



Etruscan News

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

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



Volume 15

Winter 2013

Rome's Villa Giulia expands to include Villa Poniatowski

The National Etruscan Museum in Rome's Villa Giulia has inaugurated four new exhibition spaces dedicated to the ancient city of Veio, and has opened the nearby Villa Poniatowski, thus concluding a long-term project to expand the Etruscan museum network in Rome.

Bought by the state in 1988, when Walter Veltroni was minister for cultural heritage, the 16th-century villa has since



Newly renovated "Sala Indiana" at Villa Poniatowski.

undergone an extended restoration program and now houses Etruscan treasures from Latium Vetus and Umbria. Negotiations to acquire the building, which is named after its one-time owner Stanislo Poniatowski, nephew of the last king of Poland, began in 1976.

Access to the building from the Villa Giulia complex is via a short avenue through the corner of Villa Strohl-Fern, and up a steep flight of sloping steps. Its frescoed rooms display artifacts dating from the 10th century BC from the ancient towns of Latium Vetus and Umbria.

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The repatriated Sarpedon Krater exchanged for loan of Oltos kylix

Mostra I Predatori dell'Arte e il Patrimonio Ritrovato Le Storie del Recupero SBAEM Museo Nazionale Etrusco di Villa Giulia

On September 29, 2012, in the "Sala di Venere" of the Museo Nazionale Etrusco di Villa Giulia the inauguration

of the exhibit "I Predatori d'Arte e il Patrimonio..le storie del recupero" took place. Displayed for the first time were several important archaeological pieces, chosen from among about 3,000 ceramic and bronze finds, the majority of them from Italy, confiscated in 1995 by the Carabinieri Tutela Patrimonio Culturale al Porto Franco di Ginevra and restored to the state after a long legal battle.

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Oltos kylix with Etruscan inscription lent to the Metropolitan.

The Pantanacci Votive Deposit: New Anatomical Discoveries by Luca Attenni



In July 2012, the Archaeological Heritage Protection Group of the Guardia di Finanza was able to stop a clandestine excavation at Pantanacci (between the town of Lanuvio and Genzano di Roma) and recover a great deal of votive material intended for the international antiquities market.

Given the emergency situation and the certain archaeological importance of the site, the first excavation campaign was promptly begun under the scientific direction of Dr. Luca Attenni, Prof. Fausto Zevi and, Giuseppina Ghini, an official of the Superintendency for Archaeological Heritage of Lazio.

The archaeological discovery at Pantanacci is located in the lush forests of the ancient Ager Lanuvinus, not far from the famous shrine of Juno Sospita, and is identified as a votive deposit located in a natural cave frequented by humans in

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David Ridgway 1938-2012

by Mark Pearce

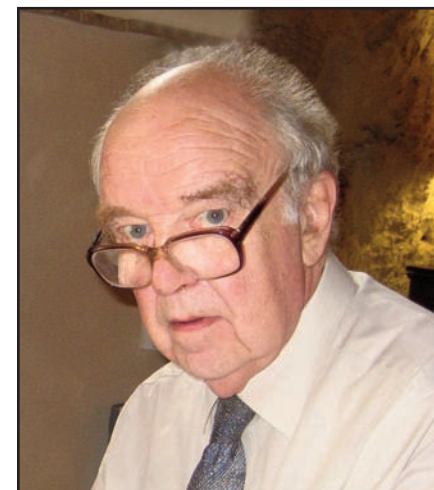
David Ridgway was born in Walsall on 11 May 1938 and died in Athens on Sunday 20 May 2012 after a day spent visiting the Greek island of Euboea and the excavations at Lefkandi. These are the bare facts of a life.

Career

David Ridgway's first degree was in Classics, taken at UCL in 1960; while a student his mind was opened to Mediterranean archaeology as a result of participating in a cruise to the Mediterranean thanks to a bursary. He then spent 5 years at the University of Oxford Institute of Archaeology studying European and Mediterranean Archaeology as a pupil of Christopher Hawkes, taking the Oxford Diploma in

European Archaeology in 1962. Already in 1961 he was field co-director of the excavations at the Quattro Fontanili cemetery at Veii for the British School at Rome and in 1964 he was director of excavations at Sybaris for the University

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LETTERS TO THE EDITORS

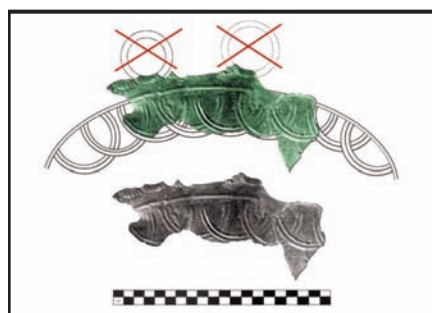
Dear Editors:

In my paper in *Etruscan News* 14, Winter 2012, p. 22: "Early Etruscan Thrones in Olympia", a drawing – of which I was not informed – has been added to the photograph of the fragmentary Olympia throne back, Fig. 1. The two rings drawn on top of the bronze fragment are pure invention, a misinterpretation of the curves of the ornament at the upper break of the relief, easily observable in the photograph. Such rings could never be connected with an Etruscan throne back, as is obvious from Figs. 2-3. The invention subverts the argumentation of my paper and I shall ask readers to ignore the drawing.

Ingrid Strøm

Editor's Note: We apologize for the misinterpretation. See correction below.

Correction



Dear Editors,

I am sure you have this but friends have sent it to me:

"First Ever Etruscan Pyramids Found In Italy," by Rossella Lorenzi.

"The first ever Etruscan pyramids have been located underneath a wine cellar in the city of Orvieto in central Italy, according to a team of U.S. and Italian archaeologists. The pyramids were spotted by a series of ancient stairs that had been carved into the wall of what is now a wine cellar..."

Thanks for all,
Barbara Johnson

Dear Barb, Friend of Etruscan News: Many thanks for your letter. We are always happy to hear from readers who bring us news and suggestions. The discovery of the "pyramids" you bring to our attention is the subject of two videos, one by the Italian excavator, Claudio Bizzarri, and the other by the US archaeologist, David George. See, too, the article in the present issue.



Etruscologists displaying *Etruscan News* 14 at the 2012 AIA meeting, at the Penn Museum (in the Pompeii model!) left to right: J.P. Small, J. Whitehead, L. Bonfante, J. Tabolli, L. Pieraccini, D. Soren, G. Meyers, H. Becker, S. Schwartz.

Dear Editors:

The digitisation of the collection of Greek and Roman Provincial coins of the BnF is in progress. The first pictures are available on bnf.fr. The attachment will help you to find it on the website. Please be so kind to forward it widely to all people interested in coins, ancient history, classics, etc.

Best regards,
Frédérique Duyrat
Conservateur en chef chargé des
monnaies grecques
Département des Monnaies,
Médailles et Antiques
Bibliothèque nationale de France

Dear Editors:

There are always many [Etruscan] things at Christie's and Sotheby's: this year, I have seen two more unpublished inscriptions on Chiusine urns, one at Christie's and one at Sotheby's! They will increase my chronicle on unpublished inscriptions on the net in the *Rivista d'Epigrafia Etrusca*. It will bring to the attention of scholars material that would otherwise remain unknown.

Dominique Briquel
CNRS, Paris

Editor's Note: We are happy to bring this resource to the attention of our readers who are interested in Etruscan inscriptions, and to any who might know of such unpublished inscriptions.

Dear Editors:

Nov 20, 2012, I just received this notice from a local bookstore: "Saturday, December 8, 3:00-5:00 PM: Come see Gertrude Howland (age: 102) as she presents and signs copies of her new novel *The Convent Hotel*."

Gertrude is going strong, as you can see. She attends most of the local AIA lectures. One time the couple who often gives her rides to such events went to pick her up. They waited and waited, but no Gertrude. It turned out that she had double-booked herself and was out somewhere else!

Julie Laskaris
julie.laskaris@gmail.com

Editor's Note:

Gertrude duPont Howland, long-time member and first Society Trustee of the Archaeological Institute of America, lives in Richmond, VA.

ETRUSCAN NEWS Editorial Board, Issue #15, January 2013

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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 professor at Roma Tre University and I finished just now an essay on the Trono Corsini and its copies and reproductions. I read a letter in *Etruscan News* 12, 2010 in which you write about a copy (or more) in London (O'Connor collection). I tried to find in Rome the volume: "Manifattura di Signa" reproducing the Trono Corsini and another ancient Roman chair, but, unfortunately, Roman Libraries haven't the volume (also the American Academy Library at Rome hasn't it: it is missing!).

Can you confirm that the Trono Corsini of Signa is in terracotta painted in white?

If you are interested about the story of some copies of the Trono Corsini let me know and I would be happy to send you my essay which is now in press.

Best regards,

Enzo Borsellino

Tel: 0039.328.3639058

The Editors respond:

Caro dottor Borsellino,

Certo che ci interesserebbe molto leggere il Suo saggio sulle copie del Trono Corsini!

Il nostro impaginatore per Etruscan News, Gary Enea, se ne intende di queste riproduzioni, e lo incoraggiavo a scrivere qualcosa su di questo per Etruscan News. Gli chiederò di mandarmi qualcosa a proposito per lei. Le sedie in questione erano in casa del signore di Londra, che non aveva la minima idea di che cosa fossero, ma che le adoperava come poltrone e dice che sono comode.

Intanto Le mandiamo tanti auguri per il Suo lavoro, e la ringraziamo di essersi messo in contatto con noi! Vuol dire che il nostro lavoro per Etruscan News riesce a mettere le persone interessate in contatto.

Lei sicuramente conosce il lavoro sui mobili del nostro caro amico, Stefan Steingraber, anche lui a Roma Tre?

P.S Copies of the Sedia Corsini are published in:

L'Arte all'Esposizione del 1898 (Luigi Roux: direttore), by Luigi Roux; Esposizione Nazionale di Torino, 1898, pp. 308. Turin [1898].



Dear Editors:

First of all I wish to thank you for your interest in the matter, and for showing your good will towards this city.

The Argentina Cats Sanctuary is the most famous feline colony in the world and also for it Rome is internationally renowned for the care and protection it offers its animals. So the situation regarding the cats of Torre Argentina is of course in this moment worrying us a great deal.

This Department has notified Dr. Fabio Tancredi, head of the office for the well being of animals, to inform other offices and executives of the Municipality of Rome that this Department and its staff will firmly protect the cats of Torre Argentina.

The town hall of the historical center of Rome has already asked the Central Municipality that the feline colony of Torre Argentina be recognized as a Biocultural Public Property of the historical center of Rome. It has also suggested that the work done by the association which takes care of the cats of Torre Argentina is compatible with the place, especially so, as under archeological guardianship and under Italian law, live beings have prevalence of protection over an historical monument.

Also the conclusion was that the feline colony and the association with its guardianship, in no way damages the historical surroundings, but on the contrary, it is not only to be considered beneficial for all, but also a plus value to it.

We also inform you that recently we have put out the "Council rules for the protection of animals," which is a very important document for the guardianship and protection of the animals in Rome. Of course it is also very important that the citizens collaborate in all this, so that we can really guarantee the protection of these animals.

My collaborators and I appreciate when citizens report any problems that have to do with the well being of animals and we commit ourselves to being vigilant that no harm will be done to the cats of Torre Argentina.

Thanking You,
Marco Visconti
Counselor for Environmental and Urban Green
Roma Capitale

Roberto Miccò
Staff Assessore
Assessorato alle Politiche Ambientali e del Verde Urbano

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Editor's Note: The situation was described in the New York Times issue of Thursday, November 8, 2012, see page 15. We are delighted to report that an agreement has been reached between the archaeological Soprintendenza and the cat sanctuary, and the cats will be allowed to stay in their present home.

Letter to our Readers

Dear Readers,

This is our 15th issue and the 10th anniversary of *Etruscan News*. For five years we produced two issues a year, one in the spring and one in time for the AIA Annual Meeting in the winter, but as the volume of both news and the demands of our lives expanded, we cut back to just one, much enlarged production. We are looking forward to celebrating this 10th year at the AIA Meeting in Seattle when we will host an *Etruscan News* party — in association with NYU's ancient studies, Berkeley, and Florida State University — at a reception honoring the lifetime achievement of Mario Del Chiaro. Please join us. We will also be seeing many of our friends and readers in the halls and in the Etruscan sessions that are part of the program this year.

Etruscan studies in the US are now flourishing in classrooms and excavations. A number of universities are offering courses on the Etruscans and have enthusiastic students: Florida State University with Nancy de Grummond; the U. of Mass at Amherst, a "center of excellence," with Rex Wallace and Anthony Tuck; U. of Michigan with Nicola Terrenato; Columbia University with Francesco de Angelis and on the west coast, Berkeley with Lisa Pieraccini, thanks to Mario Del Chiaro's generous gift to the university. Many of these scholars have important excavations in Italy. Abroad, Petra Amman at Vienna and Alesandro Naso at Innsbruck, the Etruscan chairs in Italy, and the newly established chair at Somerville College, Oxford, keep alive Pallottino's vision of Etruscan studies as an international discipline. Unfortunately this year has also brought the loss of several beloved scholars in or around the circle of Etruscan studies: David Ridgway, Brian Shefton, Natalie Kampen, Eve Harrison and other Classical scholars who will be greatly missed.

With this issue we bring our readers the Index to volumes 1-14. Our great thanks go to the new member of our editorial team, Joseph Woldman, who prepared the index and will continue to work on *Etruscan News*. The journal *Archeo* has been most helpful in providing images and material throughout our ten years, and in this issue in particular our back page article on the Giants of Monte Prama has been excerpted from their publication.

We are proud that *Etruscan News* is online as an open access journal, but we want to remind our readers that we appreciate the moral and financial support of those who buy subscriptions and make donations, which help in the distribution of the journal. We continue to offer institutions the special price of \$25 for their subscriptions.

Larissa Bonfante
Jane Whitehead

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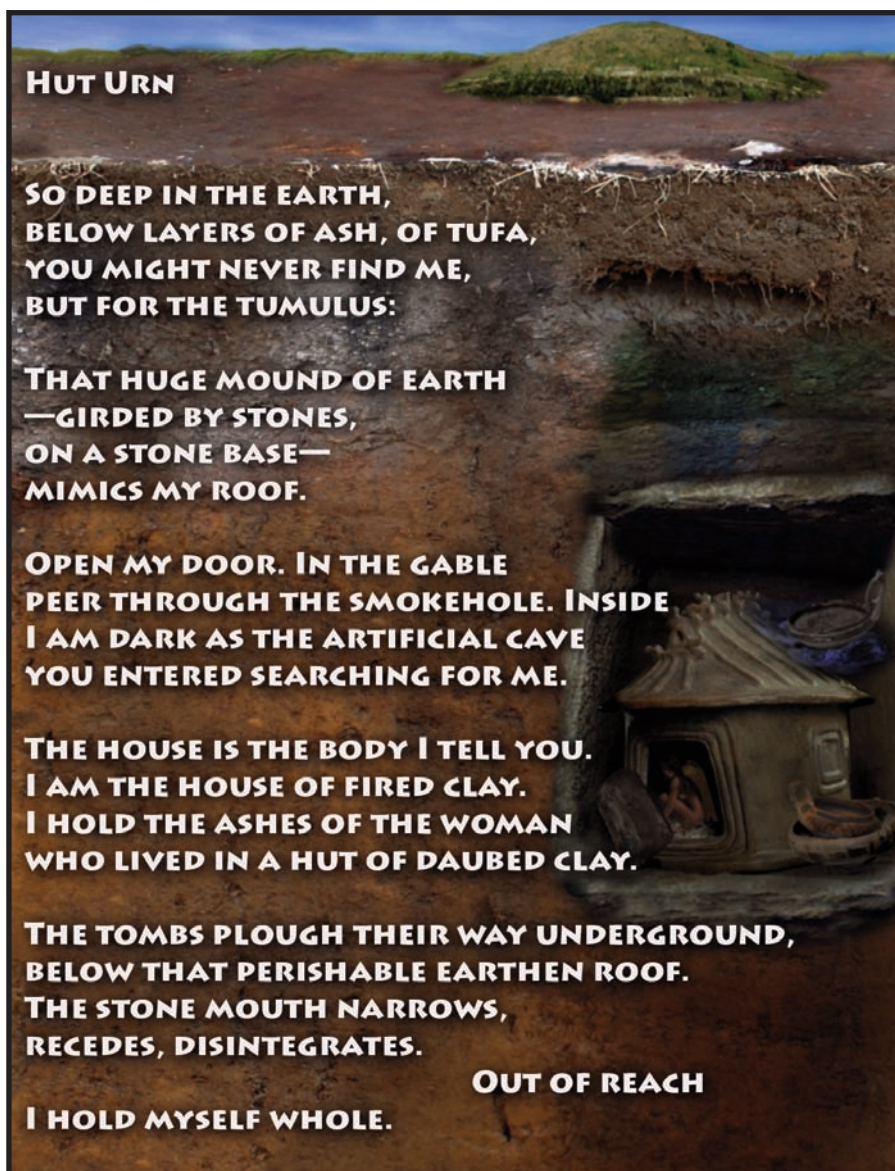
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ARCHAEOCAT



NEWS FLASH: THE CATS OF LARGO ARGENTINA ARE SAFE!

POETRY



HUT URN

**SO DEEP IN THE EARTH,
BELOW LAYERS OF ASH, OF TUFFA,
YOU MIGHT NEVER FIND ME,
BUT FOR THE TUMULUS:**

**THAT HUGE MOUND OF EARTH
—GIRDED BY STONES,
ON A STONE BASE—
MIMICS MY ROOF.**

**OPEN MY DOOR. IN THE GABLE
PEER THROUGH THE SMOKEHOLE. INSIDE
I AM DARK AS THE ARTIFICIAL CAVE
YOU ENTERED SEARCHING FOR ME.**

**THE HOUSE IS THE BODY I TELL YOU.
I AM THE HOUSE OF FIRED CLAY.
I HOLD THE ASHES OF THE WOMAN
WHO LIVED IN A HUT OF DAUBED CLAY.**

**THE TOMBS PLOUGH THEIR WAY UNDERGROUND,
BELOW THAT PERISHABLE EARTHEN ROOF.
THE STONE MOUTH NARROWS,
RECEDES, DISINTEGRATES.**

OUT OF REACH

I HOLD MYSELF WHOLE.

(From Rika Lesser, *Etruscan Things*. Braziller Series of Poetry, New York 1983, 58).

Ridgway, continued from page 1

Museum, Philadelphia. Here he met his future wife, the Etruscan archaeologist Francesca Romana Serra. From 1965 to 1967 he was Sir James Knott Research Fellow at the Department of Classics of the University of Newcastle upon Tyne and in 1966 he was invited by the late Giorgio Buchner, of the Archaeological Superintendency of Naples, to collaborate in the publication of Buchner's excavations at the Valle di San Montano cemetery at Pithekoussai on the island of Ischia. As a result of this he held a Leverhulme European Scholarship 1967-68 for research in Naples and Ischia. In 1968 David was appointed to a post at the University of Edinburgh, where he stayed until he retired in 2003 (first as Lecturer then Reader (from 1986) in the Department of Archaeology, then as Reader (from 1993) in the Department of Classics). In 1985 he was visiting Fellow at the Humanities Research Centre, Australian National University, Canberra, in 1990-91 he was Jerome Lecturer, University of Michigan at Ann Arbor and the American Academy in Rome and in 2002 he was Féliz Neubergh Lecturer at the University of Göteborg, Sweden. When he retired he moved south and became an Associate Fellow of the Institute of Classical Studies in London in 2003. He was elected Fellow of the Society of Antiquaries in 1978.

Pithekoussai

To die after a day on Euboea was a fitting finale for a man whose work understanding the origins of western European civilisation took as its starting point the colonists from that island. He was arguably best known for his work on the earliest Greek colonists in the western Mediterranean, and his publications about Pithekoussai, on the Italian island of Ischia, where they first settled in the early to middle 8th century BC. He wrote two important books on the subject – *L'alba della Magna Grecia* (Milan 1984), rather characteristically first published in Italian and then translated into English as *The first Western Greeks* (Cambridge 1992), and the monumental *Pithekoussai I* with G. Buchner, published in the *Monumenti Antichi* series in 1993, 14 years after the manuscript was submitted to the Accademia dei Lincei in 1979!

Archaeologist

David Ridgway was master of the concise – but dense – article and book review, often showing his characteristic humour, as in his 'Manios faked?' (*BICS*

24 [1977]: 17-30). But his are not normal book reviews – they are explorations of books, showing deep reading and an ability to contextualise born of great scholarship. In another age they would perhaps have been more valued.

His wife, Francesca, was from a Sardinian family, and they both had wide knowledge of Nuragic and Iron Age Sardinia, on which they published, for example the 1984 *British Museum Occasional Paper*, with E. Macnamara, *The bronze hoard from S. Maria in Paulis, Sardinia*; they both had a long collaboration with Fulvia Lo Schiavo.

Bridge Italy-UK

Above all David was the tireless bridge between Italian and British scholars: from 1968 to 2002 he compiled exhaustive accounts of new archaeology in Etruria, South Italy and Sardinia for *Archaeological Reports*, published by the councils of the Hellenic Society and the British School at Athens. These could only be achieved from a great depth of knowledge, wide travelling and excellent relations with the archaeologists whose work he reported. Since much Italian archaeology is published in outlets that are difficult to find in British libraries, these reports are very precious.

Many of his book reviews draw the English-speaking world's attention to Italian scholarship, deftly contextualising them. The book David and Francesca edited in 1979, *Italy before the Romans: the Iron Age, Orientalizing and Etruscan periods*, typified his view that it is not for British archaeologists to teach our Italian colleagues how to do archaeology, it is our role to engage with the discourse of Italian archaeology. In that volume translations of key works of Italian Iron Age scholarship are made available for monoglot Anglo-Saxon audiences. It is a pity that many British scholars, finding that the papers in the volume did not engage with their parochial theoretical concerns, did not appreciate the opening that the collection gave them on an entirely different archaeological discourse.

Furthermore, many of us will also know that he spoke a mean Neapolitan dialect!

Life and soul of the party

David was ever the life and soul of the party; gregarious, witty and fun-loving. My sad duty as executor has shown me the extent of his kindness: whatever he thought of a colleague's scholarship, he was courteous and kind. He knew the difficulties faced by young scholars, particularly *continued on page 38*

Etruscans at Marseilles and Carthage: the *fondouk* evidence

by Jean Gran-Aymerich, Paris

The illustrated lecture, “A First Partnership in the Mediterranean: The Etruscans at Marseilles and Carthage,” was presented at the University of Pennsylvania Museum, on October 9, 2012, and dealt with the interaction of Etruscans, Greeks and Carthaginians in the Western Mediterranean. The Etruscan *thalassocracy*, or “maritime rule,” one of the three great Mediterranean powers on the sea, shared the rule of the Western Mediterranean: in the northwestern, from Marseilles to Ampurias, and in the southwestern from Carthage to Malaga and Huelva (Fig. 1).

The “partnership” in the title there-

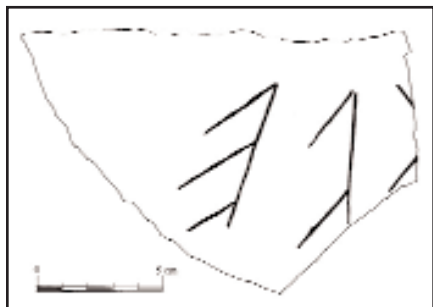


Fig. 2. Marseilles, fragmentary Etruscan inscription ([...]ve) on a wine amphora offered as a diplomatic gift on a ceremonial banquet or meeting, ca. 520 BC.

fore refers to the close diplomatic and commercial agreements between great families of the Etruscan cities like Caere and Carthage. The lectures showed archaeological material that proves not only the range of Etruscan trade, but the actual presence of Etruscans abroad in southern France and Carthage, in the seventh and sixth centuries BC.

This is the case, for example, for a fragmentary Etruscan inscription (Fig. 2) written in large letters on an amphora from Marseilles: it is clearly the ending of an Etruscan name, with the typical masculine ending in *-e*. The Etruscan who wrote his name on the locally made amphora full of what was no doubt a very good local French wine, had presented it to the Marseillais as an expensive diplomatic gift, probably in the course of a ceremony that took place in the handsome public building where it was found.



Fig. 1. Map of the western Mediterranean: Etruscan major ports-of-call, *fondouks*, and remote Etruscan finds.

The regions of the northwestern Mediterranean that provide the largest number and variation of Etruscan imports are: Marseilles and Saint-Blaise in Provence, Lattes in Languedoc, Ampurias and Ullastret in Catalonia. The Etruscan transport amphorae are numerous at these sites, and are even in the majority during the first half of the sixth century, whereas, during the second half, the Greek amphorae of Marseilles appear and multiply rapidly. Concerning Phoenician amphorae, they appear in a non-negligible quantity. Quite a remarkable association is that of an Etruscan amphora and a Phoenician amphora deposited in the grotto sanctuary of Roc de Buffens at Caunes-Minervois (Aude), in Languedoc at the entrance of the Aquitaine corridor. The two amphoras in (Fig. 3) are respectively Phoenician (from the area of the Straits of Gibraltar) and Etruscan, from Caere, were found together and they had been left as votive gifts.

From Carthage comes a very large and rich variety of Etruscan objects dat-



Fig. 3. From Caunes-Minervois (Languedoc), Phoenician wine amphora (left), and Etruscan wine amphora, ca. 575-525.

ing from the seventh and sixth centuries BC, from necropoleis as well as, most recently, from a habitation site. From the necropoleis come over a hundred pieces of bronze or pottery banquet ware; more Etruscan bronze vases have been found at Carthage than anywhere else, with the exception of sites on the Tyrrhenian Sea including Aleria in Corsica.

One of the most intriguing finds from Carthage includes a bronze statuette of a *kore*, a type well known in Etruria (Fig. 4). It was found, in the early nineteenth century, at Dar-Seniat, South of Sidi Bou-Saïd. It is now interpreted as the votive gift brought by a woman in a sanctuary dedicated to a female goddess – whether Etruscan Uni-Turan, Greek Aphrodite, or Punic Astarte. The date of this votive gift, the end of the sixth or beginning of the fifth century, corresponds to a moment when diplomatic relations between Caere and Carthage were particularly intense.

Another exceptional find proving an Etruscan presence at Carthage is that of



Fig. 4. Carthage, Dar-Seniat, bronze statuette of young woman, *kore*, ca. 500 BC.

a male funerary cippus from a necropolis, whose exact location is not now known (Fig. 5). The shape is that of a type used at Caere, where tourists today can still see a group of funerary cippi in front of a funeral mound in the Banditaccia necropolis. There, similar phallic-shaped male cippi, together with house-shaped female cippi, indicate the gender of the deceased that were interred inside the chamber tombs. Its date is the fourth or early third century BC, so it is almost contemporary with the Genuclia plates from Caere found in the necropoleis of Carthage. Such grave markers have been found outside Italy only at Aleria, in Corsica. This cippus, along with its base, evidently marked the grave of an inhabitant of Caere, buried far from his homeland.

In conclusion, there is enough evidence (which was developed in the lecture) to prove the presence of an archaic



Fig. 5. Carthage, funerary cippus of a type used at Caere necropolis, fourth century BC.

Etruscan *fondouk*, that is, an easily accessible port of call near a large city, both at Carthage and Marseilles, and elsewhere, as at Ampurias and Malaga. There, a ship could find safe harbor, the merchants and sailors could rest, merchandise could be unloaded, and there could be meetings, ceremonies, and diplomatic representation. The Etruscans, in the context of long-range expeditions are, by their uniqueness, a subject of permanent paradox for researchers. Etruscan naval activities beyond the Tyrrhenian Sea appear to function without colonial foundations and their own ports. Rather than transporting Etruscan freight on Greek or Phoenician ships, the entrepreneurs and shippers of the most prosperous Etruscan maritime cities appear to have made use of ports open to their ships and their products, thanks to prearranged treaties. The very clear increase in Etruscan

continued on page 9

Pantanacci, continued from page 1

ancient times. The rocky crag accommodates several consecutive and probably communicating cavities, from which spring water still flows though openings in its back walls. It may have been believed that these waters had therapeutic and healing properties; this belief encouraged the development of a cult of deities connected with them. Chemical analysis will confirm this hypothesis.

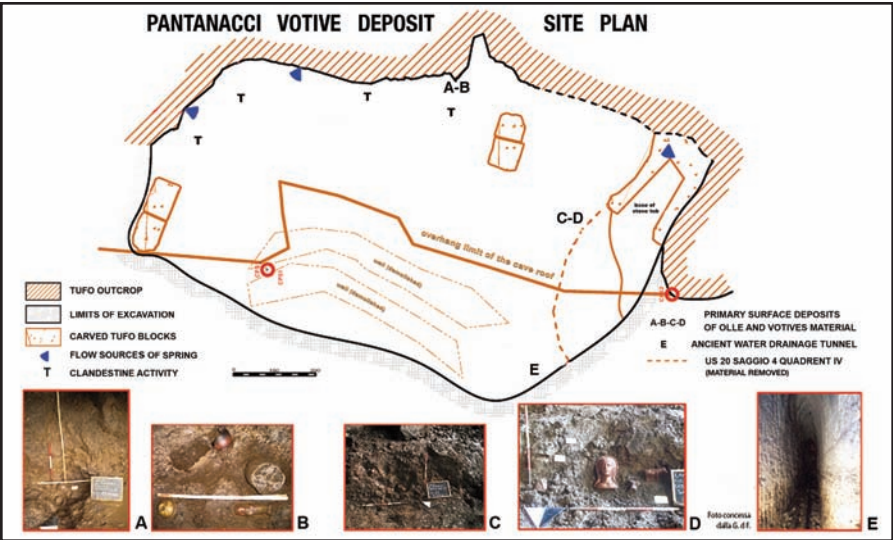
The donated votive items belong to different types, with a chronology primarily from the 4th to 3rd centuries BC. The ceramics are mainly impasto (especially *olle*) and black-painted wares (including many miniature pieces and *sovradiipinti*). Many anatomical votives, however, were brought to light; these were models of hands, feet, legs, arms, male and female full figures and swaddled infants, torsos with exposed intestines, bladders, breasts, uteri, phalli, vulvas, ears, eye masks, male and female



heads and a unique and hitherto unknown type of votive oral cavity.

Each votive deposit displayed a prevalence of one type of object, but not an exclusivity. The objects, concave, were filled and then sealed with fine clay and placed in artificial wall niches or on the ground with encircling stones arranged to retain them. Around the source of the spring the ceramic miniatures were laid directly on the rock, where the water flowed over them, as confirmed by abundant calcareous concretions on the pottery and votives.

The act of worship also included offerings of food and drink to the gods; this is shown by traces of burning, from which it is possible to identify several repeated acts of deposition linked to fires. There had to have been an open flame in direct contact with the rock face, from which the high temperature has given it a typical reddish color under the clear traces of burning. Remains of



Top, Excavation plan showing the features and finds in the grotto. Above, A graphic recreation of donors at the shrine, prepared by Fabiana Benetti. Left, Anatomical votives in situ, among the over 600 of the various types found. Right, Some of the votive heads exhibited by the Guardia di Finanza at the Borsa Mediterranea del Turismo Archeologico in Paestum. Without their efforts, this scientifically significant find would have been lost. The editors recognize this and thank them. Below, two of many of the unique “oral cavities” hitherto unknown in the typology of anatomical votives. Initial speculation points to their use for the cure of diseases of the oropharynx, palette or epiglottis. Perhaps involving the shrine’s healing waters?



carbon were found on flat stones and tiles, which offered support to the upside down containers - probably similar to *clibani* - used to burn offerings. Traces of foods such as peas, hazelnuts, shellfish shells and bones of poultry and sheep were also found.

The primary deposition points are distributed along the walls of the cave in the vicinity of large slabs of peperino that seemed to have served as a floor, flanked by points where there is a natural rock support, which could possibly have been covered by a wooden ramp to facilitate walking around. The center of the cave has no votive deposits to speak of and is characterized by a rocky bottom covered by a layer of fine clay. It can be assumed that this area was already in antiquity a point of collection for the sacred spring water, the level of which would have been kept under control thanks to a stone enclosure wall, part of which has been found.



The votive offerings of the Pantanacci stipe, together with the evidence gathered during the first excavation campaign, therefore provide a framework that allows us to outline a well defined sacred context, whose full meaning and connection to the territory will be made clearer by further investigations. Given the peculiarity of the discovery and its primarily intact depositions, valuable both in the quantity and quality of the material found, the site is certainly one of the major archaeological discoveries of scientific interest in recent years in Italy and Lazio in particular. Thanks to the efforts of the city of Lanuvio and the Ministry of Heritage and Culture, the Superintendency for the Archaeological Heritage of Lazio hopes to reconstruct the whole site and open it to the public, and to display this particular archaeological jewel within the beautiful natural environment of the Castelli Romani. (photos SBAEM/GdF).

Etruscan pyramidal chambers discovered in Italy

Past Horizons Archaeology

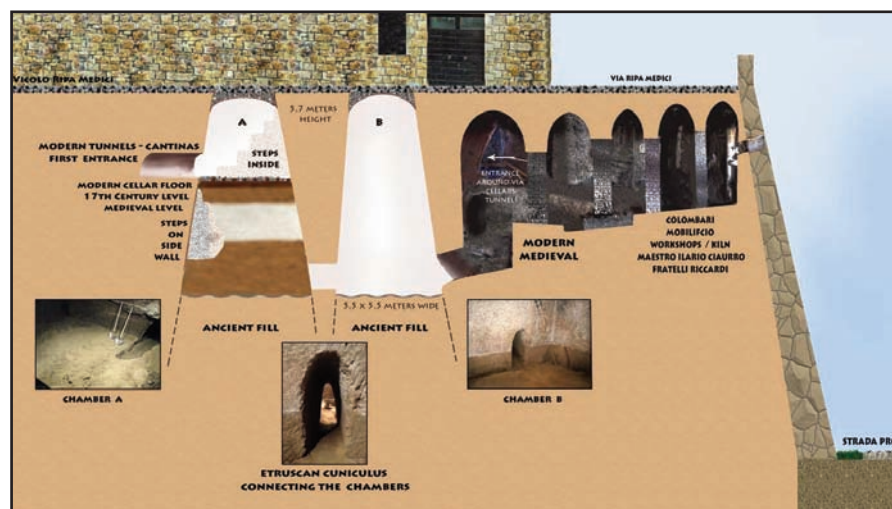
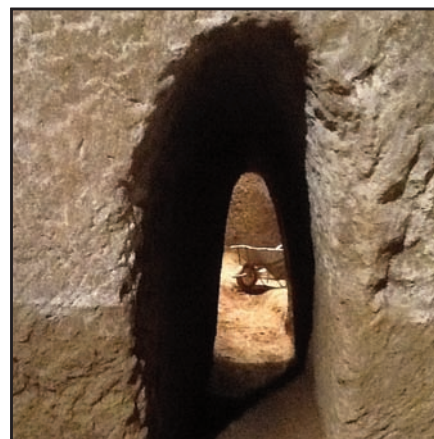
Source: David B. George, Saint Anselm College and Claudio Bizzarri, PAAO

Initial investigations have begun on a series of pyramidal chambers carved from the tufa rock underneath the city of Orvieto, Italy. Dr. David B. George of the Department of Classics at Saint Anselm College and Dr. Claudio Bizzarri of the Parco Archeologico Ambientale dell'Orvietano (PAAO) are the co-directors leading the excavation with students from Saint Anselm.

The interior of the subterranean space had been filled almost to the top with the upper section used as a modern wine cellar. However one feature caught the eye; a series of ancient stairs carved into the wall of a constructional type consistent with an Etruscan date.

The team initially noticed how the sides of the rock-hewn chamber where the wine cellar is now located, tapered up in a pyramidal fashion. Even more intriguing were a series of tunnels, again of Etruscan construction, that ran underneath the wine cellar and hinted at the possibility of deeper undiscovered structures below. The owner of the cellar, Antonio Pagliaccia, was intrigued by the mystery and actively encouraged its exploration.

Working with the local inspector for the Soprintendenza per i Beni Archeologici dell'Umbria, Dr. Paolo Bruschetti, the team obtained a permit to explore the feature through the Fondazione per il Museo C. Faina. Excavations commenced on May 21, 2012, by first digging through a 20th century floor and midden complete with old tennis shoes, broken plates and other early 20th and late 19th century ephemera. After moving a meter of soil and debris, the diggers reached a medieval floor surface.



Top left, Etruscan tunnel joining the two pyramidal chambers. Top right, excavation through the tunnel.

However, immediately beneath this floor was a layer of fill that, to the surprise of everyone, contained cultural material and artifacts, such as Attic red figured pottery from the middle of the 5th century BC, 6th-5th century BC Etruscan pottery with inscriptions, and even objects that dated to 1000 BC. This fill layer seems to have been brought from various tombs as part of a clearing operation and was deposited

Below left, Archaic bucchero fragment. Below, excavators Nick Walsh & Merike Youngs take a break in the chamber.



Above, graphic drawing of the relationship of the two chambers to the various levels under the streets of present-day Orvieto.

into the pyramidal cavity through the center of its apex now capped with a medieval arch. The layer is striking for its lack of Etruscan black gloss ceramics; this indicates that the site was sealed before the Hellenistic period in the middle of the fifth century BC. It seems likely the space was stumbled upon during the Middle Ages and used as a cellar. As excavations continued below this layer of fill, the excavators came upon

Below, the pyramidal hypogeum chamber A, with turning stairs. Below right, inscribed Etruscan and Attic red-figure sherds.



1.5 meters of sterile grey material intentionally deposited from a hole in the top of the structure now truncated by medieval construction.

Beneath this however, was another layer and a set of stone carved stairs – which gave the first hints of the structure's origins – continuing down the wall and turning at one corner, below which it appeared as though a structure had been built into the wall, perhaps to continue the descent on wooden stairs. The material from this context all dates tightly to the middle of the fifth century BC with nothing later. At this level also was found a tunnel running to another pyramidal structure; this tunnel dates from before the 5th century BC.

So far the excavators have removed 3 meters of infill and the pyramidal structure continues on down. It is now a cavernous space rising about 10 meters from the current level of excavation to the present cellar ceiling. The lead archaeologists are still perplexed as to the function of the structure though it is clearly not a cistern. Dr. Bizzarri notes that there is nothing like these structures on record anywhere in Italy or the Etruscan world.

Dr. George notes that it could be part of a sanctuary, and calls attention to the pyramid structures that were described in the literary sources as being part of Lars Porsena's tomb. Lars Porsena was an Etruscan king who ruled Chiusi and Orvieto at the end of the 6th century.

Dr. Bizzarri is, however, cautious that even this parallel is not exactly what is beginning to appear here, but it does open up intriguing possibilities. Both agree that the answer waits at the base level which could be 4.5 or more meters below the layer they have now reached.

The subterranean pyramidal hypogea in Orvieto could offer a unique insight into this civilization and will enhance the work the team has been carrying out for the past six years at sites in the area.



Restoration of Roman tunnels gives a slave's eye view of Caracalla baths

by Tom Kington for
guardian.co.uk

In the middle of a patch of grass amid the ruins of the Caracalla baths in Rome, there is a staircase that takes visitors deep into the ground to a world resembling the lair of a James Bond villain. "This is our glimpse at maniacal Roman perfection, at incredible hydraulic technology," said archaeologist Marina Piranomonte, as she descended and waved at a network of high and wide tunnels, each measuring six metres (20 ft) high and wide, snaking off into the darkness.

The baths, on a sprawling site slightly off the beaten track in a city crowded by monumental attractions, hold their own against the nearby Circus Maximus, its shattered walls standing 37 meters high, recalling its second century heyday when it pulled in 5,000 bathers a day. But for Piranomonte, it is the three-kilometer triple-tiered grid of tunnels that lies under the site – the first tract of which will open for visits in December – which really shows off how seriously the Romans took their sauna time.

An army of hundreds of slaves kept firmly out of sight of bathers scurried along the tunnels feeding 50 ovens with tonnes of wood a day to heat water surging through a network of underground channels that arrived via aqueduct from a source 100 km away. Below that, mas-



The temple to Mithras under the Caracalla baths. Initiates to the cult would line up in a niche and be drenched in the blood of sacrificed bulls. (Photo MIBAC).

sive sewers, which are now being explored by speleologists, flowed towards the Tiber. "It's the dimension and the organisation that amazes – there is no spa as big as this anywhere in the world today," said Piranomonte.

Upstairs, Romans would kick off a visit with a session in one of two gyms, then enjoy a sauna and a spell in a hot tub in the 36 meter (120 ft) wide, domed caldarium – slightly smaller than Rome's Pantheon. The tepidarium then beckoned, before a cool down in the frigidarium, a space so elegant its design and dimensions were copied at Union station in Chicago. "The side room at the station where the shoot-out on the stairs is set in *The Untouchables* actually contained a large cold bath here," said Piranomonte.

To complete the experience, a pool 50 meters long and a garden complete with lending library flanked the baths. "The emperor Caracalla was

cruel, but he built beautiful things," said Piranomonte, who is charged with the site's upkeep.

A thousand years after it was built, the ghostly ruins of the massive buildings were overgrown and abandoned. "Because it was on the outskirts of Rome, no one built on top of it and the tunnels were simply forgotten, probably sealed by undergrowth," she added. Following their rediscovery at the end of the 19th century, Mussolini strengthened the tunnels when he decided to stage operas amid the ruins overhead, but Piranomonte was less than impressed with his handiwork. "Look at the rain water trickling through; that's Mussolini's bricks leaking while ours are fine," she said, pointing to the perfect Roman brick arches disappearing into the gloom.

The reopening of a short stretch of the tunnels on 21 December caps a

clean-up of the baths. The opera, which used the remains of the caldarium for a stage and kept a stage-set workshop in one of the saunas, has been shunted back into the gardens. A €450,000 (£360,000) restoration program also resulted in the December reopening of an underground temple at the baths, linked to the tunnel network and dedicated to Mithras, the deity whose popularity soared just before Christianity took hold in the Roman empire. Entering the temple, which boasts black-and-white floor mosaic and is the biggest of its kind in the Roman empire, Piranomonte points to a frieze of Mithras holding a globe but missing his head. "Probably taken off by the Christians," she said.

A chamber flanked by space for spreading out on during banquets centers on a large pit where a drugged bull was placed on a metal grill and butchered. Below the grill is a small niche where an initiate to the cult would crawl to be drenched with litres of bull's blood. "It was a cruel cult, for men only, so you understand why Christianity got the upper hand," said Piranomonte.

Emerging from the temple, she turns left and pauses before what she describes as her favourite part of the baths: an authentic Roman roundabout. A large arch leads to the entrance of the tunnel network, where carts carrying tonnes of logs would queue to enter to feed the ovens. Now fully excavated and restored, the tunnel starts with a roundabout that circles a guard's kiosk to stop a traffic jam. "A Roman spa with a roundabout," said Piranomonte, "That I find really fascinating."

Predatori, continued from page 1

With the aid of images and documents drawn from the confiscations, the exhibit replayed the long and adventurous journey of the recovered masterpieces by examining the illicit trafficking routes that, immediately after the clandestine excavations, enabled the transfer of the objects from Italy to Switzerland, the first important stop. The intricate system for "laundering" the goods was revealed, as well as how certificates of "legal provenience" were devised for each object that had been illicitly excavated; these had probably already from the beginning been reserved for the collections of some of the most famous museums of the world.

The goal of the exhibit is to make known to the wider public the intense work that was undertaken during these years by the Magistratura, in partner-



ship with the Carabinieri della Tutela Patrimonio Culturale, the Guardia della Finanza and the archaeologists of the Soprintendenza. The archaeologists agreed to be involved for two very important reasons: the recuperation of a very great number of finds, and the significant decline in clandestine excavations in the areas of Cerveteri, Vulci, Tarquinia, once the object of actual raids.

The exhibit is an opportunity to experience the long and silent "world tour" traveled by the recovered archaeological masterpieces, fortunately stopped where it had begun.

Left, Etruscan antefix of a Satyr and Maenad from Cerveteri, recovered from the illicit art market with the cooperation of major U.S. museums.

Villa Giulia continued from page 1

There are gold ornaments, pottery and items of war exhibited from the ancient towns of Alatri, Ardea, Tivoli, Lanuvio, Segni and Gabii, a highlight of which is the sarcophagus carved out of an oak trunk discovered in Gabii in 1989.

On the ground floor is a library with more than 17,000 specialist volumes on Etruscan studies.

The large Veio rooms located in the right wing of Villa Giulia exhibit a wealth of Etruscan treasures, most of which have been kept in storage for the last 60 years. Items on display from the ancient city include funerary artifacts, bronze urns, intact and fractured terracotta, jewellery and weaponry.

The opening ceremony on 19 January was attended by a large crowd of archaeologists, scholars and journalists.

Rome's Cloaca Maxima in peril

by Laura Larcen

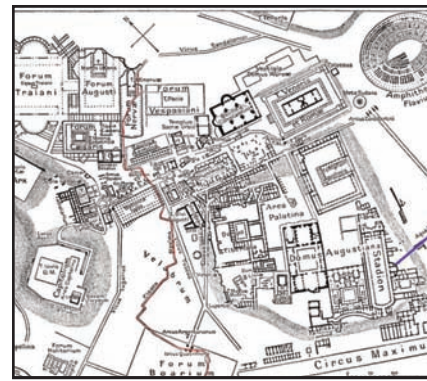
(La Repubblica, Nov. 8, 2012)

Rome's monumental sewer, a masterpiece of architecture and hydraulic engineering, is endangered, and parts of it may soon collapse. The precarious conditions of this archaeological complex, which is still in use today despite the fact that it goes back to the age of the Roman kings, are mainly caused by the lack of maintenance. Bundles of discarded electric cables, debris of various kinds that create a dam effect, unauthorized connections, the drainage of muddy waters, crumbling vaulted structures—these are all phenomena that seriously threaten the endurance of the Cloaca. The recent abundant rains have fully revealed its fragility. The flood of October 20, 2011 has caused the sewer to overflow and inundate the areas of the Colosseum and the Forum Romanum with two meters of water. On November 7, 2011, a symposium on the Cloaca Maxima organized by the Istituto Nazionale di Studi Romani has drawn attention to the critical situation of the ancient sewage system of the city, which dates to the 6th c. BC and still



Domitian's Cloaca Maxima.

serves the historical center of Italy's capital. "Last year's inundation showed that the Cloaca is inadequate in relation to the current volume of water and that it is subject to frequent cloggings. The risk of inundations, overflows and collapses of the supporting structures is too high and can no longer be tolerated," says Maria Grazia Filetici, an architect of the Archaeological Superintendency of Rome. "Therefore last year we organized a global check-up of the sewage system in the central archaeological area, so as to highlight all its critical situations." A map of the Cloaca at risk was produced and submitted in August to the municipality of Rome. Now technicians are waiting for a response from the Capitoline authorities in order to intervene with restoration, unclogging,



Route of the Cloaca Maxima.

and drainage work. "We are conducting a survey of the hydrological and hydrographic system, that is, of the source waters and of the hydraulic conduits, both ancient and modern," says Patrizia Fortini, the official in charge of the Cloaca in the central archaeological area. "The flooding problems have forced us to check the functionality of the conduits and restore it wherever needed in order to safeguard the monuments above. Thanks to these surveys we realized that the lack of maintenance has caused long tracts of the Cloaca to be filled with earth, provoking water drainage problems. We have come across structural damages and will need to do conservation work." Quite significantly, ground is visibly subsiding in several places in the piazza of the Clivus



Archeorobot explores sewer.

Argentarius, signaling the collapse of the underlying structures; in the sector under Via di San Teodoro, the vault of the Cloaca has considerable cracks. "We have noticed a series of modern drain inlets that pour slop water into the Cloaca and undermine the stability of the archaeological structures," goes on Fortini, "moreover, we even found large-scale debris, such as ladders, tables, chairs, not to speak of plastic bags and bundles of old electric cables that occupy precious space and cause dirt to accumulate." Filetici sadly remarks: "What the Tarquin kings conceived as the great project to ensure Rome's safety seems to have now become a serious threat to the modern city."

I came, I saw, I constructed

by Elissa Blake

History and hobbies collide in Sydney's latest slice of Lego architecture.

An army of Roman soldiers invaded the Nicholson Museum at The University of Sydney on June 29, 2012 - all of them just under four centimetres tall - as the world's first Lego Colosseum is installed, complete with mini-figure gladiators, legionaries, senators, an emperor, and a feckless mob in togas. Nearby, a tiny Lego bus full of tourists will check out the Arch of Constantine.

More than 200,000 bricks have gone into the making of this model Colosseum, which is presented in cross-section, half in its ruined form, and half as it was when Rome's original Colosseum was completed, circa 80 AD.

About 60,000 bricks have gone into the "backstage" areas underneath the main stadium - dungeons full of condemned prisoners and gladiators preparing to fight, and cages of exotic animals

for the slaughter. The corridors even feature tiny wooden torches.

"This thing is going to go crazy on the internet," says Ryan McNaught, Australia's only Lego certified professional, who built the Colosseum for the Nicholson Museum. "There's never been a Colosseum built out of Lego anywhere in the world."

Standing more than one meter high, 1.3 meters wide and 1.8 meters long, the

Colosseum is "the most technically challenging thing I've ever built," McNaught says, adding that his fingers often cramp up at night during big builds but, in this case, it was his brain that was left hurting. "I've really got a new appreciation for the Romans and how they made things. For me, the challenge of making something oval-shaped out of square bricks was mind-boggling."



Fondouks, continued from page 5

goods in the western Mediterranean, notable from the end of the seventh and throughout the sixth century, would have resulted from the emergence of several base networks or ports-of-call for the merchandise, the sailors, and Etruscan voyagers. These harbor access points, guaranteed by treaty, manifest elements characteristic of establishments close to the *fondouks* (*fondachi*) spread throughout the Mediterranean throughout the ages.

More on the subject, forthcoming:

"L'Ami étrusque " et ses traces en Méditerranée occidentale: l'hypothèse d'un fondouk archaïque à Carthage," *Hommages Dominique Briquel*.

"Maisons et entrepôts dans l'architecture orientalisante et archaïque de la Méditerranée occidentale : cités et fondations coloniales", *Urbanisme et architecture en Méditerranée antique et médiévale à travers les sources archéologiques et littéraires, colloque international, Tunis, 2011*.

Ryan McNaught, at left, towers like a Colossus, over his creation.

MUSEUM NEWS

The Inimitable Model. Vetulonia, Etruscans and Peoples of the Basilicata

This small but sharply focused exhibit is intended to throw light on the character and nature of the relations between Vetulonia and some of the most important peoples of Italy from the beginning of the Iron Age, ca. 1000 BC. The cultures of these peoples, the Daunians, Enotri, and North Lucanians, who lived in the north-west and southern areas of the Basilicata region, developed in contact with the civilizations of the trans-Adriatic and Ionian coast. This contact resulted from the Greek colonizing movements of the 7th and 6th centuries BC, on the one hand, and with the Etruscans of the Tyrrhenian coast on the other.

The exhibit shows how each of these peoples of ancient Italy developed, and how politics, society, economy and culture were transformed in the course of the first centuries of the Iron Age, between the 9th and 6th century BC. It allows us to compare the progress of their “civilizing” under the influence of the culture and style of life of a more advanced civilization, chosen as the ideal model to be imitated. The chosen model was in turn the Near East, the Greek world of Homeric epic, the world of the poleis or cities, and finally, for the peoples of the Basilicata region, the Etruria of the Principes, which by this



time had itself been strongly influenced by Greek culture.

The Exhibit

The chronological organization ranges from the Early Villanovan, in the 9th century BC, through the Late Archaic period of the 6th century BC. It starts with Enotrian and Italic objects found in two tomb groups from Vetulonia at the end of the 9th and the mid-8th century. These include a bronze fibula with four spirals and a bronze sheath for an iron sword. Opening the exhibit in the section on luxury goods imported from the Syrian Phoenician area is the huge bronze cauldron, decorated with cast bronze appliques in the shape of sirens with wings outspread, discovered in the Circolo dei Lebes of Vetulonia. Restored over a long period of time since its discovery by Isidoro Falchi,



Left, The Aurora candelabra from Ruvo del Monte, Eos embracing Kephalos. Above, bronze headdress from Guardia Perticara. Top right, ash urn from Guardia Perticara. Right, Amber necklace from Chiaromonte.



who was the excavator of Vetulonia and namesake of the New Museum, the cauldron is now finally once more shown to the public. In the same section is the fragment of a mid-8th century bronze cup from Poggio alla Guardia.

The exhibit is arranged chronologically, marking the various phases down to the 7th and 6th centuries BC, when one can compare the situation of these different peoples of ancient Italy – Etruscans, Daunians and Enotrians – at the highest point of their development. A break occurs between the “precolonial” and “colonial” periods; by the beginning of the 5th century these peoples have become fully Hellenized. This phase is represented by an object that refers both to Greek ideas and to the symposium that transmitted them: the bronze cande-

labrum from Ruvo del Monte in Basilicata. The candelabrum is topped by a bronze statuette representing the goddess of the Dawn, Eos, with her young lover Kephalos in her arms.

The objects chosen for this exhibit include ornaments in amber, bronze, iron, ivory and gold, metal tableware, and ceramics with geometric decoration that had been imported or imitated locally. The tomb groups and individual objects illustrate similarities and differences among these ethnic groups, especially in the various ways they respond to the Hellenic influence that overtakes the two large areas of ancient Italy, Etruria in the north and the Italic world of Basilicata in the south. The objects often bring out points of comparison not noted so far in isolated studies.

The Getty and the Capitoline Superintendency of Roma Capitale Sign Agreement Creating Framework for Cultural Exchange

The J. Paul Getty Museum and the Capitoline Superintendency of Roma Capitale signed a bilateral agreement today that establishes a general framework for cooperation on conservation and restoration projects, exhibitions, long-term loans, conferences, publications, and other kinds of cultural exchanges.

Among its provisions, the agreement encourages the exchange of scientists and scholars in fields of archaeology, art



Lion Attacking a Horse, Greek, 325–300 B.C. Restored in Rome, 1594. Sovraintendenza ai Beni Culturali di Roma Capitale, Musei Capitolini.

history, conservation, cultural information technology, and other fields of common interest in research and training.

“We are delighted to sign this mutually beneficial agreement with the Capitoline Superintendency on the same day we unveil the magnificent *Lion Attacking a Horse* at the Getty Villa,” said James Cuno, President and CEO of the J. Paul Getty Trust. “This is just the first of many remarkable cultural exchanges we will undertake with our colleagues in Rome.”

“This agreement is part of a wider program called ‘The Dream of Rome’ started last year to promote the image of Rome in the United States, which we consider a crucial country for the internationalization of our city. In this scenario we consider the Getty Museum an outstanding partner to achieve this goal.

continued on page 12

A New Addition to the Metropolitan Museum's Etruscan Collection

by Richard De Puma

An unusual black-figure amphora is the latest addition to the fine collection of Etruscan and Italic antiquities at the Metropolitan Museum of Art, New York. The amphora comes from a Swiss private collection and was first published in 1963 by Tobias Dohrn, one of the most influential Etruscologists of the last century.¹ The vase is an excellent illustration of an Etruscan potter's response to Greek pottery prototypes. The shape has several characteristics that identify it as a Type B amphora: the body and neck form a continuous curve; the wide lip flares and is slightly concave; the handles are cylindrical (and, in this case, double) and set high on the shoulder; the foot is an inverted echinus shape. The painted ray patterns at the base as well as the large figural panels set between the handles are found on Attic Greek amphoras of this type beginning about 600 B.C.²

The painted decoration is unusual in that the artist has added six square panels or "metopes" around the lower part of the vase's belly. These metopes contrast with the larger and more common rectangular panels between the handles. It should be noted that on both Attic and Etruscan black-figure Type B amphoras, the lower belly is almost always devoid of figural ornament. It is simply painted black. The subjects are unusual too: each of the six metopes shows a large bird, probably a duck or some other waterfowl, in profile. The rectangular panels depict two fantastic sea creatures, perhaps tritons or mermen, swimming past one another and, on the opposite side of the vase, two large dogs growling and poised to attack each other.³ Many details of the animals and mermen are enhanced by incision. A stylized ivy chain, almost certainly a simplified and less precise version of the ivy chains on contemporaneous Attic black-figure amphoras, frames the upper border of each large rectangular panel. Below is a perfunctory zigzag. Similar zigzags decorate the tops and bottoms of each metope. The lid, which rises to a pointed conical knob, is ornamented with a kind of tongue pattern, partly incised and partly painted in asymmetrical fashion. There is a good deal of added red and white on the bodies of the bearded mermen and the birds,



Amphora, front and back panels.

making this a quite colorful vase.

Monika Boosen in her book on *Etruskische Meeresmischwesen* (see note 3), doubted the authenticity of the amphora now in New York. All of her reasons are stylistic. She believed that the awkward, inorganic rendering of the mermen's arms (and the absence of a left arm for the mermen on the right side of the panel) as well as the disposition of their fins, and the poor execution of the hanging leaves, strengthened her doubts. Although she offers no specifics, she also objected to the look of the bird metopes and the growling dogs. Boosen makes no reference to the amphora's shape (which finds precise parallels in other Etruscan examples; see below note 5) or to the relative skill with which added colors and incisions are used. It is not clear from her brief description whether she examined this vase in person or simply relied on the black-and-white photographs of it published by Dohrn in 1963. Later mentions of the vase do not cite Boosen's opinion and, personally, I see her criticisms as an indication of the relative lack of the painter's skills, not the vase's authenticity. There are several Etruscan black-figure vases of similar artistic and technical quality. I am convinced that



Detail below: swimming mermen.

the New York amphora is indeed ancient Etruscan.

The use of square panels or metopes has a long history in Villanovan and Etruscan pottery.⁴ Our amphora's painter was careful to orient the metope panels by turning the vase slowly on the wheel while holding an incising tool to create faint horizontal guidelines in the leather-hard clay. These are still visible under magnification. The four horizontal bands, two enclosing each bird at the top and bottom of each metope, are perfectly parallel and contrast sharply with the cursory zigzags that fill the spaces they create.

In his initial publication of this amphora, Tobias Dohrn identified a very similar black-figure amphora now in the Akademisches Kunstmuseum, Bonn (inv. 386C, see Bentz 2008 in note 1). This remains the closest parallel for the Metropolitan's vase. It is the same shape and employs the large rectangular panels, this time with confronted sirens on one side and sphinxes on the other. The decorative ivy chains are different but the cursory zigzags are almost identical. There are no metopes with birds. The New York and Bonn amphoras are probably from the same workshop, and have been attributed by Françoise



Gaultier (1995, note 1) to painters related to the Painter of Tarquinia RC 7946⁵ and the Group of Louvre CA 1870.⁶ These painters are, in turn, connected with the so-called Pontic and Ivy Leaf Groups. The Ivy Leaf group, comprising some sixty vases (mostly amphoras), may be the output of a single vase painter⁷ who was strongly influenced by Attic artists such as the Amasis Painter, the Nikosthenes Painter, the Affecter and the Elbows Out Painter.

Both the New York and Bonn vases belong to the third quarter of the sixth century, ca. 540-525 B.C., and were probably made at Vulci. Of course, Vulci was a major importer of Attic pottery during this period and vases by all the Attic painters mentioned have been found there. Both amphoras are of almost identical shape and both show an extensive and highly-decorative use of added color, especially the New York vase. In addition, the New York amphora depicts unusual subjects: both the pair of mermen and the growling dogs seem to be exceptional on Etruscan black-figure pottery. Finally, the addition of six metopes with birds in the lower belly frieze is unparalleled in late Etruscan black-figure, making this an attractive and unusual addition to an already intriguing collection.

This article is a revised excerpt from the author's Etruscan Art in the Metropolitan Museum of Art (New Haven and New York), to appear in March 2013.

¹ Tobias Dohrn, "Etruskische Amphora in Basler Privatbesitz," *Antike Kunst* 6 (1963) 62-66. The amphora is cited in F. Gaultier, *CVA France* 35, Louvre 24 (Paris 1995) 53 and Martin Bentz (ed.), *Rasna: Die Etrusker. Ein Ausstellung im Akademisches Kunstmuseum der Universität Bonn* (Munich 2008) 166, n. 6. See also, *Cahn Auktionen AG* (Basel, 5 November 2011) lot 175 and R. De Puma, *Etruscan Art in the Metropolitan Museum of Art* (New Haven and New York, forthcoming 2013). Additional photographs may be viewed on the Museum's website at www.metmuseum.org using the amphora's accession number: 2012.26a, b.

² For the shape, see G. M. A. Richter and M. J. Milne, *Shapes and Names of Athenian Vases* (New York 1935) 3-4, figs. 1-4 (where it is called Type Ia) and I. Werner, *Dionysos in Etruria: The Ivy Leaf Group* (Stockholm 2005) 35-37. A close parallel for the shape is the amphora by the *continued on page 29*

Gifts from the Gods: Art and the Olympic Ideal

July 28, 2012 – January 27, 2013

Legion of Honor

Fine Arts Museums of San Francisco

San Francisco, July 2012—Opening July 28th in Gallery 1 at the Legion of Honor, and coinciding with the opening ceremonies of the 2012 Summer Olympic Games in London, *Gifts from the Gods: Art and the Olympic Ideal* presents a selection of works from the Fine Arts Museums of San Francisco's permanent collection supplemented by loans of antiquities. Celebrating the Olympian ideal, the exhibition features ancient Greek and Roman coinage, contemporary work from artists including Robert Mapplethorpe, Diane Arbus and Alex Katz, advertising labels, and a variety of sculptures, works on paper, antiquities, and textiles.

Curated by Renée Dreyfus, Curator in Charge of Ancient Art and Interpretation, *Gifts from the Gods: Art and the Olympic Ideal* begins at the intersection of athletics and religious practice. "The ancient Greeks believed that victory at Olympia was owed to the favor of the gods," says Dreyfus. "The Athenian philosopher Plato especially was of this opinion when he wrote about striving for perfection and the ideal. He was an athlete, trained as a wrestler and his love of the Games is seen in his frequent use of athletic analogies and



Red-figure kylix: two athletes, 440–430 BC Painter of London E777.



Silver stater, ca. 400–380 BC, Aspendus, Pamphylia, wrestlers.

examples, which were probably drawn from his own experience. To him, divinely inspired art and athletic prowess were truly gifts from the gods."

Focusing extensively on the permanent collection of the Fine Arts Museums of San Francisco, and featuring ancient coins lent by the San Francisco Ancient Numismatic Society, *Gifts from the Gods: Art and the Olympic Ideal* is an exploration of physical beauty in the context of both the ancient and modern Olympic Games.



Gold wreath, Hellenistic period. 4th–3rd C. BC.

The exhibition reveals how the Games were central to Greek culture from 776 BC to the mid-fifth century AD. Those Games, originally dedicated to the Olympian gods, eventually lost their religious emphasis and died out until being revived as an entirely secular event in 1896.

The exhibition's featured coins include images of traditional foot and horse races in addition to trumpet blowing and more brutal events like the *pankration*, a no-holds-barred wrestling

event, offering a window to Games both similar and very different to our own. The continuity of the Olympic ideal, and the inspiration that modern artists find in the physical grace of Olympic athletes, brings *Gifts from the Gods: Art and the Olympic Ideal* into the more contemporary realm—with works including Rodin's sculpture of American athlete Samuel Stockton White III and Diane Arbus' portrait of a muscle man contestant. The exhibition illustrates artists' continuing fascination with the ideal human form while also exploring the commercial images that are a major part of the modern Olympics.

Though the ideals expressed through the Olympics are put to different uses, they all share a common sense of optimism and purpose. A showcase of the rich and diverse works in the permanent collections of the Fine Arts Museums of San Francisco, *Gifts from the Gods: Art and the Olympic Ideal* offers an intimate view of the Olympics as a cultural construct and an individual endeavor, both spiritual and commercial, from the ancient world to modern times. As Dreyfus notes, "Almost 3,000 years after the first recorded Olympic Games, we still see the Games as the ultimate competition. It is only the champions who return home triumphant and whose fame endures. Theirs are the perfect bodies creating unbelievable feats of sheer strength, extraordinary movements, and beautiful forms."

Getty Continued from page 10

This agreement is the first stone of a long time mutual cooperation," said Giovanni Alemanno, Mayor of Rome.

This new agreement with Rome's Capitoline Museums complements cultural partnerships the Getty Museum has with other Italian institutions, including the Sicilian Ministry of Culture and Sicilian Identity and the Museo Archeologico Nazionale in Florence, for exhibitions and cultural exchanges over the coming years.

Founded in 1471 by Pope Sixtus IV with the donation to the Roman people of the great Lateran bronzes, the Musei Capitolini is the oldest public art museum in the world. It is comprised of two buildings, the Palazzo dei Conservatori and the Palazzo Nuovo, which, together with the Palazzo Senatorio, surround the Piazza del Campidoglio on the Capitoline Hill in Rome.

The first major loan resulting from



Roman Mosaic of a Lion attacking an Onager, about A.D. 150. Getty Museum.

this new relationship is the magnificent *Lion Attacking a Horse*, which is presented for the first time outside of Rome, where it has not been on public view since 1925. Beginning August 10, the sculpture is the centerpiece of a special installation at the Getty Villa that traces its history from antiquity to the modern era and showcases recent con-



Engraving in Giovanni Battista de' Cavalieri, *Antiquarum statuarum urbis Romae*, 1585–94.

servation work undertaken in Rome.

Among the most storied works of art to survive from antiquity, *Lion Attacking a Horse* was created in the era of Alexander the Great. A trophy of war in imperial Rome, then a symbol of justice in the medieval city, this image of savage animal combat was admired by Michelangelo and inspired generations

of artists. On the Capitoline Hill, its presence heralded the Renaissance spirit, laying the foundation for the world's first public art collection. For many years, the lion-and-horse image served as the emblem of Rome before being replaced by the famous statue of a she-wolf suckling the twins Romulus and Remus.

Lion Attacking a Horse from the Capitoline Museums, Rome is co-organized by the J. Paul Getty Museum and the Sovrintendenza ai Beni Culturali di Roma Capitale—Musei Capitolini. The special installation at the J. Paul Getty Museum at the Getty Villa was realized with the generous support of the Knights of Columbus and the Getty Museum's Villa Council. The sculpture will return to Rome after its exhibition at the Getty Villa, where it will be placed on display among other masterpieces of Classical sculpture at the Capitoline Museums.

Museo Civico Archeologico di Bologna reopens the Etruscan and Italic collections

emilia-romagna.it

The Etruscans have returned to Bologna and have brought with them Umbrians, Sabines, Samnites, Piceni, Venetians and many other peoples of pre-Roman Italy.

The Etruscan-Italic section of the Archaeological Museum of Bologna has reopened after long closure for a “facelift.” The collection - completely renovated, with a new system for detailed information and children’s education - hosts archaeological materials related to the Etruscans and other peoples who inhabited the peninsula between the early Iron Age (9th century BC) until the Roman domination. These are relics from the city’s oldest collections, including those formed in the 17th century by the Cospi, Marsili, and Palagi families and also by the exchange of materials between museums, which, up to the beginning of the last century, was a standard practice, providing comparisons between the local archaeological culture and that of other centers. The Etruscan-Italic section completes the



Staff of the Museo Civico Archeologico di Bologna in one of the newly renovated galleries of the Etrusco-Italic section. (Photo *Archeo*).

Archaeological Museum’s reorganization of the rooms devoted to historical collections; this project was started in 2005 with the Greek Collection and continued in 2010 with the Roman Collection.

The new section is organized according to thematic areas: daily life, relationship with the gods, and death among the people of ancient Italy. The world of the living begins with the tools of everyday life and objects belonging to the warrior, who was the central figure in ancient Italic societies. Among the finds are Samnite belts and the car-

diophilax disc armor from Camerano. Personal clothing is represented by pendants, bracelets, necklaces and brooches, whose shapes differ greatly depending on the territory and population.

Ample space is dedicated to the theme of the banquet, the primary source of conviviality among the wealthy, with bucchero vases of high quality, furniture in bronze, ceramic pottery and metal implements. The devotion to the dead is represented by funerary objects and various types of urns, among which are the canopic jars typi-

cal of the territory of Chiusi, and numerous votive bronzes and terracottas, evidence of a centuries-old history of devotion to the gods.

In the central area is a section dedicated to myth. The stories of gods and heroes, represented on monuments and objects of everyday life, are perhaps the clearest sign of the profound and lasting impact myth had on all the peoples of ancient Italy.

Another section explores the connections with the Greek world: the merchants, craftsmen and farmers who reached the coast of the Italian peninsula. These are reflected in objects such as the so-called “*patera cospiana*,” a bronze mirror depicting the birth of Athena from the head of Zeus, a beautiful product of northern Etruria from the second half of the 4th century BC.

The proposed reorganization of the Etruscan Italic section has been possible thanks to the financial support of the Emilia-Romagna Region and the Province of Bologna. A series of meetings to discover and rediscover the people and material cultures of central Italy is scheduled, starting November 18, 2012 until February 2013. Admission is free.

*Museo Civico Archeologico
Via dell’Archiginnasio 2 - Bologna*

Restoration of the Queen’s Carriage from the Tumolo della Regina

*Tarquinia
Tusciaweb*

In the restoration and diagnostic laboratory at the Park of Vulci Montalto di Castro, managed by Mastarna, restoration has begun on an important artifact found in a princely tomb in Tarquinia during excavations directed by the Superintendency for Archaeological Heritage of Southern Etruria in collaboration with the Institute for Conservation and Restoration. The excavations have been directed since 2008 by Alessandro Mandolesi from the University of Turin.

These are the remains of a wagon placed within the impressive tumulus known as “the tomb of the Queen,” dating from the 7th century BC and located in the center of the vast necropolis of the Doganaccia, in a dominant position overlooking the ancient entrance to the Etruscan city of Tarquinia.



Top, remains of an iron wheel, hubs and other parts in the Vulci lab. Below, research team, Alessandro Mandolesi, Vilma Basilissi, Carlo Casi, Maria Grazia Fichera, Adriana Emiliozzi and Emanuele Ioppolo.



The carriage of “the Queen” was recovered in September 2011 in the so-called “*piazzaleto*,” the wide entrance giving access to the three burial chambers. The remains — fragments of the hub and body panels, rims, and iron wheels — were skillfully recovered by archaeologists and restorers working together in the field. Following a more detailed analysis, they identified the remaining parts as those of a *calesse*.

Among the various carts of antiquity, the *calesse* is more frequently associated with female burials. It was a more comfortable means of transport, because it was driven while seated; it was used not only for everyday women’s transportation but also for ceremonies, particularly weddings.

The *calesse* is now being restored by Dr. Ioppolo, from the Academy of Fine Arts “Lorenzo da Viterbo,” who — together with the students of the Certificate Course in Restoration dell’ABAV coordinated by Anna Gruzzi — are working on the artifact to ensure its conservation and eventual public exhibition.

The Brewing of Etruscan Beer

Jane Whitehead

A collaboration between Dogfish Head Craft Brewery in Delaware and two microbreweries in Italy--Birra del Borgo and Birra Baladin-- has led to the brewing of an early Etruscan "grog," the Italian version of a mixed beverage that was common throughout Europe before the introduction of grape wine.

By combining a variety of clues (archaeological, archaeobotanical, and chemical) from well-preserved tombs, dated ca. 800-700 BC, at Carmignano, Verucchio, and elsewhere, a wheat and barley brew, in accord with the later drink from Pombia (below), is envisioned. Other ingredients might have included honey, pine resin or myrrh, and



locally available fruits, including hazelnuts, apple, and wild grape. Many of these ingredients are especially well-attested in Tomb B at Prato Rosello where the cremated remains of a warrior prince were buried inside a biconical krater (left) together with other bronze Orientalizing vessels from Casale Marittimo/Casa Nocera, (phiales and more exotic types), also containing these same types of contents. Of course, these natural products might simply have served as tomb offerings, but when they are found inside drinking

vessels, one may propose that they were additives to the "grog."

Birra Etrusca, as it has been dubbed by the brewers, tries to do justice to all the varied lines of ancient evidence. It includes two-rowed barley, an heirloom Italian wheat, pomegranate juice, raisins, hazelnut flour, chestnut and wildflower honey, myrrh, and a touch of hops (in keeping with the Pombia evidence). A special "heirloom yeast"—a cross between a native *Saccharomyces cerevisiae* from Vin Santo and *S. bayanus* from Montalcino grapes—was

developed, reflecting what might have been available in ancient Etruria, to achieve a suitably high alcohol content of 8.5% for Etruscan tastes

The three breweries released their individual versions of Birra Etrusca in the past two months. They fermented their brews in vats made of different materials, again partly based on the ancient evidence. Dogfish suspended bronze plates down into the vats to simulate a bronze vessel, Birra del Borgo had a local potter replicate jars in ancient Etruscan design, and Birra Baladin used wooden barrels, which are only attested much later but which would certainly not have been beyond the expertise of Etruscan carpenters in earlier periods. Each fermenter imparts an additional special character to each beverage. (*Terracotta fermentation vat*).



Ancient Italic Beer: The archaeological finds at Pombia (NO)

Filippo Maria Gambari
Soprintendenza beni archeologici del
Piemonte

Recently, a remarkable archaeological discovery has provided new information on beer production in protohistoric Piedmont. In the proto-Celtic environment of the Golasecca culture, in a small necropolis of cremation burials at Pombia, a *pozzo* tomb dating back to around the mid-sixth century BC retained such special microenvironmental conditions that it provided an exceptional discovery. The ashes of the deceased, an adult male, had been removed from the funeral pyre and placed in a small urn. This terracotta cinerary urn and its cover were intact and created an almost watertight seal after burial in a fine clay soil. An impasto beaker full of liquid (about 18 cl), was placed inside the urn over the ashes, and preserved some of the contents.

At the time of the discovery, the contents had become a bright brownish-red crust weighing about one gram.



Impasto Urn with ashes and contents at discovery, Tomba 11.



Humulus lupulus (hops).

Precipitated residue from fermented sugars left no doubt about the nature of its contents. Its color led us to think of wine, but the pollen analysis docu-



Beaker, Tomba 11. Necropoli Golasecchiana, Pombia. Novara.



Pozzetto tomb 11 as found.

mented a percentage of over 90% of tree and cereal pollens as well hops. It was clear that this was the remains of a beverage obtained by fermentation of cere-

al kernels with the addition of vegetal aromas; in short, a high alcohol content dark beer.

The Pombia find not only provides the earliest European evidence for beer of a high alcoholic content but actually predates the use of hops as a flavoring for beer. Even today, hops grow wild in the moors of the Ticino between Pombia and Castelletto and is still used, locally as a flavoring for risotto, according to a recipe described by Pliny the Elder.

In 550 B.C the proto-Celtic populations, long before the invasion of the Gauls, drank a beer at Pombia that was very similar to some of our modern strong beers. It was dark and reddish like the *cervisia* described by classical sources: quite well filtered, made from a variety of cereals and served in a container with a wide mouth that made it easy to pour off the foam. The deceased, who lived in a farming area around the proto-urban settlement of Castelletto Ticino, evidently liked it better than wine, which was quite available in the sixth-century Golasecca culture, but which was probably often mediocre, so that he preferred beer as his last drink and took it with him to the afterlife. (photos MIBAC)

Raising the roof on the House of the Telephus Relief

Current World Archaeology

We are proud to share with you the first published photos of the House of the Telephus Relief at Herculaneum since archaeologists started their reconstruction of its wooden roof and completed studies of its decorated ceiling.

The roof had been swept off by the force of the eruption when Vesuvius blew its top in AD 79, landing upside-down four floors below its original position on what was once the beach below. The air-tight seal created by the volcanic ash created an ideal environment in which to preserve the timbers. (above).

The House of the Telephus Relief, a grandiose residence, is believed to have been built for Marcus Nonius Balbus, the Roman governor of Crete and an area that today forms part of Libya.

Its extravagant decorations make it one of the most prestigious houses in the city, and one that once would have enjoyed spectacular views across the Bay of Naples. On the top floor, the sumptuous dining room with marble

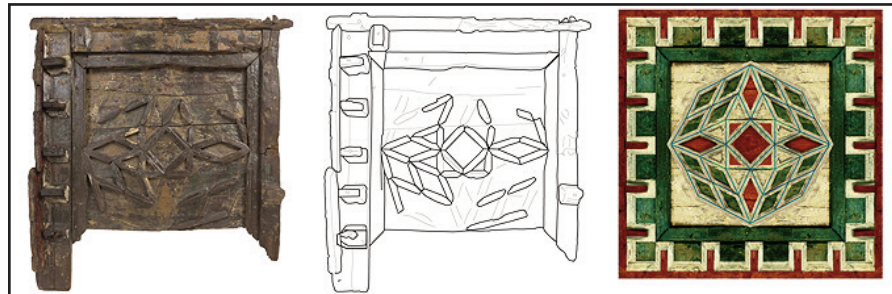


wall and floors, was surrounded by a terrace and topped by the multicoloured and gilded wooden ceiling.

Reconstructions of the ceiling panels are based on surviving wooden elements and traces of the original pigments.

Herculaneum Conservation Project archaeologists led by Domenico Camardo and Ascanio D'Andrea have now virtually reassembled the 250 or so pieces of the roof and reconstructed the elaborately decorated ceiling panels. "It will be the first-ever full reconstruction of the timberwork of a Roman roof," said Project Director Andrew Wallace-Hadrill.

Digital reconstruction of a polychrome, coffered ceiling panel.



Strays Amid the Ruins Set Off a Culture Clash

by Elisabetta Povoledo
New York Times

ROME — Cats have prowled the streets of Rome since ancient times, more recently finding refuge with an association of volunteers who have lovingly tended to thousands of strays over the years amid the ruins of a site where Brutus is thought to have stabbed Julius Caesar in 44 B.C.

The shelter, in an underground space abutting a cherished archaeological site, consists of several bright, cage-lined rooms that hold dozens of strays at a time and has gained fame — and donations — as a popular tourist draw. But after a couple of decades of tolerated occupancy, Italy's state archaeologists have told the association it has to go, saying the illegal occupation risks dam-

aging a fragile ancient monument. The cat lovers issued a reply: they have no intention of leaving.

"If they want war, we'll give them war," warned Silvia Viviani, a retired opera singer, and one of the founders of the Torre Argentina Cat Sanctuary association. What has ensued is a fight that has drawn in city officials, elicited a flood of e-mail from upset cat lovers and revealed a deeper clash between tradition and legality.

The battle has pitted preservation officials against an especially feisty Roman breed of cat caretakers, the so-called *gattare*. In the middle are the cats themselves, ancient inhabitants who have been officially declared "part of the city's bio-cultural patrimony," noted Monica Cirinnà, a local law-maker with the Democratic Party.

There are organized volunteer associations for large colonies of feral cats, some in archaeological sites, including

Strange Bedfellows Gladiators and Gregorians Gladiators return to Aspendos' old stage

ANTALYA - Anatolia News Agency: Roman era blood sports — or at least a mock dramatization thereof — return to an ancient arena in the southern province of Antalya August 23, 2012 thanks to an initiative to stage gladiator fights for tourists.

"The performances start at 9 p.m. on Wednesdays and Saturdays," Mehmet Bicioğlu, a consultant for the Aspendos Gladiator Arena, recently told Anatolia news agency. "Performed by a group of 80 people, the gladiator fights will be accompanied by Gregorian music, and dance performances will also be presented."

Dramatized fights between slaves

Gladiator fights were typically staged between slaves, or slaves and ferocious animals, as a form of entertainment in the Roman era. "The dramatized fights in Aspendos will be presented with hand-crafted clothes and weapons before audiences of up to 800 people," Bicioğlu said, adding that the arena for the battles has been completed.

Bicioğlu said his group would be presenting a type of event that has never been seen in modern Turkey. "I think our organization [will] contribute greatly to cultural tourism in Antalya," he said. The group is planning to perform until the end of November, Bicioğlu said, adding that tickets for the first per-



Gladiators at the ready.



A retiarius wrangles his victim.

formance tomorrow will cost 25 Turkish Liras.

Turkish gladiators take the arena

The 12 performers who are set to portray gladiators have been engaged in rigorous training ahead of the first performance, while organizers are working to make the clothes and weapons, as well as the sword fights and execution scenes, resemble the original spectacle as closely as possible. The performers who will act in the swordfight scenes are also training hard to ensure they will not harm each other. "Our practices are going very well; we would like to see many spectators here," said İbrahim Caner, one of the gladiators.

one at the Pyramid of Cestius, from the first century BC, and another at Trajan's Market, where *gattare* have been given a room within the ancient area. But they have official authorization. The cat shelter does not, say the state archaeology officials, who are now trying to close it two years after it made the apparently fatal mistake of applying for a permit to install a toilet. That put the shelter on the officials' radar, and they now insist it has to go even though — with just basic equipment like cages, medical cabinets, ramshackle furniture and garbage bins — it is far better organized than the others.

The underground shelter, which cares for some 150 to 180 cats at a time, is near the Area Sacra of Largo Argentina, a downtown archaeological site consisting of four Republican-era temples. Located in a squat space created during the time of Mussolini, when a street was built over the site, the shelter

sits directly above the remains of the travertine podium of what archeologists identify as Temple D, a structure from the second century BC.

"The cat ladies are occupying one of the most important sites in Largo Argentina and that is incompatible with the preservation of the monument," said Fedora Filippi, the Culture Ministry archaeologist responsible for the area.

Umberto Broccoli, Rome's superintendent for culture, acknowledged the situation was delicate. "The cats of Rome are by definition as ancient as the marble capitals they lounge on," he said.

The cats have their own habits. "They don't read bans," he said. "They will return to Largo Argentina" regardless of whether the shelter is there, and *gattare* and tourists will continue to throw food at them. "The situation is really not so simple."

NEWS FROM THE FIELD

Carsulae: The first excavation campaign near the Arch of San Damiano

by Paolo Bruschetti, Luca Donnini, and Massimiliano Gasperini,
Soprintendenza per i Beni Archeologici dell'Umbria

The summer of 2012 saw the first excavation campaign at the northern end of the city of Carsulae, more precisely between the monumental necropolis and the Arch of San Damiano. The excavation was organized under the scientific direction of Dr. Paolo Bruschetti of the Soprintendenza per i Beni Archeologici dell'Umbria and coordinated in the field by the archaeologists Dr. Luca Donnini and Dr. Massimiliano Gasperini. More than 25 students from the Universities of Perugia, Viterbo, Macerata, and Roma La Sapienza participated.

Within the complex of the ancient city, three different soundings (A, B, and C) were opened (Fig. 1), which yielded a large funerary monument with a rectangular plan, an underground structure whose purpose and use are not yet clear, a stretch of paved road hitherto unknown, and a series of structures adjacent to the road that are yet to be explored.

Below is a brief description of the major finds that came to light during the first campaign; these are useful for understanding the objectives of the research to come.

Sounding B

Located at the northern end of the archaeological area along the stretch of the via Flaminia inside the monumental necropolis of Carsulae, Sounding B is situated at the back of the so-called Tower Tomb and corresponds with the find spot of the Sarcophagus "della Fanciulla." We began by clearing the area and exposing the original trench cut into virgin soil for the deposition of the sarcophagus. We then opened a series of quadrants 4 meters on a side in the surrounding area, which allowed us to identify a series of walled structures razed to their foundation level. These were all related to a single large structure.

It is thus possible to see that the sarcophagus was not placed outside, but within the remains of a large rectangular funerary monument (8 x 12 m.) oriented east-west (Fig. 2). The remains are the

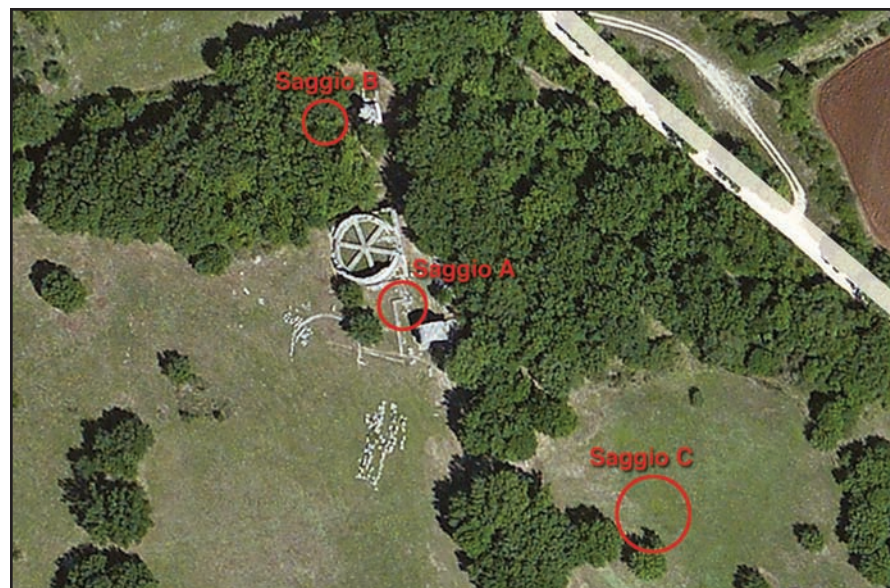


Fig. 1. Northern end of Carsulae, aerial view showing the locations of Soundings A, B, and C, excavated in 2012.

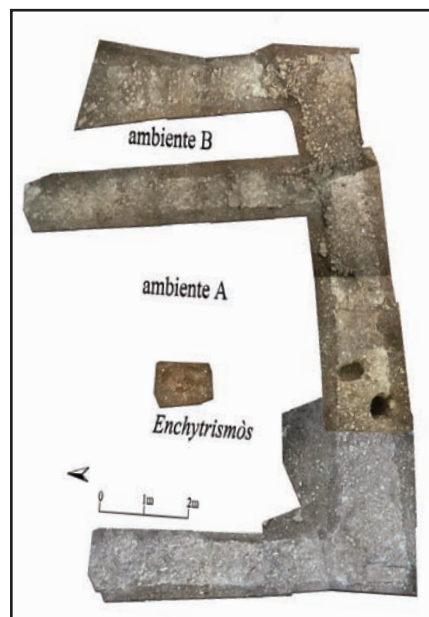


Fig. 2. Photogrammetric image of the funerary monument in Sounding B.

foundations of a building in *opus caementicium* that had been laid directly into the trenches excavated into the virgin soil. These foundations have a median width of more than a meter and are about 120 cm. deep; from this we hypothesize that they supported a superstructure in *opus quadratum* that has been completely lost.

The plan of the structure shows at least two rooms, of which the first and smaller has a rectangular form oriented north-south (1.60 m. x 8 m. on the inside); the second, almost square (7.30 x 8.0 m. on the inside), was the one that contained the Sarcophagus "della Fanciulla" (deposited against the



Fig. 3. Remains of an infant or fetus buried in an amphora (*enchytrismos*).

western back wall and centrally placed). The placement of the sarcophagus against the back wall and the dimensions of the structure would suggest the existence of other similar monuments, which must have been already removed in antiquity.

At the exact center of the main room was also found an infant burial within an amphora (*enchytrismos*). The vessel contained the remains of a newborn or a fetus, now robbed of its grave goods (Fig. 3). At some time, perhaps corresponding to the period of abandonment of the city, the monument must have been completely dismantled and the structures razed to their foundation

level. The stratigraphy did not produce significant material that could give a precise dating to the abandonment and consequent despoliation of the superstructure.

Sounding C

Located in the NE part of the travertine shelf on which Carsulae rests, east of the via Flaminia and about 70 m. SSE of the Arch of San Damiano, Sounding C was opened in an area adjacent to a rectangular underground structure covered with a partially collapsed barrel vault (Fig. 4). Before the start of the 2012 excavations, the entire area between the Arch of San Damiano and the large sink hole (near the basilica in the center of the city) seemed to be completely unknown from an archaeological point of view. This was either because it appeared to lack structures of any interest or because already in antiquity it had been designated for agriculture, perhaps for vegetable gardens (in which case the underground structure could have been interpreted as a cistern for agricultural use).

The excavations, however, revealed a much more complex situation than any we could have expected (Fig. 5). In fact, that which at first had seemed to be a simple row of limestone slabs defining the southern side of the cistern turned out to be in reality an actual curbing for a paved road (probably one of the *decumani* of Carsulae) of which a large part (14 x 4 m.) was found in a very good state of preservation. Above the paving stones, to a thickness of about .60 m., were the remains of a large dump of ceramic material, mortar, and polychrome painted plaster. On the sides of the paved stretch, on the other side of the underground structure, were found the remains of some walls leveled almost to their foundations, which seemed to belong to a reorganization of the area in the Imperial period, certainly after the paved road had gone out of use. The stretch of road that we found was the only part preserved because it was use-



Fig. 4. Underground barrel-vaulted structure, view from east.

ful in the new urban plan. With regard to the cistern, finally, the excavation revealed its whole upper part as far as the spring point of the vault, and it seems, from a large trench in the *cortina* of the short eastern side, that it was filled in at a relatively recent date.

In spite of the still preliminary phase of the excavation research, it has nonetheless been possible to advance several interesting hypotheses with regard to the topography of this area. As regards the paved road and the cistern, evidence suggests that the two were the result of a single urban design that must date approximately between the 2nd and 1st centuries BC (thus before the reorganization in the Augustan period, which led to the construction of the Arch of San Damiano and the great funerary monuments). At least three elements support this hypothesis: first, the discovery among the paving stones of at least one coin of the Republican period, a clear indication of the use of the road from the 1st century BC; second, the orientation of the road, which is completely unrelated to the axis defined by the current line of the *via Flaminia*, but perfectly aligned with the orientation of the forum



Fig.5. Photogrammatic image of pavements and road in Sounding C.

area (thus with the most ancient nucleus of *Carsulae*); and third, the complete abandonment of the use of the road, whose higher stones come to be enclosed within later structures (which are still to be explored), while at the eastern and western ends the paving stones and curbing blocks were removed and, on the west end, replaced with a *cocciopesto* pavement.

With regard to the area on the edge of the stone pavement, as we mentioned before, we found the crests of several walls preserved almost to foundation

level on the other side of a *cocciopesto* pavement that had been put in place of the paving stones on the western end of the stretch of road. At present the study of these structures is quite preliminary, and only through our next season of excavation will it be possible to determine with greater clarity both the chronology and the intended use of the area, even if it seems likely that they date to a period later than the great Augustan restorations.

Both the stone pavement and the walls that border it were covered by the

remains of a tremendous dump of roof tiles, mortar, and innumerable fragments of polychrome painted plaster whose form would date to the last phase of habitation at *Carsulae*, when it was necessary systematically to dismantle the city's buildings in order to gather the construction materials.

In the next excavation campaign scheduled for the summer of 2013, we plan to enlarge Sounding C with the following goals: to dig out the underground structure in order to determine with absolute certainty its intended use; to excavate the structures on the east and south of the stone pavement in order to understand better their chronology and use; to open a new sounding to the east of the stone pavement in the hope of finding further stretches of road preserved and ultimately the point where it meets a hypothetical stretch of the *via Flaminia* that predates the Augustan era. (This original stretch of road, perhaps fallen into ruin because of the possible collapse of the eastern edge of the sink hole and thus rebuilt in a place farther back and differently directed, should pass about 29 m. east of the stretch of road found in the 2012 campaign).

New Excavations at Castrum Novum

by M.- L. Haack

Since September 2010 a new stage of archaeological research has begun on the site of the Roman city of *Castrum Novum*, an important seaside settlement and port of call on the Tyrrhenian Sea, founded in the first half of the 3rd century B.C. The research project, initiated by the *Museo del Mare e della Navigazione antica*, was made possible thanks to a close cooperation between different Italian and French institutions: the *Soprintendenza archeologica per l'Etruria meridionale*, the universities of Lille 3 and of Picardie, the Archaeology laboratory of the Paris-based Ecole Normale Supérieure (UMR 8546 of CNRS), the town of Santa Marinella and the *Gruppo archeologico del territorio cerite* association.

The project was born because of the will to deepen the knowledge of the history and the ancient topography of the archaeological site, which is little known today in spite of the synthesis made by Piero Alfredo Gianfrotta in 1973.

The goal of the project is to check the historical continuity of built-up



View of the excavations at the Roman city of *Castrum Novum* situated along the *Aurelia Vetus* on the Tyrrhenian coast.

areas from the mid-Republican period to the early Middle Ages and to understand the topography of the first *castrum*, the development, the urban organization and the population of the Republican and Imperial period city. The study also deals with the port area, its facilities and the semi-submerged fish-tanks near the mouth of Fosso delle Guardiole, very close to the ancient built-up area.

In September 2010, work concentrated on the graphic and photographic documentation of the ruins of the *bal-*

neum of "le Guardiole" and the ruins in the sea, visible in section, along the stretch of coastline between "Torre Chiaruccia" and "Casale Alibrandi". Edoardo Bruni (Società Poseidon) undertook a first campaign of underwater survey to a depth of 100 meters.

The remains of the *balneum* of "le Guardiole", traditionally considered as part of a Roman villa equipped with fish-tanks, consist of eight rooms oriented northwest/southeast, facing onto the south side of *via Aurelia Vetus*.

Stratigraphic analysis of the walls documented many differences in interpretation in comparison with the conclusions suggested previously by researchers, now identifying at least four stages for the complex, one of which may date from the early Middle Ages.

On the coastline, in the west sector, two dense levels of pottery fragments were identified and dated from the Villanovan period, whereas in the eastern sector, remains of a series of Roman buildings turned up, among these a second *balneum* with an apse, at least 1.50 m. high, and *cappuccina* graves, partly damaged by clandestine excavations.

In September 2011, the mapping of the ruins of "le Guardiole" continued. The first stratigraphic soundings were taken in the vicinity of "le Guardiole." In front of "Casale Alibrandi," the Siena university team, led by Stefano Campana, carried out the first geophysical survey.

The first excavation results are presented in a comprehensive volume on the history of *Castrum Novum*: Enei Fl., Haack M.-L., Nardi Combescure S., Poccardi G., *Castrum Novum. Storia e archeologia di una colonia romana nel territorio di Santa Marinella*, Quaderno 1, Santa Marinella, 2011.

A Special Sarcophagus for a Faliscan Wake

by Maria Anna de Lucia Brolli and Jacopo Tabolli

In June of 2012, the Soprintendenza per i Beni Archeologici dell'Etruria Meridionale, in its ongoing activity for protection of the territory against illegal intrusions, conducted excavations in the necropolis of Narce, at the southern end of the ancient Ager Faliscan site, on the slopes of La Petrina (Fig. 1). The investigations have focused on a small group of trenches, partially explored by clandestine diggers, near the northern burials investigated in June 1890 and published in the 1894 *Monumenti antichi dei Lincei*. Particularly interesting was Tomb 1/2012, measuring 2.80 x 1.55 m, a simple trench that had been cut through several geological layers, and which reached a maximum depth of 1.45 m. Deposited into the simple trench was a monolithic tufa sarcophagus weighing 1.2 metric tons, covered by irregular stones (Figs. 2-3). Its shape seems to recall the earliest conical cists for cremation burials: at Narce cists and sarcophagi appear to have been "stone houses" for the dead, whose lids reflected the ancient settlement's evolution from huts to houses.

The sarcophagus was laid on an intentional slight slope (7.4%) and it is reasonable to assume, on the basis of the shape of the sarcophagus (as well as by analogy with what is documented in the same cemetery), that the deceased, probably a woman, was buried with the head towards the east. The trench had been disturbed by illegal diggers only in the eastern part, up to the area of the sarcophagus. Skeletal remains have not been found, with the exception of a small fragment. The grave goods were probably stolen, except for a bronze ring, likely on the left hand. In the soil thrown out by the clandestine diggers, a bronze fusiform pendant and fragments of a cup were recovered, of types already documented at Narce, so that one can date the tomb to the mid-third quarter of the eighth century BC.

The unparalleled discovery of com-



Fig. 1



Fig. 2

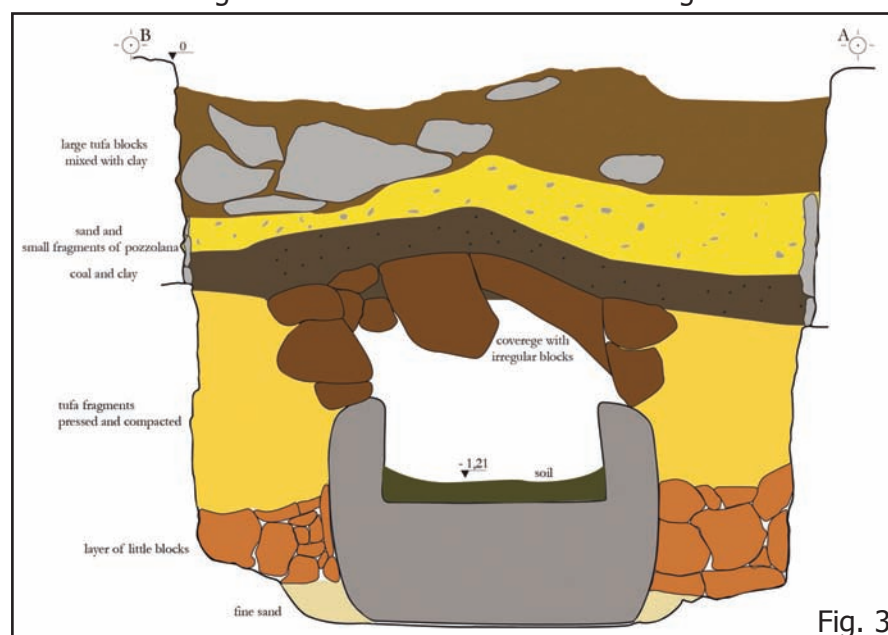


Fig. 3

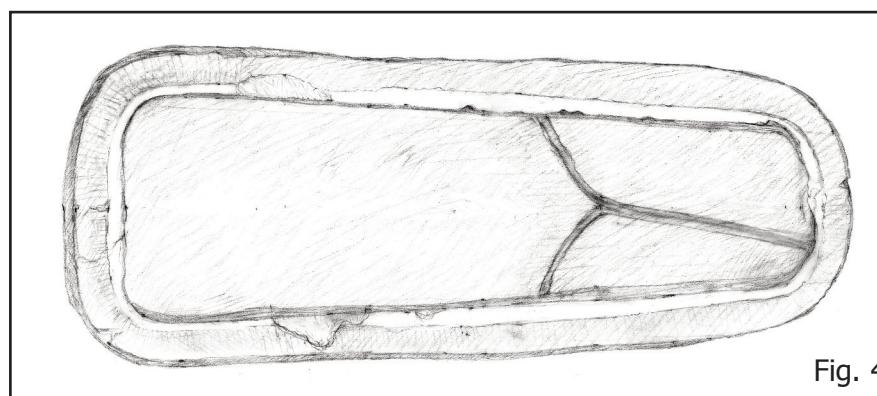


Fig. 4

tufa blocks mixed with clay (Fig. 3). The sides of the trench appeared to be lined, at a higher level, by some vertical tufa slabs. This complex stratigraphy can be read as the result of actions to protect the sarcophagus.

The excavation of the remaining soil in the sarcophagus permitted us to recognize on the bottom, inside the chest, the presence of a drainage channel in the form of a "Y" ending in a circular hole at the foot of the body (Fig. 4). Major stonecutting operations in the mid-8th century are certainly surprising. A current survey of sarcophagi from Narce stored in several different museums is allowing us to find other examples of such a peculiar feature of the tomb, used as recently as the second half of the 6th century BC.

Since the natural process of putrefaction involves a substantial liquefaction, the channel may reveal a specific function for the outflow of the first slurry, then perhaps of all the organic tissues of the body, preventing the persistence of residues in the sarcophagus. The slope of the sarcophagus, with an incline opposite to that of the natural tufa, together with the slope of the bottom of the chest, could have been intended for the flow of the fluids, which normally tend to concentrate at the feet of the deceased, into the channel. This hypothesis may suggest that the woman was exposed for a short time inside the sarcophagus before it was closed by its complex ritual deposition of filling layers into the trench. The dispersal of "unclean" fluids during this exposure time would have allowed the body to be preserved within the sarcophagus, and symbolically purified before the final closing.

The sarcophagus was removed from the site by crane and is now displayed in the Museo Archeologico dell'Agro Falisco in Civita Castellana (Figs.5-6).

Bibliography:

De Lucia Brolli M. A., Tabolli J. 2012, "Dimore litiche per i defunti di Narce", in *Officina Etruscologia 7* (Rome: Officina Edizioni) 9-76.



Fig. 5

plex stratigraphy in the trench reveals the ritual practices that took place during the funeral (Fig. 3). The sarcophagus had been housed in a recess formed on the bottom of the trench, then filled with a layer of fine sand. On the long sides, the case was held in place by a layer of small rocks, covered by a hard stratum of pressed and compacted tufa

fragments. Unlike what is documented in the majority of sarcophagus burials at Narce, it was covered not with a real cover, but by irregular blocks. Above this covering it was possible to identify, in succession, a thick layer of coal and clay, then a layer of sand and small fragments of pozzolana. The final closure of the trench filling was composed of large



Fig. 6

Roman Grape Pips Found in Well at Cetamura del Chianti

Office of News and Research
Communications, Florida State
University

The recent discovery of ancient Roman grape pips in a well at Cetamura del Chianti on the property of the Badia a Coltibuono (Gaiole in Chianti) promises to reveal new insights regarding viticulture and the history of the landscape in the Chianti area, according to excavation director Nancy de Grummond of Florida State University and the Stucchi Prinetti family, proprietors of Coltibuono.

A collaborative team of American universities and Italian scientists, excavating in May and June of 2012 in the Roman levels of the well, have retrieved some 150 specimens of grape pips, along with numerous other indications of plant and animal life 2000 years ago. Professor de Grummond credits the Italian firm of *Ichnos: Archeologia, Ambiente e Sperimentazione* for the vision of the possibilities of the project as well as for the successful conquest of the challenging conditions at a depth of 97 ft. below ground level. “Francesco Cini, the president of Ichnos, told me two years ago that one of the most important objectives in this well would be to find scientific evidence of the grapes grown in Chianti in antiquity,” said de Grummond, “and now our wishes have come true.”

The wet conditions in the well favor the excellent preservation of all sorts of organic matter and allow for types of analysis not usual for excavations at land sites. “In fact, grape pips have been discovered before at Cetamura,” said de Grummond, referring to burnt examples found in a sacred Etruscan offering, “but they were carbonized and did not allow investigation into the variety of grapes. With all of these new samples, there is the chance that scientists may be able to identify DNA and tell us a great deal about the vineyards and the consumption of grapes in the Roman period.” The samples have been entrusted to the laboratory of Prof. Gaetano Di Pasquale at the University of Naples, where Mauro Buonincontri, a doctoral student and member of the Ichnos team, will carry out the appropriate analysis.

The pips were found associated with Roman artifactual evidence of a date in the first half of the first century AD,



Grape pips from the Roman level of the deposit in the well (First century C.E.).



The well head, surface level, pre-excitation.



Member of the *Ichnos* team in the well at Cetamura ca. 30 m. deep.

including smashed vessels and an abundance of animal bone ranging from pig, cow, and sheep/goat to chicken (including the spurs of a rooster), goose and swan, under study by Dr. Ornella Fonzo of Cagliari and Dr. Chiara Corbino of Florence. Also found were remains of barley, olive and walnut and several substantial samples of wood. Especially intriguing are the fragments of a ceramic pitcher that seem to be smeared with resin, suggesting that the Romans of Cetamura may have been drinking a kind of retsina, not unusual in antiquity when containers for shipping wine were often sealed with such material. Much of the identification and collection of organic material is achieved through a system of sieving the soil from the well through a water flotation basin devised by Cini and his collaborators. FSU graduate student Jordan Samuels marshals the forces of undergraduate students who laboriously extract the tiny seeds and other organic remains, and at the same time process enormous amounts of debris from the well, such as fragments of brick, tile and large storage vessels such as amphoras and dolios.

A good bit is known about Roman activities at Cetamura. Alvaro Tracchi of San Giovanni Valdarno, who first dis-

covered Cetamura in 1964, already identified Roman ceramics at that time. Professor Cheryl Sowder of Jacksonville University, a graduate of Florida State University and currently the supervisor of finds as they come out of the well, recalls digging in the adjacent Roman villa when she was a graduate assistant in the 1980's. The villa featured baths with an under-floor heating system (hypocaust) and much of the debris found in the well above the level of the grape pips belongs to the various kinds of brick, tile and ceramic pipes (box-flue tiles) dumped after the dismantling of the baths in a later period. Dr. Randall Nishiyama of Boulder, Colorado, assists with the processing of hundreds of pounds of such ceramic material, much of which must have been created at Cetamura.

Sowder noted materials from the Roman usage level of the site that relate to many aspects of daily life, but may be especially relevant for understanding Roman banqueting practices at a rural hilltop site. Thousands of artifacts have been processed by Professor Lora Holland of the University of North Carolina-Asheville, director of the Cetamura lab at Coltibuono, and await restoration and analysis. FSU collabo-

rates closely with the conservation wing of Studio Art Centers International (SACI) in Florence, and many items are under the care of SACI expert conservator Nora Marosi, who collaborates in turn with the Centro di Restauro della Soprintendenza per i Beni Archeologici della Toscana.

Florida State University, working with collaborators from the University of North Carolina at Asheville and New York University in Florence, among others, has been studying the whole chronological arc of activities from Etruscans of the 7th-2nd centuries BC. to Romans of the time of Augustus down to at least the 2nd century AD. There are also remains of a medieval fortified village on the site, contemporary with the founding of the abbey at Coltibuono in the early Middle Ages. Dr. Charles Ewell, a resident of Lecchi-in-Chianti and professor at NYU-Florence, along with Dr. Laurel Taylor of UNC-Asheville, oversees excavation of an Etruscan artisans' zone, where ceramic kilns dating to the 3rd century BC. have been unearthed. Ewell and Taylor have also identified an area of iron-working which may have continued in usage from Etruscan to Roman times. Adjacent to the artisans' zone is an Etruscan sanctuary of the 2nd century B.C., featuring altars, votive pits and offerings of vessels and foodstuffs, frequently burned and broken. A remarkable find in 2008 was an offering of a bowl of cooked chickpeas flanked by a wine goblet, evidently considered an appropriate meal for the gods. The sanctuary also yielded abundant remains of grain, apples, grapes and olives of the Etruscan period, all burnt and thus carbonized.

The new evidence from the Roman period will be used by Prof. Di Pasquale and Mauro Buonincontri along with evidence from the medieval levels of the well and already published results from the Etruscan areas to reconstruct the landscape of Chianti from an historical perspective. The grape pips should prove to be an especially important and revealing aspect of the study.

The archaeological work at Cetamura is conducted under the auspices and with the supervision of the Soprintendenza per i Beni Archeologici della Toscana in Florence (inspectors Silvia Goggioli and Giovanni Roncaglia). Deborah Montagnani, Vice Mayor of Gaiole, is the liaison for cultural and educational development of the site of Cetamura.

Some Observations Regarding Greaves in Tomb 90 of the Casabianda Necropolis at Aléria (Corsica)

by Stephan Verger

The greaves brought to light in Tomb 90 form a pair. They belong to an archaic type originating in Greece that encloses the leg and has the line of the inside calf muscle indicated. The hollowed-out upper part is very high and rounded, reaching just under the knee without completely enclosing the kneecap, in contrast to the later form dating from the end of the 6th century to the beginning of the 5th. The type is attested in central peninsular Italy in the last third of the 7th century (at Fabriano and Pitino di San Severino in the Marche, for example), but it is more frequently used in Etruria during the 6th century, as in the Tomba dei Flabelli in Populonia (before 560). This is the type that is most frequently represented in scenes of battle, when the equipment of the hoplites is precisely delineated, up to the last third of the 6th century. It is greaves of this type that are worn, for example, by one of the hoplites opposing Heracles on one of the revetments of the combat chariot from the tomb at Castel San Mariano in Umbria (around 530-520). The principal difference in the canonical Greek and Etruscan series lies in the absence of the line of holes for attaching the inner lining made of perishable material, of which one must take into account in a precise typological study.

The two greaves are similar, but perhaps not completely identical. Thus, if one compares the borders of the upper part, near the inside of the calf: the right greave (a), on the edge toward the inside, displays a series of three parallel incisions, a smooth band, then a series of three parallel incisions; the left greave (b), at the same place, has only one series of three parallel incisions along the edge.

As concerns the decoration, by combining the photographs we manage to restore the composition of the whole, which is the same symmetrically on the two leg pieces. I made a poor sketch of the composition of the left greave to give myself an idea (see fig. 1).

The central group consists of Heracles, who lunges forward while brandishing his club (?) above the head of a giant; he is already on the ground

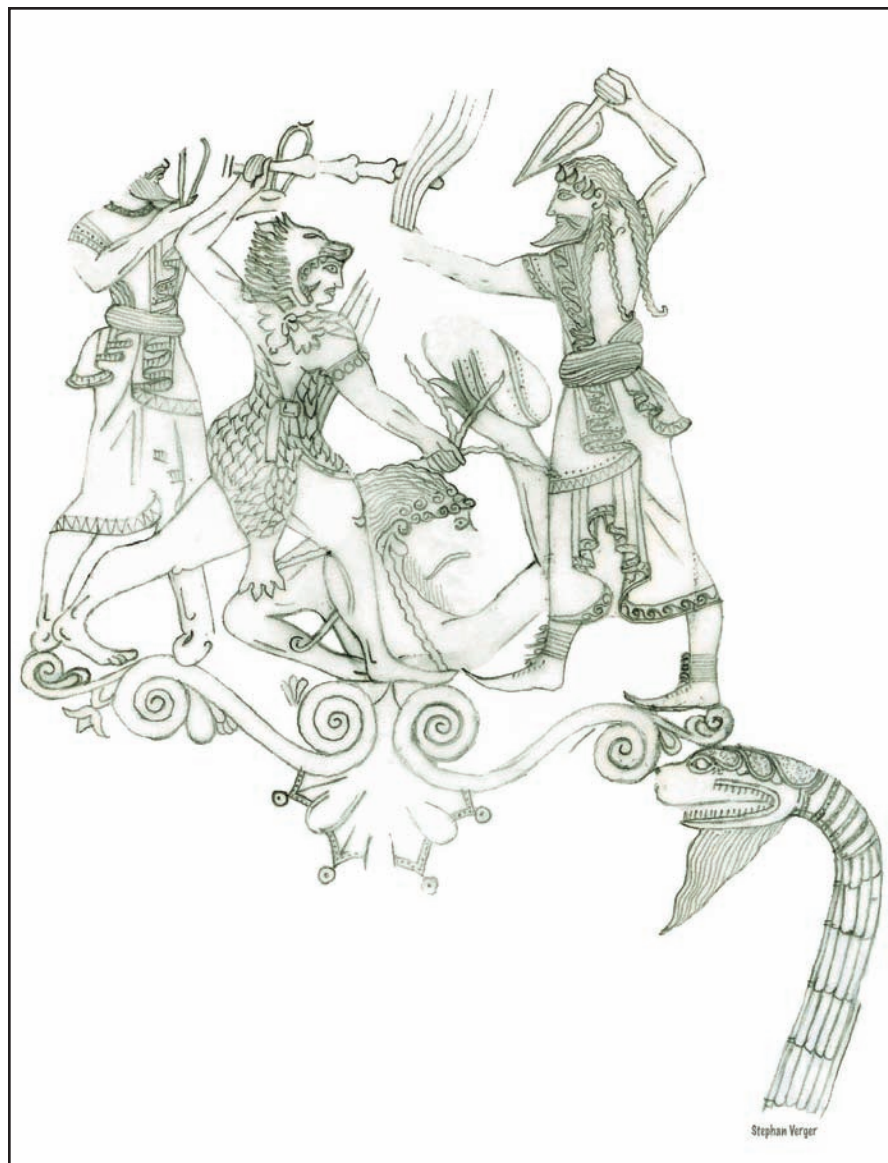


Fig. 1. Sketch of incision on left greave from Tomb 90 at Aléria.

and may be Alkyoneus. There are similar examples, following the Argive shield plaques of the 7th century, in which Heracles pulls the giant's hair. Alkyoneus holds the end of Heracles' club (unless he brandishes a large rock — it is not clear in the photos). Normally this combat is represented alone, but there exist indications suggesting that the combat of Heracles and Alkyoneus was part of the Gigantomachy, since in effect the figure on the right of the sketch should be Hephaistos holding in two tongs the firebrands that he is getting ready to throw onto the giants. The theme is attested in Attic ceramics since Lydos (deinos of the Acropolis), and a fragment from Gravisca attributed to Exekias represents the Gigantomachy with Hephaistos holding two bellows.

The figure on the left remains to be identified. He is shown in profile view and may be slightly raising his head. We can reconstruct the position of his right arm on the basis of a photo of the

left greave, where we see one hand right next to that of Heracles. He holds something that is not clear. Is it a masculine or feminine figure? A divinity? It is not a Giant, but why not Gaia? Does its symmetrical position with the figure of Hephaistos indicate that it may be a goddess? The hairstyle of three separate tresses, on the right greave, might also be suitable for a masculine figure (see the dancer and one of the banqueters in the Tomb of the Lionesses at Tarquinia) such as Apollo. In this case, I believe that one must see the objects themselves: other hypotheses are possible.

The composition of the whole must derive from well known models on bronze chariot revetments from the workshops of Vulci of the third quarter of the 6th century. The way in which the Giant is held by the hair is found in the combat between Zeus and a Giant on one of the plaques on War Chariot I from Castel San Mariano. The placement of the club (if that is actually what

one sees) with the point forward appears on a plaque from War Chariot II from the same tomb (later one finds it more frequently) as well as the general placement of the figure: Heracles is lunging against his adversaries in the center, while two characters face the combat on either side. This specific composition also evokes a great later work, the plaque from the pediment of Temple A at Pyrgi (around 460), which represents an episode from the Seven Against Thebes, but has at the same time been interpreted as a Gigantomachy scene. There are only two supplementary figures, but otherwise the general composition is the same.

The style of the right greave seems rather close to the most recent chariot revetment plaques of the archaic series, that is, from around 530-520 B.C. The preserved part of Hephaistos' profile, with a slightly curved and pointed beard, recalls the figure of Zeus on Chariot I from Castel San Mariano, for example, but one obviously must see the object to be sure.

The design of the right greave is very carefully done and more precise than that of the left greave. The latter could be a copy of the right greave, taking into account what has been said about the differences in the treatment of the border. The style of the faces in the left greave might still be dated to the 6th century, possibly a little later (for the profile of the figure of Hephaistos, compare the profiles in the Tomb of the Olympiads, perhaps around 520-519). Likewise, the beardless face of Heracles on the right greave seems close to that of the figures on the first generation of Attic red-figure vases.

There are many historical comments that one could make on the choice of the theme of the Gigantomachy, on the manner of representing Heracles without a beard (at least on the left greave) and on the presence of Hephaistos behind the hero, but one must wait to see the objects before going further.

The pair of decorated greaves from Aléria is a unique work, both for the originality of the decoration and for the support — no known Etruscan greave seems to bear such a complex decoration. If we hold to a high date, around 530-520 for the right greave at least, this also poses important questions about the history of the beginnings of the Etruscan necropolis. But all these observations are extremely provisional and suggestive, since they are not based on a direct examination of the pieces.

NEWS FROM THE SECTIONS

“AG Etrusker und Italiker:” A New Project in Germany

The interest in Etruscan culture that Germany has been rediscovering in recent years, promoted above all by Prof. M. Bentz at the University of Bonn (see *Etruscan News* 12, p. 19) as well as by important initiatives of museums and exhibitions (*Etruscan News* 13), has a new focus. The German association, Deutscher Archäologen-Verband e.V. (dArV), which has represented the professional and social interests of archeologists in German-speaking countries since its foundation in 1970, has decided, at their 40th Annual Convention in Tübingen in June 2010, to create the Arbeitsgemeinschaft Etrusker und Italiker (Working Group for Etruscan and Italic Studies).

The Working Group, whose main referent is Dr. Friederike Bubenheimer-Erhart (University of Vienna), intends to strengthen and re-anchor the study of the Etruscans and Italics in University courses of Classics departments, encouraging and promoting lectures and talks on these subjects and supporting the number of interested young scholars, which is increasing. As the main bibliography in these disciplines is in Italian, another aim of the Working Group is to promote translations into German of important Italian studies. Through an up-to-date and rich Web site, regular

meetings and other activities, the Working Group wants to offer a platform and a forum for students and scholars who are interested or actively engaged in this field of study.

The web site (<http://darv.de/arbeitsgemeinschaften/etrusker-und-italiker/>), particularly the new version that will soon be online, supplies information about the Working Group and its activities, and announces new events and activities concerning Etruscans and Italic peoples: lectures and talks at universities, exhibitions, projects, theses and dissertations.

Annual meetings strengthen connection and exchange between scholars and encourage the organization of other activities such as symposia. Organized by members of the Working Group, these take place each time in different institutes or museums of German-speaking countries. These meetings provide excellent occasions to hold discussions in a comfortable atmosphere, and to become acquainted with other archaeological institutions.

Since its creation, the Working Group has already met four times: the first two meetings — held in Vienna in October 2010, upon invitation of Friederike Bubenheimer-Erhart, and in Frankfurt in May 2011 upon invitation of Nadin Burkhardt — had the purpose of constituting the Working Group, of defining its tasks and aims, and of presenting new research.

The small but very interesting

August Kestner-Museum of Hanover, so called in honor of the important German archaeologist and collector, and the new research by Anne Viola Siebert on Kestner's role in the study of Etruscology provided a background to the third meeting, which, organized for the 7th of January 2012 by Siebert herself, was dedicated to the specific topic of the history of Etruscan and Italic scholarship and collections in the German-speaking countries. The aim was to explore the role of these studies in particular historical and political periods, like the Nazi years, and to address important German or German-speaking scholars (Hans Mühlestein, Otto-Wilhelm von Vacano), collectors (Walter Fol) and collections (the Castellani Collection in the Kunsthistorisches Museum of Vienna).

In the same year, the fourth meeting took place on the 22nd of June in the remarkable Badisches Landesmuseum of Karlsruhe, as part of the annual symposium of the dArV. Thanks to the efforts of Nadin Burkhardt and Friederike Bubenheimer-Erhart, new or still ongoing projects and works of all members of the Working Group were briefly presented through talks or posters. The result was a very wide overview of German initiatives in Etruscology and Italic Antiquity, which will soon be available online.

A fifth meeting about the methods of the tomb excavations, organized by Ellen Thiermann, will take place on January 26, 2013 in Zurich.

To learn more about AG Etrusker und Italiker, see <http://darv.de/arbeitsgemeinschaften/etrusker-und-italiker/>.



Talks at the meetings

Vienna, 9 October 2010:

Ellen Thiemann “Das Fresko im Grab der Brettspieler in Capua. Versuch einer Neuninterpretation”

Frankfurt, 7 May 2011:

Anne Viola Siebert, “August Kestner, Etrurien und die Etruskologie”

Christian Heitz, “Indigene Identitäten im S ditalien der Zeit der sog. Griechischen Kolonisation - Die Nekropole von Ripacandida”

Hanover, 7 January 2012

Workshop “Etrusker und Italiker.

Forschungen zum vorrömischen Italien im historischen Kontext”

Beat Schweizer: “Was heißt und zu welchem Ende studiert man Wissenschaftsgeschichte des vorrömischen Italien?”

Martin Miller: “Die Etruskologie im nationalsozialistischen Deutschland

Robinson Kr mer: “Von einer Orientalisierung Roms durch die Etrusker’...Die Theorien von Hans Mühlestein zur Herkunft der Etrusker und ihre Beweggründe”

Marin Miller: “Ein Archäologe auf Abwegen - Otto-Wilhelm von Vacano (1910-1997)”

Arianna Medoro-Kanitz: “La rapina Viennese - I bucheri della Collezione Castellani nel Kunsthistorisches Museum a Vienna”

Klara De Decker-Szabo: “Walter Fol, die Genfer Antikensammlung und ihre etruskischen Funde.”

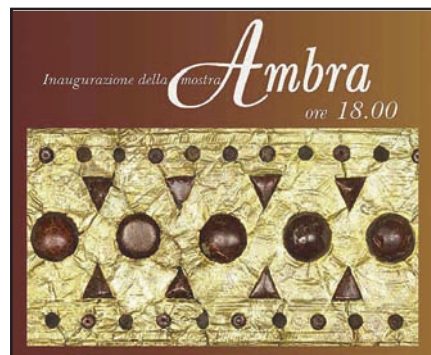
EXHIBITS

Luce dalle Terre dell'Ambra.

Dalle rive del Baltico al Mediterraneo

Museo Nazionale Etrusco di Villa Giulia

December 13-15, 2012



trail of the ancient Amber Road that connected the shores of the Baltic, where the amber was extracted, with the Mediterranean and especially Etruria.

From December 13 to 16, 2012, the public was introduced to the important history and traditions of the Baltic Republics. At the same time it was able to participate in the activities of Villa Giulia, which has always been and will continue to be important in the cultural

life of Rome. The exhibit will last for three months, and includes a catalogue that illustrates the objects and includes essays on their manufacture in the Mediterranean and northern Europe. A conference on these subjects saw the participation of the most important scholars that have studied the amber trade.

The project features an important exhibit on amber, which in antiquity was considered to be a precious “stone,” endowed with magical properties, whose light is as warm as sunlight, a “stone” out of which they carved jewelry and amulets that could bring good luck, and cure a number of illnesses.

Beautifully worked amber jewels made in Etruria are shown in public for the first time, among them necklaces from Vulci, Veii and Capena, together with jewels made today in the Baltic area.

They are evidence of the remarkable continuity of a craft that has lasted through thousands of years, throughout which this precious “stone” has been carved, often into art objects of great beauty.

This Roman celebration of “Light from the Lands of Amber” also featured cultural programs of the Baltic Republics, including shows, songs, books and stories by Baltic authors, a gift shop of amber objects and Baltic specialties for Christmas gift giving, to benefit the Associazione Peter Pan.

The event is also an educational and entertaining opportunity for school groups of young people and children to take part in creative workshops and to decorate a Christmas tree. The final event of the program consisted of a concert of folk music by a group of young Lithuanian musicians.

Restaurando La Storia: l'alba dei Principi Etruschi

Museo dell'Accademia Etrusca e
della Città di Cortona (MAEC)
November 18, 2012 - May 5, 2013

The exhibit *Restoring History: the Dawn of Etruscan Princes*, which has been set up in the beautiful halls of the MAEC Museum of Cortona, displays a journey back 2700 years to the dawn of the Etruscan civilization in Cortona. Over 200 extraordinary new archaeological finds from the Archaeological Park of Cortona and other archaeological sites of the area, such as the Roman villa of Ossaia and the royal palace of Fossa del Lupo, are displayed for the first time together with other valuable objects lent by the Museo Archeologico Nazionale of Florence.

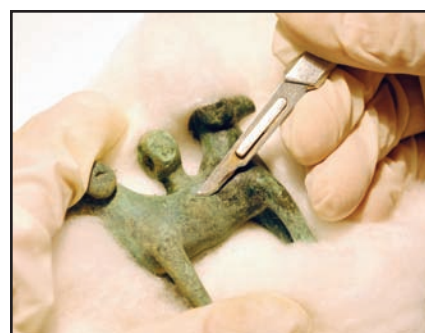
Careful analysis and restoration have restored the funerary offerings of the Second Melone of Sodo to their former beauty. This archaeological site consists of 15 untouched tombs dating from the end of the 7th century to the beginning of the 6th century BC. The discovery of these Orientalizing tombs has confirmed the hypothesis of some historians who believed that Cortona was a multicultural town open to both Greek and Eastern cultures.

The exhibition is spread over four halls and shows all the different phases



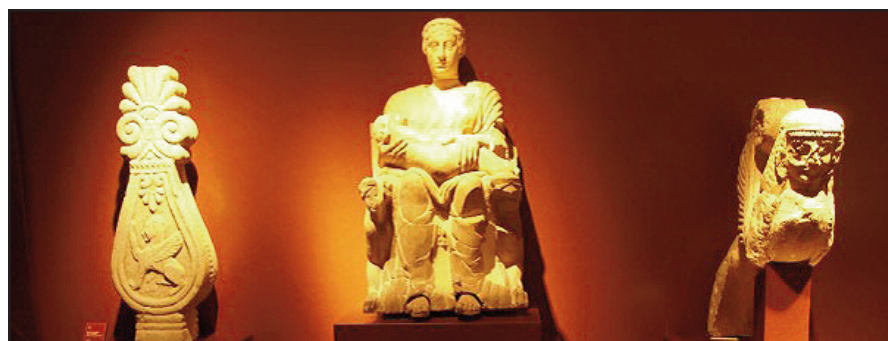
Micro-excavation of a burial urn.

of archaeological finds restored by the Centro di Restauro Archeologico di Florence and the new Laboratorio di



Cleaning a bronze ram pendant.

Restauro del Parco Archeologico di Cortona. The exhibition explains the process from the digging, through the



The stela of Londa, the Mater Matuta, and a Sphinx in Santiago.



Minerva of Arezzo, 3rd c. BC, visits Chile on her first trip abroad.

what we have learned and forgotten years ago in school): they tell us stories about Athena, Zeus, Hercules, Minerva, and the Sphinx, among others. An audio guide is also available.

This exclusive exhibition has been sent from the Museo Nazionale



Etruscan antefixes gaze down upon visitors to the galleries.

Archeologico of Florence and the archaeological museum of Siena; this is only the second time the exhibition has left Italy. It is the most important historical and archaeological exhibition this year in Chile.

"One of our main objectives is to

recovery of materials (ceramic, iron, bronze, etc) and the possible micro-excavation of the finds in the laboratory; it describes the phases of diagnosis, restoration, cleaning, assembling, and integration up to the complete restoration of the finds before they are permanently displayed at the MAEC Museum. Valuable bucchero vases, amber jewels and necklaces, ivory jewelry, weapons, armor, and bronze objects are only some of the finds that tell the life of a warrior aristocracy where women played a very important role, and a flourishing economy based on trade, agriculture, and animal breeding.

There is originality in the design and planning of the exhibit through new technologies, such as impressive 3D presentations, and through workshops and other interactive activities.

Restoring History: the Dawn of Etruscan Princes is part of a collaborative project among important museums of the world to organize a series of exhibitions probing the Etruscan culture; previous exhibitions at MAEC have been: *Capolavori Etruschi dall'Ermitage* (Etruscan Masterpieces from the Hermitage Museum) in 2009, and *Le collezioni del Louvre a Cortona. Gli Etruschi dall'Arno al Tevere* (The Louvre Collections in Cortona. The Etruscans from River Arno to River Tiber) in 2011. A new extraordinary project with the British Museum of London will be completed in 2014.

maintain relations with the most famous museums in the world. In this way, we are allowing our students to discover European art here in Santiago, in Providencia. This is not the first time that the Instituto Cultural de Providencia has received such a great exhibition," Vice-president of the Corporación Cultural de Providencia Osvaldo Rivera Rizzo, told *I Love Chile*. "Telling an essential epic of Greek mythology, the exhibition links literature with archaeology, sculpture and history. It enables young people to have direct contact with the same historical figures they have studied at school. While reading, we are always trying to imagine what the characters look like. Sculpture gives a material representation of Greek gods. These are representations from Classical art: they are aesthetically perfect. This is an opportunity to improve our knowledge of the arts, and may have a real impact on education," he added.

Dioses y Héroes de la Antigüedad

A sculpture exhibition recounting
the most famous legends of Greek
mythology.

Providencia's Instituto Cultural
Santiago de Chile

September 14 2012

to January 20, 2013

The exhibition opens with the very famous "Frontón de Talamone," the sculptural remains of an Etruscan temple pediment dating from 225 B.C. and depicting the savage fight between Oedipus' sons Eteocles and Polynices.

This reconstructed vestige is the center of *Dioses y héroes de la antigüedad, Gods and Heroes of Antiquity*, which deals with "Los siete contra Tebas," the Seven Against Thebes. It features sculptures of Greek gods and urns and vases decorated with mythological scenes. Labels accompany the archaeological pieces, which tell us about Greek mythology (or remind us

The Etruscans in Palermo

Museo Casuccini
Reale Albergo Delle Povere
17 October 2012 to
6 January 2013

The Casuccini Collection was formed in the nineteenth century by Pietro Bonci Casuccini, who in 1829 founded the “Casuccini Museum” in the city of Chiusi. It exhibited materials found in excavations on his vast estates. In 1865 the Royal Museum of Palermo, which at that time was in process of formation and in need of a home, acquired the collection. It is without doubt one of the most important collections of Etruscan artifacts in Italy and includes approximately 10,000 objects.

Since 1869 the collection has been housed at the Museo Archeologico Regionale Antonino Salinas in Palermo. The Casuccini Collection is very significant from the point of view of the cultural history and archaeological heritage of the city of Palermo; the high quality of its many objects offers a complete and homogeneous testimony to the artistic production of ancient Clusium.

The Regional Archaeological Museum Antonino Salinas, whose core was formed in 1814 at the Museum of the University of Palermo, contains an extraordinary wealth of cultural material spanning from the Palaeolithic to the



The so-called Plutone, ruler of Hades, sits on his throne.

modern age. A restoration of the building is currently in progress, after which a new systematic and scientific examination of the archaeological and artistic collections is planned: a) to illustrate the process of the formation of the Museum, which was born from the aggregation of collections of diverse types and origins, and b) to provide a wide overview and chronologically accurate history of



Large bucchero oinochoe with Gorgon Medusa on the handle.

western Sicily through its most important archaeological sites.

This exhibition is a sort of “test run” for the new public presentation of Etruscan Collection, before its ultimately permanent installation in the new Museum Salinas. The introductory section presents archival documents and books belonging to the library of the Museum Salinas published in the 18th

and 20th centuries, which pertain to the “discovery” of Etruscan art. The exhibition then unfolds in chronological order, starting with a canopic head, a testimony of the first funeral customs of the northern interior.

The tour continues with Archaic funerary sculpture, figural ceramics imported from Greece and others produced in Etruria. Of note are the famous bilingual kylix by the Andokides Painter and the oinochoe in *bucchero pesante* depicting the myth of Perseus and Medusa. The Archaic section closes with material from the tumulus of Poggio Gaiella, which has been traditionally associated with king Porsenna; it is known for its imposing monumental circular stairway and the famous cinerary statue known as Plutone.

Afterwards come a few objects from the Classical period, finely engraved mirrors and other objects in bronze and ivory. These are followed by a broad selection of materials from the Hellenistic period, including sarcophagi decorated in relief and numerous urns in alabaster, travertine and terracotta.

The exhibition closes with a section on the Archaeological Museum in Palermo, the history of its formation, the figure of Antonio Salinas and the restoration work currently involving the building.

Museo Civico Archeologico
di Santa Marinella,
Castello di Santa Severa, e “Museo
del Mare e della Navigazione Antica”
present the inauguration of
“The Museum of
the Etruscans in 3D”

December 14, 2012

The Civic Museum of Santa Marinella, established in 1993, was transformed after several years of effort into the significant “Museum of the Sea and Ancient Navigation.” In 2005 it was awarded the Regional Quality Award and became a scientific and cultural landmark for the northern coast of Lazio. This new museum and its multimedia section will now form the principal core of the “Extraordinary Museums” of the Castle of Santa Severa and the archaeological area of Pyrgi.

The new museum is divided into various rooms within the courtyard walls of the Castle of Santa Severa (above); it incorporates 3D video projections with audio guides, which present a unique and engaging view of the



daily life and habits of the ancient Etruscans. “It’s the only museum of its kind in Italy,” said Director Enei. “It will allow us to enhance and promote even more of our precious and rare historical and archaeological resources. In spite of the limited resources allocated to culture, we were able to achieve, with the help of Coop. Fuori Centro, the ‘Historia’ association and, with the strong support of the city, this major project, which further enhances the Castle of Santa Severa. It is precisely the Castle itself,” continued Enei, “that the district, with the help of these institutions, is moving to ensure; we are



working toward the preservation of this valuable site for culture, tourism and employment, to its restoration for our citizens and visitors from around the world.”

“Due to our laser scanning project carried out at the Necropolis of Cerveteri and Tarquinia,” added Dr. Barelli, “we were able to reproduce, in three dimensions, details and features of the tombs themselves that otherwise would not be visible. It is an extraordinary, unique project for its kind. We will promote it widely throughout Europe, so that many visitors can discover the beauty of our territory.”

“It is the active collaboration,” said the Mayor of Cerveteri, Alessio Pascucci, “between the municipalities of the area that leads us to achieve results like these. And all will benefit from the tourism and the economic growth resulting from it. We must continue on this path.”

“I agree with Mayor Pascucci,” finally concluded Roberto Bacheca. “I am certain that other collaborations will continue in the future in other sectors, such as health, transport and tourism. Likewise the battle will continue for the future of the Castle of Santa Severa. Complete privatization would be madness, after having spent more than € 12 million for the castle’s restoration and redevelopment. A province cannot pay for the neglect of decades of regional extravagance, and we will continue to work together in committee and with our local administrations, to avoid that scenario and to make the Castle of Santa Severa a real point of cultural excellence for all of Southern Etruria. The opening of this museum in 3D is a further step toward this goal we have set for ourselves.”

Bronze

Landmark Exhibition at the Royal Academy, London

The Royal Academy's landmark exhibition, *Bronze*, celebrates the remarkable historical, geographical and stylistic range of this enduring medium. The exhibition brings together outstanding works from the earliest times to the present in a thematic arrangement that is fresh and unique. With works spanning over 5,000 years, no such cross-cultural exhibition on this scale has ever been attempted. The exhibition features over 150 of the finest bronzes from Asia, Africa and Europe and includes important discoveries from the Mediterranean as well as archaeological excavations. Many of the pieces have never been seen in the UK.

Arranged thematically, *Bronze* brings together outstanding works from antiquity to the present. Different sections focus on the Human Figure, Animals, Groups, Objects, Reliefs, Gods, Heads and Busts. The exhibition features stunning Ancient Greek, Roman and Etruscan bronzes, through to rare survivals from the Medieval period. The Renaissance is represented with the works of artists such as Ghiberti, Donatello, Cellini, and later Giambologna, De Vries and others. Bronzes by Rodin, Matisse, Picasso, Moore, Bourgeois and Koons are representative of the best from the 19th century to today. Bronze has been employed as an artistic medium for over five millennia. It is an alloy consisting mainly of copper, with lesser amounts of tin, zinc and lead. Due to its inherent toughness and resistance, the material's uses over the centuries have been remarkably varied. A section of the exhibition is devoted to the complex processes involved in making bronzes, enabling visitors to explore how models are made, cast and finished by a variety



Top, left to right: Chimaera of Arezzo, Portrait of King Seuthes III, Dancing Satyr of Mazara del Vallo, Crosby Garrett Helmet, The Chariot of the Sun, The Cult Wagon of Strettweg.

of different techniques. The exhibition offers a unique exploration of artistic practice, an understanding of the physical properties and distinctive qualities of bronze, and the rare opportunity to see the very best examples in one place.

Among the earliest works in the exhibition is the 14th-century BC bronze and gold Chariot of the Sun (National Museum, Copenhagen), Denmark's national treasure; ancient

Chinese ritual vessels, including one impressively large example of the type 'zun' of zoomorphic form, Elephant-shaped vessel, Shang Dynasty, 1100–1050 BC (Musée Guimet, Paris); and the masterpiece of Etruscan art, the Chimera of Arezzo, c. 400 BC (Museo Archeologico Nazionale, Florence). Recent archaeological finds include the magnificent Dancing Satyr, (4th century BC, Museo del Satiro, Church of

Sant'Egidio, Mazara del Vallo) which was discovered off the coast of Sicily in 1998 and acknowledged as one of the most important antiquities retrieved from Italian waters. The impressive Portrait of King Seuthes III, early Hellenistic period (National Archeological Museum, Sofia), found in 2004 during archaeological excavations in Bulgaria is another major highlight, as is the Crosby Garrett Helmet, a Roman cavalry helmet found in Cumbria in 2010 and now in a private collection.

The exhibition benefits from an extremely strong representation of Renaissance bronzes. These include Ghiberti's St. Stephen, 1425–29, made for one of the external niches on the church of Orsanmichele, Florence; Rustici's monumental ensemble of St. John the Baptist Preaching to a Levite and a Pharisee (1506–11) that for nearly 500 years was set above the north door of the Florence Baptistry (Museo dell'Opera del Duomo, Florence); Cellini's modello for Perseus, c. 1545–54 (Museo del Bargello, Florence); and De Vries' relief of Vulcan's Forge, 1611 (Bayerisches Nationalmuseum, Munich).

Works from the 19th century to today include Rodin's The Age of Bronze, c. 1876 (Victoria and Albert Museum, London), Matisse's series of four Back Reliefs, 1908–31 (Tate Modern, London), Brancusi's Danaïde, c. 1918 (Tate Modern, London), Picasso's witty Baboon and Young, 1951 (Minneapolis Institute of Arts), Johns' Ale Cans, 1960 (Ludwig Museum, Cologne) and Bourgeois' Spider IV, 1996 (The Easton Foundation, New York).

The exhibition runs through December 9, 2012.

For more information visit: www.royalacademy.org.uk/

Giants, continued from page 39

Unresolved questions

Thus there are still many open questions, even after the careful restoration work, to which answers can only be offered after excavation at the site of Monte Prama is resumed. The resumption of the excavation should reveal whether the statues were closely connected with the tombs. Many see a close connection between the necropolis and the statues, which are dated on the basis of one of the few grave offerings found

within the tombs, a scarab from the end of the 8th c. BC. While this dating is shared by several scholars, others consider the statues to be older by analogy with the small bronzes.

The uniqueness of the boxers, archers, and warriors does not help to resolve the dispute between supporters of the "higher" and "lower" dates, but the presence of nuraghi models in connection with the statues may furnish some new elements. As we have seen, the nuraghe models are well documen-

ted in sacred contexts datable to between the 11th and 9th centuries BC. The presence of these nuraghi models suggests the hypothesis, already advanced by many scholars, that there existed some building, more or less connected to the necropolis, in which the sculptures were placed.

A final question: Who sculpted the Monte Prama statues, which, if one accepts the higher dating, are the most ancient representations in the round of human figures in the west

Mediterranean? The long tradition of stone work among the inhabitants of Sardinia, the close relationship between stone statuary and the numerous *bronze* *zetti*, the many nuraghi models in Nuragic Sardinia, imply that they were the work of Nuragic artisans. Even if the idea of sculpting statues was inspired by an artist from the East, as several scholars have suggested, this would not change the fact that the sculptures of Monte Prama are the last major production of the Nuragic civilization.

CONFERENCES

XX Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria Mobilità geografica e mercenario nell'Italia pre- romana Orvieto 14-16 December 2012

Papers, December 14

Giovanni Colonna (Università degli Studi di Roma "La Sapienza"), *Mobilità geografica e mercenario: il caso dell'Etruria e degli Etruschi*.
Giovannangelo Camporeale (Università degli Studi di Firenze), *Artigiani e mercanti stranieri in Etruria ed etruschi fuori d'Etruria in età villanoviana*.

Carmine Ampolo (Scuola Normale Superiore – Pisa), *Mobilità ed élites nell'Italia tirrenica (VII-V secolo a.C.)*

Papers, December 15

Armando Cherici, *La Gorge Meillet, Glauberg, Heuneburg: contatti commerciali o nostoi?*

Alessandro Naso (Università di Innsbruck), *Dall'Italia centrale al territorio alpino tra l'età del Ferro e l'epoca ellenistica: alcuni casi esemplari*.

Maria Bonghi Jovino (Università degli Studi di Milano), *Mobilità nella Campania preromana: il caso di Capua*.

Luca Cerchiali (Università degli Studi di Salerno), *Mobilità nella Campania preromana: il caso di Pontecagnano*.

Massimo Botto (Istituto di Studi sulle Civiltà Italiane e del Mediterraneo Antico del C.N.R.), *Movimenti di persone nella fase formativa degli insediamenti fenici in Sardegna*.

Massimiliano Di Fazio (Università degli Studi di Pavia), *Mercenari, tiranni, lupi. Mobilità di gruppi nell'Italia antica tra società urbane e non urbanizzate*.

Gianluca Tagliamonte (Università del Salento), *Mobilità e mercenario italico: alcune considerazioni*.

Adriano Maggiani (Università degli Studi di Venezia), *Mercenari liguri nel territorio pisano*.

Stefano Bruni (Università degli Studi di

Ferrara), *Attorno a Praxias*.

Francesco Roncalli (Università degli Studi di Napoli "Federico II"), *Alcuni episodi di mobilità alternativa in Etruria*.

Papers, December 16

Daniela Locatelli (Soprintendenza per i Beni Archeologici dell'Emilia-Romagna), *Stranieri a Felsina e/o Felsinei verso Occidente? Dinamiche di mobilità in Emilia tra fine VII e V secolo a.C.*

Giuseppe Sassatelli (Università degli Studi di Bologna), *Etruschi, Veneti e Celti. Relazioni culturali e mobilità individuale*.

Aldo Prosdocimi (Università degli Studi di Padova), *Novità linguistiche e spostamenti di popoli*.

Adriano La Regina (Università degli Studi di Roma "La Sapienza"), *Ver sacrum*.

BAIR Conference, Berkeley Ancient Italy Round Table,

October 26-27, 2012

University of California, Berkeley

Friday, October 26

Introduction: *Michael Anderson*, Associate Professor, Classics Department, San Francisco State University

Keynote: *John Dobbins*, Professor, McIntire Department of Art, University of Virginia "Art, archaeology, and advanced technology: the case of the Alexander Mosaic at Pompeii."

Saturday, October 27

First pair: the analysis of bone

Chair: *Christine Hastorf*, Professor, Department of Anthropology, University of California, Berkeley

Beauchesne, Patrick, and Sabrina Agarwal (Lecturer, Department of Anthropology; Associate Professor, Department of Anthropology, University of California, Berkeley). "Bioarchaeology and the Study of Ancient Rome: making a case for life course approaches."

Kansa, Sarah Witcher (Executive Director, Open Context, Alexandria Archive Institute) "Bone-ing up on Diet and Economy in and around Poggio Civitate."

Second pair: technical applications

Chair: *Michael Ashley*, Chief Technology Officer, Center for Digital Archaeology, University of California, Berkeley

Jackson, Marie (Research Engineer, Department of Civil and Environmental Engineering, University of California, Berkeley) "Unlocking the cement secrets of ancient Roman seawater concretes."

Storage, William (Visiting Scholar, University of California, Berkeley) "Craniofacial Anthropometry of Roman Imperial Portraits."

Third pair: Alpine studies

Chair: *Carlos Noreña*, Department of History, University of California, Berkeley

Hunt Patrick (Lecturer, Center for Medieval and Early Modern Studies and CSLI, Stanford University) "Hannibal and Italian alpine geomorphology."

Roncaglia, Carolyn (Lecturer, Department of Classics, Santa Clara University) "Client Prefects?: The Cottian kings and Augustan government in the Italian Alps."

Fourth pair (trio): representation

Chair: *Christopher Hallett*, Professor, Department of History of Art, University of California, Berkeley

Mazzeri, Chiara Morini. (Visiting Student, University of California, Berkeley) "Ancestors at the gate: representations of ancestors in Etruscan and Roman funerary art."

Young, Antonia (ABD graduate student, Department of History of Art, University of California, Berkeley) "The Amazon Sarcophagus and gender in the Etruscan world."

Matheson, Linda (Lecturer, Department of Comparative Literature, University of California, Davis) "Tying private to public through the threads of dress in *Virgil's Aeneid*."

Fifth pair: urbanism

Chair: *Maureen Miller*, Professor, Department of History, University of California, Berkeley

Evans, Marilyn (ABD graduate student, Graduate Group in Ancient History and Mediterranean Archaeology, University of California, Berkeley/Lecturer, Department of Classics, University of Georgia, Athens) "Funerary ritual and urban development in archaic Gabii."

Goodson, Caroline (Senior Lecturer, History, Classics and Archaeology, Birkbeck College, University of London) "Urban legacies in southern Italy and Sicily."



Bodies of Evidence: Redefining approaches to the Anatomical Votive An International Conference At The British School At Rome, 5 June 2012

Programme

Letizia Ceccarelli, University of Cambridge, "Donaria: Anatomical Terracotta Offerings from a Votive Deposit at Fidenae."

Jessica Hughes, Open University, "A Farewell to Arms: Votive Body Parts and Rites of Passage in Hellenistic Italy."

Georgia Petridou, Humboldt University, "Demeter as an Ophthalmologist? Eye Votives and the Cult of Demeter and Kore."

Ergün Lafli, Dokuz Eylül University, "Votive Ear Plaques from Asia Minor."

Matthias Recke, University of Giessen, "A Deeper Insight: Etruscan Anatomical Votives with Representations of Intestines."

Rebecca Flemming, Jesus College Cambridge, "Wombs for the Gods."

Olivier de Cazanove, University of Paris I Panthéon-Sorbonne, "Anatomical Votives (and Swaddled Babies) : from Republican Italy to Roman Gaul."

Fay Glinister, University of Cambridge, "Some Mothers Do 'Ave 'Em."

Ellen Adams, Kings College London, "Fragmentation and the Body's Boundaries: Classical Antiquities and Human Remains in the British Enlightenment."

Jennifer Grove, University of Exeter, "Roman Votive Genitalia in the Wellcome Historical Medical Museum."

Laurent Haumesser, Musée du Louvre, "The Open Man: A Large Etruscan Anatomical Bust from the Musée du Louvre."



Archaeology and the City: A Conference on Ancient Rome in New York Columbia University, March 2-4, 2012

Schedule of Events

March 2: Keynote speech

Timothy J. Cornell (University of Manchester), "21st Century Views of the Origins of Rome"

March 3: Session 1

Katherine Welch (Institute of Fine Arts, NYU), "Roman Republican Manubial Temples: Issues of Method and Interpretation."

T. Peter Wiseman (University of Exeter), "Where Did they Live? The use and Abuse of Historical Evidence."

Eugenio La Rocca (Università La Sapienza, Rome), "The Perception of Space in Ancient Rome."

Stephan Zink (Swiss Federal Institute of Technology, Zurich), "Augustus' Palatine Sanctuary and the So-Called House of Augustus: New Archaeological Documentation Changing Historical Perspectives."

March 3: Session 2

Inauguration of the exhibition "Archaeology and the City: George Olcott and His Collection, between Roman and Columbia."

Lothar Haselberger (University of Pennsylvania, Philadelphia), "The City and the Armchair: The Role of *Bauforschung* in Perceiving Ancient Rome."

Pierre Gros (Université Aix-Marseille), "The Methodological Revolution in the Research in the Topography of Rome: From Ad Hoc Identifications to a Monumental Syntax."

Brian Ward-Perkins (Oxford University), "The Late Antique Urban Landscape in the Light of Recent research."

Paul Zanker (Scuola Normale Superiore, Pisa), "Ancient Ruins in Today's Rome."

March 4: Session 3

Domenico Palombi (Università La Sapienza, Rome), "Rome 1870-1911. Archaeology and Urban History."

Giovanni Salmeri (Università degli Studi, Pisa), "Roman 'Orientalism' in the 19th Century."

John Bodel (Brown University), "The rediscovery of Rome and the Formation of the American Epigraphic Collection."



The entrance to the Amedeo Maiuri library in Palazzo de Fusco, the town hall of Pompeii.

Amedeo Maiuri e la sua Biblioteca a Pompei

Comune di Pompei

1 December 2012

Presentations:

Giuseppina Cerulli Irelli, Presidente della Associazione Internazionale Amici di Pompei, "Le attività della Associazione Internazionale Amici di Pompei."

Charles Kaufmann Williams, Director Emeritus of the Corinth Excavations, "New Researches of the American School of Classical Studies in Greece: the Roman Theater in Corinth."

Klaus Freyberger, Direttore dello Istituto Archeologico Germanico, Roma, "Nuove ricerche dell'Istituto Archeologico Germanico in Italia."

Giovanni Conti, Presidente dell'Associazione Culturale Carlo Darwin, Biblioteca Partenope, "Le attività dell'Associazione Culturale Carlo Darwin e della Biblioteca Partenope."

Umberto Pappalardo, Direttore del Centro Internazionale Studi Pompeiani, "Amedeo Maiuri: una vita di archeologo."

Rosaria Ciardiello, Università Suor Orsola Benincasa, "Il Fondo bibliografico di Amedeo Maiuri nel Comune di Pompei."

Mario Grimaldi, "Gli scavi dell'Università Suor Orsola Benincasa nella Casa di Marco Fabio a Pompei."



EuGeStA Colloquium European Network on Gender Studies in Antiquity Sexe et Genre Questions De dénomination October 26-27, 2012 Fondation Hardt Vandoeuvres, Switzerland

October 26, 2012

Stella Georgoudi, Ephe, "L'alternance de genre dans les dénominations des divinités grecques."

Giulia Sissa, UCLA, "La virginité classique: termes, rôles, images."

Judith Hindermann, Basel, "*Mulier, femina, coniunx, uxor* — Die Kategorisierung von Frauen in den Briefsammlungen von Cicero und Plinius dem Jüngeren."

Alison Sharrock, Manchester, "Praise and blame of husbands."

Judith Hallett, Maryland, "Intersections of Gender and Genre: Sexualizing the *puella* in Roman comedy, lyric and elegy."

Jacqueline Fabre-Serris, Lille, "Genre et Gender: usages et enjeux de l'emploi de *durud* chez les élégiaques."

Florence Klein, Lille, "*Mollitia*: réflexions sur le genre poétique."

Craig Williams, New York, "*Mollis, pathecus, cinaedus*: the Latin Lexicon of Unmanly Man."

Helen King, Open University, "Sex and gender? The Hippocratic case of Phaethousa and her beard."

Barbara Gold, Hamilton College, "Is a *masculus* a Real Man? Changing Perpetua."

October 27, 2012

Claude Calame, Ehess, "Les noms de la femme dans les poèmes de Sappho et dans la poésie métèque: traits érotiques, statuts sociaux et représentations genrées."

James Robson, Open University, "Boys like girls? Gender and sex appeal in Aristophanes."

Donald Lateiner, Ohio Wesleyan, "Gendered Insults and Compliments in the Genre of the Latin Novels."

Thomas Spaeth, Berne, "Post-genre? Quelques réflexions sur la dénomination de notre objet de recherche."



Round Table on the Exhibit

Il Modello Inimitabile Percorsi di Civiltà fra Etruschi, Enotri e Dauni

Vetulonia

10 November 2012

Presentations:

Moderator: Simona Rafanelli

Antonio De Siena, Soprintendente per i Beni Archeologici della Basilicata, "Mobilità sociale tra Greci e Indigeni."

Carlotta Cianferoni, Direttore del Museo Archeologico Nazionale di Firenze, "Maschile/femminile nei corredi orientalizzanti di Vetulonia: questioni aperte."

Rosanna Ciriello, Direttore del Museo Archeologico Nazionale del Vulture e del Melfese di Melfi, "Il candelabro bronzeo di Ruvo del Monte."

Giovannangelo Camporeale, Professore emerito di Etruscologia e antichità italiche dell'Università di Firenze, Presidente dell'Istituto Nazionale di Studi Etruschi e Italici, "Tra il vallo di Diano e l'Etruria in età Villanoviana."

Angelo Bottini, Docente di Etruscologia e Antichità Italiche presso la Scuola di Specializzazione in Beni Archeologici dell'Università degli studi della Basilicata, "I Nord-Lucani."

Andrea Maggiani, Ordinario di Etruscologia e antichità italiche dell'Università Ca' Foscari di Venezia, "L'iscrizione etrusca sul bacile da Braida di Vaglio: una rilettura."

Preistoria e Protostoria in Etruria

Undicesimo Incontro di Studi Paesaggi Cerimoniali: Ricerche e scavi

14 September 2012, Valentano
Paesaggi Cerimoniali: Etruria e Lazio

Nuccia Negroni Catacchio, "Paesaggi cerimoniali: la messa in scena dell'ideologia funeraria."

Daniela Cocchi, "I luoghi di culto dell'età del rame in Italia."

Renata Grifoni Cremonesi, "Luoghi di culto e arte rupestre in siti particolari o lungo vie di comunicazione."

Lucia Sarti, Nicoletta Volante, "Tracce di rituali per il riconoscimento dei paesaggi cerimoniali nella Toscana del Neo-Eneolitico. Alcuni casi studio."

Gianluigi Carancini, "La produzione metallurgica protostorica in relazione ai 'paesaggi cerimoniali.'"

Flavia Trucco, Vincenzo d'Ercole, Giorgia Francozzi, Claudio Cavazzuti, "Paesaggi cerimoniali e società: continuità e discontinuità delle forme del culto in Italia centrale alle soglie della svolta protourbana."

Emanuela Paribeni, Roberta Iardella, Ivo Tiscornia, "Riflessioni sui paesaggi cerimoniali delle statue stele della Lunigiana."

Anna Maria Tosatti, Francesco Carrera, "La Grotta di Diana (Mulazzo, MS)."

Christian Metta, "Rituali d'altura: il Monte Amiata e l'inghiottitoio di Poggio La Sassaia."

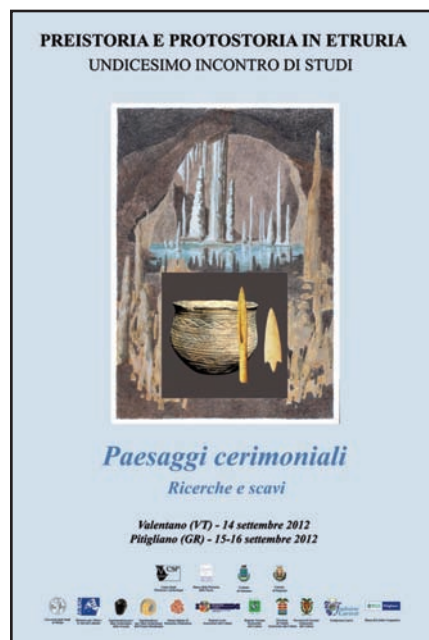
Matteo Aspesi, Giulia Pasquini, "Tombe a camera del Bronzo Medio: rituali di deposizione e rituali di celebrazione"

Anna Maria Conti, Carlo Persiani, Patrizia Petitti, "Dietro il sacro sigillo. Testimonianze dell'età del bronzo dal santuario rupestre di Demetra-Vei-Cerere a Macchia delle Valli (Vetralla, VT)."

Barbara Barbaro, Andrea Cardarelli, Isabella Damiani, Francesco di Gennaro, Nicola Ialongo, Andrea Schiappelli, Flavia Trucco, "Un luogo di culto sulla vetta del Monte Cimino alle soglie della svolta protourbana."

Alessandro Zanini, "Considerazioni sulle aree rituali della valle della Fiora: l'acropoli A delle Sparne."

Massimo Cardosa, "Gli strumenti del



rituale. Una forma ceramica da Sorgenti della Nova: uso, significato, distribuzione."

Marco Romeo Pitone, "Gli strumenti del rituale. Forme miniaturizzate dall'abitato di Sorgenti della Nova."

Nuccia Negroni Catacchio, Presentazione del volume *Preistoria e Protostoria in Etruria. L'Etruria dal Paleolitico al Primo Ferro. Lo stato delle ricerche.*

15 September 2012, Pitigliano

Maria Bonghi Jovino, "Paesaggi, cerimoniali e senso di appartenenza. Il 'complesso monumentale' di Tarquinia."

Luciana Drago, "Le necropoli Veienti. Riti e strumenti cerimoniali della prima età del ferro."

Francesco di Gennaro, Angelo Amoroso, "Le fortificazioni di Fidenae e il culto dei Lari."

Anna Maria Bietti Sestieri, Anna de Santis, "Un paesaggio sacro del Latium Vetus: l'evidenza archeologica e storica."

Giorgia Di Lorenzo, "Lo spazio mentale del 'maschile' a confronto: Verucchio e Veio spunti di riflessione."

Rosa Lucidi, Carlo Virili, "Rituali funerari nel Lazio interno durante la tarda protostoria: alcune considerazioni su vecchi dati e nuovi aggiornamenti dalla necropoli di Campo Reatino (RI)."

Adriano Gaspani, "Il templum etrusco tra simbolismo cosmico e astronomia reale."

Paesaggi cerimoniali: aree di confronto

Franco Marzatico, "Paesaggi del culto nelle Alpi centro-orientali."

Andrea Arcà, Francesco Rubat Borel,

"Rocce a coppelle, elementi di un possibile paesaggio progettato e monumentalizzato nella regione alpina occidentale."

Gaia Pignocchi, "Luoghi di culto e culto dei luoghi nelle Marche durante l'età del bronzo."

Monica Miari, "Paesaggi funerari ed evidenze cerimoniali: il caso della necropoli eneolitica di Celletta dei Passeri a Forlì."

Tomaso Di Fraia, "Un paesaggio cerimoniale della protostoria: il contesto della Grotta Di Cicco (Civitaluparella, CH)."

Ilaria Matarese, Elisabetta Onnis, "La monumentalizzazione del paesaggio funerario mediante circoli nella media età del bronzo: casi di studio a confronto tra Italia meridionale e area transadriatica."

Alfredo Geniola, Rocco Sanseverino, "Aspetti culturali di alcuni ipogei neolitici nella Puglia centrale."

Anna Maria Tunzi, "Aspetti culturali della media età del bronzo nella Puglia settentrionale."

Fabio Martini, Domenico Lo Vetro, "Atti rituali e spazi cerimoniali paleolitici nell'ambiente di grotta: le evidenze di Grotta del Romito in Calabria."

Anna Depalmas, "Il paesaggio del sacro nella Sardegna nuragica: architetture celebrative e spazi cerimoniali nei luoghi di culto e nei santuari."

Alberto Cazzella, Giulia Recchia, "Nuovi dati sui santuari megalitici maltesi: il caso di tas-Silg."

16 September 2012, Pitigliano

Javier Celma, "Rituali suttee a confronto: Srednij Stog II e Rinaldone durante il IV millennio A.C."

Ilze Biruta Loze, "Gipka Lagoon. Neolithic Ceremonial Landscape on the Coast of Litorina Sea (Baltic Sea) (Latvia)."

Artur Petrosyan, Boris Gasparyan, "Rituali di sepoltura in alcune caverne dell'Armenia."

Aziz Tarik Sahed, "La necropole megalithique de Kef Jder: Oued m'zi-Monts des Amours (Atlas Presaharien - Algerie)."

Seconda Sezione: Ricerche e scavi

Paola Ucelli Gnesutta, Emanuela Cristiani, "Analisi tipologica e funzionale delle punte a cran della Grotta delle Settecannelle."

Lucia Sarti, "Grotta dello Scoglietto (Alberese, GR): ripresa degli scavi e progetto di ricerca."

Nicoletta Volante, "La Collina di Spaccasasso: evidenze funerarie e

minerarie nel Parco regionale della Maremma. Nuovi dati."

Nadia Marconi, "Dalla forma alla funzione. Analisi dei manufatti ceramici di un abitato dell'età del rame (Le Cerquete-Fianello, Maccarese, Roma)."

Roberta Iardella, Ada Salvi, Alessandro Zanini, Luca Fedeli, "Castiglion Fiorentino (AR) - Località Montecchio Vesponi: un punto di insediamento della fine dell'età del bronzo."

Fabio Rossi, Massimo Cardosa, Lucia Campo, Irene Cappello, Alessandra Lepri, Mirko Luciano, "Duna Feniglia (Orbetello, GR). I risultati delle ultime campagne di scavo."

Claudio Giardino, Giuseppe Occhini, Patrizia Petitti, Daniel Stainiger, "Nuove ricerche archeominerarie in Etruria meridionale."

Patrizia Petitti, Maurice Picon, Giuseppe Occhini, "La necropoli eneolitica della Selvicciola (Ischia di Castro- VT). Nuovi dati dalle indagini archeometriche sulla ceramica."

Nuccia Negroni Catacchio, Chiara Fizzotti, Carlotta Finotti, "Sorgenti della Nova. Il settore XII: una nuova struttura abitativa."

Massimo Cardosa, Matilde Kori Gaiaschi, "Sorgenti della Nova: l'us 60 e la fase tarda dell'abitato."

Orlando Cerasuolo, "Ancora sul processo di formazione di Cerveteri tra l'età del bronzo e il Primo Ferro."



Sponsored by the Center for the
Ancient Mediterranean and the
Heyman Center for the Humanities

Moses Finley And Politics

A Conference at Columbia
University to Mark the Centenary of
M.I. Finley's Birth
September 29, 2012

W.V. Harris, Columbia University:
opening remarks.

Richard P. Saller, Stanford University:
"The Young Moses Finley and the
Discipline of Economics."

Daniel Tompkins, Temple University:
"Moses Finley at Columbia, 1927-
1947."

Seth Schwartz, Columbia University:
"Finkelstein the Orientalist."

Maurice Isserman, Hamilton College:
"Ancient History: Grappling with
the History of American
Communism in a Post-Left Era."

A filmed interview with Moses Finley,
conducted by Keith Hopkins, cour-
tesy of the Institute for Historical
Research, London.

Ellen Schrecker, Yeshiva University:
"Moses Finley and the Academic
Red Scare."

Paul Cartledge, Cambridge University:
"Finley's Democracy / Democracy's
Finley."

W.V. Harris, Columbia University:
"Politics in the Ancient World and
Politics."

Mohammad Nafissi, SOAS, University
of London: "Moses Finley and
Athenian Democracy after the
Collapse of the Soviet Union."

Alice Kessler-Harris, Columbia
University: "Dilemmas of
Resistance."

Moses Finley was born May 20,
1912, in New York City, earned his MA
and PhD at Columbia, was fired by
Rutgers University in 1952 for refusing
to answer political questions put to him
by a congressional committee, and
became at Cambridge the most visible
and arguably the most influential
ancient historian of the second half of
the twentieth century. His numerous
books include *The World of Odysseus*,
The Ancient Economy, *Democracy
Ancient and Modern*, *Ancient Slavery
and Modern Ideology*, *Politics in the
Ancient World*, and *Ancient History:
Evidence and Models*. Several
American universities awarded him
honorary degrees, but Columbia refused
to do so.

Incontri dell'Associazione Internazionale di Archeologia Classica

(AIAC)

23 April 2012

Arte minore, arte maggiore
(Moderatore: Claudia Valeri,
Musei Vaticani)

Procacci Chiara (Sapienza Università di
Roma), "Classe di oreficerie arcai-
che."

Matilde Marzullo (Sapienza. Università
di Roma), "Tombe dipinte etrusche
tra pittura e architettura."

14 May 2012

*Gli spazi del pubblico e del privato nel
mondo romano: alcuni casi di studio*
(Moderatore: Maura Medri, Università
di Roma Tre)

Blaga Dragos (Accademia di Romania),
"The typology of Roman domestic
space and the provincial evidence.
The case of Roman Dacia."

Jane Draycott (British School at Rome),
"The gardens of Hygieia: the role of
the Roman hortus in domestic medi-
cal practice."

Lena Kaumanns (Deutsches
Archäologisches Institut Rom), "La
cosiddetta Casa della Basilica ad
Ostia."

15 October 2012

*Da una ripa all'altra: Roma e Lepcis
Magna*

(Moderatore: Domenico Palombi –
Sapienza, Università di Roma)

Margaret Andrews (AAR), "La domus
sotto la chiesa di S. Sergio e
Bacco."

Katia Schörle (Oxford), "The Lepcis
Magna Coastal Survey: new rese-
arch & economic ties to Rome."

12 November 2012

*Tre città di mare:
Gades, Pisa, Ostia*

(Moderatore: Marco Maiuro, Columbia
University)

Lara Macarena (Escuela Española),
"Gades y su cinturón periurbano a
través del registro arqueológico.
Historiografía, urbanismo y proble-
mas de atribución funcional."

Francesca Grassini (Sapienza.
Università di Roma), "Pisa ed il con-
fine nordoccidentale degli Etruschi."

Taco Terpstra (Columbia University),
"Ostia's Long-Distance Trade: A
New Interpretation of the "Piazzale
delle Corporazioni."

LECTURES & SEMINARS

Accordia Lectures on
Italy 2012 – 2013

2012

October 23rd

*Beyond the Grand Tour? British women
in nineteenth-century Italy*, Dr. Ross
Balzaretto, University of
Nottingham.

November 6th

*An open community in Southern
Campania: the Iron Age cemetery of
Sarno*, Dr. Francesca Mermati,
University of Naples 'Federico II.'

December 4th

*Herculaneum: why conservation mat-
ters for our knowledge of the past*,
Professor Andrew Wallace-Hadrill,
Master, Sidney Sussex College,
Cambridge.

2013

January 8th

*The challenges of early imperial
archaeology at the heart of Rome:
Santa Maria Antiqua*, Henry Hurst,
Churchill College, Cambridge.

February 12th

*Food, feast and famine: an alternative
view of the prehistoric Maltese cul-
ture*, Dr. Caroline Malone,
University of Belfast.

March 5th

*Abode for a Phoenician goddess: the
excavations at the multi-period site
of Tas-Silg, Malta*, Dr. Nicholas
Vella, University of Malta

May 7th

*Copper Age society and the Italian Alps:
perspectives from Val Camonica*,
Professor Francesco Fedele,
University of Naples 'Federico II.'

U Penn Museum of Archaeology and Anthropology

October 9, 2012

Jean Gran-Aymerich

on the occasion of his lecture on
the Etruscans at Marseilles

Presentation of the book *La Castellina
a sud di Civitavecchia. Origine ed ered-
ità (Origines protohistoriques et évolut-
ion d'un habitat étrusque)*, Rome,
L'Erma di Bretschneider, 2011. This
was followed by the Projection of a 15
minute film: "La Castellina, une cité
oubliée", "La Castellina, a Forgotten
City". (see page 5).

The 2nd Annual CUNY
Classical Archaeology
Colloquium

September 28, 2012

Alexander Bauer, Assistant Professor,
Queens College and the Graduate
Center, "Discovering the Routes of
Community in the early Black Sea:
15 Years of Regional Survey in
Sinop, Turkey."

Rachel Kousser, Associate Professor,
Brooklyn College and the Graduate
Center, "Voodoo dolls in Classical
Athens."

Danielle Kellogg, Assistant Professor,
Brooklyn College, "The Response to
Hegemony: Acharnai and Demetrios
of Phaleron."

Elizabeth Macaulay-Lewis, Visiting
Assistant Professor, the Graduate
Center, "Temple, Church and
Mosque at Luxor: Initial findings
from the Upper Egyptian Mosque
Project."



Soprintendenza per i Beni Archeologici dell'Etruria Meridionale

Notte dei Musei at Villa Giulia

On Saturday and Sunday, May 19-
20, 2012, in the splendid Villa of Pope
Julius III, now the Museo Nazionale
Etrusco di Villa Giulia, visitors were
served the wine of Cerveteri under the
aegis of wine professionals, the *somme-
liers of the AIS ETRURIA*, Associazione
Italiana Sommelier. On this occasion,
the Soprintendenza presented an inno-
vative and interesting collaborative
project to bring attention to the Etruscan
cultural heritage. In an unusual partner-
ship, the Soprintendenza will collabo-
rate with the Azienda vinicola *Il Casale
Cento Corvi* of Cerveteri in the develop-
ment of a new wine, in order to make
the Etruscan skill in wine-making
known to a wider public. The Roman
historian, Livy, tells us that it was the
Etruscans who introduced wine to the
French, who were then the Gauls.
Visitors also had a chance to see the
video, *Vinum: storia del vino nell'Italia
antica*, by Maurizio Pellegrini, pro-
duced under the supervision of the
Soprintendenza.

IX Incontro Nazionale di Archeologia Viva

Florence, 24 February 2013

Program

- Piero Pruneti, direttore *Archeologia Viva*: “Verso il futuro con la memoria del passato.”
- Dario Di Blasi, Museo Civico di Rovereto: Proiezione del film *La fine degli antichi dèi* (Elli G. Kriesch, Germania).
- Luca Attenni, Museo Civico di Lanuvio, Giuseppina Ghini, Soprintendenza Lazio: “Per grazia ricevuta... Grandi scoperte: la stipe votiva di Pantanacci.”
- Piero Bartoloni, Università di Sassari: “Nuragici e Fenici: la Sardegna vista dal cielo.”
- Andrea Carandini, Università Roma “La Sapienza”: “Com’eri bella Roma... Ecco l’Atlante dell’Urbe.”
- Luigi La Rocca, sovrintendente, Puglia, Giuliano Volpe, Università di Foggia: “Gli splendori di Ascoli Satriano: dai grifoni di un principe daunio alla villa di un aristocratico tardoantico di Faragola.”
- Carlo Peretto, Università di Ferrara, Roberto Sala, Universitat Rovira i Virgili di Tarragona: “Arrivano gli uomini: alle origini del popolamento europeo.”
- Luciano Canfora, Università di Bari: “Il mondo di Atene: una democrazia perfetta?”
- Simona Rafanelli, Museo Civico Archeologico “Isidoro Falchi” di Vetulonia: “La Maremma toscana fra Etruria e Roma: dalle prime intuizioni alle ultime scoperte.” Presentazione, *La Maremma dei musei. Viaggio emozionale nell’arte, la storia, la natura, le tradizioni del territorio grossetano*, di Andrea Semplici (edizioni Effigi).
- Valerio Massimo Manfredi, archeologo e scrittore: “Ulisse secondo Manfredi: ‘Il mio nome è Nessuno.’”
- Gemma Sena Chiesa, Università degli Studi di Milano: “Costantino 313 d.C. L’Editto che cambiò l’Impero.”
- Daniele Morandi Bonacossi, Università di Udine: “Kurdistan iracheno: ritorno nel cuore dell’impero assiro.”
- Giuseppe Orefici, Centro Italiano Studi e Ricerche Archeologiche Precolombiane: “C’era una volta l’Amazzonia. Trentacinque anni di ricerche nel bacino delle Amazzoni.”

Stephan Steingraber delivers First Del Chiaro Distinguished Lecture in Etruscan Art

The first Mario A. Del Chiaro Distinguished Lecture in Etruscan Art took place at UC Berkeley in April of 2012. Stephan Steingraber, Professor of Archaeology at the University of Roma Tre delivered a lecture entitled, “Five Centuries of Etruscan Tomb Painting (700-200 BC): New Discoveries, Research, and Approaches.” Professor Del Chiaro and his son Marco were present at the lecture. After Steingraber’s lecture, Del Chiaro gave a heartfelt speech full of Tuscan wit and charm, thanking those who had organized the event in his honor. Over 100 people attended the lecture, including the Consul General of Italy.



Yeshiva University Jewish Studies Colloquium

The Yeshiva University Arch of Titus Digital Restoration Project: A Preliminary Report on Discoveries at the Arch in July 2012

September 4, 2012
Professor Steven Fine

This lecture presented the results of the YU Arch of Titus Digital Restoration Project pilot excursion to Rome in July 2012. It highlighted discoveries by an international team led by Prof. Fine that revealed the original golden pigment of the Arch of Titus menorah using the newest technological means, and plans for a full expedition in Summer 2013 (pending funding). This lecture explored the significance of this search for the original polychromy of the Arch of Titus for our understanding of Roman Imperial art, the vessels of the תיבה שדקמה, and the First Jewish Revolt (66-74 CE).

Second Annual Mario Del Chiaro Lecture Castrum Inui Rediscovered - A 6th c. BC Sanctuary Near Ardea in Latium

Mario Torelli, University of Perugia
April 2, 2013, U C, Berkeley

One of the major discoveries of the last decade in the field of archaic Italy is the site of the long-sought Castrum Inui, a minor settlement of old Latium on the coast of Ardea mentioned by Vergil in Aeneas’ *nekyia* (6.775). The site takes the name from an obscure divinity of Ardea, Inuus, and has the appearance of a castrum, inside of which there is the sanctuary of Inuus with three well preserved temples. The literary and religious evidence brings us to identify the god Inuus with the local version of the god venerated in Lavinium under the name of Indiges, subsequently assimilated with the deified Aeneas (Dion.Hal. 1.64.5). For more details contact: cerveteri@gmail.com.

Richard De Puma delivers Biennial Sir Ronald Syme Memorial Lecture

“Etruscan Forgeries: The Arts of Profit and Deceit”

Etruscan archaeologist Richard De Puma was invited, this October, 2012 to give the Sir Ronald Syme Memorial Lecture at Victoria University in Wellington, New Zealand. Professor De Puma’s duties included delivering a series of nine lectures and seminars on various aspects of Etruscan art and archaeology at five major universities in the country: Victoria in Wellington, Canterbury in Christchurch, Otago in Dunedin, Massey in Palmerston North and the University of Auckland. Sir Ronald Syme OM (1903-1989), arguably the most influential historian of ancient Rome during the 20th century, was born in New Zealand and earned degrees from University of Auckland and Victoria University. He later attended Oxford where, in 1949, he became the Camden Professor of Ancient History. His best known works are *The Roman Revolution* and a definitive two-volume biography of Tacitus. Syme’s bequest to the Classics Department at Victoria funds a biennial invitation to prominent international scholars.

Met amphora, continued from page 11

Amasis Painter, ca. 550 B.C., in the Met’s collection, inv. 06.1021.69. Two other Etruscan black-figure amphoras of this shape are inv. 48.11.6 and 22.139.83. Although rare, the Type B amphora is also imitated in bucchero: see T. Rasmussen, *Bucchero Pottery from Southern Etruria* (Cambridge 1979) 75, fig. 25; J. Gran Aymerich, *CVA France 31, Louvre 20* (Paris 1982) 88, pl. 42, nos. 9-10 and fig. 30. For an especially close parallel to the shape of the Museum’s vase, see a bucchero amphora with lid from Orvieto: *Mostra degli scavi archeologici alla Cannicella di Orvieto, Campagna 1977—Orvieto, Palazzo dei Papi, 11 febbraio-12 marzo 1978* (Orvieto 1978) 53, no. 2.

³ On tritons or mermen in Etruscan art, see M. Boosen, *Etruskische Meeresmischwesen: Untersuchungen zu Typologie und Bedeutung* (Rome 1986) 65-130; G. Camporeale, *LIMC VIII* (1997) 85-90, s.v. “Tritones (in Etruria)”; Werner 2005 (above, note 2) 70.

⁴ For the earlier Villanovan material, see A. Guidi, *Studi sulla decorazione metopale nella ceramica villanoviana = Biblioteca di Studi Etruschi 13* (Florence 1980). For stamped metope decoration on later Etruscan red-ware and bucchero, see F. Serra Ridgway, *Pithoi stampigliati ceretani* (Rome 2010) 27-60, 182-195; G. Camporeale, *Buccheri a cilindretto di fabbrica orvietana* (Florence 1972) 117, n. 1, pl. XL, a-b. See also, the various Italo-geometric vases with metopes containing birds: D. Williams, “The Hamilton Gray Vase” in J. Swaddling and P. Perkins, eds., *Etruscans by Definition: Papers in Honour of Sybille Haynes, MBE* (London 2009) 10-20, esp. figs. 2-3, 9-10.

⁵ B. Ginge, *Ceramiche etrusche a figure nere* (Rome 1987) 23-25, pls. IX-X and XCIV. The shape of this vase is especially close to the New York amphora.

⁶ Gaultier 1995 (above, note 1) 54-55, pls. 40-41.

⁷ For example, A. Drukker, “The Ivy Painter in Friesland” in H. A. G. Brijder, A. Drukker, and C. Neeft (eds.), *Enthousiasmos: Essays on Greek and Related Pottery presented to J. M. Hemelrijk* (Amsterdam 1986) 39-48. My own opinion is that there were at least three vase painters in this group, but obviously more research is needed. See also, Werner (above, note 2) 48-49.

ANNOUNCEMENTS

Roman Error: The Reception of Ancient Rome as a Flawed Model Conference Announcement

University of Michigan
September 20-21, 2013

The idea of large-scale Roman missteps -- whether imperial domination, sexual immorality, political corruption, greed, religious intolerance, cultural insensitivity, or the like -- has been a notion "good to think with" since antiquity, and persists in familiar comparisons between the Roman Empire and the present-day United States. A too narrow focus, however, itself risks obscuring the broader way in which conceptions of Roman error have informed diverse modes of intellectual and cultural activity from the pre-modern to the modern period. In addressing this topic, therefore, this conference seeks to go beyond a merely thematic discussion to re-examine the connections between "Roman error," broadly conceived, and basic features of the reception of antiquity including: misunderstanding and misprision, repetition and difference, the subject's relation to a (remembered or unconscious) past, performance and illusion, and the links between text and image. If the Romans "erred," what are the consequences for Rome's inheritors as they attempt to construct a stable relation to Rome as a flawed "source" or model? We ask not simply, "Are Rome's errors ours?" but, "How does Roman error figure in the reception of Rome itself?"

The international roster includes twelve speakers, six from the US, five from the UK, and one from Germany (see below). Confirmed speakers: Marc Bizer, University of Texas at Austin; Joy Connolly, New York University; Serafina Cuomo, Birkbeck, University of London; Catharine Edwards, Birkbeck, University of London; Richard Fletcher, The Ohio State University; Marco Formisano, Humboldt-Universität zu Berlin; Michèle Lowrie, University of Chicago; Margaret Malamud, New Mexico State University; Phiroze Vasunia, University of Reading; Caroline Vout, University of Cambridge; Craig Williams, Brooklyn College, CUNY; Maria Wyke, University College, London.

For information please contact Basil Dufallo, Associate Professor of Classics and Comparative Literature (dufallo@umich.edu).

Sacred Sites, Secular Spaces: Scenes, Sounds, and Signs in Humanistic, Artistic, and Technological Culture

HERA Call for Papers
Humanities Education and Research Association
Annual Conference,
March 20-23, 2013
Houston, Texas

In keeping with HERA's mission of promoting the study of the humanities across a wide range of disciplines and interdisciplines, we invite presentations for the 2013 conference. The wide range of disciplines and areas of study for the conference include but are not limited to Aesthetics, Anthropology, Architecture, Art, Classics, Communication Studies, Composition, Cultural Studies, Dance, Design, Digital Technology, Education, Environmental Issues, Ethics, Ethnic Studies, Family, Film Studies, Gender Studies, Geography, Geology, Globalization, History, Languages, Literature, Media, Museum Studies, Music, Performance Studies, Philosophy, Political Science, Psychology, Religious Studies, Sexuality, Sociology, Theater and all sciences relevant to the topic.

Creative presentations, readings, and exhibitions are also welcomed. Submissions are encouraged from educators at all levels (including advanced graduate students) as well as all those with an interest in the arts and humanities.

Proposals for papers, panels, or workshops must be submitted through the conference web portal on the HERA website at www.h-e-r-a.org.

Questions may be directed to the conference organizers, Edmund Cueva (cuevae@uhd.edu) and Marcia Green (mgreen@sfsu.edu).

Presentation time for individual papers is limited to 15-20 minutes.

Deadline for submission: no later than December 15, 2012 (or until all the places have been filled).

Classical Association of the Atlantic States

Call for Papers

2013 Annual Meeting, October 10-12
The Inn at Penn, Philadelphia, PA

We invite individual and group proposals on all aspects of the classical world and classical reception, and on new strategies and resources for improved teaching. Especially welcome are presentations that aim at maximum audience participation and integrate the concerns of K-12 and college faculty, and that consider ways of communicating about ancient Greece and Rome outside of our discipline and profession. We are hoping to include an undergraduate research session featuring presentations based on outstanding term papers, senior theses or other scholarly projects. All proposals must be submitted to the online form at the CAAS website, and all submitters must be members of CAAS. The submission deadline is April 7, 2013. For more detailed information, and to enter a submission, please visit <http://www.caas-cw.org/paper-call.html>; questions may also be addressed to the program coordinator, Judith P. Hallett, jeph@umd.edu.

Presentation of the books of Biblioarché III Salone dell'Editoria Archeologica Museo Nazionale Etrusco di Villa Giulia 22 June 2012

Program:

Luigi Taborelli, *Sull'instrumentum domesticum. Uno sguardo originale alla genesi degli studi* (collana I Quantobasta della Libreria Archeologica, 3) Espera, 2012. Presented by Cinzia Vismara (Università degli Studi di Cassino).

Projection of *Vaso François. Il mito dipinto*, a cura di Techvision sistemi multimediali, per conto della Soprintendenza Archeologica della Toscana. Presented by Franco Viviani.

Progetto Nova Bibliotheca Pompeiana - NBP Project, a cura di Arbor Sapientiae. Presented by Laurentino Garcia y Garcia.

Fare Rete in archeologia: come un sistema open source diventa uno strumento per lavorare e collaborare, a cura della CIA-Confederazione Italiana

Archeologi. Presented by Tommaso Magliaro e Alessandro Pintucci.

Luciano Albanese and Pietro Mander with the collaboration of Massimiliano Nuzzolo, *La Teurgia nel mondo antico. Mesopotamia, Egitto, Oracoli Caldaici, Misteri Egiziani*, edito da ECIG. Presented by Luciano Albanese e Massimiliano Nuzzolo.

Tommaso Bertoldi, *Guida alle anfore romane di età imperiale*, Espera 2012. Presented by Gianfranco De Rossi.

Giuseppe Infranca, *L'architettura della Piramide di Khufu (Cheope)*, Edizioni ISAD 2012. Presented by Giuseppe Infranca.



Exhibition
"Immortal Gods of Greece"
July 20, 2012 - July 7, 2013
Museum Die Unsterblichen Götter Griechenlands, Munich
by Marianna Tsatsou

This almost full-year exhibition shows artifacts of ancient Greece, focused and inspired by the 12 Olympian gods as well as other, less known gods of ancient Greece. The exhibition sheds light on the Greeks' relationship with the gods and the impact of these gods' religion and politics.

The "Immortal Gods of Greece" exhibition presents significant and interesting issues on god worship in ancient Greece. Visitors also learn how temples and altars were constructed, about the Greeks' view on death and immortality, and how these 'immortal' gods became 'mortal' so that modern Greeks ended up not believing in them.

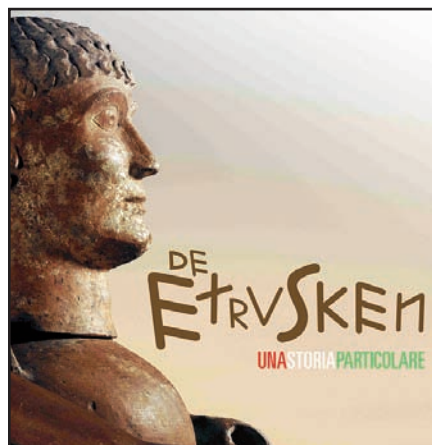
The inauguration ceremony took place in Munich's Koenigsplatz Square, where two museums are built according to ancient Greek architectural style.

New Louvre-Lens Museum will recount the story of the Etruscan city of Cerveteri Winter 2013-2014.

Art Media Agency (AMA)

A major exhibition on ancient Caere (Cerveteri), the Etruscan city north of Rome, which reached its climax from 7th to 9th century B.C. Several necropoleis have been found there, among which the Banditaccia, where the famous "Sarcophagus of the married couple" was found.

The exhibition on this city's history will be organized by the Louvre-Lens Museum and designed in collaboration with the CNR and the Cerveteri collections at Lens in winter 2013-2014.



De Etrusken - Una storia particolare

Gallo-Romeins Museum
Kielenstraat 15 3700
Tongeren, Belgium

From 16 March to 25 August, 2013

"The Etruscans - Una storia particolare" tells the story of a dynamic, Mediterranean culture with a multitude of contacts and exchanges.

In the 8th century BC a lucrative trade network developed between Etruscans, Greeks and Phoenicians. The Etruscans were inspired by the new ideas, practices, techniques and styles with which they came into contact, but they had their own traditions and absorbed foreign influences into their own typically Etruscan culture.

A selection of some 500 objects from leading European collections, including the Vatican, the Capitoline Museum and the Villa Giulia Museum in Rome, were chosen to illustrate their multifaceted story, and will be exhibited in a contemporary setting during the spring and summer of 2013.

www.galloromeinsmuseum.be

"Artisans and Craft in Ancient Etruria", Symposium in Honor of Nancy de Grummond, 23 June 2013, Florence

"Artisans and Craft in Ancient Etruria," a symposium in honor of Dr. Nancy de Grummond, will be held at the Florence campus of Syracuse University on June 23, 2013 (Syracuse University in Florence, Piazza Savonarola 15).

For a full listing of speakers, talks and events, please see the Department of Classics, UNC Asheville webpage: <http://classics.unca.edu>. Contact: Laurel Taylor, Departments of Art and Classics, UNC Asheville, ltaylor@unca.edu

EU Funding of Promet Project for Metal Artifact Conservation

The Mediterranean region is home to numerous museums and historical sites housing metal objects that provide an invaluable window into the past.

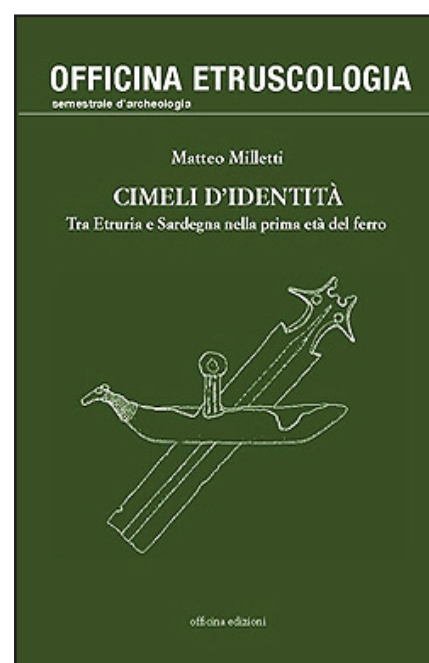
Conservation scientists have developed a coherent restoration and preservation policy with innovative corrosion-protection systems combined with state-of-the-art portable technologies for assessing corrosion. EU funding of the Promet project enabled the consortium to develop and test corrosion inhibitors and coatings as well as physical vapour deposition (PVD) and plasma-enhanced chemical vapour deposition (CVD) barrier films. In addition, they developed new strategies for monitoring corrosion based on laser-induced breakdown spectroscopy (LIBS) and micro-X-ray fluorescence (micro-XRF), two state-of-the-art techniques for non-destructive elemental analysis of the chemical composition of a sample. Collections evaluated included archaeological museums and excavation sites as well as collections of coins and knights' armour.

Promet concepts have the potential to enable widespread use of protective coatings and implementation of low-cost on-site assessments of corrosion of archaeological and historical collections. This may ensure protection of an amazing cultural heritage of metallic objects in the Mediterranean region subject to high humidity and salt-water corrosion. contact TEI of Athens Dr. Ag. Spyridonos, 122 10 Aigaleo, Greece, www.promet.org.gr

Jean Hadas-Lebel, *Etrusco-Italic* *Investigations: The* *Locative Case in Etruscan.*

The author defended his *habilitation* at the Sorbonne in Paris, on December 4, 2012, before a jury consisting of Professors Frédérique Biville (Université Lyon 2), Isabelle Boehm (Université Lyon 2), Ignasi-Xavier Adiego-Lajara (Universitat de Barcelona), Dominique Briquel (Université Paris IV – Sorbonne), Markus Egetmeyer (Université Paris IV – Sorbonne) and Gerhard Meiser (Martin-Luther-Universität, Halle). Following the defense, there was a reception at the Finnish Institute, 60 rue des Ecoles, 75005 Paris.

JOURNALS



E-JOURNALS

The Ancient World Online

Open Access Journal

FASTI: A database of archaeological excavations since the year 2000

Between 1946 and 1987 the International Association for Classical Archaeology (AIAC) published the *Fasti Archaeologici*. It contained very useful summary notices of excavations throughout the area of the Roman Empire. However, spiraling costs and publication delays combined to render it less and less useful. AIAC's board of directors thus decided in 1998 to discontinue the publication and to seek a

new way of recording and diffusing new results. The Fasti Online is the result of this effort. The site aims to provide a comprehensive record of archaeological and conservation initiatives in the participating countries, searchable both in English and in the language of the country. As of 2012, each record may also be illustrated with plans and photographs.

FASTI is eager to welcome and support the entry of new countries into the project. For information on how to join FASTI contact Elizabeth Fentress, elizabeth.fentress@gmail.com

The project is generously supported by the Packard Humanities Institute, and the Society for the Promotion of Roman Studies. While the Italian and Ukrainian sites receive additional support from the Ministero dei Beni e le Attività Culturali and the Ukrainian Studies Fund, respectively.

Musei Vaticani Online

The Vatican Museums originated as a group of sculptures collected by Pope Julius II (1503-1513) and placed in what today is the "Cortile Ottagono" within the museum complex. The popes were among the first sovereigns who opened the art collections of their palaces to the public, thus promoting knowledge of art history and culture. As seen today, the Vatican Museums are a complex of different pontifical museums and galleries that began under the patronage of the popes Clement XIV (1769-1774) and Pius VI (1775-1799). In fact, the Pio-Clementine Museum was named after these two popes, who set up this first major curatorial section. Later, Pius VII (1800-1823) considerably expanded the collections of Classical Antiquities, to which he added the Chiaromonte Museum and the "Braccio Nuovo" gallery. He also enriched the Epigraphic Collection, which was conserved in the Lapidary Gallery.

Gregory XVI (1831-1846) founded the Etruscan Museum (1837) with archaeological finds discovered during excavations carried out from 1828 onwards in southern Etruria. Later, he established the Egyptian Museum (1839), which houses ancient artifacts from explorations in Egypt, together with other pieces already conserved in the Vatican and in the Museo Capitolino, and the Lateran Profane Museum (1844), with statues, bas-relief sculptures and mosaics of the Roman era, which could not be adequately placed in the Vatican Palace.

See the full List of Open Access Journals in Ancient Studies.

REVIEWS

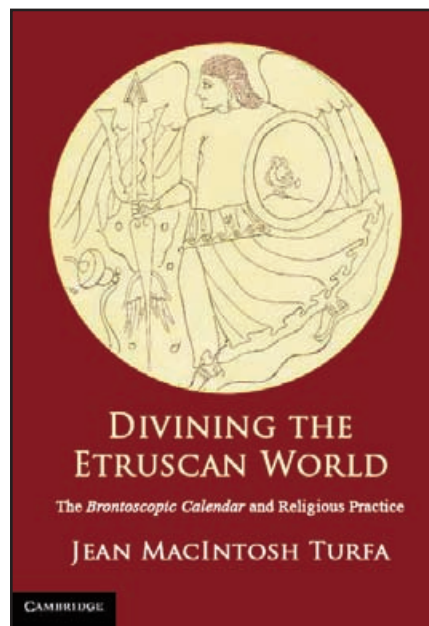


Gilda Bartoloni, ed. *Introduzione all'Etruscologia*. Milan, Hoepli Editore, 2012.

"Etruscan studies, as a discipline, could be said to be born with the first edition of Massimo Pallottino's *Etruscologia*, published in 1942. For the first time in the history of the archaeology of ancient Italy the methods of historical, archaeological and linguistic studies were integrated, making it possible to understand the history of the Etruscans from the ninth to the first centuries BC in spite of the Greek and Latin written sources." With these words Gilda Bartoloni introduces the "new Pallottino," which appears thirty years after the seventh edition of his basic text, and incorporates the results of different approaches as well as recent discoveries and recent research.

The basic sections remain close to the original, but as is now the usual format, the twelve chapters are written by different scholars. Maurizio Harari was responsible for the initial chapter on the History of Etruscan Studies, Giovanna Bagnasco Gianni was assigned the Origin of the Etruscans, and Gilda Bartoloni deals with the Formation of the City. Luca Cerchiati writes on Economic and Political Structure, Giuseppe Sassatelli on the Etruscans of the Po Valley, and Mariassunta Cuozzo on the Etruscans in Campania. Romanization is by Paolo Liverani. There follow three chapters on Etruscan art: Architecture by Bartoloni, Sculpture by Marisa Bonamici, Painting and Ceramics by Maria Donatella Gentili. Finally, Adriano Maggiani tackles Religion, and Enrico Benelli deals with Language and Epigraphy. An Index and picture credits come at the end of a book

that is intended to serve as a basic text for students and a worthy and respectful continuation of the book by Pallottino, which long served as the standard text on the history, art, and culture of the Etruscans. (LB)



Jean MacIntosh Turfa, *Divining the Etruscan World. The Brontoscopic Calendar and Religious Practice*. Cambridge University Press, 2012.

This pioneering publication takes us back to the Iron Age and Orientalizing periods in Italy as we retrace the earliest origin of one of the fundamental works of Etruscan divination, and down into Roman and Byzantine times, when it was carefully preserved. The subject is a remarkable example of the survival of Etruscan technical knowledge, the Brontoscopic Calendar, on the interpretation of thunder. The learned Nigidius Figulus, a friend of Cicero, first translated it into Latin in the first century BC, and specified that he rendered the Etruscan text word for word; he also specified that it was relevant for Rome. John the Lydian, six hundred years later, translated this Latin text faithfully into a Greek version, which was preserved in his work, *de ostentis*, or, as he himself titled it, "On the Signs of the Heavens." Jean Turfa, the most recent translator and commentator, agrees with them in seeing the social and cultural context for the text in the Etruscan world that was first coming together in the ninth and eighth centuries. It was then that according to legend the prophet Tages dictated the *disciplina etrusca*. Historically, that was the time when it was possible for Etruscan learned priests to adopt elements from Mesopotamian divination texts. (Turfa 2012, 3-11). (LB)



Martina Seifert, *Dazugehören: Kinder in Kulturen und Festen von Oikos und Phratie: Bildanalysen zu attischen Sozialisationsstufen des 6. bis 4. Jahrhunderts v. Chr.* Stuttgart: Franz Steiner Verlag, 2011.

From *Bryn Mawr Classical Review* 2012.12.02

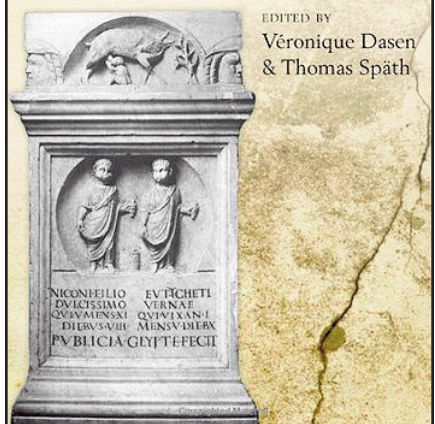
Reviewed by Giulia Pedrucci

This review fits in the context of the special interest of the last twenty years in the study of childhood in the ancient world. Starting from the turn of the century the use of interdisciplinary approaches has multiplied. The field was previously hampered both by the absence of information on the subject in the literature and by the neglect of archaeological sources, as well as by the lack of any consensus on the very definition of a child. Who is a child? When does he or she stop being a child, and why? Aside from social classifications based on age groups, the passage from childhood to adolescence can be defined in a number of ways, such as medical or psychological... Martina Seifert is a good example of the way that single scholars can orient their research in a number of directions without the loss of scientific rigor, in particular in the area of archaeology — since the work can be considered to fit into the field of archaeology or iconography — and avoid commonplace motifs and over-simplification when it opens out to other disciplines.

[Translated and edited by LB].



Children, Memory, & Family Identity in Roman Culture



Véronique Dasen and Thomas Späth, eds. *Children, Memory and Family Identity in Roman Culture*. Oxford, Oxford University Press, 2010. (From *Latomus* "Notices Bibliographiques").

The Introduction refers to the work of Beryl Rawson, who first organized the Roman Family Conferences in 1986. The *Fifth Roman Family Conference* was held at Freiburg, Switzerland, in 2007, on the social identity of children in Rome. This is the subject of the present volume, which deals with the various institutions, the multiple realities of childhood, their family and social bonds, their separations, their hopes and aspirations, their differences in their social and legal status. This results in a close-up view of a vitally important aspect of Roman society, and one that distinguished the Roman system from the Greek.

Mario Torelli, *ΣΗΜΑΙΝΕΙΝ / Significare. Scritti vari di ermeneutica Archeologica*, edited by Angela Sciarra. 2 vols. *Studia erudita*, 15. Pisa, Rome, Fabrizio Serra editore, 2012.

Reviewed by Alessandro Naso, *Bryn Mawr Classical Review* 2012.12.50.

Mario Torelli, one of the most distinguished and versatile scholars of antiquity, has been gathering his articles in volumes on specific subjects, which are useful not only because they make available many articles otherwise difficult to find, but also because they allow the reader to follow the course of the author's thinking over a period of time. The present collection includes articles and essays written from 1987 to 2010, and is the most comprehensive pub-

lished so far. As the subtitle indicates, they focus on deciphering the messages of Greek, Etruscan and Roman art. The first volume includes twenty-two articles dealing mostly with Greek and Roman architecture. The second volume, with twenty-six articles, looks at Greek, Etruscan and Roman images.... It is worth drawing attention to an article that shows the author's ability to discover and interpret the history, context and significance of both Etruscan and Roman monuments. It is dedicated to the Sedia Corsini (571-577), a "throne" found in the course of construction work carried out for Pope Clement XII Corsini in Rome in the area of the Lateran Palace, together with other marble finds, some of which are today in Palazzo Corsini. Scholars had previously tended to neglect this chair because it is an isolated example of Roman art, whose context was not easily identified. The curved back was inspired by early Etruscan monuments of terracotta, wood and bronze, and is not appropriate for the marble out of which it is made...

[Ed. Note: see *Letters to the Editor* in this issue, and the reference to two copies of the Corsini Chair in London in a previous Letter. *Etruscan News* 2010]



Il Fanum Voltumnae e i santuari comunitari dell'Italia antica. Atti del XIX Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria. Annali della Fondazione per il Museo Claudio Faina. Vol. XIX (12.2012). Giuseppe M. Della Fina, ed.

The excavations by Simonetta Stopponi continue to bring forth important new finds at Campo della Fiera, Orvieto, which scholars now identify as the ancient pan-Etruscan sanctuary of Velzna, Roman Volsinii. Volume 19 of

the *Annali Faina* includes the following titles on new finds and research on the sanctuary:

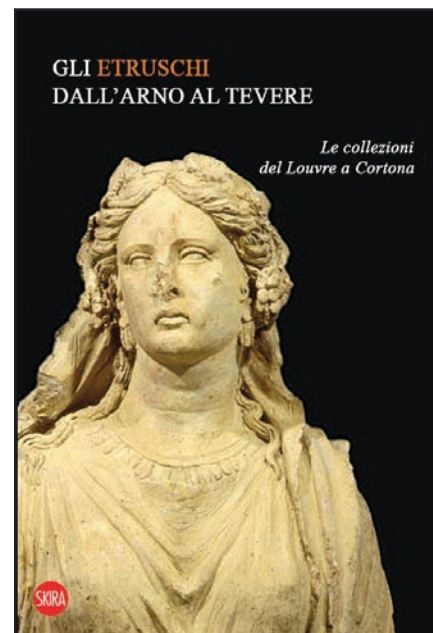
Simonetta Stopponi, "Il Fanum Voltumnae dalle divinità Tuschva a San Pietro."

Claudio Bizzarri, "Gli inizi del santuario di Campo della Fiera. La ceramica greca."

Marco Cruciani, "Campo della Fiera di Orvieto: la Via Sacra."

Alba Frascarelli, "Un donario monumentale a Campo della Fiera."

Claudia Giontella, "Una prestigiosa offerta da Campo della Fiera: donna o dea?"

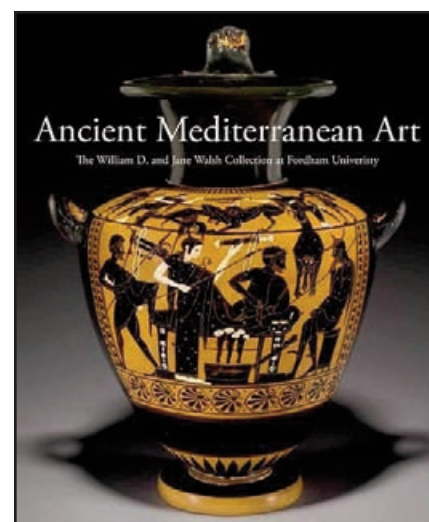


Paolo Bruschetti, Françoise Gaultier, Paolo Giulierini, and Laurent Haumesser, *Gli Etruschi dall'Arno al Tevere: Le collezioni del Louvre a Cortona. Milano: Skira, 2011. Reviewed by Theresa Huntsman.*

In 1727 Cortona became home to one of the earliest museums devoted to Etruscan art and culture, and it continues to be a center for Etruscan studies with the modern Museo dell'Accademia Etrusca e della Città di Cortona. The Accademia's rich collecting history in the eighteenth and nineteenth centuries was paralleled by the efforts of famous Italian and French collectors like Giovanni Pietro Campana and Edme-Antoine Durand, whose collections formed the foundation of the Louvre's Etruscan holdings. Cortona was the ideal institution to host this extensive exhibition in 2011, one that highlighted both the objects and the individuals who collected them. Each catalog entry includes not only a series of detail images, but also the object's entire collection history from its excavation to its

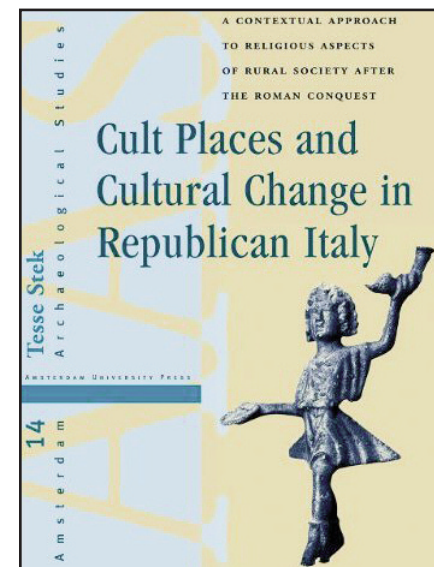
present day place at the Louvre. Essays include contributions from Giovannangelo Camporeale on the history of Etruscan studies and Etruscan economy and culture in the Tiber and Arno River valleys, Bruno Gialluca on collector Filippo Venuti, Gaultier and Haumesser on the Louvre collection, Giulierini on the Etruscans of Fiesole, Arezzo, and Cortona, and Bruschetti on the centers between Cortona and the Tiber. The essays are illustrated with correspondence from the collectors and drawings relating to the objects, and the authors include an extensive general bibliography at the end of the catalog.

Barbara Cavaliere and Jennifer Udell, eds. *Ancient Mediterranean Art: The William D. and Jane Walsh Collection at Fordham University. New York: Fordham University Press, 2012. Reviewed by Theresa Huntsman.*



This volume, made possible through the collaboration of a number of experts in ancient art, presents the William and Jane Walsh collection of approximately 270 objects donated to Fordham University in 2006. While the acquisition of the collection was controversial, the opportunity to research the objects and disseminate the information to the general public has yielded positive outcomes, both with respect to our knowledge of the ancient world, as well as to the dialogue regarding patrimony and cultural property law. The catalog is divided by culture and includes Cypriot, Greek, Villanovan, Etruscan, Italic, Roman, and Near Eastern objects. Entries on the objects of early Italian origin are written by Amanda Anderson, Amy Sowder, Richard De Puma, Lisa Pieraccini, Jason Earle, Patricia Lulof, and Maya Muratov. The objects include cinerary urns, local and imported ceramics, bucchero, architectural and votive

sculptures in terracotta, and an engraved bronze mirror. Each entry is illustrated, some with additional details or line drawings of decoration or vessel profiles, and the authors provide extensive comparanda and provenance information when possible.



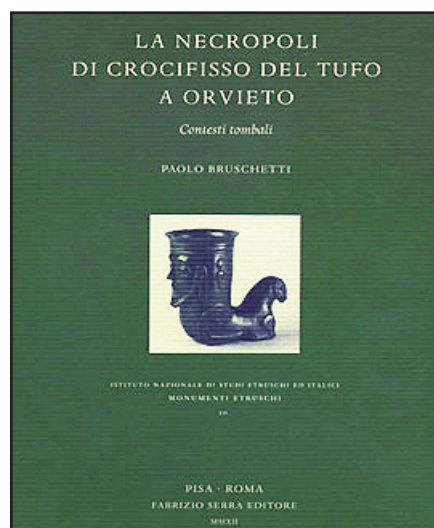
Tesse Dieder Stek, *Cult Places and Cultural Change in Republican Italy: A Contextual Approach to Religious Aspects of Rural Society after the Roman Conquest. Amsterdam: Amsterdam University Press, 2009. Pp. x, 263.*

Reviewed by Nicola Terrenato, *Bryn Mawr Classical Review* 2011.04.25.

The debate concerning the implications of the Roman conquest for local, non-urban religion has taken a more important role in recent studies on the western provinces. By comparison, the work on Italy is much less prominent and less clearly theorized, in spite of the extremely rich archaeological and epigraphical record. Scholars like Mario Torelli are among the few to have engaged in a serious global reflection on the phenomenon, offering overarching interpretations and insightful case studies. Tesse Stek's book explicitly sets out to help advance a comprehensive analysis of the Roman impact on rural religion, by linking together a number of interrelated issues and reviewing expertly the most recent archaeological evidence. The result is a valuable excursus across the multifarious range of relevant data in an attempt to present a coherent, integrated model.



BOOK REVIEWS



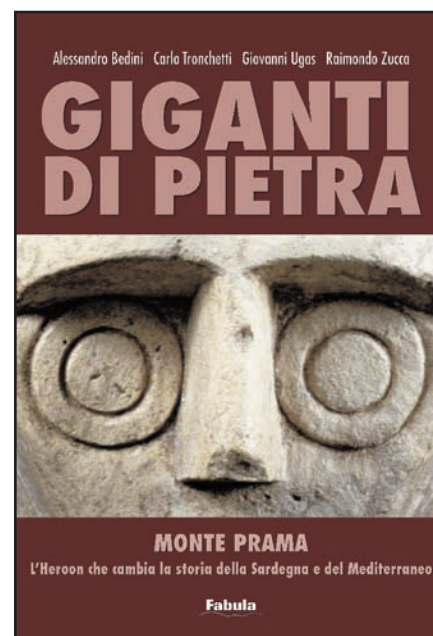
Paolo Bruschetti, *La necropoli di Crocifisso del Tufo a Orvieto: contesti tombali. Monumenti etruschi, 10.* Pisa; Rome, Fabrizio Serra editore, 2012.

Reviewed by W. V. Harris, Columbia University. *Bryn Mawr Classical Review* 2012.12.14.

Orvieto has had a very mixed archaeological history. Already studied in the sixteenth century by Tuscan *érudits* who are now generally neglected, it was seriously pillaged after Unification. Paolo Bruschetti, the present director of the town's Museo Archeologico Nazionale, catalogues the depredations of Riccardo Mancini and others at the famous and fascinating Etruscan cemetery of Crocifisso del Tufo, on the northern slope of the great rock, between the 1870s and the 1890s. Not that there is any point in applying anachronistic standards retrospectively, and sometimes at least Mancini made careful records. (The wider story, which is not among Bruschetti's concerns, is the desperate struggle of the new Italian state to impose a minimum of order on the booming field of archaeology more generally). After the 1890s there was very little archaeological activity at this cemetery for more than half a century, until the arrival of an exceptionally energetic and talented young scholar, Mario Bizzarri. Meanwhile imperfectly informed writers, from George Dennis to Raymond Bloch, had often denied Orvieto its proper recognition as Etruscan Volsinii, or rather Velzna (this matter was finally settled, I think, in *Papers of the British School at Rome* 33 [1965], 113-14). Bizzarri re-started exploration of the Crocifisso del Tufo site and published two lengthy reports,

but he died an early death in 1969. Between 1985 and 2000 Anna Eugenia Feruglio was able to bring some order to the excavated area itself, but the material found there over the years is scattered through a number of museums and storage-places, and it has had to wait until now for a systematic publication. And much of it disappeared long ago into private hands. In these conditions Bruschetti and his helpers evidently had an arduous time putting together the present publication.

What has always given the Crocifisso del Tufo cemetery its special interest has been its organization on an orthogonal plan, with almost rectilinear streets lined by homogeneously designed tombs, many with names inscribed on the architraves. This orthogonal planning had its best-known forerunner (but probably not its only one) in the Banditaccia cemetery at Cerveteri, which seems to have been planned several decades prior to Crocifisso del Tufo; the latter is dated by Colonna to the decade 580-570... It was presumably constructed under some public authority, perhaps a royal one, that was intent on limiting family rivalry, though it should be noted that in spite of their homogeneity the tombs vary considerably in size and in the value of their contents. It continued in frequent use until well into the fifth century BC; Bruschetti seems strangely reluctant to admit that it lasted so long, but some of the Attic vases described here make that quite plain...



For a gigantic story see page 40.



***Palatium: Il Palatino dalle origini all'impero*, by Filippo Coarelli. Rome, Quasar, 2012.**

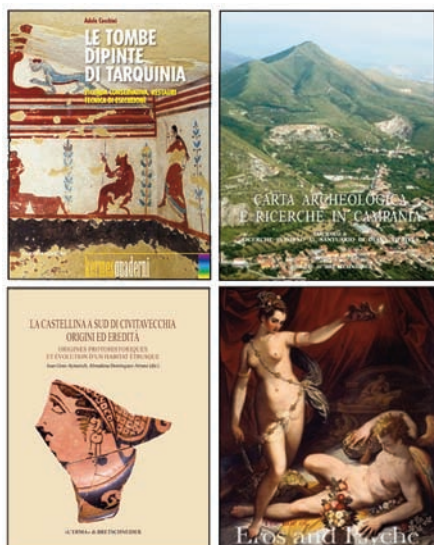
Reviewed by Francesco dei Angelis

The Palatine Hill in Rome is, like the Temple of Jerusalem, a site fraught with history, stories, and controversies. In Rome, in contrast to Jerusalem, these controversies fortunately have not had military consequences; but they have been—and are—no less heated, triggering strong disagreements and intense passions. Indeed, it is intense scholarly passion that has now driven Filippo Coarelli to publish this important contribution to the key locus of Roman topography. The book avowedly (p. xii) started as a review of Andrea Carandini's and his collaborators' hypotheses. Even though this purpose is fully visible throughout the volume, it would be reductive to categorize *Palatium* only according to these terms. In fact, it is a distillation of Coarelli's lifelong research and experience on the site, and it can legitimately claim its place alongside his other volumes on the Campus Martius, the Forum Boarium, and the Forum Romanum.

The book starts by determining the boundaries of the Palatine and discussing the web of streets of which it was part; it then analyzes traditions and monuments related to the 'Romulean' phase, including the Lupercal and the so-called *Roma quadrata*. The following chapters are devoted to the major sanctuaries (among which those of Magna Mater and of Victoria), to the Republican houses, and eventually to the formation of the imperial palaces. The wealth of hypotheses, both old and new, offered by Coarelli is impossible to summarize here, all the more so since most of them are the outcome of complex and sophisticated arguments that

would be worth reading on account of their methodology alone, and almost regardless of the results to which they lead. Two examples will hopefully suffice to give a taste of the plentiful dish prepared by Coarelli and induce everybody to read the book from cover to cover. On pp. 200-19, a different (and convincing) reconstruction of one of the goddesses of the Republican terracotta pediment from Via S. Gregorio allows Coarelli to tentatively identify her as Fortuna Redux, reinforcing Maria José Strazzulla's identification of the other one as Fortuna Respiciens. Coarelli also discusses the underground domed room recently re-discovered at the foot of the sanctuary of Apollo and identified by Carandini as the site of the Lupercal, the grotto where the legendary she-wolf suckled Romulus and Remus. Coarelli rightly disbelieves this hypothesis; instead, on pp. 394-5 he picks up an ingenious suggestion first brought forward in *The Times* by W. Ford, a British high-school teacher, and identifies the room as the one where Augustus would seek protection from thunders and lightnings, which according to Suetonius he feared exceedingly.

Clearly this volume will not bring the scholarly debate on the Palatine to an end, nor does it aim to do so. Just to mention a few examples, the publication of the archaeological and architectural investigations of the so-called House of Augustus by S. Zink and of the Domitianic palace by U. Wulf-Rheidt and N. Sojc will undoubtedly produce new evidence and raise new questions. Coarelli's *Palatium*, however, is a milestone in the best tradition of topographical studies on Rome, from the 15th-century antiquarian Flavio Biondo to the *Lexicon Topographicum Urbis Romae*: it will therefore be a crucial reference work for future discussion.



Book Announcements:

Cecchini, Adele, *Le Tombe Dipinte di Tarquinia. Vicenda conservativa, restauri, tecnica di esecuzione.*

Quilici Gigli S., *Carta Archeologica e Ricerche in Campania. Fascicolo 6: Ricerche intorno al Santuario di Diana Tifatina, "L' Erma" di Bretschneider* (Rome 2012).

Bernardini M.G., ed., *The Tale of Cupid and Psyche. Myth in art from antiquity to Canova, "L' Erma" di Bretschneider* (Rome 2012).

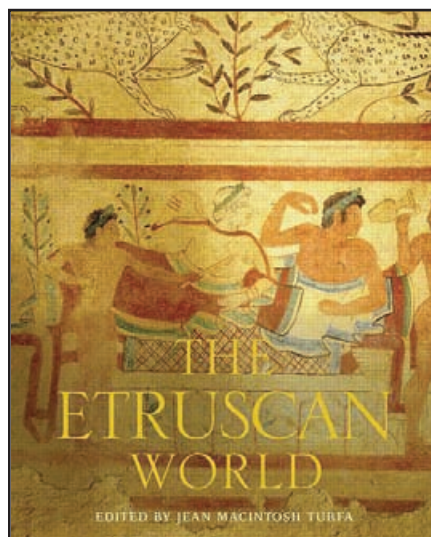
Osanna, Massimo, *Artigiani greci e aristocratici dell'Italia antica: il Palazzo del Torre di Satriano in Basilicata.*

Delorme, Elisabeth, *La Castellina: origines protostoriques et évolutions d'un habitat étrusque, L'Erma di Bretschneider* (Rome 2012).

Steingraber, Stephan, Prayon, Friedhelm, *Monumenti rupestri etrusco-romani tra i monti Cimini e la valle del Tevere* (Annulli Editore 2012).



FORTHCOMING BOOKS



Jean MacIntosh Turfa, ed.,
The Etruscan World
Routledge

Publication date: 5/27/2013

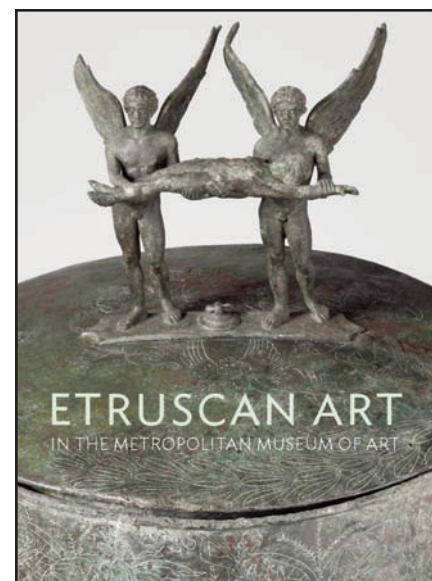
The Etruscans can be shown to have made significant, in some cases perhaps the first, technical advances in the central and northern Mediterranean, with such developments as the tie-beam truss in large wooden structures, surveying and engineering drainage and water tunnels, the development of the foresail for fast long-distance sailing vessels, fine techniques of metal production and other pyrotechnology, post-mortem C-sections in medicine, and more. In art, many technical and iconographic developments, although they certainly happened first in Greece or the Near East, are first seen in extant Etruscan works, preserved in the lavish tombs and goods of Etruscan aristocrats. These include

early portraiture, the first full-length painted portrait, the first perspective view of a human figure in monumental art, specialized techniques of bronze-casting, and reduction-fired pottery (the bucchero phenomenon). Etruscan contacts, through trade, treaty and intermarriage, linked their culture with Sardinia, Corsica and Sicily, with the Italic tribes of the peninsula, and with the Near Eastern kingdoms, Greece and the Greek colonial world, Iberia, Gaul and the Punic network of North Africa, and influenced the cultures of northern Europe.

In the past fifteen years striking advances have been made in scholarship and research techniques for Etruscan Studies. Archaeological and scientific discoveries have changed our picture of the Etruscans and furnished new, specialized information. Thanks to the work of dozens of international scholars, it is now possible to discuss topics of interest that could never before be researched, such as Etruscan mining and metallurgy, textile production, foods and agriculture. In this volume, over 60 experts provide insights into all these aspects of Etruscan culture, and more, with many contributions available in English for the first time to allow the reader access to research that may not otherwise be available to them. Lavishly illustrated, *The Etruscan World* brings to life the culture and material past of the Etruscans and highlights key points of development in research, making it essential reading for researchers, academics and students of this fascinating civilization. *Review from publisher.*

Barbara Lambert, *The Whirling Girl. A Novel.* Markham, Ontario, Cormorant Books. 2012.

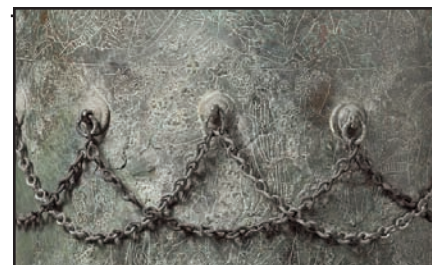
This Tuscan story takes place in the spectacular landscape around the city of Cortona, with castles and *tombaroli*, and the plot revolves around the inheritance of the American niece of an eminent Etruscan scholar, and the ancient Etruscans and charming Italian with whom she falls in love. The author acknowledges the help she has received from a number of scholars, many of whom are long-time friends of *Etruscan News*: Greg Warden, Sybille Haynes, Eric Nielsen, Nancy de Grummond, Wilhemina Jashemsky, the late Andrew Sherratt, and various others.



Richard De Puma
Etruscan Art: in The Metropolitan Museum of Art
New York, Metropolitan Museum of Art
Publication date: 4/28/2013

This informative and engaging book on the Museum's outstanding collection of Etruscan art also provides an introduction to the fascinating and diverse culture of ancient Etruria, which thrived in central Italy from about 900 to 100 B.C. Masterpieces of the collection include 7th century B.C. objects from the Monteleone di Spoleto tomb group (including the famous remarkably well-preserved bronze chariot), intricate gold jewelry, carved gems, and wonderful ambers. For the first time in more than 70 years, this incredible body of work is published in a comprehensive and beautifully designed book that draws upon decades of exhaustive research.

Etruscan Art opens with short histories of pre-Roman Italy, Etruscan studies, and the Metropolitan's collection, followed by chronological analyses of tomb groups, types of objects, and individual objects. The closing section features forgeries, pastiches, and objects of uncertain authenticity, all previously thought to be genuine. Richard Daniel De Puma, one of the foremost experts on Etruscan art, provides an invaluable new contribution to the study of ancient Italy. *Review from publisher.*



OBITUARIES



Crawford Greenewalt 1937-2012

by Kathleen Maclay

Crawford Hallock Greenewalt, Jr., emeritus professor of classical archaeology at the University of California, Berkeley, and a leading participant for more than 50 years in the Archaeological Exploration of Sardis in Turkey, died on May 4 at the age of 74.

He passed away in Delaware, due to complications from a brain tumor just over a week after receiving the American Archaeological Institute's esteemed Bandelier Award for Public Service to Archaeology for his personal and scholarly achievements in the field.

Greenewalt, or "Greenie" as he was known by friends and colleagues, was an expert on Lydian culture and published extensively on the site of Sardis, an ancient city that was the capital of the Lydian Empire and home of King Croesus, famous for his legendary wealth; and later, a capital city under Persian, Roman, and Byzantine rule. He also took part in Turkish excavations at Pitane, Old Smyrna, and Gordion.

While still a graduate student, Greenewalt excavated some of Sardis's most important monuments, including the monumental Lydian walls on the acropolis of Sardis, and investigated the huge burial mound of Karniyarık Tepe. He made his first real mark in Sardis in 1960 when he rediscovered the long buried Pyramid Tomb.

His ongoing archaeological work in the field and in the lab is said to have greatly expanded the understanding of Lydian culture, Lydian and Greek pottery, and the chronology of Lydia as well as of the entire Aegean and eastern Mediterranean world.

Greenewalt also supervised the reinstallation of the Sardis galleries in the nearby Archaeological Museum of Manisa, and carried out such gallery projects as a building reconstruction displaying Lydian architectural terra cottas.

Greenewalt was born on June 3, 1937, in Wilmington, Del. His interest in ancient civilization, said to have been sparked when he was just eight years old, never waned.

He was educated at Tower Hill School in Wilmington, Del., and then at Harvard College, where he was awarded a B.A. in 1959, and the University of Pennsylvania, where he received his Ph.D. in 1966.

Greenewalt joined the Sardis Expedition, which is sponsored jointly by the Harvard University Art Museums and Cornell University, as its official photographer in 1959, shortly after graduating from Harvard.

He continued with the expedition every summer. He became its field director in 1976, supervising an international staff of archaeologists, art historians, architects, conservators, object illustrators, anthropologists and others as he kept the project's focus on the Sardis of King Croesus and the Archaic period. At Sardis, he also trained generations of students in archaeological techniques.

Greenewalt stepped down in 2007, and Nicholas Cahill, a Berkeley alumnus and professor of art history at the University of Wisconsin-Madison, took the helm. In 1996, Greenewalt joined the Classics Department at UC Berkeley, where he taught undergraduate and graduate courses in classical archaeology as well as Greek and Roman art, and seminars in subjects including "comparative destruction layers" from such ancient sites as Gordion and Pompeii.

He held a curatorship at Phoebe A. Hearst Museum of Anthropology.

Greenewalt was honored in 1993 with the Henry Allen Moe Prize in Humanities by the American Philosophical Society in recognition of his commitment to the humanities as well as for his paper, "When a Mighty Empire Was Destroyed," and for his role in reconstructing the history of the people of Lydia. He also was awarded honorary memberships in the German Archaeological Institute and the Austrian Archaeological Institute.



Evelyn Byrd Harrison 1920-2012

by Jenifer Neils
American School of Classical
Studies at Athens

Eve Harrison received her A.B. from Barnard College in 1941 and her M.A. from Columbia University in 1943, but her graduate studies were interrupted by the Second World War. Until the end of 1945, she served as a Research Analytic Specialist, translating intercepted Japanese messages for the War Department. With characteristic modesty, she later observed, "They assumed that anyone proficient in Greek and Latin could learn Japanese in six months."

In 1949, Eve Harrison joined the staff of the American School of Classical Studies excavations in the Athenian Agora. She received her Ph.D. from Columbia in 1952, and a revised version of her dissertation on the portrait sculpture found in the Agora inaugurated the series *The Athenian Agora: Results of Excavations Conducted by the American School of Classical Studies at Athens*. Her *Portrait Sculpture* was followed in 1965 by *Archaic and Archaistic Sculpture*, volume XI of *The Athenian Agora*. Both publications demonstrate the broad erudition, consummate eye, subtle thought, and personal vision that were hallmarks of her scholarship and her teaching.

Professor Harrison began her teaching career in 1951 at the University of Cincinnati where she taught not only art history, but also first-year Greek and Latin. After a second research position

with the Agora Excavations between 1953 and 1955, she joined the faculty of the Department of Art History and Archaeology of Columbia University, where she was named full professor in 1967. Four years as Professor of Art and Archaeology at Princeton University followed, and in 1974 she was named Edith Kitzmiller Professor of the History of Fine Arts at the Institute of Fine Arts of New York University.

Eve Harrison has been honored for her contributions to art history and archaeology by election as an Honorary Councilor of the Archaeological Society of Athens, a member of the German Archaeological Institute, a member of the American Philosophical Society, and a member of the American Academy of Arts and Sciences. The Archaeological Institute of America recognized her lifetime of accomplishment by awarding her its Gold Medal for Distinguished Archaeological Achievement in 1992.

As stated in the AIA award citation, "Eve Harrison's scholarship has redefined our art historical perception of the fifth century. As her studies of Alkamenes and Phidias have sharpened our understanding of personal style, so her analysis of Archaic and Classical sculpture has refined our knowledge of period style. Her provocative reconstructions of lost originals -from the shield of Athena Parthenos to the cult statue of the Hephaisteion- have urged us to view all monuments with an acute awareness of their archaeological, cultural, and historical context. Her examination of dress and of coiffure has demonstrated to us the interrelationship of style and iconography. Her approach has extended our knowledge of Classical art beyond its aesthetic and intellectual achievement to an appreciation of its place in the continuum of cultural expression. The creativity, energy, conscientiousness, and dedication that mark her scholarship continued into the classroom and beyond, to all her colleagues. Few students of Greek sculpture -- in fact, students of Greek art -- have not been enriched by her wisdom."

As many have noted, Eve Harrison's passing marks the end of an era, she will be much missed, but we celebrate her life, her friendship, and her many scholarly contributions to our profession.





Natalie Boymel Kampen 1944-2012

by Professor Helene Foley

Dr. Natalie (Tally) Boymel Kampen, a pioneering feminist scholar and teacher of Roman Art History and Gender Studies, died on August 12, 2012 at home in Wakefield, Rhode Island. She was 68.

Kampen taught graduate courses on the ancient world at Columbia University and undergraduate courses in feminist theory and gender studies at Barnard College, where she was the first faculty member to hold the endowed Barbara Novak chair in Art History and Women's Studies, and became professor emerita in 2010. She was most recently a visiting professor of Roman Art and Architecture at the Joukowsky Institute for Archaeology and the Ancient World at Brown University and co-administrator of a Getty Foundation Grant sponsoring international study of the art and architecture of the Roman provinces. She was one of the world's most notable experts on the history of the Roman provinces.

Dr. Kampen was an internationally known teacher and scholar. She was a research fellow at Oxford University in 2000, received the Felix Neubergh Medal at the University of Gothenburg in 2004, and was a visiting professor of Art History at Jawaharlal Nehru University in New Delhi in 2010. As a senior scholar she was interested not only in promoting the careers of her Columbia students but of graduate students in Eastern Europe, South Asia and

the Middle East. She was the author of *Image and Status: Roman Working Women in Ostia* (1981) and *Family Fictions in Roman Art* (2009), editor of *Sexuality in Ancient Art* (1996), and author of numerous articles and chapters in scholarly journals, encyclopedias, and books, including *Art Journal*, *American Journal of Archaeology*, *Art Bulletin*, and *The Art of Citizens, Soldiers and Freedmen in the Roman World* (2006), edited by Metreau and D'Ambra.

Dr. Kampen was born on February 1, 1944 in Philadelphia, the daughter of Jules and Pauline (Friedman) Boymel. She was an enthusiastic supporter of left causes from the 1950s to the present, was an effective force in the development of feminist philosophy, and played a key role in the struggle for women's rights. She raised the consciousness of generations of women. She received her BA and MA from the University of Pennsylvania in 1965 and 1967 and her Ph.D. from Brown University in 1976. She taught Art History at the University of Rhode Island between 1969 and 1988, where she helped to found one of the first Women's Studies programs in New England and became a life-long patron of the Hera Gallery, a feminist artists' collective in Wakefield, Rhode Island. She was an avid horseback rider and a lifelong owner of Labrador dogs. She was married to Michael Kampen from 1965 to 1969 and to John Dunnigan from 1978 to 1989.

In all her pursuits, scholarly and otherwise, Tally's generosity was extraordinary. She was famous as a beloved friend and colleague who nurtured life-long friendships, forged groups of strangers into friends, and could change a person's perspective on life after only an hour's acquaintance in an airport. Even after the onset of her final illness, she led a group of younger scholars to Greece, determined to work with them while she was still able. Dr. Kampen is survived by her sister, Susan Boymel Udin, her brother-in-law David, and her niece and nephew Rachel and Michael Udin.

Contributions can be made in Dr. Kampen's name to Rhode Island Community Food Bank, 200 Niantic Avenue, Providence, RI 02907.



Eleanor Guralnick

December 7, 1929 - July 27, 2012
from the AIA

The AIA is saddened to announce the death of former AIA Trustee and dedicated lifetime member Eleanor Guralnick, who passed away at age 82 in Chicago on July 28, surrounded by her family. Eleanor performed exceptional volunteer service for the AIA at both the national and local society levels for many years. The Archaeological Institute of America presented its prestigious Martha and Artemis Joukowsky Distinguished Service Award to Eleanor in 2004. A long-time member of the Chicago Society she held very office there. Beyond her work for the Chicago Society, Eleanor Guralnick was extremely active on the national scene. Among her many roles, she served for six years (1995-2002) as AIA General Trustee, chaired the Regional Symposia committee (1990-2000), and was very much engaged in several more committees, including: Development, Finance, Investment, Education, and Societies and Membership. She was actively involved in the Near Eastern Archaeology Interest Group as well.

Throughout her years of devoted service to the Institute, Eleanor Guralnick also found time to shine as a productive scholar, publishing important research in the *AJA*, *JNES*, *Iraq*, *Gnomon*, as well as many other prestigious journals. She presented many important papers at AIA Annual Meetings and at numerous national and international conferences, symposia and colloquia. There are few parts of the Institute – and few of us – who have not been touched in some way by the energy, creativity, and just plain hard work that Dr. Eleanor Guralnick contributed to further the functions of the AIA and increase public awareness of its mission.



Miranda Marvin 1941-2012

from The Wellesley Townsman

Miranda Marvin, Professor Emeritus of Wellesley College died on July 2, 2012 at her home in Wellesley. She was 71 years old and the cause of death was a heart attack. Miranda Marvin was professor of art and classics and director of the inter-departmental program in classical and Near Eastern archaeology at Wellesley College.

She was a magnetic and inspiring teacher and an insightful and influential scholar. She has taught at Boston University, and twice as Robert Sterling Clark Visiting Professor of Art History at the Williams College Graduate Program in the History of Art. She has been a Getty Research Institute Scholar, a fellow of the Clark Art Institute, and a Trustee and Resident in Classical Studies of the American Academy in Rome. She has participated in excavations at Corinth Gezer (Israel) and Idalion (Cyprus) where she was Field Director of the Idalion Survey.

She was also a significant contributor to numerous archaeological publications, including *Archaeology*, *American Journal of Archaeology*, *National Gallery Studies in the History of Art*, and *Sculpture*. Her crowning achievement was a beautifully produced book by Getty Publications in 2008: *The Language of the Muses: The Dialogue between Greek and Roman Sculpture* "Looking at Ancient Sculpture with New Eyes." In this volume, Miranda Marvin argues and illustrates a new interpretation of the relationship between Greek and Roman ideal sculpture.

Miranda graduated from Bryn Mawr magna cum laude with honors, from the American School of Classical Studies at Athens in 1964, and received her Ph.D. from the Harvard Classical Archaeology Department in 1973.





Brian Shefton (1919 – 2012)

by Andrew Parkin,
Keeper of Archaeology, Great North
Museum, Hancock

Emeritus Professor Brian Shefton, who died on Wednesday, 25th January 2012 after a short illness, was a distinguished scholar of Greek and Etruscan archaeology, whose career and achievements will leave a lasting legacy for Newcastle University as well as the city of Newcastle.

Brian was born in Cologne, Germany, in 1919; the son of Isidor Scheftelowitz, Professor of Sanskrit and Iranian philology at Cologne University, and his wife Frieda. In 1933 the family moved to England to escape from the emerging threat of Nazi oppression in Germany and Brian's father took up a teaching post at Oxford University.

Brian thrived in England and, after military service during which he changed his name to Shefton, graduated from Oriel College, Oxford, in 1947. He spent three years after graduation travelling and studying in Greece before taking up a lectureship in the Classics Department at Exeter University. In October 1955 Brian moved to Newcastle following his appointment as a lecturer in Greek Archaeology and Ancient History. He remained at the University for the rest of his career, becoming Professor of Greek Art and Archaeology in 1979.

One of Brian's most significant achievements was the establishment of a collection of Greek and Etruscan archaeological material to support teaching and research. The collection was begun in 1956, shortly after his arrival in Newcastle, when he was given a grant of reputedly £20 by the University to purchase three Greek pots. From these small beginnings it expanded, thanks to a combination of

University acquisitions, grants from other bodies, and bequests and loans from outside benefactors into a collection of nearly 1,000 objects. The collection, which was named the Shefton Museum of Greek Art and Archaeology in Brian's honour in 1994, was housed in the Percy Building and latterly in the Armstrong Building. It can now be seen in the Great North Museum, where it is displayed in the Shefton Gallery of Greek and Etruscan archaeology.

Alongside the archaeology collection Brian also built up a significant collection of books on Greek and Etruscan archaeology, which now make up the Shefton Collection and form an important body of research material within the Robinson Library. The library holdings and the archaeology collections complement each other and create a valuable resource for teaching and research.

Without Brian's unflagging energy and drive Newcastle University would not have been blessed with such rich resources for the study of Greek and Etruscan archaeology and it is a powerful testament to his passion for his subject. To Brian the archaeology collection and the library holdings were his greatest academic achievements of which he was justifiably proud.

Brian's wide-ranging scholarship was truly international; he was an enthusiastic traveller with an extensive network of colleagues and friends throughout the world. He played an active part in the realm of Greek and Etruscan archaeology and frequently attended international conferences, as well as receiving numerous prestigious fellowships and honours. These included an honorary doctorate from the University of Cologne and the British Academy's Kenyon medal.

Brian's is a life to be celebrated. His energy and enthusiasm for his discipline and his keen interest in the wider worlds of Archaeology and Classics stayed with him right up to the very end. In fact he spoke at a conference in Basle on Etruscan archaeology in October of last year and continued to work on several research projects. He was also an incredibly kind and generous scholar who always had time for others and was happy to give advice and support. This was particularly marked with younger scholars who were just embarking on their careers.

His irrepressible energy and curiosity were an inspiration to all those who knew him and he will be greatly missed by friends and colleagues both in Newcastle and further afield.



Ladislaus J. (Lou) Bolchazy

June 7, 1937- July 28, 2012

Ladislaus J. (Lou) Bolchazy, PhD, was the publisher and founder of Bolchazy-Carducci Publishers (BCP), whose mission is "a better future through the lessons of the past." Staffed by editors who are classicists, BCP specializes in books dealing with the ancient world. He was especially proud of the company's *Latin for the New Millennium* series, launched in 2008, which is the most popular new introductory Latin series in the nation. *The Red Flare: Cicero's On Old Age*, a translation of *De Senectute* and a favorite of Lou's, was the last book he commissioned and also his 75th birthday present to himself. During the 1970's and 1980's, when other publishers nearly abandoned Latin, BCP, under Lou's leadership, provided a steady stream of textbooks allowing teachers to expand the breadth of Latin authors they could teach in their Latin classrooms.

His PhD in Classics was from SUNY Albany and his MA, also in classics, was from NYU. His special interests in teaching and research were in the history of ethical concepts in the ancient world, comparative mythology, computer-oriented research in the Latin language, and Slavic studies. He previously served as a classics professor at Loyola University Chicago and also at Millersville State University in PA. Author of the book *Hospitality in Antiquity*, he gave a number of papers at conferences and also developed a radio series on myth ("Myth Is Truth," 14 programs in comparative mythology broadcast by Loyola University and Triton College). Furthermore, he was the co-founder and co-editor of the *Ancient World* (1978–1991) and the editor of the *Classical Bulletin* (1991–2008).

Lou was active in many classical organizations: AIA/APA, CAMWS, ACL, and CAES; he attended their conferences each year. He took great pleasure in talking with conferees either about his books or about the classics in general. Perhaps his favorite book of all was *The Epic of Gilgamesh*, and he would engage anyone he could on this topic.

In addition to his focus on the Classics, he was also devoted to Slovakia, the country of his birth. He was the president of the Slovak-American International Cultural Foundation, a not-for-profit organization that published English translations of Slovak literature and promoted Slovak art.

Born June 7, 1937 in Michalovce, Slovakia, he passed away on July 28, 2012 at the Pepper Family Hospice Center in Barrington, Illinois. He is survived by his wife Marie, his son Allan (Paul Mallatt) Bolchazy, his sisters Janine Bolchazy and Josephine (Stan) Moroch, and his brother Gene (Betty Brendel) Bolchazy.

*In perpetuum, ave atque vale.
Requiescat in pace.*



Ridgway continued from page 3

in Italy and other Mediterranean countries, and was ever willing to do all he could to help, whether it be in mentoring, as he did for me and countless others, some of whom are here today, reviewing our books, and writing references or lettere di raccomandazione.

He was Trustee of the Ellaina Macnamara Memorial Scholarship and of the Dr M. Aylwin Cotton Foundations. When I served as a member of the Consultative Committee of the Cotton Foundation I was able to observe his great humanity; there was no question that the candidates were judged solely on academic merit but also that their situations were scrutinised and understood with great sympathy and realism. He also served on the Scientific Committee of the great Taranto conferences on Magna Grecia.

David Ridgway was indeed 'il miglior fabbro'!

David Ridgway as an Etruscologist

by Judith Swaddling, British Museum

David Ridgway was an Etruscologist, but he was of course known equally, particularly outside the Etruscan community, as a Hellenist. He was renowned for his work at Pithekoussai, and for his focus on other early Greek colonies around the Mediterranean, and no less their mother cities back in the homeland: Corinth with its Demaratus link, and of course, his beloved Euboea. Much of what follows applies equally to David's soul-mate, Francesca, who worked so closely with him on many projects.

David was not a flamboyant Etruscologist, rather he and Francesca were twin pillars and rock-solid support of all things Etruscan. Indeed "support" is the word that constantly recurs when we are talking about David. With each Etruscan conference that the BM has organized, David could always be relied upon either to give a paper, be a discussant, chair a session, or offer a vote of thanks. You could not wish for a better collaborator and colleague. His remarks were always immensely knowledgeable, witty, concise and greatly appreciated by audience and speakers alike. It was wonderful to have David and Francesca there to discuss topics for conferences, and more than likely they would come up with a new and innovative angle on proceedings. Indeed it was David who came up with the splendid title for the conference and papers the British Museum organised in honour of his dear friend Sybille Haynes, *Etruscan by Definition*, the very distillation of what exactly identifies artifacts as Etruscan.

David published British Museum material, notably collaborating with Francesca and Ellen Macnamara on the publication of the Sardinian bronzes from Santa Maria in Paulis. He also published BM objects elsewhere. One of his favourites was the cheese-grater, used for grating cheese into wine, from the tomb at Trebbia of which the BM has the corredo – this was in his excellent article on Nestor's cup and the Etruscans in the Oxford Journal of Archaeology. David noted the unlikely attraction of adding cheese, albeit goat's cheese, to wine, especially when accompanied by an onion, as Homer relates was prepared for Nestor.

For the conference that the BM held in honour of Sybille, David contributed a paper on James Byres, the antiquarian



Francesca and David Ridgway tread an ancient Roman road.

on whom David was the greatest expert. Similarly he excelled on the reception of the Etruscans in Britain, notably the so-called Etruscan Room at Osterley Park. Whatever his subject, David could always be relied upon to produce a fact-filled exposé spiced with new insights. This was crucially what he admired in others, and indeed his and Francesca's patience with any publication which fell short of their expectations of their own work, would get short shrift. To have one's work reviewed by the great couple was pretty intimidating, but at the same time, a review well worth having. If you were wise, you would consult them as readers before publication, and in this they were endlessly generous with their time, advice and suggestions. He and Francesca could have spent their time writing more books – indeed it was such a shame that David did not have time to complete his book on Demaratos. They could have spent time publishing more papers, already very substantial in number, but instead they advised students, helped colleagues, translated important works such as Stefan Steingraber's book on Etruscan tomb-painting, and wrote literally hundreds of reviews. As Tom Rasmussen wrote in his obituary for Francesca:

This kind of work, undertaken from a deep conviction that scholarship is an important matter and the field of enquiry is worthy of wide dissemination, offers little personal kudos but is gratefully appreciated by the academic community.

There was an obituary in the *Times* for David which several friends and colleagues felt sadly undervalued his services to Etruscology, not recognising the importance of this basic work and the fact that, although formally he may not have had a great number of official

"Etruscan" students, he did encourage, mentor and help numerous students and scholars, some of whom are active in the field today. He was a reader for many papers and theses. Those who benefited from this enviable service hold him in deep respect and affection and readily acknowledge their debt to David and Francesca. The couple were honorary patrons to many. I feel that this is an important point to be made, and I'm sure that, to name but a few - Corinna Riva, Judith Toms, Lisa Pieraccini and Andrea Babbi - will confirm this view.

Way back in 1981, I began work on what was to be the then new permanent Etruscan gallery at the British Museum. I was determined that it should not only feature the Etruscans but the other cultures of pre-Roman Italy. The seminal work that was to become universally known as Ridgway and Ridgway, their edited conference papers on Italy Before the Roman Empire, had been published relatively recently in 1979, and it was a mine of information and had a big influence on the display. The book remains a very useful reference work to the present day. As a special consultant to assist with the exhibition I had Dr Ellen Macnamara, another dear friend and renowned Etruscologist, who sadly could not attend David's funeral or the Memorial. She too had a great admiration and fondness for both David and Francesca. Ellen would always ask David's and Francesca's advice and thoughts on any new Etruscan venture in which she was involved. Ellen was responsible for the Ellaina Macnamara memorial scholarship that commemorated her mother and focused on Italian archaeology, and for some years was also responsible for administering the Cotton Fund, commemorating the great Mollie Cotton. For many years David played a vital role on the boards for both funds.

More recently David sat with myself and with Sybille Haynes, founder of the Etruscan lectureship in Oxford, as trustees on the board to create that post. This will be the first established Etruscan lectureship in the country, and hopefully will give rise to generations of future students of Etruscology. The post will be at Somerville College. Sybille wishes to acknowledge David's sound advice and immense support for this project, which is a milestone for Etruscology in the UK and internationally, Sybille's project, to which she herself has donated years of effort as well as selfless funding and fund-raising, was very close to David's heart.

Giants, continued from page 40

clothing, a decorated, fringed tunic, and circular shield with a central boss and chevron patterns. The relevance of the shield is again confirmed by comparisons with bronze figures.

As Giovanni Lilliu emphasized, the stone images had the same relative proportions as the Nuragic bronzes, with elongated head and trunk and very short, legs. That the statues reproduce all the details already known from the bronzes is noted by all the scholars who have studied the stone sculptures of Monte Prama. Stone statues and little bronzes have many characteristics in common and must be contemporaneous, at least in part; but the stone figures were produced over a shorter period of time than the bronzes, which were produced over several centuries.

Small Nuragic towers

In association with the large warrior statues were found many fragments of models of stone nuraghi made with the same type of stone. Monte Prama is the site that has yielded the largest number of models, with characteristics that do not occur elsewhere. The various models present stylized architectural elements characteristic of actual nuragic towers. Among the larger models are nuraghi with four lobes, composed of one central tower and four side towers connected by straight walls, preserved to a height of 140 cm. An innovation is the representation of polylobate nuraghi consisting of a central tower, four angular towers and four secondary towers at the center of straight connecting walls. At least three quadrilobate and four polylobate examples have been identified.

Like an altar

Large stone nuraghi models are found within the nuraghi, in rooms for cultic use... Some of these models can be considered true "altars," such as the examples from the nuraghe Su Mulini di Villanovafranca, from Sa Caracareda di Villagrande Strisalli and from Su Monte di Sorradile. The final phase of the Bronze Age yields no more built nuraghi, but there were restructured spaces, some meant for storage and conservation of commodities, for hoarding, or for ritual practices. The first collapse of the tops of the towers occurs already in the second phase of the Final Bronze Age. Then in the late 10th to early 9th centuries BC, in the first phase of the Iron Age, The nuraghe form served to legitimize and reinforce the power of the hegemonic groups.

continued on page 24

The Mystery of the Giants

by Valentina Leonelli
and Luisanna Usai
from *Archeo*

After years of restoration, the monumental stone statues found in fragments in the funerary area of Monte (Mont'e) Prama in Sardinia have come back to light: warriors, archers, boxers and architectural models, as a testament to the last major production of the Nuragic civilization.

The exhibition "Stone and the Heroes: the restored sculptures of Monte Prama," in the Centro di Restauro e Documentazione of the Archaeological Superintendency of the Provinces of Sassari and Nuoro, focuses on the restoration of the stone sculptures found at Monte Prama in the territory of Cabas. It is the first display of the sculptural group as a whole, and constitutes a significant aspect of the material production of the Nuragic civilization. These sculptures in the round represent the human figure, often larger than life, and reproduce iconography already known from the more famous *bronzetti*. Although their precise dates are still uncertain, they are currently the only large sculptural group from the protohistorical period in Italy and the western Mediterranean.

Extraordinary fragments

Most of the fragments come from a 1979 survey excavation, but many had come to light several years earlier. In the excavation of 1979 the sculptural fragments were found in a disorganized heap "dump" above a series of *pozzetto* tombs placed one next to another in an irregular alignment, and with the deceased in a squatting position.

Until the discovery of the first fragments, there were few examples of stone figures carved completely in the round from Nuragic contexts. In the meantime several sculptures in the round have been found, among them the very beautiful head of a bull from Nughedu San Nicolò. These depict predominantly animals, as in the case of the rams from the rotunda of Sa Sedda and Sos Carros di Oliena. (Parts of the puzzle.)



Larger than life

Immediately after the discovery, Giovanni Lilliu published numerous statue fragments in a long article, *Dal betilo aniconico alla statuaria nuragica*. In spite of this, the finds did not receive the attention they deserved in the scientific community, especially outside of Sardinia. This is even more surprising if one considers that certain statue fragments were displayed immediately in the Museo Nazionale di Cagliari, and have been published in popularizing books on the Nuragic civilization. One might almost say that only beginning with the restoration project have the sculptures of Monte Prama been truly discovered.

The restoration has already provided valuable information about the sculptures and what they represent. In 1981 the first excavation reports by Carlo Tronchetti focused on the over-life-size limestone statues depicting two figures: that of the "boxer," already known from a small Nuragic bronze, and that of a warrior with a bow over his left shoulder, a figure that is well attested in smaller Nuragic bronzes. The restoration of the fragments brought to light by the archaeological survey has increased the number of figures represented, and pro-



The archer, (above) is distinguished by his square breastplate with concave sides, long braids, greaves and intricate details embellishing his bow.

The boxer, (left) wields a large curved shield overhead, protecting himself from his opponents blows. Right, a warrior stares with a mesmerizing gaze.

simple close-fitting cap; thin braids that fall onto the chest on either side.

Soldier or athlete?

A protuberance on the fist suggests that the glove was reinforced by a metal element meant to increase the impact on the opponent in close combat. The term "boxer" has now become conventional, even though it is not universally accepted. Some see these figures as light-armed soldiers ready for hand-to-hand combat; others consider them athletes who perform in sacred games. This hypothesis is reinforced by the massive chest of the pugilists and their robustness as compared to the soldiers;

Stone archers and warriors

The figure of the archer is more detailed, both from a greater complexity of the armor and possible variants in



vided details illuminating both the differences among the individual types and their homogeneity.

The boxer with the shield

The most commonly represented figure is the boxer, a term used already by Giovanni Lilliu for a *bronzetto* found in the territory of Dorgali. There are 16 depictions of the boxer, of which the two best preserved show the upper part, with the large curved, rectangular shield resting on the head. This shield created problems for the modern restorers, and must have created even more for the ancient craftsmen.

The boxer, as well as the others described below, rests solidly on a quadrangular base. The height of those with the most complete shield comes to over 2m. They wear a simple triangular skirt whose flaps overlap in front; the thickness and rigidity of the back suggest that it was originally of a very heavy fabric or leather; a belt holds up the skirt. The feet and legs are usually bare; in some cases shoes can be discerned. The triangular face has large eyes made of two concentric circles, the mouth is indicated by a thin incised line. A pillar-like nose, flanked by deeply curved eyebrows, projects from a high prominent forehead. On the head is a

representation. The salute with the right hand raised is well known in Nuragic bronzes. The left hand holds the bow, which was short and shown frontally, with the elbow at a right angle parallel to the body. The face of the archer is similar to that of the boxer, as is the hairstyle; on the head, however, is a crested and horned helmet.

The archers wear a short tunic on which hangs a square breastplate with concave sides. In the best preserved examples one can see the detail of the three strings that hold the breastplate in place and the motif of thick horizontal lines that complete it. The legs of the archers are protected by greaves that leave the feet bare, and a quiver hangs on their backs. No one statue preserves all these details.

The warrior is distinguished from the archer by his *continued on 39*
(Giants and humans interact.)

