there. I think she was an assistant professor in the Institute of Ancient History and I'm not sure if she noticed me at all. Lately I read with great admiration her book *Die Etrusker und das frühe Rom*. I know that she is "Präsidentin" of the Vienna Section of Studi Etruschi.

I am very happy that you put me on your list. *Etruscan News* is among the best sources of information about Etruscan archeology! From now on I want to subscribe to *Etruscan News*. Please be so kind as to send it to my address.

With my best wishes,  
Dr. Franz Zebinger  
Eichenweg 2  
A-8062 Kumberg  
AUSTRIA



Celebrating left to right: Fulvia Lo Schiavo, Larissa Bonfante, Marc Kaadi, Orlando Cerasuolo and Salvatore Napolitano.

## Dear Editors:

Here is a picture of some of the guests at Professor Bonfante's house following the lecture of Fulvia Lo Schiavo on the Giganti of Sardinia. Also present were Francesco de Angelis and other members of the audience.

Yours truly,  
Salvatore Napolitano

## Dear Editors:

One of my students, here at University of California, Berkeley, Eri Kaku decided to make me an Etruscan egg out of terra-cotta, which I am holding here. Inspired by my class on Etruscan Art and Archaeology, Kaku, an Art History Major, applied some of the themes she learned in Etruscan art to her studio art practice. The small egg is painted with the figures from the back wall of the Tomb of the Lionesses from Tarquinia. Kaku was influenced by my study of the egg in Etruscan art, which was the theme of my lecture this year at the 2013-14 Cinelli Lecture in Etruscan Art and Archaeology (November, 2013 at the University of Milwaukee).

Ciao,  
Lisa Pieraccini



## Dear Editors:

The last issue of *Etruscan News* was just fantastic. It is so newsy, with so many color pictures and great information. I really like the picture of Jane and Larissa as well. Thanks so much for working so hard on this, too. I can't believe that it is already the 10th Anniversary. I have given my issue to the woman who first told me about the finds that led to you printing a "letter to the editor" from me. Since Larissa sent the issue to me, I am asking her for another and sending in some dues. It makes me feel so good to be included. I wish that I could be in Florence in June for the tribute to Nancy de Grummond. Most importantly, here's to your very good health.

Con affetto,  
Barb  
Barbara Martini Johnson

*Editor's Note: For the story of the Giganti, see Etruscan News 15, Winter 2013, page 40.*

## ETRUSCAN NEWS Editorial Board, Issue #16, January 2014

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Submissions, news, pictures, or other material appropriate to this newsletter may be sent to any of the editors listed above. The email address is preferred. For submissions guidelines, see *Etruscan News* 3 (2003).

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### Dear Editors:

I am sending you a picture of Jean MacIntosh Turfa, taken on the occasion of the lecture she presented at the Department of Classics at the University of Mississippi in October on "An Etruscan Book of Omens Revealed: the Brontoscopic Calendar," based on her recent book *Divining the Etruscan World: the Brontoscopic Calendar and Religious Practice* (Cambridge).

Sincerely,  
Hilary Becker

### Dear Editors:

A delayed thank you for the two nice issues of *Etruscan News* that I received and have read. I have watched "EN" grow wider and stronger over the years. It represents the kind of immediate contact with issues and people that the more traditional publications just can't match. I've been remiss about my subscription. But, "subito"! With all good wishes and good cheer for the New Year,

Ross  
(R. Ross Holloway)

### Dear Editors:

Eve Gran Aymerich and Larissa Bonfante standing by the famous Vix crater, the largest container from antiquity (1,100 liters). It was taken in May 2013, at the Museum of Chatillon sur Seine, when Larissa was our guest while visiting Celtic sites in Burgundy.

Salutations,  
Jean Gran Aymerich

*Editor's Note: See page 14 for the story on the Etruscan origins of French wine.*

### Dear Editors:

In reply to your request for pictures of the celebrations for Mario Del Chiaro, here are a few. You will find pictures of the Second Annual Mario Del Chiaro Lecture at UC Berkeley; the Caere panel at the AIA; and the Lifetime Achievement Reception for Del Chiaro (I like the one of the Two Marios!), and for the 10 years of *Etruscan News* at the AIA, which brought together over 100 people.

Yours truly,  
Lisa Pieraccini



Jean Turfa explains the thunder.



Lunch at Ole Miss from left, Elle Leatherman, Amanda Griffith, Juliana Norton, Jean Turfa, Hilary Becker.



Above, from left Paolo Visonà, Mario Del Chiaro, Lisa Pieraccini. At left, Alessandro Naso, Mario Del Chiaro, Nancy Winter, Vincenzo Bellelli. Below, Mario Torelli with Mario Del Chiaro.



## Letter to our Readers

Dear Readers:

This latest issue sees us at work on Thanksgiving weekend with our layout editor Gary Enea and our guest editor Orlando Cerasuolo, whose book reviews and announcement of the conference that he is organizing for Buffalo appear here. The room is full of energy, alternating boisterous laughter and intense concentration.

The excitement spills over into this issue, which is full of novelties and surprises. We present for the first time a remarkable new museum, Louvre-Lens, a provincial branch of the Louvre in Paris. It has gathered, re-conserved and re-photographed many of the most well known Etruscan artifacts from around the world, and is displaying them in an exhibit, "Les Etrusques et la Méditerranée," which will travel next to the Villa Giulia. Another new museum presents unusual ideas on how to exhibit absent antiquities; MAVNA (Museo Archeologico-Virtuale di Narce) is reassembling scattered collections by juxtaposing real artifacts with 3-dimensional scans of their missing companions.

We note the intriguing exhibit on the Gorga collection in Rome, "A Life in 10,000 Pieces," which captures the idiosyncrasy and taste of a wealthy, single-minded opera singer at the turn of the century. It documents the history of collecting during a period when the eye of the collector turns toward the smaller scale objects closer to the everyday life of the ancient people.

International newspapers featured the spectacular recovery of the Tomba Cacci at Perugia and its 23 new Hellenistic urns. Tarquinia also yielded front-page news with the surprising discovery of an early intact tomb, the Tomb of the Hanging aryballos, which has escaped the notice of the tomb robbers. Also from Tarquinia comes the stunning final publication of the excavations at the Ara della Regina temple, the vast scale of which has brought new insights into the earliest foundations of the city.

The chariots of the Regolini-Galassi Tomb, displayed in the Museo Gregoriano Etrusco at the Vatican, have just been increased in number by not one, but three! The article by Adriana Emiliozzi, who reconstructed them, details the analysis that led to their discovery.

Two important museums have new directors: the ever-expanding Louvre in Paris welcomes Jean-Luc Martinez, while the Villa Giulia Museum warmly receives a new direttrice/soprintendente, Alfonsina Russo, who continues the rapid pace of imaginative projects and presentations of the Etruscan material.

Many of you will be seeing *Etruscan News* 16 for the first time at the 2014 Annual Meeting of the AIA in Chicago. We call your attention to two panels of papers on pre-Roman Italy, one of which features the Etruscan city of Veii. These panels include Italians and other scholars from Europe who have come to Chicago to present their new finds, and we wish to thank them their participation and welcome them to the AIA and Chicago.

Jane K. Whitehead  
Larissa Bonfante

### SUBSCRIPTION FORM

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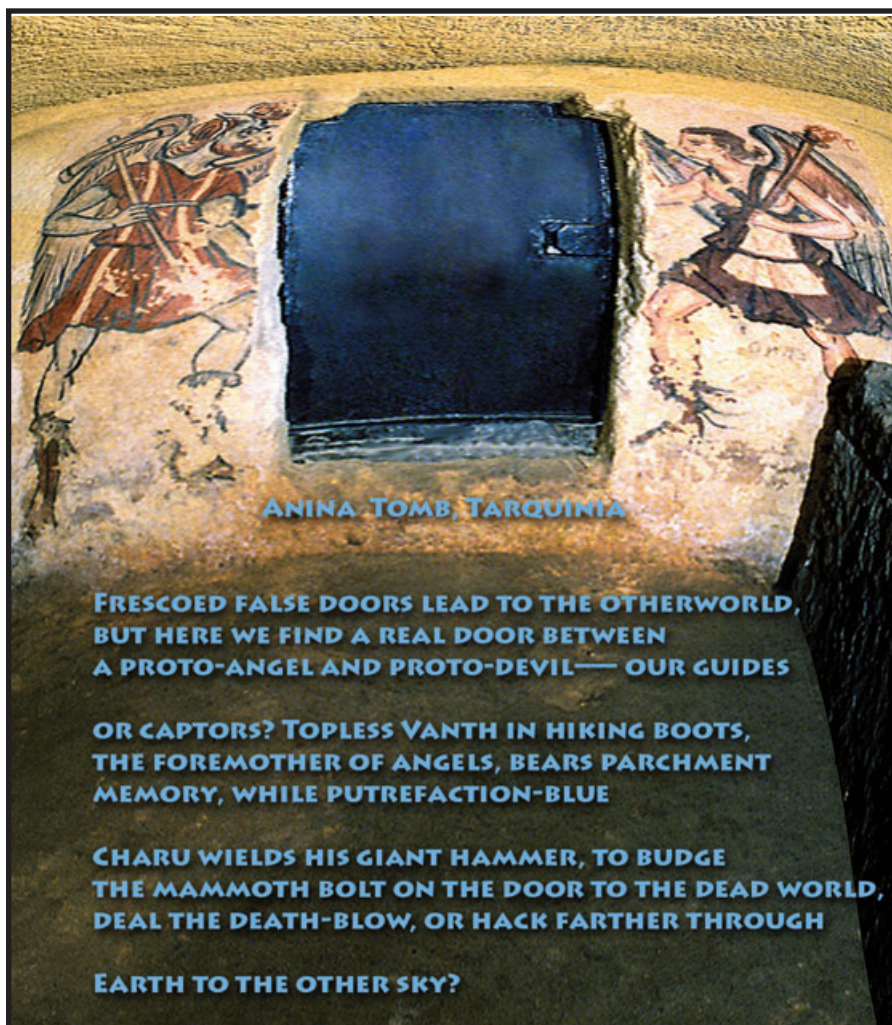


# ARCHAEOCAT



Oldest species of big cat discovered. The four to six million years old pantherine fossils, the oldest ever found, were discovered in the Himalaya Mountains of Tibet. They belong to a new species of ancient prehistoric cat, now called *Panthera blytheae*. Dr. Jack Tseng from the American Museum of Natural History, together with his team made this important discovery. (Graphics: Julie Selan and Mauricio Anton).

## POETRY



by Nicole Cuddeback, "Looking for Etruria 2," The Seattle Review.

### Chariots, continued from page 1

discoverers that penetrated it for the first time. Since then the tomb has been universally known by their names: Alessandro Regolini, archpriest of Cerveteri, and Vincenzo Galassi, retired military general. Their method of the excavation was a product of the times: chaotic, with more attention paid to the objects, especially the precious ones, than to the context. Although this practice was regarded as normal, there was no lack of criticism by contemporaries, since the extraordinary nature of the discovery, monumental in scope and wealth, the value and uniqueness of the finds, as well as the questions raised - the identity and status of the owners, the ritual and symbolic aspects, and the connections between culture and history — led to unprecedented attention regarding the original context of the tomb.

#### Dialogue between cultures

Today the tomb and its contents represent one of the richest and most meaningful contexts for our understanding of the Orientalizing period in Etruria. This far-reaching artistic and cultural phenomenon (730-580 BC) involved the more evolved cultures of the ancient Mediterranean in an extraordinary process of acquisition and reworking of motifs of Near Eastern origin. Goods circulated, and so did people — and with them, knowledge and ideas, of technology, art, science, medicine and religion. East and West met, and the Regolini-Galassi tomb is a witness to this meeting. Inside, we find Eastern symbols and themes along with elements of clearly Hellenic influence, all mediated by Rasna, the Etruscans, who communicated with both these cultures. This Orientalizing character had not escaped the first scholars of the 19th century, who immediately noticed the style of the Egyptian silver gilt cups (we now know that they are of Phoenician production), as well as other elements of Eastern origin. The high rank of the owners was linked to some form of priestly class. The architect Luigi Canina, the first to publish the tomb in a comprehensive way, thought that the monument preceded the time of the Trojan War, because the construction technique of its false vault reminded him of Mycenaean architecture.

The tomb is long and narrow, with an antechamber for the room intended for the main burial. At the sides of the antechamber are two smaller elliptical "niches" or cells. The right one held a large ceramic olla, which contained the

cremated remains of a man, as befitted warriors and heroes. The cell on the left did not contain any burials, while the rear chamber was reserved for the interment of a woman. In the antechamber lay a bronze funeral bier and extravagant furnishings for ritual use in the course of the aristocratic banquet.

Luigi Canina was the first to publish the Regolini-Galassi tomb (*Description of Cere Antica, Rome 1838*) and to describe a chariot among the items found there. In fact in 1836 parts of the wheels, decorated with bronze sheets and other functional and ornamental components, were also collected. Yet the presence of wagons in Regolini-Galassi tomb remained one of its most nebulous aspects; for a long time even information on the only wagon that had been recognized at the time of discovery disappeared from the publications.

#### New finds

When the paleontologist Giovanni Pinza returned to the tomb, he discovered items forgotten by the first excavation, and retrieved forgotten information from the archives. Around 1912 he reconstructed a monumental wagon surmounted by a throne, and identified a chariot among the fragments that remained forgotten and misunderstood.



#### Larthia the Etruscan

We recognize in Pinza's reconstruction a projection of another ceremony familiar to him: the Etruscan throne, raised between fans, which closely recalls the *sedia gestatoria* of papal processions. In fact, the throne had been assembled from bronze fragments found in the tomb. At the same time, "Larthia" Regolini, the model dressed in Etruscan fashion according to ideas suggested by Pinza, was depicted on the Regolini-Galassi throne adorned in originals jewels from the tomb.

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## In Tarquinia, Rites of the Knights Templar in an Etruscan tomb

by Maria Grazia Filippi, *Il Messaggero*

In the necropolis of Tarquinia, in the first thirty years of the 13th century, the Knights Templar held initiation rituals in which initiates performed oaths and sexual practices to gain entry into their order; to reconstruct these facts is the goal of the book edited by paleographer Carlo Tedeschi.

An Etruscan tomb in the necropolis of Tarquinia contains medieval graffiti that refer to sexual acts of a ritual nature, crosses, symbols and an inscription, *O.T.E.M.*, which translates easily as Order of the Knights Templar.

It is not the latest Dan Brown thriller combining history and myth. It is not romantic fictional literature or that trendy documentary-style evidence,



which lacks any scientific rigor. It is the result of the long work of dedicated analysis and painstaking research that Carlo Tedeschi, professor of Latin Paleography at the University of Chieti-Pescara, presents in his new book *Templar Graffiti. Structures and medieval symbols in an Etruscan tomb in Tarquinia* (published by Viella).

"The first time I walked into the Bartoccini Tomb was back in 2000," says Carlo Tedeschi. "I had seen pictures of it in the *Catalogue of Etruscan Painting of Tarquinia* by Stefan Steingraber, and there I immediately recognized some graffiti related to the Middle Ages. But when for the first time I set foot in the tomb these ideas were not clear to me at all." The Bartoccini tomb, discovered in July 1959, is a well known Etruscan frescoed chamber tomb of the 6th century BC, which was in fact

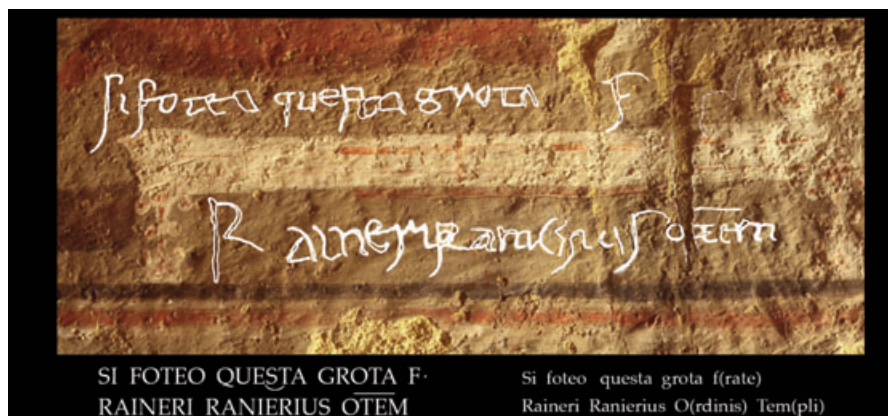


The banquet scene on the rear wall pediment of the Bartoccini tomb, Tarquinia: scratched in are Templar graffiti both sacred and profane. fully restored in 2004.

"When I went back in 2009, things started to become clearer: these were certainly graffiti in the vernacular of the period, and it was the first time that they were found in area of northern Lazio. But there was one word, a verb that unequivocally alluded to sexual acts and was repeated in almost all of the inscriptions. I concluded that the purpose of this tomb must have changed, been transformed from a sacred burial place in Etruscan times into a meeting place of sensual pleasure in the Middle Ages."

But not everything was that clear. Indeed, "a lot

of things did not make much sense to me. It was evident that the markings were all by the same hand. And from an examination of the decorations that line the walls, it was clear that, besides the large number of profane inscriptions, there were also many explicit religious symbols: crosses everywhere, many five-pointed stars, the cornucopia."



Yet, just as in a novel, Dr. Tedesco had the feeling that the mystery was not completely revealed. "There were two words, *frater* (brother) and *magister* (teacher), which appeared in more graffiti. The visitors to the tomb were thus part of a religious order whose hierarchy also included the figure of the *magister*. "I rethought the decorations, from the

large Latin cross above the entrance to the inner room to the decoration of the tomb walls checkered in red and white, which refer unequivocally to the symbolic colors of the Knights Templar, to the symbols and rituals found in ancient texts that correlate with life in that religious order. I just needed a final key that certified the truth of my hypothesis. "The key came from graffiti No. 13: "SI FOTEO QUESTA GROTA F. RAINERI RANIERIUS OTEM." This can be translated to mean that a certain Ranieri had performed sexual practices in what he called the "grotto." But the name Ranieri is followed by an abbreviation

the data pointed unequivocally in one direction."

"That the Etruscan tombs can still give us a lot of satisfaction and continue to provide new avenues of study is not a surprise to anyone," says the superintendent of the Archaeological Heritage of Southern Etruria, Alfonsina Russo, who has made available the Villa Giulia Museum in Rome for the presentation of the book. "It is certain that these studies are particularly important because they prove for the first time that these rituals were carried out in a Tarquinian tomb by the Knights Templar. To open new avenues of interpretation, unknown and unpublished, it is essential to continue to maintain our attention on a precious heritage as unique in the world as our Etruscan one, a heritage that is not only preserved but also enhanced through new research."

*OTEM* that could only be translated in one way: O(rdinis) TEM(pli), i.e. Order of the Templars."

Carlo Tedeschi then brings together all the pieces of the puzzle and arrives at his conclusion: in an Etruscan tomb in Tarquinia, a corpus of graffiti refers to acts of a sexual nature relating to members of the order of the Knights Templar.

"To convince me that it was the first recorded evidence for rituals of a sexual nature by the Knights Templar," admits Tedeschi, "I almost had to wrestle with myself. It is a thorny issue, controversial, that slips easily from history to myth, and is destined to raise a hornet's nest. I was confronted by many scholars and I have to thank Maria Cataldi and Gabriella Scapatucci of the Soprintendenza Archeologica of Southern Etruria who facilitated my research. Certainly there will be those who will disagree, as is always the case when it comes to the Templars. But I am a paleographer. I collected data and





### ***Tomb 6423, continued from page 1***

years between the 6th and 5th centuries BC. Almost 6 meters in diameter, it had been largely destroyed over time by human activities. The structure contained a small burial chamber carved entirely into the limestone. The discovery of an intact burial of this type is a rare occurrence and therefore understandably arouses great curiosity and attention. Since ancient times “treasure hunters” have scoured this Etruscan necropolis in search of objects buried with the dead, often carrying out looting in the area. The importance of the discovery of an intact tomb lies in the possibility for archaeologists to study a completely preserved context, reconstructing the rituals and funeral ceremonies through the arrangement of the objects. Especially important is the analysis of organic residues, which allow the investigation of aspects of daily life otherwise unknown.



Symposium ware left out for the dead, just inside the tomb door.

The area of the *Doganaccia* stands at the center of the vast necropolis of Monterozzi, famous for its painted tombs and designated a UNESCO World Heritage Site. Less well known are the large tumuli of the Orientalizing period, situated along the main urban roads in antiquity, easily visible and in a position allowing them to control the area. Situated along one of the main routes that lead from the Etruscan city (La Civita) to the sea, the two twin tumuli known as La Tomba del Re and La Tomba della Regina (the tombs of “the King” and “the Queen”), rise majestically on two large limestone terraces. While the first monument, La Tomba del Re, was excavated in 1928, the tumulus of the Queen (*see Etruscan News 14*) has only recently and for the first time been scientifically investigated by the University of Turin. The most outstanding feature of this tomb, the largest tumulus in Tarquinia so far



Cutaway graphic shows the position of 6423 and its unexcavated dromos in relation to the Queens tumulus. The archaeologists salute.

known, is undoubtedly the majestic open-air entrance way brought to light during the first excavation campaigns. It is a large courtyard entered from a grand staircase carved into the rock, on which took place the ceremonies in honor of the deceased aristocrat.

On the exterior walls of this area, called the *piazzaletto*, or “little square” were discovered the remains of a rare alabaster gypsum plaster, a wall covering then unknown in Italy, presumably applied by skilled workers coming from the eastern Mediterranean. The structure of the tomb itself holds significant comparisons with the royal tombs of Salamis in Cyprus. Still visible on the plaster are the oldest traces of Tarquinian funeral painting, executed in red and black, with architectural, floral, plant and figural motifs, unfortunately difficult to read because of the poor state of preservation of the paintings, which had been exposed to the elements. The main chamber of the princely tomb remains to be explored, but would seem to have been intended to house the remains of its owner. The excavation of this tomb is proving to be very complex, because the monument has suffered major internal structural damage and would require substantial funds, which are currently not available.

While waiting for significant funding for the excavation of the main burial

chamber, archaeologists in recent years have focused their efforts not just on the main monument, which served as an important cornerstone in the topography of the necropolis of 7th century BC Tarquinia, but have also extended the investigation around the monument; this has allowed them to pinpoint a part of the cemetery of aristocratic nature, consisting of chamber tombs of various types. This discovery represents something new in the archaeology of Etruscan Tarquinia, because we have the opportunity, for the first time, to learn about the funeral organization around a large princely tumulus.

#### **The Tomb**

Here in this burial ground, a few meters from the base of the main monument, tomb 6423 was discovered untouched, presumably belonging to a person of rank related to the owner of the large tumulus.

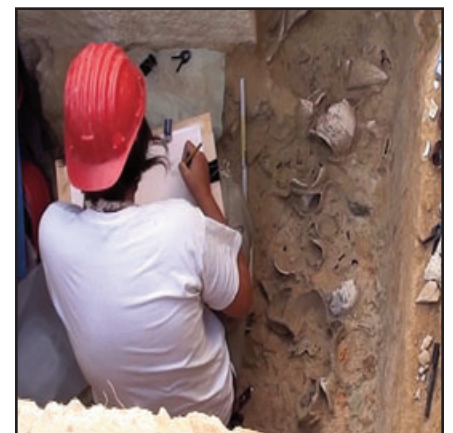
The exterior entrance vestibule at the end of the dromos was dominated by a large, intact monolithic limestone door nearly 2 meters high and 90 cm. wide. In the vestibule in front of the door lay a full symposium service, concentrated along the right wall of the entrance, composed of about twenty vases of red impasto, bucchero and painted pottery. A significant find was the only metal object, a small and seldom attested bronze grater, the presence of which

Arrow indicates the front of the tomb before excavation; insets show various phases of the excavation. The small vestibule is unusual.



refers to the practice of preparing the *kykeion*, a heroic beverage *par excellence* mentioned by Homer.

After the careful excavation and removal of these symposium vases, the excavators proceeded to the burial chamber and removed the heavy slab that had sealed it for centuries. The intact tomb appeared before the eyes of the archaeologists. The conditions of preservation of the chamber were excellent, except for a slight structural failure of the vault and the left jamb of the door. The room, rather small in size (about 2.3 x 1.8 meters), is completely carved out of the limestone. It has a rectangular plan, with a raised threshold at the doorstep, and two funeral platforms cut into the rock, on both side walls. Carved at the top of the platform are two low steps shaped like the pillows of a bed. The ceiling is vaulted. Of great interest are the remains of paint on the walls of the small room, minimalist and



Symposium ware outside in the vestibule, was used by the living.

architectural in character, ideologically referring to the “house of the dead.” The space of the pediment of the back wall still retains nine iron nails, which were probably used for hanging pots or ornamental material, floral or vegetable. Confirming this hypothesis was a small ointment jar, an aryballos, which amazingly still hung from its handle to one of the nails. For this reason, the tomb was called the Tomb of the Hanging Aryballos.

After the clearing of the Etrusco-Corinthian and bucchero vases from the floor of the small corridor between the platforms, it was possible to carry out an investigation and documentation of the funeral beds. On the left platform were the remains of an inhumation whose bones were poorly preserved, due to the corrosive effect of the bedrock. Lying alongside the osteological remains were found bronze fibulae, some of them covered in gold leaf, others with beads of



amber and bone, which were meant to adorn the sumptuous robes of the deceased. Placed near the right leg facing down was a iron spear tip, no longer functional; at the feet were placed a bronze basin filled with burnt offerings, a rare sheet bronze pyxis with an elegant embossed decoration of Orientalizing design, as well as a painted kotyle containing fibulae and other metal objects. The preliminary analysis of the anthropologist who documented and removed the osteological remains allowed us to define the sex and age of the skeleton: it is probably a woman, about 35 to 40 years old.

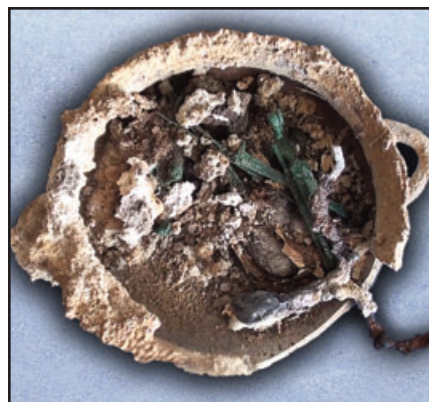
On the right side platform were the ashes of a second deceased individual. Near these ashes (*see below*) was a large Etruscan-Corinthian oinochoe, found resting on its side. The ashes perhaps belong to a male individual, whose remains were to be originally enclosed inside a container, perhaps perishable. The spear found next to the interred woman may presumably represent a The remains of the male cremation and its organic container.



#### ***Digger's, continued from page 1***

still not eradicated despite the constant monitoring of the police and state surveillance.

Fortunately, the tomb was covered by a very hard, compact soil that has preserved it well, unlike the tumuli of the King and Queen that rise above the surface of the plain overlooking the sea. So it came as a great surprise to the entire archaeological team when the limestone slab at the bottom of the dromos was still sealed in its original position. The amount of objects placed in the exterior vestibule in front of the door confirmed that in some way for us, time had stopped, at the very moment they (the Etruscans) had carried out the ritual of the closing of the grave. Nowadays, archaeologists strive to comprehend the subject of their research with the same patient attitude of understanding, whether it is an Etruscan tomb or a Roman sewer, but I must admit that at the time of the removal of the door there was much anticipation among the entire team. Small chunks of stone had fallen from the vault above and disturbed the first group of material just in



Top, The iron spear head found at the side of the Lady of the tomb. Above left, the kotyle found at her feet containing gold and bronze jewelry. Above right, The little aryballos still hangs on its iron nail.



The excavation team of Tomb 6423, moments before removing the tomb door. Front row from left Amy Rodighiero, Arancia Boffa, Eleonora Altília, Erio Marchisiello. Back row, volunteers of the Associazione Culturale Fontana Antica di Tarquinia, descending from left, Carlo e Sandro Blasi, G. Bartoli, V. Naccarato and G."Bazzica" Sardini. Top center Rosa Lucidi, excavation team leader on her right, Massimo Legni, photographer. (see Mandolesi comments, page 38).

front of the entrance, but many vessels were still well placed and stacked next to each other in the space between the beds. It was dark but we could see the leg bones of the skeleton on the left bed with the tip of the spear laid at its feet. Immediately some observers thought it to be warrior, and this started the early "media frenzy," but the excavation would hold more surprises. In fact, placed on the shelf at the feet of the body was a set of bronze vessels, a

pyxis (x-rays show it contains 5 sewing needles), a basin containing remains of organic material, and a kylix full of fibulae. But above all, at least a dozen bronze fibulae composed of bone and amber covered in gold leaf, were placed along the skeletal remains of the torso.

The anthropological analysis then confirmed what we assumed early on... it was a young woman. From a scientific point of view the tomb raises several points for reflection on architecture and

symbolic object, whose meaning is still unclear, linking together the two depositions found within the room.

For now, an initial analysis of the finds and pictorial decoration place the tomb in the early decades of the 6th century BC, although based on the chamber's architecture an older date for the structure cannot be excluded.

The discovery this year has confirmed the importance of the *Doganaccia*, a site with tombs and material that may shed new light on the Orientalizing period of Tarquinia. Since 2010, the large tumuli are included in a redevelopment project called the "Via dei Principi." As part of this initiative, we will soon begin the restoration of a section of the base of the tumulus of the Queen, so that this monument can become accessible to the general public. A tourist itinerary of the grandiose princely tombs of Tarquinia will give tangible evidence of the splendor of the Orientalizing period in this area.

X-rays show that the pyxis contains sewing needles and other items pertaining to a seamstress.



the funerary ritual adopted, but it is also a further step to understanding the organization of this section of the Doganaccia cemetery which surrounds the Tumulus of the Queen. The key to the entire funeral complex is in fact that this major monument still remains to be fully excavated in the coming years.

The Doganaccia campaign raises the hope of possibilities especially in the context of the "Via dei Principi" project, which exists due to the efforts of various institutions: universities, superintendecies, the region and municipality.

Archaeological research in fact can not lose sight of goals such as the development and enhancement of the site itself, and in this respect I remember the thoughts of Theodor Adorno, who reflected that culture is the only asset that, the more widespread it becomes, the more value it acquires. I close by thanking all of the excavation team especially the young archaeologists who discovered the Tomb of the Hanging Aryballos, Eleanor Altília, Emy Rodighiero, Arancia Boffa, and Erio Daniel Marchisiello, with the hope that they can achieve their dreams.



# Rofalco: the Etruscan fortress and the Roman conquest of Vulci

by Orlando Cerasuolo

Between the 4th and the 3rd centuries BC, Southern Etruria was affected by the military expansion of the Romans. In the territory of Vulci the threat of Rome led to the foundation of medium and small strategic settlements controlling the territory.

The site of Rofalco, about 20 km. northeast of Vulci, on the edge of the volcanic plateau of the Lamone (not far from the town of Farnese, Viterbo), is one of the major fortresses of the area for both its size and location; furthermore, it is one of the best preserved Late Etruscan settlements known so far. The site, now nestled in a dense and charming forest (a Natural Reserve), controls the southeastern portion of the ancient territory of Vulci and overlooks the valley of the Olpetà. The river constitutes an important natural route linking the river Fiora and the major city of Vulci with the Bolsena Lake, in the direction of Orvieto and the Tiber valley.

The excavation of the site was begun in 1996 by the Gruppo Archeologico Romano and regular excavation seasons continue. The most impressive evidence are the remains of the walls, about 330 meters long, enclosing about 1.5 hectares. The ramparts have a maximum width of 6 m. and a preserved height of 4 m. Three squared massive towers (unique in Etruscan times) and a huge lookout bastion stand along the walls, the latter overlooking the gate of the settlement. The bastion has two aligned rooms paved with a sort of *basolato*, very similar to that in the gates of Ghiaccio Forte, another fortress of Vulci first excavated by the University of California and now by the local Superintendency. The military structures of Rofalco and Ghiaccio Forte, together with the complex western gate of Vulci, illustrate the advanced level of military techniques of the Etruscans.

Inside the walls, several clusters of buildings and roads have been excavated so far. A residential block in the western part of the site consists of at least six rooms around a small courtyard; on the west side lies a small service building with a circular tank for water, and on the east, a cluster of rooms. In the central area of the settle-

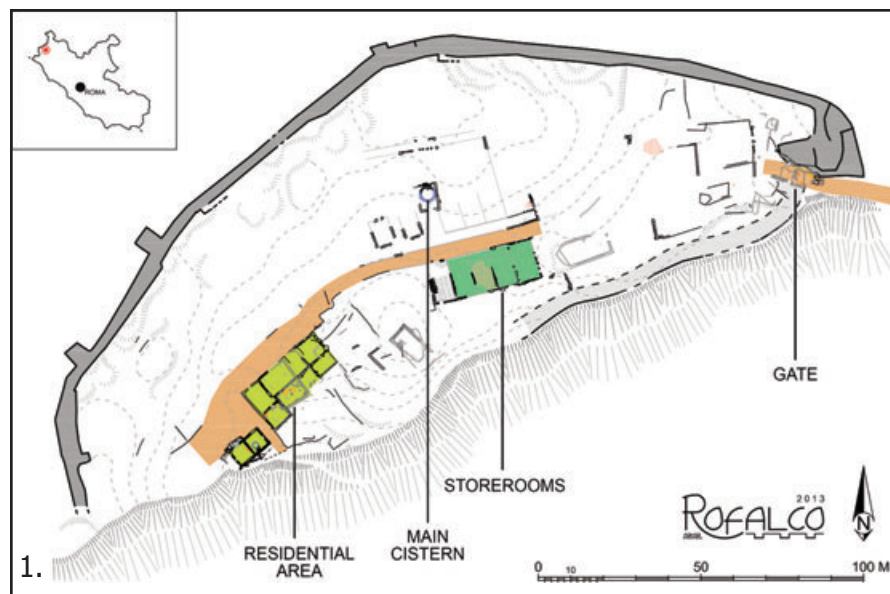
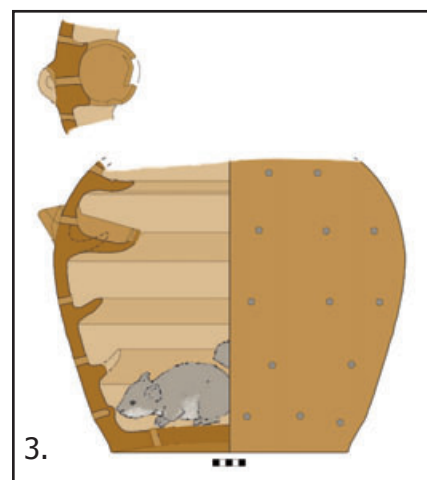


Fig. 1. General plan of Rofalco. The defensive walls and different sectors of the settlement are highlighted in grays, greens and brown.

Fig. 2. Archaeologist dealing with a collapsed roof.

Fig. 3. Reconstruction drawing of a *glirarium*, a type of jar used by the Etruscans to breed dormice.

Fig. 4. Votive face found in 2013.



ment there was a building with a paved courtyard (similar to one at Saturnia) and four identical storerooms containing a large number of dolia and other jars. The latest research (2012-2013) has permitted us to add three new features to the plan: another series of buildings near the gate (where has been found a votive face); another building east of the storerooms; and, north of the storerooms, a large courtyard containing a huge circular cistern (4 m. in both height and diameter), constructed of tufa blocks with a

waterproof revetment that is one of the earliest examples of *cocciopesto* in Etruria.

The buildings are generally well preserved, and the stratigraphy is a textbook sequence with pots and objects on the floors, which are covered by the burned timbers of the roof and collapsed roof tiles and, finally, the stones of the walls. It is thanks to the extraordinary preservation of the contexts that is rather easy to define the function of many of the chambers: i.e. one was a

workshop for textile production and another was a kitchen. Some of the rooms have a central pillar, while most have pits at the corners and stone benches along the walls, probably to support furniture or stairways to upper floors.

Among the more interesting findings (newly displayed in the local Museum of Farnese since 2010) there are several inscribed vases (we know the actual names of two Etruscan men and two women living in Rofalco!), a Sicilian Punic coin, an *aes signatum*, a stone scale weight with incised X, a carnelian scarab, pins, anatomical votives, miniature vases, bronze and iron tools, a doorway, clay lamps, grinders and whetstones and several unusual vases, such as the *gliraria* (for breeding dormice) and the "honey pot" (for storing the honey perhaps for cooking dormice).

Estimated from the dates of the finds (particularly grey bucchero, "Genucilia" plates, silhouette, black gloss and over-painted pottery), the overall duration of the site is only around 70 years, from the mid-4th to early 3rd century BC. This close dating makes Rofalco a key site for understanding the architecture, material culture and history of that specific archaeological phase. The burning and swift collapse of the buildings represent a clear evidence of the violent conquest of the fortress; this is also evidenced by the discovery in the destruction levels of a few spearheads and numerous clay sling bullets. This evidence, together with the lack of pottery later than the first quarter of the 3rd century BC, precisely links the defeat of Rofalco to the conquest of Vulci, which was celebrated by the Roman consul Tiberius Coruncanio in 280 BC with the triumph *De Vulsiniensibus et Vulcentibus*. While several other settlements in the territory of Vulci (i.e. Sovana, Saturnia, Ghiaccioforte, Doganella) show evident traces of destruction at the same date, only Rofalco gives such a complex image of a late Etruscan fortress.

The Rofalco Project, by the Gruppo Archeologico Romano, strives to excavate, study, restore, enhance and promote the site and its finds. Results have been extensively published and presented at international conferences; English annual reports can be found at the International Association of Classical Archaeology website. [www.aiac.org](http://www.aiac.org) then proceed to [www.fastionline.org](http://www.fastionline.org)

To participate in the excavation please contact: [rofalco@gruppoarcheologico.it](mailto:rofalco@gruppoarcheologico.it)



## This is how the Etruscans sailed the seas

### A vase with the design of an Etruscan ship

by Laura Larcán, *Il Messaggero*

The ceiling of the 7th-century BC chamber tomb had caved in, and the vases inside had been crushed into a mass of rubble. This was probably why it had been neglected by the tomb robbers. But those shapeless fragments, found in a tomb of a necropolis on via Alfredo D'Avack — on the road to Veii, 20 kilometers outside of Rome — along with seven other graves, allowed the team of the Soprintendenza ai Beni Archeologici of Rome, led by Daniela Rossi, to reconstruct a kantharos vase, like a puzzle from a thousand pieces. On it was a spectacular image of a ship. "It is the most important picture of a ship in all antiquity, because it is the first time that we see a picture of a ship of this period that is so complete. Certain details show that it was used at sea," says Daniela Rossi.

This discovery is a crucial one for the history of Veii, the city of southern Etruria situated in the Tiber Valley. "Whether the people of Veii ever went to sea is a topic that has divided scholars," notes Rossi. "Everyone agrees that they used to travel on the river, but it was still an open question as to whether they were powerful on the Tyrrhenian Sea." The "princely vase of Tomb 3 of via Avack," as archaeologists are calling it, is changing our view of ancient maritime history, and the chapter on Veii now needs to be rewritten.

#### Veii's Fleet

Italy was said to be the land of saints, poets and sailors. Ancient Veii might not have been a city of poets and saints, but it had sailors, involved in both pira-



The sculpted tufo stone funeral bed was set upon three vertical pedestals carved with lion's feet.



The impasto kantharos with ram's head finials on the handles.

cy and trade — it even had a harbor, recently discovered between Fiumicino and Fregene. All of this can be deduced from these images, says Rossi, affectionately stroking the vase. "The ship is vaguely Eastern in style, with rounded ends, prepared for either commerce or war. On the top bridge are two human figures: standing at the bow is a bearded, helmeted warrior with a rounded shield and two spears, holding a ladder;



Necropolis of Via d'Avack, tomb 3 with its door still sealed in place.

at the stern, a bearded figure holds a ladder with 11 rungs. Another figure at the stern holds a rudder. There are four oarsmen sitting with legs out, and a heron appears as a good luck sign bringing smooth sailing.

#### Horses and Cargo

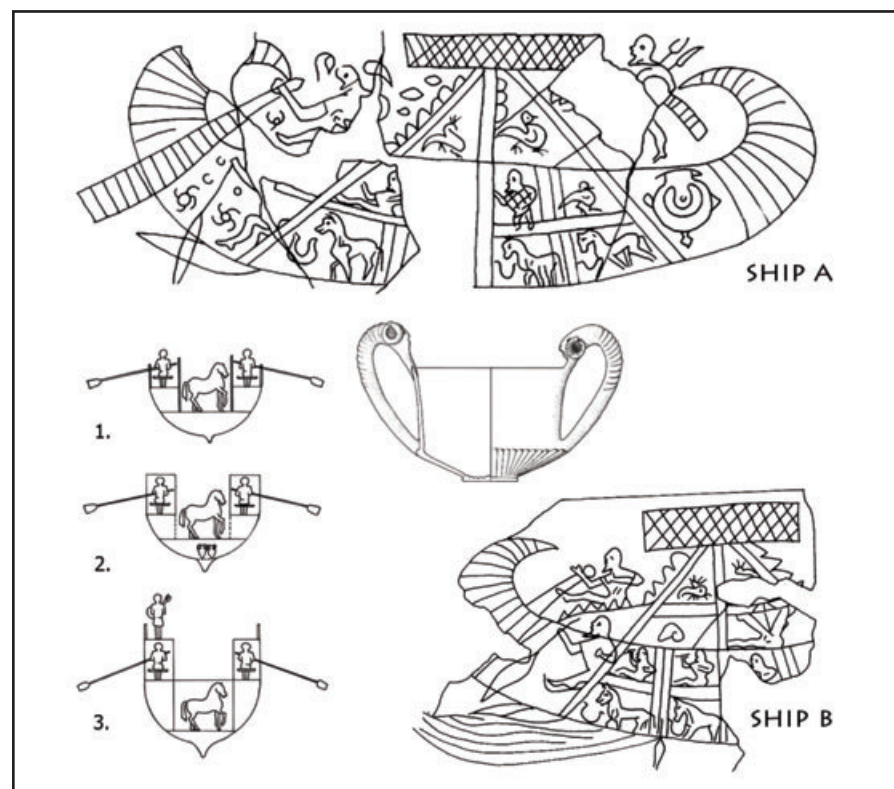
The mast has a complete set of sails, showing that the ship could be navigated either by the wind or by oars. "The ship was at least 20 meters long, and has

considerable tonnage. Its full set of sails shows that it was meant to be sailed at sea," remarks the archaeologist Alessio De Cristofaro. "It could navigate the open sea from Magna Graecia to the Cote d'Azur. We see for the first time horses on board, in the cargo hold of the ship, and each horse has its own feeding trough." Another curiosity is the figure of a man with a checkered mantle: a type of clothing that denotes aristocratic rank. But the ship provides an enigma: a cryptic symbol, on which scholars still debate, perhaps an *episema* pertaining to the family of the deceased.

Because it depicts the life of the owner of the tomb, everything becomes clear. "The vessel is the autobiography of the deceased; he tells a story; he tells us that he went to sea," stresses Rossi. And since on both sides of the vase are scenes of ships, he had to have a fleet, not only for the transport of goods but also for raids. "You have to imagine him commissioning a local potter for a vase that would express his entire professional career, a vase which celebrated his memory during the rite of the final symposium, where diners passed from hand to hand the vessel from which to drink wine mixed with water," says Mark Arizza (CNR- ISCIMA), who with Alessandra Piergrosi led the excavation.

The contents of the tomb reveal a detailed profile of a man, a *princeps*, a leader of the noble aristocracy of Veii. "He cultivated wine and olives because we found iron sickles, and he raised cattle because we found knives of a type used for butchering meat," recalls Arizza.

This discovery came out during one of those routine preventive excavations conducted to investigate an area under a construction project. As fate would have it, the builder is also a ship owner.



**Ship A:** At the bow on the top deck, a helmeted warrior with two spears, at the stern, a figure holding up a long ladder. In the hold is an exceptional cargo, horses feeding from troughs, while above them are seated oarsmen and a small figure in a checkered cloak; a pair of herons complete the scene. At the stern is the lost figure of the helmsman with the rudder. On the side

towards the bow, is an object difficult to identify, perhaps a vase or the geometric representation of an anchor or, possibly an *episema*. **Ship B:** much more fragmentary, probably has a quarter deck above, while again at the stern is a figure with a ladder, and below him a helmsman; it also depicts horses and oarsmen. **1.2.3.** show possible positions of sailors and cargo. (SSBAR)



Impasto, bucchero, Italo-Geometric ware, iron blades for meat. (Graphic & photos Daniela Rossi)



# The Tumuli of Vigna La Piazza, at Grotte di Castro, Viterbo

by Enrico Pellegrini

Since 2008, excavations of the Etruscan necropolis of Grotte di Castro have resumed under the direction of the Superintendency for the Archaeological Heritage of Southern Etruria, with the participation of Archaeological Group Castrum Cryptarum, and the support of the municipal administration. They have resulted in a significant amount of new data on Etruscan funerary structures and burial rites between the mid-7th and the end of the 6th century BC.

As is from evident the numerous monumental chamber tombs carved in the tufa hillside in the area, which reproduce the architectural elements of real houses, the ancient Etruscan town was situated on a nearby hill called Civita. It was strategically located to control the ancient route from Vulci, which penetrated the inner districts of Etruria and led to the Lake Bolsena region and the Tiber Valley. At this period it was the most important center in the area between the northern part of Lake Bolsena and the mid Fiora Valley.

Unknown to us until now, however, were burials of the early Orientalizing period, a phase during which we can presumably place the occupation of the plateau of Civita di Grotte di Castro in conjunction with that of other centers such as Civita Valdilago, the Fosso d'Arlena near Bolsena, Bisenzio (Capodimonte), and, further inland, Orvieto (Velzna.) This gap in our knowledge was filled with the campaign that began in September 2011 and was recently completed, in a sector of the necropolis of Vigna la Piazza opposite the tufa cliffs where the carved chamber tombs of the 7th and 6th century BC were found.



The Vigna la Piazza necropolis appears below the village of Grotte.

The earliest tombs, dating from the second half of the 8th century BC, were deep rectangular trenches dug in the ground and covered on top by tufa stone. In some cases the trenches were enclosed by a small stone circle made of rough-hewn tufa, 2-3 m. in diameter, and marked by a cippus. The deceased were buried with items of personal adornment; the women were wearing rich sets of brooches and necklaces with pendants of amber and glass paste. They were placed in wooden coffins, numerous traces of which have been found. The accompanying pottery was placed

mainly near the head and feet. In the male burials, weapons were placed alongside the deceased.

This area was used to bury the dead until about the middle of the 6th century BC. During this time there were a few changes. Monolithic tufa sarcophagi were used, and the circles, which became larger (as large as 6 meters), were made up of regularly carved tufa blocks. But the use of single burials differed from all the other areas of the necropolis, where there were multiple family burials.

The marked conservatism of the funerary ritual, which remained essen-

Left, The grave goods in this sarcophagus include an imported faience aryballos. Below left, a buried female still wears her bronze and glass paste fibulae and necklace; a kantharos placed by her head. Below center, aerial kite shot taken by Opaxir (page 20) shows groups of family tumuli, some built on top of older ones, the position of cippi, urns, and sarcophagi in the cemetery.



tially unchanged for almost two centuries, characterizes the social group that buries their dead in this area of the necropolis of Vigna la Piana. They seem to have been upper class families, as shown by the tomb groups, the male ones with spear and javelin, and the females, in a more recent phase, with skewers and iron andirons; these were signs of the continuity of the family line and clan, and mark the importance assumed by women in the local elite. There were several infant burials, as shown by the small stone sarcophagi with either few objects or, more often than not, without any. The ties of family membership and ancestry of the individual are also concretely represented by the stone circles that mark the site of the burial of the sarcophagi and at the same time lie above and include the older depositions at lower levels.

The typology of circular stone tumuli adopted by the community of Civita di Grotte di Castro in its early period turns out to be unique in the area of Val di Lago and in the territory of Orvieto, which was characterized by the presence of trench tombs covered by stone slabs — at Orvieto, Civita d'Arlena, and Bisenzio. The successive phase, which brought the monumentalizing of the tumuli and the adoption of stone sarcophagi, finds sporadic comparisons at Bisenzio and Orvieto, Crocifisso del Tufo.

Among the results of these excavations is the presence of fine imported objects, including a faience figurine. But the most startling find was the discovery of a double burial, one of about 30 burials, in which one individual was placed on his back and the other curled by his/her side in close contact. The two individuals (see below), whose sexes are still unknown, were buried together in a trench grave without any grave goods, except for a couple of rings on their fingers: had they committed some sinful or criminal deed?





## Finds from a well at the sanctuary of Gravisca

by Prof. Lucio Fiorini,  
University of Perugia

This year the excavations continued at the sanctuary of the emporium at Gravisca, the port of Tarquinia. They have been carried out for the past 40 years by the University of Perugia in collaboration with the Superintendency for the Archaeological Heritage of Southern Etruria. The research has yielded important new information not only for the study of the history of the site, but also more generally for the reconstruction of the political and eco-



Ivory pyxis cover depicts a Harpy L. & R. bronze female *offerente*.

nomie dynamics that animated the Archaic period in this part of the western Mediterranean.

In addition to the 6th-century Greek sanctuary, a place where Greek merchants who came from Ionia to trade their goods with the Etruscans were guaranteed safe trading under the protection of their gods Aphrodite, Hera and Demeter, new excavations some meters north are bringing to light another sacred complex. This was dedicated to two Etruscan gods of chthonic character, Suri and Cavatha, assimilated to the Greek gods Apollo and Persephone. The sacred area was frequented by Greeks originating from Sicily, in particular Agrigento, from 520 BC.



Terracotta head of a bearded male god with full head of curls.



Rare bronze thymiaterion in the form of a stem of a plant.

This summer, the results of test trenches inside the shrine of Demeter, in the interior of building Beta, led to a major discovery. In a well inside the building, which was sealed by the remains of an atonement sacrifice, was a trove of rich votive offerings that someone had probably hidden there just before the destruction of the shrine by Roman soldiers in 281 BC.

The earliest find is Etruscan and dates to the late 6th century BC; it is an ivory cover of a pyxis (probably wooden), carved with a delicate image of a harpy in very low relief. The mythical figure with the body of a bird wears a tutulus on her head, a typical Etruscan head covering. She holds a flute in one



The god, shown in situ, gazing up from beneath the sacred altar.

hand while the other is stretched out in a gesture typical of a singer. (The author thanks Concetta Masseria for the initial iconographic analysis.) Deposited along with this artifact were other votive objects in bronze, including a rare thymiaterion in the form of the stem of a plant and two Etruscan statuettes about 40 cms. high. These depict female figures presenting offerings: one, of a matronly goddess, dates well into 4th century BC, while the second, of a young girl, is a little earlier. All the finds are currently under restoration with the Superintendency due to their poor state of preservation, since they were immersed in the wettest level of the well and subject to the seasonal rise of water in the aquifer.



buildings were found at a higher level, which can be added to those previously found in the lower level.

More work has been carried out in the sacred enclosure, especially the dismantling and removal of the trachyte *donarium* and the monolithic tufa altar, both damaged by the flood that struck the territory of Orvieto in November 2012. The big surprise was to be found under the altar: a terra cotta male head complete with its base; it had been placed facing upward, toward the altar.

Features of the head are quite exceptional: the mold-made face recalls heads from the deposit at Campetti of Veii, but it is the hair that arouses the most interest. The soft curls were applied one by one over the crown of hair that frames the face. This is an original creation of the late 5th or early 4th century B.C. that as a whole lacks comparison and in which we can most likely recognize the image of a god.

## Gods beneath the Altar?

### New finds from Campo della Fiera

by Simonetta Stopponi

The summer 2013 excavations at Campo della Fiera of Orvieto were - as usual, at a site that never ceases to amaze us - rich in discoveries of both new structures and materials. In the level area there emerged a platform of tufa slabs connected to a building, probably sacred in nature, but unfortunately under the garden of a modern villa; the Roman baths have been brought to light in their entirety; and we found the front wall of the church of San Pietro in Vetere. But most importantly, the total area under investigation has expanded considerably, to reach almost five hectares in size. In fact in the South Area, located on the western slope of the Colle dei Cappuccini, other Etruscan



## Major New Finds from Recent Excavations of Archaeological Park of Vulci

by Patrizia Petitti and Carlo Casi

The archaeological park of Vulci has become an important presence in the Maremma of Lazio-Toscana. A careful program of recovery, protection, preservation and organization of the immense historical and archaeological heritage and natural beauty of the area, has now been developed by various institutions, the Superintendency for the Archaeological Heritage of Southern Etruria, the Lazio Region, the Province of Viterbo and the Municipalities of Montalto di Castro and Canino.

The development of the area of the ancient Etruscan metropolis, a plateau of more than 90 hectares surrounded by the waters of the river Fiora, began in



Grave goods from a child's tomb.

1994 to be the subject of an interesting project, a "*scuola cantiere*" that lasted four years. The project combined the employment needs of the territory, which is recognized by the state as a "crisis area," with the need for the recovery and preservation of the site's archaeological heritage, creating the Archaeological Park of Vulci.

In the following years, several projects, funded mainly by the Lazio Region and the Town of Montalto di Castro, carried out archaeological investigations in new areas of the park and also studied earlier excavations, yielding important scientific results. They also made the park more welcoming for tourists and school groups.

Archaeological investigations are now directed by the Superintendent Alfonsina Russo and coordinated by Patrizia Petitti, Simona Carosi, and Carlo Casi (Casi is with Mastarna Ltd., managing body of the Archaeological Nature Park of Vulci). They have



Chamber tombs cut deep into the bedrock of the Osteria necropolis.

recently focused on one of the most interesting areas of the ancient Etruscan metropolis, the so-called Osteria necropolis, a vast area of tombs to the northwest of the town, known to scholars for the outstanding discoveries made there since the 19th century.

From 2011 the central sector of the necropolis was the subject of a new investigation that led quickly to the discovery of the "Tomb of the Sphinx," its name due to the nenfro statue depicting the mythological monster that was found in the vestibule of the tomb. It dates to the mid-6th century B.C and had once belonged to the decorations of the funerary complex.

The "Tomb of the Sphinx," dating from the late 7th to 6th century BC, belonged to a family of aristocratic elite. Its various chambers can be reached by way of a long *dromos*, about 28 meters long (just 2 meters shorter than the *dromos* of the famous François Tomb). It was an architecturally impressive monument, intended to emphasize the role of this family clan within the society of Vulci.

The importance of this discovery led to the creation of an exhibition organ-

Side chamber in the "tomb of the silver hands" contained many *olle*.



The silver hands, with gold fingertips belonged to *simulacra*.

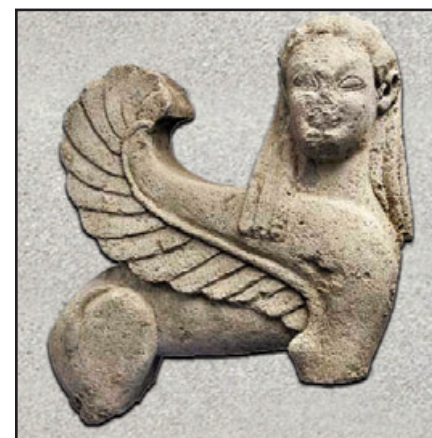
ized by the Superintendence for the Archaeological Heritage of southern Etruria at the Archeological Museum in Vulci. "The Sphinx," after having been admired by many visitors who visited the museum of Vulci, is now about to travel to Barcelona, where it will be featured in an exhibition on the Etruscans to be held at the Museu d'Arqueologia de Catalunya in the spring of 2014.

Surrounding the "Tomb of the Sphinx" archaeologists have unearthed numerous trench graves of a type typical for Vulci, squared trenches, more than a meter deep, often with cover slabs. Unfortunately, the looting of tomb robbers has made it difficult to find intact tombs; the discovery of intact tomb contexts in these most recent excavations turns out to be truly exceptional. Two trench tombs dating from the first half of the 7th century BC may belong to a single family: the deceased couple was a member of the local aristocracy, since the man was buried with an iron spearhead, a bronze kotyle, a bronze ring and other elements of iron, perhaps parts of a spit, while the female burial preserved spindle whorls, grains of a gold necklace, and fragments of bronze and iron



fibulae. In both graves, the ceramics included *olle* of local production, impasto vases and vases with geometric decoration.

Another important find comes from a small chamber tomb with carved funeral platform used in the 7th century BC, located in the proximity of a second underground monumental tomb called the "Tomb of the Silver Hands." It is a small but precious Egyptian faience scarab seal. (see above) The find, which is still under study, dates back probably to the XXV-XXVI Dynasty (746-525 BC).



The sphinx, found last year.

The "Tomb of the Silver Hands," the second monumental tomb identified in this area of the Osteria necropolis, has three chambers, and also dates to the 7th century BC. Only partially sacked by illegal activity, this tomb has returned rich grave goods. Standing out is a pair of sheet silver hands, beautifully decorated with delicate details: the fingernails are highlighted by thin gold foil, and there were additional decorative gold details. This is the only example in silver of an object typical of Vulci, usually made of bronze. Such objects probably belonged to *simulacra*, or images of the dead.

The artifacts found in the tombs of Vulci are currently at the Laboratory of Restoration and Diagnostics managed by Mastarna srl. It is a highly specialized archaeological restoration laboratory, recently visited by Russian restorers from the Hermitage Museum in St. Petersburg. (see page 21).





## The Tomb of the Cacni

*The History Blog*

The Italian Carabinieri of the Tutela Patrimonio Culturale unit (a national police squad dedicated to investigating stolen art and antiquities) revealed that they have recovered a massive trove of looted Etruscan artifacts. The stand-out pieces are 23 travertine funerary urns from the 3rd to 2nd centuries BC, identified from their inscriptions as having all been stolen from a single Etruscan tomb in Perugia, in the central Italian region of Umbria, belonging to the patrician Cacni family. Most of the urns are decorated in high relief with battle scenes, *taumachia* (bullfighting), friezes and representations of the myth of *Iphigenia*, who was sacrificed by her father Agamemnon so that his fleet could sail for Troy.

Other Etruscan pieces from the Cacni tomb include a sarcophagus lid from the 4th century BC, a bronze helmet, greave, shield, strigil and an extremely rare bronze kottabos cup, a Greek drinking vessel used to play a game popular at feasts and symposia involving the throwing of the wine lees at a target. Not all the artifacts are Etruscan; police also recovered other antiquities and ceramic fragments from the Middle Ages.

Officials call it without exaggeration the greatest Etruscan find since the last hypogeum — the Cai-Cutu tomb, also in Perugia — was discovered in 1982, and it came very close to disappearing forever into the black market before anyone knew the artifacts existed. In fact, seven of the 23 urns were already in private hands when the police tracked them down; they had been sold by the looters through middlemen to collectors practiced in the asking of no questions.

The police investigation, Operation Iphigenia, started two years ago in Rome with the confiscation of a small travertine head and a picture. A person known by the police to traffic in black market antiquities was attempting to sell an Etruscan urn. He was shopping around a photo of the urn and the little head, removed from the urn to prove to potential buyers that he was in possession of the artifact. The head was examined by an expert at the University of



Reclining figure with details in gold leaf. Top left, bronze armor.

Rome Tor Vergata, who identified its likely origin as an Etruscan tomb in the Perugia area.

Perugia was one of the 12 major Etruscan cities and is rich in funerary remains, most famously the Palazzone necropolis, a vast network of subterranean tombs dating from the 6th to 5th centuries BC, and the Hypogeum of the Volumnii, an elaborate family tomb containing a number of cinerary urns similar in style to the one in the photograph.

With the collaboration of the Superintendency for the Archaeological Heritage of Umbria, police focused their efforts on finding the source of the pictured urn in Perugia. Investigations kicked into high gear last February when Perugian court prosecutor Paolo Abbritti coordinated increased surveillance of several people in the construction industry thought to be connected to the traffic in antiquities.

The construction men turned out to be more than just involved in the sales; they had discovered the tomb during work on a villa ten years ago. Instead of reporting the discovery to the authorities so that the site could be properly excavated and the artifacts claimed by the



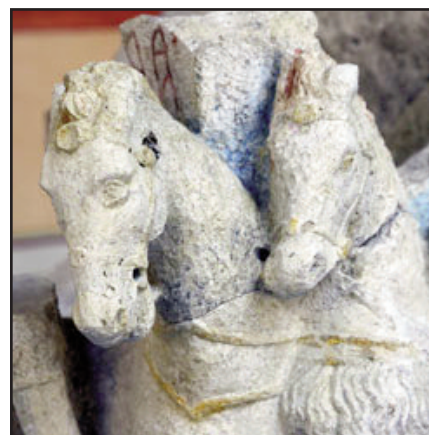
Hellenistic urns from the Cacni tomb; many have remains of paint.



A battle scene, with a *Biga* and horses exhibits amazing detail.

Perugia archaeological museum, at least one crew member and the boss conspired to keep the pieces to sell on the black market. Authorities found the 16 unsold urns and the other Etruscan artifacts still hidden in the tomb.

The find site is now in the process of being excavated by archaeologists from the Superintendency of Perugia. They expect to find more subterranean tombs



Polychrome detail on the horses.

connected to the Cacni chamber, so that this one discovery, already so hugely significant, is likely to lead to even more.

Five men have been arrested and charged with looting and trafficking. One is the construction firm owner, another a construction worker and three middlemen who arranged the sales.



Archaeologists uncover six more travertine urns in a smaller tomb.

## The secrets of another small Etruscan tomb

**at Elce**

*Il Giornale dell'Umbria*

Perugia — Another little treasure enriches the archaeological heritage of Umbria. It is an Etruscan quadrangular tomb chamber located in the district of Elce (above) close to another tomb, that of the Cacni family.

The discovery was made in the wake of an investigation into the theft of funerary urns related to this site. "It all started in fact," said the superintendent of the Archaeological Heritage of Umbria, Mario Pagano, "as the result of events that led to the police seizure in Rome of 23 urns and other objects belonging to the Cacni tomb at Elce."

The superintendent, while he was conducting investigations with the aim of verifying and locating the presence of the tomb of the noble family of Cacni (whose urns had been stolen about a decade ago), discovered this new little grave dug in the subsoil, completely filled with earth, devoid of a roof, and with only parts of the walls intact. "The burial is modest," said Pagano, "and does not contain such riches as those of the adjacent family of the Cacni; these were not individuals of high social status, but ordinary people with names belonging to different families."

Inside the tomb were unearthed six travertine urns and about 40 individual grave goods (plates, pebbles, ointment jars, bronze mirrors). It can be assumed that the tomb was used between the 2nd and 1st centuries BC.

All material found in the small tomb will be exhibited in Perugia along with the ones seized by the police, and those belonging to the tomb of the Cacni.



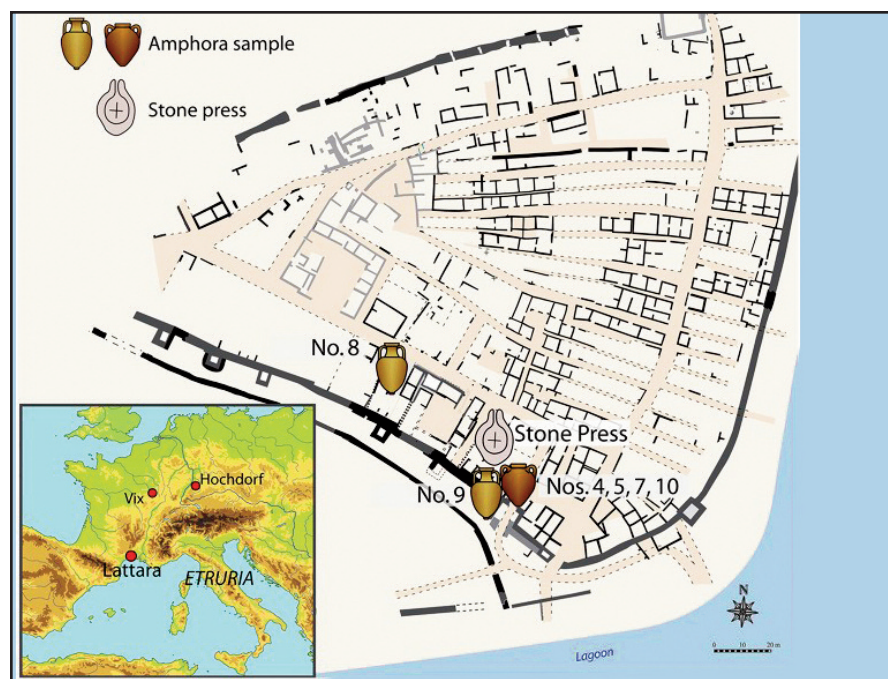
## The Etruscan introduction of winemaking to France

*Penn Museum of Archaeology*

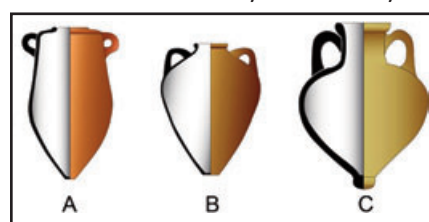
New biomolecular archaeological evidence points to the beginnings of viticulture in France. 9,000 year old Near Eastern “Wine Culture,” traveling land and sea, reaches southern coastal France via the ancient Etruscans of Italy, in the 6th-5th Century BC.

France is renowned the world over as a leader in the crafts of viticulture and winemaking, but the beginnings of French viticulture have been largely unknown, until now. Imported ancient Etruscan amphorae and a limestone press platform, discovered at the ancient port site of Lattara in southern France, have provided the earliest known biomolecular archaeological evidence of grape wine and winemaking, and point to the beginnings of a Celtic or Gallic vinicultural industry in France circa 500-400 BC. Details of the discovery are published as “The Beginning of Viniculture in France” in the June 3, 2013 issue of *Proceedings of the National Academy of Sciences (PNAS)*. Dr. Patrick McGovern, Director of the Biomolecular Archaeology Laboratory at the University of Pennsylvania Museum of Archaeology and Anthropology and author of *Ancient Wine: The Search for the Origins of Viniculture* (Princeton University Press, 2006) is the lead author on the paper, which was researched and written in collaboration with colleagues from France and the United States.

For Dr. McGovern, much of whose career has been spent examining the archaeological data, developing the chemical analyses, and following the trail of the Eurasian grapevine (*Vitis vinifera*) in the wild and its domestication by humans, this confirmation of the earliest evidence of viniculture in France is a key step in understanding the ongoing development of what he calls the “wine culture” of the world, one that began in the Turkey’s Taurus Mountains, the Caucasus Mountains, and/or the Zagros Mountains of Iran about 9,000 years ago. “France’s rise to world prominence in the wine culture has been well documented, especially since the 12th century, when the Cistercian monks determined by trial-and-error that Chardonnay and Pinot Noir were the best cultivars to grow in Burgundy,” Dr. McGovern noted. “What we haven’t had is clear chemical evidence, combined with botanical and



The site of Lattara, in France, where the amphorae were found.



Above are 3 amphora types (A) Phoenician (B) Etruscan (C) Massaliote. Right, two analyzed Lattara samples, Etruscan and Massaliote. Below, 3 Etruscan amphorae (photos and drawings, Benjamin P. Luley, Michel Py, courtesy UFRAL).



archaeological data, showing how wine was introduced into France and initiated a native industry. Now we know that the ancient Etruscans lured the Gauls into the Mediterranean wine culture by importing wine into southern France. This built up a demand that could only be met by establishing a native industry, likely done by transplanting the domesticated vine from Italy, and enlisting the requisite winemaking expertise from the Etruscans.”

At the site of Lattara, merchant quarters inside a walled settlement, circa 525-475 BC, held numerous Etruscan amphorae, three of which were selected for analysis because they were whole, unwashed, found in an undisturbed, sealed context, and showed signs of



residue on their interior bases where precipitates of liquids, such as wine, collect. Judging by their shape and other features, they could be assigned to a specific Etruscan amphora type, likely manufactured at the city of Cibra (modern Cerveteri) in central Italy during the same time period.

After sample extraction, ancient organic compounds were identified by a combination of state-of-the-art chemical techniques, including infrared spectrometry, gas chromatography-mass spectrometry, solid phase microextraction, ultra-high-performance liquid chromatography tandem mass spectrometry, and — one of the most sensitive techniques now available, used here for the first time to analyze ancient wine and grape samples — liquid chromatography Orbitrap mass spectrometry.

All the samples were positive for tartaric acid/tartrate (the biomarker or fingerprint compound for the Eurasian grape and wine in the Middle East and Mediterranean), as well as compounds



Remains of the Etruscan merchant quarters at Lattara.

deriving from pine tree resin. Herbal additives to the wine were also identified, including rosemary, basil and/or thyme, which are native to central Italy where the wine was likely made. (Alcoholic beverages in which resinous and herbal compounds are more easily put into solution were the principal medications of antiquity.)

Nearby, an ancient pressing platform, made of limestone and dated circa



The limestone wine press.

425 BC, was discovered. Its function had previously been uncertain. Tartaric acid/tartrate was detected in the limestone, demonstrating that the installation was indeed a winepress. Masses of several thousand domesticated grape seeds, pedicels, and even skin, excavated from an earlier context near the press, further attest to its use for crushing transplanted, domesticated grapes and local wine production. It was not meant for olives, they were extremely rare in the archaeobotanical corpus at Lattara until Roman times. This is the first clear evidence of winemaking on French soil.

Where wine went, so other cultural elements eventually followed, including technologies of all kinds and social and religious customs, even where another fermented beverage made from different natural products had long held sway. In the case of Celtic Europe, grape wine sometimes replaced a hybrid drink of honey, wheat/barley, and native wild fruits (e.g., lingonberry and apple) and herbs (such as bog myrtle, yarrow, and heather).



# MUSEUM NEWS

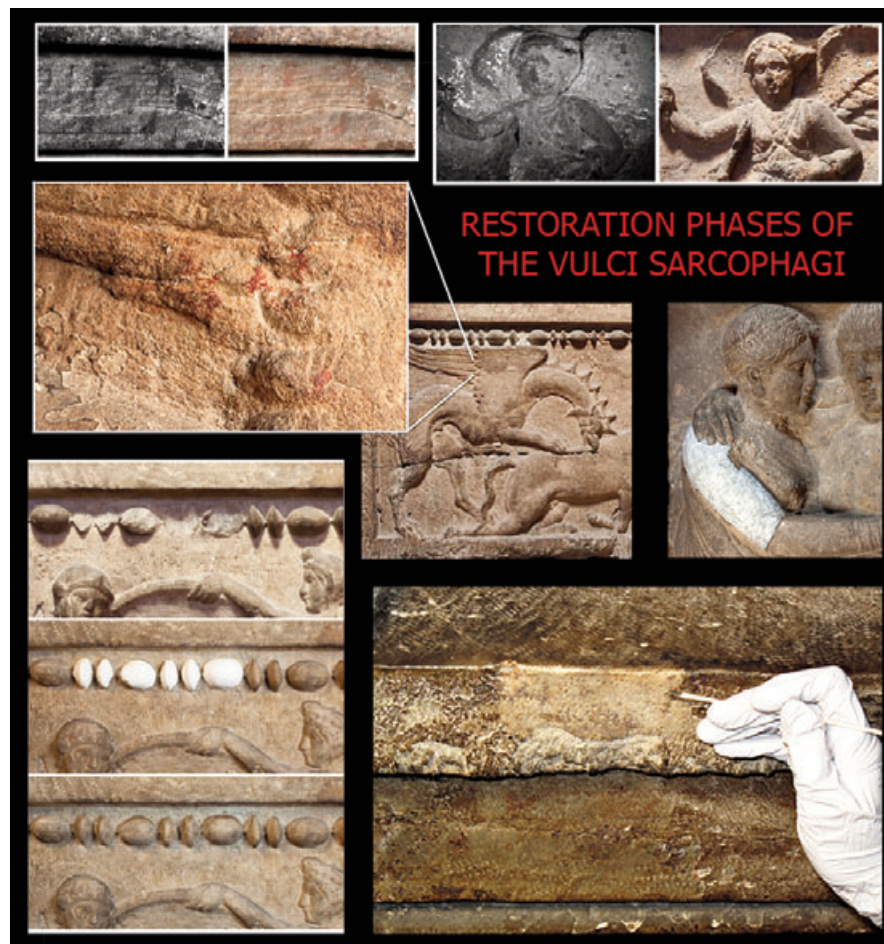
## The Tetnies family get a makeover

Restoration of the Tetnies Sarcophagi  
by Mei-An Tsu and Phoebe Segal

The Museum of Fine Arts (MFA), Boston recently completed a two-year project to conserve two of its most prized works of classical art: a pair of unparalleled, richly sculpted Etruscan stone sarcophagi, which originate from Vulci and date to between the late 4th and early 3rd century BC. Carved out of volcanic tuff, the smaller sarcophagus carries an inscription identifying it as the coffin of Ramtha Vishnai, the wife of Arnth Tetnies. The larger one, made of travertine, was the resting place of their son Larth Tetnies and his wife, Thanchvil Tarnai. Both were brightly painted in antiquity.

The goals of the project, which was generously funded by the Leon Levy Foundation, were to reduce decades of accumulated dirt and grime which greatly discolored the surfaces; to install custom-fabricated steel mounts which provide much needed structural support to the coffin bases and lids; and to identify original pigments the Etruscans used to decorate the sarcophagi. An in-depth study of the paints—the majority of which are undetectable by the naked eye—enabled conservators to identify a palette of over a dozen colors. Through

Ramtha and Arnth before.



Various methods: top, reclaiming color through visible-induced luminescence (VIL), a relatively new technique. To remove problem dirt on Ramtha's arm, an Agar poultice, the gel dries overnight and is removed the next morning. Bottom left, lost egg and dart molding is reconstructed with plaster, acrylic resin, and dry pigments. Bottom right, a simple q-tip, deionized water, patience and elbow grease.



Above, marriage scene of Ramtha and Arnth. Below, combat scene on sarcophagus of Larth and Tanachvil. (Photos courtesy of MFA).



The Tetnies at the MFA in 1902.

the use of digital infrared photography, Adobe® Photoshop® software, and scanning electron microscopy with energy-dispersive X-ray spectroscopy, the scientific team also discovered several lost painted borders on the Larth Tetnies and Thanchvil Tarnai sarcophagus. A painted three-dimensional perspective meander was discovered along the top of the base and an egg and dart border was painted in bright pink and blue along the perimeter of the pediment of the lid.

Guided by detailed maps of the pigment locations, conservators carefully reduced the grime from the stone surfaces with agar-based solvent gels and an Nd: YAG laser. Aging adhesive joins were disassembled and secured with modern, reversible glues. The lids and bases of each pair were form-fitted with steel mounts designed to provide overall support and safe means handling and movement in the future. Finally, disfiguring stone losses, which likely date to their removal from the tomb, were restored to reflect the original appearance of the sculptures.

Ramtha and Arnth after.





## Louvre Lens, continued from page 1

known from Latin and Greek sources, and one of the most widely explored due to excavations conducted in the nineteenth century on the site of ancient Caere, due mainly to systematic campaigns conducted for several decades not only in necropoli, listed since 2004 as a World Heritage site by UNESCO, but also in the urban areas, at Pyrgi, the main port of the city, and the whole of its territory.

After an introduction devoted to the history of the rediscovery of Caere in the 1820s, important years for the development of modern archeology, the course of the exhibit was organized chronologically and for each period develops a number of themes that reflect the major role of the city in the dissemination of technical, iconographic and ideological models shared among the civilizations of the Eastern and Western Mediterranean.

Over 400 archaeological pieces, from major collections in Europe, enable to follow more than a millennium of history and highlight the artistic productions that built the reputation of Caere in coroplastics and painting. The exhibition showcases funerary sculpture and architectural decoration in terracotta, painting on ceramics as well as large



The newly restored Sarcophagus of the Spouses.

clay plaques.

Among the objects presented are several masterpieces of Etruscan and Greek ceramics from the Louvre museum collections, such as the (newly restored) Sarcophagus of the Spouses, shown for the first time outside Paris, or the Euphronios krater with Heracles and

Antaeus. A large part of these collections entered the Louvre in 1863 through the collection of the Marquis Campana, who led several excavations in Cerveteri in 1840-1850. Several elements of the pediment of the temple of Vigna Marini Vitalini dispersed in the nineteenth century on the antiquities

Below left, cinerary urn of house form with claw feet and breasts. Center, white-on-red lidded Caeretan pyxis with confronting lions. Right, cinerary urn, showing *prothesis*, the deceased on his funeral bed. Page 17 top, bronze dog headed demon (Berlin). Right, maenad antefix. Center, an architectural terracotta *Campana* plaque (Louvre Museum). Center, on either side, inscribed gold plaques from Pyrgi.



### Cerveteri a brief history

#### The rediscovery of Cerveteri in the 19th century

The discovery of the great Etruscan sites in the 1820s coincided with the birth of archaeology. Confirming what the ancient texts said about the wealth of Cerveteri, exploration of the city yielded a remarkable harvest of objects. These finds revealed the quality of Etruscan craftsmanship and their taste for imported prestigious goods, including Greek vases.

Throughout the 19th century, discoveries multiplied, feeding the antiquities market and enriching the great museums of Europe. Excavations by the landown-

ers such as the Prince of Torlonia or collectors like Gianpietro Campana, unearthed not only the great aristocratic tombs but also a part of the urban center and richly decorated sanctuaries. They thus gave a first idea of the organization of the city and its territory, as modern excavations have continued to make clear.

#### The birth of a city (From the 8th century B.C)

##### The origins of Cerveteri

The territory that would become the city of Caere was known at the end of the second millennium B.C and was already gaining a certain prosperity through the exploitation of its mineral

resources. Mycenaean ceramics recovered from several habitats of this period are signs of early contacts with the Greek world.

But the history of Cerveteri really begins in the 9th-8th centuries BC, when scattered inhabitants of the plateau that occupied the city began to assemble and there appears within these communities the first signs of a social hierarchy.

#### The princes of Cerveteri (7th century BC)

##### Etruria, the east and Greece

At the end of the 8th century BC, the wealth derived from areas rich in metal, the resources of the sea and the control

market are reunited for the first time thanks to generous loans from museums in Berlin and Copenhagen, where they are now preserved. Also present are little-known pieces such as the recently excavated stone lion found by the Italian Superintendency teams near the tumulus of the Tegola dipinta.

Cooperation between the various institutions involved in the study of the site permit us to compare the old and new discoveries and offer the visitor a unique synthesis of the history of this great city in close contact with Rome and with the Greek and Punic-Phoenician worlds, a city that, according to Dionysius of Halicarnassus (III, 58, 1), was at the time the "most prosperous and most populous of Etruria".

The organizing committee for the exhibition is composed of: Françoise Gaultier and Laurent Haumesser, (Musée du Louvre); Paola Santoro, Vincenzo Bellelli (CNR-ISMA); and Alfonsina Russo, Rita Cosentino (Soprintendenza per i Beni Archeologici dell'Etruria Meridionale). The exhibition takes place at the new Louvre Lens satellite which has marked its first anniversary, and already more than 750,000 people have visited the sleek glass and polished aluminum building, 200 kilometers north of Paris.

of trade routes favored the emergence of the great aristocratic families. The imposing circular tombs (tumuli) that appear around the city and the territory, bear striking witness to the power and wealth of these princes. These mounds can reach sixty meters in diameter and the chambers carved into the rock mimic the architecture of their houses. Jewelry, precious objects and vases accumulated in these tombs show the quantity and quality of imports from the East and Greece. These imports and the arrival of foreign craftsmen stimulate the development of rich local handicrafts. The adoption of Eastern and Greek aristocratic traditions also



explains the use of the banquet, the prestige associated with writing and taste for images, three fundamental characteristics of the Etruscan culture.

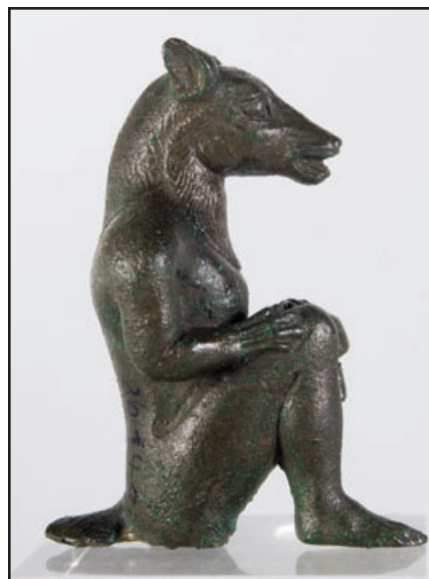
**The Archaic period**  
**The renewal of the city**  
**(6th-5th century BC)**  
**A Mediterranean power**

The 6th century B.C corresponds to a phase of political structuring of the city: the large families, whose power shone so bright in the last century, have now integrated into the city, conceived as a political body governed by public law and public authority. This change is noticeable in the necropolis, where sumptuous tumuli give way to a series of standardized graves. It is especially visible in the urbanization of the city: the city center is the subject of major development work, shrines grow, the city is surrounded by walls and connected by a monumental road to its main port, Pyrgi .

This emphasis on access to the sea is indicative of the political and economic interests of the city: Cerveteri marks its hold on the western Mediterranean, forging an alliance with Carthage and facing off with the Greeks at Marseilles and Syracuse. These rivalries do not impede Cerveteri's great appreciation of Greek culture, as evidenced by the massive imports of vases produced in Athens, the arrival of artisans from eastern Greece, and especially the construction of a Caeretan *thesauros* (treasury) in the great Greek sanctuary of Delphi.

**Cerveteri and Rome**  
**(4th-3rd century BC)**

After a period of relative crisis in the 5th century, the 4th century BC was marked by the reaffirmation of the Cerveteri's power. The rebuilding and redecorating of great shrines reflects the wealth of the city with the manifestation Right, head of the goddess *Leukothea* (*Catha?*) from Pyrgi.



of new artistic trends developed in the Greek world. The necropolis also exhibits a reconnection with the pomp of the archaic period: the Caeretan aristocrats introduce new architectural and decorative forms to celebrate their ancient power. The Romans are sensitive to the prestige of the city: they send their young nobles to Cerveteri to learn Etruscan, regarded as a language of culture. Cerveteri still maintains its political and economic relationship with Rome, even though Rome, which has a policy of expansion in Italy, has already seized Veii and is at war with other Etruscan cities. It is only at the beginning of the 3rd century B.C that Cerveteri will take its turn in the confrontation and experience its defeat.

**The end of a History**  
**(3rd century BC- 1st century BC)**  
**Roman Cerveteri**

In 273 BC, the Romans took over part of the territory of Cerveteri and established its colonies. Therefore, the city lost its political autonomy and gradually its cultural identity. As evidenced by funerary inscriptions, the language of the conquerors, Latin, gradually supplanting Etruscan, which is no longer spoken in the early 1st century AD at the time of the Emperor Augustus - who reigned from 27 BC to 14 AD - Etruria is nothing more than part of the new Roman Empire and Cerveteri a minor center. But the Romans themselves perpetuate the memory of the past grandeur of the city: In Virgil's *the Aeneid*, the great poem that celebrates the origins of Rome, he still evokes Mezentius, the legendary king of Cerveteri. Similarly, at the center of the now Roman city the decoration of public buildings erected in the 1st century AD commemorates the ancient Etruscan cities. Cerveteri, nothing but a memory.

Left, a Caeretan hydria (Villa Giulia) (photos courtesy Louvre).

joining the Louvre in 1997.

He succeeds Henri Loyrette, who has been credited with doubling visitor numbers from 5 million per year when he took over in 2001 to around 10 million this year. Loyrette also oversaw the opening in 2012 of the Department of Islamic Art and of a Louvre satellite branch in the former northern mining town of Lens, aimed at bringing high culture and visitors to one of France's poorest areas.

Culture Minister Aurelie Filippetti recently told AFP that she wanted "a change from a logic of expansion of the Louvre."

**New boss for France's famed Louvre Museum**

by Pascale Mollard-Chenebenoit

Jean-Luc Martinez has been named the new boss of the Louvre. The 49-year-old expert in Greek sculpture will also oversee a number of the museum's projects, including the controversial opening of a Louvre outpost in Abu Dhabi slated for 2016. That deal has stirred debate in the French art world, with critics raising questions about Abu Dhabi's record on the treatment of dissidents and the migrant workers



employed on the construction of the new museum.

Martinez has served as director of the Louvre's department of Greek, Etruscan and Roman antiques since 2007. He comes from a modest background. His mother was a caretaker in an apartment building, his father a postman. They lived in a council estate just outside Paris. It was "a real shock. It changed my life," he said of his first visit to the Louvre in secondary school. As a teen, he would often go to the museum, copying drawings of Greek vases. He studied history, art history and archaeology at university, worked as a history and geography professor and an archaeologist in Greece before



## MAVNA: A Virtual Museum

by Jacopo Tabolli

On 6 September 2013 the Museo Civico Archeologico-Virtuale di Narce (MAVNA) was inaugurated in order to display a collection of archaeological material found at Narce (8th to 2nd centuries BCE) and until now stored in the city hall but never before on public view. In addition to this collection the museum has undertaken an ambitious project to present the “virtual” return of antiquities discovered at the archaeological site of Narce and preserved in various museums in Italy, Europe and abroad. Material sold abroad in the late 19th century was legally distributed, but in order to counter the current problem of clandestine excavations, the museum seeks to instill in the public and especially in the younger generation a respect for the preservation of the cultural heritage of Mazzano Romano.

From 1890 until 1902 excavations at Narce exposed 21 necropoleis distributed over the hills surrounding this Faliscan settlement. During those years over two thousand tombs were brought to light. Approximately a fifth of the archaeological material found was acquired by the State, and today is displayed or stored in various Italian museums. The remainder of the material was obtained by foreign institutions and

## The boys are back in town Italy’s “abandoned” Riace Bronzes back on show in Calabria

by Alan Johnston, *BBC News*

The Riace Bronzes were found at the bottom of the sea near Riace on the southern coast of Italy in 1974. The pair, two of Italy’s greatest archaeological treasures, are going back on display in their museum after a protracted renovation process that put them at the center of a national controversy. They are magnificent, towering statues of naked Greek warriors. With their rippling muscles, thick beards and manes of curling hair, they are extraordinarily life-like.

Their teeth are made of gleaming silver. Copper gives their lips and nipples a reddish tinge, and glass and ivory were used for their eyes. “The creation is an ideal of the male body,” says Simonetta Bonomi, Calabria archaeological superintendent. The warriors are survivors of



Virtual and interactive stations are set up to tell the history of Narce.



collections of European museums (Paris, Copenhagen, London), in the United States (Chicago, Philadelphia, Washington DC) and very probably in



Culture Minister Bray admires a Riace warrior. Top right, the boys at rest before they went back to their new permanent home in the newly renovated national museum in Reggio Calabria (at right).

the lost world of Magna Graecia, the Hellenic civilization that once flourished in what is now southern Italy. “Their charm is that they are ancient, and whole, and perfect — extremely refined,” said Bonomi. “A beautiful model of masculinity.”

They will again be on display to the



public in the National Museum of Magna Graecia, in the city of Reggio Calabria. The inauguration ceremony marks a long-awaited homecoming. When the museum shut for renovation in 2009, the statues had to be moved out. But the work became mired in bureaucratic and other delays, and dragged on

Brazil (Rio de Janeiro). All these materials were legally acquired and are today visited by thousands of tourists each year. The MAVNA museum plans to display finds already in our collections (see below) and does not seek the return of any Faliscan object from abroad. Rather we wish to display images of foreign collections in order to dramatize to our local visitors the importance of archaeological finds and the significance accorded to Faliscan culture by foreign scholars and institutions.

We wish thus to join in a single museum, by means of temporary and virtual exhibitions, the material preserved in other parts of the world. Each year the Museum will present a different selection of material according to different themes. The first exhibition (September 2013- February 2014) deals with “Ancient princesses of Narce around the World: Daughters, wives and mothers between the 8th and 7th centuries BCE.” The exhibition consists in a series of reconstructions of Faliscan funerary customs and practices virtually portrayed through grave goods that are today dispersed all over the world. The re-evocations of scattered contexts are accomplished through: reproduction of archaeological materials and architectural elements from the ancient city, 3D reconstructions, access to digitized archival documents, excavation notebooks, and drawings, as well as projected scenes of the Narce landscape.

far longer than expected.

Thus for four years the two Greeks found themselves stored in another building across town, lying on their backs in a rather undignified pose. This led to a row. A UNESCO official said these national treasures had been disgracefully “abandoned;” art lovers petitioned the Ministry of Culture, and demanded that the statues be put properly on display as soon as possible. But Dr. Bonomi argues that the controversy surrounding the figures was overblown. “They were lying down to allow the restorers to work on them,” she said. “They were behind glass, but still available for public viewing.”

There is relief and delight that the warriors are at last now back on their feet and being exhibited in state-of-the-art conditions. The Culture Minister, Massimo Bray, who is widely credited with speeding up the process of returning the statues to the museum, said recently, “We are keeping a promise to give all the citizens of the world back one of its greatest treasures.”



## Exhibit: Evan Gorga. Il collezionista

A life in 10,000 Pieces

by Gemma Sena Chiesa, *Il Sole 24 Ore*

“Evan Gorga. Il collezionista” is the most curious, impossible, extravagant, intriguing exhibit of this fall, which has been particularly rich in archaeological cultural offerings. It is presented in Rome in the luxurious apartments of the Palazzo Altemps, some of which have been recently restored and which now house the statue of Diana Boncompagni-Ludovisi, an excellent Roman copy of a Greek original. It therefore takes place in the context of remarkable objects of Classical art, which belong to the history of collecting by powerful figures, among whom the Popes are the most fascinating examples. This is an archaeological assemblage of a completely different kind, the result of maniacal, single-minded collecting by a bourgeois collector between the 19th and the first half of the 20th century. There could not be more surprising contrasts.

Evan Gorga, who was a lyric singer enamored of antiquities, collected, sold, and exchanged an astonishingly large number of objects and fragments that had been recovered from excavations or bought from dealers. He put them together with a passion that seemed to care more for quantity than quality and which resulted more from curiosity than from an understanding of or interest in history. The delightful image used as the logo for the exhibit, called “A Life in 10,000 Pieces,” shows a serious gentleman in formal dress walking on fragments of antiquities.

In fact, Gorga was not alone in his passion for an ancient world reduced to fragments. His story belongs in the history of middle class collectors between 1800 and 1900, who could no longer collect masterpieces and turned to more modest objects that were perhaps held to be more accessible documents of Italian antiquity. An odd, non-conformist, literary figure, Carlo Alberto Dossi, recovered, as Gorga did, more than 30,000 fragments of Roman ceramics from contemporary excavations in Rome. His was an insatiable hunger for “small scale archaeology,” which was seen in contrast to the official, “stale monumental archaeology.” A short while later, the antiquarian and dilettante, Giulio Sambon, collected an astounding group



of objects pertaining to the theater, which became in 1913 the nucleus of the Museo Teatrale in Milan. Gorga's huge collection, after long and complex

bureaucratic negotiations, which ended only in 1950, was bought by the Italian state and distributed to various institutions as study material. The enormous

(1865-1957), but he was always known as Evan in both of his (at least) two lives.

### The Tenor

His first career, that which initially made him famous, was as an opera singer. He had great success, since Giulio Ricordi, with Giacomo Puccini, chose him in 1886 to be Rodolfo in *La Bohème*, conducted by Arturo Toscanini at the Teatro Regio in Turin. The librettist, Pietro Mascagni, asked, "Did you invent this tenor just for the purpose of this role?" But mysteriously and inexplicably, after four years, he renounced his career and stopped singing forever.

### The Collector

He had already started his second life, that of collector, omnivorous, compulsive. It is said that he returned from a performance at the San Carlo in Naples with 1,500 kilos of archeological artifacts: beautiful objects, shards and fragments of all kinds. Since then, he never stopped; at a certain point he owned – in addition to a hoard of objects in a farmhouse on the Nomentana -- over 150,000 artifacts, from ancient times and from very distant lands up to modern day objects. All of these were stored, many still in crates, at Via Cola di Rienzo 258, in ten apartments rented solely for that *continued on page 25*



## Evan Gorga, super-collector

An exhibition at Palazzo Altemps  
19 October 2013 - 14 January 2014  
by Fabio Isman

Pieces from Evan Gorga's collection have wound up as far away as Thailand, South Korea, Pakistan, in some barracks of the Guardia di Finanza, and perhaps in a over a hundred museums in Italy. By chance, 250 sketches were uncovered about ten years ago in certain rooms of the Palazzo Venezia. There were also terracottas by Gian Lorenzo Bernini and Alessandro Algardi. Of his 5,000 books, 1300 have been saved, including 19 *incunabula* (Aristotle, Hippocrates, Galen). In Rome, the University Museum of Medicine's collection was formed with his pieces, as well as a good part of the Museum of musical instruments. For better or worse, he was a unique character, perhaps the greatest collector, at least quantitatively speaking, that has ever existed. He was Gennaro Evangelista Gorga

job of making an inventory of the material is still ongoing; it is one of the most positive aspects of our government's cultural projects.

The public can visit a collection that is practically unknown and unpublished, and which has been patiently restored and put together so that it brings forth surprising new material. Objects, which were for Gorga only important because they were part of a series, today become once more worthy evidence of the ancient world. The objects are displayed in glass cases framed in natural wood. These contrast with the dusty wooden shelves shown in the photographs of the original displays, which at the beginning of the century were scattered in nine large apartments in Rome. The objects themselves, carefully selected and restored, were published, in 1999 and 2018, in two scholarly studies, by Mariorosaria Barbera and Alessandro Capodiferro (*Electa*). Each visitor will choose his or her favorites. I note some that were for me among the most unusual and interesting.

There are fragments of frescoes and stuccoes which we know today came from excavations on the Palatine, among these, images of airy landscapes with porticoes and columns; molded marbles with inlaid decorations (*opus sectile*); fragments of *rosso antico* marble with gold decorations; and the architectural terracottas decorated with scenes of mythology or circus games, some of them still with ancient colors. The inevitable fakes are today part of the history of collecting. An amazing ensemble is that of 26,000 fragments of multicolored glass, which Gorga must have obtained from excavations of the Roman villa of Lucius Verus. Work on the fragments has resulted in the reconstruction of two polychrome panels; these decorated a luxurious banqueting couch that has been in large part reconstructed in the Metropolitan Museum. The bright color of the glass in these little masterpieces is an example of the rich decoration of Roman houses, equal to the luxury of Palazzo Altemps, where they are exhibited today. There were heaps of ceramics, of bronze vessels, of charming toys (dolls and miniature table settings). Etruscan and Egyptian materials refer to a universal vision of the past that is at the same time marvelous and historically confused. Visitors to the exhibit or readers of the books that accompany the exhibit will be able to have a vision of the past and at the same time a look at a particularly interesting example of the history of collecting.



# NEWS FROM THE FIELD

## Aerial Archaeology in Etruria

by Opaxir

In 2009 the Superintendency for the Archaeological Heritage of Tuscany established a project to document aerial archaeological sites in the province of Grosseto (southern Tuscany), where, since then, aerial photography of the most important archaeological excavations and ground sites in the region has taken place.

Archaeological sites, especially those not yet excavated, need protection. Public awareness of the importance and fragility of the global archaeological heritage is the key for its survival. Aerial archaeology with its spectacular and informative results can play an important role in this context.

In 2008 a flickr group was established for archaeological and aerial photography, using various techniques and methods. Today the group has reached over 150 members worldwide: [flickr.com/groups/aerialarchaeology](http://flickr.com/groups/aerialarchaeology)

### DIY Aerial Archaeology

A good philosophy on the approach to aerial archeology can be expressed in the motto: "keep it light and simple." This way good results can be obtained in little time and by one person alone, although valuable aid often comes from the archaeologists in the field. Typically an excavation site of about 1,000 square meters, can be photographed with about a thousand shots in less than two hours.

### Photo equipment and methods:

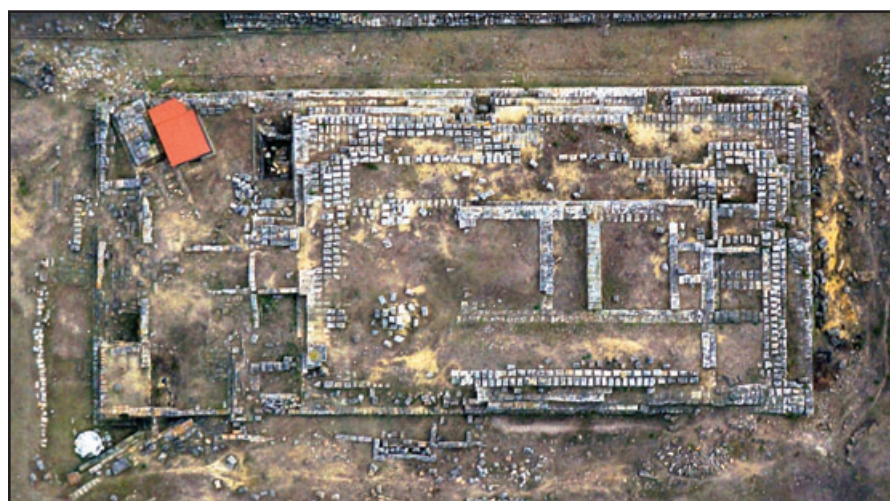
#### Cameras

The necessary camera features for this work are:

1. excellent image quality, therefore good sensors with excellent wide and super wide angle, fisheye and zoom lenses.



Opaxir reels in a sled kite.



Temple complex of *Ara della Regina* on the *Pian di Civita*, Tarquinia.

2. light weight: no more than 600 grams (21 ounces).
3. an interval timer: unfortunately rarely an option, but an intervalometer may be substituted.

#### Intervalometer

A small box that sends the shutter signal to the camera via IR every 3 seconds so one can concentrate solely on the flight and position of the camera while shooting until the SD card becomes full.

For example after more than an hour in the air an 8GB card can save jpegs at a maximum resolution of 16MP. Capturing images at a rate of 20 frames per minute or 1,200 images per hour of shooting.

### Pole photography

To shoot oblique shots at a height of about 8 meters from the ground, the photographer uses a telescopic pole with the camera fixed on a ball head while standing on a ladder two meter high.

### Kites

This technique is ideal for safety and economy. We almost always use a rather small type of sled kite, which is easy to handle, has a very fast lift-off and has no need for assembly. For strong winds above 18-20 knots, a smaller delta kite is used. The height and range of flight normally goes from 10m to 100m but with enough wind and



raise a weight of about 800 g. The lenticular shape is ideal because in the presence of light wind this geometry allows the balloon to fly on an angle of about 45° parallel to the ground.

### The Reel

To launch and recover both kites and gas balloons a top quality two-speed deep-sea fishing reel is needed. I keep this reel hooked to a waist belt.

### The Rig

The rig is the equipment that is used to control the camera during flight and recovery. To hang the camera we use a simple rig consisting of a self-leveling pivoting rod attached to the kite line or, in the case of gas balloons, the balloon itself.

### Aerial drones

Aerial drones have been out on the market for at least the past five years. Aircraft drones and quad, hexa and hepta copters are all piloted by remote control from the ground. Using drones has its pros and cons.

### Pros:

1. versatility, they can go anywhere and are not disturbed by winds up to 7-8 knots.
2. pre-programming: on models with GPS-aided navigation you can pre-program shooting points and then effectively cover large areas at low altitude with bursts of frames to be later used for the construction of high-resolution photo-mosaics.
3. wide reach: they can be used in field exploration for archaeological aerial survey over large areas and those hard to reach from the ground.



Newly discovered *opus signinum* floor, *Domus dei Dolia*, Vetulonia.



Tumuli of the Queen and King at the Doganaccia, Tarquinia.

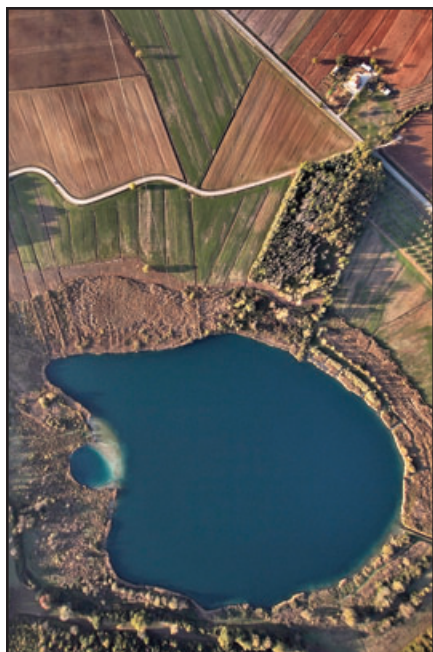




Hooking the rig to a gas balloon.

#### Cons:

1. limited load capacity and flight time in the cheaper low-end models: these can only be used with compact cameras less than 300 g. in weight.
2. high cost of the high-end professional models with load capacities of at least 1 kg and with a flight time of at least 15 minutes.
3. necessity for significant piloting experience in order to control the machine and avoid accidents.
4. possible malfunctions due to their complex construction and components: they may result in costly maintenance and repairs.
5. potential for crashes, which can cause damage to a third party. They are not recommended for use in densely populated areas.



Site of Lago dell'Accesa, Grosseto.



### Carsulae

#### Excavations reveal new district of ancient city

by Francesca Mancosu

Excavations conducted between June and September 2014 in the north-east sector of the archaeological park revealed structures of a new quarter of the city, two previously unknown paved roads, and a marble theatrical mask.

"This area," says Massimiliano Gasperini, one of the archaeologists in charge of the excavations, "had never before been investigated. Last year we started to find some structures on the south side, along the route of the Via Flaminia. [Ed. Note: see Etruscan News 15, p. xxx] Then in collaboration with the National Institute of Geophysics and Volcanology we mapped the entire site with the GPR and detected the presence of more structures underground."

Objects discovered this summer, valuable in themselves, are also important for dating the site of Carsulae, and for establishing the time of its abandonment. "We have found bronzes, coins,

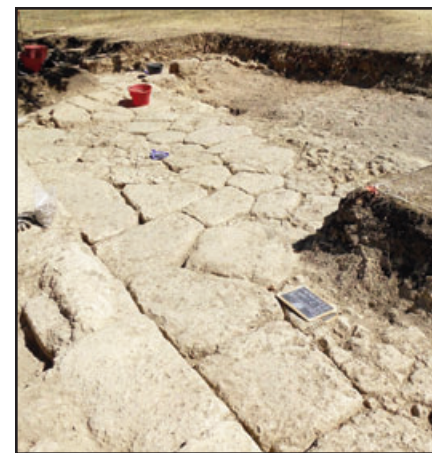


The theatrical mask as found.

and ceramics produced in a small furnace of the Augustan age (1st century BC to 1st century AD), and a marble tragic theatrical mask, now being restored by the superintendency of Perugia. The mask had been used as building material in an infill of the late Imperial era (3rd-5th century AD), to which we now usually date the end of the Roman citadel," continues Gasperini.

Excavation also revealed "a street with an orientation not related to that of the ancient Flaminia," the archaeologist says. "The track is located close to a circular depression in the ground, which seems to be a sink hole. At this point, we need to understand if this new road was built before Carsulae or when the city was already established."

The excavations conducted in 2012 and 2013 were funded by the Fondazione Carit, with the collaboration



Above, far left and below, new sections of road and pavement.

of the towns of San Gemini and Terni, Associazione per la Valorizzazione del Patrimonio Storico di San Gemini, Actl - Alis - Museum Systems and the Superintendency of Perugia.



The restoration of the "Chariot of the Queen," from Tarquinia, was completed at the diagnostics and restoration laboratory of the Parco di Vulci, Mastarna, at Montalto di Castro. Emanuele Ioppolo (2nd from left) directed the conservation team, coordinated by Anna Gruzzi (far right) and Samuele Casciato (far left) in collaboration with restoration students of the Academy of Fine Arts Lorenzo da Viterbo." With the collaboration of the Institute of Conservation and Restoration. Vilma Basilissi recovered many fragments. All remains were photographed; a CAD program showed the progress of the restoration. Adriana Emiliozzi (2nd from right) identified the parts of the vehicle. After cleaning and consolidation, fragments were mounted on sheets of plexiglass on which graphics indicated the wheel and the frame; this avoided a reconstruction. There is still ongoing analysis to identify the various types of wood used for the construction of the frame and the wheel.

### The restoration of the "Chariot of the Queen"

#### Diagnostics and Restoration Laboratory of Mastarna





## EXHIBITS

### “Etruscan Seduction: From the secrets of Holkham Hall to the Marvels of the British Museum”

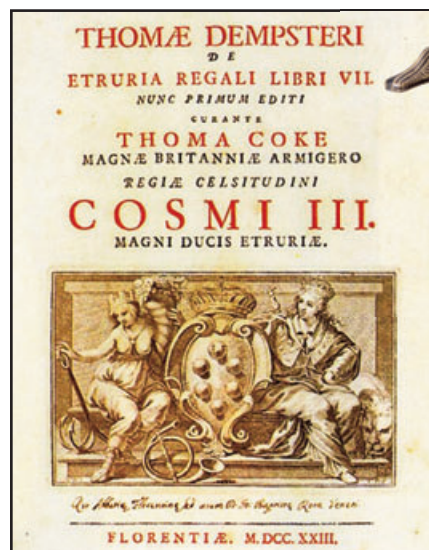
MAEC Cortona,  
21 March - 31 July, 2014

by Suzanne Reynolds

2014 will see Holkham Hall's largest international collaboration since the eighteenth century. From March to July, the MAEC (Museo dell'Accademia Etrusca e della Città di Cortona), will host an exhibition of sculpture, paintings, prints, drawings and manuscripts from the Uffizi museums in Florence, the Vatican Museums, the British Museum in London, and Holkham Hall.

The exhibition centers on a moment of crucial importance in the history of archaeology and of Tuscany itself, that is, the publication of Thomas Dempster's *De Etruria regali* (On Royal Tuscany) in Florence in 1723 and 1726. The publication was entirely funded by the young Thomas Coke, the builder of Holkham Hall, and led to the foundation in 1727 of one of most important learned societies in Italy, the Accademia Etrusca. Since its beginnings, the Accademia has been housed in the medieval Palazzo Casali in Cortona, now the home of the MAEC itself.

Thomas Dempster (1579-1635) was an impoverished Scottish nobleman who taught at universities throughout Europe, and ended his career as Professor of Humanities in Bologna. Between 1616 and 1619, he compiled the *De Etruria Regali*, a monumental



history of the Etruscan people, the very first attempt to demonstrate the existence of a highly developed civilization in Italy before the Romans. The work remained unpublished in Dempster's lifetime, and survived in only one copy, in his own handwriting. This unique manuscript copy was purchased for Thomas Coke by his Grand Tour tutor-governor, Thomas Hobart, in July 1719, from the Florentine scholar Anton Maria Salvini, at a price of eleven guineas. It is still in the library at Holkham Hall, as MS 501.

Thomas Coke returned the manuscript to Florence and paid for the publi-



The British Museums large loan to the MAEC includes over 150 objects, among them duck askos with relief, a cippus from Chiusi, the Etruscan bronze statuettes of a worshipper and *Tinia and Uni*.

cation of the work at a cost of over 2,000 Florentine *scudi*. Under the supervision of the antiquarian Senator Filippo Buonarroti, whom Coke and Hobart had visited several times while they were in

### Invisible horses: Rediscovering Florence's ferri

by John Superti

They are on almost every block, a reminder of Florence's medieval legacy, yet many were created in the nineteenth and twentieth century: the city's iron horse hitches reveal a little-known aspect of Florence's architectural history. Silent yet present, they guard the streets, as they have for centuries. In Florence, all ironwork on the façade of a building is referred to as ferri (irons). This applies not only to horse hitches, but also to ironwork used for banners, flags and other utilitarian purposes.

I became so intrigued with the horse hitches, ferrous witnesses to Florence's past, that I wrote *I Cavalli di Firenze* (The Horses of Florence), which focuses solely on the iron hitches at the street level of a palace's façade. Though easy to ignore amid Florence's many splendors, close attention reveals that these ferri possess a unique charm. Often sur-



mounted with stylized images of lions, cats, dragons, horses or other fictitious animal-like forms, their appearance can be surprisingly modern, humorous and compelling. This is what struck me about them and inspired me to photograph each one I could find. Since 2008, I have combed the streets of Florence to capture the ferri, returning each year to locate and document them systematically. In the process, I discovered more than 60 variations of sculpture in iron, a creative yet crude form of early Italian folk art.

Subsequent research on the ferri—especially information provided by Claudio Paolini of the Superintendency for the Architectural Heritage of Florence—revealed that they have a

Italy, a substantial program of illustration was added to the printed edition. For the first time, a work of ancient history was based on the evidence of surviving artifacts and objects rather than on written sources, and it thus laid the foundations for modern archaeology. The printed volumes were dedicated to the Grand Dukes of Tuscany, whose dynasty was traced in the text back to the Etruscans themselves! The frontispiece to volume 2 is a portrait of Grand Duke Gian Gastone de' Medici. He was the last of the line, and on his death in 1737, the family who had dominated Tuscany for centuries died out.

The importance of Coke's role was only fully understood in 2007 with the discovery at Holkham by Dr. Suzanne Reynolds of the accounts for the production process, documents of payments to the artists, engravers, and editors who worked on the project. These documents will be on display in the exhibition, along with the autograph manuscript of the text. Also on display will be the original drawings and copper plates for the illustrations, which were discovered in the attics at Holkham by the 5th Earl of Leicester in 1964. The drawings were in the original leather wallet in which they had been sent back to England from Italy after publication.

Some three hundred years after Thomas Coke first arrived in Italy in November 1713, Holkham is also lending paintings, drawings and manuscripts that attest to his passion for Italian history and art. Highlights include Proccacini's "Tarquinius and Lucretia," paintings and drawings by Claude and Vanvitelli, and some of the most beautifully illuminated medieval manuscripts of ancient history from the Holkham Library.



All photographs © John Superti.



## Etruscans: a Hymn to Life

Musée Maillol, Paris

18 September 2013 - 9 February 2014

ANSA

The exhibition displays 250 pieces from major Italian and foreign museums, such as the National Etruscan Museum of Villa Giulia, the Vatican Museums and the Capitoline Museums in Rome, the Archaeological Museum in Florence and the British Museum of London.

It was organized under the patronage of the Italian Cultural Ministry. Anna Maria Moretti Sgubini, Superintendent Emerita for Archaeological Finds of Southern Etruria, and Francesca Boitani, Director Emerita of the National Etruscan Museum of Villa Giulia, are curators. "Thanks to the research in urban centers that has been set in motion in recent years, there has been a shift in the image of the Etruscan people, which instead should be seen in its entirety, with its trade, production, traditions and customs of daily life. The exhibition aims to focus on certain aspects of the Etruscans connected with life," noted Moretti Sgubini. It shows

Vincent Jolivet, *Archéologue au comité scientifique*, behind him a *haruspex* consulting a liver.



very interesting history that had not previously been told.

In the nineteenth century, interest in medieval architecture returned in full force. Gothic Revival and pre-Raphaelite movements spurred a renewed appreciation for the art and architecture of early Florence. This appreciation led to efforts both to restore that which had been lost and to ornament new buildings in neo-Gothic style. The Americans and northern Europeans who migrated to Florence during that period were especially taken with this fashion. They were a primary force in recreating the harmony and beauty of an "authentic" fifteenth-century city, including the restoration of medieval and Renaissance ironwork. These expan-



the visitor different Etruscan urban realities, the architecture of the temples in Veii, the stone sculptures in Vulci, the gold in Cerveteri, paintings in Tarquinia, terracotta in Orvieto, and the diverse artistic production in Chiusi, Populonia, Perugia and Volterra.

The connecting thread of the exhibi-

Above, a rare wooden sculpture of a male head from the Museo Civico, Milano. Below, the so called *Testa Malavolta*, a terracotta votive head of a young man from the Villa Giulia, Rome.



tion is architecture, but different parts seek to focus on aspects of daily life such as culture, writing, sport, religion, Eros, banquets, trade, and the relationship with the Orient. The importance of women and their active participation in social life also had an important, seemingly modern role.

Below, a canopic urn from Chiusi, the head is flanked by four winged female figures (Florence) Right, Gypsum statuette of a female figure from the Isis tomb Vulci. (British Museum).



Above, A granulated gold brooch with tiny animal figures. Right, A bronze figure of a *haruspex* in the "Giacometti" style. Both from the Villa Giulia.



trates purchased or rented the family palaces of impoverished Florentine noblemen and then embellished them. They constructed new villas in Gothic style in the Florentine countryside, and they used ferri as a decorative architectural element into the twentieth century. Several antiquarians restored Florentine buildings, including palazzo Davanzati, to set up shop and show their wares in an elegant environment. Ferri were recreated in as near to their imagined "original" style as possible and returned to their place on the façades. The expatriates were enraged by the destruction of the medieval ghetto to make room for the nineteenth-century piazza della Repubblica. Their determination to rescue Florence from such architectural

"barbarisms" led to a golden age for iron factories, kept busy not only restoring older buildings but also designing ironwork in Liberty style. It is not that difficult to discover the history of almost every Florentine building adorned with ferri, but it is almost impossible to tell whether they are contemporaneous with that building or were added at a later date. Those in the courtyard of the Bargello seem to be the oldest, but very little restoration work is documented. Further, the extent to which ferri wrought in the late nineteenth or early twentieth century were derived or fashioned after what had existed previously is unknown. For the most part, the actual age of each ferro can only be surmised, since iron cor-



rodes quickly and cobwebs form, giving the appearance of great age. As I photographed *continued on page 38*



## Mostri. Creature Fantastiche della Paura e del Mito

Museo Nazionale Romano - Palazzo  
Massimo alle Terme, Rome  
20 December 2013 - 1 June 2014

From 20 December 2013 to 1 June 2014 the exhibition “Mostri. Creature fantastiche della paura e del mito” (Monsters. Fantastic Creatures of Fear and Myth) will be open to the public at Palazzo Massimo alle Terme. The curators, Rita Paris, with Elisabetta Setari, have assembled over one hundred archaeological works from Italian and foreign museums: Athens, Berlin, Basel, Vienna, Los Angeles and New York. The exhibit explores the myths of the Classical tradition that influenced modern and contemporary art, and the cinema in particular. It illustrates the iconographic evolution of the Minotaur, griffins, chimeras, the Gorgons, Pegasus, and the Sphinx, as well as the



“Tifone” acroterial statue, Gabii.

harpies, the sirens, satyrs, centaurs, the hydra of Lerna, Scylla and other sea monsters brought from the Orient to Greece and on to the Etruscan, Italic and Roman world.

It is a reminder that Classical art portrays not only the ideal beauty of gods and heroes, but also a series of frightening creatures, into which men have always seen the darkest aspects of them-



## Il Devoto e il suo doppio. Novità dagli scavi di Lanuvio e di Orvieto e materiali inediti da Corniculum

Museo Isidoro Falchi Vetulonia (Gr)  
20 December 2013 - 12 January 2014

The archaeological exhibition “The Devotee and his Double” is an exceptional preview of material from two major excavations, still in progress, in the neighboring regions of Lazio and Umbria.

The first group is from the 2012 excavation at the Pantanacci votive deposit in Lanuvio (presumably dedicated to Juno Sospita), which so far has yielded more than 1500 almost completely intact votive terracottas reproducing external parts or internal organs of the human body (heads, throats, feet, bodies, arms, hands, legs). The second group consists of material discovered in the past few years in the sanctuary at the

The Pantanacci votive deposit, Lanuvio (see *Etruscan News* 15).

foot of the volcanic outcrop in the area of Orvieto called Campo della Fiera, which scholars -- due to the discovery of temples, altars, and votive pottery of outstanding quality (such as the splendid clay heads, both male and female) - are now unanimous in recognizing as the site of the famous shrine of the federation of the twelve cities of Etruria, or Fanum Voltumnae.

In 2013, the Italian ministries’ official “Year of Water,” the Museum of Vetulonia wanted to highlight this theme through an exhibition focusing on contexts in which the cult and the sacredness of water are clearly stated and recorded. To further enrich the theme, the votive material from sanctuary contexts is enhanced by an additional group of terracotta artifacts, some miniature, recovered from significant tomb groups of Corniculum in the territory of Guidonia-Montecelio.



“Chimera” shield boss, Melfi.

selves. The path of the exhibition unfolds along a labyrinth, the ancient path of the initiation that heroes underwent before they could “come forth to see once more the stars,” as Dante said.

The persistence of these mythological figures in modern and contemporary culture is illustrated by three paintings: *Crete*, by Alberto Savino, *Medusa*, by an anonymous Flemish painter of the

## Vetulonia, Pontecagnano e Capua.

Vite parallele di tre città  
Etrusche

14 July 14 – 24 November 2013  
Museo Isidoro Falchi, Vetulonia

Curated by Simona Rafanelli, this small jewel of an exhibition aims to define the relationship between the urban center of Vetulonia with the main Etruscan enclaves of southern Italy: material and artifacts from the necropolis of Capua and Pontecagnano and from Sala Consilina, Ischia and Cumae witness the southern migration of technologies, artistic language and lifestyles, always sharing elegance and style. It is not rare to find, next to impasto and everyday objects, refined bucchero pottery of local production, or Greek imports like the beautiful black and red-figure Attic pottery from votive deposits found at Costa Murata or small Corinthian pottery cosmetic jars, along with long necklaces made of precious amber, imported directly from the Baltic Sea, together with glass paste beads. Especially prevalent is the gold, worked according to refined techniques that, in addition to repoussé, make use of filigree, granulation and pulviscolo to adorn brooches, pendants, bracelets and hairclips for rich Etruscan ladies.

The female grave goods shine with elegant jewelry, while those of the men

first half of the 17th century, and *Perseus Freeing Andromeda*, by Cavaliere d’Arpino.

A public lecture focusing on the art of bringing to life Hollywood movie monsters will be presented by visual effects and makeup experts Scott Ross and Shane Mahan to link the birth of the story in pictures with the latest technologies of spectacle.

On the opening night of the event, the laser projections made by Hyperreality will be screened onto the façade of Palazzo Massimo facing Piazza dei Cinquecento. It stages the confrontation between monsters and heroes, which allude to the complexity of the human soul and the resources of creative intelligence. The animations will be also projected in the inner courtyard of the museum for the entire duration of the exhibition.

A conference, “Il bestiario fantastico di età orientalizzante nella penisola Italiana,” at the British School at Rome, on January 13, 2014, complements the theme of the exhibit.



Bi-conical bronze ash urn.

are no less impressive with their magnificent bronze swords, ritual axes, crescent razors, helmets and complex horse trappings. Among the latter is the famous bronze equine mask from Pontecagnano, on which is engraved and embossed a combat scene between an archer, a feline and a deer; the iconography has its closest parallels in the Near East, and once again demonstrates the importance of cultural exchange between the Etruscans and the East. A unique piece is the cardiophylax, that is, a bronze breastplate decorated with representations of finely detailed lions and sphinxes that shows the remarkable level of stylistic skill reached by the bronze masters of Vetulonia.

The exhibition is exceptional for the quantity and quality of material displayed, never until now shown together in such numbers and of such high artistic quality.



## Gods and Heroes: European Drawings of Classical Mythology

November 19, 2013–February 9, 2014  
J. Paul Getty Museum, Getty Center

The stories involving the mythical gods and heroes of Greco-Roman antiquity have inspired artists for centuries, testing their abilities to represent complex narratives in visual form. The likes of Venus and Apollo, Hercules and Achilles, have proved to be particularly rich artistic subjects not only because they had extraordinary qualities—such as beauty, creativity, strength and courage—but also for the imperfections that made these characters even more compelling. Involved in love and lust, rivalry and treachery, crime and punishment, they possessed all the passions and flaws of mere mortals, but on a much larger scale. Featuring a selection of close to 40 drawings dating from the Renaissance to the 19th century, *Gods and Heroes: European Drawings of Classical Mythology*, on view November 19, 2013–February 9, 2014 at the J. Paul Getty Museum, Getty Center, explores the pictorial representation of myths that have been instrumental in the formation of Western culture.

"The Getty's collection of drawings provides an almost endless supply of images representing figures from classi-

cal mythology," explains Timothy Potts, director of the J. Paul Getty Museum. "Those chosen for this exhibition bring these myths to life for today's audience in works of outstanding artistic quality. The exhibition also nicely complements the Museum's collection at the Getty Villa, which is dedicated to the arts and culture of the ancient Mediterranean. Many of the gods and heroes that will be on view at the Getty Center in this exhibition find their counterparts in ancient representations there."

Depending on when and where they worked, artists have approached mythical figures very differently, sometimes treating them as pretexts for visual experimentation. Consistently, these subjects have provided artists with the opportunity to demonstrate their ability to render human anatomy. While Agostino Carracci's *Triton Blowing a Conch Shell* (1600) was made in preparation for an elaborate frescoed scene on the vault of Palazzo Farnese in Rome, the drawing stands alone as a powerful depiction of the triton's twisting body, which is depicted with striking illusionism. In a subtle display of skill, Rosalba Carriera's *Muse* (mid-1720s) exemplifies the artist's mastery of the pastel technique, which is most evident in the rendering of the young woman's ivory skin, flushed cheeks, and rosy lips. By contrast, Gustave Courbet used a tonal medium to represent the *Head of a Sleeping Bacchante* (1847). His



Paris and Helen, 1786, Jacques-Louis David, black ink on paper.

smudged, painterly application of charcoal suggests the heaviness of the subject's slumber.

Themes of love and lust are common in classical myths, as shown by Agostino Carracci's drawing of *Cupid Overpowering Pan* (about 1590). In accord with the Roman poet Virgil's statement that "love conquers all," Cupid, symbolic of virtuous love, is shown subduing Pan, the embodiment of carnal desire. Cupid's crucial role in matters of love is, by comparison, merely hinted at in Jacques-Louis David's *Paris and Helen* (1786). According to legend, the Trojan prince Paris abducted the Spartan princess Helen, but she fell in love with him after Cupid shot her with an arrow of desire—events that led to the Trojan War. As for mortals, love was no easy thing for mythological figures; indeed, it often ended in tragedy.

The world of gods and heroes could also be a violent one, and drawings such

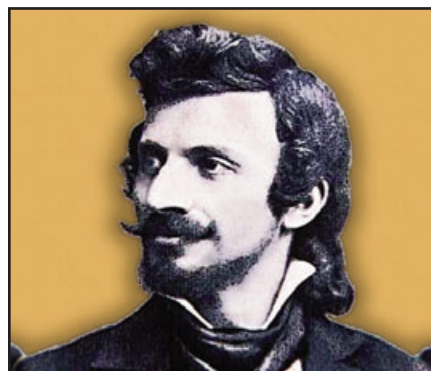
as those depicting the labors of Hercules attest to this. Hercules had to perform twelve feats as punishment for having killed his wife and children in a fit of temporary insanity. Giulio Romano's *Hercules Resting after Killing the Hydra* (about 1535) shows the hero with an unusually lanky body, exhausted after he has killed the Hydra of Lerna, a multi-headed water serpent that was wreaking havoc. Victorious yet weary, Hercules rests on a large rock, with bits of the slain monster lying around him on the ground. For his part, Gustave Moreau represents another of Hercules's labors, namely when the hero had to capture the flesh-eating mares of Diomedes, the evil king of Thrace. Hercules, having succeeded in seizing the animals, feeds Diomedes's body to his own horses. Moreau situated the atrocious episode in a dim setting that offsets the brilliant tones of the delicately executed watercolor—a refined technique that could hardly be in starker contrast with the gory nature of the subject it serves to represent.

"This exhibition showcases a beautiful and highly interesting part of the Getty drawings collection in a meaningful way that invites the viewer to explore the fascinating world of Greco-Roman mythology and its artistic representations," says Edouard Kopp, associate curator of drawings at the J. Paul Getty Museum and curator of the exhibition.

**Gorga, continued from page 19,** purpose. He did not take time to be choosy: he did a little excavation himself, but he also frequented marble workers, stone-cutters, antique dealers, retailers, even counterfeiters. "They even found stolen items, from the Capitoline Museums," says the superintendent archaeologist of Rome, Mariarosaria Barbera, who in 1999 was perhaps the first one to research his career.

### The 1911 exhibition

Part of his collections were displayed at Castel Sant'Angelo in 1911, at the exhibition for the 50th anniversary of the unification of Italy: 280 of his 1,500 musical instruments, 300 seals for papal bulls, 300 objects from his collection of ancient weapons, and many pieces of ancient glass, for which Gorga was very fond of, recalls Barbera: "Together with Lucia Sagui, we reassembled the glass mosaics that covered the floors and walls of the villa of Emperor Lucius Verus at Acqua Traversa, where today stands the Kazakhstan embassy: a room of mosaic glass, to imitate marble, with



Gennaro Evangelista Gorga  
(Feb. 6, 1865 – Dec. 5, 1957)

a pun, Lucy called him Lucius Vetro." That year, the American tycoon John Pierpont Morgan offered him two million for the collection, but Gorga declined.

### The debts

By 1933, with his fury for buying, and above all his vice for gambling, he was immersed in debt. An amount that today would be equal to about three million Euros. "He was happy enough to eat bean soup with the maid, so that he could afford more objects," says

Barbera. Gorga divided his objects into thirty collections, whose equivalent value today would be 15 million Euros. In 1929, trying to stay afloat, he donated everything to Mussolini: in an attempt to reach an agreement with the state, but the accord was not completed until twenty years later, with the Italian Republic. Since then, the government in its fervor to catalog the collection, has attempted to recompose and try to understand it, almost everything is in disorder and without provenance. Over the years the objects were stored in a thousand places, and with every move things were broken, shattered, or disappeared. There have been many storage deposits; among them; the Villa Giulia, Caprarola, the attics of the Palazzo Venezia, and the cellars at the Farnesina.

### The exhibition

Now, with the 1,352 the antiquities that he had pledged to the National Museum of Rome, the superintendency has organized the present exhibition at Palazzo Altemps. Objects of all kinds and of all categories, illustrated (and

well explained) by a weighty catalog (Electa) 480 pages, by the persons who curated the show: Alessandra Capodiferro with Barbara Ciarrocchi, Letizia Rustico and Sabrina Violante. Significant essays by, Matilde De Angelis d'Ossat and Elena Cagiano de Azevedo. The volume is titled *Evan Gorga, the archeological collection*.

### Youthful curiosity

In his youth Gorga was a student at the College De Merode, which stood in the piazza where Palazzo Altemps is now. The college housed the oratory in which he spent his leisure hours. Today his objects return back to the place of his childhood.

### The musical instruments

Much of what Gorga collected has gone missing. But not the musical instruments, which formed "the most important collection in the world," to quote both Toscanini and Ottorino Respighi: They are housed in Rome at Santa Croce in Gerusalemme, at the museum of musical instruments, an all to forgotten *continued on page 38*



# CONFERENCES



## The Age of Tarquinius Superbus A Paradigm Shift? Rome, 7-9 November 2013

**Workshop and Discussion (by Invitation, KNIR, 7 November 2013)**

### Conference (BSR 8-9 November 2013)

#### Session 1: Historiography and archaeology

Chair: Anna Sommella Mura

*Le règne de Tarquin le Superbe dans l'historiographie romaine antérieure à Cicéron : motifs classés et variations*, Martine Chassignet.

*Tarquinius lo sciocco. Il caso della vendita dei libri Sibillini*, Cristiano Viglietti.

*Latinorum sibi maxime gentem conciliabat. Trasformazione dei paesaggi di Roma e del Lazio dal regno del Superbo all'inizio della Repubblica*, Paolo Carafa.

*Tarquinius e Tarquinio il Superbo: un rapporto intricato e complesso*, Maria Bonghi Jovino.

*Osservazioni sulla produzione coroplastica a Roma e nel Lazio tra la fine della monarchia e gli inizi dell'età repubblicana*, Claudia Carlucci.

*Nuovi dati sulla dea del tutulo*, Anna Sommella Mura.

#### Session 2: Expansion, colonization and foreign contacts

Chair: Fausto Zevi

*Ai margini del Latium vetus nell'età di Tarquinio il Superbo. Riflessioni su vecchi e nuovi dati*, Luciana Drago.

*Gli Ernici nell'età dei Tarquini, tra fonti letterarie e nuove scoperte archeologiche*, Sandra Gatti.

*Cuma ai tempi dei Tarquini*, Carlo Rescigno.

*Tarquin le Superbe et le monde grec*,

Michel Humm.

Chair: Peter Attema

*...Signiam Circeiosque colonos misit, praesidia urbi futura terra marique* (Liv. I, 56, 3). *Tarquinius il Superbo e la fondazione di colonie nel Latium vetus*, Monica Chiabà.

*Segni e il suo territorio dalla nascita dell'abitato alla colonia di Tarquinio*, Francesco Cifarelli.

*Pometia e Cora*, Domenico Palombi.

*The Ager Pomptinus and Rome: settlement developments in the Pontine Region between the 6th and 4th centuries BC*, Tymon de Haas.

**9 November 2013**

#### Session 3: Regional studies and the economy

Chair: Michel Humm

*Approaching the Roman archaic economy*, Gabriele Cifani.

*Archaic urbanisation and ruralisation in Latium vetus, the archaeological evidence*, Peter Attema, with Tymon de Haas, Jorn Seubers and Gijs Tol.

*Il territorio laziale a nord dell'Aniene nell'età di Tarquinio il Superbo*, Francesco di Gennaro, Angelo Amoroso, Barbara Belevi Marchesini, Letizia Ceccarelli.

*Luoghi di culto nell'area dei Colli Albani tra storia e archeologia*, Giuseppina Ghini, Luciana Drago.

#### Session 4: Etruria

Chair: Paola Santoro

*Hercle a Tarquinia da Tarquinio Prisco a Tarquinio il Superbo*, Giovanna Bagnasco.

*Caere nell'età dei 'tiranni'*, Vincenzo Bellelli.

*Appunti sulle produzioni artigianali a Veio nell'epoca di Tarquinio il Superbo*, Laura Michetti.

#### Session 5: Latium

Chair: Filippo Coarelli

*House form and social complexity in Latium vetus in the 6th c. B.C.*, Elisabeth van 't Lindenhout.

*Valle del Colosseo e pendici nord-orientali del Palatino tra età regia e prima repubblica*, Sabina Zeggio, Clementina Panella.

*Ardea e i suoi santuari all'epoca di Tarquinio*, Letizia Ceccarelli.

*Satricum in the Age of Tarquinius Superbus: Changing Perspectives*, Marijke Gnade.

#### Session 6: Rome and Gabii: new perspectives

Chair: Christopher Smith

*Towards an archaeology of Superbus*, Mario Torelli.

*L'età di Tarquinio il Superbo a Gabii. Le trasformazioni del paesaggio urbano sull'arx*, Marco Fabbri.

*The Great Rome of the Romans: Architecture at the Threshold of Republic*, John Hopkins.

*The archaic temple of S. Omobono: new discoveries and old problems*, Paolo Brocato, Nicola Terrenato.

### XXXIII Seminario Internazionale di Studi Storici

## Da Roma alla Terza Roma

**19 April 2013**

#### Citizenship

Enrico Montanari, Università di Roma 'la Sapienza,' *Popolazione e cittadinanza secondo la religione romana: Quirinalia e Liberalia*.

Constantinos Vlahos, Università di Tessalonica, *Impero romano d'Oriente e cittadinanza romana*.

İlber Ortaylı, Università di Galatasaray, Istanbul, *Impero ottomano e cittadinanza romana*.

Massimo Luciani, Università di Roma 'la Sapienza,' *Cittadinanza nella Repubblica Romana del 1849*.

Sergej Zuraviev, Istituto di Storia Russa dell'Accademia delle Scienze di Russia, *La politica sovietica degli anni '30 relativa alla cittadinanza e le sue conseguenze per i cittadini stranieri sul territorio dell'URSS*.

#### Citizens and Foreigners

Robert Turcan, Académie des Inscriptions et Belles-lettres, Parigi, *Mutations du "civis Romanus": du citoyen de Rome au citoyen du monde*.

Riccardo Cardilli, Università di Roma 'Tor Vergata,' *Fides e cittadinanza*.

Antonio Carile, Università di Bologna, *Il principio della eguaglianza nell'Impero romano d'Oriente*.

Pavel Lukin, Istituto di Storia Russa dell'Accademia delle Scienze di Russia, *I concetti antico-russi: gorozhanin, grazhanin, grazhdanin*.

Massimo Panebianco, Università di Salerno, *Principii dello ius commune gentium riguardanti popolazione e cittadinanza*.

Irina Potkina, Istituto di Storia Russa dell'Accademia delle Scienze di Russia, *Gli imprenditori stranieri e il loro status civile nell'Impero russo*.

Başak Karaman, Università di Galatasaray, Istanbul, *Cittadinanza romana e Repubblica Turca*

**20 April**

#### People and Migrations

Sergio Zincone, Università di Roma 'la Sapienza', Chiara Spuntarelli, Istituto Patristico 'Augustinianum', Roma, *Città, barbari e Costantinopoli tra IV e V secolo*.

Elena Ambrosetti, Donatella Strangio, Università di Roma 'la Sapienza,' *Migrazioni e frontiere: Roma, Istanbul e Mosca*.

Dmitrij Lisejcev, Istituto di Storia Russa dell'Accademia delle Scienze di Russia, *La legittimità del potere supremo in Russia all'epoca dei Torbidi: a proposito dello status civile delle "persone elette"*.

Giovanni Maniscalco Basile, Università 'Roma Tre,' *Il "popolo" dalla Povest' o car'grade all'incoronazione di Michail Fedorovic' Romanov*.

Igor Christoforov, Istituto di Storia Russa dell'Accademia delle Scienze di Russia, *Il contadino come cittadino ideale: origine e contesto del mito agrario in Russia e nell'Europa dell'età moderna*.

Gian Paolo Caselli, Università di Modena e Reggio Emilia, *Crisi demografica, migrazioni, cittadinanza russa*.

Saltanat Esetova, Università Statale del Kazakistan Settentrionale 'M. Utemisov', Uralsk, *Migrazioni e cittadinanza nella prospettiva dell'Eurasia*.



### Cycle of Lectures on the Rocca Albornoze in collaboration with Viterbo 2013

**31 October**

Vincent Jolivet and Edwige Lovergne, *Una nuova tomba monumentale dell'Etruria rupestre*.



**14 November**

Cristina Corsi and Elisabetta De Minicis, *In viaggio verso sud. La via Francigena da Acquapendente a Roma.*

**28 November**

Tiziano Gasperoni and Giuseppe Scardozzi, *Monumenti rupestri nel bacino del Veza tra Vitorchiano, Bomarzo e Mugnano.*

**6 December**

Alessandro Mandolesi, *Il tumulo della Regina di Tarquinia: alle origini della pittura tarquiniese.*



**Conference**

## **Maritima regio: archeologia dei paesaggi romani dalle Colline metallifere al fiume Fiora**

**Museo archeologico e d'arte della Maremma, Grosseto  
13-14 December 2013**

“The Maritime Region: archeology of Roman landscapes from the metalliferous hills to the river Fiora” focused on the time between the late-Etruscan and Roman periods.

**13 December**

Gabriella Poggesi, Elena Chirico, Matteo Colombini, *Il popolamento nell'ager Rusellanus in età romana: Alberese e le aree termali di Roselle e Poggetti vecchi.*

Paolo Liverani, *Gruppo di famiglia in un interno: l'aula di Bassus a Roselle.*

Gabriella Barbieri, *L'edificio romano di Pietratonda: materiali e tecniche costruttive.*

Mariangela Turchetti, Massimo De Benetti, *Romanizzazione e moneta: il caso di Civitella Paganico.*

Paolo Nannini, *Sull'antica morfologia costiera e fluviale del delta dell'Ombrore dalla fotointerpretazione di immagini aeree.*

Pasquino Pallecchi, Gianna Giachi, *Coeruleum alla foce dell'Ombrore.*  
Stefano Ricchi, *I reperti ceramici di età romana dello Scoglietto.*

Maurizio Michelucci, *Roselle: la domus dell'anfiteatro fra Etruschi e Romani*  
Daniele Vitali, Laurence Benquet, Nicola-Bianca Fàbry, *Albinia e i Galli.*

Andrea De Giorgi, *Scavi di Cosa 2013: nuovi ambiti di ricerca.*

Bianca Maria Aranguren, Sergio Bargagliotti, *Il Portus Scabris. 20 anni di ricerche in mare e in terraferma.*

Paola Rendini, *Il Progetto Heba. Un aggiornamento.*

Marco Firmati, *Tra Heba e Saturnia: conoscenza e tutela nei territori di Scansano e Magliano.*

Lorenza Camin, *Un sistema informatico territoriale per la gestione integrata del patrimonio archeologico di Scansano.*

Giulio Ciampoltrini, *Palinodie fra la foce dell'Albegna e Alberese (rivisitando la statua-ritratto imperiale da Torre Saline).*

Giulia Lazzeri, *Roselle alla fine dell'età romana. Elementi di continuità e di rottura alla luce dei nuovi studi sui materiali provenienti dalle ex terme adrianeae.*

**14 December**

Claudia Guerrini, *Dalla Maremma a Londra: storia del “Bacco fanciullo” dalle Terme di Roselle.*

Simona Rafanelli, Stefano Spiganti, *Vetulonia: la domus dei dolia fra Etruschi e Romani.*

Kim Bowes, *Contadini e agricoltura: risultati del Roman Peasant Project (Cinignano).*

Emanuele Vaccaro, *Contadini romani e produzione ceramica: la sigillata italica di Podere Marzuolo (Cinignano).*

Claudio Calastri, *Le fornaci romane di Albinia. Nuovi dati dallo scavo e dal territorio.*

Mariagrazia Celuzza, Cecilia Luzzetti, *La Valle d'Oro nel territorio di Cosa: revisione dei dati e una proposta di parco.*

Roberto Farinelli, *Le tracce della viabilità antica nella documentazione d'archivio medievale e moderna. Alcuni esempi di area maremmana.*

Edoardo Vanni, *Paesaggi, mobilità e corridoi in Etruria. Spunti per una geografia del sacro.*

Franco Cambi, *I Romani in Maremma fra archeologie e geografie. Il prossimo ventennio?*



## **Artisans and Craft in Ancient Etruria A Symposium in Honor of Nancy de Grummond Syracuse University in Florence 23 June 2013**

**Program**

Laura Ambrosini (Consiglio Nazionale delle Ricerche [NCR], Istituto di Studi sulle Civiltà Italiane e del Mediterraneo Antico), *Images of Artisans on Etruscan Urns.*

Larissa Bonfante, (New York University), *Bronzetti and Giganti, Sardinian and Etruscan.*

Gretchen Meyers (Franklin and Marshall College), *For Weddings and a Funeral: Textile Crafts and Female Social Identity in Ancient Etruria.*

Elizabeth Colantoni (University of Rochester), *Architectural Sculpture from Archaic Central Italy: Models and Interpretation.*

Jane Whitehead (Valdosta State University), *Hand to Hand at La Piana.*

Anthony Tuck (University of Massachusetts at Amherst), *Manufacturing at Poggio Civitate: Elite consumption and Social Organization in the Etruscan 7<sup>th</sup> Century.*

Lisa Pieraccini (University of California, Berkeley), *Artisans and their Lasting Impressions – Clay stamping at Caere.*

Giovanna Bagnasco Gianni (Università degli Studi di Milano), *At first glance. Remarks on a group of sigla from the sanctuary of the Etruscan artisans at Cetamura del Chianti.*

Charles Ewell (Syracuse University in Florence), *The Kiln at Cetamura del Chianti.*

Don Davis (East Tennessee State University), *The Nuovo Forno Etrusco: Ancient Fire, New Construct.*

## **Inequality in Antiquity Tracing the Archeological Record**

**SUNY Buffalo, 5-6 April 2014**

We know that in ancient times there were men and women, freemen and slaves, locals and immigrants. We can observe some material residues of their existence in the archaeological record. The central methodological problem is how we can extract fuller meaning from the surviving archaeological residues and relate those meanings to issues of gender, legal and ethnic status, and other categories of potential inequality.

This conference will apply two relatively novel approaches. While studies of slavery, gender, and ethnicity are relatively common, the IEMA conference will explore them as intersecting areas of study within the larger framework of inequality. It will also attempt to bring together prehistorians, specialists in classical archaeology, and students of Late Antiquity and the Early Middle Ages, as well as physical anthropologists, epigraphers, and statisticians.

**Confirmed speakers:**

Jennifer Lynn Muller (Ithaca College)

T. Douglas Price (University of Wisconsin – Madison)

Brian D. Hayden (Simon Fraser University)

Kristian Kristiansen (Göteborgs Universitet)

William A. Parkinson (The Field Museum Chicago)

Brian K. Hanks (University of Pittsburgh)

Anna Maria D'Onofrio (Univeristà di Napoli “L'Orientale”)

Vasiliky Vlachou (Université libre de Bruxelles, CreA-Patrimoine)

Rachel Zelnick-Abramovitz (Tel Aviv University)

Ruth Westgate (Cardiff University)

Mario Torelli (Accademia Nazionale dei Lincei)

Giovanna Bagnasco Gianni (Università di Milano)

Stephen Dyson (University at Buffalo, SUNY)

Luuk de Ligt (Universiteit Leiden)

Maryl Gensheimer (University of Maryland)

Steven Ellis (University of Cincinnati)

Myles McCallum (Saint Mary's University)

Elizabeth Fentress (International Association of Classical Archaeology)

Dorian Borbonus (University of Dayton)



# Frontiers of the European Iron Age

With a regional focus on  
Central Italy

20 – 22 September 2013  
Magdalene College, Cambridge

20 September

## 1. Plenary Session

Simon Stoddart, Letizia Ceccarelli:  
*Introduction*

Francesco di Gennaro, *Tracts and facts of the frontier in the protohistoric period.*

Elisabetta Viggiani, *Talking Stones: collective memory and symbolic boundaries in contemporary Northern.*

Gabriele Cifani, *Some aspects of frontier studies in central Italy.*

Mario Torelli, *Etruscan Frontiers.*

Christopher Smith, *Definitions of 'ager' and conceptions of territoriality in early Latium.*

## Session 2A: Thinking the frontier (Chair: Simon Stoddart)

Peter Attema, *Palus or Ager? Changing perceptions of economic landscapes in the Pontine region (south Lazio, central Italy).*

Valeria Acconcia, *Italic landscapes in the Middle Adriatic region: ethnic identities, development and growing frontiers from the Iron age to the archaic period.*

Elena Isayev, *A relational approach to bordering Ancient Italy.*

Fabio Colivicchi, *Deconstruction of an ancient frontier: Caere and Rome.*

Hillary Becker, *Boundaries and integration: the social, political, and sacral mechanics of Etruscan markets.*

## Session 2B: The social frontier (Chair: Christopher Smith)

Ivan Cangemi, *Mobility and Society in Early Iron Age Central Italy.*

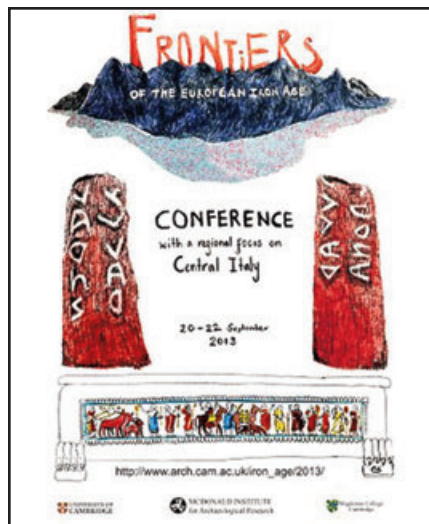
Andrea Zifferero, *Boundaries and frontiers in Etruria: a comparison of old and new approaches.*

Ulla Rajala, *The emerging colonial geographies of central Italy – mental distances and trending analysis in the study of regional change.*

Massimiliano Di Fazio, *Sacred Woods, Élite Meetings and Marginal People. The role of the Sacred in marking and ensuring the frontiers in Ancient Central Italy.*

Guy Bradley, *The Romanisation of frontiers?*

Luca Desibio, *Territory and frontiers in Southern Tiberian Umbria.*



## Session 3A: The religious frontier (Chair: Simon Stoddart)

Luana Cencioli, *Western Umbria: upland sanctuaries between the Umbrians and the Etruscans.*

Laura Mataracchioni, *The frontier territory to the right of the middle course of the Tiber: Monte Tezio.*

Francesca Fulminante, Mukund Unavane, *Umbrian and Latin bronze votive figurines in context.*

Anna De Lucia Narce, *The sanctuary of Monte Li Santi – Le Rote at the beginning of Romanisation.*

Gregory Warden, Michael L. Thomas: *Etruscans at the (northern) edge: the sanctuary of Poggio Colla (FI)*

## Session 3B The fluid frontier (Chair: Christopher Smith)

Laura Ambrosini, *The northern Ager Faliscus: a frontier zone between Faliscans, Etruscans, Sabines and Umbrians*

Eleanor Betts, *Picenum's fluid frontiers.*  
Letizia Ceccarelli, Luca Mattei, *Latin Sanctuaries and Ports: the religious frontier between land and sea. Trade and navigation.*

Francesco Cifarelli, *The Lepini mountains and the Valley of the Sacco, the frontier scenery between the Latins, Equi, Ernici and Volsci.*

Tesse Stek, *Territoriality in Latin colonies and Rome in the Republican period.*

21 September

## Session 4: Living and dying on the frontier (Chair: Francesco Cifarelli)

Caroline Malone et al., *Sustaining the frontier: a microhistory of the construction and transformation of the Montelabate frontier economy, under Etruscan and Roman control.*

Cristiano Iaia, Marco Pacciarelli, *An Iron Age settlement in the borderland between northern Etruria and Umbria.*

Angelo Amoroso, *Aspect of settlements borders of northern Latium Vetus.*

Marijke Gnade, *Satricum, a case study of changing frontiers in a pre-Roman settlement.*

## (Chair: Francesco di Gennaro)

Alessandra Piergrossi, *Poggio Montano, a frontier site in the southern internal Etruria: landscape history and cultural interactions at the turn of the Orientalizing period.*

Lucy Shipley, *Between Living and Dead: Etruscan Funerary Ceramics, Identity and Memory.*

Jacopo Tabolli, *Living and dying within the frontier(s). Between material culture and funerary ideology at Narce.*

Fredrik Tobin, *Tombs on the edge: Surveying the funerary landscape of San Giovenale.*

Theresa Huntsman, *The Hellenistic Necropolis at Gioiella (Castiglione del Lago): Burials and Banquets on the Chiusine Frontier*

## (Chair: Mario Torelli)

Marco Arizza, Daniela Rossi, *The territory between Veii and Rome in the Archaic period: Rural structures as territorial markers of cultural frontiers.*

Maria Cristina Biella, *Craft Productions, Artisans and Cultural Frontiers in Central Italy (8th-6th century BC).*

Eóin O'Donoghue, *Buccherio Pesante and the Chiusine Frontier in North Inland Etruria.*

Margarita Gleba, Susanna Harris, *Visual Frontiers: Production and Consumption of Textiles in Iron Age Italy.*

Maureen Cohen, *Powerful Images: Reading Villanovan Bronze Belts.*

Ingrid Edlund-Berry, *Ancient Architecture in Central Italy and Modern Perceptions of Cultural Frontiers.*

Amalia Faustoferri, Marlene Suano, *The sacred as land marker: cemeteries before sanctuaries in the Upper Sangro Valley/Abruzzo.*

Philip Perkins, *The Etruscan went over the mountain.*

Nicoletta Frapiccini, *Areas for Cult and Control of the Territory between Umbria and Piceno from the Archaic Period to that of Romanisation.*

Marcella Boglione, *Poggio Civitella: an analysis of the fortress.*

Sveva Savelli et al., *Frontiers and Settlement Dynamics in Romagna in the Sixth and Fourth Centuries BC.*

## Session 5: The extended frontier

## (Chair: Caroline Malone)

Christopher Chippindale, *The Roman conquest of the Alps: relevant evidence from the other side of that frontier from the latest prehistoric rock-art of Valcamonica.*

Craig Alexander, Elisa Perego, *Valcamonica in the Tribal Zone: Evidence from rock-art: Micro-histories in the long-term-process: frontiers in late Iron Age and early Roman north-east Italy.*

Mark Pearce, *Exploring frontiers – the Etruscans and the Ligurian Sea.*

Cristina Taddei et al., *A frontier between Etruscans, Ligurians and Romans 3rd century BC – 1st century AD).*

Angela Trentacoste, *Pigs on the periphery: diet, economy, and society at the Etruscan settlement of Forcello (Bagnolo S. Vito, MN).*

Paola AE Bianchi et al., *Boundaries and tangible signs of power: the Etruscan cemetery with 'tumuli' at Bottegino, Parma – Italy.*

Michele Scalici, *What Boundaries. Evidence from the hinterland of Southern Italy.*

Camilla Norman, *Tracing cultural connections in Iron Age Daunia.*

## (Chair: Marie Louise Sorensen)

Angela Di Niro, *The agrarian aristocracy and salvation doctrine amongst the southern Frentani*

Gianfranco De Benedittis, *From Opici to the Samnites.*

Nella Sudano, *Literacy on Sicily's frontiers: the linguistic-alphabetic identity of the Sikeli.*

Spencer Pope, *Between Greek and Indigenous: Defining Territory in Archaic Greek Sicily.*

Olivia Kelley, *Between west and east: the role of culture contact and hellenisation at Ruvo di Puglia.*

Rafael Scopacasa, *Connectivity and perceived distances between Samnium and Campania.*

Julia Farley, *A gift fit for a king? Gold and silver as mediums of mediation across frontiers.*

Phil Mills, Jerry Evans, *Exploring frontiers of Late Iron Age Britain.*

Olivier Nakoinz, *Too Many Borders – Finding and Interpreting Iron Age Frontiers in Southern And Western Germany.*

Eduardo Sánchez Moreno et al., *War and frontiers in Celtiberia: strengthening identities on a disputed space.*

22 September

## 6. Plenary Session

Alessandro Guidi, *Frontiers of the cen-*



tral Tyrrhenian area.

Laura Bonomi, *Control and Sacralization of the boundaries of Umbrian territories in the archaic period.*

Kathryn Lomas, *Ethnic Frontiers and Civic Boundaries in South-East Italy.*

Peter Wells, *Did an Iron Age Frontier Exist between Central Europe and Italy?*

Anna Depalmas, *Islands in the island: cultural frontiers and regionalization in the Protohistoric Sardinia.*

Adrian Maldonado, *Remembering and forgetting frontiers: the afterlife of the Antonine Wall in Scotland.*

Nuccia Negroni et al., *The Origins of Etruria: Cultural Borders in Central Tyrrhenian Italy during the Late Bronze Age*

Simon Stoddart: *Concluding remarks*



## XXI Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria Artisti, committenti e fruitori in Etruria tra VIII e V secolo a.C.

Orvieto, Palazzo dei Congressi  
13-15 December 2013

### 13 December

Giovannangelo Camporeale (Università degli Studi di Firenze), *Dal produttore all'utente del manufatto archeologico nell'Etruria di età villanoviana.*

Giovanni Colonna (Università degli Studi di Roma "La Sapienza"), *"Firme" di artisti in Etruria.*

Simonetta Stopponi (Università degli Studi di Perugia), *Un santuario e i suoi artisti.*

### 14 December

Maria Cristina Biella, *Tra produzione e consumo nell'artigianato falisco (VIII – V secolo a.C.): un caso di studio.*

Elisabetta Govi (Università degli Studi di Bologna), *Le stele felsinee tra committenza e ideologia funeraria.*

Luca Cerchiai (Università degli Studi di Salerno) – Giuseppe Sassatelli (Università degli Studi di Bologna), *Le stele felsinee: l'invenzione dell'immaginario tra artigiani e committenza.*

Paola Desantis (Soprintendenza per i Beni Archeologici dell'Emilia Romagna), *Un caso di committenza funeraria a Felsina: la tomba con stele dalla necropoli di via Saffi.*

Francesco Roncalli (Università degli Studi di Napoli), *Eredità geometrica e linguaggio figurativo: il caso delle stele felsinee.*

Natacha Lubtchansky (Università di Tours), *"Bespoken vases" tra Atene e Etruria? Rassegna di studi e proposte di ricerca.*

François Lissarrague (EHESS – Parigi), *Satiri: da Atene all'Etruria e ritorno. Aspetti iconografici.*

Adriano Maggiani (Università degli Studi di Venezia), *Aristocrazia di città e aristocrazia di campagna di fronte al mito Greco.*

Stefano Bruni (Università degli Studi di Ferrara), *Attorno al 550 a.C.: pittori greci in Etruria.*

Stephan Steingraber (Università degli Studi di Roma 3), *Pittori, botteghe e committenti nell'ambito della pittura funeraria e parietale etrusca tra VI e V sec.a.C.*

### 15 December

Armando Cherici, *Evolversi degli stili o evolversi della committenza? Il caso della danza.*

Alessandro Naso (Università di Innsbruck), *Opere funerarie di committenza privata e pubblica in Etruria meridionale nel VII-VI sec. a.C.*

Alessandra Coen - Fernando Gilotta (Seconda Università degli Studi di Napoli) e Marina Micozzi (Università degli Studi della Toscana), *Comunità e committenza: studi preliminari sulla necropoli ceretana di Monte Abatone.*

Maurizio Harari (Università degli Studi di Pavia), *Thefarie committente.*

Alessandro Maccari (Università degli Studi di Venezia), *Artisti e committenti a Chiusi nell'età di Porsenna.*



## Pitigliano prima degli Etruschi

Le Vie Della Preistoria 2013  
Conferenze in occasione del 20°  
anniversario della fondazione del  
Centro Studi di Preistoria e  
Archeologia  
Pitigliano (Gr) Palazzo Orsini  
14 September 2013

Maria Angela Turchetti, *Recenti interventi di tutela, fruizione e valorizzazione della Soprintendenza per i Beni Archeologici della Toscana nel territorio di Pitigliano.*

Antonello Carrucoli, *L'importanza del volontariato nella scoperta e nella difesa dei Beni Culturali di un Territorio.*

Paola Ucelli Gnesutta, *La storia più antica della valle del Fiora: dal Paleolitico al Neolitico.*

Matteo Aspesi, *Elefanti, cacciatori e agricoltori: dal Paleolitico al Neolitico nel territorio di Pitigliano.*

Matteo Aspesi, *Pastori e guerrieri nel IV e III millennio a.C. La cultura di Rinaldone.*

Nuccia Negroni Catacchio, *Il cielo sulla Preistoria: un probabile osservatorio astronomico a Poggio Rota (Pitigliano).*

Christian Metta, Giulia Pasquini, *Abitati, luoghi di culto e necropoli: l'età del Bronzo nella valle del Fiora.*

Bianca Maria Aranguren, Enrico Pellegrini, Paola Perazzi, *La nascita di Pitigliano. Scavi e ritrovamenti nel centro storico.*

Massimo Cardosa, *L'età del Bronzo finale e la fine della Preistoria.*

Nuccia Negroni Catacchio, *Un mistero quasi risolto: l'origine degli Etruschi.*

## Archaeology, Heritage, and the Mediation of Time

A conference organized in conjunction with the Mellon Research Initiative

The Institute of Fine Arts, New York University  
April 12-13, 2013

*Archaeology, Heritage, and the Mediation of Time* will consider how changing concepts, measures, and representations of time are redefining the field of archaeological enquiry. The establishment of archaeology as an independent discipline was closely linked to the recovery of "deep time," and to the emergence in Europe of a secular framework for the measurement of global time in the nineteenth century. Today, however, archaeology's traditional role as a producer of long-term narratives, linking the remote past to the present, is questioned from a variety of different directions. Cultural heritage, in developing its own body of theory, engages with archaeology primarily in terms of memory rather than duration: the past as an infinitely malleable strategic resource for the present, rather than as a distinct record of past human activities with its own rhythms, resistances, and ways of inhabiting time. And archaeological understandings of deep time are themselves being transformed by high precision chronometric modeling, which now promises an end to "fuzzy timescales," offering the prospect of generational scales of analysis, even for early periods of prehistory.

### Speakers:

Matthew Adams, Senior Research Scholar, Institute of Fine Arts-NYU.  
Zoe Crossland, Assistant Professor of Anthropology, Columbia University.  
Shannon Lee Dawdy, Associate Professor of Anthropology and of Social Sciences, University of Chicago.

Ian Hodder, Dunlevie Family Professor of Anthropology, Stanford University.

Gavin Lucas, Assistant Director, Institute of Archaeology, Iceland.

Clemente Marconi, James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor, Institute of Fine Arts-NYU.

Patricia McAnany, Kenan Eminent Professor, University of North Carolina at Chapel Hill.

*Continued on page 30*



Tim Murray, Charles La Trobe  
Professor of Archaeology, La Trobe  
University.

David O'Connor, Lila Acheson Wallace  
Professor of Ancient Egyptian Art,  
Institute of Fine Arts-NYU; Co-  
Director, Yale University-University  
of Pennsylvania-Institute of Fine  
Arts, NYU Excavations at Abydos.

Alain Schnapp, Professor of Classical  
Archaeology, University of Paris I  
(Panthéon-Sorbonne).



## Ricerca archeologica in Etruria Meridionale 2012

A conference on the results of archaeological activity and research on Southern Etruria in 2012 took place at Villa Giulia, June 19-20, 2013. After an introduction by the then new Soprintendente and director of the museum, Alfonsina Russo, Sessions 1 and 2, on the prehistoric and early periods, "Contesti Pre-Protostorici," were chaired by Fulvia Lo Schiavo. Among the many interesting presentations was the one by Nuccia Negroni Catacchio and her colleagues on new finds from the Late Bronze Age at the Sorgenti della Nova. Sessions 3 and 4, chaired by the former Soprintendente, Anna Maria Moretti Sgubini, dealt with the cities Veii and Cerveteri, and Vulci and Volsinii. Here Paola Baglione presented the latest on Pyrgi, and Gilda Bartoni on Veii, among others, while Andrea Maggiani and Enrico Pellegrini spoke on the sanctuary of Monte Landro at San Lorenzo Nuovo.

Sessions 5 and 6 continued with the cities of Tarquinia, Tuscania, and the rock-carved necropoleis, and ended with Tuscania Romana. Giovanna Bagnasco Gianni presented the latest from the excavations of the University of Milan at La Civita, Tarquinia, and A. Mandolesi and Adriana Emiliozzi spoke on the Tumulo della Regina. The rock-cut tombs were discussed by Vincent Jolivet; E. Lovergne discussed the monumental tomb at Grotte Scalina (Viterbo), and L. Ambrosini spoke on the necropolis of Norchia. The last session took up the subject of Tuscania Romana, and Roman finds in the area.

## The Ranieri Colloquium on Ancient Studies Western Sicily Revisited: An Archaeology of Cross- Cultural Encounters

New York University  
The Center For Ancient Studies  
November 8, 2013

*Western Sicily before the Greeks:  
Mycenaeans and Others along the  
Mediterranean Seaboard*, Massimo  
Cultraro, CNR Catania.

*Monte Iato: A Native Settlement in  
Western Sicily*, Christoph Reusser,  
University of Zürich.

*Tyranny in Selinus*, Nino Luraghi,  
Princeton University.

*The Cult of Demeter at Selinunte: A  
Reassessment*, Caterina Greco,  
Archaeological Park of Selinunte.

*The Getty Hexameters*, Christopher  
Faraoane, University of Chicago.

*Greeks and Non-Greeks in Selinunte  
between the Archaic and Hellenistic  
Periods: A Revision*, Clemente  
Marconi, Director, IFA Excavations  
at Selinunte, IFA-NYU.



## Conference Announcement

ICONEA, University of London  
4-6 December 2013

The reliability of transmission in texts of musical theory in the Ancient World from its sources to the present day: Mesopotamia, the Levant, Ancient Turkey, Ancient Egypt, Greece, Byzantium, Rome and the Occident.



John Cleese, Michael Palin, Graham Chapman, Terry Gilliam, Eric Idle, Terry Jones, in scenes as Roman soldiers from *The Life of Brian*, 1979. This conference celebrates a British movie masterpiece.



## Ollus leto datus est Architettura, topografia dell'Italia Meridionale e della Sicilia fra antichità e medioevo Convegno Internazionale di Studi Reggio Calabria 22-25 October 2013

*Ollus leto datus est* was the official announcement of a funeral, with the archaic form of *ille*: "He has been given over to death." This is the title of a conference that took place in October 2013 in Reggio Calabria, the city known in archaeological circles for the discovery, and subsequent conservation and display of the famous Riace bronzes. The conference, whose many important papers are too many to be listed here, covered a wide range of topics, from tomb typologies to Orphic tablets and *defixiones*, from music and funerary rituals in ancient Italy to tomb typology, imaginary burials and stone and bone analysis, from 7<sup>th</sup>-century BC customs and infant burials to burial of Saints in early Christian times.



## Jesus and Brian, or: What Have The Pythons Done For Us?

Conference, Film Screening  
Department of Theology and  
Religious Studies,  
King's College London,  
22 June 2014

Monty Python's *Life of Brian* provoked a furious response in some quarters when it first appeared in 1979, even leading to cries of "blasphemy." However, many students and teachers of Biblical literature were quietly, and often loudly, both amused and intrigued. *Life of Brian* in fact contains numerous references to what was then the cutting edge of biblical scholarship and Life of Jesus research, founded on the recognition of the historical Jesus as a Jew who needs to be understood within the context of his time. Implicitly, in setting "Brian" within the tumultuous social and political background of his age, *Life of Brian* sets Jesus within it also. It assumes the audience has some knowledge of the gospel accounts, which directly inform the comedy.

Ever since Philip Davies first wrote on the film 15 years ago, other scholars too have turned their gaze to consider exactly what *Life of Brian* does in regard to Jesus scholarship, and have increasingly delved into its curious corners to reflect on what it says both about the tumultuous times of Jesus and also modern daycontemporary scholarly discussions. Biblical scholarship has moved on greatly in the past 25 years, and various aspects of *Life of Brian* correlate with themes now intensely explored. Every Bible scholar knows what "blessed are the cheese-makers" means among us!

This conference opens up *Life of Brian* to renewed investigation, using it in an innovative way to sharpen our view. Papers presented by some of the world's most eminent biblical scholars and historians will discuss the film's relevance to history, Biblical studies and Life of Jesus research. There will be discussion of the socio-political context and Josephus; costuming and setting; and other topics. The aim is to use the film to reflect on history, interpretation and meaning, as a tool that can help us consider our assumptions and the historical evidence: a "reception exegesis" approach. A book with selected conference papers, will be published in 2015.



# LECTURES & SEMINARS

## Accademia Nazionale dei Lincei

### Giornate di Studio L'Archeologia del sacro e l'archeologia del culto: Sabratha, Ebla, Ardea, Lanuvio 8 - 11 October 2013

#### Program

#### 8 October

#### Religione e società civile a Sabratha: Il Tempio di Serapide - Le Terme a N-O del Teatro

Antonio Giuliano presiding  
Nicola Bonacasa, *Il culto e il Tempio di Serapide*.  
Alessia Mistretta, *Gli esiti dei nuovi scavi (2003-2010)*.  
Rosa Maria Carra Bonacasa, *Le Terme a N-O del Teatro: dal progetto alla fruizione*.  
Francesco Scirè, *Interventi di restauro e consolidamento nel corridoio d'accesso N-S e nel calidario*.  
Nicola Bonacasa, *Conclusioni*

#### 9 October

#### Ebla e la Siria dall'Età del Bronzo all'Età del Ferro

Mario Liverani presiding  
Paolo Matthiae, *Archeologia del culto ad Ebla: residenze degli dei e ideologia della regalità*.  
Marilyn Kelly Buccellati, *The Morphology and Cultural Landscape of the Hurrian Sacred*.  
Giorgio Buccellati, *The Semiotics of the Hurrian Sacred*.  
Alfonso Archi, *Il tempio nella società della Siria del III millennio a.C. ed una ricognizione dei templi di Ebla ed Aleppo*.  
Maria Giovanna Biga, *Pellegrinaggi ai santuari della chora di Ebla*.  
Marta D'Andrea, *I luoghi di culto del Levante meridionale all'inizio del Bronzo Medio: caratteri locali, sviluppi autonomi e rapporti con il Levante settentrionale*.  
Manfred Bietak, *Near Eastern Sanctuaries in the Eastern Nile Delta in the Third and First Half of the Second Millennium BC*.  
Frances Pinnock, *Memoria dell'acqua, memoria degli antenati: aree di culto a cielo aperto in Alta Siria*.  
Kay Kohlmeyer, *The Temple of Hadad at Aleppo: the Greatest Urban*

*Sanctuary of Northern Syria in Historical Perspective*.

Stefania Mazzoni, *Il tempio di Tell Afis: riti e culto nell'età aramaica*.

Nicolò Marchetti, *Karkemish: nuove scoperte sui templi dell'Età del Ferro*.

Maria Gabriella Micale, *Lo spazio sacro e la sua rappresentazione. Considerazioni storico-metodologiche sull'interpretazione e sulla ricostruzione dell'architettura templare di Siria*.

Paolo Matthiae, *Conclusioni*

#### 10 October

#### Santuari virgiliani: Ardea - Castrum Inui e il suo santuario

Paolo Sommella presiding  
Elena Calandra, *Il santuario di Castrum Inui nei programmi della Soprintendenza*.  
Mario Torelli, *Il convegno nel quadro del progetto "Santuari virgiliani": il santuario di Inuus*.

Francesco Di Mario and Diego Ronchi, *Il sito archeologico di Castrum Inui*.  
Angela Patrizia Arena, *I nuovi dati stratigrafici sulla vita del santuario*.

#### Le Terrecotte Architettoniche

Patricia Lulof, *The Architectural Terracottas of Temple B in the Context of Archaic Roof Systems and Greek Myths*.

Claudia Rossi, *Le terrecotte architettoniche del Tempio A*.

Stefano Tortorella, *Il tempio di Esculapio: lastre Campana e ante-fisse*.

#### Mito e religione dell'arcaismo latino la nuova documentazione di Castrum Inui

Fausto Zevi presiding  
Mario Torelli, *Inuus, Indiges, Aeneas: la costruzione del mito troiano*.  
Vanessa Micco, *Enea prima di Virgilio*.

#### La Statio Maritima

Elisa Marroni, *La statio maritima di Castrum Inui: archeologia del cursus publicus*.

Mario Torelli, *Conclusioni*

#### 11 October

#### Santuari virgiliani: Lanuvio - Tempio di Iuno Sospita

Giovanni Colonna presiding  
Fausto Zevi, *Lanuvio città troiana? Una nota introduttiva*.  
Giuseppina Ghini and Luca Attenti, *Topografia di Lanuvio: uno sguardo d'insieme e gli ultimi scavi*.  
Giulia Piccaluga, *Iuno Sospita: la sfera sacrale*.

Claudia Valeri, *L'iconografia della dea e la statua dei Musei Vaticani*.

Fabrizio Santi, *Gli scavi 2006-2011: dalle capanne al tempio del IV sec. a.C.*

Paola Pelagatti presiding

Anna Maria Sestieri, *Le prime fasi della cultura laziale*.

Luca Pulcinelli, *Le fasi del tempio: primi dati dallo studio dei materiali (with the participation of Ilaria Manzini)*.

Luciana Drago and Donata Sarracino, *Lo scavo di Lanuvio e quello di Velletri (tempio alle Stimate) a confronto*.

Patricia Lulof, *Le terrecotte architettoniche del tempio di Iuno Sospita*.

Filippo Coarelli, *Gli sviluppi ellenistici del santuario e il donario equestre detto di Licinio Murena*.

Giuseppina Ghini and Luca Attenti, *Il bosco salutare della dea: la stipe in loc. Pantanacci*.

Fausto Zevi, *Conclusioni*



### Colloquium An anchor on the Civita plateau Tarquinia 12 October 2013

The colloquium "Un'ancora sul Pianoro della Civita" was organized in Tarquinia, on October 12, to present and explain a marble fragment belonging to half of a rather small anchor with three intriguing strokes carved on one of its sides. A 3-D reconstruction of the complete anchor was produced expressly for the colloquium that was also attended by the students and professors of the local high school (I.I.S. "V. Cardarelli").

The anchor was discovered in the North-Eastern sector of the "monumental temple complex" of the Ara della Regina in ancient Tarquinia, the site renowned for the quality and quantity of information concerning crucial topics of the Etruscan civilization, spanning from the end of the 10th to the 2nd century BC.

According to Maria Bonghi Jovino, stratigraphical evidence suggested the 6th century BC for the archaeological context, in which the anchor probably performed the role of a cippus. Giovanna Bagnasco Gianni recognized an asterisk and two letters in the shape of V and T in the three symbols placed as the vertices of a triangle. But there is no asterisk sign in the Etruscan alphabet; the sequence makes no sense either as a text, or as a non-text including a siglum in the shape of forma sextans, recognized by the International Etruscan Sigla Project (IESP). Even if the V-shaped sign could be read as a number 5 and associated in some ways to the asterisk-sign, the problem how to interpret the T-shaped letter in this framework remains unsolved.

M. Negri and G.M. Facchetti examined other possible options within the Cypriot syllabary, offering a complete reading of the inscription as if it were Cypriot: a-sa-ta. Two possibilities are offered: ánstā "raise up!" or a less probable abbreviation of a-sa-ta (-ra-ta) that is Astártā.

Other papers offered important overviews on the Etruscan and Mediterranean setting:

L. Fiorini, *The anchors of Gravisca*;  
L. Drago, *The anchors of Pyrgi*;  
M. G. Amadasi, *Non-Greek graffiti of uncertain interpretation*;  
F. Cordano, *Greek dedications on anchors*.

(3-D rendering of the anchor by M. Legni, after archaeological reconstruction of G. Bagnasco Gianni.)

### Le vie della preistoria 2013 Presentazione dei risultati degli scavi di Duna Feniglia

Riserva Naturale "Duna Feniglia"  
Program, 31 August 2013

Visit to the excavations: Nuccia Negroni Catacchio, Massimo Cardosa, Fabio Rossi and all the archaeologists of the project *L'abitato villanoviano di Duna Feniglia (Orbetello)* **Cont. on 32**



## Lectures:

Nuccia Negroni Catacchio,  
*Presentazione del progetto Paesaggi d'Acque.*

Massimo Cardosa, *Alla ricerca delle origini: i primi Etruschi tra mito e archeologia nel territorio di Orbetello.*

Fabio Rossi, Irene Cappello, Alessandra Lepri, Mirko Luciano, *Nuove scoperte a Duna Feniglia.*

## Accordia

### The Italy Lectures 2013-2014 Twenty-Sixth Series

22 October 2013

*The Southern Adriatic in the Late Bronze Age: Roca in its regional context*

Dr Francesco Iacono, UCL Institute of Archaeology

5 November 2013

*Regional costume and identity in the north Italian Copper Age: the statue menhir evidence,* Dr. Susanna Harris, UCL Institute of Archaeology.

3 December 2013

#### Accordia Anniversary Lecture

*'Bunga bunga' at a monastic city: San Vincenzo al Volturno in the late 8th and early 21st centuries,* Professor Richard Hodges, Master, American University of Rome.

14 January 2014

*Writing on Etruscan Walls: Vitruvius and the tuscanicae dispositions,* Dr. Charlotte Potts, Somerville College, University of Oxford.

Room G22/26 Senate House, Malet Street, University of London, WC1

18 February 2014

*Massive buildings, intangible practices: making sense of the Tas-Silg prehistoric megalithic sanctuary in Malta,* Dr. Giulia Recchia, University of Foggia.

Room 209, Gordon Square, London WC1

4 March 2014

*Indigenous cults in Roman North Italy,* Dr. Ralph Häussler, University of Wales, Trinity Saint David.

Room G22/26 Senate House, Malet Street, University of London, WC1

6 May 2014

*Perceptions of Prophecy: divination made visible in Ancient Italy and Greece,* Professor Nancy De Grummond, Florida State University.

Room G6, Gordon Square, London WC1

# ANNOUNCEMENTS



## The Tomb of the Warrior of Tarquinia:

**Elite identity, concentration of power, and dynamic networks in the late 8th century BCE.**

Andrea Babbi – Uwe Peltz

The so-called Tomb of the Warrior was brought to light in 1869 in Tarquinia and purchased by the Royal Antiquarium at Berlin in 1873. It is one of the most important tombs in Italy, and represents the transition between the Iron Age and the Orientalizing period. A new study done by 32 researchers under the direction of Andrea Babbi and Uwe Peltz, has recently been published.

The volume brings together the results of systematic and multidisciplinary research. Many details of the grave goods, their shape, style and technology, illuminate aspects of central Etruria in the 8th century BCE: the formative process of the "circle(s) of identity", trading strategies and cultural resistance, codes of representation of power, and forms of exchange. The book outlines the complex phenomenon of globalization and trans-culturalism that was typical for the formation of an enterprising ruling class. The Etruscan elite was challenged by a radicalization of the local social competitions, and at the same time was a major protagonist of the contact networks between Eastern and Western Mediterranean.

A meeting held at the Vatican Museum in November 29, 2013, was devoted to the presentation of the book and to a discussion of the historical context of the tomb on the basis of new finds. Among the participants to the event were Alessandro Naso, Martin Maischberger, Maurizio Sannibale, Filippo Delpino, Alessandro Mandolesi, Maria Rosa Lucidi, Enrico Benelli, Paola Santoro and Markus Egg.

## The Ancient Graffiti Project

The Ancient Graffiti Project is a website that provides a search engine for locating and studying graffiti of the early Roman empire from the cities of Pompeii and Herculaneum.

Ancient graffiti, inscriptions that have been incised or scratched into wall plaster, comprise a special branch of epigraphy. They differ from inscriptions on stone in several respects. An inscription on stone may be commemorative, dedicatory, sacred (to name just a few classes of inscription), but in almost all cases forethought has gone into the preparation of the text and the inscribed monument. Graffiti, by contrast, are more often the result of spontaneous composition and are the handwritten creation of the "man on the street." Since graffiti are scratched into friable wall-plaster, they are more easily perishable, but when they do survive they are almost always found *in situ*, unlike many stone inscriptions that have survived to the present day through re-use.

Our search engine allows three different types of searches:

You can search for graffiti by location, selecting either the pull-down menu, or by clicking on the map, or You can search specifically for graffiti drawings by choosing the class of drawing that interests you, or You can search for a specific word or phrase and find where it occurs within the ancient city.

At present, the search engine and database are under construction, so searches are limited to Regio I, Insula 8 in the city of Pompeii. More will be available as the project progresses.

# JOURNALS



## Jewish Journal Book Award announced by Jonathan Kirsch

**The Rarest Blue, by Judy Taubes Serman and Baruch Serman**  
(Lyons Press) ISBN: 978-0-7627-8222-2

The making of a memorable book requires the skills of an alchemist. Every author starts with the raw material of his or her own experience and expertise, but it can take a certain secret ingredient — passion, vision, inspiration — to transform the dross into gold. That is a fair description of what Baruch Serman and Judy Taubes Serman have accomplished in *The Rarest Blue: The Remarkable Story of an Ancient Color Lost to History and Rediscovered*.

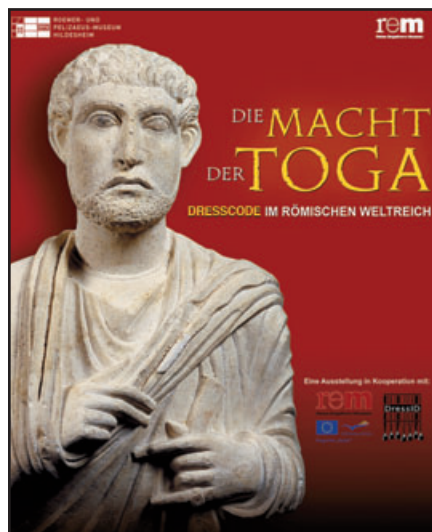
Because the Sermans possess precisely that alchemical genius, the Jewish Journal Book Prize for 2013 is awarded to *The Rarest Blue*, the second-annual prize given in recognition of a book of exceptional interest, achievement and significance. This award is presented each January to an author or authors for a book published during the previous calendar year, and it includes a \$1,000 honorarium.



Exhibit: *Sardinia of 10,000 Nuraghi, symbols and myths of the past*, Villa Giulia, Rome, runs from 14 December 2013 to 14 March 2014.



# REVIEWS



**Tellenbach, M., Regina Schulz, Alfred Wiczorek, eds. 2013. Die Macht der Toga. Dress Code im Römischen Weltreich. Mannheim, Schnell & Steiner.**

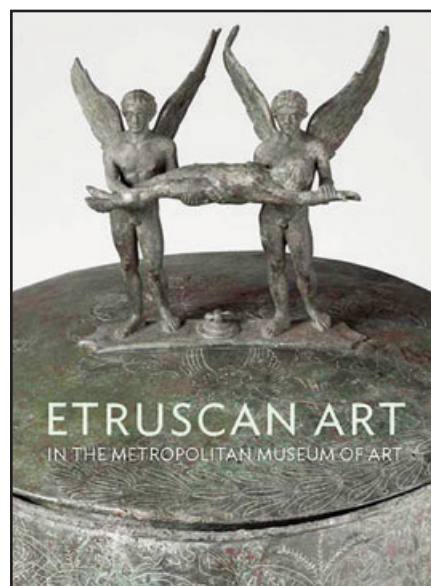
A summary by Tellenbach at the end of the volume, in German (267-281) with an English translation (282-291), describes Project Dress ID, a major multinational, interdisciplinary project funded with support of the European Commission. The research on “Clothing and Identities – New Perspectives on Textiles in the Roman Empire (DressID),” originally involved seven European countries, members of whose institutions spent five years systematically investigating the question of what could be learned about the identities of the inhabitants of the Roman Empire – the first multi-ethnic state in Europe – based on their clothing. The response was enthusiastic, and eventually 90 scholars from 35 countries were involved. Work will continue for many years to come.

The results are partially presented in this volume. It is organized by a mixture of areas and topics: Rome, the Center and Model; Greek, Hellenistic, and the Role of Women; Roman Asia, Palmyra Between East and West; Egypt; Iberia, the “Most Roman” of the Regions; Central European Area; The Northwest Region; The Rhine Provinces and Britannia; North Germany and Scandinavia.

There is much of interest in the book. Readers of this journal will be especially interested in the short but meaty contribution by F-W. von Hase on Etruscan dress (“Zur Kleidung im frühen Etrurien,” 72-79). Of particular interest for us are also a brief account of the

rounded tebenna, the ancestor of the Roman toga, from 7th or 8th century Verucchio (A. Stauffer, L.R. Knudsen), and several articles on textiles by J. Peter Wild (Gleba’s work is cited in footnotes and bibliography). Boundaries are not always clear. The typically Roman nude portraits of man and women feature prominently in H.R. Goette’s basic article on Greek and Roman dress (89-91), but a statue of a nude matron also appears in L.L. Lovén’s short chapter on “Woman, Dress and Identity.”

The book is a typically modern production: multi-author (compare the single-handed volumes on ancient dress by Margarete Bieber), politically motivated (the European Union), with emphases on methodology, techniques, meaning and symbols. Language and national outlook necessarily limit the multinational aspect of such works, with the bibliography emphasizing works in German, French or English, depending on the nationality of the author. Altogether this is a fine and useful book on an important, timely subject. (LB)



**Richard Daniel De Puma. Etruscan Art in the Metropolitan Museum of Art. New York, The Metropolitan Museum of Art. Distributed by Yale University Press, New Haven, CT, 2013.**

This much anticipated volume on the Etruscan Collection, announced in *Etruscan News* 15 as forthcoming, is now here in my hands, or rather beside me. At 352 pages, with 500 color illustrations and several maps, drawings, and photographs illustrating the history of the collection – an early installation of the Chariot of Monteleone, the Terracotta Warriors before they were shown to be forgeries – it is complete

but not overwhelming, and will long remain the definitive publication of the Etruscan objects in the Museum. The author is known for his precision and his organizational skills, and these qualities are present in the order of the eight chapters and presentations that provide the necessary scholarly information clearly enough to be enjoyed by a general public. The first two chapters introduce the history of the ancient Etruscans and the present collection; there follow chapters on the different chronological periods, with objects presented according to types; the last two deal with two subjects on which De Puma has lectured and published repeatedly, jewelry and fakes. The book will provide both readers and casual browsers much pleasure and some surprises, such as the new black-figure Etruscan amphora with lid by a painter of the colorful Ivy Leaf Group, with its unusual decoration of Mermen and animals in panels, showing the independence with which Etruscan artists adapted Greek models to their own tastes. A wonderful book. (LB)



**Mariolina Gamba, Giovanna Gambacurta, Angela Ruta Serafini, Francesca Veronese, eds. 2013. Venetkens: Viaggio nella terra dei veneti antichi. Mostra Padova, Palazzo della Ragione. Venice, Marsilio Editore.**

This stunning exhibition in Padua competed in my estimation with this year’s Biennale in nearby Venice – which was, according to many, one of the very best in recent history. (Perhaps this had to do with the fact that the theme of the Biennale was “The Past in the Present,” which appeals to historically-minded archaeologists; but even so Jung’s drawings were a total surprise and beautiful

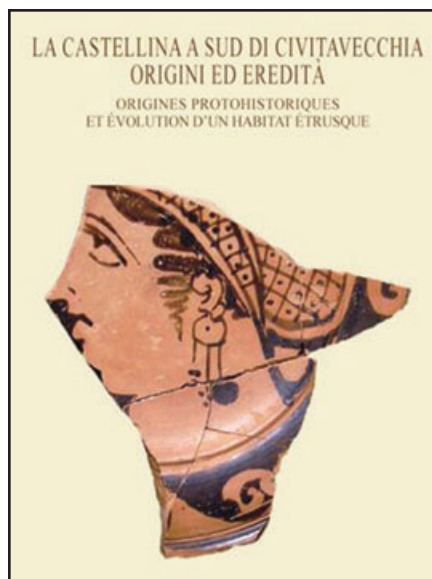
from any point of view. The Israeli exhibit, though not particularly turned to the past, was also for me unforgettably moving).

Unlike the Biennale, the Padua exhibit was accompanied by an excellent catalogue, as well as several booklets for interested but neither professional nor obsessive visitors. In the Preface to the catalogue, Vincenzo Tiné, Soprintendente per i Beni Archeologici del Veneto, points out that while many of the people of pre-Roman Italy have had important exhibits dedicated to them in the last few years – one thinks of the Etruscans and the Celts, but also the Picenes, Siculi and Sicanians, and several others -- the last time an exhibition on the Veneti took place was in Padua in 1978. This new one is big, varied, colorful, digitally sophisticated. In one room, visitors seem to step into water, flowing around their feet and splashing over rocks. A section on horses, EKVO, features full-scale horse burials, complete with skeletons laid out in ritual manner.

The catalogue starts with a section of essays that introduce the history and geography of the various regions, as well as specific topics that are illustrated in the exhibit. There follow 13 sections, many of them with poetic names -- “Venuti da molto lontano...,” on imports; “Parole dal Passato,” on the language, which is clearly illustrated and expertly explained. The section on Situla Art features the bronze crater-like vessels created by Alpine peoples and decorated with images of lively little figures carrying on with their daily or ritual activities, going off to war or attending banquets. A remarkable new situla shows a love story: Boy meets Girl, Girl and Boy marry and consummate their union, make love in a variety of places and positions, and finally Girl has Baby.

Interesting sections, in both the exhibit and the catalogue, illustrate the expert craftsmanship and creativity of these peoples, at metallurgy, glassmaking, working horn and bone. Frattesina was on the amber route, and was the oldest amber-working center in Mediterranean, operational in the 13th to 12th centuries BC. Throughout the exhibit, we become aware of the importance of this material, which came down from the far-off Baltic and was in great demand in Etruria, in the context of the intricate exchanges between central Europe and the Mediterranean. (LB)





**Jean Gran-Aymerich, Almudena Dominguez-Arranz, eds. La Castellina a Sud di Civitavecchia. Origini ed Eredità. Origines protohistoriques et évolution d'un habitat étrusque. Rome, L'Erma di Bretschneider, 2011.**

This is the final publication of the Franco-Spanish (or Hispano-French) excavation of La Castellina, a site between Tarquinia and Caere (25 km), important for our understanding of the place of these coastal cities in the development of Etruscan trade, technology, and history in general. With many tables, drawings of stratigraphy, ceramic profiles, and photographs of fragments, this is a specialized publication of the excavation, not a book for the casual reader. Essays are in French, Spanish, German, and Italian. One article near the end (836-863) about the most exotic object discovered in the tombs risks getting lost; its subject is an Orientalizing Egyptian-style faience plastic vase of the mid-seventh century, representing a figure of uncertain gender holding between its knees a large jar with a lid in the shape of frog. Published in 1937, it escaped the destruction of the archaeological museum at nearby Civitavecchia by bombs in 1943. Perhaps some of the material in the 1223 pages of this book could have been put in an online inventory: a smaller book would be useful in allowing for a better understanding of the site's significance. The German team that were excavating at the site have not yet reported their findings. (LB)



## BOOK REVIEWS

**Turfa, J. MacIntosh (ed.). The World of the Etruscans. New York, Oxford, Routledge. 2013.**

Reviewed by Orlando Cerasuolo

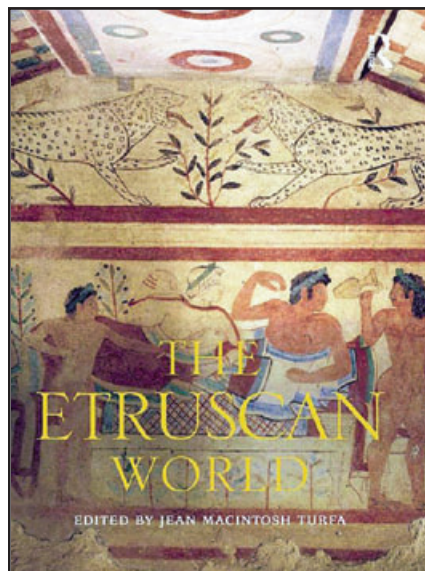
The book was announced as forthcoming in *Etruscan News* 15, 2013. Now it has appeared, boasting over 60 high-profile contributors; with 1167 pages, it is heavy but surprisingly manageable. The 738 illustrations are serviceable black and white pictures or drawings, well chosen to illustrate key points. It is certainly the most ambitious of the numerous multi-author books on the Etruscans that have appeared since 2000, when Sybille Haynes published *Etruscan Civilization. A Cultural History*.

An introduction by the editor, which sketches the general plan of the book and summarizes its main innovation, precedes the eight sections of the book. The topics addressed are so many and varied that one could also imagine a different structure.

Part I (Environment, Background and the study of Etruscan culture, 11-78) introduces the reader to the specific geographical setting of Central Italy, which shaped Etruscan culture. In this section are also articles giving insights about the lives of the ancient people of Etruria resulting from recent skeletal analysis and demographic studies, a very new and intriguing approach by Kron. Two chapters are dedicated to the issue of the "origin" of the Etruscans, a much discussed subject from Herodotus down to our days.

The five chapters in Part II (The Historical development of Etruria, 79-196) address the historical and archaeological evidence for Etruscan civilization from the Iron Age to the Orientalizing and Classical period, and the late phases including the conflict with Rome and the final defeat. All these papers effectively make use of the evidence of the latest discoveries from excavations all over Etruria, or establish new comparisons, as does Sannibale for the statues of the Five Chairs tomb in Caere, which he links to a recent discovery in Syria of similar seated statues.

The analysis of imports, exports and other archaeological evidence of interactions have progressed in the last decades, and Part III of the book (Etruscans and their neighbors, 197-350) is devoted to such themes, in par-



ticular interplays with Italy (Ager Faliscus, Campania, Po and Adriatic) and the Mediterranean (Sardinia, Corsica, western Mediterranean and Phoenicia). Worth noting are the latest development of the studies on Etruscan interactions with Sardinia and Corsica (Lo Schiavo and Milletti), and the new findings from Bologna (Sassatelli and Govi).

Several aspects of Etruscan society and economy are discussed in Part IV (351-494), with specific essays on political and legal systems, the language, the most distinctive features of the Etruscans, the community structure (with a particular focus on women, children, slaves and freedmen), the role of numbers, measures and reckoning of space and time, and the materiality of commerce (for the latter, new interesting analyses are given by Gran-Aymerich and MacIntosh Turfa).

Chapters from Part V (Religion in Etruria, 495-682) offers a comprehensive examination of the multifaceted issue of religion among the Etruscans and is particularly important for the presentation of some recent crucial findings such as the ones from the Fanum Voltumnae sanctuary in Orvieto (Stoppini).

Other special aspects of Etruscan culture are addressed in Part VI (683-884). This section has the largest number of chapters and includes analyses of technical information such as architecture, urbanism, medicine, weaving, mining, seafaring as well as specific studies on armour and warfare, banquets, food and drinks, music, theater and sport. In this section, Emiliozzi presents the latest findings on her research on chariots.

Another major part of the book, Part VII (Etruscan specialities in art, 885-1116), focuses on aspects of art production in Etruria: from the people actually responsible for the production of pottery, to the many types of artistic objects, pottery, paintings, terracottas, mirrors, gems, jewelry, etc. Particularly innovative are studies about portraiture (Carpino), landscape illusionism (Nagy), and the way images can help in understanding different aspects of Etruscan life such as the wild and domestic animals (Harrison), or the level of anatomic and medical knowledge (Recke).

The last three chapters constitute Part VIII (Post-antique reception of Etruscan culture, 1117-1146) and address the issue of reception of Etruscan culture through the personality of Annius of Viterbo (a Dominican friar of the 15th century), Thomas Dempster (a Scottish scholar living in 1579-1625) and Filippo Buonarroti (an Italian scholar, 1661-1733). The very last chapter deals with different approaches to Etruscan culture from the Renaissance to the 20th century. The volume is completed by a very useful index.

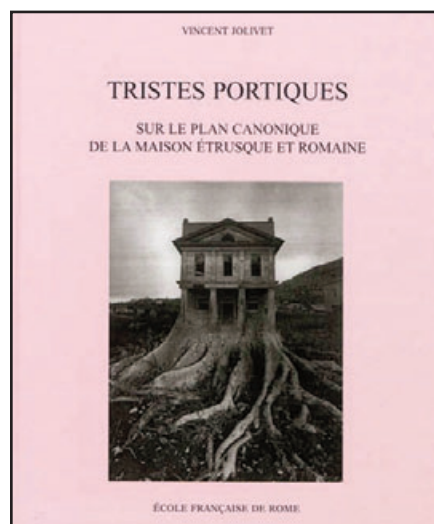
The knowledge of the Etruscan archaeology expanded greatly in recent years mainly thanks to field research and new scientific analyses in DNA, biochemistry and material science. Regrettably most of the research has been so far published only in Italian, making it difficult for international enthusiasts and scholars to keep up with the latest discoveries. This book presents the result of recent excavations and research in English, usually by specialists in the various fields.

This remarkably complete and up to date volume is a must for every library, both institutional and personal.



See Templar article on page 5.





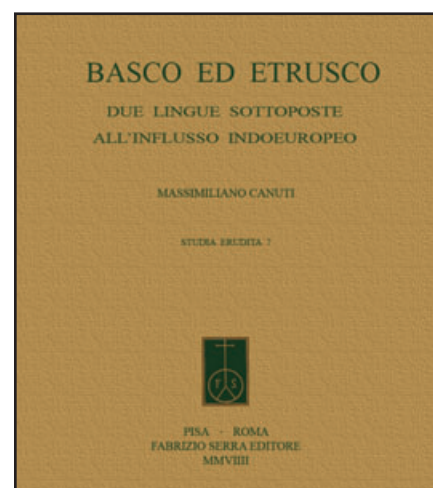
**Vincent Jolivet. Tristes Portiques: Sur le plan canonique de la maison étrusque et romaine des origines au principat d'Auguste. BÉFAR 342. École Française de Rome, Rome 2011. Reviewed by Anna Anguissola, Ludwig Maximilians University Munich**  
Online review, *AJA*.117,3.

The subtitle, which complements a rather disheartening heading, indicates the object (and argument) of Jolivet's oeuvre: the "canonical plan of the Etruscan and Roman house." This well-organized volume, with a wealth of specific examples, puts forth a set of fairly direct theses: that such thing as a "canonical plan" existed; that it originated in Etruria probably during the second quarter of the sixth century B.C.E.; that local differences are to be interpreted as adaptations of the standard type instead of indicators for heterogeneous origin; and that inner organization mirrored precise functional needs and fundamental divisions according to status and gender. What Jolivet intends for "canonical plan" overlaps only in part with the concept of the atrium house. His "cauaedium house," of which the atrium house constitutes a specific type, is defined by the following elements: a rectangular surface with symmetrical rooms at the two sides of a longitudinal axis; a large central space (cauaedium), normally not perpendicular to this axis; side rooms that narrow the access and extend the space at the rear with a couple of *alae*; and a deep end occupied by three halls with similar dimensions.

Jolivet's effort is especially notable, as it challenges at the roots the current understanding of the Roman Republican house and its history. The author is deeply engaged with the scholarly discourse, as is evident in chapter 1, where he presents previous interpretations

about the historical and cultural roots of the Roman atrium house and then makes the case for his own position, based on Overbeck's idea of an "ursprünglicher Plan des römischen Hauses" (e.g., 11). In this field of study, any attempt to corroborate the ancient written sources with the extant remains is encumbered by major obstacles generated from both the state of our general knowledge about domestic life in ancient times and the often inadequate documentation about individual sites and buildings. These limitations are for the most part overcome by Jolivet's remarkable command of both textual and archaeological evidence, which is evident especially in the first part of the book, which is devoted to the archaeological record...

Assuming previous detailed knowledge on the subject, this book addresses an academic audience of specialists. The relevance of the problems discussed, as well as Jolivet's ability to master an impressive quantity of information about sites and buildings, make this volume a welcome addition to the ever-growing body of scholarship dedicated to the history of the Roman domus. Whatever the reader's position about the social structure of the Roman atrium house and its antecedents may be, Jolivet's lucid analysis is, and will be, a must-read for every scholar interested in the topic.



**Massimiliano Canuti, Basco ed etrusco: due lingue sottoposte all'influsso indoeuropeo. Studia erudita, 7. Pisa; Roma: Fabrizio Serra editore, 2008. Pp. 249. ISBN 9788862270496. €58.00 (pb).**

Reviewed by L. Bouke van der Meer, Leiden University

The key question of Canuti's book is the influence of Indo-European (hereafter IE) languages on Basque, an isolated language but still spoken by 714,136 people in Spain and France, and on

Etruscan, a dead language. Both languages are non-IE, nor are they genetically related to each other. No Basque written texts are older than the 10th century AD. Etruscan is preserved in c. 11,000 inscriptions; the oldest ones date from c. 700 BC, the one that is probably most recent, from AD 15. The reason for the anachronistic comparative research is that both languages are non-IE and morphologically mainly agglutinative. Canuti surmises that IE pressure on Etruscan happened in a way similar to that on Basque. Because *BMCR* is focused on the classical world, my comments are mainly limited to Etruscan. ...

A problem is Canuti's use of the word Indo-European, since for Etruscan, only borrowings and influences from Italic languages and Greek are shown, not from pre- or Proto-Indo-European itself nor from Proto-Italic. An example may be the Etruscan vase name *putlumza* ("little *putlum*"), which probably derives from early Italic *\*pōtlom* (cf. Sanskrit *pātram*, Latin *poculum*)...

The translations of several other Etruscan words are out of date. For example, *fasēna* (*fasē-na*) cannot mean "bread-basket" (94) since it is the name of a vase, an askos, which can only have contained a liquid. The lexeme *ampneri* in the *Liber linteus* is a necessitative ("x must be *ampn*-ed"); it cannot mean "in May" (99) since this is known as *anpilie* in the *Tabula Capuana* (c. 470 BC) and transmitted as a gloss (*Ampiles* = May). The lexeme *ufle* does not mean "alone" (75) but derives from Latin *ofla/offula* ("a piece/piece of cake"). The phrase *mi malak vanth* does not mean "I (am) good fortune" (142) but "I (am) a good Vanth," meant as a euphemism since Vanth is a female deity of death. The appendix of similarities between Etruscan and Italic words could have had more lexemes like *alpan* (cf. Latin *Albunea*), *lur* (cf. Latin *luridus*), *sul* (cf. Italic *sullum/sollum* and Latin *sollemne*), and the deity *Šuri* (cf. Faliscan Soranus). As for Etruscan loanwords in Latin see G. Breyer, *Etruskisches Sprachgut* (Leuven 1993). Canuti's book is a courageous study and, apart from some failures in semantics, is based on modern linguistic research, especially that of H. Rix and L. Agostiniani. It includes short grammars of two interesting and unique languages, and, although highly specialist, is quite readable (though not without typos). Canuti constantly realizes that analogies may be accidental. What happened to Etruscan may in some cases be similar to what happened to Basque, but

the analogies are never identical because of the enormous differences between the morphological, especially verbal, structures of both languages: e.g.: Basque nouns have fifteen cases, Etruscan only five. Canuti's book may interest linguists and Etruscologists. His bibliography is useful. His conclusions are very tentative and will therefore invite further research.



**Mario Iozzo, La Collezione Astarita nel Museo Gregoriano etrusco. Parte I, 1: ceramica greca a figure nere di produzione non attica. Città del Vaticano: Edizioni Musei Vaticani, 2012.**

*Bryn Mawr Classical Review* 2013.10.48

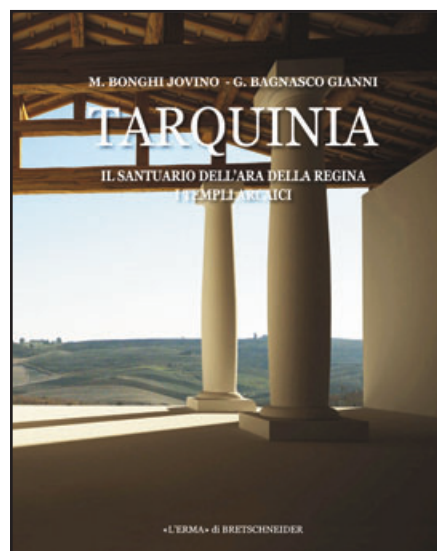
Reviewed by Tyler Jo Smith, University of Virginia.

[Ed. Note: As someone fascinated by Greek and Etruscan iconography I was delighted to find the stunning color images of the Astarita Krater. The author's loving description of the unique scene from the Trojan War makes it come alive: we see the request for the return of Helen, with the three heroes, Menelaos, Odysseus and Talthybius, seated on a wall, as the priestess Theano approaches from the right, followed by a procession of women in brightly colored robes. I cannot do better than cite a recent review by a vase expert.]

...The cataloguing begins on a high note with Corinthian vases, clearly the best of the bunch in terms of artistic quality and actual quantity (44 entries in total). The range of shapes is wide and includes familiar forms from the region and elsewhere: kraters, a hydria, oinochoai, an alabastron, aryballoi, an exaleiptron (or "kothon"), kotylai, and uncertain/unknown shapes. The *pièce de résistance* is without a doubt the "Astarita Krater," a Late Corinthian red-ground column-krater dated to c. 560 BC — an object so well-known amongst



specialists it has inspired its own Wikipedia entry. Iozzo devotes more than ten pages to its form, condition, technical details, past scholarship, composition, and its thus far unique iconography. It represents a little-known episode from the Trojan Cycle: the peaceful, if unsuccessful, request for the return of Helen (or *apaitesis*) by Menelaus, Odysseus, and Talthylus, attributed to the lost epic poem, the *Cypria*. The vase is exceptional not only for its complex imagery, but also for its “lavish use of inscriptions,” to quote Darrell Amyx. The details of the clothing and attributes, anatomy and posture of each figure are described in full, a luxury not always afforded in modern publications of Greek vases. Although some readers may find this approach excessive, even unnecessary, such particulars are extremely helpful to scholars who deal with excavation pottery or dabble in vase attribution. A second vase of similar style and date is given relatively extensive treatment. It is an inscribed hydria partially recomposed from fragments, showing another rare Trojan scene: the *aristeia* of Patroklos. As with the *Astarita Krater*, the author synthesizes past scholarly interpretations (from both visual and literary perspectives) using his own voice and, more importantly, the discerning eye of a seasoned pottery specialist.



**M. Bonghi Jovino and G. Bagnasco Gianni, eds. *Tarquinia. Il santuario dell'Ara della Regina. I templi arcaici*. Rome, “L’Erma” di Bretschneider. 2012.**

Reviewed by Orlando Cerasuolo

The fourth volume of the *Tarchna* Series presents a 30-year research project by Università degli Studi di Milano devoted to one of the major sanctuaries of the Etruscans, the Ara della Regina.

The research is part of the “Tarquinia project”, conceived by Maria Bonghi Jovino in 1982 and currently under the direction of Giovanna Bagnasco Gianni; both are editors of the volume. The aim of the project is to explore extensively, in agreement with the Soprintendenza per i Beni Archeologici dell’Etruria Meridionale, the ancient city of Tarquinia.

The editors present a thorough study of the stratigraphy from the soundings made at the S-E corner of the sanctuary and inside it, as well as the analysis of the thousands of finds, and the results of the advanced geophysical prospections by the Lerici foundation and ITABC-CNR. The core of the interpretation is focused on the Archaic phases, from the beginning of the 6th to the end of the 5th century BCE.

The sanctuary had four main phases, built one on top of the other. From its very beginning the monumental temple was one of the largest in Etruria. One of the most impressive architectonic creations of the whole sanctuary is the enlargement of the hill by means of a high base of regular levels of stone blocks (34 x 55 meters) to create a flat ground level. On top of this were raised the four temples, dating from 570 BCE on. Temple I, with one elongated *cella*, was refurbished around 530 BCE with two *alae* and incorporated into Temple II. Temple I emerged from the local tradition of the very first huts, combined with the architectural experiences of Southern Italy. Temple II is evidently respectful of the features of the previous temple, which had a very strong impact on its layout; furthermore, it has a more complex roof.

Bonghi Jovino offers a complete reconstruction of the elevation of both Temples I and II, and an in-depth study of the difference between the idea of base and *podium* of the Etruscan Temples, as evidenced by Ara della Regina, and attested by literary sources, Vitruvius in particular; the plan of Temple II actually only partially corresponds to the Vitruvian model.

Bagnasco Gianni presents the area in front of the East entrance to both temples; it was bounded by a polychrome wall built to retain the earth of the hill, and to adjust the ground level around a stone chest located in front of the corner of the Temple. The stratigraphy showed that the chest was incorporated under the East side of an altar built of local stone blocks, sloping upwards and protruding out of the huge terrace built in front of the two archaic temples. A hero

cult was presumably on top of the altar, where two holes connected it to the stone chest below in order to receive liquid offerings. Since the excavations of the early twentieth century yielded a fragment of an inscribed marble slab probably bearing the name of Tarchon, the hero founder of Tarquinia, Bonghi Jovino identified the stone chest as his cenotaph. Other finds from the terrace (e.g. terracotta plaques that can not belong to the Archaic Temples) revealed previous buildings meant for cult activities.

All the features clearly show that the focus of the whole sanctuary was the preservation of multifaceted ancestral memories, which formed the identity of the sanctuary as a monument conceived for the whole Etruscan community of Tarquinia. The evidence from Tarquinia recalls what the most recent studies from other Etruscan cities tell us: an ancestor cult is often linked with religious spaces. This is not far from what is known in the Greek world, for example, the Erechtheion, which was situated on the Acropolis of Athens, and not in the Agora.



**Giulio Paolucci, Susanna Sarti (ed.), *Musica e Archeologia: reperti, immagini e suoni dal mondo antico*. Roma: Edizioni Quazar, 2012. Pp. 75. ISBN 9788871404684. €20.00 (pb).**

Reviewed by Stelios Psaroudakēs,  
University of Athens

From *Bryn Mawr Classical Review*  
2013.03.07

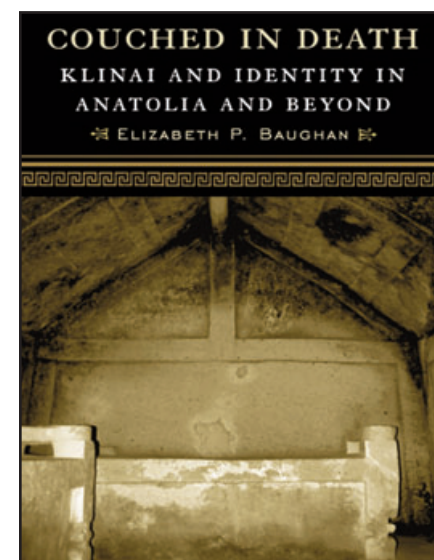
The book is addressed to all those interested in matters musical in the ancient cultures of Etruria and Rome, mainly, with brief references to Egypt and Hellas. The work is divided into three major sections: in the first (pp. 18-33), instruments are presented and dis-

cussed individually and the second section (34-60) is dedicated to iconography. A third section, in English (60-63), presents modern reconstructions by Stefan Hagel of the Classical tortoise-shell lyre (*chelys*), the Classical wooden grand lyre (*kithara*), and the cylindrical, double-reeded, late Hellenic double pipes (the “Louvre” and “Berlin” *auloi*), and similar but keyed Roman pipes (the “Pompeii” *tibia*).

The editors, Giulio Paolucci and Susanna Sarti, both also authors of a number of individual entries, introduce (10-17) the artifacts, providing the reader with a unified picture of relations between instruments, setting them in their cultural context.

Etruria is represented by five instruments and sixteen depictions of musical scenes. The Etruscan material forms the core of the volume, and it is in the study of Etruscan music, where the special value of the present work lies. Amongst the items presented of special mention are a complete 7th c. bronze horn, a 7th-6th c. fragmentary bronze cylindrical, hook-belled *lituus*-trumpet, published here for the first time, and a delicate, bronze, spherical, “archaic” rattle filled with small stones and needles. There is also an 8th c. natural sea conch used for signals, and an “archaic” bronze, hollow armilla-bracelet with small bronze bits inside, worn either at the wrist or at the ankle, conceivably also by dancers, in which case the sound would have enhanced the rhythm.

This book is a valuable addition to the archaeomusicological bibliography, although perhaps more for archaeology than organology, as it offers detailed discussions of individual finds, clear color photographs of every item, and a rich bibliography for reference and further reading; a most welcome gift.





Elizabeth P. Baughan, *Couched in Death: Klinai and Identity in Anatolia and Beyond*. Madison, WI. University of Wisconsin Press, 2013.  
[from the publisher]

In *Couched in Death*, Elizabeth P. Baughan offers the first comprehensive look at the earliest funeral couches in the ancient Mediterranean world. These 6th and 5th century BCE klinai from Asia Minor were inspired by specialty luxury furnishings developed in Archaic Greece for reclining at elite symposia. It was in Anatolia, however — in the dynastic cultures of Lydia and Phrygia and their neighbor — that klinai first gained prominence not as banquet furniture but as burial receptacles. For tombs, wooden couches were replaced by more permanent media cut from bedrock, carved from marble or limestone, or even cast in bronze. The rich archaeological findings of funerary klinai throughout Asia Minor raise intriguing questions about the social and symbolic meanings of this burial furniture. Why did Anatolian elites want to bury their dead on replicas of Greek furniture? Do the klinai found in Anatolian tombs represent Persian influence after the conquest of Anatolia, as previous scholarship has suggested?

Bringing a diverse body of understudied and unpublished material together for the first time, Baughan investigates the origins and cultural significance of kline burial and charts the stylistic development and distribution of funerary klinai throughout Anatolia. She contends that funeral couch burials and banqueter representations in funerary art helped construct hybridized Anatolian-Persian identities in Achaemenid Anatolia, and she reassesses the origins of the custom of the reclining banquet itself, a defining feature of ancient Mediterranean civilizations. Baughan explores the relationships of Anatolian funeral couches with similar traditions in Etruria and Macedonia as well as their “afterlife” in the modern era, and her study also includes a comprehensive survey of evidence for ancient klinai in general, based on analysis of more than 300 klinai representations on Greek vases as well as archaeological and textual sources.



## FORTHCOMING BOOKS

### BOOK ANNOUNCEMENTS

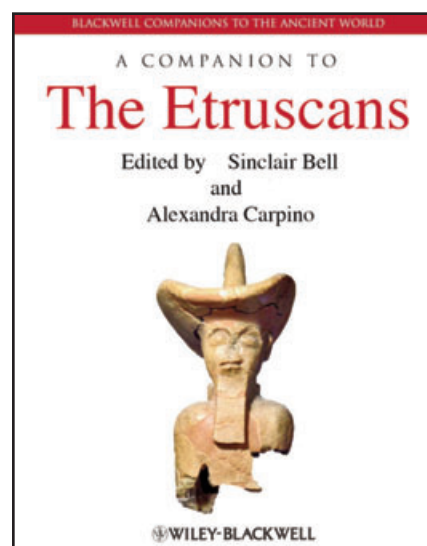
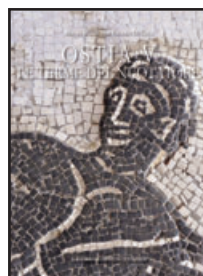
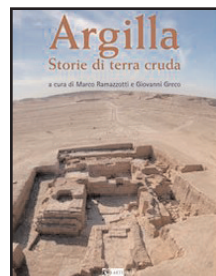
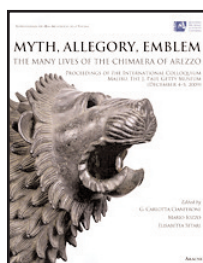
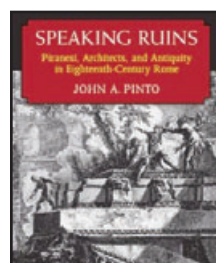
John A. Pinto. *Speaking ruins: Piranesi, Architects and Antiquity in Eighteenth-Century Rome*. Thomas Spencer Jerome Lectures. Ann Arbor, University of Michigan Press, 2012.

G. Carlotta Cianferoni, Mario Iozzo, Elisabetta Setari, eds. *Myth, Allegory, Emblem. The Many Lives of the Chimaera of Arezzo*. Proceedings of the International Colloquium. Malibu, The J. Paul Getty Museum. (December 4-5, 2009). Rome, Aracne, 2012.

Maura Medri e Valeria Di Cola, *Ostia V. Le Terme Del Nuotatore. Cronologia di un'Insula Ostiense*. L'Erma di Bretschneider, 2013.

Attilio Mastrocinque, ed. *Grumento e il suo territorio nell'antichità*. BAR International Series 2531. Oxford, 2013.

Ramazzotti, M., G. Greco. 2012. *Argilla. Storie di terra cruda*. Proceedings of the Conference, “Argilla. Storie di terra cruda,” May 2007. Rome, Artemide.



This cover is just a facsimile. The book will be out in mid 2014. The following is the present table of contents:

**A Companion to the Etruscans, S. Bell and A. Carpino (eds.). Malden, Mass.: Wiley Blackwell publishers**

Introduction: by Sinclair Bell and Alexandra Carpino

Part I: History

1. *Beginnings: Protovillanovan and Villanovan Etruria*, Simon Stoddart
2. *Etruria from the Orientalizing through Classical Periods*, Skylar Neil
3. *Romanization*, Letizia Ceccarelli

Part II: Geography, Urbanization and Space

4. *Etruscan Italy: Physical Geography and Environment*, Simon Stoddart
5. *City and Country*, Simon Stoddart
6. *Etruscans and the Mediterranean*, Giovannangelo Camporeale
7. *Urbanization and Foundation Rites: The Material Culture of Rituals at the Heart and the Margins of Etruscan Early Cities*, Corinna Riva
8. *Poggio Civitate: Community Form in Inland Etruria*, Anthony Tuck
9. *Southern and Inner Etruria: Benchmark Sites and Current Excavations*, Claudio Bizzarri
10. *Communicating with the Gods: Sacred Space in Etruria*, P. Gregory Warden

11. *Rock Tombs and the World of*



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Etruschi at Velimna and Vetulonia.



## **“We, archaeologists underpaid, temporary workers”**

### **Professor Mandolesi explains the harsh working conditions of researchers**

by Alessandra Pinna

More and more often we come across news about archaeological finds: the female statuettes in bronze at Gravisca, the two skeletons embracing at Grotte di Castro, and the tomb of the *hanging aryballos* at the necropolis of the *Doganaccia* in Tarquinia. Finds that spark disbelief, simply for the fact that the territory can still hide, after centuries, stories of other times and other civilizations.

But if it were not for the archaeologists would we be able to relive these ancient times? The answer is simple: no, because these treasures would probably have been prey to grave robbers and looters, or hidden in someone's home to show off in a display cabinet. Among these archaeologists is Alexander Mandolesi, Professor of ancient Etruscan and Italic civilization at the

#### ***Gorga, continued from page 25***

Roman institution, it suggests an "extraordinary, unique, but also very sad story," sums up Bruno Cagli, who presides over the Santa Cecilia Academy of Music. In the collection, among many other objects, there is a crystal flute, an eighteenth century piano-harp, an ancient Roman tibiae, a guitar from 1589, a piano-harp, a lyre-guitar from the beginning of twentieth century, the oldest German harpsichord in the world, a trumpet built for the canonization of St. Catherine of Siena, and a mandolin made from an armadillo shell.

#### **The Gatherer**

The tenor of the first Bohème, evidently loved music: in 1916, paying 50 thousand pounds, he financed the theatrical season for the Teatro Adriano, already short of money; he donated funds to the Academy of Santa Cecilia. He presented two valuable Chinese vases to the Duke of Aosta who visited his, "museum". When he was financially in bad shape, he dreamed of selling everything to the state, and with the proceeds wanted to establish a Theater of the People, and a Musical College. Today little remains of his Roman glass collection (a few pieces are in the Crypta Balbi), of the ethnographic collection (ten thousand objects are in the Museum of Popular Traditions), of the



**Mandolesi at the *Doganaccia* in front of the tumulus of the Queen.**

University of Turin and director of excavations at the site of the Necropolis of the *Doganaccia* (Tarquinia); recently he was granted an award by the Regional council Chairman Daniel Leodori, and the archaeological superintendent for southern Etruria, Alfonsina Russo, together with the archaeologists Maria Rosa Lucidi, Maria Gabriella Scapatucci and restorers Antonella Di Giovanni and Marina Angelini, for the discovery of Etruscan tomb 6423 that possibly belonged to a noblewoman embroiderer.

drawings and prints, the various "games of times past", the fossils, household and scientific objects he collected, but the archaeological artifacts, at least these ones, you can still see. And his personality and passion are reborn.

#### ***Ferri, continued from page 23***

the ferri, I realized that passers-by rarely notice them. Puzzled tourists occasionally gathered around me to see what I was looking at. In one case, a Florentine shop owner told me that although his store had been in that location since 1996, he had never noticed the stylized face on the ferro attached to its façade. Yet the ferri deserve to be appreciated and conserved. Many are broken and some are defaced by graffiti. Ironically, when Florentines do notice them, they sometimes adopt them for practical purposes. These uses can strike the observer as almost comical: to attach a lock, latch a door or to hang a sign or a menu. The ferri remain on the streets of Florence as architectural ornament, a testament to the passage of time and a reminder of an early age. They demonstrate that Florentines have long been dedicated to imbuing the most utilitarian items with beauty. They are worthy of greater attention, and my hope is that my book will encourage that.

"I'm happy for the recognition given to us in the Region by the council president Leodori," said professor Mandolesi, "but this discovery should bring to light the great work of archaeologists. Often young people, who do not wish to remain idle and in order to do the job for which they have studied, accept working conditions that are demeaning and humiliating. In short, they perform valuable work, which unfortunately today is worth very little."

The collaborations with the excavations, in fact, are largely based on contractual projects, which do not allow contributions toward retirement benefits, or in case of injury, call for the suspension of employment, and in most cases, force these young people to register for a tax ID (partita IVA), with all its burdens and costs.

"The excavations at the *Doganaccia* have been carried out thanks to the funding of two entrepreneurs," continued Mandolesi, "and only thanks to them have we archaeologists been able to work and bring to light this tomb. This news has been heard around the world, but hides a bitter side: that of the

workers at these sites. All excavation campaigns in Italy are inadequately funded and employment is unsecured (sadly Professor Mandolesi also falls into this category). Another aggravating circumstance, he explains, is that "there is neither a list nor a regulation of tariffs, and therefore the archaeologist is paid according to the needs of the cooperative or company that takes the contract of employment."

This, however, is only a small part of a larger problem. "It is necessary to change direction," states Mandolesi, "because culture, unfortunately, is on the last rung of the hierarchy in our country, which lacks funding for the development of historic sites and resources for their research."

According to the director of the excavations of the *Doganaccia*, politics has its faults. "There are archaeological sites within walking distance of Tuscia which are maintained like jewels," he continues, "and here we are witnessing a plague on the beauty that could bring more tourism and run the economy." In short, thanks to the region for the recognition, but this is not enough.

## **LATE NEWS**

Greetings from the *Etruscan News* reception at the 2014 annual AIA meeting in Chicago. Below left, Iefke van Kampen, Annette Rathje, Lisa Pieraccini, Jane Whitehead, Nancy de Grummond. (Our Editor-in-Chief toasts you all with Birra Etrusca; our other Editor and co-hostess, Larissa is virtually present on the *webosphere*. The reception was held in honor of the Veii panel, and other Italian colleagues who attended the Meetings.

### **Etruscologists and their Cats** Stephan Steingraber (A continuing series)





## OBITUARIES



### Glenys Lloyd-Morgan 1945-2012

by Stephen Briggs, *The Guardian*

My friend Glenys Lloyd-Morgan, who died aged 67 after suffering from Alzheimer's disease, devoted her career to the appreciation and understanding of Roman archaeology.

She was born in Halifax and brought up in Caernarfonshire; her father was a merchant sea captain and her mother was an entomologist and teacher. Glenys graduated from the archaeology department at Birmingham University in 1970 and acquired fine skills in excavation. Former contemporaries recall how she practised it at Droitwich, Worcestershire.

Under Richard Tomlinson's supervision, she did a PhD at Birmingham on Roman mirrors, which she studied, along with any potential Celtic-related predecessor artefacts in museums throughout Britain and Ireland. Venturing into the world of Roman Europe, she spent a very happy period at the Museum Kam in Nijmegen, the Netherlands, in 1973-74. At the British School at Rome, she met Sir Anthony Blunt, who vividly recalled Glenys's enthusiasms for Etruscan mirrors and how she had enlivened the school's New Year's Eve party by dancing on the table.

In March 1975, Glenys joined the Grosvenor Museum, Chester. There, she catalogued collections and did convincing re-enactments as a Roman lady. Though hoped-for promotion never materialised, she soldiered on until marrying and moving to Rochdale in 1989. She became a finds consultant specialising in Roman artefacts. In 1998, she returned home to north Wales, where it was recognised that she had developed



### Ellen Nancy Davis 1938-2013

Ellen Nancy Davis, noted archaeologist and art historian, died on July 15, 2013, just a few weeks shy of her 75th birthday, of complications from COPD after enduring a long battle with Alzheimer's disease. After receiving her Ph.D. in 1973 from NYU's Institute of Fine Arts, Davis joined the faculty of Queens College, CUNY, where she taught in the Art History Department. She became best known for her study of the gold Vapheio cups and Aegean gold and silverware. In an article published in *The Art Bulletin* in 1974, "The Vaphio Cups: One Minoan and One Mycenaean?" she demonstrated, on the basis of stylistic and technical details, that of the two cups, that with the quiet scenes of bulls being tethered was Minoan, and that the cup with scenes of the violent capture of bulls was made by a Mycenaean artist as a pendant for the Minoan cup. Davis is also remembered for the AIA symposium she co-organized and the volume she edited on the Greek Dark Ages, and for her many significant contributions to the field of Aegean wall painting. She was also ardent bird watcher and a great lover of cats, including several from the island of Kea that found their way home with her to New York.

Alzheimer's. She was taken into a home soon afterwards and the rest of her life was spent in full-time care.

I first met Glenys at the Young Archaeologists' Conference in Durham early in 1968, where she sang and danced, as was often her habit. Her dress could be unconventional and her eastern dances disarming to those more used to her authoritative archaeological presentations.

Made a fellow of the Society of Antiquaries in March 1979, she published in mainland Europe, Britain and



### Zvi Yavetz 1925-2013

Distinguished historian Professor Zvi Yavetz, who was the 1990 Israel Prize for Humanities laureate, died 8 January 2013. He was 88 years old.

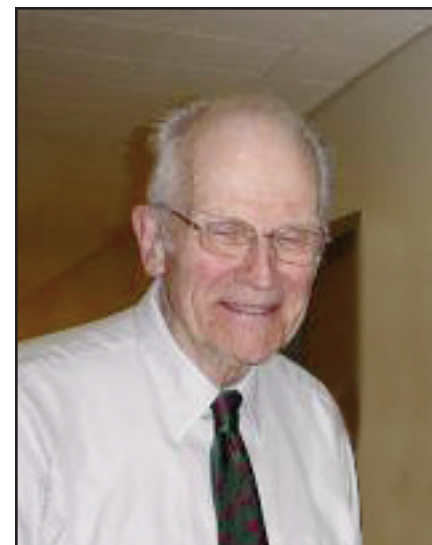
Yavetz, who co-founded the Tel Aviv University, was a world-renowned historian, and received honorary doctorates from various universities worldwide. Born in 1925 in Chernovitz, now in southwestern Ukraine, he lost most of his family in the Holocaust. He managed to escape Romania in 1944, with 20 other Jewish refugees. He was able to arrive in then-British ruled Palestine later that year. At the age of 29, just after finishing his doctorate, he was asked to help form Tel Aviv University. In 1956 he was named head of the general history department and dean of the Humanities Faculty in TAU. He would later become instrumental in the founding of the colleges at Beit Berl and in Tel Chai. In 1960, at the government's request, he traveled to Ethiopia, where he helped found the Faculty of Humanities at the Addis Ababa University.

Specializing in the history of ancient Rome, Yavetz penned dozens of books and articles including a series focusing on the Roman emperors: Augustus, Julius Caesar, Caligula and Tiberius, Cicero, Claudius and Nero.

"He'll be remembered as an extremely charismatic man, sharp and funny. He had a phenomenal memory and he was a compelling public speaker," one of his colleagues said.

Ireland. Glenys was a warm-hearted and helpful collaborator who made lasting friendships, retained her youthful sense of fun, loved children and assumed the role of aunt without encouragement. Her scholarly works will endure.

She is survived by her sister, Ceridwen, her brother, Dewi, and three nephews.



### Charles Babcock 1924-2012

by Michael Meckler

Classics professor Charles Babcock, a former chair of the Classics department at Ohio State, passed away 11 December 2012 in Columbus at the age of 88.

Babcock, who previously taught at Cornell and Penn, came to Ohio State in 1966 and spent three decades on the faculty, including two tours as Classics department chair and a term as dean of the College of Humanities. A California native and World War II veteran, he earned his degrees from Berkeley, where he developed wide interests in Classical Latin literature.

Charles was best known for his love of the city of Rome, a love that he shared with many students through his associations with the Intercollegiate Center for Classical Studies and the American Academy in Rome. Undergraduates and graduate students alike cherished his thoughtful instruction and gentlemanly presence.

I was fortunate to know Charles both as a student and, many years later, as a colleague. I first met him more than 30 years ago when I was still in high school, and he graciously agreed — even though he was serving as chair of the classics department — to direct me in an independent study reading Tacitus' *Agricola*. This was my first college-level Latin course, and his patient explanations of history, grammar and syntax set me on a lifelong path enjoying the richness of Latin literature and ancient history.

Charles is survived by Mary, his wife of 57 years, three children and three grandchildren.





The former fantasy "throne" was dismantled, its parts repurposed.

### *Vehicles, continued from page 3*

These reconstructions were revised around 1947 by Luigi Pareti with the publication of his monograph dedicated to the tomb. The wagon was reduced to little more than a trolley for the transport of the funerary bed; the parade chair remained a somewhat unique type of throne, while the chariot was turned into one resembling a Greek model.

The wagons, which were a highly distinctive burial apparatus in the tombs of persons of high rank, were first glimpsed, then ignored and then finally rediscovered and reinterpreted. Better knowledge about Etruscan chariots has now made it necessary to review the reconstructions displayed in the museum.

### **Hunting for fragments**

The project was launched in 2002. The first object to reach the laboratories was the chariot, followed by the funeral wagon. At that point it was necessary to track down the missing parts. So in 2012, even the "throne," which had been revealed to be pure invention, permanently left the museum, although it had been there on display for a full century. Now on display are the new and more precise reconstructions of the funeral wagon and the chariot. There appears for the first time a third vehicle, a "calesse," a type of buggy decorated in fine bronze, with the figures worked in bas-relief (photo). Similar to the Roman *carpentum*, it was a slower wagon, used in everyday life by men and by women, but also used for ceremonies, including weddings. The chariot, on the other hand, was a fast vehicle used by princes and warriors, heroes and imaginary gods. The third wagon belonged to the everyday real life of these Etruscan dynasties. [Maurizio Sannibale]

### **The Regolini-Galassi tomb**

The wagons of the Regolini-Galassi

tomb were given a new look in 2013, a century after the first attempts at reconstruction. It started with a reexamination of the three vehicles as reconstructed around 1947. The project started in 2002, thanks to funding from the Association "Patrons of the Arts in the Vatican Museums." In the first phase all original metal parts were collected and dismantled from the old wooden supports. Three new vehicles have so far been reconstructed - a chariot, a horse-drawn carriage, and a transport cart - while the throne has disappeared. The conservation and restoration of the original parts of the chariot and wagon is

nal parts of the "throne."

### **Two seats side by side**

The new version of the chariot adheres to the Greek typology, with the typical four-spoke wheels. Today we also recognize it in the rectangular plan of the cassa, adapted to accommodate two occupants standing side by side instead of one behind the other; in the shape of the railings; and especially in the presence of a yoke that was placed upon the back, not the necks, of the horses.

Even the transport wagon has changed its look, with the old reconstruction on four wheels changed to the



Top, the utility cart, used to transport goods or as a funeral wagon. Center, the *calesse*, basic transportation that seats four people. Bottom, the *biga*, a fast vehicle for a standing driver and passenger.

due to the work of the freelance restorers Alessandro Ferradini and Antonio Giglio. Following this, the restoration studio of Carlo Usai supervised the making of the structures for the reconstruction of the wagons, assembly of the remains of ancient metal and supplemental restorations, including the origi-

current one of two wheels. The other pair of wheels actually belonged to a third vehicle, decorated with the bronze plates stamped with animals that had made up the improbable parade chair or "throne." This third vehicle was a *calesse*, a type known both by artistic representations and by finds of the origi-

inal metal remains in tombs where it was accompanied by the more common cart.

The modern wooden structures of the three chariots were primarily designed as a support for the ancient metal remains. It was decided not to reproduce the original leather straps used in the carriage to strengthen the connections by binding the interlocking structural parts of all three vehicles. The architect Dalia Lamura was assigned the task of representing in three dimensions the virtual ancient reality of the three vehicles.

### **Famous examples**

When it comes to Etruscan chariots, one immediately thinks of the masterpiece that is the chariot from Monteleone of Spoleto, taken to New York in 1903. Another that comes to mind is the biga of Castro, discovered in 1967, and now exhibited in the National Archaeological Museum of Viterbo. We can add the panels of the bronze chariot from Capua, now in the Petit Palais in Paris, and at least three other vehicles from the rich tomb complex from Castel San Mariano near Perugia.

### **The chariot and the horse-drawn carriage**

Two-wheeled vehicles placed in tombs were of two types. The first was used by men to go to the battlefield, the hunt, the races or parades. Its function was therefore similar to that of a Roman *currus*. The second, drawn by two mules or donkeys, was used also by women for short or long distances, with or without luggage, as well as for ceremonies such as weddings. The function of this second type is similar to that of the Roman *carpentum*. Thanks to the reconstruction of the vehicles from the Regolini-Galassi Tomb we can now recognize a third type of two-wheeled cart, with a platform around two meters in length, used in everyday life for heavy loads. When there was a funeral, this type was used as a funeral cart, and was occasionally buried in the tomb together with the deceased.

These three chariots, which can now be seen by visitors to the Vatican Museum, thus illustrate various aspects of the life of Etruscan aristocrats of those far-off times, when the busy roads of the great city of Cerveteri rang to the hooves of horses and mules, and the rumbling of the men's parade chariots, the women's buggies, or the funeral cart leading the procession to the necropolis. [Adriana Emiliozzi]

[Translated and adapted from *Archeo*].