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Etruscan and Italic Studies



WINTER 2008



**Jean MacIntosh in 1970 (Photo
courtesy of Ingrid Edlund-Berry)**

Unveiling Etruscan Ritual

A conference in honor of Jean MacIntosh Turfa

by Margarita Gleba and Hilary
Becker

On November 17, 2007, the international symposium, "Unveiling Etruscan Ritual" was held at the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia in order to honor the work of Jean MacIntosh Turfa. This symposium offered an opportunity to explore less-emphasized areas of Etruscan religion and to probe at the workings of Etruscan religious ritual at the individual and community levels. The event was sponsored by the University Museum, the Center for Ancient Studies, the Department of the History of Art at the University of Pennsylvania and the Philadelphia Society of the Archaeological Institute of America. Participants from the United States, the Netherlands, France and Denmark considered ritual activities through a variety of different interdisciplinary methods, and investigated subjects such as the giving of dedications, the building of temples, temple orientations, the costumes appropriate for special occasions and the nature of the gods.

Jean Gran-Aymerich reviewed the distribution of Etruscan objects at different sites around the western Mediterranean, and gave particular attention to objects that are used as votives. These dedications were made at the peak of Etruscan maritime commerce in the archaic period and add an important dimension to the activities of traders at this time. L. Bouke van der Meer analyzed the *liber linteus Zagrab iensis* and revealed the wealth of information about Etruscan cosmology and deities that can be gleaned from this important text. Among other things, he discussed the evidence for locating this calendar at Perugia. Gregory Warden shared new evidence from fieldwork at Poggio Colla where the investigation of different phases of the temple on the acropolis has revealed a variety of ritual and votive activity.

Ingrid Edlund-Berry considered the manner in which temples came to be dedicated in Etruria, and gave particular attention to the question of whether the Etruscan temples themselves could have been votive offerings. Natalie Stevens examined the significance of the orientation of Etruscan temples and altars; she looked for patterns among the deities worshipped at particular temples and reassessed what we know about the celestial division of the sky. Hilary Becker looked at the religious activity that occurred around the sanctuary, and looked for the economic and social significance of votive and sacrificial behavior.

Marshall Becker's paper explored the process that occurred before burials and the rituals performed by the living for the dead; he demonstrated the quantity and quality of information that can be gleaned from osteological remains for our understanding of cremation burial ritual. Ann Blair Brownlee and Richard De Puma examined a specific case of an Etruscan tomb group from Vulci and demonstrated the importance of knowing the history of a collection for any subsequent interpretation. The paper of Larissa Bonfante explored

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XXXVI Convegno di Studi Etruschi ed Italici

**Gli Etruschi e la Campania
Settentrionale**

**Caserta, Santa Maria Capua
Vetere, Capua, Teano
11-15 November 2007**

The theme of the 36th Meeting of the Istituto di Studi Etruschi, the Etruscans and northern Campania, was interpreted as referring both to the Etruscan presence in Campania, and the local situations in various areas.

Caserta, November 11:

Maria Bonghi Jovino, *Capua preromana e dintorni. Linaementi della ricerca storico-archeologica.*

Maria Luisa Nava, *La protostoria nella Campania settentrionale: la situazione attuale.*

Gianluca Tagliamonte, *La Campania preromana nelle collezioni del Museo Archeologico Nazionale di Napoli: un progetto di riordinamento.*

**Santa Maria Capua Vetere
November 12:**

Bruno d'Agostino, *Gli Etruschi e gli altri nella Campania settentrionale.*

Vincenzo Bellelli, *La ceramica ori-*

entalizzante di "tipo Greco" fra Campania settentrionale, Latium Vetus ed Etruria.

Enrico Benelli, Francesco Cifarelli, Sandra Gatti, *Materiali e tipi ceramici arcaici tra Abruzzo, Campania settentrionale e Lazio meridionale interno: tradizioni locali e circolazione di modelli.*

Mariassunta Cuzzo, *Ceramiche di tipo protocornizio e italo-geometrico tra Campania ed Etruria.*

Giovanni Colonna, *Tra Volturno e Garigliano: tradizioni etniche ed identità culturali.*

Stefania Quilici Gigli, *Carta archeologica della Campania settentrionale: dati delle ricerche in corso.*

Cristina Chiamante Treré, *Gli Ausoni/Aurunci e le aristocrazie centro-italiche: identità etniche e differenziazioni culturali tra VII e VI secolo a.C. Alcuni spunti.*

Fernando Gilotta, *Trasmissione di modelli in età arcaica in Campania settentrionale: Cales e Capua.*

Fulvia Lo Schiavo, Elisabetta Bocci, Lucia Pagnini, Gabriella Poggesi, *Rapporti fra l'Etruria settentrionale interna e il territorio di*

Continued on page 9

Cave may hold Secrets to Legend of Ancient Rome

by Peter Kiefer

Reprinted from the *New York Times*
ROME, Nov. 20 -- Italian archaeologists have inched closer to unearthing the secrets behind one of Western civilization's most enduring legends. The Italian government on Tuesday released the first images of a deep cavern where some archaeologists believe ancient Romans honoured Romulus and Remus, the legendary founders of Rome.

The cavern, now buried 50 feet under the ruins of Emperor Augustus' palace on the Palatine Hill, is about 23 feet high and 21 feet in diameter

Continued on page 5

**Domed ceiling of cave with designs
formed by mosaics and seashells.
Drilled hole visible on right.**



LETTERS TO THE EDITORS

Dear Editors,

I would like to support Etruscan and Italic studies in my community. I'll be sure to send off a check of \$25 to get paper copies, and I will be happy to do what I can to distribute, solicit articles, organize, etc. Of course, I will be very interested to get to know Lisa Pieraccini, and perhaps we can brainstorm ways to promote Etruscan and Italic studies on the West Coast.

On Samnites and Pythagoreanism: I'm writing an article now that discusses the Samnite *strategos* Gaius Pontius who, Cicero claims, visited Archytas and Plato in Taras and listened to the former speak about the ethics of moderation. This comes to be significant since other historians, roughly contemporaneous with (Livy) and reliant upon (Appian) the writings of Cicero, attribute an ethics of *sophrosune* to Pontius. Also, the mytho-historical Okkelos Lukanos was a Pythagorean, and we have several fragments preserved of his *On Law* and *On the Nature of the Universe* (though all appear to be late 4th c. B.C.E. forgeries). They are interesting for their value in connecting political thought, natural physics, and personal ethics in a uniquely (i.e. not Greek-Ionian) Pythagorean way. But all of this is in an article in which I propose to investigate whether or not there were *Magoi* in Italy. It's mighty convoluted -- many a twist and turn -- but I hope it's not too dark a labyrinth.

Actually, does the Istituto have its own AIA or APA panel?

Best,
Philip Sydney Horky
Postdoctoral Fellow
in the Humanities
Stanford, CA
phorky@stanford.edu

Thank you for your letter and your interest in promoting Etruscan News. We do hope to bring readers together and for that reason the U.S. Section of the Istituto holds a reception at the AIA/APA Annual Meeting to which we invite our colleagues, students, and loyal readers. This year's reception will be Jan. 4, 10:00-12:00pm, Chicago Grand Hyatt at Soldiers Field.

As far as organizing a panel at the meeting, we are happy that there have been so many individual scholars and

institutions that have regularly offered papers and panels on Etruscan subjects, and we welcome signs of an increased interest in Etruscan studies. The U.S. Section will collaborate in the organization of a conference to be held in New York in the fall of 2009, for which planning is now under way. (Ed.)

Dear Editors:

Thank you for the latest *Etruscan News*! This issue is the best so far, very comprehensive, with intriguing articles. Congratulations too for the excellent format of the online version: the quality is very good, both viewed on the computer screen and printed out, since it fits perfectly the A4 size of normal printers. I have already given a copy to Vincenzo Bellelli, and I have told colleagues about the Internet site. I congratulate you again, and thank you for the attention with which you carry out this project, so useful to colleagues everywhere.

My best wishes,
Adriana Emiliozzi
ISCIMA, Rome

Dear Editors,

Thank you for including the beautiful photograph of the catafalque. (Because I teach in Ypsilanti, I can't avoid mention of the small statue of the city's namesake on the third floor exhibit in the Beineke in Athens in repose on a very similar catafalque. I believe Ypsilanti died before the discovery, so the similarity must be accidental.)

I'm also thrilled to read of Colonna's discovery of more biography of T.V.!!

Question: what do we know about the Etruscan calendar? I'm at work on a separate study of the ritual calendar implied by the Pyrgi text. It appears to be fundamentally Egyptian. I wonder whether the Etruscan calendar relates to the Egyptian or not?

Philip C. Schmitz, Ph.D.
Department of History and
Philosophy
Eastern Michigan University

All questions concerning the Etruscan calendar should be addressed to Jean MacIntosh Turfa, who published a translation of the brontoscopic calendar as Appendix A in The Religion

of the Etruscans, edited by de Grummond and Simon (2006). (Ed.)

Dear Larissa,

I recently received the back issues of the *Etruscan News* as was promised. Thank you, again, so much! This completes our collection. We will be maintaining a full subscription of the paper starting in Jan. '08.

Thanks again. Sincerely,
Mark Santangelo
Onassis Library
The Metropolitan Museum of Art

Dear Editors,

Corriere della Sera "Cerveteri, La necropoli del miracolo," announced today some big finds at Cerveteri, a piazza and two new tombs. The archaeologist is Vittoria Carulli. I tried to pick the article off their website, but it does not come up. The find was in the area of the Tomba delle Cinque Sedie.

With best wishes,
Frederick E. Brenk, S.J.
Pontifical Biblical Institute

Dear Editors:

I'm an amateur with an interest in classical archaeology and I enjoy your newsletter even though I don't understand all the details in the articles! (I'm waiting in suspense for a final determination to be made as to the date of origin of Lupa!)

Having visited Epidaurus and experienced its amazing acoustics I read with interest the article by Philip Ball in the Summer 2007 issue. One sentence puzzled me, however. He speaks of Epidaurus as having "the classic semicircular shape of a Greek amphitheatre". Does he not mean the classic shape of a Greek theatre? It's my understanding that an amphitheatre has the shape of two theaters joined at their open sides.

Sincerely,
Cynthia S. Thompson
Hanover, NH cynst@verizon.net

We are very grateful to our sharp-eyed reader and apologize for this error, which escaped our notice. (Ed)

ETRUSCAN NEWS Editorial Board, Issue #9, December 2007

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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) 9. Nominations for membership in the Section may be sent to Larissa Bonfante at the above address.

Letter from Volterra

by Larissa Bonfante

Our bus drove up the steep hill until we reached the Etruscan walls of the ancient city, built in the fourth century B.C., as in most Etruscan cities, as a defense against the marauding Gauls. Our archaeological group touring Etruscan places was due to spend two nights in Volterra; we would be staying in a medieval convent transformed into a comfortable hotel, learning about the ancient craft of alabaster carving from a modern craftsman whom we observed as he carved out an alabaster cup, and visiting monuments of the city's Etruscan past. It is a past that is not very far away from the modern Volterra. Alabaster carving, for example, the ancient specialty of the city, continues to be practiced, though the demand for alabaster objects is less than it was in the '50s, when every street was lined with workshops. Run by Piero Fiumi, the son of the legendary Enrico Fiumi, former director of the archaeological museum, Rossi's alabaster factory still does a brisk business, both at the store and worldwide, by export.

Inhabitants of Volterra are perhaps the most traditionally-minded heirs of the ancient Etruscan cities; they are proud of their Etruscan heritage and of their craftsmanship. A formal ceremony in the Town Hall, complete with medieval costumes and trumpet blasts, used to accompany the presentation of a prize, the Ombra della Sera, to scholars, journalists, and artists who had celebrated Volterra in their works. A local driver once explained to me proudly, "At Volterra we don't eat at noon; we eat at one." They are not factory workers, who have their noon-day meal when the whistle blows at twelve o'clock; the citizens of Volterra are independent craftsmen, and they eat at one o'clock.

In October of this year we visited the Etruscan gate with the heads of divinities -- carefully protected during the World War so that it survived the bombings as it had survived the centuries -- and the Roman theatre excavated by Enrico Fiumi, and we admired the Guarnacci Museum's archaeological treasures, which illustrate the history of the ancient city from Villanovan times: the characteristic seventh-century funerary stelae, the charming *bronze* and the remarkable elongated Ombra della Sera, the life-size *kourotrophos* Maffei, and the Hellenistic alabaster or

terracotta cinerary urns carved with mythological scenes, with often touching images of the deceased reclining on the lids. The terracotta lid with an old couple, displayed in a separate room, inspires heated discussions: is it an older couple, realistically rendered with all their wrinkles, together in death as in life, or is the man looking far off, away from the female demon who has come to claim him for the Underworld? Marjatta Nielsen has convincingly argued that is in an old couple.¹ Whatever the intention of the artist, the monument retains a special aura, recalling the mystery of death.

But it was the afternoon we spent at the Volterra exhibit, Gli Etruschi di Volterra. Capolavori da Grandi Musei Europei,² that most excited us. Among the wealth of important and intriguing objects, beautifully displayed, the two large-scale statues from nearby Casale Marittimo stood out. Discovered in 1987 but only recently exhibited and published by Anna Maria Esposito (1999),³ they are unique, and uniquely fascinating. We discussed their gender based on their dress and hairstyles, which we were able to examine close up. They have been generally identified as two males; but the back braid of one, definitely the female fashion of the seventh century, identifies it as female. They would therefore represent the usual Etruscan couple.⁴ The fact that they wear short pants (*perizomata*) and decorated belts, and that the breasts are not emphasized, is not a problem, because there are examples of smaller images dressed in the same manner. The opportunity to walk around these two images and make them a part of our group as we walked about them was exhilarating.⁵

We learned of the sudden death at 51, on September 29, of Gabriele Cateni, who had been the guiding spirit behind the exhibit. It had shocked and saddened his collaborators, and the whole city whose ancient heritage was being celebrated. As Director of the Guarnacci Museum since the 1970s, he was the successor of Enrico Fiumi, whose work he knew well and admired: he had recently edited a reprint of Fiumi's work, *Volterra etrusca e romana*, to commemorate his death thirty years ago. We send our condolences to the city that mourns this loss.

Notes

1. Marjatta Nielsen, "'I vecchi sposi.' Ein Berühtes Ehepaar," in Stephan Steingraber and Horst Blanck, eds., *Volterra* (Mainz 2002) 68-76. **Continued on page 8**



Can you find the cats in Largo Argentino? (Photo by Joy Shiller).

Letter to our Readers

Dear Readers:

Until the last minute the theme of the current issue was to be "conferences," and indeed, the first page features two recent Etruscan conferences. The XXVI Convegno of the Istituto di Studi Etruschi ed Italici on "Etruscans in Northern Campania," was held in the splendid 18th century Reggia of Caserta as well as at Capua and Teano. On our own continent there was an international symposium at the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia in honor of Jean MacIntosh Turfa, dear colleague and legendary teacher. Previously a conference on the Etruscans took place in Turkey (not attended by any of your editors), where (we hear), on the basis of DNA evidence, Etruscan cows were celebrated to have come from Turkish ancestors.

But now the Lupa controversy has emerged again and presented a new facet, also featured on our front page. A cavity in the Palatine Hill has been brought to light and identified as the ancient and revered cave where the Lupa nursed Romulus and Remus. Some scholars, however, have met this news with scepticism, and again we have included the discussion in the current issue.

The next issue will be our tenth. We very much want our readers to join us in celebrating this event. Readers have been sending us letters, news, and material, and we would like to have even more of these included in the next issue, whose theme would be "collaboration." Our book review and language page editors would also welcome letters, suggestions, and material. We especially welcome international contributions, from the three other foreign sections of the Istituto - France, Germany, and Austria -- as well as from other countries where we have readers and colleagues. In recent years, *Etruscan News* has been published twice a year, one issue appearing in time to be distributed at the Annual Meeting of the AIA/APA, and the other emerging before summer scatters our readers and our editors. In terms of deadlines, this means that the editors must have the material when they meet, that is, by early November (in time for Thanksgiving), and by late April (before one editor leaves for her field excavation.) We will also welcome individual collaborators. We were happy to have Jean Gran-Aymerich joining us in New York on his way back from Philadelphia as we were preparing this issue, to which he contributed an article on far-flung Etruscan inscriptions.

This issue, then, features conferences, controversies, and collaborations. As a preview of coming attractions, our readers can look forward to the announcement of an Etruscan conference in New York in the fall of 2009.

Web site: www.nyu.edu/fas/center/ancientstudies

Larissa Bonfante

Jane Whitehead

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Preliminary Report of the Excavation of the Baths at Carsulae

by Jane K. Whitehead

The third season of excavation of the baths at Carsulae took place in a six-week program from June 10 to July 21, 2007, under the direction of Prof. Jane K. Whitehead of Valdosta State University (Georgia, USA). This season's excavation expanded out of the area of the apse and opened the western area of the rectangular room, which last year we had determined rested on a double-level hypocaust (Plan, **fig. 1**).

Although our excavation this year revealed many architectural features that contribute to our understanding of how the structure developed and how it functioned, at every turn we came upon evidence that the previous excavator, Umberto Ciotti, had been there before us. Since he left us no excavation records, it is our chief task to give scientific documentation to this important monument. Thus, it is disturbing to see how very much of the original context has been removed or destroyed. Several people from the San Gemini and Carsulae area who dug with Ciotti have come forward to tell of his methods. It is hard to know how much credence to attach to these reports, but it may be a good idea in future seasons to try to find some of Ciotti's workmen and interview them.

In our attempt to reconstruct the history, not only of the baths, but also of their various excavations and pillagings, we have concentrated on architectural elements that have been torn from their original contexts and either tossed outside the structure or reused for purposes for which they were not intended. This season again did not disappoint us in this regard. The most puzzling of these odd finds is a small, decorative column (**fig. 2**), sculpted with an overall design of overlapping leaves, a form that resembles one of the columns of Ptolemy's pleasure tent,¹ and turns up in elongated form in Third and Fourth Style Pompeian wall paintings. It is also one of the shaft patterns on the columns of the Temple of Clitumnus above the famous sacred spring;² this brings the baths at Carsulae again into connection with healing and sacred



Fig. 1: Plan of the Area of the Baths at Carsulae excavated 2007.

water. The column was found, encrusted with concrete, under a wall, which had been built in the form of a partial vault to cover it. This wall appears on Ciotti's map of the baths, and we found it on the surface in our study season of 2004; it runs south from the southern wall of the rectangular room.

Most of the architectural finds this season, however, were less puzzling and more illuminating. We excavated the last quadrant of soil remaining in the apse, SB-1 SE, to trace the southward continuation of the double-story hypocaust and its relationship to the western wall of the rectangular room. We found that, beneath the hypocaust-floor of the apse, the wall continued and was coated with the same hydraulic plaster as we had discovered last year coating that wall on the exterior of the building. There would be no reason to plaster an interior wall of the sub-floor; this must indicate that that apse was added later. In fact, a shallow niche seems to have been cut into the straight



Fig. 2: Column with its shaft carved with a design of overlapping leaves; found buried beneath a wall extending southward from the bath.

wall to accommodate the insertion of the end of the southern arc of the apse.

Beneath the soldiers, the vertically placed bricks in the exterior of the south wall of the rectangular room, appeared a drain. New quadrants opened to the east of the previously exposed mosaic floors yielded evidence that the double-story hypocaust continued eastward. Traces of mosaic pavements, one of them white with wide red stripes, indicate that it was from here that the finer mosaic floors had been robbed out. To the south of the largest slabs of preserved mosaic floors appeared, slipping from place, two cocciopesto slabs, their edges originally faced with marble; these must have been steps leading downward into the apse, which held a pool heated by the double-story

hypocaust.

Quadrants opened within the structure, where Ciotti (and others) have previously dug, typically yield very few artifacts or pottery. On the exterior of the building, however, where the soil overburden is deep, the finds are voluminous. The small object finds continue to suggest a feminine presence: many glass sherds from very delicate vessels, and two beads, one of glass and one of carved black shell. Fragments of nine oil lamps may offer some parallels for dating the use of the building. Eight coins, seven bronze and one silver, are in poor condition and have little that could be discerned, but perhaps x-rays might reveal something. Another brick stamp, found in one of the newly opened squares in the rectangular room, strongly resembles one found in the apse last year. Several sherds of vernice nera turned up in various loci, unfortunately not in the contexts of their original use. Nonetheless, their consistent presence suggests that the site was in use in the late 3rd century B.C.

The 2007 excavation at Carsulae has given us some important new insights into both the structure of the baths and the phases of their rebuilding, but it has also left us with more mysteries. For the other displaced architectural elements that have turned up around the site, we can know or guess where in the baths they had been reused and why, but not where they came from or who removed them from their second location. For the buried column, however, we cannot yet guess the answer to any of those questions, and are left with even more: why was it buried and by whom?

This season has also confirmed some of our earlier conclusions, namely, that the bath had undergone centuries of building and rebuilding, and that it seems to have been reserved for women and, very likely, for their healing.

Notes

1. T.B.L. Webster, *Arts of the World: Hellenistic Greece* (New York) fig. 10.

2. Thanks to Wendy Hallinan for finding this connection.

Cave may hold Secrets

continued from page 1

Photographs taken by a camera probe show a domed cavern decorated with extremely well-preserved colored mosaics and seashells (fig. 2). At the center of the vault is a painted white eagle, a symbol of the Roman Empire. "This could reasonably be the place bearing witness to the myth of Rome", Francesco Rutelli, Italy's culture minister, said Tuesday at a news conference in Rome at which half a dozen photographs were displayed for journalists.

The legend concerns the Lupercal, the mythical cave where Romulus and Remus -- the sons of the god Mars who were abandoned by the banks of the Tiber -- were found by a female wolf who suckled them until they were found and raised by a shepherd named Faustulus. The brothers are said to have gone on to found Rome in 753 B.C.; the legend culminates in fratricide after Romulus killed his twin in a power struggle. The cave later became a sacred location where priests, the Luperci, celebrated ceremonies until A.D. 494, when Pope Gelasius put an end to the practice.

The cave was discovered in January by Irene Iacopi, the archaeologist in charge of the Palatine Hill, which abuts the Roman Forum and the Colosseum. It was found during restoration work on the palace of Augustus, Rome's first emperor, after workers took core samples from the hill that alerted them to the presence of a cave.

"This is one of the most important discoveries of all time," Andrea Carandini, one of Italy's most prominent archaeologists, said Tuesday. Mr. Carandini has long held that the myths of ancient Rome could quite possibly be true. He said he derived added satisfaction from the cave's location. "The fact that this sanctuary is under the lower part of the house of Augustus is significant because Augustus was a kind of Romulus himself who re-founded Rome -- and he did it in the place where Romulus had been," he said.

Experts said the positioning of the cave, discovered at the base of a hill between the Temple of Apollo and the Church of St. Anastasia, could prove problematic for continued excavation because of the risk of further collapse. "We will continue the work with very much caution," Ms. Iacopi said.

Controversy on the Discovery of the Lupercal

by Francesco de Angelis

Not everybody is convinced by the identification of the newly discovered room as the Lupercal. In particular Adriano La Regina (former Soprintendente for the Archaeological Heritage of Latium) and Fausto Zevi (professor of Archaeology at "La Sapienza" University in Rome) warn against premature hypotheses and point

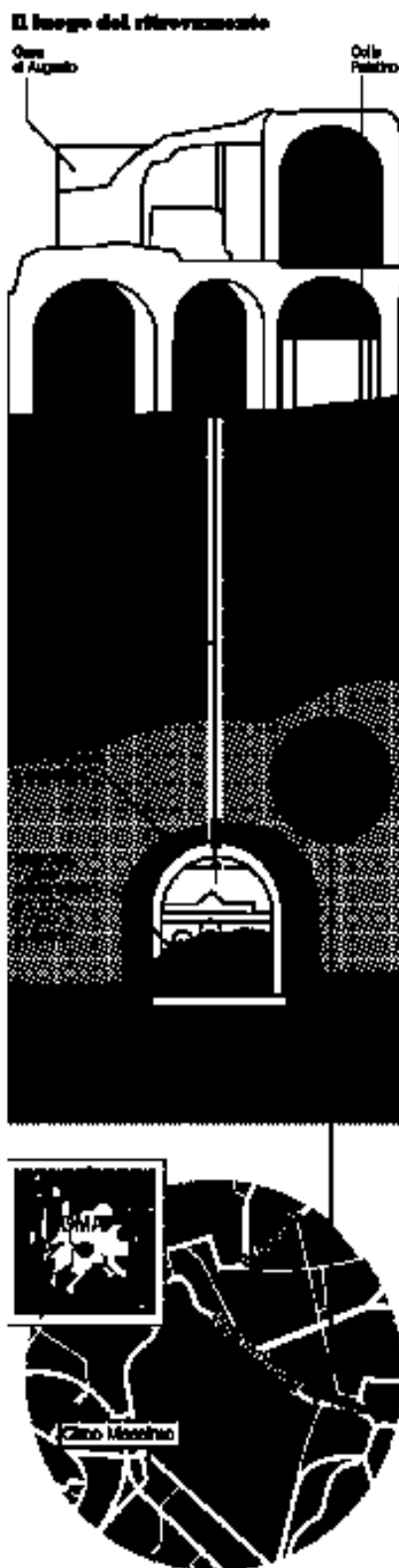
to some elements that appear to contradict the suggested identification. Both quote Dionysius of Halicarnassus, who establishes the location of the Lupercal in relation to the temples of Magna Mater and Victoria on the Palatine, not to the temple of Apollo, beneath which the alleged Lupercal is situated. According to them, since Dionysius was writing in an age when the temple of Apollo already existed (it had been dedicated by Augustus in 28 B.C.), he would have certainly used this most conspicuous building as the main topographical term of reference if the Lupercal had been placed where the new room has been found. The two scholars therefore think that the actual Lupercal was placed more to the west than the grotto-like space.

Zevi also stresses the cultural and mythological links that existed between the Lupercal and the temple of Magna Mater. The *ludi Megalenses*, the festival in honor of the Mother of the Gods, were held at the foot of her temple, precisely near the Lupercal, where in the Republican age the censors even tried to build a stone theater. On that occasion the great goddess of eastern origin would have been able to watch from above the prodigy of the she-wolf suckling the twins, sign of Troy's rebirth through Rome's foundation.

La Regina suggests that the recent find is rather the vault of a nymphaeum or of a triclinium, and that it possibly belonged to Nero's first palace on the Palatine, the Domus Transitoria, maybe as part of its magnificent façade towards the Circus Maximus. In any case the glass mosaics that decorate it were an invention of the 1st c. A.C. according to Pliny, and therefore are unlikely of Augustan age. Moreover, the room was apparently buried by Domitian's Domus Flavia, while we know that the Lupercal was still in use in late antiquity. This too seems to be a proof against the identification.

In any case—needless to say—neither of the two scholars denies the relevance of the new discovery. Like everybody else, they too look forward to further investigation of the site, in the hope that new data will clarify the many issues raised by such an exceptional find.

Diagram of the location of the cave, believed to be the Lupercal.



(La Repubblica, November 21, 2007).

The Fanum Voltumnae is Found at Orvieto

by David Willey

BBC News, Rome

After seven hot summers of digging, an Italian archaeological team believe they have discovered one of the most important sites of the ancient world. The Fanum Voltumnae, a shrine, marketplace and Etruscan political centre, was situated in the upper part of the Tiber river valley. It lies at the foot of a huge outcrop of rock, upon which is perched the mediaeval city of Orvieto. A walled sanctuary area, 5.m.-wide (16 ft.) Etruscan roads, an altar, and the foundations of many Roman buildings that have lain buried for two millennia have been discovered.

And as the dig closed for the 2007 season, with tarpaulins being pulled over ruins to protect them from the winter weather, Professor Simonetta Stopponi of Macerata University was upbeat about the site's significance. "I am confident that for the first time we have positively identified one of the most important lost sites of the ancient world," she told the BBC.

Rivalling Rome?

The Fanum was already famous in antiquity as a religious shrine and a meeting place where the 12 members of the Etruscan League, a confederation of central Italian cities, used to gather every spring to elect their leader. In the autumn of 398 B.C. an extraordinary policy meeting was held in the Fanum. A Roman army had been besieging the town of Veii, a wealthy member of the Etruscan League, which lay only 16 km. (10 miles) north of Rome. The citizens of Veii, exhausted by years of warfare, appealed for help and asked the other members of the League to join them in declaring war on Rome. The gods of the shrine of the Fanum were duly consulted, but the vote went against collectively defending Veii. Two years later the town fell to Rome.

Beginning of the end

It was the beginning of the end for the Etruscan League, all of whose cities eventually fell to Roman invaders. We know all this ancient history through the Roman historian Livy, who wrote his famous account of the origins of Rome towards the end of the 1st century B.C. Livy mentions the Fanum, and stresses its importance no less than five times. But he failed to mention where the Fanum was situated, and after the

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Holy Nails at Cetamura

by Nancy T. de Grummond
Florida Sate University

As revealed by the latest discoveries (2006-2007), the hilltop of Cetamura del Chianti (Siena) supported an Etruscan sanctuary of the 3rd and 2nd centuries BCE, adjacent to a busy artisans' zone with a kiln for brick and tile. The sacred area, now called Building L, featured monumental wall foundations and a wide courtyard with a rock altar. It has yielded a number of votive deposits and extensive evidence of Etruscan ritual practice. Inscriptions reveal the worship of two rare Etruscan deities, Lurs and Leinth, to whom were offered gifts, some typically Etruscan but others rather unusual: miniature and oversize vessels, often broken, burned and buried; weaving implements such as spindles, spools and loom weights; iron rings with incised glass paste "stones"; lumps of iron; polished rock gaming pieces; and miniature bricks. Perhaps most intriguing of all among the repeated offerings are iron nails, at present more than 30, found in a variety of contexts.

A number of nails occur in Votive Feature 1, a pit ca. 90 cm. deep. In deposit 1A were nails of different sizes, including one miniature. Near to the latter was found a large spike in combination with an iron ring, about which more will be said below. On the opposite side of the pit were some eight nails in one general area, differing sufficiently from one another to make it unlikely that they were once used together, for example as parts of some wooden object. Numerous other artifacts were found in VF 1A, of which a selection may be seen on the Cetamura website: <http://www.fsu.edu/~classics/cetamura/recentresults.html>.

In VF 1B, immediately below, nails were found marking very precisely the boundaries of the pit on the east and west. Votive Feature 2, an inground hearth/altar located nearby, also featured nail deposits, but as single individual offerings placed on top of the altar (Figs. 1-2). Nails found on or near two other votive areas (VF 3 and VF 4) showed a similar ritual with a single nail being deposited on the surface, presumably by one individual. A bronze nail cap was also found in VF 4.

There can be no doubt that the nails of Cetamura have a cultic significance and should not be regarded simply as



part of the building. They are at once too various in size and type and too specific in their placement. Preliminary research indicates that several other Etruscan sanctuaries have nails or nail-like objects as votives, in particular the Fontanile di Legnisina at Vulci (4th-3rd c.) and the sanctuary of Pozzarello, Bolsena (3rd-2nd c.), where the presence of nails suggested the idea that this site may be the location of the temple of Nortia, deity of fate, said to be at Volsinii.

The connection of Nortia with nails is well known from the reference in Livy (7.3.5) to the Etruscan practice of driving a nail into the wall of the temple to mark the passing of a year, a ritual that was practiced at the Capitoline temple of Jupiter and also at the temple of Mars Ultor in the Forum of Augustus. (The ritual at the temple of Mars Ultor served to mark the closing of a census rather than the passing of a year: Dio Cassius 56.10). The theme of the inexorable passage of time is enlarged by the description by Horace (*Car.* 1.35.17-20) of the goddess Necessitas, who had as attributes spike,

Fig.1: (above) In ground hearth/altar, Votive Feature 2 in the Sanctuary of the Etruscan Artisans at Cetamura del Chianti.

Fig.2: (middle) Iron nails from Votive Feature 2 at Cetamura.

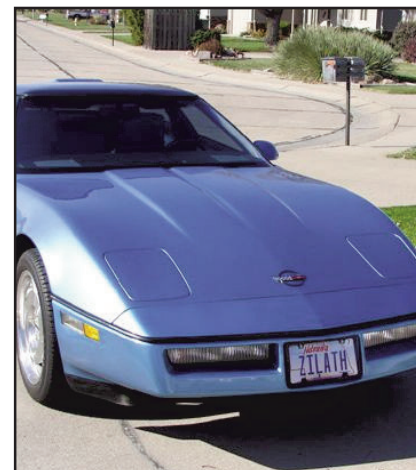
Fig.3: (below) Lead weight from Votive Feature 4 at Cetamura.



wedge, clamp and liquid lead. It has often been argued that Necessitas and Nortia were counterparts, as Roman and Etruscan deities of fate. They may be compared as well with two other deities of destiny popular in the Hellenistic time period, the Roman Fortuna and the Greek Tyche.

Thus far it seems likely that the nails of Cetamura may well also be connected with fate and fortune. The polished rock gaming pieces found frequently in the sacred area and in the adjoining artisans' sanctuaries may also relate to chance and fortune, and the spike found with an iron ring in VF 1A compares with related artifacts from Cerveteri and Pergamon that suggest an ancient ritual of divination by means of a ring hung on a string from a nail. Weaving implements, in particular spindle whorls, can be related to a cult of fate as well. Yet one other interesting artifact sheds light on the cult, a lead weight found in VF 4 (Fig. 3). Its material reminds one of the connection of Necessitas with lead, and most important of all, also draws a direction connection with the little known Lurs. Among the few Etruscans inscriptions that include his name is the relatively lengthy text on the well-known disc-shaped lead tablet from Magliano near Vulci.

The artisans of Cetamura perhaps made many of the offerings themselves, for the iron objects reflect the working of iron in the area (attested by the presence of iron slag), the weaving implements relate to numerous similar objects found in the artisans' quarter, and miniature bricks and other objects could be offerings from the kiln workers. All would have been seeking good luck in the outcome of their labors.



**Chariot of Rex Wallace
language zilath**

New Investigations at the Manganello Sanctuary (Cerveteri)

by Vincenzo Bellelli,
CNR-ISCIMA (Roma)

There are few places in Cerveteri as evocative as the Hellenistic Manganello sanctuary. The ancient site lies on the peak of a small plateau at the northern edge of the Etruscan urban area, overlooking the magnificent valley that takes its name from the little river, now dry. Just opposite the site, along the southern edges of the Banditaccia necropolis, stand a handful of monumental tumuli dating to the Orientalizing period. The site was explored twice in the last two hundred years, in the 1820s by the priest-archaeologist of Cerveteri, Alessandro Regolini, who explored the south side of the little hill ten years before excavating, together with Vincenzo Galassi, the princely tomb in the Sorbo necropolis; and in the 1930s by Raniero Mengarelli, who was able to undertake a regular excavation in the "fondo Marini," just at the base of the site.

On these occasions, hundreds of terracotta ex-votos were recovered, testifying to the existence of an important Hellenistic cult site, addressed to a goddess protecting childbirth and children. Some of these offerings have been repeatedly published and are well known: there are heads of children with regular and delicate features, statuettes with groups of women and children, anatomical organs, especially hands and feet. Some of these finds are on display in the Vatican Museums and the Archaeological Museum of Cerveteri. They comprise only a part of the sanctuary's rich votive deposits that even today continue to give up their contents under the blows of illegal picks.

Mengarelli was also able to explore extensively the cult building, which he interpreted as a small temple with a rectangular cella oriented approximately North-South. Even though he was unable to find the main East side of the building, Mengarelli thought that the building had a regular plan, and that it was a temple, a kind of Greek-type naos. He also found a series of cuttings in the rock that he interpreted as quarry marks, and a large hollow in the center of the temple, interpreted again as traces of quarrying, as well as a remarkable number of subterranean structures



Fig. 1. The "temple" of Manganello (Cerveteri) viewed from the north.

and pits. One of the latter was certainly a sacred pit, because he found in its fill remains of offerings, ashes and animal bones. Unfortunately, apart from the few remarks on the sacred pit published in *Studi Etruschi* in 1935, no information is given by the excavator about the contents of the other pits. Some of them were probably actual wells, built in order to draw water, intended for the

water-supply of the sanctuary.

As for the name of the gods worshipped in the Manganello sanctuary, only one proposal has been put forward up to now: Donatella Gentili's hypothesis that the main goddess was Uni/Eilithyia.

Despite Mengarelli's important work on the site and subsequent speculation, many questions are still open.

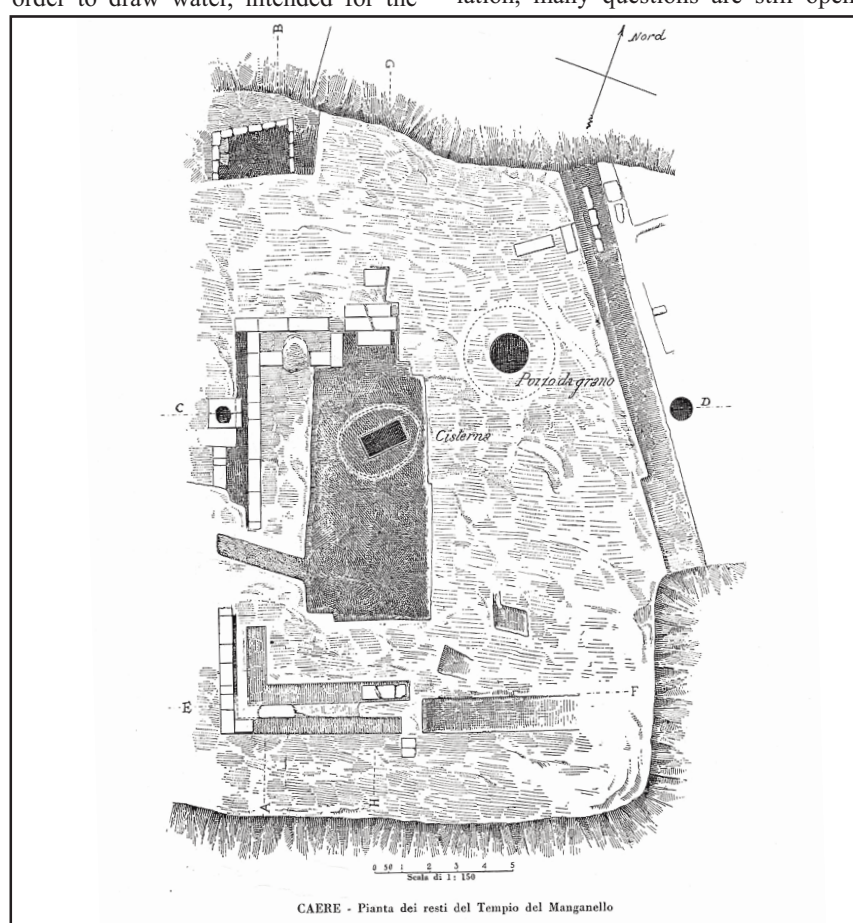


Fig. 2. Schematic plan of the structures identified by R. Mengarelli in the sanctuary of Manganello

The architecture of the entire complex remains uncertain, the chronological limits of the sanctuary are not clear, there are no epigraphic proofs of specific cults, nor documented remains of previous occupation of the site, and there is no evidence about the road-system that led to the area from the ancient urban center. The Manganello sanctuary seems today to be a timeless place, frozen in a magic atmosphere, out of history and space, that still retains many of its secrets.

In order to gain a better understanding of Cerveteri's ancient history, the Institute of Studies on Italic Civilisations and ancient Mediterranean (ISCIMA) of the Italian CNRS (National Research Council), has recently launched, in collaboration with the Soprintendenza of Southern Etruria, a new program of archaeological investigations of this important archaeological site. The research project fits on the one hand the overall aim of ISCIMA's new activity, the reconstruction of "cultural environments," with particular attention to Etrusco-Italic world. The management of this important archaeological site is also a main concern of the local Soprintendenza, which is deeply involved in the safeguard of the large urban area, now private property, which includes the remains of the ancient city.

In addition to these favourable circumstances, we must mention the extraordinary willingness of the present owner of the land where the remains of the Manganello sanctuary lie. He is a very helpful person, a kind of *genius loci*, passionately devoted to his land, happy to make it known, like his grandfather the "podestà" Marini, who eighty years before him allowed Mengarelli to undertake an archaeological excavation in his property, revealing for the first time the great importance of the Manganello sanctuary.

The first campaign took place September 3-28, 2007. The team, led by ISCIMA researchers, included a number of students from both Italian and foreign universities. It was decided first of all to unearth the outer walls of the so-called "temple" previously excavated by Mengarelli. The investigation revealed that the drawings he published in *Studi Etruschi* (IX, 1935, 83-94) are often approximate and even incorrect, especially where "negative" elements such as the cuttings in the rock are concerned. In some cases one realizes that, despite the deceptive impression given

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by Mengarelli's plans and sections, he did not always reach down to ground level. Consequently, the reconstruction of temple architecture made by the first excavator turns out to be anything but convincing. Nowadays whoever looks at the Manganello "temple" cannot imagine it to have been a reconstruction like the one Mengarelli proposed. On the contrary, a much more complex situation is involved. The "temple" is carefully planned, built on the upper part of the plateau with a distinctive technique; it uses tufa block for the outer walls, either double or simple, only in some cases, and exploits the support of the bedrock whenever possible. It is still difficult to guess where the main entrance of the building was located, because of the low surviving walls and the absence of clear traces of openings. But it is evident that the main passage cannot be where Mengarelli thought, along the southern side of the plateau, since on this side of the Manganello spur there is no room for a monumental entrance.

After uncovering Mengarelli's excavations, we explored the large area surrounding the "temple," both to the east and to the west. Many quarry marks appeared, which allow us to distinguish the various phases of construction. There were no traces of agricultural works, because the owners always made use of the area for woodland and grazing. Smaller walls not indicated on the plan by the first excavator are now recorded in the general plan of the site.

Finds were abundant and important. In the bottom of a very small hollow placed in a corner of the "temple," already investigated by Mengarelli, a mass of terracotta votive heads, especially children, and a number of anatomical ex-votos were found. Residual finds suggest that the site occupation must to go back to the Orientalizing period, and a few impasto potsherds suggest an even earlier date. Along the western outer wall of the "temple" a cylindrical well was explored; it was filled with debris, fragments of archaic architectural terracottas, stone slabs with masonry marks, large pieces of tufa blocks, and ceramic fragments dating from different periods. Due to the danger of this underground exploration, the excavation of this interesting context was reluctantly abandoned before the bottom was reached; we did not go beyond the depth of 6 or 7 meters. Finally, along the northern slope of the plateau were

recovered the fragmentary mouldings of an exceptional stone altar; these join together and suggest the existence of a monumental cult structure. It certainly fell down from above, perhaps as a consequence of an illegal attempt to dig the *bothros* it originally enclosed.

West of the temple, beyond some scattered bushes and little trees, lies a large area sloping to the west touched neither by Mengarelli nor by us. There, a wide carpet of ceramic fragments, terracotta *ex-votos*, and several enormous illegally dug holes as large as the craters caused by Allied bombing in Normandy, strike the visitor. Next year we will excavate in this spot, where human destruction has disturbed such an enchanting landscape.

Archaeologists in Rome dig up ancient tannery

Reprinted from The Associated Press

Tuesday, July 31, 2007

ROME: An ancient tannery that is being dug up in Rome — believed to be the largest ever found in the capital — is threatened by railway construction, and archaeologists said Tuesday they might need to move the entire complex.

The 1,050-square meter (1,255-square yard) complex includes a tannery dating between the 2nd and 3rd century, as well as burial sites and part of a Roman road.

At least 97 tubs, some measuring 1 meter (3.28-feet) diameter, have been dug up so far in the tannery, archaeologists said.

The complex, located in the Casal Bertone area in the outskirts of Rome, lies between two tunnels of a high-speed railway being built to link Rome and Naples, said Stefano Musco, the director of the archaeological excavations.

"(Even though) there are only 100 meters (109 yards) of railway left to build, the archaeological complex has no chance of surviving," Musco told reporters during a tour of the dig. "Either it stays the way it is and the works are stopped or, if the railway must be built, these remains will have to be cut out and rebuilt entirely," possibly in a nearby park.

Experts would scan the complex with a 3-D laser to help archaeologists replace the items in their exact positions, Musco said. The archaeologist, who declined to say how much the project would cost, said technical problems

might arise from the fragmentation of the structures and the vastness of the site.

"This is an ancient industrial area — not a craftsmen's workshop, but a big complex where several people used to work," he said.

Musco said the project will have to be approved by the Italian Culture Ministry. Officials at the ministry said the project would have to be discussed by a panel of experts.

"I would obviously prefer not to touch anything," Musco said. "It will be quite frustrating to see this thing being taken away."

Intact 2,000-year old Etruscan tomb discovered

by Deepa Babington

(Reuters) Aug 13, 2007 ROME - Archaeologists have discovered a more than 2,000-year-old Etruscan tomb perfectly preserved in the hills of Tuscany with a treasure trove of artifacts inside, including urns that hold the remains of about 30 people.

The tomb, in the Tuscan town of Civitella Paganico, probably dates from between the 1st and 3rd centuries B.C., when Etruscan power was in decline, Andrea Marcocci, who led digging at the site, told Reuters. It's quite rare to find a tomb intact like this," said Marcocci, who had suspected one might exist in the area after work on a nearby road scattered pieces of artifacts. "When we found fragments outside, we thought we would find that the tomb had been violated. But the main burial room was completely intact."

Inside the tomb, a narrow corridor led to a small burial chamber, about 2 meters long and 1.79 meters wide, he said. It housed about 80 objects including vases and mirrors in bronze and ceramic urns holding human remains were also found. "It's quite exceptional to find so many objects in a tomb so small," Marcocci said. "Some of the vases (urns) were fairly small, so we think they were probably for children."

Letter from Volterra Continued from page 3

2. See reviews of the catalogue under Book Reviews, in this issue of *Etruscan News*.
3. Anna Maria Esposito, *Principi Guerrieri. La necropoli etrusca di Casale marittimo*. Milan: Electa, 1999.
4. The other has a pointed hairstyle in back: could that have also ended in a braid?
5. On this occasion excellent suggestions and observations were made by members of

where the Fanum was situated, and after the

continued on page 8
Fanum Voltumnae Continued from page 5

fall of Rome, all memory of its exact location was lost.

The sacred zone is being systematically dug by an enthusiastic team of young archaeologists wielding picks, shovels and trowels. They come from America, Mexico and Spain as well as from Italy. For 2,000 years, from the 5th century B.C. until the 15th century A.D., large numbers of people used to gather at the Fanum every spring. In Etruscan times it was a place for the political leaders of central Italy to take stock of military and civil affairs, and to pray to their gods. Later, under the Romans, according to researchers, the Fanum continued as the site of an important annual spring fair. Athletes took part in public games, and priests and politicians mingled with crowds of ordinary people who came to buy and sell livestock and agricultural products. As recently as the 19th century there was a cattle market held here. The area is still known locally as Campo della Fiera, or Fair Field.

Early foundations

A first Christian church was built on the site as early as the 4th century. You can see part of its patterned stonework floor. The foundations of a later 12th century church dedicated to Saint Peter have also been laid bare. Following the Black Death, the 14th century plague, and perhaps because of it, the church was abandoned and left to ruins.

Funds for the dig have come in part from an Italian bank, the Monte Dei Paschi of Siena, in part from the EU, and in part from the local regional government.

Absolute certainty that this was the site of the Fanum can only come with the discovery of written inscriptions dedicated to the Etruscan god Voltumna, the most important deity worshipped by the inhabitants of this part of Italy. So far only votive objects such as small bronze statues or pieces of painted terracotta roof tiles from the temples have been excavated, nothing written. But Professor Stoppani says she is 99% sure that the site has yet to

the group: Joy Shiller, Bob Porter, Jean Peyrat, Debbish Tash, Norma Hynes, Steven Gerber, Dora and Al Dien, Carlisle Morgan, Patricia Sager, Ken Wieland, Kay Collina, Lee Gidding, Cynthia Dixon, Steve Highcock, Val McNamara, Nancy and Bob Milligan.

PAST CONFERENCES

XXXVI Convegno di Studi Etruschi ed Italici

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Capua: i kyathoi con anse a corna tronche e cave.

Barbara Grassi, *Spunti di riflessione sull'iconografia di alcune produzioni fittili capuane di epoca arcaica.*

Valeria Sampaolo, *Necropoli e abitato a Capua: evidenze dalle ricerche recenti.*

Marco Minoja, *Capua tra età orientalizzante e arcaica: inquadramento preliminare dei materiali da abitato.*

Cristina Regis, *L'abitato arcaico di Capua: S. Maria Capua Vetere, loc. "Siepone," scavi 2003-2005.*

Capua November 13:

Maria Pia Marchesi, Aldo Prosdocimi, *Campania settentrionale: il quadro linguistico prima e dopo la sannitizzazione.*

Domenico Silvestri, *Presenza etrusca nella toponomastica della Campania settentrionale.*

Paolo Poccetti, *Gli Etruschi e la formazione dell'identità culturale campano-sannita: evidenze linguistiche e alfabetiche.*

Carlo Rescigno, *Legno, tufo, terracotta. Osservazioni sulle architetture arcaiche della Campania settentrionale.*

Stephan Steingraber, *La pittura funeraria di epoca tardoarcaica in Campania settentrionale (Capua).*

Rita Benassai, *Tombe a camera con volta a botte in Campania. Riflessi della circolazione del modello architettonico campano in Etruria.*

Werner Johannowsky, *Di nuovo sulle fasi più antiche di Capua.*

Diletta Colombo, Ida Stanislaw, *Lo scavo della necropoli capuana in località Parisi (Nuovo Mattatoio).*

Flavio Castaldo, *Gli scavi archeologici a S. Maria Capua Vetere e la sepoltura del Lebebe Barone.*

Domenico Caiazza, *Poleografia e popolamento della Campania interna (colline e monti del Preappennino e dell'Appennino).*

Federica Chiesa, *Ritratto o dono votivo? Una testa fittile maschile da Capua.*

Rossella Patricia Migliore, *Coroplastica votiva dal santuario del fondo Patturelli di Capua, scavo 1995.*

Cristina Ambrosini, *Appunti per la classificazione della ceramica depurata a Capua.*

Teano November 14:

Francesco Sirano, Fausto Zevi, *La cultura figurativa siciliana nel quadro della Campania settentrionale di età arcaica.*

Mariatta Nielsen, *Friedrich Münter a Nola nel 1786: contesti, stratti, popoli.*

Witold Dobrowolski, *Buccheri ed impasti campani della collezione del palazzo di Wilanów.*

Giuseppe Vecchio, *Nola: la fase arcaica della necropoli di "Torricelle."*

Stefano De Caro, *L'Orientalizzante a Gricignano di Aversa.*

Luca Cerchiai, *I santuari della Campania settentrionale.*

Elena Laforgia, *Maddaloni - Calatia. I nuovi scavi della necropoli nord orientale.*

Elisabetta Mangani, *I materiali di Suessula della Collezione Spinelli conservati al Museo Pigorini.*

Colonna Passaro, *L'occupazione sul territorio caleno e del Monte Maggiore - Stato degli studi e prospettive di ricerca.*

Daniela Giampaola, Amedeo Rossi, *Suessula: I nuovi rinvenimenti.*

Caserta November 15:

Alfonso Mele, *Cuma tra VI e V secolo.*

Pia Criscuolo, *Materiali di ambito villanoviano e sardo nelle necropoli pre-elleniche di Cuma.*

Rosaria Ciardiello, *Trasformazioni nell'imagerie della ceramica attica dalla Campania settentrionale: il caso di Cuma e di Capua.*

Rosanna D'Anna, Marco Pacciarelli, Laura Rota, *Una tomba maschile di alto rango dell'VIII secolo a.C. da San Marzano sul Sarno.*

Diana Savella, Laura Rota, Caterina Ottomano, *Confronti, analogie e differenze nel repertorio ceramico di Capua e San Marzano nell'VIII secolo a.C.*

Friedhelm Prayon, *Annotazioni sulle tombe a fossa di S. Valentino Torio.*

Valentino Nizzo, *I materiali cumani del Museo Archeologico di Firenze: nuovi dati su Cuma preellenica e sugli scavi Osta.*

Giovannangelo Camporeale, *Conclusioni.*

Classical Association of the Atlantic States

Centennial Meeting above

Washington, D.C.

October 4-7, 2007

Papers presented in Panel D, "Of Kings and other Autocrats: Livy's Reception of History," would be of interest to the readers of Etruscan News:

Meredith Safran (Princeton University), *Reges, Regnum and 'the Regal Period': Assessing Criteria for Analysis of ab Urbe Condita I.*

Susan Satterfield (Princeton University), *Priests and Sibyl, King and Community: Tarquin and the Sybilline Books.*

Meghan Diluvio (Princeton University), *Prava Religione: Tullus Hostilius and the Abuse of Religious Authority.*

Rose MacLean (Princeton University), *Imperial Exempla from Augustus to Tiberius.*

Emily Kutzer-Rice, (Princeton University), *Livy's Kingship and the Rhetoric of Power among First Century BCE Roman Elites.*

Incontri dell'Associazione Internazionale di Archeologia Classica Fare e distribuire: l'oggetto e l'economia 19 November 2007

Virginie Bridoux (École Française de Rome), *Les royaumes d'Afrique du nord de la fin de la deuxième guerre punique à la mort du roi Bocchus II (201-33 av. J.-C.).*

Victoria Leitch (University of Oxford / British School at Rome), *Trade in Roman and late Roman North African cooking wares in Italy.*

M. Nicolas Monteix (École Française de Rome), *Sviluppo degli impianti artigianali e commerciali di Ercolano dall'età augustea all'eruzione del Vesuvio.*

Paul Johnson (University of Southampton / British School at Rome), *Late Antique waste deposits as an indicator of urban transformation.*

Incontri dell'Associazione Internazionale di Archeologia Classica La morte e i suoi riti 29 October 2007

Biblioteca dell'Accademia Polacca
delle Scienze

Nadin Burkhardt (Istituto Archeologico Germanico), *I riti funerari degli Italici e dei Greci tra VIII e VI sec. a.C. sulla costa ionica: influenze reciproche e sviluppi indipendenti.*

Ellen Thiermann (Università di Amsterdam), *Vecchie e nuove tombe arcaiche della necropoli "Fornaci" a Capua.*

Katharina Meinecke, (Istituto Archeologico Germanico), *Sarcofagi imperiali nel loro contesto originario, Roma e dintorni.*

M. Nicolas Laubry (École Française de Rome), *Commémorer les morts en Gaule romaine. Recherches typologiques et épigraphiques sur les monuments funéraires de la province de Lyonnaise (Ier-IIIe s. ap. J.-C.).*

L'Etruria di Mario Moretti

Un itinerario attraverso gli studi e le ricerche del novecento e le più recenti acquisizioni in Etruria meridionale
7 Giugno 2007

Program:

L'Etruria e la Villa Giulia di Mario Moretti: da Giuseppe Bottai a Giovanni Spadolini (Filippo Delpino).

L'École française e l'Etruria meridionale (Michel Gras).

Gli ori della Tomba Regolini-Galassi: storia degli studi e nuove prospettive di lettura (Maurizio Sannibale).

Decorazioni scultoree a rilievo su facciate architettoniche etrusche dal IV al II sec. a. C. (Stephan Steingraber).

The Etruscan Bridge Complex at San Giovenale: a sacred and profane space (Yvonne Backe-Forsberg).

Musarna, bilancio dello scavo e nuovi dati dal territorio (Vincent Jolivet).

Alcune considerazioni sulla Tomba della Iscrizione di Vulci (Anna Maria Moretti).

Nuovi dati dall'Agro Vulcente: le ricerche a Marsiliana d'Albegna (Andra Camilli, Andrea Zifferero e altri).

Mario Moretti, Ferrante Rittatore Vonwiller e la Protostoria in Etruria: gli scavi di Sorgente della Nova (Nuccia Negroni Catacchio).

Gli Etruschi sui Monti della Tolfa dall'VIII al V secolo a.C. (Alessandro Naso).

Siracusa e l'Etruria meridionale tra il V e il IV sec. a.C. (Giancarlo Germanà Bozza).

Nuovi Luci sul Mediterraneo

L'attività di ricerca dell'Istituto du studi sulle civiltà italiane e del Mediterraneo antico (ISCIMA)
Rome, 11 October 2007

Research on Phoenician and Punic civilization, in memory of Sabatino Moscati:

Paolo Xella, *Sabatino Moscati e gli studi fenicio-punici: primo e dopo.*

Federico Mazza, *Le linee di ricerca.*

Ida Oggiano, Paolo Xella, *I Fenici in Libano: ricerche epigrafiche e archeologiche.*

Sergio Ribichini, *Ricerche storico-religiose, epigrafiche e archeologiche in Tunisia.*

Lorenza Ilia Manfredi, *Ricerche archeologico-numismatiche in Algeria.*

Massimo Botto, Ida Oggiano, *Ricerche fenicio-puniche a Pani Loriga (Sardegna).*

Research on Etrusco-Italic civilization:

Vincenzo Bellelli, Paola Moscati, *Gli scavi nell'area urbana di Cerveteri.*

Enrico Benelli, Paola Santoro, *Ricerche archeologiche in Sabina: lo scavo nella necropoli di Colle del Forno.*

Adriana Emiliozzi, *Ricerche in Sabina: il caso del carro di Monteleone (Spoleto).*

Lo scavo di Pyrgi: 1957-2007

Rome, December 13, 2007

A conference on 50 years of excavations at the site of Pyrgi was held at the Università di Roma "la Sapienza" on December 13, 2007. It was organized by Gilda Bartoloni, Direttore del Dipartimento, and Maria Paola Baglione, Sezione di Etruscologia del Dipartimento. Papers were presented by the following speakers in two sessions:

1. Il santuario meridionale

B.Bellelli Marchesini, M. P. Baglione, C.Carlucci, L.Maneschi, M.D. Gentili, L. M. Michetti, L. Ambrosini, D.F.Maras, L. Drago, C. Sorrentino.

2. Il santuario monumentale

A. M. Sgubini Moretti, M. D. Gentili, C. Carlucci, B.Bellelli Marchesini, R. Cosentino, G. Colonna.

Call for Papers

Attitudes towards the Past in Antiquity: Creating Identities?
Stockholm University
May 15-17, 2009

The conference on Attitudes towards the Past in Antiquity: Creating Identities? will be held in Stockholm, May 15-17, 2009, at the Department of Classical Archaeology and Ancient History, Stockholm University, in collaboration with the Department of History, Wroclaw University, Poland. The conference will be held in memory of Gösta Säfllund, the first professor of Classical Archaeology and Ancient History in Stockholm, and will also mark the centenary of the discipline being taught at universities in Sweden.

The subject of historical long-term memory and tradition in all its diversity, and the related topic of identity, have generated a wide-ranging and stimulating debate about the nature of ancient culture and society in recent years. This interdisciplinary conference will explore the use of the past in creating identities in ancient religious, political, social, and cultural contexts. We invite papers (archaeological, art historical, and historical) on the way in which the past was consciously recreated and used, and the impact this had on shaping identities in ancient society. Speakers will include Averil Cameron (Keble College, Oxford), Catherine Morgan (King's College, London), Ewa Skwara (Adam Mickiewicz University, Poznan), Wieslaw Suder (Wroclaw University, Wroclaw), Paul Zanker (Scuola Normale Superiore, Pisa).

Papers should take 20 minutes. The conference language is English. Please submit title and abstract of your proposed paper (not more than 200 words) together with your name, academic title and affiliation, and postal address to the following email address: conferences-tokholm@yahoo.com by **April 30, 2008**. Notification of acceptance will be sent by September 30, 2008 and more detailed information by the end of January 2009. Proceedings of the conference will be published.

For further information, please contact the organizers, Charlotte Scheffer and Andrzej Wypustek, at: conferences-tokholm@yahoo.com.

Incontri tra Culture

nel Mondo Mediterraneo Antico
XVII Congresso Internazionale di Archeologia Classica
Rome, September 2008

The 17th quinquennial Congress of the Associazione Internazionale di Archeologia Classica will take place in Rome in the month of September and will have as its theme "Encounters among Cultures in the Ancient Mediterranean World." This event falls exactly on the fifth anniversary of the first congress organized by AIAC, which was held in Rome in 1958.

The Congress will focus on this theme of broad appeal. The material cultures of the ancient Mediterranean show the impact of the extensive network of exchanges due to their presence on the Mediterranean and proximity to the neighboring regions. The cultural exchange can assume various forms: the exchange of products and materials, the circulation of ideas and beliefs and the spread of techniques, styles, and technologies, the movements of peoples in the form of migrations, colonization, or enslavements, and finally, the increase or the redefining of areas of power between different groups or within the same group. The contexts that derive from them have repercussions on technological, ideological and commercial exchanges, inhibiting them, or increasing or restricting their field of influence. By means of such exchanges and contacts, in fact, identity can be defined or redefined, or even imposed or contested. This archaeological theme touches on numerous important questions currently addressed in the contemporaneous Mediterranean and in the modern world, and will coincide with the European Union's proclamation of the "European Year in Intercultural Dialogue" in 2008.

Cross-cultural Approaches to Family and Household Structures in the Ancient World

ISAW, NYU May 9-10, 2008

The Fellows of the Institute for the Study of the Ancient World (ISAW) at New York University are planning a conference entitled "Cross-cultural approaches to family and household structures in the ancient World," May 9-10, 2008. This conference seeks to shed new light on the formation patterns and structural differences and sim-

International Colloquium

"Material Aspects of Etruscan Religion"

Leiden University, Faculty of Archaeology
29-30 May 2008

Thursday 29 May

M. Bonghi Jovino (Milano), *Identities and attributes of the Etruscan divinities in the archaeological documentation: some examples.*

G. Camporeale (Firenze), *Cults in necropoleis in Etruria.*

S. Steingraber (Padova/Roma), *Etruscan altars in sanctuaries and necropoleis of the archaic and classical periods.*

F. Prayon (Tübingen), *The tomb as altar: about stepped slabs, ramps and staircases to tomb buildings.*

A. Maggiani (Venezia), *Art and religion: more on Dionysism in Etruria.*

E. van Rosenberg (Leiden), *Echoes from a Bronze Age past? Continuities in the materiality of religious practice in Southern Etruria.*

Friday 30 May

I. Krauskopf (Heidelberg), *The Etruscan lituus and its oriental predecessors.*

F. Roncalli (Perugia), *Location, instruments and gestures of the haruspex; between divination and magic.*

G. Sassatelli (Bologna), *"The Etruscan city of Marzabotto: Religion, cult and foundation rites."*

M. Harari (Pavia), *The imagery of the Etrusco-Faliscan pantheon between architectural sculpture and vase-painting.*

F. Gilotta (Capua), *An extraordinary vase with enigmatic ritual representations.*

L.C. Stevens (Amsterdam), *Heaven on Earth. A new macro- and microcosmic analysis of the Etruscan cults and gods from c. 700 until 264 B.C.*

ilarities between family and household in ancient societies from the western Mediterranean to China. The conference welcomes papers from across disciplines. Comparative approaches and proposals that use new methods of analysis or interpretation of documentary evidence are particularly welcome. isaw.household.conference@nyu.edu

ANNOUNCEMENTS

Announcement of a Prize: "Etruscologia ed antichità italiche"

L'Associazione Storico-Artistico-Culturale Ingegnere Carlo Cecchini, based in Proceno (VT), in order to promote works of artistic and historical interest, announce a prize of E. 2,600 toward the publication of monographs, memoirs, articles, or doctoral research theses in the field of Etruscan and Italic antiquity, published since 1/1/2000.

Works will be considered -- in Italian, French, English, Spanish and German -- by Italian or foreign scholars who will not be older than 35 at the time of the deadline. Not to be considered are typescripts, including theses, and collaborative contributions without indication of the part attributable to each individual scholar or in which the scientific personality of each of the applicants is not identifiable. The commission will take into account, besides the publications, the curriculum studiorum of the candidates and the works' potential usefulness in furthering the Etruscan and Italic archaeological patrimony.

The application, on plain paper, should contain the candidate's information, including mailing and email addresses, telephone and fax numbers, the publications (in four copies, one of which will remain in the Association's archive and the other three of which will be returned at the candidate's request) and a *curriculum studiorum*. It must arrive no later than **March 31, 2008** at the following address:

Presidente dell'Associazione
Storico-Artistico-Culturale
Ingegnere Carlo Cecchini
Castello di Proceno,
Corso Regina Margherita 137,
01020 Proceno (VT), Italia.

The prize will be presented to the winner in a public ceremony in Proceno in the spring of 2008. At that occasion the winner will be expected to give a presentation on his or her scientific work.

BABesch Reviews

Readers wanting to review books for *BABesch* can send for a list of available books at the following address:

Lily Schaafsma *above*

Editorial secretary for *BABesch*
Krammer 59
NL 2401 DM Alphen aan den Rijn
The Netherlands
contact@babesch.org

The editorial board of *BABesch* (*Bulletin Antieke Beschaving, Annual Papers on Mediterranean Archaeology*) would like to bring a list of books to your attention that were sent to us by various publishers.

If you are interested in reviewing one or more books on the list, please let us know as soon as possible either by mail or e-mail. Should others be interested in reviewing the same book, the editorial board will allocate the book and you will be informed about their decision.

We prefer reviews to be in English, but we also accept German, French and Italian submissions. The review(s) are to be submitted on disk(ette) (preferably in *word* 6.0) accompanied by a printout. Please be advised that the maximum length of a single review is 1000 words, contributions exceeding the maximum will not be accepted.

Authors are advised to consult: <http://www.babesch.org/instructions.html>, for the current guidelines for submission of reviews for *BABesch*.

Authors are expected to submit their reviews within one year of receiving the book, to: BABesch Editorial Board
attn. Lily Schaafsma
(address above).

New on-line journal *Rasenna*

The University of Massachusetts Amherst's Center for Etruscan Studies is pleased to announce the establishment of *Rasenna*, an on-line journal dedicated to the study of the Etruscan language and culture.

The Center's founders, Drs. Anthony Tuck and Rex Wallace, hope to create an on-line resource not only for the publication of traditional research in early Italy, but also a clearinghouse for information of interest to scholars and lay people alike.

The editors invite any and all contributions of scholarly work and other items, such as reviews, announcements or other related items of interest. and can be contacted at:

<http://scholarworks.umass.edu/rasenna/>

Fellowships for PhD Programs, University "La Sapienza" in Rome.

The University of Rome offers six Fellowships for PhD programs, among them the School of Archaeology, for Foreign Nationals educated abroad. The PhD Program lasts three years, and may be extended to a fourth year, without grant, subject to approval by the School authorities. Fellowships amounting to Euro 16,590, net of government taxes, are open to candidates who are not Italian citizens, are not residents of Italy, and have obtained abroad an academic qualification by a non-Italian institution equivalent to the Italian *laurea specialistica* (according to the Academic Board of the Schools), or expect to receive it before July 31, 2008. Applications are available on the website: <http://www.uniroma1.it/studenti/laurea/dottorato/default.php>. Documents must be received no later than **February 15, 2008**. Documents (in Italian or English) should be sent to:

Magnifico Rettore,
Università "La Sapienza"
Settore Dottorato di Ricerca
Piazzale Aldo Moro, 5
00185 Rome (Italy)

Further information:
ufficio.dottorato@uniroma1.it

Fordham University opens Museum of Greek, Etruscan and Roman Art

The William D. Walsh Family Library on the Rose Hill campus of Fordham. has dedicated a new 4,000-square-foot gallery to house the new museum and make it accessible to its students and the general public,

The classical collection amounts to the largest of its kind held by a university in the New York area, said Jennifer Udell, Fordham's curator of university art. "The breadth of the collection, dating from the 10th century B.C. to the third century A.D., makes it an ideal teaching tool." She said she hopes that Fordham's art history and classics departments will integrate the objects into their courses. Students will be able to visit the museum from 8:30 a.m. to midnight seven days a week. It will be open by appointment to the general public.

NEH Summer Seminar 2008

"Identity and Self-Representation in the Subcultures of Ancient Rome," continues a series of NEH Summer Seminars offered by the American Academy in Rome on topics related to Classical Studies, Archaeology, and the Humanities (History, Art History, Anthropology, etc.). The seminar directed by Eleanor Winsor Leach and Eve D'Ambra, will focus on the ever-controversial matter of personal identity by considering ways in which Roman citizens throughout the Mediterranean world used word and image to represent themselves both as individuals and as members of communities. In addition to each week's thematically organized seminar discussions, a series of Roman museum visits and field trips to sites beyond the city should expand each participant's resources for study and teaching in areas of class, gender and ethnicity. We believe that our participants may be surprised to encounter the social diversity of the subcultures encompassed within the general heading of Roman culture.

Theodossiev Named Kress Lecturer for 2008 by the AIA

Dr Nikola Theodossiev, Assistant Director of the American Research Center in Sofia, Bulgaria, has been appointed Samuel H. Kress Lecturer by the Archaeological Institute of America. His lecture tour of US universities will take place in Spring 2008. He will speak on two subjects: "Ancient Thrace during the 1st Millennium B.C.," and "The Monumental Late Classical and Hellenistic Tholos Tombs in Thrace." For a list of the dates of his lectures, and the venues, which include the states of Virginia, Georgia, South Carolina, and California, see aiaonline

Dr. Theodossiev has expanded the Bulgarian sector of the international e-journal *Fasti On line* (www.fastionline.org) published by the Associazione Internazionale di Archeologia Classica in Rome; currently the journal contains information on more than 100 archaeological sites in Bulgaria. Dr. Theodossiev continues his active service on the editorial board of the international peerreviewed journal *Ancient East and West*, published by Peeters in Leuven. The main task of these scholarly endeavors is to bring together Eastern and Western scholarship.

Joseph V. Noble, an Expert in Antiquities, Dies at 87

by Alison J. Peterson
Reprinted from The New York Times,
September 29, 2007

Joseph V. Noble, a former director of the Museum of the City of New York, who earlier exposed three famous works at the Metropolitan Museum of Art as fakes, died last Saturday in West Orange, N.J. He was 87.

In 1967, Mr. Noble, then an administrator at the Metropolitan Museum with a fervent interest in antiquities, discovered that three large, supposedly ancient terracotta Etruscan warriors were forgeries. In a 1970 article in the *New York Times*, Mr. Noble explained how he made the discovery: "one day I walked around to the derriere of one of the warriors and took a penknife and, yes, took off a piece about the size of a pin."

With analysis and testing, Mr. Noble recognized a substance in the glaze as a chemical that first came into use in the 19th century. He determined that the sculptures, which were thought to be about 2,500 years old at the time, had actually been forged in Italy between 1914 and 1918.

Mr. Noble also declared a famous ancient Greek horse statue in the Met's collection to be bogus after noticing a seam running around the tip of the horse's nose. He said that the line indicated that the 15-inch horse was cast in a process not invented until the 14th century. But five years and many scientific examinations later, a group of four Metropolitan experts concluded that the horse was an "irrefutably genuine work of antiquity."

While Mr. Noble exposed forged pieces of art, he also openly created some of his own. Through his research of Egyptian and Greek ceramic material, he discovered the secrets of the techniques used in making the ancient art. He made a hobby out of creating replicas in a kiln at his home in Maplewood. He later published a book on his research, *The Techniques of Painted Attic Pottery*.

In 1970 Mr. Noble left the Met to become the director of the Museum of the City of New York. At that museum, Mr. Noble organized a widely discussed and controversial exhibition called "Drug Scene" in 1971. The exhibit was

a realistic depiction of New York's drug problem, and included photographs of drug users and sellers.

In 1983, he helped the museum bring in the Treaty of Paris, which marked the end of the Revolutionary War. It was the first time a British treaty had been taken outside of Britain.

Joseph Veach Noble was born on April 3, 1920, in Philadelphia. His love of collecting began when, as a boy, he discovered hundreds of arrowheads at his uncle's farm in New Jersey.

He pursued premedical studies at the University of Pennsylvania, where he met his first wife, Olive Mooney, an anthropologist. After his first wife died, he married Lois Cook Cartwright in 1979. In addition to his wife, Mr. Noble is survived by his daughter, Josette Gamble; two stepsons, Alan and Bruce Cartwright; and five grandchildren. Two sons, Ashley and Laurence Noble, died before him.

After college he worked as a cameraman for educational-film companies and also as a studio manager for WPTZ, a Philadelphia television station.

During World War II, Mr. Noble served in the camera branch of the Signal Corps in Long Island City, Queens. After the war, he worked as the executive vice president of Film Counselors in New York.

Around this time he started collecting ancient Greek vases and other antiquities, and in 1966, he owned the largest private collection of Athenian vases in the United States.

Mr. Noble was the Met's vice director of operations from 1967 to 1970. He started at the museum in 1956 as an operating administrator, a newly created position mostly concerned with business supervision.

When he arrived at the Museum of the City of New York, it had been primarily concerned with New York history. Mr. Noble worked to make his exhibitions more contemporary and accessible.

In a 1972 interview, he said, "I feel we should keep one foot in the past. The past is only prologue, but unless you know what the prologue is, you can't really know the present."

Turfa continued from page 1

how costume can be used to signal ritual and ceremonial occasions. Bonfante considered funerary dress and the dress of priests and priestesses; in particular, Bonfante shared with attendees her theory that the rectangular himation may be used to heroize a deceased person, whereas the rounded mantle might be used for the living. Margarita Gleba surveyed the different ways that textile implements could be used as *ex-votos* by cultures all over Italy, and revealed the manifold sacral meanings that could be associated with textile tools. Finally, Nancy de Grummond's paper provided a synthetic examination of ritual acts as they are manifested in the archaeological record. She considered the different reasons why objects could be ritually damaged, such as to initiate a space, or to prepare objects for ritual deposition or for the tomb, or even, as in the case of tesserae hospitales, to create a social relationship. Most of the papers presented at the conference, as well as papers by Gilda Bartoloni, Dominique Briquel, Iefke van Kampen, Fay Glinister and Stephan Steingraber

will be published in 2008 in a volume entitled *Mlach Mlakas, Votives, Places, Rituals in Etruscan Religion* (Brill), edited by Margarita Gleba and Hilary Becker. This volume was conceived as a *Festschrift* in honor of Jean Turfa.

The conference provided a festive occasion for many of Jean's colleagues and former students to honor her work by focusing on a topic to which she has already contributed so much. Jean Turfa is a Research Associate of the Mediterranean Section of the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia. Turfa was a curatorial consultant for the newly installed Kyle M. Phillips Etruscan Gallery of the University Museum, for which she published a catalog, and she has also worked with the collections at the Manchester Museum, the Liverpool Museum and the British Museum. She has published on a wide range of topics in Etruscan studies, including works on Etrusco-Phoenician trade, roof construction, shipbuilding, anatomical votives and the brontoscopic calendar

continued on page 16

LANGUAGE

Inscribed Bucchero Fragment from Poggio Civitate (Murlo)

by Rex Wallace

The inscribed artifact pictured here was recovered during the 2007 summer excavation season at Poggio Civitate (Murlo, Italy). Excavators under the direction of Anthony Tuck of the University of Massachusetts Amherst recovered the bucchero fragment from an area just north of the Orientalizing period workshop in a context that permits it to be dated to ca. 600 BCE or earlier. The artifact number is Poggio Civitate 2007-0107.

The fragment belongs to the wall of a bucheroid vessel, which is broken on all sides. The surface is worn and pitted. Three letters, written in sinistroverse direction, are visible on the convex surface of the fragment. The top portion of the first letter is missing due to a break in the ceramic, but there is little doubt that it is an *alpha*. The second letter is probably *wau*. The lower portion of an epsilon is possible, but that would yield a letter roughly twice the size of the others on the fragment. If *wau* is cor-



Inscribed Bucchero Fragment

rect, then the form is noteworthy because the lower bar is positioned at the very bottom of the vertical. The final letter is *nu*. The vertical bar extends well below the other bars of the letter.

The inscription may be transcribed as *[avn]*. The letters preserve a syllable of a word, but what that word might be cannot be determined. Unfortunately, as is the case with so much of the inscribed material recovered from Poggio Civitate, we must be satisfied with the recovery of a tiny piece of what must have been a larger and richer body of writing.

Etruscans outside Etruria Etruscan Inscriptions and Offerings in the Western Mediterranean

by Jean Gran-Aymerich, CNRS-
ENS, Paris

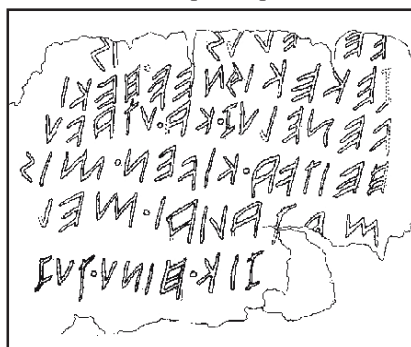
Translated by Jane Whitehead

I recently presented in Philadelphia some little-known documents that confirm the presence of Etruscan offerings or gifts in western Mediterranean sanctuaries. Up to now, this phenomenon had only been noted, outside of Etruria and Italic territory, in the eastern Mediterranean.¹ Among the first pieces of evidence for the history of Etruscan commercial enterprises in the West are several inscriptions, which are exceptional documents in that they represent the only epigraphic evidence from the Archaic period outside of Italy. The inscription on a lead plate from Pech-Maho, near Narbonne in Languedoc, deserves particular mention as the longest Etruscan text from the farthest western Mediterranean (fig. 1).

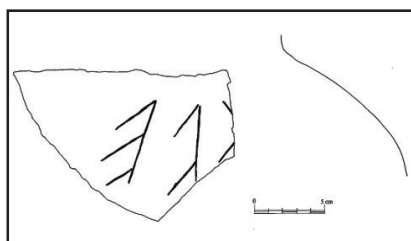
One side is written in Greek, the other carries an Etruscan text of about 25-30 words, with no apparent link to the former. We probably have here a commercial document, which, from a philological point of view, seems to show affinities to the inscriptions of Aleria on Corsica; it provides the first epigraphic mention of Matalia (Marseilles)² and can be dated to the second half of the 5th century.

The Etruscan inscription from the Collège Vieux-Port de Marseille was found during the excavations of 2005 in the heart of the city, at the base of the Butte Saint-Laurent (fig. 2).³ Houses dating from the second half of the 6th century were destroyed around 540-530 BC in order to erect a large rectangular building of 12 x 18 meters, divided into two identical spaces and enclosing several back-to-back constructions. The destruction levels of these 6th-century spaces yielded fragments of painted plaster and an assemblage of pottery and amphorae of exceptional quality. The assemblage has been interpreted as evidence for a public banquet space, a dining room, within a sanctuary. It is from this context that emerged the Etruscan text inscribed onto the upper part of a late 6th-century wine amphora made in Marseilles. The end of this

inscription can be read ...ve, which is preceded by a letter of which only two oblique lines survive.⁴ Other Etruscan inscriptions discovered recently in Marseilles or in the Grand Ribaud F shipwreck have been interpreted as property marks, or indications related to the production and commerce of Etruscan vases. This is not the case with this inscription, which perhaps was originally a long one, with its large letters carefully inscribed into the most visible part of a local amphora. Found in a space of political and ritual character, this text from Marseilles shows a great similarity to that of the Etruscan inscription from the end of the 6th century on a Laconian cup, found in the sanctuary of Aphaia at Aegina, which attests to the participation of an



1: The Etruscan inscription from Pech-Maho.

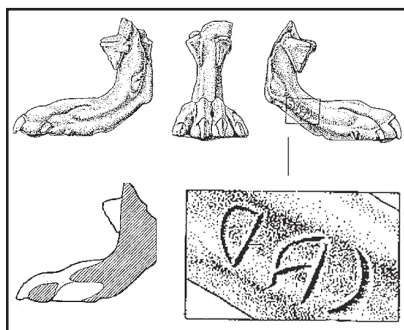


2: The Etruscan inscription from Collège Vieux Port, Marseille.

Etruscan in a ritual meal. The inscription from the Collège Vieux-Port also would attest to a ceremony, in the course of which an Etruscan-speaking person would have honored an assembly of banqueters with the wine contained in the vessel.

Saint-Blaise has yielded an Etruscan inscription written in remarkable Greek characters. This port town near Martigues has produced the largest concentration of Etruscan ceramics in the South, as well as graffiti, whose number will increase as older collections of finds are re-examined. The last epigraphic discovery was found on the base of an Attic black gloss cup with a low foot, a "Castulo Cup," which can be dated to around 450, and whose text presents difficulties in reading. The most recent interpretation, proposed by

3: The Etruscan inscription from Ampurias.



G. Colonna, recognises it as an Etruscan inscription written in the Ionian alphabet used at Marseilles, and reads: "mi unipi fit[...]." This may be a dedication to the goddess Uni: "the sole indication outside of Etruria of a cult, probably private, dedicated to the great Etruscan Goddess, whose greatest sanctuary was that of Pyrgi."⁵ We recall here that the last excavations and surveys performed at this exemplar of Provençal prehistory (in the years 1970-1980) revealed architectural elements reused in Hellenistic structures, which suggest the existence of an indigenous sanctuary on the summit plateau, comparable to those at Roquepertuse, Entremont and Glanum.

The port emporium of Lattes is situated at the foot of the site of Substantion, across from Montpellier. Numerous graffiti have been identified, several of which, on Etruscan vases in late bucchero and impasto, present female first names and testify to the presence of Etruscan women. The recent discovery of a stone statue from the 5th century suggests the existence of a sanctuary, to which could belong the inscription painted on a "Spurinnas"-type plate, the only find of this kind outside of coastal Etruria and Populonia.

Ampurias has furnished the first Etruscan inscription from the Iberian peninsula. This Greek colony and indigenous settlement of Ullastret has produced, besides the most common Etruscan ceramics (bucchero, amphorae, Etrusco-corinthian vases), objects completely unheard-of outside Italian territory.⁶ There is, for example, a cup a *maschera umana* from the middle of the 6th century, found with several other complete vases in a "hallazgo cerrado," closed context, at Ullastret; we prefer to interpret this context as a votive rather than funerary deposit. Among the Etruscan finds from Ampurias, three seem to us to be offerings: two statuettes of Etrusco-umbrian type, a nude warrior and a draped

woman, dating from the end of the 6th century and the beginning of the 5th. The third piece emerged during the excavations of 1987, in the sector of the sanctuary of Aesculapius, in the southern area of the Greek city: it is the clawed foot of a tripod, of which one of the three lateral faces bears the very visible inscription, car, and is datable to the end of the 4th century (fig. 3). The letters are deeply engraved, apparently before firing. The highly visible nature of this inscription is clearly different from the characters or isolated signs on the backs of certain bronze pieces, as, for example the Agde tripod.

Finally, one must recall the most astonishing of the Etruscan inscriptions found in the western Mediterranean; it was discovered in 1898 at Carthage, in a tomb of the Sainte-Monique necropolis. It is a *tessera hospitalis*, the reverse of which designates its owner, one Puinel Karthazies, who would have received this "passport" in southern Etruria around the middle of the 6th century.⁷ It is important to observe that the scribe who wrote on the Carthage *tessera hospitalis* refers to its holder not only as *Karthazies*, "Carthaginian," but also as *Puinel*; he thus offers the first epigraphic example of the ethnic determinant, a "Punic," and a "Punic from Carthage."

The very characteristic Etruscan objects discovered at Malacca (Malaga) might also be interpreted as "markers" of the passage of Etruscans coming from Caere and Vulci: the same may be said, for Caere, of the small bucchero amphorae with incised decoration from the end of the 7th century and, for Vulci, the bronze handle with the epebe from the end of the 6th century. At the present time we are researching the Etruscan offerings in south-western Mediterranean sites (Carthage, Malaga, La Algaída) and relating them to commercial enterprises in the areas of Phoenician-Punic influence.⁸

Notes

1. J. Gran-Aymerich, "Gli Etruschi fuori d'Etruria: dons et offrandes étrusques en Méditerranée occidentale et dans l'Ouest de l'Europe," forthcoming in *Mlach Mlaks. Votives, Places, Rituals in Etruscan Religion. Studies in Honor of Jean MacIntosh Turfa* (Brill).

2. M. Cristofani, "Novità sul commercio etrusco arcaico: dal relitto del Giglio al contratto di Pech-Maho," in J. Swaddling, S. Walzer, and P. Roberts, eds., *Italy in Europe: Economic Relations 700 BC - AD 50*. British Museum, London 1992. (London 1995) 131-37. G. Colonna, "Graffiti etruschi

Review by Rex Wallace

Russo, Mario. 2005. Sorrento. *Una nuova iscrizione paleoitalica in alfabeto 'nucerino' e altre iscrizioni arcaiche dalla Collezione Fluss*. Capri: Oebalus. ISBN 88-89097-04-3. 124 pp.

This short book by Mario Russo (hereafter MR) has as its topic three inscriptions incised on bucchero vessels in the Collezione Fluss at Sorrento. The inscribed artifacts were among the materials rediscovered by MR when he inventoried the collection for the Soprintendenza di Archeologia di Napoli. The find spots of the artifacts are unknown, but they almost certainly come from tombs in one of the archaic necropoleis on the Sorrentine peninsula. The logbook of Roberto Fluss, the man responsible for assembling the antiquities in the collection, confirms Sorrento as the area where the artifacts were recovered, even though their precise location is not mentioned.

The centerpiece of the book is a Pre-Samnite or Opic¹ inscription incised in sinistroverse direction on the exterior of a bucchero dish that dates to ca. 500

BC. The inscription was written in a Palaeo-Italic alphabet² similar to that found on two 6th century Pre-Samnite inscriptions on wine pitchers recovered from the Sorrentine peninsula, one from Nuceria (Ps 4), the other from Vico Equense (Ps 5)³

Compared to other Italic alphabets of this early period, this alphabet has truly distinctive features. The letter samekh, which represents the /s/ sound, is in the form a tree with 6 bars. The letter wau has the shape of a C, but the top and bottom strokes flare out at the end. The unusual orientation of the letters — most were placed on their sides — and the use of vertical lines as punctuation to separate words also tie this inscription to the Pre-Samnite inscriptions

mentioned above. MR offers several transcriptions. The variants are based on different interpretations of the function of the first sign of the inscription and on different phonological interpretations of the letter wau. The possibilities, as enumerated by MR, are:

- (1a) | *ruvieis* || *pavieis* ||
- (1b) *uruvieis* || *pavieis* ||
- (2a) | *rufieis* || *pafieis* ||
- (2b) *urufieis* || *pafieis* ||

After weighing the strengths and weaknesses of each possibility, MR chooses — correctly so in my opinion — transcription (2a) as the most likely. The first sign in the inscription is a horizontal stroke from which a short oblique bar rises up. This sign does not resemble the upsilon in word one and so probably serves to mark the beginning of the inscription. One can compare the function of this sign with the signs used to mark the beginning of inscriptions Ps 4 and Ps 5. The idea that wau stands for the sound /f/ is now supported by the function of this sign in the recently published inscription of Tortora.⁴

Names built from the root *ruf-* "ruddy" are well attested in Italic. Examples are: Faliscan *rufia* "Rufia", first name, nom. sg.; South Picene *rufra* "Rufra", first name, nom. sg.; Paleo-Umbrian *ruffr/rah* "Rufra", first name, dat. sg. (?); Oscan *rufriis* "Rufrius", family name, nom. sg.; and Paelignian *RUFRIES* "Rufrius", family name, nom. sg. Pre-Samnite *rufieis* is the masculine counterpart of the feminine first name attested in Faliscan. The name *pafieis*, on the other hand, does not have comparanda. MR's attempt to connect it with the Oscan name *papeis* (gen. sg.) is a linguistic dead end.

The inscription is, as MR notes, a proprietary text. The names are inflected in the genitive singular. According to MR the first name of owner of the bowl is followed by a patronymic, that is to say, the first name of the owner's father, "(bowl) of Rufis, (son) of Pafis." MR supports his analysis by pointing to two Oscan inscriptions, Cm 22 and Cm 28, which he claims have this same linguistic structure. Unfortunately, they do not. Indeed, there is no inscription in the entire Sabellic corpus that has this structure. It seems more likely, then, that the second name is to be treated as a family name. I therefore interpret *rufieis pafieis* as first name + family name: "(the bowl) of Rufis Pafis."

Scratched over the initial portion of the Pre-Samnite inscription in a very

crude hand is what MR claims to be an Etruscan inscription. It was written in dextroverse direction. It is very difficult, if not impossible, to make out letterforms. MR offers the following interpretation:

vuf.jil.ju titei



The idea that this "inscription" is Etruscan is based on MR's reading of the final letters as *titei*. According to MR *titei* is a feminine first name corresponding to the masculine name *tite*. I am very skeptical of both reading and interpretation. I do not see how the letters proposed by MR match up with the incisions that are visible on the ceramic. To be sure, some incisions, such as the first, resemble letter forms, but whether this is intentional, or wishful thinking on the part of the editor, is another matter. I leave the interpretation of these incisions as letter forms *sub iudice*.

The third inscription discussed by MR was incised on the exterior of a shallow ceramic bowl in dextroverse direction. The alphabet is Etruscan-based.



The bowl dates to the first quarter of the 5th century BC. The letter forms are arranged somewhat irregularly with respect to one another. Some letters recline, e.g. *rho*, *lambda* or *iota*, and *sigma*, others are upright. *Alpha* is written upside down. The readings offered by MR are shown in (4). He suggests that this is an Etruscan name inflected in the genitive case.

- (4a) *arvles* (4b) *arvies*

Unfortunately neither reading yields

an Etruscan name, which leads me to wonder if MR's reading is correct. The third letter looks like a kappa. The horizontal bars are located near the mid-section of the vertical. If the final letter is indeed a 3-bar sigma despite the odd orientation, then one could read *arkies*. This name may be compared to the Oscan personal name *arkiia* incised on a wall at Pompeii (Po 68). Following this line of interpretation, one could treat the language of this inscription as Pre-Samnite and the ending *-es* as another example of the Pre-Samnite genitive singular showing monophthongization of original **-eys*.⁵

For scholars interested in the languages of ancient Italy, the recovery and publication of "new" archaic inscriptions is always a reason to celebrate. Of the three inscriptions presented in MR, inscription 1 is particularly important because it not only contributes to the scholarly debate about the features of palaeo-Italic alphabets but also raises the issue of the linguistic features of the Sabellic language(s) spoken in southern Campania before the arrival of the Oscan-speaking Samnites.

Notes

1. Pre-Samnite, or Opic as it is sometimes called, is the name of the language spoken by the Italic inhabitants of Campania, Lucania, and Bruttium in the period before the invasion of the Oscan-speaking Samnites at the end of the 5th c. BCE. Pre-Samnite belongs to the Sabellic branch of the Italic language family (the other branch is Latino-Faliscan); it appears to bear a greater linguistic affinity to South Picene, the Sabellic language spoken in the southern half of ancient Picenum, than to Oscan or to Umbrian, the more celebrated members of the Sabellic branch.

2. For discussion of this alphabet and others in pre-Roman Italy see H. Rix, "Alphabet im vorrömischen Kampanien," in T. Ganshow and M. Steinhardt eds., *Otium. Festschrift für Volker Michael Strocka* (2005 Remshalden-Grunbach) 323-330.

3. Sabellic inscriptions are cited from H. Rix's *Sabelliche Texte* (2002 Heidelberg).

4. See M. L. Lazzarini and P. Poccetti, *L'iscrizione paleo-italica da Tortora* (2001 Napoli).

5. For other examples of Pre-Samnite genitive singulars in *-es*, including PS 4 and PS 5, see H. Rix, *Sabelliche Texte*, 71.

Brief Reviews

by Francesco de Angelis

Marzabotto, an Etruscan Town, ed. by Elisabetta Govi. Bologna: Ante Quem, 2007.

This small but useful and richly illustrated book is a very convenient introduction to Marzabotto, one of the Etruscan centers whose urban layout we know best.

Aimed at a wide readership, the volume is not structured as a traditional guide. Instead, it loosely focuses on typologies of buildings (temples, houses and workshops), on urban facilities (streets, wells, etc.), activities (crafts, imports), on necropoleis, as well as on the post-Etruscan phases of the town's history. Long-known elements, such as the closely associated houses and workshops, or the cultual buildings of the acropolis, are of course presented and concisely described. But the volume includes also more recent finds, such as the temple of Tinia, the Etruscan Zeus, whose investigation started in 1999 and which has forced us to change many of the assumptions about the religious life and the urbanistic concept of the town.

Les chercheurs du passé, 1798-1945. Aux sources de l'archéologie, by Ève Gran-Aymerich. Paris: CNRS Éditions, 2007.

As for all scholars, also for archaeologists it is important to be aware of the previous history of their field. Many of the questions we face today have already been addressed in the past, and very often the issues we have to deal with have been shaped in decisive ways by our predecessors. Therefore every contribution to the knowledge of the discipline's historiography should be greeted most warmly.

This book is the one-volume (and reduced-prize) version of a publication that was issued in two volumes in 1998 and 2001. Its first part recounts the history of archaeology from the 18th century to the Second World War; its second part is an alphabetical list of entries with brief biographies of archaeologists who were active in that same period. Due to the nationality of the author, it is no wonder that French archaeology is given particular attention. This should not be seen as a shortcoming, however. On the contrary, as a matter of fact, scholars tend to have a better grasp on, and easier access to, sources related to the developments of the field in their

own countries. If this makes the writing of the ultimate and encompassing history of archaeology a somewhat utopian project, it also underscores the importance of different points of view, and provides a constant reminder of how deeply connected nationalism and archaeology have been—and in many respects still are.

La Tomba della Quadriga Infernale, by Alessandra Minetti. Roma: "L'Erma" di Bretschneider, 2006.

The Tomb of the Infernal Quadriga was discovered in the countryside of Sarteano in 2003. In 2006, less than three years afterwards, it had not only been restored and made accessible to the public, but also thoroughly published in a scholarly sound and yet far from unappealing manner.

Many readers will by now be already familiar with the amazing decoration of the tomb, whose main components are the chariot pulled by fantastic animals and driven by an uncanny demon, the banquet scene with two male figures reclining on a couch and being attended by a young servant, the three-headed serpent and the sea-monster in the back of the tomb. In this book they will find a careful description of all these images and a perceptive discussion of many of the issues they raise: from the sketchy outlines incised as preliminary drawings before the execution of the paintings, which allow us to understand how the artisans worked, to the question of the sex of the charioteer demon (Minetti argues that it is male), or of the relationship between the two men on the kline (relatives or lovers?).

No less relevant are the objects found inside the tomb, which are also published in the book. Worth mentioning are the red-figure kylix belonging to the "Clusium group", which supports the date of the tomb to the 330s BCE, and especially the big alabaster sarcophagus with a reclining figure on the lid, which was found shattered in fragments and represents the earliest example of its class in the territory of ancient Chiusi.

Materiali dimenticati, memorie recuperate. Restauri e acquisizioni nel Museo Archeologico Nazionale di Chiusi, ed. by Mario Iozzo. Chiusi: Edizioni Lui, 2007.

Scholarly progress in the field of archaeology requires fortune and luck,

but also experience, sensitivity, and trained eyes. All of these elements were happily there in the case of the most important discovery presented in this volume, which is devoted to recent finds and restorations of Etruscan artifacts of the Archaeological Museum of Chiusi.

In 2003 a local hunter found a tiny fragment of a Greek vase in the area of Fonte Rotella, i.e. the necropolis from which the François Krater, this masterpiece of Archaic Attic vase-painting, comes. The hunter duly consigned the fragment to the Chiusi Museum, whose director, Dr. Mario Iozzo, soon identified it as belonging to a krater known since the 19th century and currently kept in the Archaeological Museum in Florence. In this way it became possible to confirm the provenance of the whole vase from the Chiusine necropolis of Fonte Rotella. This is all the more relevant since the main frieze of the vase depicts a cortege of divinities on the occasion of the wedding of Peleus and Thetis, a theme that figures prominently also on the François Vase. As Iozzo has rightly stressed, moreover, the "new" krater was made in the workshop of Sophilos, another famous vase-painter working in Athens in the first half of the 6th c. BCE. It is likely, therefore, that in these decades Chiusine aristocrats, whose tombs were located close to each other, were particularly fond of certain themes that allowed to express and transfigure elite social values (the wedding procession for Peleus of Thetis is a celebration of the community of the gods and of the bonds that hold it together); to this purpose they gladly used images made by the best Attic vase-painters. The volume has beautiful pictures and drawings of the krater; a thorough publication of it, again by M. Iozzo, will appear in the *Festschrift for H.A.G. Snijders* (ed. by E. Moormann).

Notices of Articles

T.P. Wiseman, "Andrea Carandini and Roma Quadrata", in *Accordia Research Papers* 10 (2004-06), 103-125.

Francesca R. Serra Ridgway, "Revisiting the Etruscan Underworld", in *Accordia Research Papers* 10 (2004-06), 127-141.

Brief Reviews by Larissa Bonfante

Gli Etruschi di Volterra. Capolavori da Grandi Musei Europei. Volterra per Enrico Fiumi 1976-2006. Milan: Federico Motta Editore, 2007.

This is the catalogue of an extraordinary exhibit. It was held in the Palazzo dei Priori of Volterra to commemorate the thirtieth anniversary of the death of the energetic Enrico Fiumi, long the Director of the Museo Guarnacci, who was responsible, among other projects, for the excavation of the city's handsome Roman Theater using the manpower of the local mental hospital. The exhibit runs from July 21, 2007 to January 8, 2008, and brings back to Volterra some of its most important monuments presently housed in various museums. The opportunity to see them together once more in the city where they were made and brought to light brings a renewed appreciation of the vitality and creativity of this ancient Etruscan city and the energy of its modern heirs, some of which was captured in the material on view in the exhibit.

The catalogue, which is luxuriously printed, with color photographs, many of them large scale, contains many surprises, including the consistently high quality and variety of the material. There is the much-published mirror with the bearded Hercle nursing at the breast of Uni, brought down from the Florence Archaeological Museum. We see the typical Volterranean ceramics, male and female *bronzetti*, and alabaster urns, as well as archaeological terracottas and votives from recently excavated sanctuaries. The spectacular statues and other finds from Casale Marittimo are explained and illustrated by the excavator, Anna Maria Esposito. Chapters by Giovannangelo Camporeale, Adriano Maggiani, Marisa Bonamici, Giandomenico De Tommaso, and Gabriele Cateni deal with chronological and other aspects of the archaeology of Volterra.

Sirano, Francesco, ed. *Il Museo di Teanum Sidicinum. Guida Rapida. Soprintendenza per i Beni Archeologici di Napoli e Caserta. Electa Napoli, 2007.*

As noted in the Introduction by Maria Luisa Nava, Archaeological Soprintendente for the Provinces of

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Naples and Caserta, this archaeological museum is one of a group of local museums that opened in the area of the Casertano between 1995 and 2004, according to a plan originally designed by Fausto Zevi and carried out by Stefano De Caro.

The Sidicini, whose material culture is documented in this institution, are mentioned in Latin literature. Vergil names them in the *Aeneid* (7.727-728) among the Italic tribes preparing to fight with Turnus against Aeneas.

This recently created museum – it was inaugurated in 2001-- dedicated to their history is located in the Loggione, a handsome late Gothic building of the fourteenth century where, as in the case of other post-World War II archaeological Museums, including the Villa Giulia in Rome, Italian design has found a creative solution to the problem of creating an appropriate museum and exhibition space while remaining true to the building's origin.

Unlike older museums, which are based on earlier collections, this museum contains local material excavated in the twentieth century, some of it in very recent times. The chronological range extends from the fifth century B.C. through the late Roman and early Christian period, and includes examples of the usual types of ceramic, bronze and marble objects.

Most striking are the originality, creativity, and skill of the local coroplasts, whose terracotta ex votos consist of human figures represented with unusually realistic features: pregnant women, mothers with children on their shoulders, women or goddesses with tall hats, male figures, "heroically" nude, looking touchingly naked, or wearing handsome, painstakingly rendered belts.

Von Eles, Patrizia, ed. *Le ore e i giorni delle donne. Dalla quotidianità alla sacralità tra VIII e VII secolo a.C.* Museo Civico Archaeologico di Verucchio. Verucchio: Pazzini Stampatore Editore, 2007.

This catalogue accompanies and records another spectacular exhibit of material from the site of Verucchio, near Rimini, where fortunate conditions of soil and climate favored the preservation of organic material -- wood, textiles, leather, wicker baskets and other objects -- usually lost forever everywhere in Europe and the

Mediterranean, with a few notable exceptions, in particular, Egypt.

Following hard on the heels of the remarkable and extremely successful exhibit, *Guerriero e Sacerdote*, "Warrior and Priest," featuring the symbolism of the archaeological remains relating to the image of the eighth-century B.C. "princes" of this northern city, this exhibit on the lives of the women of Verucchio reflects the world of the elite "princesses" in whose wealthy graves were found the splendid jewels and dresses they wore in death, and which symbolized the importance of the role they played in the society of these early times alongside their fathers, husbands and sons, and the objects of everyday life they took with them.

The ongoing excavations of the necropolis continue to bring out wooden furniture -- thrones, tables, stools --, bronze belts, amber and glass paste jewelry, wool-working equipment. Amber distaffs, meant as luxurious status symbols rather than utilitarian objects, were often placed in the wealthy tombs of women and girls: over thirty had been found by the end of the summer.

The reviewer can only urge readers to go to Verucchio to see this exhibit, which is designed to appeal and intrigue a variety of visitors, from children to scholars. In the catalogue, we can single out the craftsmanship illustrated by the photograph of the complex weave of a textile fragment from a woman's grave, as reconstructed; the original textiles were red and yellow, or blue and yellow plaid. This same kind of sophisticated workmanship appears in the female leech-shaped fibulae, carefully put together from slices of amber and bone (for the textile and fibulas, see pages 128-129), and in the carving of the scenes of wool working on the wooden throne from the Tomba 89 Lippi. There is an informative drawing showing how a woman, and a girl, would have been adorned, perhaps for their weddings as well as for the grave: dresses decorated with the tiny amber and glass paste beads found by the hundreds, amber disc earrings like those found also on the other side of the Adriatic, bronze belts, and of course, elaborate amber fibulas.



Participants in the conference in honor of Jean MacIntosh Turfa. In front: Hilary Becker and Margarita Gleba, organizers. Behind (L-R): Natalie Stevens, Nancy de Grummond, Bouke van der Meer, Ingrid Edlund-Berry, Marshall Becker, C. Brian Rose, P. Gregory Warden, Larissa Bonfante, Jean MacIntosh Turfa, Ann Brownlee, Jean Gran-Aymerich.

Etrusco-Phoenician trade, roof construction, shipbuilding, anatomical votives and the brontoscopic calendar

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Notices of Articles

Armando Cherici, "Un motivo etrusco nel Sacrificio d'Isacco di Lorenzo Ghiberti." *Annali dell'Università di Ferrara. Sezione Storia* 3 (2006) 47-52.

Armando Cherici, "Per una scienza etrusca 2: *Templum*, temli e rettangolo aureo." *Science and Technology for Cultural Heritage* 16 (2007) 9-29.

Alessandro Naso, "Etruscan Style of Dying: Funerary Architecture, Tomb Groups, and Social Range at Caere and its Hinterland During the Seventh-Sixth Centuries BC." *Performing Death. Social Analyses of Funerary Traditions in the Ancient Near East and Mediterranean*, Nicola Lanieri, ed. Oriental Institute Seminars 3. Chicago: The Oriental Institute. 2007, 141-163.

Barry Powell, review of Nancy Thomson de Grummond, *Etruscan Myth, Sacred History, and Legend*. Philadelphia, PA: University of Pennsylvania Museum of Archaeology and Anthropology, 2006. In Bryn Mawr Classical Review 2007.06.16.

She has taught at several universities, including, most recently, Saint Joseph's University, Dickinson College, and the University of Pennsylvania. At Bryn Mawr, where she taught from 1989 to

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in Linguadoca," *Studi Etruschi* 48 (Florence 1980) 181-85, and idem., "A proposito della presenza etrusca nella Gallia meridionale," *Gli Etruschi da Genova ad Ampurias*. Atti del XXIV convegno di Studi Etruschi ed Italici, Marseille-Lattes 2002, II (Pisa-Rome 2006) 657-78.

3. D. Briquel, L.-F. Gantès, J. Gran-Aymerich, Ph. Mellinand, "Marseille, nouvelles découvertes grecques et étrusques," *Archeologia* 432 (April 2006) 36-43.

4. G. Colonna has proposed the reading "...thve..." and the interpretation "...the one from here..." in reference, not to the vase, but to its contents: "A proposito della presenza etrusca nella Gallia meridionale," *Gli Etruschi da Genova ad Ampurias*. Atti del XXIV Convegno di Studi Etruschi ed Italici, Marseille-Lattes 2002, II (Pisa-Rome 2006) 676.

5. Colonna, op. cit., 667-68, fig. 6, pl. Ic.

6. J. Gran-Aymerich, "Les Étrusques en Gaule et en Ibérie: du mythe à la réalité des dernières découvertes," in J. Swaddling ed., *Etruscans Now*. The British Museum Twenty-Sixth Classical Colloquium (London 2002), 45-75.

7. A. Maggiani, "Dinamiche del commercio arcaico: le tesserae hospitales," *Gli Etruschi e il Mediterraneo. Commerci e politica* (Annali della Fondazione per il Museo "Claudio Faina") vol. XIII (Rome 2006) 319-21, figs. 1.1, 2.1.

8. J. Gran-Aymerich, "Les indices d'une présence étrusque à Carthage et leur signification," forthcoming in J. M. Landau Moron, F. J. Gonzales Ponce, A. L. Chávez Reino, eds., *Libyae lustrare extrema. Realidad y literatura en la visión grecoromana de Africa. Estudios en honor del profesor Jehan Desanges*.