



# Etruscan News



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## The Chimaera

*"The Chimaera... a raging monster, divine, inhuman – a lion in front, a serpent behind, a goat between – and breathing fire. Bellerophon killed her, trusting signs from the gods." Homer, Iliad 6, 179-182.*



Bellerophon riding Pegasus and slaying the Chimaera. Bronze mirror in the Metropolitan Museum of Art, New York.



The Chimaera of Arezzo, a large-scale bronze statue, on display at the Getty Museum.

The Chimaera of Arezzo was at the center of an exhibit that opened in July 2009 and did not close until February 8, 2010. It left its current home at the Archaeological Museum in Florence in March of 2009 and made a triumphant landing at the Getty Villa at Pacific

Palisades, in Los Angeles, where the exhibit and a series of conferences and lectures celebrated its arrival.

This large-scale bronze statue was made in Etruscan Arezzo, a city famous for its bronze work, in the late fifth century BC, as a spectacular votive gift for

Tin, or Tinia, the chief gods of the Etruscans, as we learn from an inscription on its paw, *Tinscvil*, that is, "gift for Tin." It was even more spectacular if we realize that this was only part of a life-size tableau, with Bellerophon, astride the winged Pegasus, swooping down upon it from above with his spear and wounding the goat, on whose neck appears the bleeding wound, while the lion head roars in pain and helpless fury. We can imagine this scene, because it is engraved on an Etruscan mirror at the Metropolitan Museum in New York.<sup>1</sup>

The Chimaera was also widely celebrated during the Renaissance. At the time of its discovery, in 1553, it was immediately *continued on page 3*



The dedication to Tin.

## Announcing the Norton-Van Buren Seminar Room at the American Academy in Rome

The American Academy in Rome announced the naming of the Norton-Van Buren Seminar Room, the culmination of the long-held dream to preserve and catalogue the Academy's Archaeological Study Collection, and make this important resource more accessible to Fellows, students in the Academy's summer programs, as well as to other researchers. Adele Chatfield-Taylor, President of the American Academy in Rome, expressed particular gratitude to Helen (Ili) Nagy, FAAR'86, RAAR'09, Eric Lindgren and the Lindgren Foundation for their longstanding dedication to this collection and for their generous support for this project.

The Antiquities Collection of the



Carmela Vircillo Franklin, Director of the American Academy in Rome, at seminar room ribbon-cutting, May 2008.

American Academy in Rome is now housed in what amounts to a Museum, a handsome seminar room where Fellows and visiting scholars can work on selected pieces of this archaeological assemblage.

This rich and eclectic collection was founded by Richard Norton, Professor of Archaeology (1897-99), and then Director *continued on page 4*

## Myth in Etruria: Images and Inscriptions

A conference at Columbia University

November 20-21, 2009

Reviewed by Jane K. Whitehead



Etruscan gem depicting five figures from the Seven Against Thebes, used as the logo for the conference "Myth in Etruria."

Small in scale and clearly defined in scope, the conference "Myth in Etruria" attracted capacity audiences to hear the newest developments in what has been a field of many breakthroughs in the last few years. A spate of books on Etruscan religion generally and Etruscan myth specifically have been reviewed in the most recent issues of *Etruscan News*, and this scholarly interest reflects a changing awareness of the significance of myth for understanding this ancient people.

The conference was elegantly conceived and crafted. The keynote paper, "Myth in Etruscan and Apulian Imagery," delivered on the eve of the main event by Thomas Carpenter of Ohio University, placed Etruscan myth in the wider context of the traditions of the peoples of the Italian peninsula. He focused on three stories that are depicted in Etruscan and Apulian art but not in Greek. *continued on page 3*



# LETTERS TO THE EDITORS

**Dear Editors,**

I am sure you feel very relieved to have the Conference behind you. What an excellent contribution.

By the time I got home, Kim had named the new dog, Lars. It is short for Lars Porsenna Johnson. She has been studying Lars for awhile. I thought I would send some early pictures and tonight, Kim is going to have someone take a picture of Lars in her Etruscan room. I will send it on. We are going to write a short piece about my attending your excellent conference while Kim was getting an Etruscan dog, enlarging the Etruscan family. I am interested to learn more about Alpan, your suggestion [for the new dog's name], but Lars it is. Somehow Kim thinks it seems to fit.

Con affetto,  
Barbara Johnson

**Dear Editors,**

I received the Winter 09 issue. Many thanks and congratulations. It is beautiful and extremely interesting. Please continue on the epigraphy,

Europeans and Italians are often forgetting it. Why not make a special issue dedicated to the new script findings? A few months ago I wrote a short brochure entitled "RASNAL VINUM." I will mail to you a copy; please excuse the Italian manuscript. At the end there is my attempt to translate the famous Pallottino's labelled wine amphora "...N HUTHTE ANAES." I will highly appreciate your comments. Later on I will write you my opinion for the stem " \* KULENA —>>> CULNA ." I saw the Aule sarcophagus at the Met two months ago. No problem for the *lambda*; it is absolutely clear and well carved in red .

Best personal regards and wishes,  
Guido Belfiore

**Dear Editors,**

In my isolated Brittany I just received today your wonderful volume 11 of *Etruscan News*. It is clearly the best I ever read, full of interesting articles, full of news of excellent short studies...and splendid humoristic photographs of Etruscan people reading papers...

Many thanks for all. Be kind enough to greet our American colleagues.

Yours sincerely,  
Jean-René Jannot



Lars Porsenna Johnson

**Dear Editors,**

I am a computer scientist living and working in Cambridge, MA. One of my extra-work deep interests has been Etruscan civilization. Last year I have been fortunate enough to visit a number of great collections: the Archaeological Museum in Florence, the Louvre, the new exhibit at the Metropolitan in NYC, my own home museum, the MFA, as well as Orvieto's Faina Museum.

My Etruscan fascination started several years ago with an essay by an eminent Polish poet Zbigniew Herbert. He mentioned D.H. Lawrence; after *Etruscan Places* I was hooked. My "Etruscan" bookshelf continually grows; some books are in Polish, by Witold Dobrowolski.

Developing a passion for Etruscans is an interesting phenomenon in itself: something "clicks" and one "connects," a soul resonance is discovered. I believe there is a passage somewhere in D.H. Lawrence to that effect. (By the way, I also liked his "Sea and Sardinia"... DHL and B were the kind of tourists I aspire to be: thoughtful, reflective, respectful, able to share their discoveries with others, inspired and inspiring.)

Vol. 10 of *Etruscan Studies* opens up on a sad note, with no fewer than 3 obituaries! Like with Rasna themselves, whom we know mostly via their tombs...

Yours,  
Jacek Ambrosiak  
Cambridge, MA

**Dear Editors,**

As I put together the *Archaeological Report* for Etruria, the *Etruscan News* issues have been absolutely invaluable!

Margarita Gleba

**Dear Editors,**

I thank you *de profundo cordis* for the many items of your *Etruscan News* 11, 2009...! It is a really splendid, highly informative volume. My compliments.

Arrivederci, all the best,  
Bouke

Dr. L.B. van der Meer

Archaeology, Leiden University

**Dear Editors,**

I have been very excited with my journey of discovery in learning the history of these chairs, which my partner bought from Mallett's of Bourdon House, London in 1968. They are evidently exact copies of the Corsini Chair, actual size. They look identical to the picture you sent and I would think they were molded from the original. Even the 'chips' of the wings match. An interesting note is that it is unusual for someone to sit in the chairs without commenting how comfortable they are.

I have lived in the U.K for 13 years and though I have visited Tuscany I have never visited Rome, but I hope to



do so this year, and go see the original Corsini Chair. If you know someone that I could speak with at the Palazzo Corsini, I would be most grateful.

Joel O'Connor  
London, UK

**Ed. Note:** Dear Joel, The chairs you have are indeed copies of the Corsini Chair. Look in the catalogue of Gioia De Luca, *Monumenti antichi di Palazzo Corsini in Roma*, Rome, Accademia Nazionale dei Lincei, 1976. Also see the photo on page 32 of this issue.

## ETRUSCAN NEWS

### Editorial Board Issue #12, February 2010

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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.



### *Chimaera, continued from page 1*

taken to Florence for Cosimo I de' Medici, who admired it enormously, as did the artists and scholars of the time. Benvenuto Cellini informs us that Cosimo enjoyed cleaning it himself, with goldsmith's tools.

The exhibit is the result of an agreement between the Getty Museum's Director, Michael Brand, and Italy's Ministro per i Beni e le Attività Culturali as well as the Director of the Florence Museum, Fulvia Lo Schiavo.

<sup>1</sup> Drawing on page 1 from Larissa Bonfante, *Etruscan Mirrors*. CSE US3, New York, The Metropolitan Museum of Art (1997) No. 13.

### *NY Myth continued from page 1*

The morning session of the conference offered papers that were based primarily on visual imagery, and the afternoon session, on epigraphical evidence. Nancy de Grummond, Florida State University, opened with "An Etruscan Myth of Mezntie," based on a mirror dated ca. 300-275 B.C., in the Villa Giulia Museum, Rome; she argued that it may be the only known representation of the legendary Etruscan king Mezentius, of whom Virgil sings. Francesco de Angelis of Columbia University, in "Thebes in Etruria: Greek Myths in Etruscan Contexts," looked at images of the Seven Against Thebes from both private and public Etruscan contexts, but detached them from the usually-adduced Greek prototypes. In "Mythology of Light and Oriental Patterns in the Sanctuary at Pyrgi," Maurizio Harari of the Università degli Studi di Pavia studied a series of what he describes as "neo-Orientalizing" antefixes from the Venticelle at Pyrgi in terms of their Near Eastern parallels, and saw a reflection of zilath Thefarie Velianas's ideological program.

Enrico Benelli of the CNR, Rome, opened the afternoon session with "From Myth to the Everyday: Theophoric Names in Etruria," in which he studied the derivation of personal names from those of Etruscan gods in order to detect patterns of historical or cultural change. The paper by Dominique Briquel of the CNRS, Paris, "The Legend of Meleager on Etruscan Mirrors: New Epigraphical Data," focused on the unique character of Pothaon, and also presented to the audience images of mirrors recently on the art market. In "From Cult to Myth: The Thuschva Gods and Some New Inscriptions from Caere and Volsinii,"



Adriano Maggiani, Simona Rafanelli, Shirley Schwartz.

Adriano Maggiani of the Università Ca' Foscari, Venice, assembled evidence for identifying the names of a previously unknown Etruscan god with goddesses of a Greek cult, through recent archaeological discoveries in the sanctuaries of Cerveteri and Orvieto.

William V. Harris of Columbia gave the general introduction to the conference, Larissa Bonfante of NYU led the discussion of the papers of the morning session, and Rex Wallace of the University of Massachusetts, Amherst, discussed those of the afternoon. In the evening, Richard De Puma of the University of Iowa led an intimate and informal tour of the new Etruscan Gallery at the Metropolitan Museum.



Richard De Puma, Dominique Briquel.



Tom Carpenter, R.R.R. Smith



Jane Whitehead, Rex Wallace.



Benelli, de Angelis, de Grummond, Whitehead, Johnson, Bonfante, De Puma, Rafanelli, Maggiani, Harari, and Schwartz, at the Met. see *N.Y. Myth abstracts on page 25*

### Letter to our Readers

We were gratified by the reception of *Etruscan News* 11, which was, at 32 pages, twice its usual length, and therefore a double issue. It is not for lack of submissions or of potential content that 2009-10 sees the appearance of only one issue, *Etruscan News* 12. Our editorial staff of three has been reduced by the foreign sabbatical of one, the health issues of a second, and the publication commitments of the third. From now on, we will publish just one larger issue per year.

In the past we have had a guest editor, Jean Gran-Aymerich, working with us in New York, and we hope that this positive experience can be repeated with other visiting Etruscan scholars. Meanwhile Nancy de Grummond has picked up some of the slack from the absence of the book editor with her two reviews.

We are happy to report that *Etruscan News* is becoming increasingly noticed and cited in wide-ranging scholarly publications, even outside the Etruscan field. The article, "An Etruscan Herbal" (*Etruscan News* 5, 2006), by Kyle Johnson has been followed up not only by an article from the renowned scholar of ancient medicine, John Scarborough (*Etruscan News* 6, 2006), but also by "A Modern Appraisal of Ancient Etruscan Herbal Practices," by A.P. Harrison *et al.* in *The American Journal of Pharmacology and Toxicology* 1 (1, 2006), and by Jean-René Jannot's "The Lotus, Poppy, and other Plants in Etruscan Funerary Contexts," in *Etruscan by Definition. Papers in Honor of Sybille Haynes* (British Museum Research Publication 173, 2009). Kyle Johnson is a graduate student in the department of Classical Studies at NYU, and we are proud that our newsletter has allowed him and other students, such as Claudia Moser, Sarah Button, and Sophie Crawford-Brown (in the current issue), to initiate their careers in scholarly publication.

The current economic situation in the U.S. has affected *Etruscan News*, too. Because of the cost of postage, we can in future only send out paper copies to those of you who subscribe. There is, of course, open access online to issues 4-12 at: [www.nyu.edu/fas/center/ancientstudies](http://www.nyu.edu/fas/center/ancientstudies), click on Institute for Italic and Italian Studies; or: <http://ancientstudies.fas.nyu.edu/page/etruscan>, click on Institute for Italic and Italian Studies.

Jane K. Whitehead, Larissa Bonfante

### SUBSCRIPTION FORM

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

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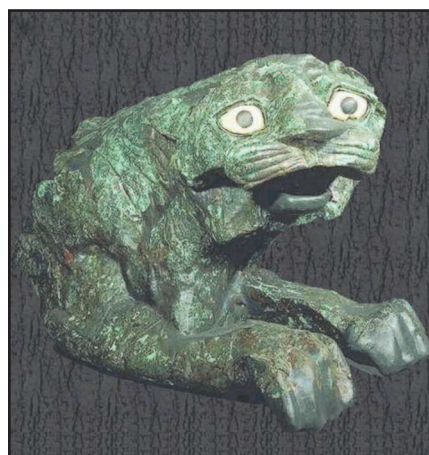
# ARCHAEOCATS

At <http://www.dearauntnettie.com/gallery/museum-monopoly.htm> is the website of the Bagasse and Gematria Mumblestoats Museum of Depressionist Art, where are posted many (ANE) items with obscure purposes. Go here (if you have time to waste), and see such objects as:

## **“Mortified Cat”**

**Gaul [!], 8th Century CE  
18cm ~ Bronze, stone inserts**

This is one of a collection of what has become known as the Embarrassed Animals Series. The unknown sculptor had a fascination with depicting both wild and domestic animals at a moment of abysmally low self esteem. What the cat, in this case, had done is a matter of conjecture. It is suspected that



the artist did not care for animals very much.

Nearby excavations have uncovered the “Abashed Goat,” the “Humiliated Donkey,” the “Chagrined Goose,” and the “Embarrassed Hedgehog.”

## **The Apollo of Veii** by Carleton Beals

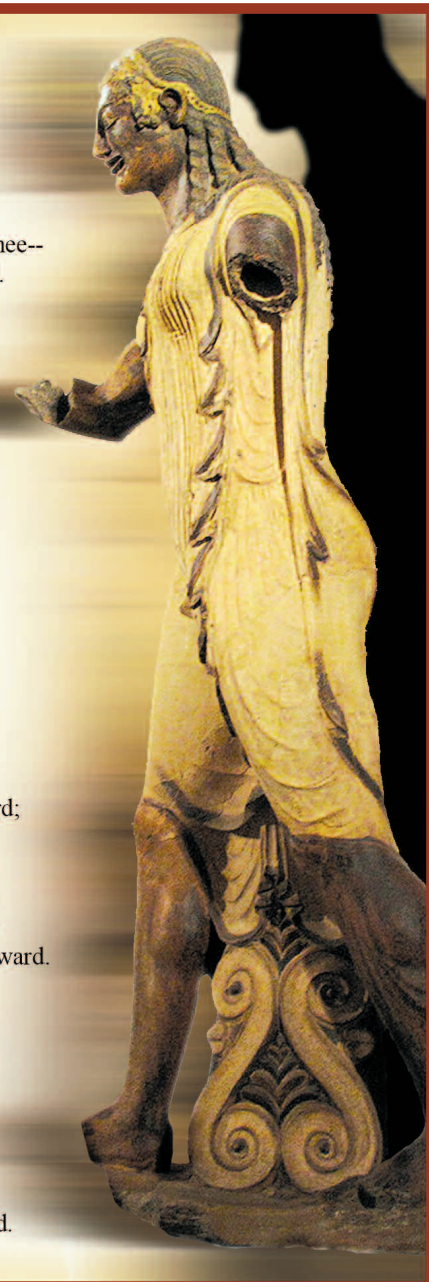
Crunch of foot forward, foot forward;  
Flair of leg-muscles, set to steel.  
Sliding, gliding, bunching to steel;  
Quiver and poise: foot, shin-bone and knee--  
Crunch of foot forward, foot forward.

Hips holding that tawny torso:  
Roll of hip-joints forward.  
Bending, leopard-lithe torso,  
Clean flesh-ripple over ribs,  
The curving prongs of ribs,  
Clutching the vitals to the spine.  
Hips holding that tawny torso:  
Roll of hip-joints forward.

Shoulders set in a neck-shudder;  
Drive of high shoulders forward,  
Shivering strain of the spine-chords,  
Shove and slide of the neck-curve,  
Twinge of the copper throat-pulse,  
Drive of the high shoulders forward.

Plunge of the head forward, head forward;  
Lift and lunge of the battering skull:  
Pointed power of that chiseled beak,  
Lewd malignancy of cheek-drawn lips--  
Flesh stripped back from the food tusks:  
Plunge of the head forward, head forward.

Loop and knot of battered biceps,  
Angle of arms forward, arms forward;  
Slide of the velvet flesh-cover;  
Stiff fingers forked, fingers hooked;  
Hands hollowed to clutch,  
To crush into blood-mesh,  
Grind into bone-smoke--  
Angle of arms forward, arms forward.



## **Seminar, continued from page 1**

(1899-1907) of the American School of Classical Studies in Rome, later merged into the American Academy in Rome. Albert W. Van Buren had a long career with the Academy as librarian, professor of Archaeology, editor curator of the AAR Museum, and finally custodian of the Academy during the Second World War. He and Gorham Phillips Stevens, Academy Director (1917-32), arranged the fragments for display in the Cortile and organized the collection, an inventory that had reached No. 8725 by 1946.

In the years after the Second World War, the museum was closed and much of the study collection was moved to storage closets and basement cabinets, at some remove from Fellows, students, archaeologists and other researchers. That was until Ili Nagy and a dedicated group of Fellows, Residents and members of the Academy staff came together to make certain that these collections would again offer scholars — and artists — an invaluable hands-on experience of working with ancient Greek and Italian material culture.

Professor Nagy tells the story: “I learned of the existence of the Study Collection in 1985 [as a National Endowment for the Humanities Post-Doctoral Rome Prize Fellow]. I was preparing my shop talk and asked Barbara Bini to produce some slides for my presentation, and she pointed out that several of the objects I was working on had close parallels in the collection of the AAR. Thus began my long association with this wonderful resource.

“It was not long before Barbara, Larissa Bonfante and I formed an editorial trio to organize, photograph and publish the collection. Our hope from the start was to make the collection known and available as a teaching and study tool for a wide audience. The inscriptions mounted on the walls of the cortile have long served this purpose. Year after year, students of the Classical Summer School and other programs have had the opportunity to hone their epigraphic skills on the epitaphs of Gaius Attius, or the young slave girl, Phryne. But with the exception of the large pieces in the vestibule, the rest of the collection remained mostly out of sight in recent memory.

“By the summer of 1989 we had assembled a team of approximately 20 scholars to work on the various categories of items in the collection. Little did we know that we had taken on a



Helen Nagy and Eric Lindgren (left) at the dedication of the Norton-Van Buren seminar room, October 2008.

gargantuan task that at times bordered on the Sisyphean.”

The Academy found the ideal spot for the Archaeological Study Collection in 5B, the building immediately adjacent to the McKim, Mead & White Building at via Angelo Masina, 5B. It housed the collection and provided a computer station for searching the database as well as ample workspace in the form of seminar room that could accommodate the individual researcher or a class, and a small private office. Across a hallway are the offices of the directors of the summer programs.

The goal in creating custom designed cabinetry to house the collection was to organize and store the collections according to their individual history and typology of materials, and to do so in a way that would allow for easy access. Smaller items are housed in a run of flat drawer cabinets, and the larger pieces are stored behind a continuous wall where floor to ceiling doors open to reveal entire collections at once. This principal wall is executed in brass, used in modular pieces that recall large stones, treated to evoke older materials and the passage of time. Behind the wall are ordinary metal shelves sufficiently strong and flexible to hold anything from the individual object to the larger crates used by archeologists to hold materials. Three glass display cases set in the wall allow for selected objects to be highlighted on rotation.

Ili and her team have returned to Norton and Van Buren’s vision for a true study collection, and have expanded on this vision by reaching out to new audiences — to creative artists and writers as well as to scholars and collectors — and incorporated new technologies for on-line access to the database. Norton and Van Buren would, indeed, be happy to see the rebirth of the Archaeological Study Collection.



## Votive Children in Cyprus and Italy

by Sophie Crawford-Brown

Figures of votive children, commonly referred to as “temple-boys,” represent a distinctive typology among Classical and Hellenistic sculpture in the Mediterranean.<sup>1</sup> Dated roughly between the 5th and 2nd centuries B.C., they are associated most frequently with Cyprus, where over 300 examples occur. In addition, at least fifty figures are known from Italy, and many more await publication. Similar votives are found to a lesser extent in Greece.<sup>2</sup>

As the name suggests, “temple-boys” are generally found in votive contexts. The Cypriot examples often occur in sanctuaries to the god Apollo, although they are sometimes associated with other deities as well. They occur in groups, in which the typology varies slightly from statue to statue. Statuettes are made of terracotta or limestone, although some bronze examples occur in Italy. The typical figure is of a child seated with one leg resting on the ground and the other slightly raised and bent at the knee so that the sole of the foot touches the ground. One or both hands often hold a votive object such as a bird or piece of fruit. The figures often wear bracelets or necklaces hung with amulets, which probably served as protective charms. In Italy, these apotropaic amulets tend to be in the form of a single locket or *bulla* hanging from the neck, while the Cypriot examples display a range of amulet types, usually strung along a ribbon worn diagonally across the chest.

The traditional title of “temple-boys” is misleading, since statuettes of girls have also been uncovered. The existence of at least two Cypriot figures of girls is undisputed, and a number of statuettes assumed to be male could well be female figures. In Italy we also find examples of female children, most notably at Capua. Hence, whatever rituals may have been associated with these figures would not have been limited to boys, although they may have favored them.

About half of the known votive children display the male genitals, in many cases the dress has been pulled up specifically for this purpose. Gender distinctions among children were seldom emphasized in antiquity—their



Fig. 1. Large-scale bronze statue of a baby wearing a bulla. Vatican, Museo Gregoriano Etrusco Inv. 12108.

clothes were often the same, and the word for child in ancient Greek is itself neuter. The exposure of the genitals for male figures, then, may relate to an affirmation of a boy’s coming-of-age, symbolizing his new status as a member of the male community.

The age of the children depicted by the figures may be of primary significance, for all the children appear to be between two and five years old. What might be the significance of this age range, and why should it vary between different areas? A possible explanation might be found in weaning practices. Studies have shown that in pre-industrial societies, children who survived beyond weaning were much more likely to live out a normal life span.<sup>3</sup> Weaning, then, would have been a crucial step, and it was most likely marked in antiquity by ritual and ceremony. Besides being an indicator of survival, weaning also represented a certain independence and self-sufficiency. For boys, it was in many ways the beginning of manhood, as it allowed the child to move from the women’s quarters to the men’s. Indeed, this might explain the figures with exposed genitals.

The overwhelming lack of evidence for child burials in antiquity has been the subject of much discussion.<sup>4</sup> The remains of children under five and a half years old are often missing from Etruscan cemeteries, while in Greece, remains of children under three are scarce. Some scholars have attributed this gap in the burial record to the fragility of children’s bones, which

decay more quickly in certain soils than do those of adults. Another possibility is that information was lost during old excavations, when the *larnakes* in which children were interred were emptied of their contents by excavators or museum curators. There are many occurrences of child burials within residential areas, however, as well as several sites in which child cemeteries are separate and distinct from the adult necropoleis. It is therefore impossible to attribute the low percentage of child burials entirely to excavation or conservation practices. Rather, it is clear that in some cases at least an active choice was made to inter young children in separate areas. This distinction could reflect both the societal views towards infants, and the age at which a child became an official member of the community.

Because infant mortality was extremely high, delaying initiation into the community until the age of probable survival would have been not only practical, but necessary. As in puberty rituals, weaning rituals may have occurred at a symbolic age, rather than at the time of a particular child’s weaning age. It would be tempting to associate the rarity of children under three in Greek cemeteries with a ritual weaning age of three, and the similar burial gap in areas of Etruria with an age of five. The *Anthesteria* included ceremonies to mark the third year of life for Athenian toddlers—indicating that this age held some significance in Attica at that time. Scholars have widely agreed that the small *choes* associated with the festival

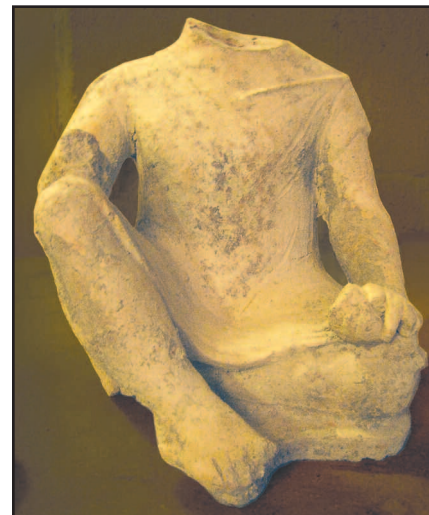


Fig. 2. Seated Etruscan toddler (perhaps a girl?), wearing a dress and holding a ball. Tarquinia, Archaeological Museum Inv.4285



Fig. 3. Seated Etruscan toddler wearing a dress pulled up to expose sexual organs. Vatican Museum. Courtesy M. Sannibale.

were given as gifts to toddlers, from which they received their first sip of wine.<sup>5</sup> This symbolic gesture—drinking from a cup—might allude to the child’s successful completion of the weaning process.

Votive statuary can in fact often be categorized in terms of age. In Cyprus, for example, the “temple-boys” form the youngest in a group of statue types continuing up into adulthood.<sup>6</sup> In Italy, the swaddled babies or *bambini in fasce* that occur across Etruria as well as in Latium and Campania depict babies tightly wrapped in swaddling bands. They generally occur in votive deposits containing anatomical terracottas, including models of uteri. I believe that these small and relatively inexpensive objects may have been preliminary dedications at the time of birth, while the larger and more complex votive children would have been offered after weaning among families with sufficient resources to do so.

Because weaning was such a significant marker for survival, such a dedication seems plausible. This would also explain the depicted exposure of genitalia, as children were initiated into a gender-differentiated community of adults. While specific rituals relating to these votive figures of children may have varied between Cyprus and Italy, I propose that the essential function was consistent, and that they were offered at the crucial age around weaning in order to affirm the child’s place in the community and to ensure protection for the coming years. *continued on page 31*



## Ancient Etruscan Ointment Discovered in Italy

by Rossella Lanzi

*Discovery News* [July 10, 2009]

Italian archaeologists have discovered lotion that is over 2,000 years old, left almost intact in the cosmetic case of an aristocratic Etruscan woman.

The discovery, which occurred four years ago in a necropolis near the Tuscan town of Chiusi, has just been made public, following chemical analysis which identified the original compounds of the ancient ointment. The team reports their findings in the July issue of the *Journal of Archaeological Science*.

Dating to the second half of the second century B.C., the intact tomb was found sealed by a large terracotta tile. The site featured a red-purple painted inscription with the name of the deceased: Thana Presnti Plecunia Umranalisa.

"From the formula of the name, we learn that Thana Plecunia was the daughter of a lady named Umranei, a member of one of the most important aristocratic families of Chiusi," the researchers wrote.

Indeed, the wide rectangular niche tomb certainly represents the noble origins of the deceased.

The ashes of Thana rested in a small travertine urn, decorated with luxuriant

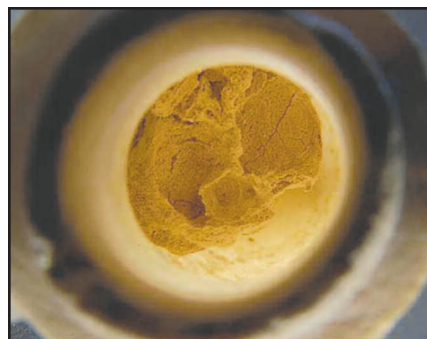


The urn, pictured above, contains the ashes of Thana Presnti Plecunia Umranalisa. According to the researchers of this study, Thana Plecunia "was the daughter of a lady named Umranei, a member of one of the most important aristocratic families of Chiusi."

foliate elements and the head of a female goddess, most likely the Etruscan Earth goddess Cel Ati.

Nearby, the archaeologists found a cosmetic case, richly decorated with bone, ivory, tin and bronze elements. The feet of the box featured bone carved in the shape of Sirens.

The case was filled with precious personal objects: a couple of bronze finger rings, a pair of tweezers, two combs and an alabaster unguentarium vessel — a vase-shaped jar — of Egyptian origins. "The entire content of the cosmetic case was found under a clay layer which deposited throughout time. This made it possible for the ointment to survive



Remains of the ointment, Archaeological Superintendency of Tuscany, Florence.

almost intact despite (the fact that) the vessel had no cap," Erika Ribechini, a researcher at the department of chemistry and industrial chemistry of Pisa University, told *Discovery News*.

Solid, homogeneous and pale yellow, the ointment revealed fatty acids in high abundance.

"This is almost unique in archaeology. Even though more than 2,000 years have passed, the oxidation of the organic material has not yet been completed. This is most likely due to the sealing of the alabaster unguentarium by the clayish earth, which prevented contact with oxygen," Ribechini said.

After analyzing the material, the researchers established that the contents of the vessel consisted of a mixture of substances of lipids and resins.

"The natural resins were the pine resin, exudated from Pinaceae, and the mastic resin, from Anacardiaceae trees. The



Compound glues were used more than 70,000 years ago during the middle Stone Age, as in this replica spear.

But academics were stunned when they tried to make a batch of the ancient adhesive themselves. "I thought I was stupid, I just couldn't get it right," said Lyn Wadley, an archaeologist at Wits University.

The ancient recipe included coarse red ochre, acacia gum, and even a bit of sand. Sometimes a bit of animal fat was thrown in. Getting the right mix

was just the first step, as the prehistoric adhesive had to be dried next to a fire. Temperature control was crucial, Wadley found, as the adhesives could burn or boil, forming air bubbles. They had to be competent chemists, Wadley believes.

After much trial and error, Wadley eventually made herself some glue — and with it walked away with a new respect for these prehistoric people. To test the strength of the glue, Wadley made a few replica stone tools and used them to chop wood. "The glue-maker needs to pay careful attention to the condition of the ingredients before and during the procedure," Wadley said, "and must be able to switch attention between aspects of the methodology without losing track of the long-term goal." Wadley points out that even today some modern humans find multi-tasking difficult.

Having industrial strength glue was a necessity 70,000 years ago. "You couldn't afford for a spear to break.

lipid was a vegetable oil, most likely moringa oil, which was used by the Egyptians and Greeks to produce ointments and perfumes," Ribechini said.

Also called myrobalan oil, moringa oil was mentioned by Roman scholar Pliny the Elder (23 A.D. - 79 A.D.) in his celebrated *Natural History* as one of the ingredients in the recipe of a "regal perfume" for the king of Parthes.

Since moringa trees were not found in Italy — they are native to Sudan and Egypt — and given the Egyptian origins of the alabaster unguentarium, the researchers concluded that the ointment was imported to Etruria.

"The imported Egyptian unguentarium and its exotic ointment attest to the high social rank to which Thana Plecunia and her family belonged. ... (The cosmetic case) probably commemorated an important moment in the life of this aristocratic woman, namely, her wedding," the researchers concluded.

According to Ilaria Bonaduce, a researcher at the Department of Chemistry and Industrial Chemistry of Pisa University who was not involved in the study, the research is particularly important as it demonstrates the role of chemical analysis in archaeology.

"The reconstruction of the origin and function of the object should also consider its chemical content. In this case, the analysis suggests that the ointment was imported into Etruria with the ointment already prepared in Egypt," Bonaduce told *Discovery News*.

Against something like a buffalo, you had only one chance," Wadley said.

These weren't the Cape buffaloes of today; this now extinct beast was known as *Pelorovis antiquus* and it had a horn span of three meters. *Pelorovis* dwarfed the Cape buffalo. Wadley and her team have found *Pelorovis* bones in the cave, suggesting that the giant bovine was on the menu.

Some of the stone tools examined revealed that the glue was brittle, and Wadley believes it might have been used as part of a hunting technique to bring down game like *Pelorovis*. "We found some tools that had only plant gum. Maybe these stone tools would break off on impact, causing massive haemorrhaging in the animal. They would then perhaps follow the trail and wait for it to die," said Wadley.

The research team plans to examine other stone tools from earlier periods to see if they, too, contain the microscopic telltale signs of the substance.

## Scientists battle to reproduce ancient glue

by Shaun Smillie

*The Star* (South Africa) It was a sticky solution that helped bring down massive horned buffaloes, and proves that men from the Middle Stone Age were a lot smarter than previously thought.

In a cave in KwaZulu-Natal, scientists believe they have found the earliest examples of superglue, more than 70,000 years old. The glue, say the scientists, is just as good as the stuff found in hardware stores today.

Microscopic traces of the glue were discovered by Wits University residue analysts Bonny Williamson and Marlize Lombard. They found it on stone tools recovered from Sibudu cave, along the KwaZulu-Natal North Coast. The tools were believed to have been spear or arrow heads glued to wooden shafts.



# Rome's Tremendous Tunnel The Ancient World's Longest Underground Tunnel

by Matthias Schulz, translated by Paul Cohen

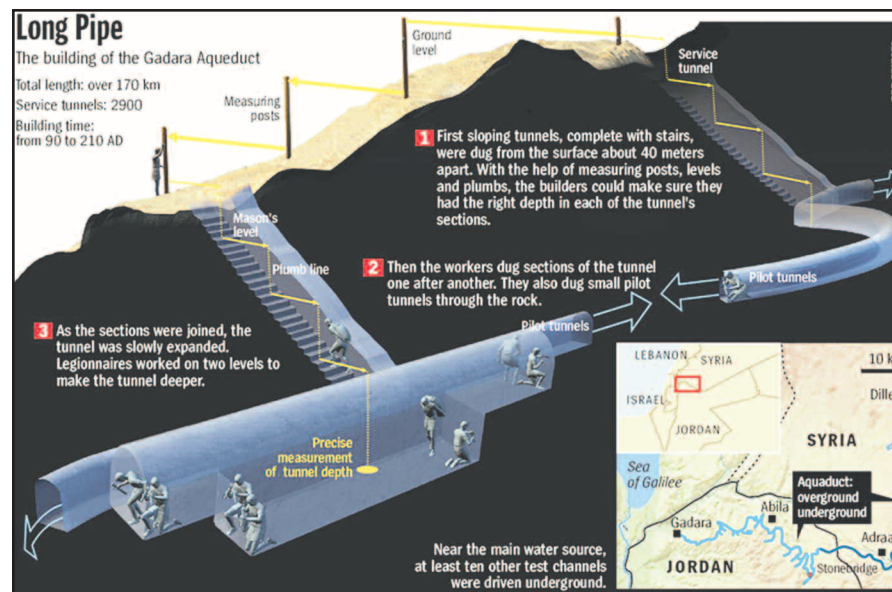
*Spiegel Online*, Roman engineers chipped an aqueduct through more than 100 kilometers of stone to connect water to cities in the ancient province of Syria. The monumental effort took more than a century, says the German researcher who discovered it.

In the former Roman province of Syria (located in modern-day Jordan), researchers are currently studying a sensational canal system. It extends mostly underground over a distance of 106 kms. (66 miles). The tunnel was discovered by Mathias Döring, a hydro-mechanics professor in Darmstadt, Germany. Treading on moss-covered steps, he squeezes his way into dark caverns plastered with waterproof mortar. Greek letters are emblazoned on the walls, and bats dart through the air. "Sometimes we have to stop working — there isn't enough oxygen," says the project director.

The aqueduct begins in an ancient swamp in Syria, which has long since dried out, and extends for 64 kilometers on the surface before it disappears into three tunnels, with lengths of 1, 11, and 94 kms. The longest previously known underground water channel of the antique world, in Bologna, is only 19 km. long.

"Amazing" is the work that the researcher uses to describe the achievement of the construction crews, who were most likely legionnaires. The soldiers chiseled over 600,000 cubic meters of stone from the ground, or the equivalent of one-quarter of the Great Pyramid of Cheops. This colossal waterworks project supplied the great cities of the "Decapolis" — a league originally consisting of ten ancient communities — with spring water. The aqueduct ended in Gandara, a city with a population of approximately 50,000.

The massive undertaking was launched around the year A.D. 90. Emperor Domitian ruled in Rome and the empire was at the height of its glory. The Levant was also experiencing an enormous boom thanks to trade with the Orient. Local springs did not produce enough water to fulfill the region's lux-



How the aqueduct worked, from *Der Spiegel*.

urious demands. Roman engineers tapped a river deep in the backcountry, near Dille in modern Syria. The water was then routed through a trough made of Roman concrete, *opus caementicium*.

## Bridging a chasm

This channel was covered with slabs to protect it against animals, bird excrement and dust. This also kept out the light, which stopped the growth of algae. The pipeline inclined only slightly as it cut across the Syrian high plateau.

At the first city, Adraa, their way was blocked by the mountainous country of northern Jordan, a chain of flat-topped peaks surrounded by steep gorges. The very first obstacle, the Wadi al-Shalal, is a 200-meter-deep gash in the landscape. No Roman master builder could have bridged this chasm. What to do now?

First, the engineers swerved and ran the aqueduct along the mountainside to the south. Since the rough terrain made it virtually impossible to extend the route over the surface, they carved an underground channel through the rocky mountain face. This continued for 11 kms. Finally, the desert valley was narrow enough that the gap could be bridged with a single bold construction.

## Great underground channel

Beyond this canyon, the terrain became even more grueling with a seemingly endless succession of hills and steep slopes. This time the builders pursued an even more ambitious goal: they aimed to place the remaining route underground. Below the surface, laborers could simply chisel the floor of the tunnel out of rock.

But the project faced daunting hur-

dles. The compass was unknown in the ancient world. How were they to orient themselves within the mountain? And how to provide adequate ventilation inside the tunnels? After only a few meters, workers would have had trouble breathing in the dusty passageways. And there were other challenges: with an average height of 2.5 and a width of 1.5 meters, only four legionnaires working underground could ensure the advance of the tunnel. They could not manage more than ten centimeters a day. At that rate, they would still be tunneling toward Gandara today.

Surveyors, water engineers and mining experts found solutions to these problems. Döring has largely deciphered their working methods. "There are many indications that the engineers first traced the surface route and then sank sloping shafts into the rock every 20 to 200 meters," he says. These shafts provided fresh air. What is more, they meant that hundreds of men could work simultaneously on the endeavor. Nowadays, the old service entrances make it possible to determine the course taken by the underground water labyrinth. "Nearly all entrances were walled up in ancient times to prevent animals from falling in," explains Döring, "and we found others buried or filled with meters of rubbish."

## How the aqueduct worked

Like mountain climbers, with one hand on a safety rope, the professor and his helmeted students make their way down the steep steps, which descend at a 50-degree angle. With each step it becomes more slippery. Down below, on the floor of the tunnel, the researchers are surrounded by damp darkness. At times it is so suffocating

that the gas monitoring devices begin to beep. Rubble occasionally blocks the passage, creating hip-high ponds of mud and rainwater. In other places, the wind whistles and blows as in a wind tunnel.

The group has unearthed over 300 entranceways, but there remain many unanswered questions. "Over the first 60 kms., the tunnel has a gradient of 0.3 per thousand," explains the project director. That works out to 30 centimeters per kilometer, an astonishingly shallow angle of descent.

## Down to the last centimeter

The Romans did have levels, a six-meter-long design called a *chorobate*, copied from the Persians. They also filled goat intestines with water to find a level around corners. But that alone does not explain the precision of this amazing aqueduct.

"First, the surveyors had to establish a uniform route with posts that extended for many kilometers," Döring points out. That alone was extremely difficult on the uneven terrain. Then they had to transfer this line deep below the surface and determine the location of the tunnel floor down to the very last centimeter. But how did they accomplish this with such a high degree of precision? It was not possible to lower a plumb line because the construction shafts descended at an angle.

In view of such difficulties, it is hardly surprising that mistakes were made. Once in a while, the chiseling crews would hammer right past each other. In such cases, the only way to connect the sections was to send tapping signals through the rock and zigzag until the workers met up.

It took 120 years to complete the subterranean enterprise. Mineral deposits in one section near Abila reveal that 300 to 700 liters per second rushed through the canal. The genius of Rome had managed to transform this part of the Levant into a veritable Garden of Eden.

And yet there was a sense of disappointment in Gandara. The original plan called for the water to fill a high stone reservoir that would feed the city's fountains and the planned temple to the nymphs. That never happened. Since the surveyors ended up making a number of miscalculations, the water — after over 170 kilometers — arrived in Gandara slightly too low for the grand plans. The reservoir could not be filled, and the fountains never went into operation.



## Two thousand year-old remains of Emperor Vespasian's house discovered.

A team of British and Italian archaeologists have discovered the remains of a lavish villa belonging to the emperor Vespasian, exactly 2,000 years after his birth.

by Nick Squires, Rome

The archaeologists have unearthed reception rooms, colonnades, mosaic floors and traces of a hot bath complex at a site in mountainous countryside near the town of Rieti, north of Rome.

The villa is close to the ancient Roman village of Falacrinae, where Vespasian was born in AD 9. Its discovery coincides with events in Rome and elsewhere in Italy marking the 2000th anniversary of his birth.

"We've found a monumental villa with elaborate floors made of marble brought from quarries in Greece and North Africa," said Dr. Helen Patterson of the British School at Rome, the archaeological institute involved in the excavation.

"There's also a very extensive bath



Mosaic floors with precious marble from lost sources in Greece and North Africa. (Photos by Pierluigi Feliciangeli).

complex which is just beginning to emerge. It's the only large villa in the area, and the size and dating fit in perfectly with Vespasian.

"Until we find a stone or marble inscription saying 'Vespasian lived here', we can't be 100 per cent certain, but it seems very likely. It's in a perfect position, overlooking a river and the old Via Salaria trade route."

The head of the team of 25 British and Italian archeologists, Professor Filippo Coarelli of the University of Perugia, said: "It's a very important

find. It's a rich villa which is pretty much in the middle of nowhere."

Before becoming emperor, Titus Flavius Vespasianus had a successful military career, commanding the second legion in the invasion of Britain in AD 43 and penetrating as far as Devon and Cornwall in an attempt to subdue the south-west.

He later became governor of the province of Africa and a trusted aide to the emperor Nero.

He is best known for ordering the construction of the Colosseum in Rome

but is also remembered for his decision to tax the collection of urine, which was valued for its ammoniac properties. Even now, public urinals in Italy are known as "vespasiani".

"The villa is in what would have been a very small, very remote village," said Andrew Wallace-Hadrill, director of the British School at Rome.

"He was a local boy made good. He was the first of a series of emperors who did not come from Rome itself. Given where he was from, to have risen to the position of emperor was amazing."

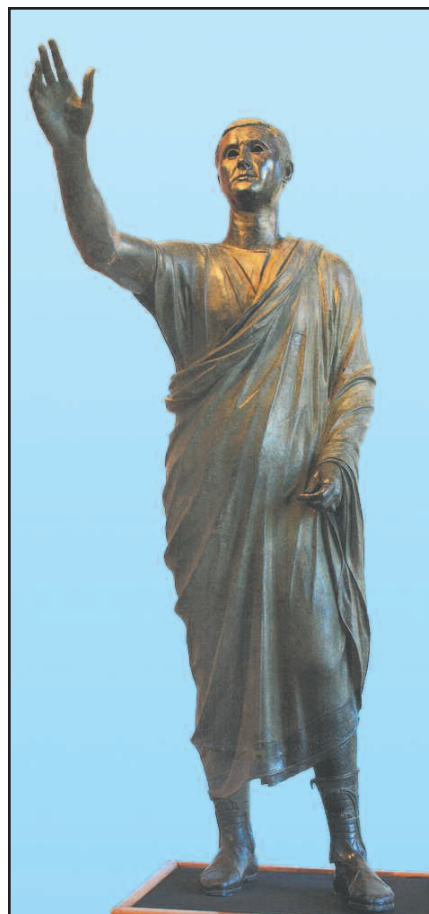


"Opus sectile" floor detail.

## Arringatore: High-Tech Restoration

by Olga Mugnaini, *La Nazione*

[March 28, 2009] He has been standing there for over 2,000 years addressing the crowd, and the thickness of the bronze of his ankles — which was already thin in antiquity — was beginning to endanger the stability of this Etruscan citizen, who had by now become a Roman and was identified as Aulus Metellus. This statue, a symbol of the Museo Archeologico of Florence and one of the most famous of the Grand Duke Cosimo de' Medici's collections, known from the beginning as l'Arringatore, needed a restoration worthy of such fame and such historical and artistic worth. This was the challenge faced by the Progetto St@rt, launched a year ago, which combined the research institutes of the CNR, the Infn, the Soprintendenze, the Opificio delle Pietre Dure, the various universities and the Region of Tuscany. The Region deserved credit for having provided the funds for this "pool," which is becoming an international center in the field of conservation and restoration of works of art: sculpture, frescoes, easel paint-



Aule Metelle, "Arringatore," ca.150 BC, Firenze, Museo Archeologico.

ings, even architecture. "This is a project that combines scientists and researchers with organizations for protection and conservation of cultural property," explains Prof. Renzo Salimbene, director of the Institute of Applied Physics "Nello Carrara" of the CNR, based in Sesto Fiorentino. "This allows for the use of the best technologies for diagnosis and for the following 'therapies' for artistic monuments." So it was that the Arringatore arrived some weeks ago in the laboratories of Sesto Fiorentino. For a statue dating from the first or second century B.C., it was in pretty good shape, but it now needed a complete checkup.

The life-size statue of this important person was found in 1566 near Perugia. It was made with the lost wax technique and was composed of seven pieces soldered together. "Already some centuries ago someone had added an internal structure, with tubes holding the statue together," explains Prof. Salimbene. "But this was no longer sufficient. We had to study how to put the Arringatore back into a stable balance and lessen the load on the feet and lessen the tension on the join that connects the lower part with the upper. The analyses showed that the layer of the

bronze is by now very thin and fragile because of corrosion and breaks. We have constructed a kind of steel and aluminum skeleton which can balance the weight on the shoulders with that on the feet." The valuable patient has undergone sophisticated tests, among them a laser-plasma spectroscopy, which has allowed, among other things, to analyze the bronze composition and the level of its conservation. Aside from structural problems, we also felt it needed a cleaning to remove the layers of patina from past restorations. The laser was also used for the removal of these layers in order to get back to the original surface."

"We also scanned it in 3-D," continues Salimbene, "in order to analyze the work in all its parts, and created an almost perfect 3-dimensional reproduction that will serve for research, documentation, and other purposes. Future tasks of the Progetto St@rt are the fresco of the Resurrection by Piero della Francesca at Sansepolcro, and the panel painting of the Last Supper by Giorgio Vasari, in the Museum of Santa Croce in Florence."

The work of Progetto St@rt will be exhibited at the Salone del Restauro in Ferrara.



## Ara Pacis in Color

Early in 2009, the Comune di Roma treated residents and visitors alike to a series of special museum events and exhibits, among which was a full-color illumination of the front of the Ara Pacis or Altar of Peace.

As part of an actor-led tour that dramatically recounted the stories of Romulus and Aeneas in order to explain their presence on the front of the Ara Pacis, lights were used to superimpose dazzling colors onto the white marble facade of the altar. The goal was that of giving visitors an idea of the monument's appearance at the time of its dedication in 9 BC.

Though the altar is all-white now, scholars generally agree that monuments like it — as well as sculptures — were once brightly colored. Thus, vivid blues, greens, yellows, and reds characterized the illumination.

Vatican Museums Director, Antonio Paolucci, who co-organized the project, said that the projected colors were chosen based on traces of paint recovered from the monument in the 1930s, such as red ochre and gold leaf.

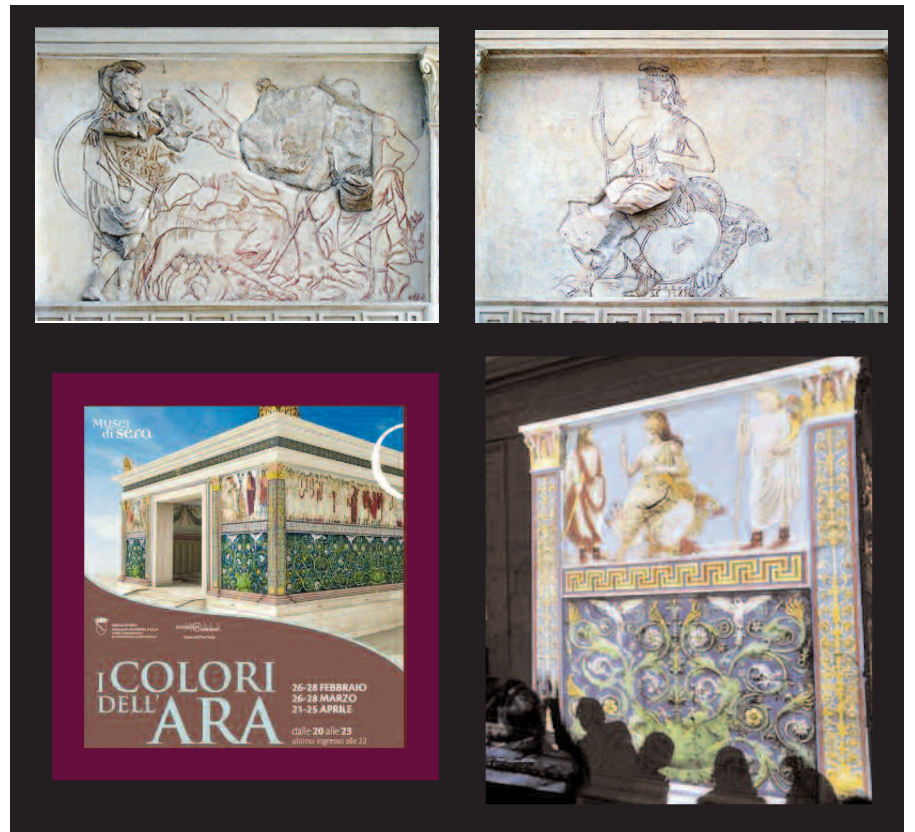
The Ara Pacis or Altar of Peace was



Panels of Ara pacis illuminated with color showing the original effect and (above right) its present state of conservation.

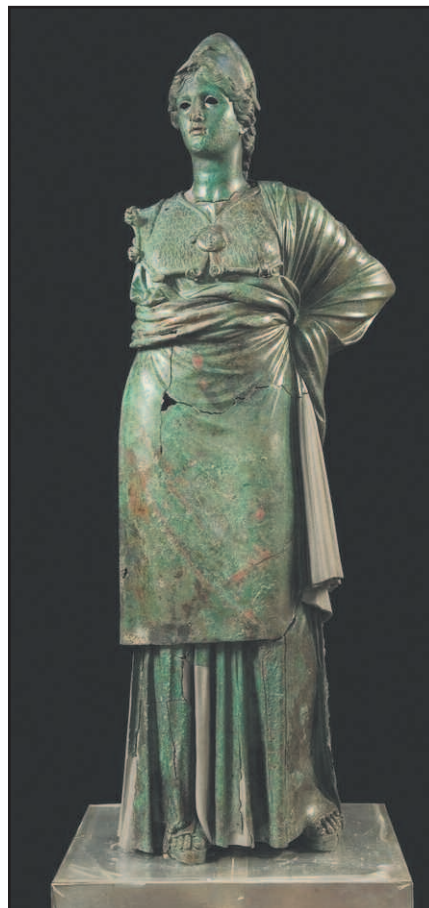
built in celebration of the advent of peace under the reign of Rome's first emperor, Augustus.

Though the color projections were a temporary holiday event, organizers say they hope to make the demonstration a permanent part of Ara Pacis Museum in December 2009. From [eternallycool.net](http://eternallycool.net)

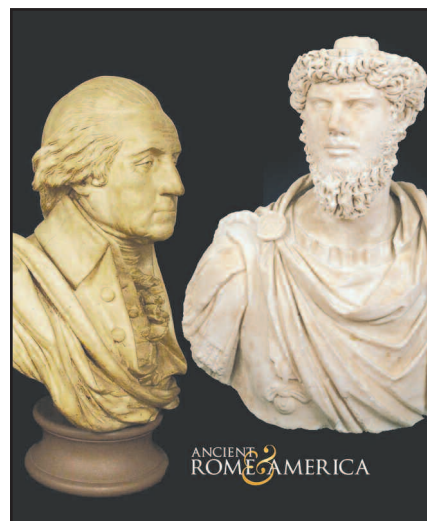


## The Restored Minerva from Arezzo On View

The bronze statue of the goddess, discovered in 1541 in the area of the church of San Lorenzo in Arezzo, was exhibited in the Sala Vasari in Arezzo. It is one of the most beautiful large-scale statues that have come down to us from antiquity, cast in an Italic workshop in the third century BC under the inspiration of the style of the fourth-century sculptor, Praxiteles. Restorations have enhanced the beauty of the sculpture, restoring the correct bend of the head, the original posture of the torso and consequently the sinuous line of the body. The exhibit was divided into three sections: the first showed the statue itself and related works; the second illustrated its discovery, with the mosaics, frescoes, and bronzetti found in the luxurious Roman villa that existed in the area of San Lorenzo; the third dealt with the complex phases of its restoration, which lasted eight years. The statue will return to the Archaeological Museum of Florence, where it is housed.



The newly restored "Minerva of Arezzo." Third century BC. Museo Archeologico, Firenze.



Generals George Washington and Lucius Verus.

## Ancient Rome & America

the classical influence that shaped our nation

Feb.19 - Aug.1st  
Philadelphia

The National Constitution Center showcases the cultural, political, and social connections between the lost world of ancient Rome and modern America. The exhibition features more than 300 artifacts from Italy and the United States, bringing together a never-before-seen collection from Italy's leading archaeological institutions in Florence, Naples, and Rome, paired with objects from over 40 lending institutions in the United States. [www.constitutioncenter.org](http://www.constitutioncenter.org)

## I Due Imperi.

16 April - 5 Sept.2010

Milan. Palazzo Reale,

This exhibition compares what are deemed to be the two most important empires in history: the Roman Empire, and that of the Chinese Qin and Han Dynasties that led to the creation of China. Over 300 masterpieces illustrate the birth and development of the two empires, highlighting everyday life, social communications, religion and economy.

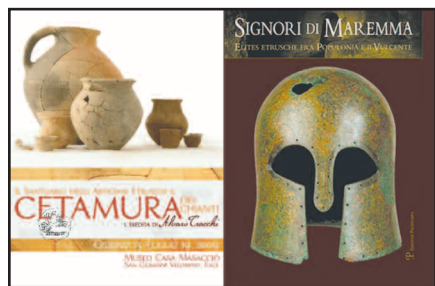
[www.comune.milano.it/palazzoreale](http://www.comune.milano.it/palazzoreale).



Emperors Qin Shi Huang and Augustus Caesar.



# MUSEUM NEWS



## A Tale of Two Exhibitions From the Maremma to Chianti:

Reviewed by Nancy T. de Grummond

On the evening of June 13, 2009, two exhibitions on the Etruscans opened simultaneously in Tuscany. At Grosseto, “Signori di Maremma, Elites Etrusche fra Populonia e Vulcenti” premiered at the Museo Archeologico e d’Arte della Maremma, while at San Giovanni Valdarno, a very different show opened at the Museo Casa di Masaccio, entitled “The Sanctuary of the Etruscan Artisans at Cetamura del Chianti: The Legacy of Alvaro Tracchi.” The contrast between the two shows could not have been greater; each exhibition contributed significantly and in its own way to interpretation of the Etruscans in the chosen areas of emphasis. The Grosseto show focused on early Etruscan civilization (seventh-sixth century BCE) and the wealthy tombs of the Etruscan aristocracy as known from a number of sites in the Maremma, while the Cetamura show contained mostly materials from the third and second centuries BCE, found in a rural sanctuary frequented by Etruscans of a humble artisan class; all the finds originated from a single site in the Chianti region.

The settings for the two shows, both under the aegis of the Soprintendenza per i Beni Archeologici della Toscana (Florence), corresponded in a fitting way to the social status of the Etruscans under investigation. *Signori*, set in the eighteenth-century palazzo in Piazza Baccarini that regularly houses archaeological finds from Roselle and sacred art from the diocese of Grosseto, featured a dramatic entrance room with an antique map of the Maremma spread across the floor and large photomurals of the landscape covering the walls and enlarging the space. Effects of light and Etruscan flute music in the front hall

and in the two main chambers of the exhibition enhanced the emotional experience of the visitor. The side chambers featured enlarged images of well-known and evocative Etruscan works of funerary art. *Etruscan Artisans* was set up in the modest but historic childhood home of the Renaissance artist Masaccio, in rooms with whitewashed walls. Emphasis was placed on simple, tasteful interpretive panels explaining the plan and votive offerings of the sanctuary as well as the installations of the artisans’ zone (a kiln, weaving establishment, iron working, cisterns) and the finds from the area. A special room was set aside to honor the discoverer of Cetamura, Alvaro Tracchi, a native of San Giovanni Valdarno (d. 1978), who first identified the site in 1964.

The items displayed in the two shows likewise contrasted. Magnificent metalwork and fine pottery from sites such as the Tomba dei Flabelli at Populonia and the Tomba del Duce at Vetulonia brought out the theme of the wealth, power and pleasures of the Etruscan princes and nobles of the various centers, major and minor, of the Maremma during the Etruscan “Orientalizing” period. Many of the objects, discovered in the twentieth century and familiar from handbooks, have not been on regular display for some time; all showed indications of



careful conservation and preparation for the new exhibition. One of the most spectacular objects was the ash chest from the Tomba del Duce, (above) with its chased silver reliefs of parading animals beautifully cleaned and mounted on a translucent plastic model of the chest. Upon the model there were, in addition, drawings to suggest the parts of the relief decoration that have not survived but may be confidently inferred. Yet another stunning object was the famous ivory, gold-foil wrapped statuette of a naked goddess from the Circolo della Fibula at

Marsiliana d’Albegna, accompanied by other ivories from the Circolo degli Avori—the superbly carved comb and the little tablet with the alphabet (length 8.5 cm) that formed part of a kit for someone learning to write. Elsewhere in the show were several vessels with inscriptions giving the names of nobles who made gifts of the objects.

In sharp contrast, the first room of the *Etruscan Artisans* displayed objects from seven votive contexts in the second-century BCE sanctuary, most of them from the latest excavations at Cetamura (2005-2008). Gold has never been found at Cetamura, and most of the metal offerings from the sanctuary were made of iron; in one offering, a strigil and candelabrum (?) were ritually cut into pieces and scattered in the votive area. They accompanied food offerings of drink and a bowl full of cooked chickpeas, of which dozens of specimens could be analyzed. Many of the votive areas featured iron nails of varying shapes and sizes, convincingly interpreted as offerings in their own right and not simply accoutrements of furniture or architecture. Pottery was mainly not painted, but seems to have been locally made; it was often mutilated by breaking and burning. Meticulous restorations made by Studio Art Centers International in Florence rendered possible further study and greater understanding of the objects. Extensive collaboration with scientific laboratories at Como, Pisa, Viterbo and Florence resulted in a bonanza of information on organic finds from the votive areas, including the types of wood burned in the offerings. Other rooms of the exhibition featured the artisans’ zone adjacent to the sanctuary, and finds from the area, including inscriptions that are believed to refer to the gods of Cetamura, the little known deities Lur and Leinth. A scale reconstruction of the third-century kiln (below) for making brick, tile and



loomweights created a focal point.

There was at least one aspect of the two shows that showed intersection and comparison more than contrast, having to do with religious activities at habitation sites. A section of the *Signori* exhibition was devoted to the intriguing seventh-century BCE structure excavated at Roselle known as the *Casa con recinto*, (above) a building with circular ground plan surrounded by a rectangular courtyard, where a hearth and a number of objects interpreted as offerings have been found. (Included were weaving implements, which have also been found in the votive areas at Cetamura.) The surprising structure at Roselle is still under study, but most recently has been seen as a “public-sacral” multi-purpose center for its community. In a sense the Cetamura sanctuary, which featured a trapezoidal courtyard with altars and overlapping activities with the artisans’ quarter, may also have been multi-purpose. The two structures at Roselle and Cetamura, from the earliest and latest centuries of Etruscan civilization, remind us of the continuities and connections that exist even in such diverse economic, social and chronological contexts.

Both exhibitions featured handsome publications (photos above title) with contextualizing essays and individual catalog entries:

*Signori di Maremma, Elites Etrusche fra Populonia e il Vulcente*, ed. Mariagrazia Celuzza, Florence: Edizioni Polistampa, 2009.

*The Sanctuary of the Etruscan Artisans at Cetamura del Chianti: The Legacy of Alvaro Tracchi*, ed. Nancy T. de Grummond. Florence: EDIFIR, 2009.

Excavations at Cetamura del Chianti are conducted by Florida State University.



## Deliciae Fictiles IV

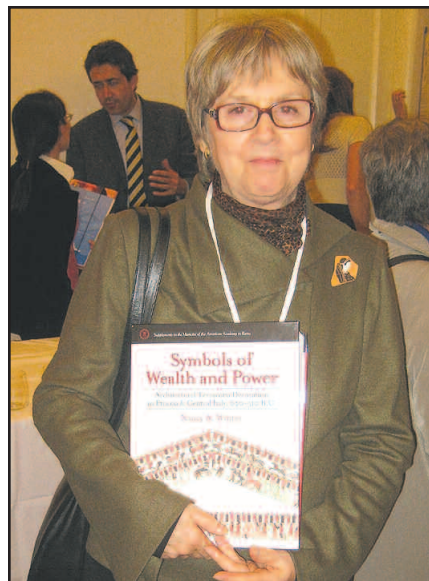
Reviewed by Shirley Schwarz

The fourth conference on Architectural Terracottas in Ancient Italy (*Deliciae Fictiles IV*) was held at the Villa Giulia's 18th century Villa Poniatowsky (21st of October) and the Royal Dutch Institute in Rome October (October 22-23), followed by a seminar and an excursion to Sicily to see the architectural terracottas from that area (October 24-25). The organizers were Prof. Dr. Patricia S. Lulof, Amsterdam University, and Prof. Dr. Carlo Rescigno, Seconda Università degli Studi di Napoli. The conference produced a great variety of results of recent and ongoing research, new discoveries, analyses and proposals, including studies of fragments long held in museum storerooms. New reconstructions from a number of sites contribute fundamental changes in our thinking about architectural terracottas from Etruria, Rome, Campanian and eastern regions of Italy as well as Sicily.

Wednesday's sessions opened with presentations surveying acroteria in ancient Italy and reflections on architectural terracottas in Etruria and Rome; these were followed in the afternoon by sessions on general problems concerning figurative architectural terracottas. A survey by Lulof and others on roof decoration in central Italy between 510 and 450 BC, points to recent discoveries and new reconstructions. This was followed by a discussion of the Amazon theme in archaic roof decoration and the problem of the replacement of aristocratic themes with those appealing to the new Roman Republic. There ensued a discussion of jewelry found on figurative terracottas and the representation of Nike between the 4th and 1st century BC. The absence of images in the later Republican period



Conference participants in Sicily.



Nancy Winter with her book *Symbols of Wealth and Power*.

can perhaps be explained by the breakdown of political consensus in Rome and competing claims to power accompanied by a lack of clear-cut figurative symbols.

On Thursday the conference was graciously hosted at the Dutch Institute. Presentations concerning central Italy included a new reconstruction of an acroterial group from S. Omobono with Dionysos and Ariadne; this stressed its mythological rather than political significance and reexamined the thirteen-figure program atop the Temple of Apollo, Veii Portonaccio. The report on



Architectural terracottas in the S. Venere, Naxos deposit.



L. Ambrosini and I. Edlund-Berry.



Simonetta Stopponi and decoration from Campo della Fiera.

the virtual reconstruction of the acroterion from the Cannicella Sanctuary at Orvieto brought surprises.

That afternoon was devoted to Campania and Magna Graecia, with an examination of the pedimental decorations from Cumae and Capua in the Museo Archeologico Nazionale di Napoli and the new discoveries regarding changes and variations to

Campanian pedimental systems; these were followed by an analysis of the shield fragments from the Foro Triangulare Doric Temple of Pompeii. For Magna Grecia, the new discoveries from the archaic temple of Hera Lacinia at Capo Colonna (Croton) were discussed.

On Friday the results of recent investigations from south central Italy were presented, including studies of the Hellenistic acroterial fragments from Fabrica, NW of Falerii Veteres, and of a possible closed pediment from Vetulonia, the mid-2nd century temple of Costa Murata. From Monte Pallano, in Abruzzo, recent excavations (1999-2004) have revealed some of the finest Hellenistic terracottas found in central Adriatic Italy, indicating close stylistic affinities with Greek sculpture. A discussion and analysis of pediments and acroteria in the area of Monte Rinaldo (Cupra Marittima, Ripatransone) followed. There was a reexamination of the scenes of the myth of Telephus from pediment B of the Large Temple of Luni and finally, before the departure for Sicily, the presentation of virtually unknown material dating from the 5th to 2nd cent. B.C. from Teanum Sidicinum near Loreto.

A special highlight was the Sicilian trip, including discussions in Syracuse, Naxos and Caltanissetta. These were hosted first by Dr. Concetta Ciurcina, Director, Archaeological Museum Paolo Orsi, then Dr. Maria Costanza Lentini, from the Museo Archeologico di Naxos, and Dr. Rosalba Panvini, with the Caltanissetta Museo Archeologico. We were treated not only to superb overviews of the collections but also to the possibility of examining materials from the storerooms. The program, participants and abstracts can be found at <http://www.knir.it/content/view/120/35/lang.en/>

## Etruscan house found at Vetulonia



Grosseto, 25 May (AKI) - An ancient Etruscan home dating back more than 2,400 years has been discovered outside Grosseto in central Italy. Hailed as an exceptional find, the luxury home was uncovered at an archeological site at Vetulonia, 200 kilometres north of Rome.

Archeologists say it is rare to find an Etruscan home intact and believe the home was built between the 3rd and 1st century BC.

Using six Roman and Etruscan coins uncovered at the home, archeologists believe the house collapsed in 79 BC

during wars unleashed by Roman general and dictator, Lucio Cornelio Silla.

Archeologists have discovered a large quantity of items which have revealed a great deal about life in the home and the construction techniques of the era.

"These are the best ruins that have ever been found in Italy," said Simona Rafanelli, director of the Isidoro Falchi archeological museum in Vetulonia, told journalists.

"They represent something incredibly important from an archeological and historical point of view, because they finally give us an understanding of new

techniques linked to Etruscan construction that we did not know until today. Here today we are rewriting history. It is a unique case in Italy because with what we have found we will be able to completely reconstruct the entire house."

From the ruins they discovered a basement or cellar in which the family is believed to have stored foodstuffs. A beautiful earthenware pot was found in the corner of the room and an olive press. Pieces of vases and plates were also found at the house, while the walls were made of sun-dried clay bricks.



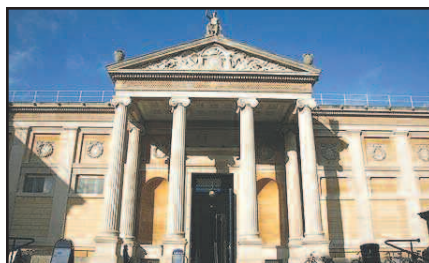
## Ashmolean Museum reopens after £61 million redevelopment

by Richard Bryant, Arcaid

One of the world's leading museums, the Ashmolean in Oxford, reopened on Saturday 7 November 2009, having completed a multi-million pound redevelopment. The new building, designed by award-winning Rick Mather Architects, provides the Ashmolean with 100% more display space.

Located to the north of Charles Cockerell's original Museum built in 1845, it comprises 39 new galleries, including 4 temporary exhibition galleries, a new education center, state-of-the-art conservation studios, and Oxford's first rooftop restaurant, The Ashmolean Dining Room.

In the Cockerell Building, the newly refurbished galleries of Western Art have reopened after 10 months of closure. The project has been funded with a £15 million grant from the Heritage Lottery Fund (HLF). Additional major support has been received from the Linbury Trust, along with numerous trusts, foundations and individuals.



Christopher Brown, Director of the Ashmolean, said, "From the outset, our ambition has been to create not just an improved and expanded version of Britain's oldest public museum, but something significantly different in kind: a new way of showcasing the Ashmolean's remarkable collections, for the benefit of the widest possible audience."

Dame Jenny Abramsky, Chair of the Heritage Lottery Fund, said, "The Ashmolean is like a dear old friend to the people of Oxfordshire - a familiar landmark in the heart of academia. Now fully refurbished, this wonderful building has maintained its original charm but also taken on a fresh, new energy and openness. At the Heritage Lottery Fund, we're really passionate about ensuring our heritage is enjoyed and understood by everyone. The completion of this project is a huge step towards achieving that aim."

The Ashmolean is a teaching and research department of the University of Oxford. It produces research and publications of the highest standard in the academic fields of art history, history, archaeology, numismatics and Oriental studies.

Professor Andrew Hamilton, Vice-Chancellor of the University of Oxford, said, "The new Ashmolean is a powerful statement of the way in which Oxford's dynamic future is being fueled by the richness of its past. For generations the Ashmolean has provided an outstanding resource for teachers, students and researchers — as well as a remarkable treasure trove and source of inspiration for visitors of all ages. Today as a result of the effort, commitment, and generosity of so many — and as part of the Campaign For Oxford — the special role of the Ashmolean has been secured for generations to come."

Inside the new galleries, the Ashmolean presents a redisplay of the collections. The Museum's curators have worked with leading design company Metaphor to create the innovative strategy *Crossing Cultures Crossing Time*, enabling visitors to discover how civilisations developed as part of an interrelated world culture. Objects' sto-

ries will be told by tracing the journey of ideas and influences through time and across continents, transforming the way the Ashmolean's rare and beautiful objects are understood.

Themed galleries on the lower ground floor explore the connections between objects and activities common to different cultures, such as money, reading and writing, and the representation of the human image. The floors above are arranged chronologically, charting the development of the ancient and modern worlds. Orientation galleries on each floor introduce the key themes, illuminating the many connections and comparisons which bring the past to life.

*Crossing Cultures Crossing Times* will highlight the strengths of the Museum's collections, and create a first-class educational environment seeking to awaken a lively interest in all visitors. Nicholas Barber, Chairman of the Ashmolean, said, "Renowned for our collections, the Ashmolean has always held a strong position on the cultural map. But now, with a magnificent new building and inspiring displays, the Museum has been transformed into one of the world's great cultural jewels."

## Etruscans in Latium Miami, Florida MDC Freedom Tower March 13 through April 30th 2010.

With artifacts from confiscations and collections never before seen by the greater public, "The Etruscans in Latium" presented approximately seven centuries of the history of the Etruscan civilization to its visitors.

In addition, the exhibition included a full scale multimedia installation of the François Tomb created by the Council Department of Culture, Entertainment and Sport of the Latium Region for the occasion of the exhibition "The Etruscans and the ancient Cities," held at the Palazzo delle Esposizioni in Rome in 2008.

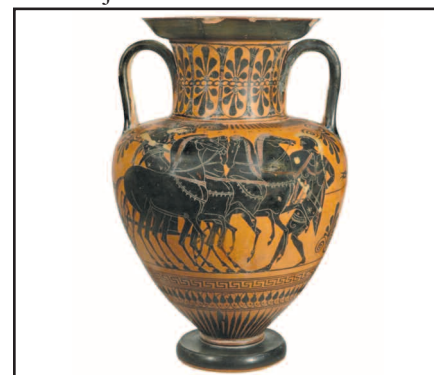
In collaboration with Miami Dade College's renowned Art Gallery System the exhibition, curated by the Superintendency of Archeological Heritage of Southern Etruria, was promoted by the Civitavecchia Port Authority and the Latium Region. It



Detail from the virtual reconstruction, Mastarna frees Caile Vibenna.



Etruscans chillin' on Miami beach.



Attic black figure amphora, 6th century BC. Bruschi collection, Museo Nazionale Archeologico Tarquinia.

was an occasion to present one of the most important Italian archeological areas to the greater public: the Etruscans necropoleis of Cerveteri and Tarquinia (present on the UNESCO list), and the museums of Cerveteri, Tarquinia, Viterbo, Vulci, Canino, Tuscania and Montalto di Castro.

The exhibition was presented under the patronage of the Consulate General of Italy in Miami. "The Etruscans in Latium" was free and open to the public. For more information, contact MDC's Art Gallery System at [galleries@mdc.edu](mailto:galleries@mdc.edu).



## Exhibition Sovrani etruschi dei due mari. Tesori d'oro e d'ambra da Vetulonia e Verucchio

Reviewed by Giuseppe della Fina  
Translated by Gary Enea and Jane  
Whitehead

There are few small-scale exhibitions that are able to present a historical problem in a new light. Among these is "Etruscan Lords of the two seas. Treasures of gold and amber from Vetulonia and Verucchio," held at the Museum of Vetulonia Isidoro Falchi, July 4 to November 2, 2009. Minimalist in the exhibit space and displays, but innovative in the themes presented, the newly conceived Vetulonia museum under the direction of Simona Rafanelli whose creative collaboration with Verucchio's director, Patrizia von Eles, makes this exhibit a small wonder.

At the heart of the exhibition are the aristocracies of the Orientalizing Period and the relationship between two geographically distant centers: Vetulonia, overlooking the Tyrrhenian Sea, and Verucchio, on the Adriatic. Each had, in their respective centers, a wealthy elite class and craftsmen of remarkable expertise. While the focus of the artisans of Verucchio was directed mainly towards amber and wood, that of Vetulonia's artists was toward gold. The exhibition places the artistic production of the two centers side by side;

### "The woman who left a memory of herself at Campo della Fiera (celestial place) of the Etruscans."

The Etruscan name for the Fanum  
Voltumnae?

Orvieto News - On Friday April 9th in the conference room of Palazzo Coelli, seat of the Fondazione Cassa di Risparmio of Orvieto, Professor Simonetta Stopponi, Chair of Etruscan and ancient Italic studies at the University of Perugia and, since the year 2000, director of archaeological research at Campo della Fiera, presented a lecture on an extraordinary discovery that excavations have recently brought to light.

A limestone plinth still preserves the lead clamp that once held in place a



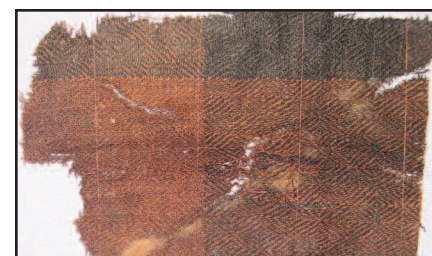
Amber monkey pendant and gold fibulae from Vetulonia.



Simona Rafanelli (top) & Museum staffs of Vetulonia and Verucchio.

comparisons and references present a clear picture of what united the Etruscan aristocracy of the Tyrrhenian sea and divided it from those of the Adriatic between the eighth and seventh centuries B.C. The unifying ele-

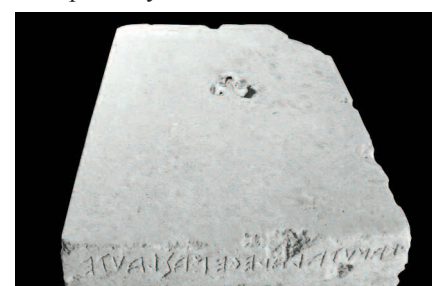
ments stem from contact with the Mediterranean, the Nuragic and Phoenician-Punic worlds, and of course the Greeks; the dividing elements are tied to the routes of the amber that reached the Italian peninsula from the



Check-patterned woolen fragment from Verucchio.

the Baltic. The exhibition focuses not only on the craftsmen/artists, but even more on their patrons, the wealthy aristocracy that drew, from the splendor of the works that surrounded them, the strength to impose its own ideology and interests. This was an ideology inspired by the aristocracies of Greece and the Near East; who placed the banquet at the center of social life and saw themselves as heroic in their vision. Theirs was a world that in only a few decades would disappear due to the emergence of the power of the polis. The Etruscan aristocracies, in contrast, found the basis of their extraordinary wealth in their own land, in piracy and the control of mining.

This exhibition presents particularly precious objects in gold and amber -- fibulae, necklaces, pendants, pins, earrings, tiaras, bracelets -- and in bronze -- weapons, ritual knives, the remains of chariots, and horse trappings. From Verucchio comes a woolen mantle, an extraordinary testimonial to the rare environmental conditions that allowed its preservation; it is a privileged witness to the daily life of a time that has unexpectedly shown itself to us.



Remains of the lead clamp (top).

bronze statue, perhaps one of the thousands that the Romans pillaged from the Fanum Voltumnae in 264 B.C, the date of the conquest of this Etruscan city.

The exceptional significance of this find is due to the well preserved dedicatory inscription, in Etruscan letters, that runs along the sides of the base. The base was discovered in a votive deposit rich with other important materials which were illustrated during the lecture and constitute yet more proof of the importance of Campo della Fiera as the seat of the Fanum Voltumnae.

kanuta larecenās lautelnīθa aranθia pinies puia turuce

*Kanuta, freedwoman (?) of the Larecena family, wife of Aranth Pinie, dedicated*

tlusχval marveθul faliaθ/ere

*to the Thluschva (divinities) of the Marveth (dwelling) in Faliathere (the celestial place)*

(Photos and drawings courtesy of Simonetta Stopponi)



## Populonia: The king's hut and the deposit of cups

by Gilda Bartoloni, University of Rome, La Sapienza

The University of Rome, La Sapienza, has been involved in the study of the earliest phases of life at Populonia, the only Etruscan city located on the coast. The excavation, near the citadel of Populonia on the side facing the neighboring island of Elba (Poggio del Telegrafo), has revealed the remains of a habitation site that can be dated to the early Iron Age, 9th-8th c. B.C. In the course of the centuries there existed different types of habitation: from the earliest huts, whose only remnants are the post holes, to buildings with stone foundations and packed earthen walls of the 7th c. B.C., down to the Roman buildings with solid masonry bound with mortar of the 3rd c. B.C.

To the 9th c. belongs a hut of an elongated oval plan with its floor carved out of the bedrock. The walls were made of wattle and daub, which was still preserved in a small area at the base of the structure; the roof must have been made of straw and reeds. The supporting posts of the walls and the roof were fixed into large circular holes carved out of the rock and filled with earth and stone chips in order to increase the stability of the structure.

The beginning of the settlement of this area is contemporary with the earliest graves of the necropoleis that face the Golfo di Baratti and shows that even in this early period the area already played an important role in controlling the territory of Populonia.

Between the end of the 8th and the beginning of the 7th c., in the southeastern area of the Poggio del Telegrafo, there was built a large rectangular hut. It had impressive posts and a portico and was covered by a thatch roof which, so far as we can judge on the basis of the various rebuildings requiring new post holes, seems to have been restored at least three times and abandoned in the first quarter of the 7th c. B.C.

Its typology, placement, and various rebuildings lead us to believe that this was an important structure; the identification of this structure as "the dwelling of the king" would show the earliest function of this area as the acropolis of



The promontory of Populonia.

the Etruscan city.

In the southernmost post hole of the third row of columns, in fact, at the moment of the intentional abandonment of this structure, a two-lobed cut, .60 m. long, .40 m. wide, and about .50 m. deep, was found, intentionally filled with some hundred kyathoi. These cups had vertical handles and umbilicate bottoms, with few typological variations of type or dimension. They were found mostly whole, or else broken after being deposited: because of the small size of the hole, the cups were closely packed, some of them stacked in groups of two or three. The concentration and the degree of preservation of these cups lead us to believe that they were deposited within a brief period of time, probably in a single burial. The composition of the earth fill of the *fossa*, which was characterized by a reddish color and the presence of much organic material, as well as the shape of



The excavation of the "king's hut."

the cups, all suggest that there was an event associated with the consumption of a beverage.

This discovery can be taken as indicating a symbolic ritual, carried out at a specific moment, that is, the end of the life and function of the earliest rectangular structure, to which there followed the foundation of another building, similar in type. The large number of cups deposited, which seems to have been around 100, and the use of similarly shaped cups suggests that there was collective participation in this event and the consumption of similar beverages, probably wine.

Excavations at Etruscan habitation sites are giving evidence of important rites that apparently preceded or followed various structural or functional changes, as for example, at Tarquinia, Roselle and Monteriggioni. The location of the post hole filled with cups at the center of the hut would suggest that



The reconstruction of the *regia*, or "king's hut."



The large post holes.

a ceremony was held in the central room, a space devoted to meetings of representatives of the entire community, like the one suggested for the Domus Regia near the Temple of Vesta in Rome by Carandini and his team. It seems likely that these cups were associated with wine and that they belonged to important members of the community. The deposit of these cups at Poggio del Telegrafo is therefore evidence of a ceremony that took place at the time of the destruction of the "royal palace." One can recall the joyous toast that took place in an exclusive circle at Mytilene on the island of Lesbos at the time of the death of the tyrant, so identified by Lorenzo Braccisi. This was the first toast with a political connotation in western literature (Braccisi 1991); Alcaeus invites his companions (fr. 332 Voigt) to an endless celebration of drinking. As for the hundred cups, evidently intended for as many participants, we can compare this to the *curie* at Rome, which were organized by tens.



The deposit of the cups.



## Ponte Galeria: Roman Imperial age necropolis discovered

### Two tombaroli arrested

(*Messaggero*, June 9, 2009) A huge necropolis dating from the first and second centuries A.D. was discovered on a hill in the area in Ponte Galeria near the Via Portuense a few kilometers out of Rome. In this area of around 3,000 sq. meters were identified more than 320 individual burials, most of them male (72%), probably belonging to lower social classes. Especially interesting is the grave of a child whose skeleton was perfectly preserved; by his right arm was found an extraordinary amulet necklace with amber, bone, and shell pendants, meant to protect him in his existence beyond the grave. This is perhaps the most moving of the finds from the necropolis of Castel Malnome, at Ponto Galeria, where workers and people from poorer social classes were buried during the period of the early Roman Empire. The anthropologists also found that many skeletons had curved spines caused by carrying heavy weights, evidence that they may have been slaves working in the nearby salt beds.

Another particularly interesting find, according to the anthropologist Paola Catalano, was the skull of a 35 year old man suffering from a rare congenital disease that had blocked his jaw; his four central incisors had been removed. This pathology, called "signazia," is rarely found in contemporary populations and never before this in ancient times. The removal of the central teeth, in an operation carried out by the community, prolonged the life of an individual who otherwise would have died in infancy.

The area has been photographed and recorded, and the finds will probably be exhibited in various localities.

### The discovery

An investigation on the part of the Guardia di Finanza of Fiumicino resulted in the arrest of two well known tombaroli, 45 and 60 years old, for illegal possession of archaeological material. The Guardia, in the course of a search of the houses of the two men, found much archaeological material that clearly had come from an illegal excavation. Some time later, they managed to identify the new site. A third person is still being sought.

The excavation campaign, which



"Cappuccina" type fossa grave with roof tile covering.

began in March 2007 and was recently completed, resulted in the discovery of 70 coins with the portraits of Trajan or Faustina, which were placed in the mouth of the deceased as tokens for Charon, ceramic bottles and jars, lamps, remnants of ancient shoes, and iron nails, which apparently had an apotropaic function. Also among the finds are gold earrings and an amber necklace from a child's grave. The tombs are all *fossa* graves with various types of coverings; all but two are for inhumation, and date from the end of the first through the second centuries A.D.

### Evidence of life during the Empire

"The major result," explained the archaeological superintendent, Angelo Bottini, "is not the recovery of works of art, but the opportunity to understand the daily life of a small sample of citizens of the Empire who belonged to lower levels of society, probably workers from the nearby salt beds. This allows us to connect historical with concrete evidence for the way of life in the capital in the period of the Empire's greatest splendor, and to understand how the people of a small, marginal community faced death."

### The difficulties

"It was hard to study the necropolis," explained the archaeologist of the Soprintendenza, Laura Cianfriglia, "because many burials were situated on different levels and because single burials coexisted with others containing several family groups. We are now preparing a database in order to define the successive burials." Anthropologists are working with the archaeologists in order to study the condition of the skeletons.

Lieutenant Colonel Pierluigi Sozzo, commander of the second group of the Guardia di Finanza di Roma, pointed out that "although the funds are minimal, the group does its work with such an enthusiasm that it allows us to make important discoveries."

## Marsiliana d'Albegna (Tuscany)

From 31 August to 30 October 2009, the archaeological research activities at the Etruscan site of Marsiliana d'Albegna (Manciano, Italy) began again under the direction of the Department of Archaeology and History of Art of the University of Siena (Laboratory of Etruscology and Italic Antiquities, directed by Prof. Andrea Zifferero) and with *Etruria Nova*, a not-for-profit association.

Started in 2002. The Marsiliana project has contributed to the rediscovery of this important Proto-historic and Etruscan site, already known for its rich and large necropolis brought to light by Prince Tommaso Corsini at the beginning of the 1900s.

The 2009 research campaign included:

1. excavation of an Etruscan production site (kiln?) located near the Albegna river. This is a massive out-crop of transport amphorae from the 6th c. BC. and waste material, contiguous to a building that has uncovered bucchero, coarseware and Etrusco-Corinthian ware;

### Longola site

by Natascia D'Amico

Poggiomarino (NA) Some may remember that the archaeological riches of our area are not limited to Pompeii.

The village of Longola — an ancient settlement that was discovered in 2000 in the course of excavations for the construction of the water filtration system of the Sarno River — has yielded over 500,000 ceramic finds, 80,000 faunal specimens, hundreds of wooden objects, and reliefs made from various materials.

This site, dating to the 7th c. B.C., was probably the habitation area of the Satastri, mentioned by Virgil. This people later seems to have moved into the area of Vesuvius, and possibly joined the Pompeiian culture. Given this background, it is surprising to note that such a historically important nucleus, aside from being an area of potential economic development, has been abandoned since January of 2008 because of lack of funding. The only association concerned with the site is the archaeological group "Terramare 3000," consisting of volunteers from the area, Poggio Marino, Striano, Sarno Valentino, Palma Campania, Terzigno.



"Casa delle Anfore" foundations.

2. continuation of the excavation in the "Casa delle Anfore," a peripheral residence with central atrium, dated between the last quarter of the 6th and the end of the 5th century B.C. This building, situated within Corsini's estate, has an area of 400 sq. meters and is divided into at least six rooms, of which only two have been explored until now;

3. continuation of the survey within Corsini's estate: clean-up and identification of some graves not yet explored, discovery of new sites for a more precise definition of the living and funerary fabric of the Etruscan Age.

For information about the 2010 season contact:

University of Siena

Prof. Andrea Zifferero

[marsiliana@unisi.it](mailto:marsiliana@unisi.it) or

[carmine.sanchirico@gmail.com](mailto:carmine.sanchirico@gmail.com)



Amazingly well preserved wooden hut posts.

This group some time ago presented a series of projects aimed at publicizing the area; among these were the construction of an auditorium and a restoration laboratory, and the virtual reconstruction of a hut. But the problem of funding these projects remains, and the Soprintendenza and the Region have let it be known that this will only be possible by means of a foundation organized for such a purpose. In order to publicise the project, an initial exhibit of the objects found at Longola had been planned in the area adjacent to the excavation, but because of unfavorable weather this had to be postponed.

For more information:

<http://www.archemail.it> or

[http://www.gruppiarcheologici.org/attivita/beni\\_da\\_salvare/longola/index.php](http://www.gruppiarcheologici.org/attivita/beni_da_salvare/longola/index.php)



## Archaic palace found at Gabii perhaps linked to the Tarquins, the last kings of Rome.

by Rossella Lanzi

*Discovery News* The remains of what might have been the residence of the Etruscan prince Sextus Tarquinius, son of the last legendary king of Rome Tarquinius Superbus (Tarquin the Proud), have been found on the slopes of an extinct volcanic crater about 12 miles from Rome, Italian archaeologists have announced.

The palace was discovered on the site of the ancient acropolis of Gabii, where, according to legend, Rome's mythical founders, Romulus and Remus, were educated. The building dates to the sixth century B.C and boasts the highest intact walls from the period ever found in Italy, standing at around 6.56 feet high.

"The dig has shown that the richly decorated monumental roof was dismantled, and the building filled with rubble. This has been a blessing, since it has allowed the palace to remain virtually intact," archaeologist Marco Fabbri of



"The Regia" seen from above. (Photo Mibac).

Rome's Tor Vergata University, told *Discovery News*. Fabbri and colleagues from Rome's Archaeological Superintendency believe that the residence was furiously demolished, probably during the Roman revolt in 510 B.C. that ultimately led to the foundation of the Roman Republic.

The ongoing excavation has so far

unearthed three, disconnected rooms which most likely opened onto a porticoed area.

Under the building's exceptionally well-preserved floor slabs, eight round cells contained the remains of five still-born babies.

"We hope to unearth the rest of the residence this spring. In particular, we are looking to piece together the richly decorated roof," Fabbri said.

A terracotta fragment of the roof has already been found. It features the image of the Minotaur, an emblem of the Tarquins.

"It's a strong piece of evidence to support the hypothesis that the edifice was built for the Tarquin family," Fabbri said.

Indeed, the archaeologists do not rule out the hypothesis that the building was home to generations of Tarquins, and believe its last occupant was Sextus Tarquinius. The son of Rome's last king, the despotic Tarquinius Superbus, Sextus Tarquinius is notorious for having raped Lucretia, the virtuous wife of his cousin Tarquinius Collatinus.

The Roman historian Livy (Titus Livius), who lived 59 B.C.-A.D. 17, recounts that Lucretia, "overcome with

sorrow and shame," stabbed herself after the attack. Her death sparked the revolt that put to an end the kingship of Tarquin the Proud and Sextus Tarquinius' life.

"The people of Gabii murdered Sextus after he entered the town. It is not a coincidence that the lavish building is intentionally destroyed around this time," Fabbri said.

According to Nicola Terrenato, professor of classical archaeology at the University of Michigan, there is no doubt that the ruins belonged to the cultural context of the late, archaic king-cum-tyrants in central Italy.

"Even if the precise attribution was not 100 percent correct, this would not detract much from the scholarly value of this wonderful discovery," Terrenato, who currently heads another Gabii archaeological project, told *Discovery News*.

"Gabii's archaeological potential is enormous. It is one of the largest cities in Latium, and it is completely unencumbered by later buildings. When one thinks that what has been excavated yet is far less than 10 percent of the city, it is clear that many more surprises are in store," Terrenato said.

## The Princely tumuli of the Doganaccia cemetery in Tarquinia

by Alessandro Mandolesi

Translated by Gary Enea

In the heart of the Etruscan necropolis of Tarquinia, a UNESCO site since 2004, the University of Torino, the Superintendancy of Southern Etruria and the town of Tarquinia have begun a series of excavations in a area until now little explored.

The research, financed by the bank of San Paolo, has concentrated in the area of the Doganaccia cemetery, characterized by two gigantic tumuli of the Orientalizing period (7th century BC), the so-called tumuli of the King and the Queen. The monumentality of the tombs directly correlates with the social prestige of its occupants. The Etruscan aristocracy in fact utilized this type of burial construction as a manifestation of their wealth and power.

The position of the pair of tumuli indicates a relationship between the two monuments, as pertaining to the same clan. Also important is their topographic location that, at the Doganaccia as in all the the important Etruscan necropoli (Veio, Cerveteri, Vulci), are along the main roads leading to the city. Their



The "Queen's" tumulus.

roles are therefore recognized in the Etruscan landscape as symbols of the ideology of the aristocracy that is based on the power of landholding and control of commerce. The Doganaccia tumuli majestically dominate one of the principal entrances in to the Tarquinian necropolis, that spot on the road that, coming from the sea, leads to the acropolis of the Civita.

The first tomb was explored in 1928 and brought to light, in spite of earlier plundering, Geometric and Corinthian ceramics, bucchero and impasto vases, as well as the remains of a princely chariot.

The tumulus of the "King" contains a long rectangular burial chamber, accessible by a large open air entrance, large enough to be called a "piazza," where funeral ceremonies would have taken place. The earlier discovery of an inscription on the base of a vase from

the Doganaccia cites the Etruscanized Greek name "Rutile Hipocrates," as coming from the period of Demaratus of Corinth, a rich merchant transferred to Tarquinia in 650 B.C and the father of Tarquinius Priscus according to the myth.

The excavations of the University of Torino have also revealed a second tumulus, the queen's, never scientifically excavated. The first test trenches revealed significant results. Brought to light was the large "drum type" perimeter of the monument, partly carved out of the tuffa base layer and dressed in limestone blocks. It is roughly 40 meters in diameter, a size which makes it the largest tumulus structure ever found at Tarquinia. Unfortunately plundering and heavy plowing have endangered the conservation of the structure, as is evidenced on the private podium on the top of the mound and its supporting wall.

The next excavation campaign will research the techniques of construction and seek the outer limits of the cult area. Another result of the excavation is the location of the entrance of the tomb, constructed in blocks, which faces northwest, where according to the "*Etrusca Disiplina*" the infernal deities reside. These oversize entranceways



The "King's" tumulus and its ceremonial "piazza."

were utilized by the aristocracy as a place for celebrations in honor of the deceased. Both the twin tumuli of the King and Queen seem to be inspired by the typology of royal burials noted in Cyprus (Salamis); similar in aspect is the larger size of the dromos in respect to the funeral chamber itself. It is possible that this model was brought to Tarquinia by artisans from the East who introduced their innovative architectural style.

The next campaign will also attempt to put in perspective the structure and its prominent personages in the Tarquinian community during the Orientalizing period and to contextualize the monument in the necropolis and the phenomena of the giant tumuli that so inspired the learned European travelers of the 19th century.



# Lead Sarcophagus Found Near Rome. Ancient coffin may hold a gladiator or a Christian dignitary, experts say.

by Christine Dell'Amore  
National Geographic News  
Published March 29, 2010

A 1,700-year-old sarcophagus found in an abandoned city near Rome could contain the body of a gladiator or a Christian dignitary, say archaeologists who are preparing to examine the coffin in the lab.

Found in a cement-capped pit in the ancient metropolis of Gabii, the coffin is unusual because it's made of lead—only a few hundred such Roman burials are known.

Even odder, the 800 pounds (362 kilograms) of lead fold over the corpse like a burrito, said Roman archaeologist Jeffrey Becker. Most lead sarcophagi look like "old-fashioned cracker boxes," molded into a rectangular shape with a lid, he said.

The coffin, which has been in storage since last year, is about to be moved to the American Academy in Rome for further testing.

But uncovering details about the person inside the lead coffin will be tricky. For starters, the undisturbed tomb contained no grave goods, offering few clues about the owner. (*See more temple and tomb pictures.*)

What's more, x-ray and CT scans—the preferred methods of coffin analysis—cannot penetrate the thick lead, leaving researchers pondering other, potentially dangerous ways to examine the remains inside. "It's exciting as well as frustrating, because there are no known matches in the record," said Becker, managing director of the University of Michigan's Gabii Project.

Unlocking the lead coffin's secrets could ultimately offer new insights into a powerful civilization that has lain forgotten for centuries, he said.

## Roman Ally's Mysterious Decline

The newfound sarcophagus was the "most surprising" discovery made in 2009 during the largest ever archaeological dig in Gabii. Becker and colleague Nicola Terrenato received funding for the ongoing project from the National Geographic Society's Committee for Research and Exploration. (The National Geographic Society owns *National Geographic*



The lead "burrito" sarcophagus, as it was found in a tomb outside Rome. (Photographs courtesy Jeffrey Becker)

News.)

Just 11 miles (18 kilometers) from Rome, Gabii was founded in the tenth century B.C., and it flourished for centuries alongside its growing neighbor, with which it shared a unique treaty of political friendship.

Walking through Gabii may have been a bit like a stroll through Rome, where the dense populace made the city crowded, noisy, and smoky in the daytime, and overall "unpleasant" to live in, Becker said.

However, by the second or third centuries A.D., Gabii had contracted dramatically, and by the ninth century it was no more.

The cause of the city's demise is unclear, but the "most obvious guess is that Rome's expanding power and territorial ambitions eventually eclipsed" Gabii, Becker said.



Crane removes the lead sarcophagus.

## Lead Sarcophagus Holds "Somebody of Substance"

Mysteries about Gabii society make the newfound lead coffin especially intriguing.

Lead was a high-value metal at the time, so a full sarcophagus made out of

the stuff "is a sure marker of somebody of some kind of substance," Becker said.

Past lead burials found throughout Europe have housed soldiers, elite members of the Christian church, and even female gladiators.

In fact, many lead coffins contain high-ranking women or adolescents instead of men, said Jenny Hall, a senior curator of Roman archaeology at the Museum of London, who was not involved in the new study.

However, the newfound sarcophagus' tentative age may make the gladiator scenario unlikely, said Bruce Hitchner, a visiting professor in classical archaeology at All Souls College at the U.K.'s University of Oxford.

The coffin dates back to the fourth or fifth centuries A.D., while the gladiator heyday was centuries earlier, said Hitchner, who was not part of the excavation team. (*Related: "Ancient Gladiator Mosaic Found in Roman Villa."*)

## Coffin Had Unusual Downtown Location

What intrigues team leader Becker the most is the sarcophagus's placement—"smack dab" in the middle of a city block. A taboo against burying the dead inside city limits was deeply ingrained in the Roman religious mindset of the time, he said.

"I don't think it's, We're feeling lazy today, we're going to bury Uncle Joe in the tomato garden," Becker said. There may have been some major event that made people bury the body downtown—a possibility he intends to investigate during the next dig.

"As we seek to understand the life of the city, it's important for us to consider its end," Becker pointed out.

"To see someone who is at first glance a person of high social standing associated with later layers of the city ... opens a potentially new conversation about this urban twilight in central Italy."

## Foot Bone Hints at "Extraordinary Preservation"

First, however, Becker's team hopes to find out more about the person inside the lead sarcophagus. The researchers' only hint so far is a small foot bone protruding through a hole in one end of the coffin.

Some lead burials have allowed for "extraordinary preservation" of human tissue and hair, Becker said, though the opening in the sarcophagus may mean that air has sped up decomposition of the body.



Becker and Terrenato remove unusual marble cover.

Still, early examinations reveal that the foot bone is "exceedingly" intact, Becker said: "Worst case, there's an exceptionally well-preserved human skeleton inside the wrapping."

Bones alone can tell scientists a lot about the person and his or her culture, said Bruno Frohlich, a forensic anthropologist at the National Museum of Natural History in Washington, D.C.

"We put some kind of face to the bones—we make them alive in a way."

For instance, if the bones show evidence of diseases contracted long before death, that could mean the person survived an illness, and that Gabii society had the resources and knowledge to care for the sick, Frohlich said.

## Lead Coffin

### Too Dangerous to Open?

But Becker and his colleagues may not even get bones to work with, because the coffin may be too dangerous to open for both the living and the dead. If the researchers decide to cut into the lead, cancer-causing lead dust could harm scientists, while exposure to bacteria could easily damage the corpse.

At the academy, a team will perform preliminary experiments on the sarcophagus, including an endoscopic exam that would feed a small fiber optic camera into the hole at the foot end.

If the experiments show that lead dust from cutting can be easily contained, the next step would be to find a "clean room"—similar to those NASA uses for experiments—in which to open the coffin, Becker said. (*Related: "NASA 'Clean Rooms' Brimming With Bacteria."*)

No matter who turns out to be inside the lead coffin, Becker is hopeful that the person wrapped in metal will turn out to be a window into history.

"To anybody with a passing interest in the human past, it's an exciting opportunity right there—to be able to say more about someone who lived and died at least 1,700 years ago."



# NEWS FROM THE SECTIONS

## New Section of the Istituto di Studi Etruschi e Italici: Vienna

The Vienna Section of the Istituto di Studi Etruschi e Italici was inaugurated with an international colloquium held at the prestigious Austrian Academy, the Österreichische Akademie der Wissenschaften in December 4-6, 2008. Representatives from the other sections, in Paris, Tübingen and the U.S., as well as many members of the Istituto were invited to the conference, and presented talks on the subject of *The Public and Private Cults of the Etruscans and their Effect in Politics and Society*. Presiding over the well-attended meetings were the new President, Professor Luciana Aigner Foresti of the Austrian Academy of Science, and Dr. Petra Amann of the Institute of Ancient History of the University of Vienna. Lively discussion among the participants and members of the audience marked the coffee breaks as well as the discussion period themselves.

### Program of the conference:

H. Eichner (Vienna): *Das etruskische Pantheon in sprach- und kulturgeschichtlicher Hinsicht*

D. Briquel (Paris): *Voltumna und Vertumnus. Beobachtungen zum Gott des etruskischen Bundes*

P. Amann (Vienna): *Religion und Politik – zur Rezeption des Apollon in Etrurien*

G. Breyer (Vienna): *“Huius mali labes ex Etruria Romam [...] penetravit.” (Liv. 39.9,1). Der Kult des Pacha in Etrurien und die Bacchanalienaffäre 186 v.Chr.*

S. Steingraber (Rome): *Etruskische Stadtgottheiten: Architektonischer Kontext, Ikonographie und Ideologie*

G. Capdeville (Paris): *Zu den etruskischen Stadtschutzgottheiten*

G. Dobesch (Wien): *Polis, Staat und Kult. Grundsätzliche Überlegungen*

G. Camporeale (Florence): *La barca solare nel Villanoviano d'Etruria. Svolgimenti iconografici e semantici*

A. Medoro Kanitz (Rome): *Tra la terra e l'acqua: la rappresentazione degli uccelli tra l'età del ferro e l'orientalizzante. Esigenze religiose e simbolo distintivo*



Petra Amann raises a glass to the new section at the dinner for participants of the inaugural conference in Vienna, December 2008.

A. Eibner (Vienna): *Herrschafts-legitimation und Religionsausübung auf Situlendenkmälern?*

H. Taeuber (Vienna): *Zur politischen Relevanz griechischer Priesterämter*

M. Bentz (Bonn): *Ikonographie und Funktion etruskischer Priester*

T. Mitterlechner (Vienna): *Familienpriestertümer in Etrurien?*

F. Prayon (Tübingen): *Altar und Priester. Kultpraxis und Gesellschaftsbezug*

S. Montero Herrero (Madrid): *Gli aruspici ed il Campidoglio: prodigio e potere*

P. Siewert (Vienna): *Der politische und gesellschaftliche Hintergrund des etruskischen Vorzeichen-Kalenders bei Johannes Lydus (de ostentis)*

G. Bagnasco Gianni (Milan): *Tra uomini e dei: funzione e ruolo di oggetti e monumenti negli apparati della religione etrusca*

I. Krauskopf (Heidelberg): *Die Rolle der Geschlechter im etruskischen Kult*

A. Maggiani (Rome/Venice): *Di alcuni depositi di fondazione e di una stipe votiva*

G. C. Cianferoni (Soprintendenza Archeologica per la Toscana): *Ultime ricerche archeologiche nella Provincia di Arezzo*

A. Naso (Innsbruck): *Doni etruschi nei santuari greci*

G. Meiser (Halle a.d. Saale): *Umbrische Kulte im Liber Linteus?*

L.B. van der Meer (Leiden): *Etruskische und italische sub- und extraurbane Riten*

E. Weber (Vienna): *Die disciplina Etrusca (haruspices) außerhalb Roms und Italiens: einige Fallstudien aus den Provinzen*

C. Letta (Pisa): *Tradizioni religiose e romanizzazione tra le popolazioni italiane minori dell'Appennino centrale*

M. Menichetti (Salerno): *La guerra, il vino, l'immortalità. Alle origini della cerimonia del trionfo etrusco-romano*

L. Bonfante (New York): *Il lusso nei riti funerari: I costumi*

C. Weber-Lehmann (Bochum): *Ritus und Kult: Taugliche Topoi für die Interpretation der tarquinischen Grabmalerei?*

F. Bubenheimer (Wien): *Etruskische Grabherrn in fremdem Ornat – Zur Selbstdarstellung des Arath Spuriana und des Inhabers der Tomba della Caccia e Pesca in Tarquinia.*

## News from the French Section

by Dominique Briquel

Translated by Jane K. Whitehead

Among the important **publications** this year from the members of the section, we note in particular the monumental work of Alexandre Grandazzi, professor at the Université de Paris-Sorbonne, *Alba Longa, histoire d'une légende: recherches sur l'archéologie, la religion, les traditions de l'ancien Latium*. Published with the support of the École Française de Rome in 2008, it constitutes a synthesis of almost 1,000 pages (988, to be exact, with 22 pages of plates) in two volumes, on a series of questions — topographic, archaeological, historical, religious — relating to the ancient city of Latium. We also note a 398-page study by Dominique Briquel, *La prise de Rome par les Gaulois, lecture mythique d'un événement historique*, published in 2008 by the presses of the Université de Paris-Sorbonne. Here the author studies the manner in which the Romans recounted the catastrophe that struck them in 390 B.C., and modeled their account on that of a mythical catastrophe whose trace is retained among other Indo-European peoples.

The younger members of the French section have organized several scientific **colloquia** that brought together French and foreign colleagues. Pursuing the study that she has conducted for three years with a group of young French and Italian researchers on the funerary epigraphy of pre-Roman

Italy (in the EPIPOLES program = EPIgraphies des necroPOLES de l'Agence Nationale pour la Recherche Française), Marie-Laurence Haack, professor at the Université de Limoges, organized a meeting at the École Française de Rome, March 5-7, 2009, on the theme, “L'écriture et l'espace de la mort.” Participants included L. Bonfante (“Etruscan Mirrors and the Grave”) and F. De Angelis (“Il destino di Hafunei. Donne e rapporti familiari nell'epigrafia funeraria di Chiusi”). On March 12, 2009, the research group on the pre-Roman languages of Italy directed by Gilles van Heems, Maître de Conférences at the Université de Lyon 2, organized an international day of study at Lyon on “La variation linguistique dans les langues de l'Italie préromaine.” On June 27-28, 2009, under the direction of G. van Heems and Laurent Haumesser, Maître de Conférences at the Université de Grenoble 2, eleven specialists of various nationalities met at the École Française de Rome to study the idea of a norm, both in the area of writing and language and in that of iconography (the colloquium “Régler l'usage: norme et standard dans l'Italie préromaine”). Finally on November 16-18, 2009, Dominique Frère, Maître de Conférences at the Université de Lorient, organized an international round table at the École Française de Rome on “Archéologie des huiles et huiles parfumées en Méditerranée occidentale et en Gaule (VIIIe siècle v. J.-C. - VIIe siècle ap. J.-C.).” This round table draws conclusions from the study of the remains of deposits contained in certain ancient vases, research conducted by D. Frère with the aid of a group of young scholars and the support of the Nicolas Garnier laboratory, which did the physico-chemical analyses, within the framework of a project financed by the Agence Nationale pour la Recherche (PERHAMO = Parfums et Résidus Huileux de la Méditerranée Occidentale).

Several of these projects are linked to **databases** already on line or in process. The EPIPOLES team has created, at the site <http://www.italie-necropoles.org>, a database on the funerary epigraphy from the necropoleis of pre-Roman Italy, and the PERHAMO team is currently developing a database on vegetale and animal species identified in the traces of perfume analyzed by the project. For more information, visit the site of the research team



Archéologies d'Orient et d'Occident et Textes Antiques, UMR 8546, at the École Normale Supérieure de Paris, <http://www.archeo.ens.fr/>. It is also important to mention the iconographical database ICAR (<http://mae.u-paris10.fr/icar>), operational for several years and regularly refreshed, based at the Université de Paris 10-Nanterre. Under the scientific direction of Natacha Lubtchansky, Maître de Conférences at the Université François-Rabelais de Tours, it offers documentation on Etruscan, Campanian, and Apulian funerary painting, and will soon open up to the corpus of reliefs of Chiusi and the hydria of Cerveteri.

## Etruscans in Germany:

### The Exhibition

#### Rasna - Die Etrusker

by Marta Scarrone

Germany has rediscovered its interest in Etruscan culture thanks to the exhibition *Rasna: Die Etrusker*, which took place in the small but elegant Akademisches Kunstmuseum of the University of Bonn from October 15, 2008 to February 15, 2009. The event has been documented in an excellent catalogue (176 pp., 210 color photos).

Organized by Martin Bentz, Professor at Bonn University, and a group of his students, the exhibition had the purpose of displaying to the public the little-known but remarkable Etruscan collection of the University's museum. Bonn's Etruscan corpus was assembled mainly in the late 19th and early 20th century when the museum was directed by Georg Loeschke.

Located in the museum building, a fine neoclassical edifice designed by K.F. Schinkel, the exhibition featured a selection of 250 objects providing a comprehensive picture of Etruscan culture and art. The objects had been specifically restored for this occasion, and most of them were on display for the first time. Their exposition had been organized around three aspects of Etruscan culture: Life (including the sub-categories Trades, Armor and Luxury Wares, Symposium), Belief (Gods, Mythology and Heroes) and Death.

Etrusco-Corinthian pottery, remarkable bucchero vases, bronze vases such as beak-spouted jugs, even arc fibulae with pieces of amber, made tangible the



The exhibition "Rasna- Die Etrusker," in the Akademisches Kunstmuseum , University of Bonn, October 2008 to February 2009.

widespread contacts between the Etruscans and inhabitants of other areas. The exhibits relating to the symposium included black-figure and pseudo-red-figure pottery as well as elegant bronze vessels and utensils; outstanding among them was a Faliscan Griffin-cauldron on a stand of impasto. Alongside the famous red-figure calyx krater of the Campanizing Group, depicting the couple Dionysos and Ariadne, some less known but yet noteworthy Etruscan and Faliscan red-figure vases as well as peculiar cult instruments were on display. Especially copious were the terracottas, which mainly consisted of anthropomorphic and anatomical votives. Other highlights were some exceptional finds from closed contexts, such as the offerings from the sanctuary of Fontana Liscia near Orvieto (mainly small bronze statues of worshippers) and the grave finds from Civita Castellana (including an outstanding Geometric olla, decorated with an erotic scene). Impressive, too, were some canopic urns, a biconical urn with the ashes of the dead still inside, and a life size cinerary statue from Chiusi representing a female figure sitting on a throne. The exhibition concluded with some highly evocative images on vases and urns that relate to the journey of the dead to the underworld.

On their way through the exhibition halls, visitors came across some additional objects of interest: a walk-in reproduction on loan from Tübingen made them feel as if they were actually standing devoutly in front of the Tomba François paintings at Vulci; works of art by Anya Schindler, a contemporary artist heavily influenced by Etruscan art, took them back to our own times.

Along with the exhibition, which afterwards moved to the Rörmuseum Kastell Boiotro at

Passau (April 3 to October 4, 2009), the Institute of Classical Archeology at Bonn University arranged a series of academic events dealing with the Etruscan world: lectures, a graduate symposium and an international congress.

#### Lectures

20 November 2008: Cornelia Weber-Lehmann: *Die Malerei der Etrusker*

8 January 2009: L. Bouke van der Meer: *Die Religion der Etrusker*

**Graduate symposium**, organized by Dr. A. Kieburg and A. Pohl (proceedings forthcoming):

7-9 November 2009: *Neue Forschungen zu den Etruskern*

**International congress** organized by Prof. M. Bentz and Ch. Reusser (proceedings forthcoming):

23-25 January 2009: *Etruskisch-italische und römisch-republikanische Häuser*

#### Program:

##### Methoden

Petra Amann: *Wer wohnt im Haus? Familienstruktur und Hausarchitektur als sich ergänzende Forschungsbereiche*

Friedhelm Prayon: *Frühetruskische Hausarchitektur seit 1975 – Zwischenbilanz und Fragestellungen*

Vedia Izzet: *New approaches to Etruscan houses*

##### Mittelitalien in archaischer Zeit

Giovannangelo Camporeale: *Sistemi di regimazione delle acque piovane nell'abitato dell'Accesa (Massa Marittima)*

Luigi Donati / Luca Capuccini: *Roselle, Poggio Civitella, Santa Teresa: realtà abitative a confronto.*

##### Die Etruria Padana vom 6.-4. Jh.

Luigi Malnati / Paola Desantis / Caterina Cornelio / Daniela Locatelli / Renata Curina / Monica Miari: *Le strut-*

*ture abitative preromane in Etruria Padana dal VI sec. alla romanizzazione*  
Martin Bentz / Christoph Reusser: *Das Haus der Hippokampen in Marzabotto und die Anfänge des Atriumhauses*

Jacopo Ortalli: *Un modello residenziale nell'agro di Felsina*

Maurizio Harari / Silvia Paltineri: *La casa etrusca nella chora di Adria Mittelitalien vom 5. Jh. bis in die frühe Kaiserzeit*

Gabriella Poggesi: *Prato-Gonfienti*

Giulio Ciampoltrini: *Edilizia rurale tra Valdarno e Valle del Serchio: la colonizzazione etrusca tra VI e V secolo a.C. e le deduzioni coloniali d'età tardorepubblicana*

Mario Cygielman: *Casa a Vetulonia*

Marco Firmati / Paola Rendini: *Le case di Ghiaccio Forte, centro fortificato etrusco nella Valle dell'Albegna*

Vincent Jolivet: *Tra "Muster" und "Abarten": Musarna e la questione della domus di pianta canonica*

Carlo Pavolini: *Una domus ad atrio e impluvium di Ferento come esempio della persistenza di tipologie architettoniche e di tecniche edilizie repubblicane nella prima età imperiale*

Laura Ambrosini / Barbara Belevi Marchesini: *Veio – Piano di Comunità*

Alessandro Naso: *Italische Wohnhäuser: eine Bilanz*

Alfonsina Russo: *Edilizia privata e società presso le genti indigene dell'Italia meridionale tra VI e II secolo a.C.*

##### Pompeji und die römischen Kolonien

Fabrizio Pesando: *La domus pompeiana in età sannitica: nuove acquisizioni dalla Regio VI*

Stefania Quilici Gigli / Paola Carfora / Stefania Ferrante: *Edilizia privata nell'urbanistica di Norba tra III e II sec. a.C.*

Giovanna Battaglini / Francesca Diosono: *Le domus della colonia latina di Fregellae*

Rudolf Kaenel: *Bemerkungen zum Terrakotta-Bauschmuck hellenistischer Wohnhäuser in Mittelitalien*





# CONFERENCES

## “Death, Disasters, Downturn. The Archaeology of Crises.” Oxford, 24-25 April 2010.

“From plagues to economic collapses, natural disasters to the deaths of loved ones, crisis, in its social, economic, psychological, biological, and ecological manifestations has indelibly shaped human existence. Since it is often in the breakdown of societies that the structures which composed them become clearest, crises provide an especially good window onto how groups have functioned historically. It can affect entire communities or single individuals; it can be confined to a singular time and space or it can reoccur episodically. As some of the most fascinating moments in human history, isolated cases or forms of crisis have been much-discussed among scholars within single fields. Rarely, however, have such debates crossed the boundaries of specific disciplines to be studied in a wider, over-arching context.”

The goal of this conference was to start a discussion about the archaeological study of crises from across disciplines: sciences, archaeology, anthropology, ancient history. The questions raised were manifold: what constitutes a crisis? Which groups in the past have been most affected by crises? How can the archaeological record shed light on crises of various magnitudes? Most importantly, how can the archaeology of crisis be used to shed light on societies past and present?

For further information visit: the GAO website (<http://www.arch.ox.ac.uk/con->

## IV Seminario di Studi sulle Mura Poligonali 7 -10 ottobre 2009

Alatri, Palazzo Conti-Gentili

Si è svolto presso il Palazzo Conti-Gentili sito in piazza S. Maria Maggiore, promosso dall'Assessorato alla Cultura del Comune di Alatri, patrocinato dalla Soprintendenza Archeologica per il Lazio, dall'Assessorato alla Cultura della Regione Lazio e curato dal Direttore del Museo Civico di Alatri, Luca Attenni, e dall'Architetto della Regione Lazio Caterina Zannella.

Massiccia l'adesione non solo di illustri archeologi stranieri - impegnati nella ricerca relativa alle mura poligonali in Grecia, Albania, Malta, Spagna, Israele - ma anche dei funzionari archeologi delle Soprintendenze per il Lazio e la Toscana, occupati attualmente nello studio di particolari inediti afferenti il complesso argomento.

Del comitato tecnico-organizzativo hanno partecipato, oltre al coordinatore del convegno Dott. Luca Attenni, l'Architetto Daniele Baldassarre, la Dott.ssa Simona Rafanelli, Direttore del Museo Civico Archeologico “Isidoro Falchi” di Vetulonia (comune di Castiglione della Pescaia - Grosseto) e la Dott.ssa Caterina Zannella.

## Sundays at the Pigorini Lessons in Prehistory 2009

April 19: *Vita quotidiana nel Paleolitico*, Cristina Lemorini and Daniella Zampetti, Università degli Studi “Sapienza” di Roma

April 26: *Il Neolitico italiano attraverso le nuove ricerche*, Vincenzo Tinè, Soprintendenza al Museo Preistorico ed Etnografico “Luigi Pigorini” di Roma

May 3: *L'Italia al tempo di Ötzi. (Età del Rame)*, Antonio Salerno, Soprintendenza per i Beni Archeologici delle Province di Salerno e Avellino

May 10: *Il contributo di archeozoologia alla conoscenza delle società del passato*, Ivana Fiore, Collaboratrice della Sezione di Archeozoologia della Soprintendenza al Museo Preistorico ed Etnografico “Luigi Pigorini” di Roma

May 17: *L'ambra*, Elisabetta Mangani, Soprintendenza al Museo Preistorico ed Etnografico “Luigi Pigorini” di Roma

May 24: *Abitare nei villaggi stabili del 2 millennio a.C. (Età del Bronzo)*, Alessandro Vanzetti, Università degli Studi “Sapienza” di Roma

May 31: *L'uomo nella nebbia del tempo. Cosa sappiamo, cosa vorremmo sapere dell'evoluzione di Homo* Luca Bondioli, Soprintendenza al Museo Preistorico ed Etnografico “Luigi Pigorini” di Roma

## Myth, Allegory, Emblem: The Many Lives of the Chimaera of Arezzo

Friday, December 4 and Saturday,  
December 5, 2009  
Getty Villa, Auditorium

### Friday, December 4, 2009

Welcome: Karol Wight, J. Paul Getty  
Museum

Introduction: Claire Lyons, J. Paul  
Getty Museum

### Session 1: *The Chimaera of Arezzo: Materials, Analysis, Manufacture, and Technology.*

Moderator: Erik Risser, J. Paul Getty  
Museum

G. Carlotta Cianferoni, Museo Archeologico Nazionale, Florence: *The Chimaera of Arezzo: Archaeological Style and Context*. (Presented in Italian; English translation provided)

Alessandra Giumlia-Mair, AGM Archeoanalisi, Merano, Italy: *The Technology of Bronze Statuary*.

Salvatore Siano, Istituto di Fisica Applicata Nello Carrara, Florence: *Archaeometallurgical Aspects of the Chimaera from Arezzo and Other Large Bronzes of the Florentine Collections*, co-written with Marcello Miccio, Soprintendenza per i Beni Archeologici della Toscana, Florence. Fulvia Lo Schiavo, Soprintendenza per i Beni Archeologici della Toscana, Florence: *Achievements of the Conservation Center at the Archaeological Superintendency of Tuscany*.

### Saturday, December 5, 2009

### Session 2: *The Chimaera between Greece and Italy: Iconography and Interpretation*

Moderator: Claire Lyons, J. Paul Getty  
Museum

Mario Iozzo, Museo Archeologico Nazionale, Florence: *The Chimaera, Bellerophon, and Pegasus in Greek Art and Literature*.

Francesco de Angelis, Columbia University, New York City: *The Monster, the Hero, and the Horse: The Myth of the Chimaera and Its Protagonists in Etruscan Art*.

P. Gregory Warden, Southern Methodist University, Dallas: *The Power of Monsters: Hybrid Beings in Etruscan Art*.

Nancy T. de Grummond, Florida State University, Tallahassee: *The Chimaera on Carved Gems and Metal Rings*.



Modern interpretation of the Chimera in etched polished steel. (Bell'Arte Gallery N.Y.)

### Session 3: *Rediscovery and Post- Classical Display*

Moderator: Kenneth Lapatin, J. Paul  
Getty Museum

Martin Henig, Wolfson College and St. Stephen's House, Oxford: *From Romano-British Hero to Patron Saint of England: the Transformations of Bellerophon and His Chimaera*.

Andrea M. Gáldy, Florence University of the Arts, Florence: *A Show of Independence: Collecting and Display of Etruscan Art at the Court of Cosimo I de' Medici (1537-1574)*.

Alain Schnapp, Université Paris I-Panthéon-Sorbonne, Paris, and Getty Research Institute: *The Icons of the Past in Renaissance Art and Poetry*.

## Greek Art/Roman Eyes: The Reception of Greek Art in the Private Sphere in Ancient Italy

The Los Angeles County Museum of Art held a scholarly symposium, June 4-6, 2009, on the subject of the collection, appreciation, emulation and display of classical Greek art and culture in Italy from the eighth century BC to the height of the Roman Empire. The keynote lecture by Andrew Wallace-Hadrill, “The Roman Home Transformed: Greek Art and Roman Luxury,” explored the way in which the Romans presented ancient Greek art in their houses and villas. Subjects covered the import of Greek art works, the adaptation and reinterpretation of Greek myths to meet local needs, the unctious of Roman villas, and recent finds from current excavations. Speakers included Andrew Wallace-Hadrill as well as Luca Cerchiai, Francesco de Angelis, Elizabeth Fullerton, Maurizio Harari, Thomas Noble Howe, Carol C. Mattusch, Angela Pontrandolfo, Agnès Rouveret, Stephan Steingraber and others.



# XVII Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria La grande Roma dei Tarquini

Orvieto, Palazzo dei Congressi  
18-20 dicembre 2009

Apertura dei lavori

Dott. Isidoro Galluccio

Presidente della Fondazione per il  
Museo "Claudio Faina"

Introduzione ai lavori

Prof. Giovanni Pugliese Carratelli

Accademia Nazionale dei Lincei

## Relazioni

Giovannangelo Camporeale, Università  
degli Studi di Firenze - *Grecia, Etruria,  
Roma: una triade culturale al tempo dei  
Tarquini.*

Giovanni Colonna, Università degli  
Studi di Roma "La Sapienza" - *A  
proposito del primo trattato romano-  
cartaginese.*

Daniele Maras, Università degli Studi  
di Roma "La Sapienza" - *Ancora sul  
nome di Macstarna.*

Maria Bonghi Jovino, Università degli  
Studi di Milano - *Riflessioni sulle  
affinità e le differenze nelle esperienze  
architettoniche tra Roma e Tarquinia*

Giovanna Bagnasco, Università degli  
Studi di Milano - *Fenomeni di contatto  
nelle più antiche iscrizioni etrusche:  
Roma e Tarquinia.*

Gilda Bartoloni, Università degli Studi  
di Roma "La Sapienza" - *Il cambiamen-  
to delle pratiche funerarie nell'età dei  
Tarquini.*

Carmine Ampolo, Scuola Normale  
Superiore - Pisa - *Capitolium versus  
Palatium. Il Campidoglio in età arcaica  
e lo sviluppo urbano.*

Mario Torelli, Università degli Studi di  
Perugia - *La grande Roma dei Tarquini:  
continuità e innovazione nella cultura  
religiosa.*

Adriano Maggiani, Università degli  
Studi di Venezia - *Terrecotte architet-  
toniche dell'età dei Tarquini da  
Vetulonia e Roselle: qualche osser-  
vazione.*

Aldo Prosdocimi, Università degli  
Studi di Padova -

"...e pluribus una" o "plures in una"?

Laura M. Michetti, Università degli  
Studi di Roma "La Sapienza" -  
*Produzioni artigianali tra Veio e il  
Lazio in età arcaica.*

Anna Mura Sommella, Musei  
Capitolini Campidoglio - *Esquilino:*

**Venerdì 4 dicembre 2009**  
Sala Consiliare del Comune di Barbarano Romano  
Ingresso libero e gratuito

**Ore 15:30**  
Presentazione del libro "Le necropoli di San Giliario e il Museo Archeologico di Barbarano" di Prof. Stephan Steingräber, editore dott. Giacomo Mazzuoli.

**A seguire**  
Nell'ambito dello scambio culturale tra i comuni di Barbarano Romano e di Cerveteri, conferenza del Generale Francesco Bonaventura su "Da Caia Marturanum. La proiezione della potenza Etrusca".

La manifestazione si svolgerà alla presenza delle Autorità locali, del Vicesindaco e Assessore alla Cultura di Cerveteri, Ing. Alessio P. Scucci, e dell'Assessore all'Unesco, dott.ssa Rita Lucarini.

**Informazioni:**  
Telefono: 348-2818071 (sig. Giovanni)  
339-5892852 (sig.ra Pina)  
338-8119572 (sig.ra Vittoria)

**Email:**  
redazione@archeologiaecultura.com  
www.garcerveteri.org

elementi della decorazione architettonica  
nella Roma dei Tarquini..

Armando Cherici - *Aulo Gellio XVI,  
10: osservazioni sull'evoluzione della  
milizia dopo Servio.*

Fausto Zevi, Università degli Studi di  
Roma "La Sapienza" -

*I Tarquini, Roma e il Lazio.*

Adriano La Regina, Università degli  
Studi di Roma "La Sapienza" -

*Dalla Regia alla Domus Publica.*

Filippo Coarelli, Università degli Studi  
di Perugia - Titolo da definire

## "Writing as Material Practice: Substance, Surface and Medium"

A conference sponsored and hosted by  
the University College London's  
Institute of Archaeology  
15 - 17 May 2009

Papers focused on the artefactual  
nature of writing — the ways in  
which materials, techniques, colour,  
scale, orientation, visibility, etc.  
inform the creation of inscribed objects  
and structure subsequent engagement,  
perception and meaning-making.

Please visit the conference website:  
<http://www.homepages.ucl.ac.uk/%7Eetcrnkep/Registration.html>

Organisers: Dr. Kathryn E. Piquette and  
Prof. Ruth Whitehouse  
UCL Institute of Archaeology  
31-34 Gordon Square,  
London WC1H 0PY  
materialityofwriting@googlemail.com  
[www.ucl.ac.uk/archaeology/events](http://www.ucl.ac.uk/archaeology/events)

## XXVII Convegno Di Studi Etruschi ed Italici

**Gli Umbri in età preromana**  
Perugia, Gubbio, Urbino  
Perugia

**Martedì 27 ottobre 2009**

### Aspetti storiografici

Gianfranco Maddoli, *Gli Umbri nella  
storiografia greca.*

Dominique Briquel, *L'immagine degli  
Umbri nella letteratura greco-romana.*

S. Sisani, *Gli Umbri di Nicola  
Damasceno. Pan-umbricità e pan-  
sabinità nella prospettiva etnografica.*

G. Camporeale, *Presentazione del vol-  
ume a cura di F. Lo Schiavo e A.*

*Romualdi, I complessi archeologici di  
Trestina e di Fabbrecce nel Museo*

*Archeologico di Firenze*

(*<<Monumenti Antichi>>, Serie  
Miscellanea XII, Roma 2009, Giorgio  
Bretschneider Editore).*

B. B. Shefton, *Brocchette di tipo rodio  
di Trestina*

**Mercoledì 28 ottobre 2009**

### Problemi paleografici e antropologici

G. Colonna, *L'espansione degli Umbri  
al di là dello spartiacque appenninico.*

R. Macellari, *Gli Umbri a nord degli  
Appennini*

F. Roncalli, *Argo in Umbria.*

D. Manconi, *Gubbio e Todi, due realtà  
umbre a confronto.*

F. Chilleri, S. Mainardi, D. Manconi,  
*Lo studio antropologico e paleopatolo-  
gico degli scheletri provenienti dalla  
necropoli di San Biagio - via Ubaldi - in*

*Gubbio (PG).*

E. Pacciani, I. Baldi, S. Gori, D.  
Manconi, *I reperti umani dallo scavo di*

*Todi (PG), via Orvietana.*

*Paleobiologia di un nucleo insediativo.*

H. Lancioni, G. Peruzzi, N. Babudri, L.  
Bonomi, F. Panara, A. Achilli, *La storia*

*e le radici genetiche del cuore  
dell'Italia: la prospettiva fornita dalla  
prima analisi mitocondriale delle popo-  
lazioni umbre.*

L. Ponzi Bonomi, *Evoluzione del sis-  
tema insediativo umbro dall'età del  
ferro alla conquista romana.*

M. Miari, *Nuovi rinvenimenti riguardo  
alla presenza umbra in Romagna.*

G. Tagliamonte, *Gli Umbri e la guerra.*

A. Cherici, *Aspetti della società umbra  
nelle deposizioni con armi.*

ore 21.00 - Visita al Museo  
Archeologico Nazionale di Perugia

**Giovedì 29 ottobre 2009**

### Perugia, Archeologia e società

S. Bruni, *Un gruppo volterrano a Todi?*

M. Nielsen, *Un matrimonio umbro-etr-*

*usco? L'urna bisoma da Todi al Museo  
Gregoriano Etrusco.*

E. Mangani, *Norcia nella prima età del  
ferro.*

N. Bruni, L. Costamagna, F. Giorgi  
*La necropoli umbra di Spoleto: nuovi  
rinvenimenti 2008 - 2009.*

C. Giontella, *Le occorrenze di ceramica  
etrusco-corinza nel distretto ternano e  
in altri dell'Umbria.*

M. Micozzi, *I corredi di Gualdo Tadino  
nel Museo di Villa Giulia.*

L. Ambrosini, *Le fiaschette ellenistiche  
in lamina di bronzo con decorazione a  
stampo: il caso dell'esemplare con  
iscrizione umbra dalla tomba 10 di*

*Portonaccio a Spello.*

**La scrittura**

A. Maggiani, A. Nardo, *Le città umbre  
e la scrittura.*

P. Amann, *Il corpus delle iscrizioni in  
lingua umbra a confronto con le  
restanti zone centro-italiche.*

L. Agostiniani, *Iscrizioni umbre su met-  
allo. Aspetti tecnici e altri.*

A. Calderini, *Le lingue dell'Umbria  
antica: interferenza, variazione dialet-  
tale, morte di lingue.*

A. Ancillotti, *Alcuni tratti della foneti-  
ca storica del sostrato paleoumbro.*

**Venerdì 30 ottobre 2009**

**Gubbio**

**Problemi iguvini**

G. Meiser, *Riti umbri e riti etruschi.*

M.P. Marchese, *Osco fīisnu, umbro  
fesna e il campo lessicale correlato.*

L. Cenciaioli, *Gubbio, il sepolcreto di  
via dei Consoli.*

Aldo Prosdocimi, E. Trintaphyllis, L.  
Rigobianco, D. Bertocci, *Per una  
grammatica delle Tavole Iguvine.*

*Dall'interpretazione alla grammatica e  
viceversa: il Zirkel im Verstehen.*

S. Stoddart, *Nuova luce sul Gubbio  
Project.*

**Sabato 31 ottobre 2009**

**Urbino**

**La romanizzazione degli Umbri**

F. Coarelli, *Le porte di Perugia e la via  
Amerina.*

**Umbri e Piceni**

G. De Marinis, G. Baldelli, *Le Marche  
tra Umbri, Etruschi e Piceni.*

T. Sabbatini, *L'età del ferro nelle  
Marche centro settentrionali: elementi  
di continuità a sud e a nord del fiume  
Esino nella fase formativa della cultura  
picena.*

C. Chiaramonte Treré, *Umbri di Plestia  
e Piceni di Campovalano: alcuni esem-  
pi di ritualità funeraria a confronto.*

N. Frapiccini, *Bronzetti votivi di pro-  
duzione umbra nelle Marche.*



# LECTURES & SEMINARS

## Accordia Seminars 2009

Institute of Archaeology, London

### The Archaeology of Death: new data, new approaches

March 31: Marcello Mannino, "Isotope investigations on late hunter-gatherer and early agro-pastoral diets and mobility in Italy: evidence from human skeletal remains"

April 7: Francesco Iacono, "Burial and society in pre-Roman Salento (south-east Italy): a Marxist perspective"

April 28: Simona Losi, "Houses for the dead and horns of plenty: domesticating death in Neolithic Sardinia"

May 5th: Dr. Marina Papa Sokal, University College London, "Who 'owns' the Euphronios Krater? Nationalism and internationalism in the protection of archaeological heritage"

May 12: Maureen Carroll, "Too young for the funeral pyre. The death, burial and commemoration of newborn children and infants in Roman Italy"

May 19: Carrie Roth-Murray, "Agency and gender in Etruscan graves: a reconsideration of burial practices and representation"

May 26: Elisa Perego, "Materiality, identity and relationship: mortuary practices in Iron Age Veneto"

June 2: Jenny Wexler, "Landscape and tombs: new approaches to Copper and Bronze Age mortuary remains in western Sicily"

October 20: Dr. Corinna Riva, Inst. Archaeology UCL, "Urbanisation and Ritual in Etruria and the problems with city foundations"

November 10: Professor Torill Christine Lindström, University of Bergen, "Function or Fashion? Costume and colour in the Villa dei Misteri fresco cycle at Pompeii"

December 8: Professor Annette Rathje, University of Copenhagen, "The meaning of images: reconstructing Etruscan society"

## Accordia Lectures 2010

January 12: Dr. Cristiano Iaia, Independent Researcher, Rome, "Warrior identity and the materialisation of power in early Iron Age Etruria"

February 16: Dr. Reuben Grima, Heritage Malta, "Dwelling on an island. Towards a cosmology for Neolithic Malta"

March 2: Professor John North, University College London, "Slaves and Religion in the Roman World"

May 4: Dr. Eleanor Betts, University of Reading, "Cubrar matrer: Goddess of the Picenes?"

## Incontri AIAC 2009

January 19

### La rappresentazione del bello tra età repubblicana e tardoantica

(Moderator: Gert-Jan Burgers, Royal Netherlands Institute, Rome)

Sabine Patzke (Istituto Archeologico Germanico), *La ceramica sovraddipinta del IV sec. a.C.*

Susan A. Curry (American Academy in Rome /Department of Classical Studies, Indiana University), *Human Identities and Animal Others in the Second Century C.E.*

Cecilia Proverbio (Pontificio Istituto di Archeologia Cristiana), *Radici iconografiche paleocristiane dei cicli decorativi di S. Pietro in Vaticano e di S. Paolo f.l.m.*

May 18

### La società antica nei materiali iscritti

(Moderator: Prof. Gian Luca Gregori, Sapienza Università di Roma)

Hélène Lamotte (École Française de Rome), *Pratiques commémoratives et structures des familles à Rome : Étude des carmina Latina epigraphica consacrés à des enfants défunts à la fin de la République et sous l'Empire.*

Borja Díaz (Escuela Española de Historia y Arqueología en Roma-CSIC), *Itálicos e indígenas en el interior de la Hispania Citerior hacia finales del siglo II a.E. La documentación epigráfica de La Cabañeta (El Burgo de Ebro,*

*Zaragoza).*

Matteo Poddi (Pontificio Istituto di Archeologia Cristiana), *Le iscrizioni cristiane dell'Ex Vigna Chiaraviglio. Revisione e aggiornamento.*

June 15

### Investimenti pubblici e privati nelle città romane

(moderator: Domenico Palombi, Sapienza Università di Roma)

Scott Craver (American Academy in Rome/McIntire Department of Art, University of Virginia), *Patterns and Problems of Property Ownership in Ancient Pompeii.*

Nicolas Tran (École Française de Rome), *C. Vettius Anicetus, quin-quennalis fabrum navalium Ostiensium.*

Fabiola Fraioli (Sapienza, Università di Roma), *Ornata aedificia. L'arredo scultoreo nelle domus di Roma.*

Alessandro Delfino (Sapienza, Università di Roma), *Il Foro di Cesare: le fasi precesariane e il primo impianto costruttivo del foro alla luce delle nuove indagini archeologiche.*

November 16

### Le forme della propaganda

(Moderator: Josephine Quinn, University of Oxford)

Erika Manders (Reale Istituto Neerlandese a Roma – Radboud Universiteit Nijmegen), *Coins and the representation of imperial power.*

Lauren M. Kinnee (American Academy in Rome - New York University Institute of Fine Arts), *The Trophy Tableau Monument in Rome: From Marius to Caecilia Metella.*

Ragnar Hedlund (Svenska Institutet i Rom), *Where Propaganda Ends: structures and dynamics in Roman visual arts.*

December 7

### Città e territorio tra metodi e interpretazioni

(Moderator: Gert-Jan Burgers - Royal Netherlands Institute at Rome)

Dorota Biesiekirska (Reale Istituto Neerlandese a Roma – Universiteit van Amsterdam), *Field survey in the Greek chora of Taras.*

Magda Cantu' (Sapienza, Università di Roma), *Il distretto settentrionale della Sabina tiberina.*

Luca Pulcinelli (Sapienza, Università di Roma), *Tra Etruria e Roma. Città e territorio in Etruria meridionale tra IV e III secolo a.C.*

Pablo Garrido (Escuela Española de Historia y Arqueología en Roma - Universidad de Sevilla), *La ocupación romana del río Guadiamar (Sevilla) y su conexión minera.*

## Incontri dell'Associazione

### Internazionale di Archeologia Classica

Istituto Svizzero di Roma

Via Ludovisi, 48

April 12, 2010

### Sviluppi culturali ed economici in contesti protostorici e tardoantichi

Moderator: Vincent Jolivet, Ecole Française de Rome

Daphne Lentjes, "Urbanization and archaeobotanics in 1st millennium Italy";

Gianluca Melandri, "La presenza etrusca a Capua durante l'età del Ferro (IX-VIII sec a.C.). Aspetti distintivi del contesto culturale e suo inquadramento nelle dinamiche di sviluppo dell'Italia protostorica"

Darian Totten, "Scales of Connectivity in the Late Antique Landscape: Economic Networks in Southern Italy."

## The Rock-cut Monuments of Etruria,

### from Protohistory to the Middle Ages. Settlements, Necropoleis, Monuments, Comparisons.

The Comune of Barbarano (Province of Viterbo) and the Cultural Association "L'Albero del Sapere" announce that an International Conference will take place at Barbarano Romano and Blera, October 8-10, 2010. Jointly sponsored by the Universities of Roma Tre, of Viterbo and of Tübingen (Germany), the Archivio di Stato of Viterbo, the Parco Regionale Marturanum and the Comune di Blera, it will deal with aspects of the area of rock-cut tombs of inland southern Etruria (San Giuliano, Blera, San Giovenale, Grotta Porcina, Tuscania, Norchia, Castel d'Asso, Sovana, Sorano ecc.), and comparisons with other areas of the Mediterranean where rock-cut tombs have been found (Thrace, Greece, Asia Minor, Near East, Cyrenaica, etc.). The focus will be



on the Etruscan and Roman periods, but protohistoric, early Christian and medieval monuments and settlements will also be discussed.

## **1° Salone dell' Editoria Archeologica 20-23 May 2010 Rome**

The 1st Archaeology Publishing Fair project, sponsored by Ediarché Srl, consists of an exhibition and cultural event whose main subject is the archaeological book. Different events related to publishing and archaeology will be organized around this main topic. The core of this initiative is the exhibition and sale of Archaeology, Ancient History and Ancient Art History books at the Luigi Pigorini National Museum of Prehistory and Ethnography. This prestigious public institution serves the multicultural community and its civil development, engaging in research, conservation and the promotion of communication, for informative, educational and recreational purposes, of the tangible and intangible heritage of paleoethnological and ethnoanthropological interest.

The book exhibition and sale will be accompanied by a program of cultural events.

The 1st Archaeology Publishing Fair aims to become a point of encounter and cultural exchange for specialized publishing houses and those in the field, institutions, public bodies, museums, universities, research centers, archaeological societies and cooperatives, cultural tourism agencies, cultural associations, and also those curious about ancient times.

The exhibition itinerary allows the publishing companies' stands to benefit from a setting that includes archaeological pieces and photographic images made available by partner museums and art galleries. The museum will also display as part of the exhibit the archaeological items retrieved by the Italian Archaeological Heritage police from Rome's Guardia di Finanza and the Carabinieri's Tutela Patrimonio Culturale (T.P.C) Command. Lastly, the itinerary will include an exhibit area dedicated to Maritime Archaeology and multimedia technology applications in the cultural field.

## **VARIA**

### **Etruscan Literacy in its Social Context Conference**

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

The social impact of literacy in early societies is a topic which has been the subject of much recent research. In the study of ancient Italy, specifically, new discoveries and new analyses of Etruscan inscriptions have flourished in recent years. However, many of these studies have focused primarily on epigraphic and linguistic aspects. Although this conference aims to contribute to these studies, its goal is to move away from issues of linguistic and morphological analysis and concentrate instead specifically on the social context of writing in the Etruscan world. We examine the social and cultural impact of the adoption of writing, and address themes such as how we can define literacy and assess how widespread it was; what groups adopted literacy, and what the social purposes of reading and writing were. The conference examines these issues from a range of perspectives, and in the context not only of Etruria itself, but of the Etruscan world as a whole.

Examples of questions we address are:

#### **Writers and readers among the Etruscans**

Was literacy restricted by class, gender, age or any other social parameter? Were the people who did the inscribing (potters, metal-workers, stone-carvers etc) fully literate or not? What was the relationship between those who composed or commissioned texts and those who inscribed them? How was writing taught and transmitted?

#### **The social purposes of Etruscan writing**

Were inscriptions meant to be read and, if so, by whom? Was writing used for single or multiple purposes, practical or symbolic? Was it used to convey everyday messages and, if so, between living people or between the living and the dead/divine? Were the messages conveyed by the content of the writing, by the material employed, by the use and location of the artefact or monument, or by all these combined?

#### **Writing and identity formation**

The creation and reinforcement of

identities at different levels – individual, kin group, community, supra-community – is characteristic of state societies. How might Etruscan writing, and particularly the practice of naming, have contributed to these processes?

The conference arises from the work of the AHRC Project: "Etruscan Literacy in its social context, 8th–5th centuries BC", based at the Institute of Archaeology, University College London [Principal Investigator: Professor Ruth Whitehouse Co-investigator: Dr John Wilkins. Research Fellow: Dr Kathryn Lomas]

For further information see:  
<http://www.ucl.ac.uk/accordia/Conf.Etr.Literacy.htm>

### **The Influence of Volcanic Topography on Etruscan Culture**

by Ann C. Pizzorusso

Gases, vapors, radiation, thermal waters, magnetic anomalies and thermodynamic effects were all characteristics of the Etruscan settlements. For the Etruscans, volcanoes served many purposes. The volcanic soil produced agricultural products, wine and oil of exceptional quality. The tuff, deposited over a large aerial extent, was used for construction of homes, temples, walls for defense, and tombs. It also served as an ideal material for constructing cuniculi (channels) which collected groundwater or rainwater for domestic use.

Apart from the significant practical uses associated with volcanoes and their deposits, the Etruscans assigned important cultural and religious connotations to their presence. Volcanoes were considered sacred. Monte Amiata, the only volcano in Tuscany, was considered holy. Lake Bolsena (a volcanic lake) was dedicated to the goddess of earth and water Urcla. Bisentina, an island in the center of Lake Bolsena, a remnant of a volcanic cone, was considered a sacred center for the entire Etruscan confederation.

The author, a geologist, presented cultural and anthropological data to show how volcanic territory played an important part in Etruscan culture and possibly serves as a key to determining the origin of the Etruscans themselves.



### **Exhibition — The Lost World of Old Europe: The Danube Valley, 5000-3500 B.C.**

**Institute for the Study of the Ancient  
World, New York**

The exhibition has been on view from November 11, 2009 through April 25, 2010 at ISAW, located at 15 East 84th Street in Manhattan. The show, which has received rave reviews, moves to the Museum of Cycladic Art in Athens in October 2010. A number of lectures and events have been scheduled in connection with the exhibition, among them the following lecture by Dr. Peter Biehl, Associate Professor, Director of the Institute for European and Mediterranean Archaeology, State University of New York at Buffalo.

#### **"Deconstructing the Myth of the Great Mother Goddess: Masking and Breaking the Human Body in Old Europe"**

Arguing against the theories of Maria Gimbutas on the Great Goddess, Dr. Biehl provided an overview of how the people of Old Europe represented the human body in the form of anthropomorphic figurines made of clay, bone and marble in the 6th and 5th millennium BC and discussed how studying visual representations of the human body can aid us in understanding identity and personhood in the past. One of the main objectives of the lecture was to look at anthropomorphism as well as at embodiment and entanglement of the visual body. Within this theoretical framework he demonstrated how Neolithic and Copper Age figurines are linked to central ideas people have about their own bodies rather than about the Great Mother Goddess. He also analyzed how the perception and performance of this visual body changes at the end of Old Europe.

April 2, 2010, 5 PM at the Institute for the Study of the Ancient World 15 East 84th Street, New York, NY 10028 Lecture Hall



## The Delphic Oracle: Modern Science Examines an Ancient Mystery

The Archaeological Institute of America and The Institute for the Study of the Ancient World at NYU presented a lecture by John Hale, University of Louisville, on recent discoveries concerning the famous Delphic Oracle.

Ancient Greek and Roman authors stated that Apollo's sacred oracle at Delphi in central Greece was located at the site of unusual geological features and phenomena: a chasm or fissure in the rock; an emission of sweet-smelling vapor or gas; and a sacred spring. The priestess who pronounced the oracles, known as the Pythia, sat on a tall tripod above the fissure where she could inhale the vapor, thus triggering a prophetic trance in which she could serve as a medium for the prophetic oracles of the god Apollo. So great was the influence of the woman's words that scarcely a colony was founded or a war undertaken in Greece for over a millennium without the sanction of the Delphic Oracle. Famous figures from Oedipus and Agamemnon to Alexander the Great and various Roman emperors consulted the shrine. During the 20th century, most scholars adopted a skeptical attitude towards the ancient traditions about Delphi, denying that there had ever been a fissure or a gaseous emission in the crypt of the temple. However, in 1995 an interdisciplinary team was created to study not only the archaeology of Delphi, but also the evidence from geology, chemistry, and toxicology that related to the oracle. The results of the research vindicated the ancient sources. Our team has gone on to study Greek oracle sites elsewhere in the Aegean and Asia Minor, where we have found similar geological features.

March 25, 2010. ISAW Lecture Hall, 15 East 84th Street, New York, NY 10028

*Ed. Note: The results of this research confirm the interpretation recently made by a number of scholars concerning the sacred quality of clefts in the rock, including Maria Bonghi Iovino at Tarquinia, Gregory Warden at Poggio Colla, and Nancy de Grummond at Cetamura del Chianti.*



King Gustav the "archaeologist king" excavates a trench at the site of San Giovenale in the 1960s, while onlookers ponder.

### "Luoghi e personaggi della memoria: Re Gustavo VI Adolfo di Svezia"

This was presented on November 10, 2009 at the conference hall Provincia di Viterbo. It was dedicated to the works of the sovereign in the territory of Tuscia 50 years after his death (1973) and to the undertakings of the Swedish Institute of Classical Studies that led to the discovery of the Etruscan habitats of Acquarossa and San Giovanale.

Participating at the conference were Alessandro Mazzoli, President of the province of Viterbo, Giulio Marini, mayor of Viterbo, Pietro Mazzarella, mayor of Blera, Anders Bjurner, ambassador of Sweden, Barbro Santillo Frizell, director of the Swedish Classical Institute in Rome. The presentation was illustrated by Valeria Santoleri (Mp Mirabilia). Talks by Pietro Graziani, Director General of Internal Affairs for the Ministry of Beni Culturali, Anna Maria Moretti Sgubini, Superintendent of Archeology for southern Etruria, Roberto Vicere administrator of Mp Mirabilia, Vincenzo Ceniti, consul of the Viterbo Touring club. The session was moderated by the historian Giuseppe Lattanzi. The activities of the "archaeologist king" were presented with illustrated informational panels which were later installed in Viterbo and Blera and documented the history of the excavations, the passion of the Swedish sovereign.

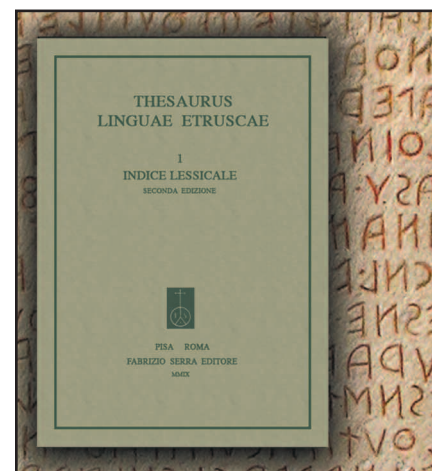
## JOURNALS

Ellen Thiermann, *Capua - Grab und Gemeinschaft. Eine kontextuelle Analyse der Nekropole Fornaci (570-400 v. Chr.). Doctoral diss., University of Amsterdam 2009.*

Ellen Thiermann's research focuses on the community of Capua in Campania during the sixth and fifth centuries B.C. It is based on the evidence from the necropoleis: the *Fornaci* necropolis (excavated between 1962-1973 by W. Johannowsky) as well as a series of tombs either without context or from excavations of the 19th century, most notably four elite tombs (the Barone, Brygos, Dutuit, Board Players tombs) from the same period.

According to ancient written sources Capua would have been founded or colonized by the Etruscans and it would have been one of the richest and most powerful cities of Italy. Our archaeological knowledge, however, of this so-called Etruscan period is limited by a long series of lootings and unpublished excavations.

Thiermann studied the unpublished excavation data and tomb contents of Capua's largest cemetery, the *Fornaci* necropolis. The artefacts were hidden in museum magazines for 40 years. The research led to insights into the life of a community which was famous for its artistic output far beyond the region. The tombs testify to an original mixed culture in Campania consisting of Italic, Etruscan and Greek elements. Attempts to recognize a reflection of a supposed colonial history are disputable, according to Thiermann: they tell more about modern projections than about the ways of dealing with death in antiquity.



Enrico Benelli, *Thesaurus Linguae Etruscae*. Fabrizio Serra Editore, 2009.



Celebrating the 170 year anniversary of the discovery of the Hypogaeum of the Volumni.



New journal, *Officina Etruscologia*  
[www.officinaedizioni.it](http://www.officinaedizioni.it)



*Abstracts continued from page 3*

**From Myth to the Everyday:  
Theophoric Names in Etruria."**

by Enrico Benelli,

Istituto di Studi sulle Civiltà italiane e  
del Mediterraneo antico, Rome

The Etruscans, like many other peoples of the ancient world, used a number of personal names derived from those of their own gods. Some of these names show typological oddities unparalleled elsewhere, connected as they are to the typical Etruscan asuffixed *nomin*, which in turn represent a far greater question, at present only partially answered. The aim of this paper is to understand if the chronological and topographical distribution of theophoric names as attested by Etruscan inscriptions may reveal patterns of some historic and/or cultural significance.

**On a series of Etruscan mirrors  
relating to the legend of Meleager**

by Dominique Briquel

CNRS, Université de Paris-Sorbonne,  
and École Normale Supérieure

The legend of Meleager is depicted on a small group of Etruscan mirrors; as none of them was provided with inscriptions, the identity of some of the figures remained uncertain for a long time. Since the Louvre Museum acquired a new document in 2003, their identification is now firmly established. That the Etruscans did not receive the Greek myths passively, but developed their own stories about the figures they borrowed from Greece is shown by the unexpected presence of a male figure whose name is that of Meleager's ancestor Pothaon, but whose more youthful appearance suggests he could be one of his uncles, the brothers of his mother Althaia, who were killed by him after his victory over the Calydonian boar.

**Thebes in Etruria: Greek Myths in  
Etruscan Contexts**

by Francesco de Angelis, Department  
of Art History, Columbia University

The mythological tales related to the Theban cycle enjoyed a great popularity in Etruscan art, in both public and private contexts. The Hellenistic period represents a peak in this regard, when the protagonists of the myth—from Oedipus and his sons to Amphiaras, Adrastus, and Capaneus—occur on spectacular monuments such as the pediment of Talamone, as well as on hundreds of ash-urns from the tombs of



At the Met, de Angelis and Harari admire Etruscan inscription on the Oltos kylix, on loan from Italy.

Chiusi, Volterra, and Perugia. Scholars have often focused on the Greek prototypes of these images. Based on a reconsideration of the iconographic tradition, this paper proposes a different approach, emphasizing the function of the mythological scenes in their Etruscan contexts.

**Myth in Etruscan and Apulian  
Imagery**

by T. H. Carpenter, Ohio University

In this paper I will focus on the interrelationships of mythic images among Italic cultures in 4th Century BC Italy. A basic assumption here is that images of myth appear because of interest in the myth depicted. This seems self-evident, yet many scholars in the past have found it difficult to accept deep knowledge of myth and literature amongst the non-Greeks of Italy, be they Etruscans, Lucanians, Messapians or Samnites. My discussion is based on an exploration of three Greek myths that appear in both Etruscan and Apulian imagery but do not appear in surviving imagery from Greece. The myths are Laius' abduction of Chrysippos, the Argonauts' conflict with Amykos, and Achilles' sacrifice of Trojan youths at the funeral of Patroclus. I will explore the implications of these choices.

**Mythology of Light and Oriental  
Patterns in the Sanctuary at Pyrgi**

by Maurizio Harari, Collegio Ghislieri,  
University of Pavia

On the occasion of an Etruscan symposium at the Grand Palais in Paris (1992) Ingrid Krauskopf showed that anthropomorphizing indigenous deities and constructing, through their images, a mythological repertoire are cultural phenomena that cannot be described only in terms of a process of Hellenization. Before 500 BC the

Etruscan choice for Greek images and stories of gods and heroes was already an irreversible fact, but various other cultural options had been suggested by the Levantine figurative world.

Harari's paper aims at focusing again on a controversial series of ante-fixes found in the sanctuary at Pyrgi (which belong to the so-called Twenty Cells Building) in order to underline, in spite of their Greek morphology, the clearly Near-Eastern character of the iconography. This seems to conform to zilath Thefarie Velianas's ideological programme.

**An Etruscan Myth of Mezntie**

by Nancy T. de Grummond, Florida  
State University

The paper examines closely an Etruscan mirror in the Villa Giulia Museum, Rome, dated ca. 300-275 BCE and possibly originating in the area of Bolsena and Orvieto. The engraving on the reverse of the mirror contains a five-figure group, showing, it is argued, an image of Mezntie, a kingly figure who may be compared with the Roman legendary or mythological figure Mezentius, appearing in Virgil's *Aeneid*. An attempt is made to identify the other figures on the mirror and to interpret the myth, a story unknown apart from this scene and in fact the only known representation so far of Mezntie in Etruscan art. It should be studied in relationship to the well-known mirror with the Etruscan myth of Cacu and the Vipinas brothers. These unusual stories are considered as a manifestation of the transmission of myth by oral means, and comparanda for oral transmission are included.

**From cult to myth:  
The Thruschva gods in the light of  
new inscriptions from Caere and  
Volsinii**

by Adriano Maggiani, Università di  
Ca' Foscari, Venice

The Etruscan religion, like that of the Romans, is essentially a religion without myth. It derives tales of gods and heroes from Greece. But because an Etruscan god has a role in a Greek myth, it is necessary that his qualities be identified with those of a Greek god and that he have also assumed his identity. Thus religious syncretism precedes the acquisition of myth.

In principle every major divinity, as such, ought to receive cult; but not all cult divinities can also boast of a traditional story, that is, a myth.



Conference organizers Francesco de Angelis and Larissa Bonfante.

In reality, in the repertory of images on mirrors, there are many supernatural beings with unequivocally Etruscan names who have been inserted into stories about the major gods, for which there exist no indications that there were ever cults dedicated to them (cf. e.g. Zipna, Evan, Mean, Munthuch, Ethausva, Thalna, Achviser).

This "*plebs deorum*" can perhaps be explained by the late date of the evidence and can for the most part be interpreted as reflecting the personification of abstract concepts, which expands explosively in 5th century Greece.

This can explain only a part of the situation. A divinity like Cilens, who is a full-fledged divinity since he appears three times on the Piacenza liver, appears in a myth next to Minerva on a plaque from Bolsena, but does not seem to have been the object of a cult. This is also true for Lasa, Maris, Alpan, and Culsu. There are also divine beings, who certainly were the objects of a cult for whom there was no iconography or myth, for example, Thufultha, Lusa, and Tecvm.

Then there are certain beings which we must believe to have been divine because they appear on the Piacenza liver, but for whom there exist neither cult nor iconography nor myth, e.g. Mae, Velch-, Vetis and, until today, Thusc-. It is about the last that I want to speak, thanks to recent archaeological discoveries in the sanctuaries of Cerveteri (Loc. S. Antonio) and Orvieto (Loc. Campo della Fiera). New epigraphical evidence allows us to recover the correct form of the theonym to determine the probable gender and number and to prove the existence of a cult. On the basis of a few images and of the connection with other divinities worshipped in the same sanctuaries we can suggest an assimilation with groups of female divinities in Greece.

This example can illuminate the role of the various sanctuaries in directing the processes of religious syncretism.



# REVIEWS

**Marshall Joseph Becker, Jean Macintosh Turfa, Bridget Algee-Hewitt, *Human Remains from Etruscan and Italic Tomb Groups in the University of Pennsylvania Museum*.** Biblioteca di "Studi etruschi" 48. Pisa/Roma: Fabrizio Serra Editore, 2009. Pp. 176. ISBN 9788862271141. €230.00 (pb).

Reviewed by Gregory Warden,  
Southern Methodist University  
From *BMCR* 2010.03.50

This landmark publication is a model of scientific and archaeological inquiry. It publishes, carefully and scientifically, the human remains from Etruscan and Italic cremation and inhumation burials preserved in the University of Pennsylvania Museum in Philadelphia. The careful attention to detail by two experts on human remains (Becker and Algee-Hewitt) and broader contextualization by an eminent Etruscologist (Turfa) form the basis for a study that informs us on a much broader level about Etruscan funerary practice.

This volume publishes all the surviving human remains from the University Museum's collections. The assemblage thus includes the cremated remains in any Etruscan or Italic urn, and all of the skeletal remains that can now be accounted for. Some of the skeletal remains, however, cannot be located today and seem to have been lost since the 1930s. Such are the historiographic vagaries of human remains from the classical world, which rarely have received the same attention, or even the same care, as material culture. The problem is exacerbated by the fact that the material was collected in the late nineteenth century when archaeological methods were less advanced. Still, even in those days the human remains were collected along with the objects, perhaps because the archaeology of the time was as methodologically connected to natural history as to art. Subsequently, the quest for objects as works of art produced a kind of archaeology, in Italy at least, where until very recently human remains were often neglected, in extreme cases even discarded. Not that earlier archaeologists were above reproach, for the collection of human remains could be incidental. Particularly telling is the record photograph of the "Toscanella Tomb" (Tuscania) where a skull has been pic-

turesquely perched on a vase in the middle of the tomb group (pl. VII). A great amount of knowledge has been lost, which is why this publication, based on careful "re-excavation" of objects in a museum setting, is important as a model of inquiry.<sup>1</sup> It is also remarkable how much information can be extracted from often meager remains.

The first chapter sets out the methodological challenges as well as the potential significance of studying human remains. The study of this kind of material is both science and art, especially given the nature of preservation, and things like the sex of an individual can be determined only with varying degrees of certainty, which is why controlled double-blind studies like the one described here are so important. In this case the remains were examined independently by Becker and Algee-Hewitt. Another important factor, apart from excavation methods that are not always well documented, is the way the material has been stored; there are often issues of contamination. These methodological issues are investigated in detail and followed by a longer section on "Why Examine Etruscan Bones and Wood Ash?" What follows is a wide-ranging and fascinating discussion of Etruscan funerary ritual from the Villanovan to the Roman period. The evidence includes Roman sources, for instance on the nature of the funeral pyre, as well as empirical evidence for the actual mechanics of cremation, the effect of cremation on the skeleton, even the correlation of the size of the cremated remains to the sex, size, or age of the deceased. Especially interesting are questions of selection after the cremation. While Villanovan urns were probably large enough to hold the remains of the cremated individual, some urns, for instance hut urns, were probably too small, requiring that the burned remains be crushed. The authors suggest that this process of comminution may have been effected by rolling a large log over the remains. What may also be of interest to archaeologists is the evidence for the burning of grave offerings, or the inclusion of food offerings or animals in the burial.

All these issues relate to the analysis of specific tomb groups that is taken up in the next eight chapters. The groups are arranged by region. They are fol-

lowed by conclusions and a series of tables that set out the data. In table 1 those data include date, container type, weight, weight of human bones, bones and other objects included in the burial, and conclusions about age, stature and sex. Table 2 summarizes the nature of cremated bones in the urns; table 3, estimated pyre temperature; table 4, evidence for sex, stature, and physiognomy; table 5, evidence for age and pathology; table 6, evidence for dentition; table 6.1, description of teeth and the skull MS 1406; table 6.2, description of teeth of multiple individuals, tomb MS 3266, Orvieto; table 6.3, description of teeth, MS 1688; table 7, artifacts associated with cremation burials; table 8, organic materials associated with cremations; table 9.1, non-cremated skeletal material; table 9.2 uncremated bones labeled MS 3266; and finally table 10, animal bones in urns with cremated human remains. The relegation of most of the data to these tables means that the text is readable and engaging, filled with details that bring Etruscan funerary ritual to life.

The specific evidence that has been gleaned from sometimes modest remains is impressive and testifies to the importance of careful scientific analysis of all human remains. There is evidence, for instance, that in certain instances animals may have been placed on the funerary pyre. In the case of an urn from Chiusi (MS 1403) of the seventh century BCE, the deceased seems to have been a tiny woman of about sixty five years of age in relatively good health (no signs of arthritis!) at the time of death, and a dog-sized mammal may have been placed with her on the pyre. While the authors are suitably restrained in their analysis, the evidence at first glance creates a strong image of the immediacy of funerary ritual, of a woman being laid to rest and undertaking the final journey to an afterlife accompanied by a beloved pooch. A later summary of evidence for animal sacrifice suggests caution and other, less evocative possibilities (p. 105), for instance that the animal may have been part of a funerary meal, or that animal bones from the area of the pyre may have been unintentionally included in the ossilegium. But as the authors point out, in well documented discussion, the inclusion of prized animals in the burial is not unusual.<sup>2</sup> Further analysis of this kind of material will surely provide more definitive evidence, but the point

is that a wealth of information emerges from the careful analysis of human remains by scientists, and that information, when combined with broader cultural analysis by a knowledgeable and imaginative archaeologist, will illuminate important aspects of Etruscan society and belief system. The fascinating details that emerge are numerous, so much so that an index would have been a really useful addition to this volume. Some of the specific topics are the inclusion of weaving implements or 'sets' in tombs, the possibility of early marriage among the Etruscan elite, and even a sherd that was deliberately trimmed into a rectangular shape for reuse or inclusion in the tomb. And there is so much more.

The brief but satisfying conclusions of the final chapter pull together the disparate evidence and touch upon issues of population and health, the cremation ritual, the inclusion of textiles in burials, and even animal sacrifice and the vexing issue of the *dii animales*. The final remarks, as lucidly written as the rest of the volume, take up the theme of the importance of this kind of study, and there is no question that the authors have shown that "Even a small sample or very fragmentary specimens, conservatively interpreted, can yield useful information about ancient life and funerary rituals." We should possibly entertain the caveat that such a result is especially the case when the researchers are as rigorous, talented, and well trained as the three authors of this volume.

## Preface and Acknowledgements

- 1) Background and Methodology
- 2) Iron Age Tombs of Vulci
- 3) Iron Age Tombs of Narce
- 4) The Ager Faliscus: Mazzano Romano and Cogion (Coste di Manone), sixth-fourth centuries B.C.
- 5) Ardea: Archaic Iron Age Tomb
- 6) Chiusi: Archaic and Hellenistic Tombs
- 7) Orvieto: Bones from Archaic Necropolis
- 8) The Territory of Tarquinia: Hellenistic Tombs of Montebello and Tuscania
- 9) Other Human Skeletal Remains from Italy Collected for the University Museum
- 10) Discussion: Etruscan Demography and Funerary Ritual *continued on p.28*



**Philip Perkins, *Etruscan Bucchero in the British Museum*. Research Publication no. 165. London: The British Museum, 2007. Pp. 136; maps 2, figs. 308. ISBN 978-0-86159-1657. £60.00(pb).**

Reviewed by Richard De Puma,  
University of Iowa  
(richard-depuma@uiowa.edu)  
From *BMCR* 2008.08.33

There are three kinds of people in the world: those who detest bucchero; those who adore bucchero; and, the largest group, those who have never heard of it. This most characteristic type of Etruscan pottery was produced continuously from perhaps as early as ca. 675 B.C. until the Etruscans were finally absorbed by the Romans in the early 1st century B.C. Enormous quantities of bucchero, ranging from the exquisite to the laughable, appear at every Etruscan site and in many trading centers spread over a large range of the Mediterranean Basin and Europe. Many museums, especially the Villa Giulia, the Vatican and the Museo Archeologico in Florence, the Louvre and the Hermitage, contain excellent collections of bucchero. It is not as well represented in North America, although there are good collections at the Metropolitan Museum of Art, the Field Museum of Natural History in Chicago (unfortunately, not on display) and the Royal Ontario Museum in Toronto. A surprising number of American museums have some bucchero, but most of it is rarely, if ever, exhibited or studied.

In recent decades, at least in that select group of people who adore bucchero, there has been a steady, concerted effort to demonstrate the importance of bucchero as a significant indicator of Etruscan cultural influence, trade, technical skill and taste. Numerous collections, especially in Europe, have been carefully studied or reassessed, a great deal of technical data has been collected and interpreted, and it is fair to say that we are in a much better position to appreciate the relevance of bucchero in the greater context of Etruscan civilization.

Philip Perkins has produced a much-needed catalogue of the excellent bucchero collection in the British Museum. More than 75 years ago, F. N. Pryce published 207 pieces of bucchero in a CVA.<sup>1</sup> Although many still assume that this catalogue is comprehensive, it actually represents only about two-thirds of

the museum's collection in 1932. Thus, P's book brings together all 314 pieces of bucchero in the museum and, more importantly, takes account of the vast progress made in our understanding of this kind of pottery over the intervening years.

The first chapter, "The Formation of the Collection," demonstrates that bucchero was among the earliest items acquired by the museum. The first nine pieces, all from the collection of Sir Hans Sloane, came in 1756, only three years after the museum's foundation. One of these, the upper part of a caryatid figure (No. 67), is especially interesting because it demonstrates that even at this early date bucchero was being manipulated to create odd but appealing pastiches. As Perkins points out (24; see also No. 55), this casts some doubt on the authenticity of more complete examples of the caryatid type, all from the Durand Collection and acquired in 1836 (Nos. 56-66). At some point in the early 19th century these figures were added to two different (authentic) bucchero chalices (Nos. 75-76), no doubt to enhance their value by transforming a commonshape into something unusual and far more decorative.

Other important additions of bucchero came from well-known collections such as that of Charles Townley (28 pieces in 1814), Samuel Butler (two pieces in 1840), James Millingen (six pieces in 1847), and John Ruskin (No. 16, illustrated on the cover). But the largest number, 83 pieces representing more than a quarter of the present holdings, was purchased from Domenico Campanari in 1838-39. He had mounted the first exhibition of Etruscan antiquities in England in 1837. This early blockbuster attracted huge crowds and inspired many people, including Lady Hamilton Gray,<sup>2</sup> to travel to Italy in search of the Etruscans.

Additions to the museum's bucchero collection in the 20th century were made sporadically by purchase or donation, often as part of a larger group of antiquities. Perkins provides an excellent set of concordances (77-82) that allow easy reference to sources and cross-references to Pryce's CVA and the earlier Walters catalogue.<sup>3</sup> There are also lists of possible production sites, findspots, and graffiti.

The second chapter, "The Study of Bucchero and the British Museum Collection," summarizes progress made in the ongoing analysis of bucchero, really a vibrant sub-field of Etruscan

studies. A major concern is the development of typologies, something that can be traced back to the 19th century but that was more systematically expanded in the late 1970s by Rasmussen<sup>4</sup> and Gran-Aymerich.<sup>5</sup> More recently, scientific analyses of bucchero fabrics from a wide variety of sites have effectively demonstrated that there were many local production centers.<sup>6</sup> Perkins offers an expert summary of the complicated issue of influences on bucchero design and technique. In fact, this short chapter provides a useful, concise review of our current understanding of bucchero with ample bibliographic citations for those who wish to pursue any aspect of the topic.

The Catalogue (11-75) forms the core of this publication. Entries are arranged alphabetically by shape (i.e., alabastra, amphoras, aryballoi, etc.) and chronologically within each shape. One feature that sets these entries apart from the norm is the precision with which condition and production techniques are described. Perkins is attentive to fabric and provides a careful, systematic description of inclusions. The clay color is always noted, although there is an important caveat (10) explaining that many vases were "enhanced" with applied black paint or polish, probably in the 19th century. Perkins also takes care to cite the most relevant parallels for each example.

All items (except 8 sherds) are either illustrated with photos or profile drawings, sometimes both. The drawings, skillfully executed by Kate Morton, are especially helpful in showing the impressed friezes on some pieces (e.g., Nos. 70, 90-94, 284).

Among the interesting insights: The British Museum collection has a large proportion of Campanian bucchero (more than 40 examples), due to the early archaeological exploitation of Campania by Sir William Hamilton. Oinochoai are the most common shape represented in the collection. In fact, some examples are unusual enough to merit three additions to the standard oinochoe typology proposed by earlier scholars. Perkins designates these Types BM1 (Nos. 258-61), BM2 (Nos. 262-66) and BM3 (Nos. 267-71). All are undecorated. Three vases have dedicatory inscriptions (Nos. 74, 179, 225) and 21 have graffiti. Many examples are decorated with impressed fan motifs and some with figural friezes. Unusual combinations of rouletted and stamped ornament appear on Nos. 74

and 78, the latter associated with parallels from the Calabresi Tomb. There are also a number of bucchero pesante vases with typically ornate relief decoration. Kantharoi, the most common bucchero shape, receive special attention and a scatter plot (46) showing the correlation between rim diameter and height. This enables Perkins to demonstrate that there are two basic types of Rasmussen's Type 3e kantharoi: smaller and larger ones. The sample size is relatively small (41 examples) suggesting that more examples might make this difference more pronounced.

It is always good to have a major collection published. This book will remain useful for many years not only as a comprehensive treatment of the British Museum's bucchero collection, but also for anyone who wishes to learn more about bucchero in general and to appreciate better its ramifications for our understanding of Etruscan culture. Notes:

1. F. N. Pryce, *Corpus Vasorum Antiquorum* Great Britain 10, British Museum, fasc. 7 (London, 1932).
2. E. C. J. Hamilton Gray, *Tour to the Sepulchres of Etruria, in 1839* (2nd ed., London, 1841).
3. H. B. Walters, *Cypriote, Italian and Etruscan Pottery. Catalogue of the Greek and Etruscan Vases in the British Museum*, vol. I, part II (London, 1912).
4. T. Rasmussen, *Bucchero Pottery from Southern Etruria* (Cambridge, 1979 and 2006).
5. J. Gran-Aymerich, "Le bucchero étrusque: aspects de méthodologie et de pratique archéologique" in *Le Bucchero nero étrusque et sa diffusion en Gaule Méridionale*, Actes de la Table-ronde d'Aix-en-Provence, 21-23 mai 1975 organisée par le Centre National de la Recherche Scientifique et L'Institut d'Archéologie Méditerranéenne (= Collection Latomus 160) (Brussels, 1979).
6. K. Burkhardt, *Petrographische und geochemisch Untersuchungen an etruskischen Bucchero-Keramik von Fundorten Chiusi, Orvieto, Vulci...* (= *Münchner Geologische Hefte* 5) (Munich, 1991); A. Naso (ed.), *Appunti sul bucchero. Atti delle giornate di studio* (Blera, 2004).



**Archaea: Case Studies on Research, Planning, Characterisation, Conservation and Management of Archaeological Sites**, edited by Nicolò Marchetti and Ingolf Thuesen, BAR S1877, Archaeopress 2008, [www.archaeopress.com](http://www.archaeopress.com). ISBN 9781407303574. 65 GBP. 470 pages; figures, maps, plans, tables, drawings and photographs, with 16 colour plates.

That field archaeological research and the conservation of ancient remains are inseparable actions is now a commonly shared opinion. However, in practice this consensus does not come with a check-list of shared protocols which can help in identifying the best possible solutions in each case. The ways of presenting a site to the public are often conceived *a posteriori*, after the completion of an archaeological project and without taking advantage of all the data produced by secondary studies and analysis of the excavated materials.

Field archaeologists have long been confronted by these problems and this work is the result of a symposium on the topic, now known as the ARCHAIA project, held by a group of colleagues from the Universities of Bologna, Copenhagen and Zadar, to which some other key speakers were added. This book contains the results of their joint efforts in highlighting what they think may be some of the most promising avenues for future practice and research.

#### Contents:

1. ARCHAIA: From excavation strategies to archaeological parks (Nicolò Marchetti);
2. Protection of cultural property and archaeological heritage in the European Union and in Italy (legislation and recent case law (Guglielmo Cevolin);
3. Towards an international agenda for agreeing on a standard policy of preservation, presentation and management of archaeological sites and parks (Ingolf Thuesen);
4. Survey and technical analysis: a must for understanding monuments (Carla Maria Amici);
5. Image-based 3-D recording and modeling of landscapes and large Cultural Heritage sites (Armin Gruen);
6. Multiscale integrated application of geomatic techniques for Cultural Heritage documentation (Gabriele Bitelli);
7. Precise global georeferencing of sites and geodetic techniques for mor-

phological surveys within a common reference frame (Luca Vittuari);

8. Topographical field operations in mapping archaeological sites (Enrico Giorgi);

9. Some aspects of close-range photogrammetric surveys for Cultural Heritage documentation (Antonio Zanutta, Gabriele Bitelli);

10. Take a look, make a sketch and re-think it: surveying and 4-D models for reconstructing archaeological sites (Moritz Kinzel);

11. Traces of the past: characterising material culture (Luisa Mazzeo Saracino);

12. A mineralogical-geochemical approach to pottery characterisation (Vanna Minguzzi, Maria Carla Nannetti);

13. A systematic approach for the damage assessment of museum metals collections based on statistics and portable techniques: the case study of ancient Messene, Greece (M. Giannoulaki, V. Argyropoulos, T. Panou, G. Michalakakos, A.G. Karydas, V. Kantarelou, D. Anglos, A. Giakoumaki, V. Perdikatis, C. Apostolaki, P. Themelis, D. Poulimenea);

14. Characterisation and documentation of material culture (particularly pottery) (Susanne Kerner);

15. Reconstructing history from material culture: the case of Etruscan Marzabotto (Elisabetta Govi);

16. Material evidence as a vehicle for socio-cultural reconstruction (Alan Walmsley);

17. GIS archives for sites and their landscapes (Maurizio Cattani);

18. Semantic profiling to support multi-view and multimodal interaction (Flavio De Paoli, Glauco Mantegari);

19. Computational intelligence in archaeology: the automatic production of knowledge (Juan A. Barceló);

20. Wireless networks in archaeology and Cultural Heritage (Massima Ancona, Davide Conte, Donatella Pian, Sonia Pini, Gianluca Quercini, Antonella Traverso);

21. NADIR — the Archaeological Research Network of the Department of Archaeology, University of Bologna (Antonio Gottarelli);

22. An introduction to bioarchaeology through a zooarchaeological perspective (Antonio Curci);

23. Bioarchaeology, the human skeleton as a historical source (Maria Giovanna Belcastro, Valentina Mariotti);

24. Faces from the past: the recon-

struction of human physical appearance (Niels Lynnerup, Bjorn Skarup);

25. Botanical macroremains (Marialetizia Carra);

26. the use of archaeobotanical assemblages in paleoeconomic reconstructions (Mette Maria Hald);

27. An introduction to faunal remains and environmental studies: a mismatch or a match made in heaven? (Pernille Bangsgaard);

28. Conservation and presentation of historical European mining landscapes: the Rammelsberg and Goslar UNESCO World Heritage site, and the North-Western Harz Mountains in Germany (Christoph Bartels);

29. Ten years of collaboration on cultural landscapes research: new directions in Italian heritage management (Andrea Zifferaro)

30. From archaeological parks to the enhancement of archaeological landscapes: new directions in Italian heritage management (Andrea Zifferaro);

31. Environmental assessment of an archaeological site for the development of an archaeological park (Paola Rossi Pisa, Gabriele Bitelli, Marco Bittelli, Maria Speranza, Lucia Ferroni, Pietro Catizone, Marco Vignudelli);

32. Culture, context, communication: an essay on the museological depth of field (Tim Flohr Sorensen);

33. Global climate change and archaeological heritage: prevision, impact and mapping (Cristina Sabbioni, Alessandra Bonazza, Palmira Messina);

34. The restoration and consolidation of archaeological sites and historical buildings. Science — research — technology (Pasquale Zaffaroni);

35. Modern approaches to archaeological conservation (Giovanna De Palma);

36. The policy for the conservation of the archaeological heritage in Turkey (Abdullah Kocapinar);

37. Low impact restoration techniques, coverings and fixed devices in an archaeological park: a case study at Tilmen Höyük in Turkey (Stefano F. Musso);

38. Preservation and presentation of Neolithic sites: a case study at Shkarat Msaied, Southern Jordan (Moritz Kinzel);

39. Cultural Heritage management: the special cases of the World Heritage Site of Petra (May Shaer);

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41. The archaeological park and open-air museum at the Middle Bronze

Age site of Montale (Modena, Italy) (Andrea Cardarelli, Ilaria Pulini);

42. Strategic management of enhancement projects on urban archaeological sites: the APEAR method (Anne Warnotte, Marianne Tinant, Pierre Hupet);

43. Understanding the historic urban fabric of towns: implications for archaeological research design and public archaeology (Ian Simpson);

44. Late antique mosaics and their archaeological context (Isabella Baldini);

45. Archaeology and its museums: from the excavation to multi-media dissemination (Maria Teresa Guaitoli);

46. The Croatian archaeological heritage: some introductory remarks (Nenad Cambi, Giuseppe Lepore);

47. The archaeological site of Burnum: research perspectives within a protected natural landscape (Igor Borzic);

48. Archaeological diagnostics experiences at Burnum (Federica Boschi, Alessandro Campedelli);

49. Critical approach to the exhibitions of the Imperial cult in the Roman Illyricum with regard to its early stage of development (Miroslav Glavcic, Zeljko Miletic);

50. Archaeological heritage alongside the Krka River (Josko Zaninovic);

51. Roman epigraphical monuments from Asseria and Burnum: the role of epigraphy in reconstructing the history of sites (Miroslav Glavcic, Zeljko Miletic).

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Abbreviations and Bibliographies

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Notes:

1. An earlier model publication of interdisciplinary inquiry that included skeletal remains was Judith Swaddling and John Prag eds., *Seiante Hanunia Tlesnasa: The Story of an Etruscan Noblewoman*. London: British Museum, 2002.

2. For instance, published after this volume went to press, the fascinating evidence from the Marche of two prized hounds included in a warrior burial: G. De Marinis, *Il cane di Matelica: suggestioni omeriche a Matelica: il sacrificio funebre dei cani nella tomba 182 di Crocifisso*. Rome: "L'Erma" di Bretschneider, 2009.



## Brief Book Reviews

by Larissa Bonfante

**Margarita Gleba, "Archaeology in Etruria 2003-2009," *Archaeological Reports for 2008-2009*.** Published by the Council of the Society for the Promotion of Hellenic Studies and The Council of the British School at Athens, 2009.

The last report on archaeology in Etruria, by the same author, was occasioned by the *Etruscans Now!* Conference held at the British Museum in December 2002, edited by Judith Swaddling and Phil Perkins. and published in *Etruscan Studies* 9 and 10, 2002-03 and 2004-05. Since then, the number of new publications, exhibitions and excavations has increased; the author of the review therefore focuses on the most significant publications and discoveries, and the topics that have most attracted the interests of Etruscan scholars. Verucchio and Murlo continue to yield surprises; the discovery of a sanctuary of Tinia at Marzabotto changes our view of that site. And there is much else besides.

**Nancy A. Winter, *Symbols of Wealth and Power: Architectural Terracotta Decoration in Etruria and Central Italy, 640-510 B.C.* Supplement to the *Memoirs of the American Academy in Rome*.**

This book has been eagerly anticipated by scholars and field archaeologists preoccupied with the dating and typology of architectural terracottas of the Orientalizing and Archaic periods, and the relative chronology of Greek and Etruscan terracottas. The author recently presented her book at the IV *Deliciae Fictiles* Conference, on *Terrecotte architettoniche dell'Italia Antica*, held October 21-25 in Rome and Sicily.

**Edward Herring, Kathryn Lomas, editors. *Gender Identities in Italy in the First Millennium BC*.** BAR International Series 1983. Oxford, Archaeopress, 2009.

A variety of approaches deal with the way gender categories were used in antiquity, and how they are understood today. The Introduction by Herring and Lomas surveys the important and sometimes contentious field of gender studies and places the contributions in this context, while Ruth Whitehouse's essay, entitled "Where have all the men gone?" considers the achievements and

problems of sex, gender, and women's studies.

**Stephan Steingraber, *Le Necropoli di San Giuliano e il Museo Archeologico di Barbarano*.** Giacomo Mazzuoli, 2009.

Not far from Rome, the charming town of Barbarano Romano, whose name recalls the barbarian threats to the city of Rome in the Middle Ages, looks out today, as it did in antiquity, towards the hills where the Etruscans built rock-cut tombs with impressive temple façades — Castel d'Asso, Norchia, Sovana. Stephan Steingraber is Honorary Director of the small but interesting archaeological museum of Barbarano (*Etruscan News* 11, 2009, 17). The book was presented in Barbarano Romano December, 2009. At that time a lecture by General Francesco Bonaventura, "Da Caere a Marturanum. La proiezione della potenza Etrusca," celebrated the cultural exchange between the *comuni* of Barbarano Romano and Cerveteri.

**Barry Cunliffe, *Europe Between the Oceans. Themes and Variations: 9,000 BC to AD 1000*.** New Haven and London, Yale University Press 2008.

This is a wonderful book, full of maps and new ways of seeing the history of this area we call Europe. What, asks, the author, allowed Europe to achieve so much? He picks out a number of factors, all of them in one way or another connected with geography: the importance of the seas in the early development of western European society, the restlessness of its people, the diversity of congenial ecozones that allowed groups to explore, settle and develop distinctive economies and life styles. Europe's moderate climate, resources — wood, stone, metals, furs — and resulting population growth energized society. Indeed the author succeeds in his intent, to provide a structure to help those who want to explore the story of our early European ancestors.

**Andrea M. Gáldy, *Cosimo I de' Medici as Collector: Antiquities and Archaeology in Sixteenth-century Florence*.** Newcastle: Cambridge Scholars Publishing, 2009. Review by Natalia Agapiou, École pratique des hautes études

The book under review is the 2002 doctoral dissertation of classical archaeologist Andrea Gáldy, from the

School of Art History and Archaeology of the University of Manchester; its original title was '*Con bellissimo ordine*': *Antiquities in the Collection of Cosimo I de' Medici and Renaissance Archaeology*. The book is divided into two sections; the first section (Part I and Part II) serves as an introduction to the second section, an extensive Appendix of Archival Material and the Catalogue raisonné of Cosimo I's Medici collection of antiquities.

Bryn Mawr Classical Review 2009.09.72  
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**Laurence M. V. Totelin, *Hippocratic Recipes: Oral and Written Transmission of Pharmacological Knowledge in Fifth- and Fourth-Century Greece*.** *Studies in Ancient Medicine* 34. Leiden/Boston: Brill, 2009.

Review by Magali de Haro Sanchez, CeDoPaL, Université de Liège, Belgique

Laurence Totelin is the author of two articles on this subject, "Mithradates' Antidote: A Pharmacological Ghost," in *Early Science and Medicine* 9 (2004) 1-19, and "Sex and Vegetables in the Hippocratic Gynaecological Treatises," in *History and Philosophy of Biological and Biomedical Sciences* 38 (2007) 531-540, and a member of the Wellcome Trust Institute at Cambridge University. The book, which incorporates the results of her 2006 doctoral dissertation at University College, London, is, as she points out, the first study entirely devoted to the Hippocratic recipes since D. Goltz, *Studien zur altorientalischen und griechischen Heilkunde: Therapie - Arzneibereitung - Rezeptstruktur* (Wiesbaden 1974)...Bryn Mawr Classical Review 2009.10.42.  
[M.deHaroSanchez@ulg.ac.be](mailto:M.deHaroSanchez@ulg.ac.be)

**Arthur M. Eckstein, *Mediterranean Anarchy, Interstate War, and the Rise of Rome*.** Berkeley: University of California Press, 2006.

Review by James Quillin, Lake Forest Academy

In a body of scholarship spanning three decades, Arthur Eckstein has established himself as one of the world's foremost scholars on Roman imperialism in the middle republican period. His new book is dedicated to his teacher, Erich Gruen, and continues the tradition of Gruen's masterly *The*

*Hellenistic World and the Coming of Rome* (1984) by emphasizing the agency of Rome's neighbors in explaining Roman military policy. On one level, both works are critiques of William Harris' highly influential *War and Imperialism in Republican Rome* (1979), which saw Roman imperialism as the result of the uniquely bellicose culture of the Roman people.

However, E.'s new book breaks sharply with Gruen's in its espousal of a reductive explanation for Roman behavior. While Gruen tended to look to the particulars of every situation in explaining Roman decisions to go to war, E. presents us with a single fundamental reason for Roman militarism and aggression, namely, the anarchy of the Mediterranean interstate system.

Bryn Mawr Classical Review

**M.-L. Haack, ed. *Ecritures, cultures, sociétés dans les nécropoles d'Italie ancienne*.** Ausonius, Maison de l'Archéologie. Paris, Bocard 2009.

Marie-Laurence Haack, of the CNRS, organized this Round Table on the subject of writing and funerary practices in ancient Italy. This volume consists of the editor's thoughtful introduction and nine contributions by French and Italian scholars. Among those dealing with Etruscan subjects are Adriano Maggiani on "Une nouvelle attestation du mot *sacnisa*. Urne inédite de la Collection Consortini de Volterra;" Catherine Cousin, "Origine et place des didascalies dans l'imagerie funéraire étrusque;" Gilles Van Helms, "La naissance des traditions épigraphiques dans l'Etrurie archaïque: le cas de Crocifisso del Tufo;" and Enrico Benelli, "Alla ricerca delle aristocrazie chiusine." Forthcoming is the publication, also edited by Marie-Laurence Haack, of a conference on *L'écriture et l'espace de la mort*, which took place at the Ecole Française de Rome in March, 2009.

**Porzio Gernia, Maria Luisa, *La pax divina. Tra storia e preistoria linguistiche: la testimonianza delle Tavole di Gubbio*.** Alessandria, Edizioni dell'Orso, 2007.

The Iguvine Tables, so called because they were found in the area of the town of Gubbio in the mid-fifteenth century, are the most important ritual document to have come down to us from antiquity. Of the seven bronze tablets, Tables I-V are inscribed in the Umbrian

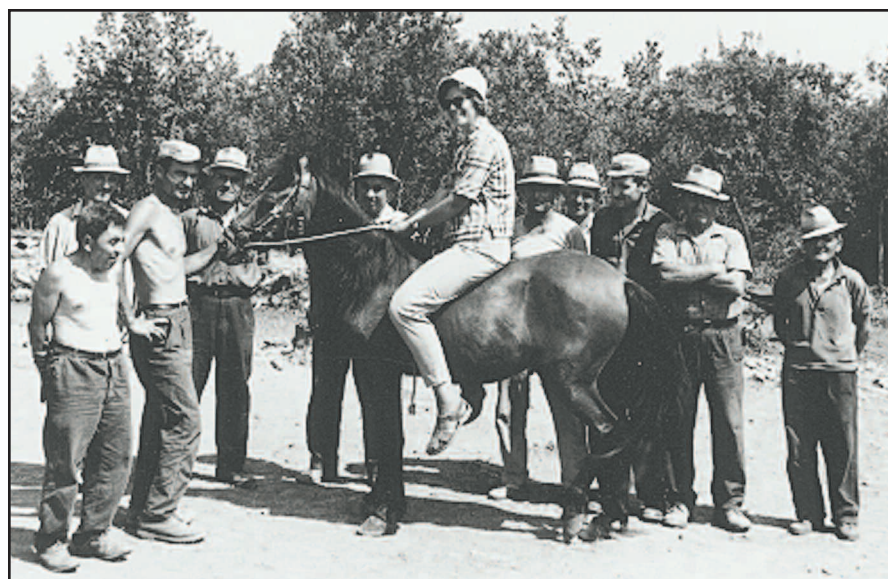
*continued on page 30*



## A Show for the Ages: *Gente di Murlo*

Exhibited at the Circolo ARCI in Vescovado di Murlo, Italy, from May 10 to June 30, 2009, the show *Gente di Murlo* spotlighted photographs made by Göran “Giorgio” Söderberg from the time he was a young man who came from Sweden as a photographer to the excavations at Poggio Civitate (Murlo) in 1968. Brochures in English, Italian and Swedish explained the program of the event, organized by Söderberg along with Ingrid Edlund-Berry and Emilia Muzzi, former director of the Murlo Museum, and Giotto Boscagli, president of the Circolo.

What was unique about this archaeological exhibition was the fact that it did not show the excavations but rather the people of the community who participated in those heroic moments when the



From the exhibition *Gente di Murlo*: Ingrid Edlund on horseback, surrounded by stalwart workers from the early excavations at Poggio Civitate. (Was she planning to enter the Palio at Siena?) Photo: courtesy of the rider.

## Origin of Alfred E. Newman Revealed

Etruscan Influences on My Art from  
1965 to 1975

by Sylvie Hyman

You’d think that at age 92 and legally blind, I’d have plenty of time to reflect on past endeavors. But I’m actively producing sculptures for exhibitions and commissions with the help of two part-time assistants. For the past 15 years my work has focused on the genre known as “trompe l’oeil.” Using various kinds of clay I make objects that look like they’re made of other materials - paper, wood, cardboard, leather, or metal. I recreate documents, letters, maps, sheet music, books, magazines, puzzles and other things that convey information. The subject matter stems from my fascination with the ability of human beings to communicate by using signs and symbols as well as written words.

Ah, but that’s not what my work was about when I discovered the Etruscans in the mid-Sixties. Ceramics was a newfound love in my life. So, when I discovered that clay could be used as a valid medium of artistic expression, through which I could express my ideas about contemporary society in America. Contemporary art of the late Fifties and early Sixties was going in many new, exciting directions. What most appealed to me was the work of “Pop” artists like Andy Warhol and the California “Funk” artists like ceramist Robert Arneson. About that



time, I discovered a book that set my mind in a whirl. I found the pictures fascinating, and they provided the impetus for me to look into Etruscan art forms, and eventually to convert some of these forms into my own contemporary interpretations.

I was particularly taken with the sarcophagi and canopic jars that had carved images of the deceased whose bones or internal organs had been placed within. One of the pictures in the book (see photo?) reminded me of Alfred E. Newman, MAD Magazine’s mascot. Because my teen-age son and daughter loved the humor and satirical political cartoons in MAD Magazine, we never discarded any of them. I thought it would be fun to make a storage container resembling an Etruscan sarcophagus with the visage of A.E.N. on the front (see photo). The size of a canopus with his face turned out to be perfect for two stacks of MAD Magazines side by side. When the sarcophagus was completed, I sent a photograph with a letter to the editor of MAD, which was published in December 1966, issue No. 107. It read as follows:

*The face on this Etruscan cinerary urn (circa 5<sup>th</sup> century B.C.) bears a*

*striking resemblance to a character familiar to MAD readers. The enigma surrounding the origin of Alfred E. Neuman, which has puzzled your readers for many years, seems to have been resolved by this important archaeological find. The A.E.N. Cinerary Urn, as it is called, was uncovered in the excavations in Etruria – modern Tuscany – about 1916. Why have you kept this vital information from MAD readers?*

SYLVIA HYMAN, Instructor

Department of Art

George Peabody College for  
Teachers, Nashville, Tennessee

After the picture and letter appeared I received numerous letters from readers, even some men who were imprisoned and had made bets on whether or not it was “real.” The A.E.N. urn is shown in the award-winning documentary “SYLVIA HYMAN: Eternal Wonder,” by filmmaker Curt Hahn of Film House.

Along with my other ceramic sculptures during the next eight years, I created about 10 more works inspired by Etruscan forms including a sarcophagus with a life-mask of my face adorned with an Etruscan style hairdo on the lid. (See photo) “Sarcophagus for Myself,” which is in the permanent collection of the Tennessee State Museum, is intended to hold my remains after cremation. I’ve written instructions to that effect in my will.

*Ed. Note. Etruscan art has long held a fascination for artists: see the review of L’Uomo Nero in this issue, on page 32. The discovery of the Apollo of Veii*

site first began to yield its revelations about the Etruscans, now known around the world. And even though some of the archaeologists themselves were included in the photos (including site director Kyle Phillips, crew members Ingrid Edlund and Nancy Winter), the greatest emphasis was placed on the citizens of the town of Murlo who gave devoted attention and support to the work at the site through the years. The opening of the exhibition was graced by the presence of nonagenarian Armida Ferri, the famous cook for the Poggio Civitate excavation, *erkänd kokerska på grävningen*, as she is described in the Swedish brochure. Numerous other People of Murlo, some of whom were children at the time of the excavation, thronged around the photos, remembering. Pictures of the event appear online [http://www.murlocultura.com/MurloCultura\\_3\\_2009/MurloCultura\\_3\\_2009\\_p](http://www.murlocultura.com/MurloCultura_3_2009/MurloCultura_3_2009_p)



*in 1916 was particularly influential, and set off a wave of interest in the Etruscans. One can also cite the influence on Giacometti of the elongated Etruscan images such as the Ombra della Sera in Volterra, to cite only one among many examples.*

## Pax Divina continued from page 29

alphabet, VI-VII are in Latin. Though they date from the third through the first century BC, the rituals they describe go back much further in time. They are of special interest to linguists because of the conservatism of religious, ritual language that preserves much earlier linguistic forms. This book, written by a linguist, is however addressed to a wider audience, making available a fascinating source important for historians of religion, anthropologists, and others interested in rituals and religious systems that reach back into prehistoric periods.



## Recent Festschrifts

Scholars whose work has enriched the field of Etruscan studies have recently been honored with *Festschrifts*, volumes dedicated to them with contributions by students, colleagues and friends.

The lectures held in honor of Sybille Haynes at the British Museum, *Etruscans by Definition*, have now been edited by Judith Swaddling and published as British Museum Research Publication no.173: *Etruscans by Definition. Papers in Honour of Sybille Haynes*, London 2009. Included among the contributions is Jean-René Jannot's article, "The Lotus, Poppy and Other Plants in Etruscan Funerary Contexts," speculating on the representation of the poppy, and the possibility of identifying the Greek "oblivion drink," *nepenthes*, as composed of opium. Some of the aryballoi might have been used to dispense this drug, applied in the form of an unguent, for example an aryballos in the Metropolitan Museum of Art, decorated with four heads, of a beautiful young woman and a hag, a lion and a demon. (Catalogue, *Art of the Classical World in the Metropolitan Museum of Art*, 2007, No. 40).

Sybille Haynes has long been an inspiration for us who work in Etruscan studies, and her book, *Etruscan Civilization. A Cultural History*, published in 2000 by the J. Paul Getty Trust, represents the most recent and up to date overview of what we know about the Etruscans.<sup>1</sup> It is dedicated to her husband, Denys Haynes, who was for many years curator in the Greek and Roman Department of the British Museum, where she also worked until recently.

*KOINE Mediterranean Studies in Honor of R. Ross Holloway*, edited by Derek B. Counts and Anthony S. Tuck. Oxbow 2009. The volume was presented to Ross Holloway in the presence of many of his friends, students, and colleagues on December 3, 2009 in Providence, RI, on the campus of Brown University, where Ross taught archaeology for many years. On this occasion the co-editors, Derek Counts and Anthony Tuck gave a collaborative lecture, "Lost in Translation? The Local Context of the Master of Animals in Cyprus and Etruria," under the auspices of the Joukowsky Institute for Archaeology and the Ancient World.

Sadly, one of these volumes is in memory of the scholar who more than

anyone else in recent times contributed to scholarship in and about Etruscan Volterra, organizing, for example, a memorable exhibit that brought together, even if only temporarily, important monuments from Volterra that are presently kept in far-flung museums elsewhere. *Volterra. Alle origini di una città etrusca*, consists of the Proceedings of a conference in memory of this much missed scholar, Gabriele Cateni. It was held in Volterra, October 2008. The volume has been edited by Giovannangelo Camporeale and Adriano Maggiani, and appeared as volume 49 of the *Biblioteca di Studi Etruschi*, a series edited by Camporeale,

*New Perspectives on Etruria and Early Rome. In Honor of Richard Daniel De Puma* was edited by Sinclair Belle and Helen Nagy and published in 2009 by the University of Wisconsin Press, where Richard De Puma served as an advisor. Topics of the eighteen contributions range from the Iron Age to the Etruscans in modern fiction, and testify, as the editors note, to the diverse, interdisciplinary interests of the honoree.

In view of the importance of divination and prophecy in Etruscan ritual it is interesting to note the appearance of a Festschrift in honor of David Pingree, whose work has contributed so much to the field of astrology: *Kayd. Studies in History of Mathematics, Astronomy and Astrology in Memory of David Pingree*, edited by Gherardo Gnoli and Antonio Panaino Roma, 2009. Serie Orientale Roma, CII: Gherardo Gnoli and Antonio Panaino, *In Memory of David Pingree*.

Bouke van der Meer has announced the publication of a *Festschrift* in honor of Herman Brijder, Professor Emeritus at the University of Amsterdam: Eric M. Moorman and Vladimir Stissi (eds.), *Shapes and Images. Studies of Attic Black figure and Related Topics in Honour of Herman G. Brijder* (BABESCH Suppl. 14, 2009). Leuven - Paris - Walpole, MA: Peeters.

1. The German translation, *Kulturgeschichte der Etrusker*, updated by the author, was published by von Zabern in 2005.

### *Votives, continued from page 5*

- <sup>1</sup> A DURF grant from New York University permitted me to travel to Italy in January 2009 to visit museums and view the votive statuettes

## NEWS BRIEFS

(AGI) - Perugia, lug. 2009 - Nuove importanti strutture murarie, e reperti archeologici di ogni genere sono venuti alla luce dalla campagna di scavi archeologici lungo l'antica Via Flaminia, che ha visto in questo secondo anno di lavoro l'ampliamento delle superfici indagate. E' quanto è emerso nel corso di una conferenza stampa di fine scavo che si è tenuta presso la chiesa di Santa Maria in Pantano, nell'ambito del progetto di indagine archeologica al Vicus Martis Tudertium.

### Ancient Roman City Rises Again

*ScienceNOW Daily News*

From the ground, a 100-hectare site just north of Italy's Venice airport looks like nothing more than rolling fields of corn and soybeans. But it's actually home to a buried Roman metropolis called Altinum, considered the precursor of ancient Venice. Now, using sophisticated aerial imagery, researchers have brought this city to life once again.

Museo della Civiltà Romana, Sigillate nel 1939, contengono straordinari reperti trovati durante gli scavi voluti dal fascismo. Finalmente è possibile inventariarle. In 500 casse i tesori di Roma. Dopo settant'anni si può riaprirle. Trovati moltissimi oggetti di uso comune nell'antica

città eterna. Migliaia di lampade, ma anche bronzi, avori parti di affreschi e statue.

16 luglio 2009: Ercolano, visibile oggi la barca sepolta. A distanza di 27 anni dal ritrovamento, questo pomeriggio verrà esposta al pubblico, all'interno degli Scavi di Ercolano, l'imbarcazione sepolta dall'eruzione del Vesuvio del 79 d.C.

"Abitare e lavorare come gli Etruschi per "sperimentare l'antico." Sarà inaugurata una capanna didattica domenica 12 luglio 2009 al Museo Archeologico di Vetulonia.

"Etruschi e Fenici sul mare. Da Pyrgi a Cartagine," Mostra a Roma al Complesso del Vittoriano. 12 novembre al 13 dicembre 2009. Poi a Forte Michelangelo a Civitavecchia 9 settembre al 31 ottobre 2009.

CNR: Mostra "Un re, un guerriero, un'eroe." A Fara Sabina (RI)

Giugno 2009, Museo Archeologico Nazionale della Basilicata "Dinu Adamesteanu" di Potenza, Mostra "Principi ed eroi della Basilicata Antica. Immagini e segni del potere, VII e V secolo a.C."

of children. I particularly want to thank Maurizio Sannibale, the director of the Museo Gregoriano Etrusco in Rome, who allowed me to see the material in the storerooms and take photographs of the statuettes. I also want to thank the directors of the Archaeological Museums of Tarquinia and Perugia for their hospitality, as well as Jean MacIntosh Turfa, who was kind enough to discuss with me material from the Penn museum. I am grateful for the help and guidance of Dean Matthew Santirocco, and of Professors Joan Connelly and Larissa Bonfante, who advised my honors thesis on this subject at New York University.

- <sup>2</sup> Their contexts suggest that these might differ slightly in function from the Cypriot and Italic examples, but further study is needed.

- <sup>3</sup> Marshall J. Becker, "Childhood Among the Etruscans." *Constructions of Childhood in Ancient Greece and Italy*. Ada Cohen and Jeremy B. Rutter, eds. (Princeton: The American School of Classical Studies at Athens 2007) 286.

- <sup>4</sup> See for example Becker (supra n. 2) and Ann Lagia, "Notions of Childhood in the Classical Polis: Evidence from the Bioarchaeological Record," from the same volume.

- <sup>5</sup> See for example Richard Hamilton, *Choes and Anthesteria*. (Ann Arbor: The University of Michigan Press) 1992.

- <sup>6</sup> For a thorough description of Cypriot votive statue types, see Joan Breton Connelly, *Votive Sculpture of Hellenistic Cyprus* (Nicosia: Zavallis Press Ltd. 1988).



## Presentation of Camporeale Festschrift

Professors Guido Clemente and Salvatore Settis presented the volume in honor of Giovannangelo Camporeale before a packed audience on January 12, 2010, in the Aula Magna of the University of Florence, where Professor Camporeale has been teaching, as the successor to Luisa Banti, until his retirement in 1995. He has also been, and continues to be, President of the Istituto di Studi Etruschi ed Italici, so it is not surprising that his Festschrift is almost 1,000 pages long and takes up two volumes, with contributions from an international cast of Etruscan scholars. *Etruria e Italia preromana: Scritti in onore di Giovannangelo Camporeale*, edited by Stefano Bruni, and published in Pisa and Rome by Fabrizio Serra editore, appeared in 2009. It was reviewed in the *Bryn Mawr Classical Review*, by Emma Blake of the University of Arizona, who was faced with the daunting task of describing and summarizing its contents.

Ironically, we read with amazement and alarm, just at a time when there is



Giovannangelo Camporeale in his study at the University of Florence.

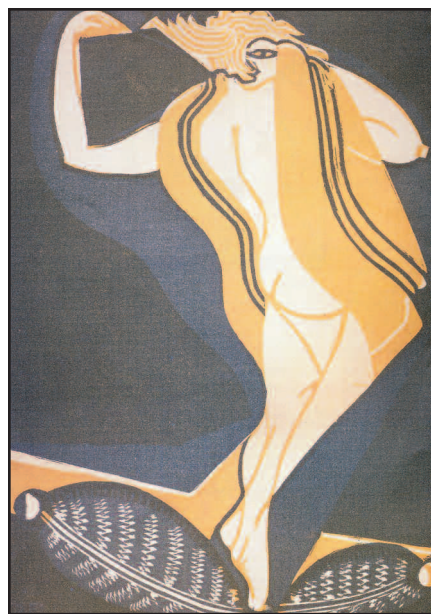
so much interest in Etruscan art and culture, that the University of Florence will not teach the subject after the retirement of Luigi Donati, who is currently directing 26 theses. We hope that some way will be found to keep the subject alive in Florence, the cultural capital of the Etruscans that we all care about so deeply.

## L'uomo nero, Etrusco

by Nancy T. de Grummond

A remarkable series of essays on the reception and influence of the Etruscans in the 18th, 19th, and 20th century has appeared in *L'uomo nero* ("The Boogeyman"), *Materiali per una storia delle arti della modernità*, vol. 5, number 6 (December 2008), sponsored by the Dipartimento di Storia delle Arti della Musica e dello Spettacolo (Cattedra di Storia dell'Arte Contemporanea) of the Università degli Studi di Milano.

This *numero etrusco*, an issue dedicated to the Etruscans, regards their influence in art, poetry and scholarship in multiple cultures (Italian, French, German, Polish, English, American), and originates as a response to a *numero etrusco* in the international journal *Atys* published at Rome in December 1918, exactly 90 years previous. The issue of *Atys*, under the editorship of the English poet and playwright Edward Storer (1880-1944), appeared soon after the discovery of the Apollo of Veii. The 8 pages of the issue, interweaving words and images in the spirit of the aesthetics of the peri-



"Turana" by Prampolini.

od, are reproduced in *L'uomo nero*, accompanied by essays by archaeologist Giovanna Bagnasco Gianni and art historian Gaspare Luigi Marcone, which clarify the context of the issue. Bagnasco Gianni suggests that the name of the periodical, *Atys*, is probably inspired by Storer's interest in the Etruscans, as a reference to Atunis, the Etruscan Adonis, with perhaps also an awareness of the ancestor of the



The photograph above shows the page from the original 1902 catalogue of the company that manufactured the replica of the Corsini chair illustrated on page 2. We will feature a story about this early collaboration between artisans and museums at the end of the 19th century.

Etruscans, Atys, son of Manes, mentioned by Herodotus (I.97.3-4) as ruler of the Lydians who were forced to emigrate to Italy as a result of a famine. Exhuming the 1918 issue by *una sorta di scavo archeologico*, she reviews its contents and woodcut illustrations and notes their relationship to published scholarship. Some of the illustrations are meant to be copies of Etruscan works, although they are regularly reversed in the woodcut process, while others are original creations evocative of Etruscan culture, as for example in the design of "Turana" by Futurist artist Enrico Prampolini (1894-1956), based loosely on a dancer from the main wall of the Tomb of the Lionesses. Marcone reviews the issue page by page, illuminating the scene of artists, writers and intellectuals of the period. Next, an article by Davide Colombo examines in detail a sequel to the *Atys Etrusco*, in the "International Magazine of the Arts" called *Broom*, where Storer wrote in 1922 a spirited and still-valid description of the Apollo of Veii, followed in *Broom*, 1923, by a poem about the statue by the American journalist Carleton Beals. The relentless, muscular poem of Beals (see page 4), filled with *termini crudi e secchi*, reveals an

early interpretation of the figure of the god as menacing.

There is a great deal more in the issue, revealing various layers of perceptions of the Etruscans, not necessarily in sequence. The kaleidoscope of cultural contributions ranges from an article by Witold Dobrowolski on the work of Franciszek Smuglewicz (1754-1807), the Polish artist who made early copies of five Etruscan painted tombs at Tarquinia, to an album of Etruscomania, with French cartoons of the *fantaisie étrusque* of the 19th century and a selection of newspaper and magazine clippings from the 20th century. Among the latter is a fascinating entry, "La valigia degli etruschi," from *ABC*, 1963, which details the opening by the Leric Foundation of a tomb at Tarquinia billed as "unplundered" for a crowd of dignitaries (including representatives from the Louvre and Oxford University); inside was found a suitcase filled with cloth rags, evidently abandoned by *tombaroli* who had stripped the tomb of its objects, and who left behind the wrappings they had not needed!